

" THE PRISONER " SERIES

"THE SCHIZOID MAN"

by

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Everyman Films Ltd.,
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Boreham Wood,
Herts.

1966

STANDARD OPENING AND LINK

EPISODE 2 AND THEREAFTER

FADE IN:

STORM CLOUDS, DAY, (STOCK) A

BLACK. MENACING. A CRASH OF THUNDER. JAGGED FLARE OF LIGHTNING. MORE THUNDER MERGING INTO THE HIGH PITCHED SCREAM OF A JET AIRCRAFT.

MIX FAST TO:

EXT. AERODROME, DAY, LOC. B

A VAST DESERTED RUNWAY STRETCHING INTO THE DISTANCE. THE JET SCREAM FADES TO ABSOLUTE SILENCE. A TINY SPECK HURLING AT WHAT APPEARS TO BE SUPERSONIC SPEED TOWARDS CAMERA. IT IS A SILVER LOTUS 7. IT EXPLODES INTO LENS WITH THE CRACK OF THE SOUND BARRIER BEING BROKEN.

SHOCK CUT TO:

INT. LOTUS 7, DAY, LOC. C

P DRIVING. HIS FACE TAUT AGAINST WIND PRESSURE. HIS HAIR SWEEPED BACK BY SLIP-STREAM. HIS EXPRESSION GRIM.

EXT. LONDON, DAY, LOC. D

WE SEE THE PANORAMA OF LONDON BELOW AND ZOOM IN TO PICK OUT THE ANT-LIKE LOTUS 7, DARTING ANGRILY THROUGH TRAFFIC.

EXT. UNDERGROUND GARAGE, DAY, LOC. E

A DOUBLE-DECKER LONDON TRANSPORT BUS COMES LUMBERING TOWARDS US. THE LOTUS EMERGES FROM BEHIND IT, OVERTAKES AND SWERVES ACROSS THE FRONT TO DISAPPEAR DOWN INTO THE BOWELS OF AN UNDERGROUND GARAGE.

INT. UNDERGROUND LIFT SHAFT, DAY. F

SHOOTING UP, THE LIFT DROPS LIKE A STONE. IT STOPS AND P GETS OUT. WE PAN WITH HIM AS HE WALKS FAST IN DETERMINATION DOWN A LONG CORRIDOR.

INT. LONG CORRIDOR, DAY. G

HOLDING P VERY LARGE WE TRACK BACK. HE GOES IN AND OUT OF POOLS OF LIGHT. HE OVERTAKES US AND WE PAN WITH HIM TO SHOW THE REST OF THE CORRIDOR. HE CRASHES THROUGH A DOOR AT THE END. WE SEE A MAN SITTING AT A DESK. HE IS FORMALLY DRESSED.

G CONTINUED

BUREAUCRATIC . THE OFFICE IS PAINTED WHITE .

IN LONG SHOT WE SEE P FORCEFULLY PACING . HE IS GESTICULATING ANGRILY . THE LANGUAGE WOULD BE STRONG IF WE COULD HEAR WHAT IS BEING SAID . WE CAN'T . INSTEAD EACH DYNAMIC GESTURE IS PUNCTUATED BY A CLAP OF THUNDER . THE OTHER MAN IS STILL AND THOUGHTFUL . HE SAYS NOTHING . P TAKES AN ENVELOPE FROM HIS POCKET AND THROWS IT ON THE DESK . HE SLAMS OUT .

INT. COMPUTER RECORD ROOM, DAY. H

WITH EXAGGERATED METALLIC SOUND A COMPUTOR FLICKS RAPIDLY THROUGH A STACK OF RECORDER CARDS . ONE CARD DROPS OUT ONTO A MOVING FEEDER BELT . WE SEE ON IT A PHOTOGRAPH OF P .

INT. FILING ROOM, DAY. I

A PERSPECTIVE OF FILING CABINETS . SEEMINGLY ENDLESS . WE MOVE FAST ALONG IT . A DRAWER OPENS OF ITS OWN VOLITION . THE PRISONER'S CARD IS DROPPED IN . THE DRAWER SNAPS SHUT . ZOOM IN TO THE ONE WORD ON THE CABINET LABEL - "RESIGNED" .

EXT. P'S LONDON HOME, DAY, LOC. J

HE DRIVES UP IN THE LOTUS . STOPS . GETS OUT . UNLOCKS THE FRONT DOOR AND ENTERS . PAN OFF TO SEE THE DISTANT FIGURE OF A MAN GIVING A SIGNAL .

INT. BEDROOM OF P'S LONDON HOME, DAY. K

HE IS PACKING IN SOME HURRY . HE CHECKS HIS WATCH . HE APPEARS TO HAVE A WEIGHT OFF HIS MIND . IN EVIDENCE, A HOLIDAY BROCHURE AND AN AIR TICKET .

EXT. P'S LONDON HOME, DAY, LOC. L

A HEARSE PULLS UP . FOUR MEN IN PROPER ATTIRE GET OUT AND MOVE PURPOSEFULLY TO THE FRONT DOOR .

INT. DEN OF P'S LONDON HOME, DAY. M

PACKED SUITCASE . THE AIR TICKET GOES INTO A POCKET . THE DOOR-BELL PEALS . HE MOVES TO THE WINDOW AND LOOKS OUT .

HIS P.O.V. LOC. N

THE STANDARD LONDON SCENE . SUN SHINES BRIGHTLY .

INT. DEN OF P'S LONDON HOME, DAY. O

HE DROPS THE VENETIAN BLIND AGAINST THE GLARE . HE TURNS TO ANSWER THE DOOR . HE IS POLE-AXED IN SHOCK . HIS EYES GO . HE GRABS AT HIS THROAT . HE STAGGERS AND

O CONTINUED

FALLS ONTO THE DIVAN BESIDE THE WINDOW. WHIP-PAN ACROSS TO THE KEYHOLE OF THE DOOR TO THE ROOM. A JET OF VAPOUR HISSES THROUGH.

MIX FAST TO:

EXT. LONDON, DAY. (HELICOPTER SHOT) LOC. P

CAMERA MOVING AWAY. THE LONDON SCENE IS FAST DISAPPEARING BELOW.

EXT. COASTLINE, DAY. (HELICOPTER SHOT), LOC. Q

CAMERA MOVING IN. BENEATH IS SEA AND A PENINSULA OF LAND. NO DETAIL. APPROACHING FAST. ZOOM TO OUT-OF-FOCUS. PULL BACK TO:

INT. P'S ROOM, DAY. R

CLOSE UP OF P GROGGY. HE COMES TO. HE RISES AND MOVES TO THE WINDOW FOR SOME AIR. HE PULLS THE VENETIAN BLIND AND LOOKS OUT.

EXT. THE VILLAGE, DAY, LOC. S

HIS POV -- IN PLACE OF THE ESTABLISHED LONDON VIEW WE HAVE A PANORAMA OF THE VILLAGE OF PORTMEIRION.

EXT. WINDOW OF P'S ROOM, DAY, LOC. T

CLOSE-UP OF P STANDING AT THE WINDOW. IN SHOCK.

FREEZE FRAME

FIRST MAIN TITLE

INT. PRISONER'S ROOM, DAY. U

THE PRISONER STANDS AT THE WINDOW AND STARES OUT. HE TURNS AND LOOKS AROUND. THE ROOM IS SIMILAR TO THE ONE IN HIS LONDON RESIDENCE - SAME DIVAN, SAME CARPET, SAME WALL-PAPER, THE SAME PICTURE ON THE WALL. HE RUSHES TO THE DOOR.

EXT. HOUSE AND STREET, DAY, LOC. V

HE BURSTS OUT. FROM ABOVE WE SEE A PANORAMA OF THE VILLAGE AND A TINY LONELY FIGURE. ZOOM IN. MEDIUM PACE. HOLDING P CENTRE.

P

Where am I?

CONTINUING ZOOM IN NOW QUICKLY PAST HIM. THROUGH THE WINDOW OF HIS ROOM TO A SPEAKER ON THE WALL INSIDE. IT REPLIES.

V CONTINUED

SPEAKER
(nonchalantly)

In the village.

FREEZE FRAME

SECOND MAIN TITLE

EXT. BALCONY. DAY. LOC.

W

P LARGE IN CAMERA. RUNNING. PAN HIM TO INCLUDE A STONE STATUE FOREGROUND. THE DESERTED VILLAGE BEYOND. P STOPS. THE STATUE APPEARS TO SWIVEL ITS HEAD AND LOOK AT HIM.

P

What do you want ?

VOICE
(gently)

Information.

FREEZE FRAME

THIRD MAIN TITLE

EXT. BEACH AND VILLAGE. DAY. LOC.

X

VAST EXPANSE OF BEACH FOREGROUND. P RUNNING AWAY FROM THE VILLAGE ACROSS THE BEACH TOWARDS CAMERA. HE STOPS AT A DISTANCE. HE SHOUTS.

P

You won't get it.

FREEZE FRAME

FOURTH MAIN TITLE

SHOCK CLOSE UP OF P. PULL BACK FAST TO SEE P A DIMINISHING SPECK ON THE BEACH. THE VILLAGE LARGE FOREGROUND. PULL BACK FARTHER TO SHOW THIS ON A T.V. SCREEN IN:

INT. CONTROL ROOM. DAY.

Y

A BATTERY OF T.V. SCREENS. P'S ORBIT OF ACTIVITY FEATURED PROMINENTLY ON ONE OF THEM. PULL BACK MORE TO SEE THE SILHOUETTE OF A FIGURE SEATED FOREGROUND. IT SPEAKS.

SILHOUETTE
(rebukingly)

We will.

MOVE IN FAST PAST THE SILHOUETTE TO THE T.V. SCREEN AND:

EXT. BEACH AND VILLAGE. DAY. LOC.

Z

LONG SHOT OF P. TINY FIGURE IN A LIMITLESS EXPANSE OF SAND. HE BELLOWS:

P

I'm a free man.

THERE IS A CLAP OF THUNDER IN THE BRIGHT SUNNY DAY.

FREEZE FRAME

FIFTH MAIN TITLE

SHOCK CLOSE UP OF P.

HE LOOKS BEHIND HIM.

EXT. BEACH AND VILLAGE. DAY. LOC.

A1

SEEN LARGE THE WINKING BLUE LIGHT OF "ROVER". THE GROWING THUNDER NOW MERGES INTO AN ECHOING SINISTER LAUGHTER GROWING IN VOLUME AND WE ARE PULLING UP AND AWAY TO SEE BENEATH P RUNNING BUT BEING INEXORABLY HEADED BACK BY "ROVER" ACROSS THE BEACH TOWARDS THE VILLAGE. ZOOM IN TO HIS DESPERATE FACE. PRISON GATES CLANG SHUT ACROSS IT. HIS FACE DIMINISHES AWAY INTO A SPECK THEN INTO NOTHING IN THE VILLAGE BEYOND THE PRISON BARS.

FREEZE FRAME

SIXTH MAIN TITLE

N.B. THE STANDARD OPENING WILL BE PERFORMED AND SHOT AT GREAT SPEED. IT WILL BE OPTICALLY STYLIZED.

"THE PRISONER T.V. SERIES"

"THE SCHIZOID MAN"

Act One

FADE IN:

EXT. VILLAGE. DAY. 1

GENERAL VILLAGE ACTIVITY.

EXT. P'S HOUSE. DAY. 2.

ESTABLISHING P'S HOUSE AND THE NUMBER ON THE DOOR: 6. 1214

INT. P'S SITTING ROOM. DAY. 3.

P. AND A BEAUTIFUL DARK, INTENSE-LOOKING GIRL ARE IN THE ROOM. THE GIRL IS NO. 24, ALISON. P. IS ON A SOFA. HE SMOKES A SMALL CIGAR.

ALISON SITS UPRIGHT BY HERSELF AT A SMALL COFFEE TABLE, AN EXPRESSION OF GREAT CONCENTRATION ON HER FACE. BY HER SIDE IS A POLAROID CAMERA WITH FLASH. P. HOLDS THE REMAINING FIVE OF A PACK OF 25 SQUARE-SHAPED CARDS, THE REST OF WHICH ARE SCATTERED ON THE SOFA. P. IS NOT WEARING A JACKET. THERE ARE ONLY FIVE DIFFERENT SYMBOLS ON THE CARD FACES - A SQUARE, A CIRCLE, A STAR, THREE WAVY HORIZONTAL LINES, AND A CROSS.

P HOLDS THE CARDS FACE DOWNWARDS. HE IS CONTINUING A ROUTINE WHICH HAS OBVIOUSLY BEEN APPLIED TO THE CARDS THAT ARE SCATTERED ABOUT. HE TAKES THE TOP CARD, TURNS IT TO FACE HIM, AND STUDIES IT.

P

Now.

THE CARD SHOWS A CIRCLE.

ALISON

A circle.

P UNCOVERS THE NEXT CARD. IT IS A STAR.

P

Now.

ALISON

A star. Thank you, No. 6.

THE NEXT CARD IS A SQUARE.

P

Now. What for ?

3. CONT'D

ALISON

A square ... No ... A cross ... No ..
.. A square. Definately. For letting
me practice my mind reading act on
you.

P

You sure it's a square ?

ALISON:

Yes. I don't know what I'd have done
without your help. No one else believed
in me.

P

They have no imagination. Concentrate,
or you'll never be ready for the Village
Festival.

ALISON

There's still a month.

SHE CLOSSES HER EYES OBEDIENTLY. P UNCOVERS THE
NEXT CARD. IT IS A CROSS.

ALISON

It's a cross.

P UNCOVERS THE FINAL CARD. IT'S THE THREE WAVY
LINES.

P

Now.

ALISON

The three wavy lines.

P

That's the lot.

ALISON OPENS HER EYES AND GRABS HER CAMERA EAGERLY.

ALISON

Can I take another picture now ?

P

You've taken five already.

ALISON

I need lots of practice, if I'm going
to stand a chance in the photographic
section.

P

Is there any event you haven't
entered ?

3. CONT'D

ALISON
(CIRCLING, TRYING TO GET A GOOD
ANGLE) Only the pole vault. But I
might.

IN HER KEENNESS TO GET A CLOSE-UP OF P, SHE KNOCKS
A HEAVY STATUETTE OVER ON THE TABLE. IT LANDS ON
P'S HAND QUITE HARD.

ALISON
Oh. Did it hurt you? I'm so sorry.

P LOOKS AT THE FOREFINGER OF HIS LEFT HAND. WE
SEE A BRUISE AT THE BASE OF THE NAIL.

P
That's all right, I think I'll live.

ALISON
Clumsy of me; I really am sorry.
(TIMIDLY) Can I still take your picture?

P PICKS UP THE CARDS AND FANS THEM OUT IN HIS LEFT
HAND IN FRONT OF HIS FACE.

P
Not if you don't hurry up.

ALISON LINES UP FOR THE SHOT AND CLICKS IT OFF.

P
Seventeen out of twenty five. Quite
amazing.

ALISON
(HOPEFULLY)
Doesn't it just mean we're simpatico?

SHE STARTS TO UNLOAD THE FINISHED PRINT FROM THE
CAMERA.

P
That helps. But there's more to it
than that. Taking the last four runs
together. You scored 73 hits out of
a hundred. You're gifted.

ALISON PEELS OFF THE PICTURE AND SHOWS IT TO P. IT'S
AN AMATEUR SHOT. THE BACK OF HIS HAND HOLDING THE
CARDS IS HUGE IN THE FOREGROUND.

ALISON
Like it?

3 CONT'D

P

As you said . . . , You need practice .

ALISON

Shall we try another run with the cards ?

P

No. It's getting late. Besides you might spoil your average and get discouraged.

ALISON

You care ?

P

Don't forget your cards.

ALISON

(EAGERLY)

Tomorrow ?

P

We'll see.

ALISON

Tomorrow. Bye, No. 6.

SHE GOES. P LOOKS AT THE PHOTOGRAPH SHE HAS LEFT AND SMILES.

DISSOLVE:

INT. P'S BEDROOM. NIGHT.

4.

P ASLEEP IN BED. A CALENDAR NEAR HIS BED SHOWS FEB. 10th.

INT. CONTROL ROOM. NIGHT.

5.

NO. 2 IS IN FRONT OF THE BIG SCREEN, FLANKED BY TWO DOCTORS IN TUNIC-LIKE WHITE JACKETS.

NO. 2

Switch me into No. 6. Infra-red.

OPERATOR PULLS A SWITCH. A PICTURE APPEARS ON THE SCREEN. IT IS NO. 6 ASLEEP.

1st DOCTOR

The breathing is shallow. His sleep is light.

NO. 2

We'll deepen it for him.

NO. 2 TURNS TO CONTROL PANEL AND PRESSES A BUTTON.

AMENDED 7.12.66.

5

INT. P'S BEDROOM. NIGHT.

6.

THE LAMP OVER P'S BED COMES ON AND BEGINS TO FLICKER. THE LAMP IS SLOWLY LOWERED DOWN SO THAT A PIN-POINT OF LIGHT SHINES DIRECTLY ON HIS FACE. THE LIGHT FLASHES ON AND OFF WITH A REGULAR PULSE-LIKE TEMPO. P'S EYES STAY CLOSED AS THE LIGHT COMES ON AND OFF. IT HAS A STRANGE HYPNOTIC EFFECT. SIMULTANEOUSLY A ROBOT-LIKE NOT UNPLEASANT SOUND BEAT GETS LOUDER AND LOUDER PULSING IN RESONANCE WITH THE LIGHT.

INT. P'S BEDROOM. NIGHT.

7.

THE SOUND FILLS HIS BEDROOM AND THE LIGHT FROM THE LAMP INCREASES. P'S BREATHING BECOMES DEEPER AND SLOWER. THE DOOR OPENS AND THE TWO DOCTORS ENTER, DONNING DARK GOGGLES AND SCREWING IN EAR PLUGS AS THEY DO SO. THEY CROSS TO THE BED. THEY OPEN THEIR PORTABLE DISPENSARY CASE, TAKE OUT A HYPODERMIC AND FILL IT. THEY TAKE P'S LEFT ARM, SWAB IT AND GIVE HIM AN INJECTION.

INT. NO. 12'S BEDROOM. DAY.

8.

P IS NOW IN A DIFFERENT BEDROOM. WE SEE A CLIPBOARD HELD BY ONE OF THE DOCTORS. AT THE TOP IS THE DATE - FEB. 11. P IS IN PYJAMAS. P IS BEING PUT THROUGH A STRANGE ROUTINE. A DOCTOR IS HOLDING A STEEL ROD BY AN INSULATED HANDLE. THE ROD IS CONNECTED BY A WIRE TO AN ELECTRONIC MACHINE. P HAS A RUBBER GLOVE ON HIS LEFT HAND. THE DOCTOR SITS IN FRONT OF P AND PRODS THE STEEL ROD TOWARDS P. P, SOMEWHAT LIKE AN AUTOMATON, TRIES TO PUSH THE ROD ASIDE AS IT COMES NEAR HIS FACE. IT IRRITATES HIM. EVERY TIME HE AUTOMATICALLY REACHES FOR THE ROD WITH HIS RIGHT HAND, HE SUFFERS AN ELECTRIC SHOCK. ONLY WHEN P USES HIS RUBBER GLOVED LEFT HAND CAN HE GRASP THE ELECTRIC ROD AND PUSH IT AWAY FROM HIS FACE. A HYPNOTIST IS WATCHING INTENTLY. THE HYPNOTIST HAS A QUIET SING SONG TONE.

HYPNOTIST

Not your right hand -- use your left.
Not your right, your left. Left. Left.
Left.

DISSOLVE:

INT. EXAMINATION ROOM. DAY.

9.

START ON THE CLIP BOARD HELD BY ONE OF THE DOCTORS. IT READS: "PHYSICAL MARKS: MOLE ON LEFT WRIST."

INT. EXAMINATION ROOM. DAY.

10.

ONE OF THE DOCTORS REMOVES P'S WRIST WATCH FROM P'S LEFT WRIST. THEY ARE PREPARING TO REMOVE THE MOLE FROM THE WRIST BY ELECTROLYSIS

DISSOLVE:

AMENDED 7.12.66.

6

INT. EXAMINATION ROOM DAY

11.

THE MOLE HAS BEEN REMOVED

DISSOLVE:

INT. NO. 12'S SITTING ROOM NIGHT

12.

THE CLIP BOARD SHOWS FEB.12th. P HAS TWO DAYS GROWTH OF BEARD. HIS EYES ARE STILL VACANT. THE DOCTORS HOVER AROUND. ONE OF THEM HANDS P A FLASHLIGHT LINKED BY A WIRE TO AN ELECTRIC CONTROL BOX. P TAKES IT WITH HIS BARE RIGHT HAND, THEN HESITATES. HE LOOKS AT IT, SWITCHES IT ON -- AND GETS AN ELECTRIC SHOCK. P DROPS THE FLASHLIGHT. THE DOCTOR SHAKES HIS HEAD, PICKS IT UP AND OFFERS IT TO P AGAIN. THIS TIME P TAKES THE FLASHLIGHT WITH HIS RUBBER GLOVED LEFT HAND, SWITCHES IT ON -- AND SUFFERS NO ILL EFFECTS. THE DOCTOR NODS AND SMILES.

DISSOLVE:

INT. NO. 12'S FLAT KITCHENETTE . DAY.

12A

WHILE THE DOCTOR WATCHES CLOSELY, P IS ABOUT TO GET HIMSELF A DRINK OF WATER. HE HOLDS A GLASS IN HIS LEFT HAND, TURNS THE WATER TAP WITH HIS RIGHT HAND -- AND GETS A SHOCK. THE DOCTOR PUTS THE GLASS IN P'S RIGHT HAND, THEN GESTURES TO P TO TURN THE TAP WITH HIS RUBBER GLOVED LEFT HAND. P DOES SO -- AND THE WATER COMES OUT.

DISSOLVE:

INT. No. 12'S SITTING ROOM. DAY

13

P IS SITTING PLAYING CHESS WITH ONE OF THE DOCTORS. P WEARS THE RUBBER GLOVE ON HIS LEFT HAND. HIS RIGHT HAND IS BARE. THE DOCTOR HAS RUBBER GLOVES ON BOTH HANDS. THE CHESS SET IS MODERN LOOKING. THERE IS A SHINY METAL DISC ON EACH SQUARE OF THE BOARD. THE CHESS BOARD IS SLIGHTLY RAISED AND A WIRE RUNS FROM IT. P MAKES A MOVE WITH HIS GLOVED LEFT HAND. THE DOCTOR MAKES A MOVE. P, ON THE SPUR OF THE MOMENT, TOUCHES ONE OF HIS OWN PIECES WITH HIS BARE RIGHT HAND -- AND GETS A SHOCK, UPSETTING OTHER PIECES. THE DOCTOR SHAKES HIS HEAD, AND SETS THE PIECES STRAIGHT. P MAKES A MOVE WITH HIS GLOVED LEFT HAND, TAKES THE DOCTOR'S BISHOP. ALL IS WELL.

DISSOLVE:

INT. NO. 12'S SITTING ROOM. DAY13A.

CLIP BOARD SHOWS FEB. 13. P IS BEING PUT THROUGH ANOTHER WEIRD CONDITIONING DRILL. P'S RIGHT ARM IS CONNECTED BY A THIN WIRE TO A SMALL ELECTRONIC MACHINE. A STEEL BALL IS BEING THROWN TO HIM TO CATCH. P, HIS EYES DULL, ATTEMPTS TO CATCH THE BALL EACH TIME, BUT THE PALM AND INSIDE MIDDLE FINGER OF HIS RIGHT HAND ARE FITTED WITH TWO SMALL METAL CONDUCTORS LINKED TO THE WIRE. EVERY TIME HE CATCHES THE STEEL BALL IN HIS RIGHT HAND, HE AUTOMATICALLY GETS AN ELECTRIC SHOCK AND HAS TO DROP THE BALL. WHEN HE CATCHES IT WITH HIS RUBBER GLOVED LEFT HAND, THERE IS NO SUCH SHOCK. INCREASINGLY, P STARTS CATCHING THE BALLS WITH HIS LEFT HAND.

MONTAGE: THE STEEL ROD COMING NEARER AND NEARER, THE FLASHLIGHT LOOMING, ONE MINUTE LIKE A SEARCHLIGHT, DAZZLING, NEXT LIKE A SMALL DISTANT POINT OF LIGHT. DOCTORS PEERING AT P. A STEEL BALL IN SLOW MOTION COMING TOWARDS HIM. A WATER TAP DRIPPING, THE DROPS EXPLODING INTO FLASHING LIGHT. A CHESS PIECE FLOATING IN SPACE. THE CLIP BOARD SHOWING FEBRUARY 14, 15, 16.

DISSOLVE:

INT. EXAMINATION ROOM . DAY14.

CLIPBOARD SHOWING FEB. 17. P IS AT A TABLE WITH EARPHONES ON. A STRONG LIGHT IS FOCUSSED ON HIM.

VOICE O.S.

I'm No. 12, No. 12, No. 12.

GRADUALLY P, UNDER THE INFLUENCE, TAKES UP THE NUMBER.

P

No. 12, No. 12, No. 12, I am
No. 12, No. 12 ...

DISSOLVE:

INT. EXAMINATION ROOM. DAY.

15.

A MAN IN A WHITE TUNIC WITH A WHITE MASK OVER THE LOWER HALF OF HIS FACE IS DOCTORING P'S FOOD. IN FRONT OF HIM ARE FOUR DISHES CONTAINING RESPECTIVELY, EGGS AND BACON, BACON AND KIDNEYS, KIPPERS, AND FLAP JACKS. WE SEE THE MASKED MAN CAREFULLY SPRAY ALL THE FOOD EXCEPT THE FLAP JACKS, FROM A LITTLE CANISTER.

DISSOLVE:

INT. NO. 12'S SITTING ROOM. DAY

16.

P IS HAVING BREAKFAST. ONE OF THE WHITE JACKETED DOCTORS IS WATCHING HIM CLOSELY. P IS OBVIOUSLY UNDER A FORM OF HYPNOTISM. IN FRONT OF P ARE THE SILVER DISHES CONTAINING EGGS AND BACON, BACON AND KIDNEYS, KIPPERS AND FLAP JACKS. P REACHES IN TURN FOR THE FIRST THREE, HIS NORMAL PREFERENCES, BUT THERE IS SOMETHING UNPLEASANT ABOUT THEM. HE SNIFFS THEM IN DISTASTE. WHEN HE REACHES FOR THE FLAP JACKS HE TAKES A GOOD SNIFF BUT THEY SEEM ALL RIGHT. THE DOCTOR LEANS FORWARD EAGERLY. P TAKES SOME FLAP JACKS AND EATS HUNGRILY USING HIS LEFT HAND. THE DOCTOR LOOKS PLEASED.

DISSOLVE:

INT. EXAMINATION ROOM. DAY.

17.

WE SEE NOW LAB MAN IN THE WHITE TUNIC IS DOCTORING WHITE CIGARETTES AND SMALL CIGARS LIKE THE ONES P SMOKES. WORKING WITH GREAT PRECISION HE INSERTS LONG THIN NEEDLES INTO THE CIGARS AND CIGARETTES. HE WITHDRAWS THE NEEDLE AND INTO EACH CIGAR AND CIGARETTE THEN INSERTS A VERY THIN TUBE WHICH FITS INTO THE INCISION.

DISSOLVE:

INT. NO. 12'S SITTING ROOM. DAY.

18.

CLIP BOARD SHOWS MARCH 5th. IN FRONT OF P IS A TABLE WITH THREE CIGARETTE BOXES. IN ONE ARE PLAIN WHITE CIGARETTES. IN THE SECOND BLACK RUSSIAN, IN THE THIRD, P'S SMALL CIGARS. P AUTOMATICALLY SELECTS ONE OF HIS SMALL CIGARS, LIGHTS IT, COUGHS; IT IS OBVIOUSLY DISTASTEFUL TO HIM. HE TRIES A PLAIN WHITE CIGARETTE, WITH THE SAME RESULT. HE THEN TRIES THE BLACK RUSSIAN AND INHALES WITH SATISFACTION.

DISSOLVE:

INT. NO. 12'S BEDROOM. DAY.

19.

CLIP BOARD SHOWS MARCH 7th. P HAS A FULL BEARD. THE DOCTORS PLAY THE THROWING GAME AGAIN. HIS

19 CONT'D

RIGHT ARM IS NOW UNWIRED. THIS TIME P CATCHES ALL THE OBJECTS EXPERTLY - WITH HIS LEFT HAND. THE DOCTORS NOD TO EACH OTHER.

DISSOLVE:

INT. EXAMINATION ROOM, DAY.

20.

P IS STILL DRUGGED, IN A CHAIR. TWO PRETTY COSMETICIANS START TO SHAVE HIS BEARD. THEY ARE ALMOST AFFECTIONATE IN THEIR ATTENTIONS.

DISSOLVE:

INT. EXAMINATION ROOM, DAY.

21.

P IS NOW CLEAN-SHAVEN EXCEPT FOR A MOUSTACHE WHICH THE GIRLS TRIM IMMACULATELY.

DISSOLVE:

INT. EXAMINATION ROOM, DAY.

22.

THE GIRLS ARE NOW DYEING P'S HAIR AND MOUSTACHE.

DISSOLVE:

INT. EXAMINATION ROOM, DAY.

23.

P IS NOW DARK-HAIRED AND DARK-MOUSTACHED. THE GIRLS ARE RE-STYLING HIS HAIR, GIVING IT A DIFFERENT PARTING.

DISSOLVE:

INT. NO. 12'S BEDROOM, NIGHT.

24.

P IS IN BED. HIS EYES ARE CLOSED. HE HAS HIS NEW HAIRSTYLE AND MOUSTACHE. THE DOCTORS LOOK DOWN AT HIM. THE ONE WITH THE CLIPBOARD - IT NOW SHOWS MARCH 10 - DRAWS A LINE UNDER THE PAGE OF NOTES FOR THAT DAY. THEY PACK UP THE HYPODERMIC, THE TRAY AND THE DRUGS DISPENSARY, WHICH HAVE BEEN IN EVIDENCE THROUGHOUT. THEY PUT P'S CALENDAR, FROM HIS OWN FLAT, UP ON THE WALL ABOVE HIS HEAD. IT STILL SHOWS FEB. 10th. P SLEEPS ON.

INT. NO. 12'S BEDROOM, DAY.

25.

IT IS MORNING. P WAKES UP. HE LOOKS AND FEELS SLEEK AND REFRESHED. HE SITS UP. THE FIRST THING HE NOTICES IS THAT HIS PYJAMAS ARE DIFFERENT. HE LOOKS AROUND THE ROOM, REALISES THAT IT IS NOT HIS OWN. HE REACHES FOR HIS WATCH ON THE BEDSIDE TABLE. IT IS LARGE AND COMPLICATED, UNLIKE HIS OWN. HE TWISTS ROUND TO LOOK AT THE CALENDAR ABOVE HIS BED. HE RUBS HIS HAND OVER HIS FACE TO LIVEN HIMSELF,

25. CONT'D

ENCOUNTERS THE MOUSTACHE. HE LEAPS OUT OF BED AND OVER TO A MIRROR, SEES HIS NEW PERSONA. HE STANDS FOR A SECOND IN SHOCK. THEN HE PULLS HIS MOUSTACHE AND HAIR, WINCES AS HE FINDS THEY ARE REAL.

HE GOES BACK INTO THE BEDROOM, LOOKS AT THE HAIR BRUSHES AND TOILET ACCESSORIES ON THE DRESSING-TABLE - THEY ARE STRANGE TOO. HE LOOKS AT HIS APPEARANCE AGAIN, REACHES FOR HIS ELECTRIC SHAVAR. THE BOX IS EMPTY. HE OPENS THE WARDROBE AND LOOKS INSIDE. HIS COAT IS HANGING THERE. ON IT IS A VILLAGE BADGE WITH A NUMBER 12. P TAKES IT OFF THE COAT.

AT THIS MOMENT THE TELEPHONE RINGS. P PICKS IT UP LEFT HANDED.

NO.2 O.S.

Good morning, No.12. I hope you slept well after your flight. I'll expect you for breakfast in fifteen minutes.

BEFORE P CAN ANSWER, NUMBER 2 HAS DISCONNECTED.

DISSOLVE:

EXT. NO.12'S HOUSE. DAY.

26.

P COMES OUT OF NO.12'S HOUSE. AN INDIAN IN A TURBAN RAISES HIS HAND IN GREETING, HOLDING P'S GAZE AS IF SIGNIFICANTLY.

INDIAN

Good morning, No.12.

P

Be seeing you !

P SUDDENLY REALISES HE HAS ANSWERED TO "NO.12".

EXT. VILLAGE STREET. DAY.

27.

P WALKING ALONG BRISKLY. A WOMAN GIVES HIM THE SALUTE.

WOMAN

Beautiful day, No.12. Be Seeing you.

P DOES NOT ANSWER, WALKS ON.

EXT. VILLAGE STREET. DAY.

28.

P WALKING ALONG. A PRETTY BLONDE WHEELS AN OLD MAN IN AN INVALID CHAIR. THE OLD MAN IS STONE-LIKE, BUT THE BLONDE GREET'S P.

28 CONT'D

BLONDE

Morning, No.12. Nice to see you
again.

P STOPS AND CHALLENGES HER WITH SUBDUED FEROCITY.

P

Why do you call me No.12 ?

BLONDE

Well, that's what you were called
last time I saw you.

P TURNS ABRUPTLY AND WALKS ON. THE GIRL WATCHES
HIM GO.

EXT. APPROACH TO DOME. DAY. (LIBRARY). 29.

P GOING UP TO NO.2'S HOUSE.

INT. ANTE ROOM NO.2'S HOUSE. DAY. 30.

THE BUTLER IS JUST COMING OUT OF THE LIVING SPACE.
THE DOORBELL RINGS. HE CROSSES AND LETS IN P AND
USHERS HIM INTO THE LIVING SPACE.

INT. NO.2'S LIVING SPACE. DAY. 31.

P IS GREETED WITH GREAT COURTESY BY NO.2. P'S
ATTITUDE IS WARY. ON A HOT PLATE ARE SILVER DISHES
CONTAINING EGGS AND BACON, BACON AND KIDNEYS,
KIPPERS AND FLAP JACKS. THERE IS ALSO A PLATE WITH
A SILVER COVER ALREADY SET FOR P AT THE TABLE.

NO.2

(PUMPING HIS HAND) No.12. You
haven't changed a bit. I don't mind
telling you -- we had to pull every
string we could to get you seconded
back to us.

P

Oh.

NO.2 POINTS TO THE HOT PLATE.

NO.2

A la carte

THEN HE POINTS TO THE COVERED PLATE IN P'S PLACE.

NO.2

.... or table d'hote.

31 CONT'D

P

I'll chose myself if you don't mind.

HE GOES TO THE HOT PLATE. P IS OBVIOUSLY UNDER SOME STRESS AS HE MAKES HIS CHOICE.

NO. 2

Yes, they screamed as if I were taking their pensions away.

P

Did they

P FINALLY CHOOSES THE FLAP JACKS. PUZZLED, HE TAKES THEM - SIX PILED ON A PLATE - TO HIS PLACE. HE MOVES THE PLATE THAT IS ALREADY THERE AND TAKES THE COVER OFF. UNDERNEATH ARE SIX FLAP JACKS. HIS KNIFE IS ON THE LEFT. NO. 2 SMILES.

NO. 2

D'you think I'd have forgotten we used to call you Flapjack Charlie ? Even in those days it was obvious you were going to make a top field man. Look at me - stuck in Admin. Eat. Always did enjoy your food. Even before a job from the Black File.

THERE IS A COPY OF "THE TALLY HO" TO THE LEFT OF P'S PLATE. CASUALLY HE TURNS IT OVER AND GLANCES AT THE DATE. IT IS FEB. 10th.

NO. 2.

Yes, they screamed all right. But in the end they had to admit you were the only man for the job.

P LOOKS HARD AT NO. 2., BRUSHING HIS PLATE ASIDE.

P

I'm sorry I didn't shave. There was no razor.

NO. 2

My dear chap, I'm so sorry. I'll see to it -

P

It may have been that I just couldn't find it, of course. Strange apartment.

31 CONT'D

NO. 2

And flying all that way at short notice.

HE LOOKS HARD AT P.

NO. 2

You must feel a bit disorientated.

P DECIDES ON FRONTAL ASSAULT.

P

What's it all about ?

No. 2

(EARNESTLY) It's our prize prisoner. The one we call Number Six.

P REACTS BUT SAYS NOTHING.

NO. 2 (CONT'D)

Toughest nut I've ever handled. I could crack him, of course. But I can't use the normal techniques. He's too valuable. Mustn't be damaged permanently say our Masters. That's why I need you.

P IS TRYING TO MAINTAIN A KIND OF IRONY IN THE FACE OF NO. 2'S CONVINCING PERFORMANCE BUT IS FINDING IT HARD.

P

Tell me how you need me.

NO. 2

You bring two great gifts to bear. First your ability as an agent.

P

(DRILY) And the second?

NO. 2

You have a unique physical advantage.

P

Like the ability to grow a moustache overnight ?

NO. 2 LAUGHS.

NO. 2

Not quite. Took longer than that to grow again that time in Bucharest.

P

In Bucharest.

"THE PRISONER T.V. SERIES"

"THE SCHIZOID MAN"

Script Amendment

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NO.2.

(SMILES) Remember how Susan hated you without it? Told me she wouldn't kiss you till it grew again?

P.

Good for Susan.

NO.2.

You bear a remarkable resemblance to No.6. Your job is to impersonate him. Break down his sense of reality, No.12 Once he begins to doubt his own identity, he'll crack. What do you think of the idea.

P.

The situation has distinct possibilities. But it'll take quite a lot of convincing I'm not No.6.

NO.2 FROWNS -- PUZZLED, THEN HE BREAKS INTO A SMILE.

NO.2.

Of course! Excellent, No.12. Always the professional. You've started. living the part already. Which reminds me.

FROM HIS DESK HE TAKES A VILLAGE BADGE WITH THE NUMBER SIX.

NO.2.

Allow me.

HE PINS THE BADGE ON P.

NO.2.

You're now officially No.6.

P. REMOVES THE BADGE.

P.

I don't need this thing to remind me.

31. CONT'D

IGNORING THIS, NO.2 PICKS UP P'S DOSSIER.

NO.2

You'll find all his background details
in here. Study it.

HE THROWS THE DOSSIER TO P. P CATCHES IT LEFT
HANDED.

NO.2

Ah, watch that, 12. Number Six is
right handed.

P REACHES FOR A CIGARETTE FROM TWO CLOSED BOXES.
IN ONE IS WHITE VIRGINIA. IN THE SECOND SMALL CIGARS.
P REJECTS THEM BOTH.

NO.2

We'll just have to make a very few
changes.

P REACTS SHARPLY.

NO.2

Oh, don't worry -- it only means two
of my girls working you over a little
-- but they're very pretty.

HE LEANS OVER AND TAPS ANOTHER BOX CLOSE TO P.
P OPENS IT AND FINDS BLACK RUSSIAN INSIDE. HE TAKES
ONE INSTANTLY -- THEN MAKES TO PUT IT BACK.

BUT NO.2 HAS HIS LIGHTER READY. P. CHANGES HIS MIND
AND SMOKES.

DISSOLVE:

INT. EXAMINATION ROOM. DAY.

32.

THE SAME TWO GIRLS WHO TRANSFORMED P ORIGINALLY
ARE NOW CHANGING HIM BACK TO HIS REAL APPEARANCE.
THEY WORK TO A HUGE PHOTOGRAPH OF THE DOUBLE.
THEY ARE SHAVING OFF HIS MOUSTACHE.

DISSOLVE:

INT. EXAMINATION ROOM. DAY.

33.

THEY ARE BLEACHING HIS HAIR BACK TO NORMAL COLOUR.

DISSOLVE:

INT. EXAMINATION ROOM. DAY.

34.

THEY HAVE JUST FINISHED RESHAPING HIS HAIR TO ITS
ORIGINAL STYLE.

34 CONT'D

1st GIRL
There you are, sir.

THEY TAKE HIM OVER TO A MIRROR ON ONE WALL. THEY LEAVE HIM.

P STUDIES HIMSELF IN THE MIRROR. HE SMOOTHES HIS HAIR.

HE IS HIMSELF AGAIN, IN APPEARANCE AT LEAST.

NO. 2 APPEARS AT HIS SIDE. P SEES HIM FROM HIS POV.

NO. 2
You'd hardly know yourself, would you, No. 12 ?

FADE OUT:

ACT TWO

FADE IN:

EXT. P'S HOUSE. DAY 35. X

ESTABLISHING SHOT OF No. 6's RESIDENCE.

INT. P'S SITTING ROOM. DAY. 36.

NO. 2 IS SHOWING P AROUND.

NO. 2
Familiarise yourself with it. You must look as much at home here as he does.

P
(DRILY) That shouldn't be too difficult.

HE PROWLs AROUND. SOMETHING OBVIOUSLY BOTHERS HIM.

NO. 2
The idea is that he'll come back this afternoon after lunch. And you'll be in possession.

P IS PULLING OUT BOOKS, EXAMINING OBJECTS.

P
It's not the same.

EXT. P'S HOUSE. DAY.

41.

DOUBLE WALKS TO THE FRONT DOOR AND LETS HIMSELF IN.

INT. P'S SITTING ROOM. DAY.

42.

THE DOOR OPENS. P AND DOUBLE LOOK AT EACH OTHER
FACE TO FACE.

DOUBLE

What the devil ---

THEY STARE AT EACH OTHER. THERE IS FRANK CURIOSITY
IN THEIR EYES. DOUBLE TAKES THE INITIATIVE.

DOUBLE

Oh, very good. Very, very good. One
of No.2's little ideas, I suppose.

HE SURVEYS P FROM HEAD TO FOOT IN ADMIRING APPRAISAL.

DOUBLE

Where'd he get you ? A people-copying
service ?

HE AIMS HIS UMBRELLA, WITH THE EXPERTISE OF LONG
USAGE, SO THAT IT HOMES NEATLY INTO AN UMBRELLA
STAND SOME DISTANCE AWAY.

DOUBLE

Or are you one of these double agents
we hears so much about ?

THE IMPOSTER IS SO PERFECT THAT P IS A LITTLE
SHAKEN. HE TRIES TO REGAIN THE INITIATIVE.

P

Since you've gone to so much trouble,
the least I can do is to offer you a drink.

DOUBLE

Scotch.

P GOES TO WHERE THE DRINKS ARE NORMALLY KEPT.
THEY ARE NOT THERE. HE IS AT A LOSS. DOUBLE,
ALMOST APOLOGETICALLY, AS IF NOT TO EMBARRASS
P, GOES OVER AND OPENS ANOTHER CUPBOARD, TO
REVEAL DRINKS. P POURS THE DRINKS.

DOUBLE

I take it I'm supposed to go all fuzzy
round the edges and rush into the
distance screaming Who Am I ?

P

Ice ?

42. CONT'D

DOUBLE

Please.

P MAKES TO GO TO THE KITCHEN FOR THE ICE . IN THE SAME APOLOGETIC WAY, DOUBLE SHOWS HIM A SMALL ICE BUCKET ON THE TABLE NEXT TO THE DRINKS . P TAKES DOUBLE'S DRINK TO HIM . DOUBLE EXAMINES P'S FACE CLOSELY .

DOUBLE

D'you know - I never realised I had a freckle on the side of my nose. Tell you what - when they film my life story, you get the part. Cigar ?

HE OFFERS HIS CASE TO P. P OVERCOMES A RESISTANCE AND TAKES ONE WITH HIS LEFT HAND .

DOUBLE

Ah-ah ! - but you'll have to learn to smoke right-handed first.

HE LIGHTS THE CIGAR FOR P. , WHO COUGHS ON IT .

DOUBLE

And to smoke my brand. You know, they made a slight mistake with your hair - it's a shade lighter than mine.

P STUBS HIS CIGAR OUT IN DISTASTE .

DOUBLE

There are some Black Russian in the box over there. Never smoke them myself.

P REACTS .

P

It's not going to work, you know.

DOUBLE

I'm glad you realise that. Now perhaps you'll go and play somewhere else.

P

I have a particularly strong sense of identity.

DOUBLE

You have ? (LAUGHS) Oh yes - I forgot for a moment - You're supposed to be me. You're No.6 the goodie and I'm the baddie who's trying to break you down. Is that right ?

42. CONT'D

P REALISES THAT HE IS BEING OUT-THOUGHT BY A MAN WHO IS MORE LIKE P THAN P, AT THE MOMENT, IS ABLE TO BE. HE IS MORE HANDICAPPED BY HIS BRAINWASHING THAN HE KNOWS.

P

That's right, only there's no 'suppose' about it.

DOUBLE

Another drink ?

P SHAKES HIS HEAD. DOUBLE HAS NOW DEFEATED P'S ATTEMPT TO PLAY HOST. HE GOES TO MIX HIMSELF ANOTHER ONE.

DOUBLE

I tell you what - why don't we settle this like gentlemen ?

P

Claiming to be a gentleman now, too.

DOUBLE

Oh, good. Very good. Now that was worthy of me. No, but what I meant was we're both claiming to be No. 6. Correct ?

P

I am No. 6. You're doing the claiming.

DOUBLE

Then why don't we see who can prove it ?

P

How ?

DOUBLE

Any number of ways. Pistol shooting, for instance. What's No. 6's average ?

P

Ninety percent.

DOUBLE

Correct. Let's go.

P

Where ?

DOUBLE

(WITH SURPRISE) The Recreation Room.

HE GOES, P FOLLOWING. P HAS NEVER HEARD OF THE RECREATION ROOM.

DISSOLVE:

INT. RECREATION ROOM. DAY.

43.

THIS IS FUTURISTIC. THERE IS A LARGE SCREEN ON ONE WALL. THE SCREEN IS DIVIDED INTO TWO SECTIONS, LEFT AND RIGHT, SO THAT TWO MARKSMEN CAN SHOOT AT ONCE. THE ROOM IS ALSO DRESSED AS A GYMNASIUM.

P AND THE DOUBLE STAND AT THE END OF THE ROOM. THEY EACH HAVE A PISTOL.

DOUBLE

(INDICATING PISTOL) Electronic. No bullets. Can't kill anyone with it. No. 2 takes no chances. Ready?

P NODS. HE IS HAVING DIFFICULTY WITH HIS PISTOL. HE CHANGES IT FROM HIS RIGHT HAND TO HIS LEFT.

DOUBLE

Sorry, old man. No. 6 is a right-handed shot.

P CHANGES THE PISTOL BACK TO HIS RIGHT HAND. HE IS NOT AT ALL HAPPY.

DOUBLE NODS TO AN OPERATOR, WHO PUSHES A BUTTON ON A CONSOLE. BLACK MAN SIZE SILHOUETTES FLASH ACROSS THE TWO HALVES OF THE SCREEN AT THE END - CROUCHING, JUMPING, STANDING, FRONT-ON, SIDEWAYS, THREE-QUARTER ANGLE.

P AND DOUBLE BLAZE AWAY AT THEIR TARGETS. A HIT IS REGISTERED BY A SPLASH OF LIGHT ON THE SILHOUETTE. THE PISTOLS HAVE A NORMAL RECOIL AND MAKE A SOUND LIKE A SILENCED AUTOMATIC. IT IS OBVIOUS THAT THE DOUBLE IS DOING MUCH BETTER THAN P.

THEY FINISH SHOOTING AFTER TEN SHOTS AND THEIR SCORES ARE PROJECTED ON THE WALL IN THE SHAPE OF TWO TARGET SILHOUETTES. HITS ARE INDICATED BY HOLES IN EACH SILHOUETTE. HITS IN VITAL AREAS - HEART, BRAIN, STOMACH - HAVE A FLUORESCENT RING ROUND THE HOLE. HITS IN NON-VITAL AREAS ARE UN-RINGED. DOUBLE HAS TEN HITS, NINE OF THEM IN VITAL AREAS. P HAS ONLY SIX HITS. ONLY THREE OF THEM IN VITAL AREA.

INT. CONTROL ROOM. DAY.

44.

NO. 2 IS WATCHING THE SCENE ON THE SCREEN. ON THE SCREEN, DOUBLE TURNS TO P.

DOUBLE

I certainly shoot more like me than you do.

NO. 2 SMILES, TURNS TO THE AFRICAN SUPERVISOR NEAR HIM.

NO.2

It's uncanny - No.12 has caught the man's whole style.

SUPERVISOR

In Haiti we'd say he's stolen his soul.

INT. RECREATION ROOM. DAY.

45.

P

Just what are we supposed to have proved ?

DOUBLE

That you should have put in some more shooting practice before you took this job on. What's your fencing like ?

P

You should know. You've studied my file.

DOUBLE

Turning the tables ! Very neat. Perhaps you put in more time on that than you did on your shooting.

INT. RECREATION ROOM. DAY.

46.

P AND DOUBLE CROSS TO FOILS RACK. THEY CHOOSE THEIR FOILS, TESTING THEIR WEIGHT, WHIPPING THEM, EXAMINING THE BUTTONS ON THE ENDS.

DOUBLE

"These foils have all a length ?"

P

"Aye, my good lord."

DOUBLE

Hamlet, Act Five.

P

Scene Two.

DOUBLE

You have done your homework !

INT. CONTROL ROOM. DAY.

47.

NO.2 IS THERE WITH THE AFRICAN SUPERVISOR.

47. CONT'D

NO.2

(ADMIRINGLY) No, No.12 has done his - even the Shakespeare bit.

ON THE SCREEN, P AND DOUBLE ARE PREPARING TO FENCE. THEY BOTH DON PROTECTIVE MASKS. THEY ARE NOW IDENTIFIED ONLY BY THEIR JACKETS - WHITE FOR THE DOUBLE, BLACK FOR P.

P IS AGAIN IN DIFFICULTY PHYSICALLY. HE KEEPS WANTING TO HOLD THE FOIL IN HIS LEFT HAND, OBVIOUSLY FEELS CLUMSY WITH HIS RIGHT. THEY SALUTE EACH OTHER AND START TO FENCE.

P HOLDS HIS OWN AT FIRST, BUT ONLY BY TRYING MUCH HARDER THAN DOUBLE. HIS MOVES HAVE AN AIR OF ROUGHNESS AND DESPERATION ABOUT THEM. THE DOUBLE, ON THE OTHER HAND, IS RELAXED, ELEGANT, ASSURED. ONE GETS THE IMPRESSION HE IS PLAYING WITH P.

DOUBLE

It's sound agricultural stuff - but it would hardly have got you my place in the Olympics team.

NO.2 NODS AND SMILES APPRECIATIVELY.

INT. RECREATION ROOM. DAY.

48.

DOUBLE IS STARTING TO PRESS P NOW. P IS DRIVEN BACK, DEFENDING DESPERATELY.

DOUBLE

Not a pistol shot. Not a swordsman, either.

HE FINALLY PINS P AGAINST A WALL. DISARMS HIM WITH A PARRY AND PRESSES THE POINT OF HIS FOIL AGAINST P'S THROAT.

DOUBLE

If ever I challenge you to a duel, your best chance would be battle axes in a dark cellar.

INT. CONTROL ROOM. DAY.

49.

NO.2 AND THE AFRICAN SUPERVISOR ARE WATCHING AS P AND DOUBLE EXIT.

49. CONT'D

NO. 2

D'you know, I think 6 would have found No. 12 a handful even if he hadn't been treated. The buggies outside ?

SUPERVISOR

Yes, sir.

NO. 2

Six always prided himself on his driving. Done a bit of rallying in his time.

EXT. RECREATION ROOM. DAY. 50.

P AND DOUBLE EMERGE, WIPING THEIR BROWS AFTER THE FENCING. TWO BUGGIES ARE PARKED OUTSIDE. THEY HAVE ALREADY BEEN DISCUSSING THEM.

DOUBLE

All right. Le Mans start, then once round the lanes.

EXT. RECREATION ROOM. DAY. 51.

P AND DOUBLE BREAK FOR THE BUGGIES AND START THEM UP. P IS FIRST AWAY, DOUBLE HARD ON HIS HEELS. THEY ROAR OUT OF SHOT.

EXT. LANES OUTSIDE VILLAGE PROPER. DAY. 52.

P LEADING. DOUBLE CLOSE ON HIS TAIL.

INT. P'S BUGGIE. DAY. 53.

P DRIVING HARD.

INT. DOUBLE'S BUGGIE. DAY. 54.

DOUBLE SMILING SLIGHTLY. DRIVING RELAXED.

INT. P'S BUGGIE. DAY. 55.

P TROUBLED

EXT. A STRETCH OF WOODED ROAD. DAY. 56.

DOUBLE CHALLENGES TO PASS. P MANAGES TO HOLD HIM OFF AS THEY COME TO A CORNER.

EXT. THE CORNER. DAY. 57.

BOTH P AND DOUBLE PUT THEIR BUGGIES ROUND THE CORNER IN A FOUR-WHEEL SLIDE. P DOES IT RATHER LESS TIDILY THAN THE DOUBLE. HE MANAGES TO STAY IN FRONT, BUT ONLY JUST.

EXT. ANOTHER CORNER. DAY. 58.

DOUBLE, BY TIDIER CORNERING, MANAGES TO PULL LEVEL WITH P.

EXT. ANOTHER STRETCH OF ROAD. DAY. 59.

THE VEHICLES ROCKET PAST SIDE BY SIDE.

EXT. ANOTHER CORNER. DAY. 60.

THE BUGGIES APPROACH IT AS IF LOCKED TOGETHER. BUT JUST AS IN THE FENCING, AS THE PACE HOTS UP, SO P IS INCREASINGLY HANDICAPPED BY HIS BRAINWASHING.

INT. DOUBLE'S BUGGIE. DAY. 61.

DOUBLE IS COOL AND ENJOYING IT.

INT. P'S BUGGY. DAY. 62.

P IS IN A LATHER.

EXT. THE APEX OF THE CORNER. DAY. 63.

BY SUPERIOR CORNERING, DOUBLE TAKES THE LEAD.

EXT. RECREATION ROOM. DAY. 64.

DOUBLE'S BUGGIE ROARS INTO SHOT AND STOPS. DOUBLE GETS OUT, STRETCHES, LIGHTS A CIGAR. P'S BUGGIE DRIVES INTO SHOT. IT STOPS. P SITS IN IT, EXHAUSTED AND ANNOYED. AS P CLIMBS WEARILY OUT OF THE BUGGIE, DOUBLE MOVES OVER TO HIM.

DOUBLE

You still claim to be No. 6 ?

P'S TEMPER IS RAGGED.

P

I'm getting rather bored with you.
How's your karate ?

HE ADOPTS A FIGHTING STANCE.

DOUBLE

You should know. It's on my record.

THEY START TO FIGHT.

INT. CONTROL ROOM. DAY.

65.

NO.2 IS WATCHING THE FIGHT ON THE SCREEN WITH THE SUPERVISOR.

NO.2

Time we took a hand, I think.

HE CROSSES TO THE CONSOLE AND PUSHES A BUTTON.

EXT. RECREATION ROOM. DAY.

66.

THE FIGHT IS STILL IN PROGRESS. BUT OWING TO HIS DISORIENTATION AS TO WHICH IS HIS LEAD ARM, P IS GETTING THE WORST OF IT. DOUBLE FINALLY KNOCKS HIM DOWN.

DOUBLE

I'm surprised at No.2. His agents just aren't what they were.

"ROVER" APPEARS ROUND A CORNER AND MOVES UP TO THEM MENACINGLY.

DOUBLE

Oh, dear ! Looks as if we're in trouble with the headmaster.

"ROVER" STARTS TO SHEPHERD THEM OFF.

DOUBLE

(NODDING AT "ROVER") Must be confusing for it - not knowing which one to bite.

INT. ANTE-ROOM - NO.2'S HOUSE. DAY.

67.

BELL RINGS. BUTLER OPENS DOOR TO SEE P AND DOUBLE FLANKED BY "ROVER". HE USHERS P AND DOUBLE IN.

INT. ANTE-ROOM - NO.2'S HOUSE. DAY.

68.

AS P AND DOUBLE COME THROUGH THE DOOR, DOUBLE IS SEIZED ROUGHLY BY TWO GUARDIANS, THRUST WITH HIS FACE TO THE WALL.

WHILE THIS IS HAPPENING, NO.2 COMES FORWARD TO P WITH HIS HAND OUTSTRETCHED.

NO.2

No.6 ! Come in, come in, Heard you were having a spot of bother.

P LETS NO.2 SHAKE HIS HAND. P'S FACE REMAINS WARY AND CALCULATING.

FADE OUT:

ACT THREE

FADE IN:

INT. NO.2'S LIVING ROOM. DAY.

69.

NO.2 IS IN HIS CHAIR BEHIND HIS DESK. P STANDS TO HIS RIGHT IN A PRIVILEGED POSITION. DOUBLE STANDS IN FRONT, BATHED IN A FAINT GREEN SPOTLIGHT. THE BEAM COMES FROM A STRANGE LAMP ON NO.2'S DESK. IT LOOKS LIKE A HUGE EYE IN A LONG STREAMLINED SOCKET. IT HAS A CONTROL SWITCH ON IT. THE TWO GUARDIANS STAND ON WATCH. DOUBLE IS STANDING UNNATURALLY STILL.

NO.2

Who are you ?

DOUBLE

Would you mind switching that idiot light out - I'm getting cramp.

NO.2

Who are you ?

DOUBLE

You know who I am. I'm No. 6.

NO.2

Where did you come from ?

DOUBLE

You know that, too.

NO.2

How did you get here ?

DOUBLE

Ah ! Now that's something you'd know better than I. I was unconscious at the time, if you remember.

NO.2 GIVES A SIGNAL. ONE OF THE GUARDIANS TURNS THE CONTROL SWITCH. THE SPOTLIGHT ON DOUBLE INTENSIFIES, DOUBLE STAYS STIFF, WINCES WITH PAIN.

NO.2

What was your purpose in coming here ?

DOUBLE

I had none. I'll go away again if you like.

AGAIN NO.2 GIVES THE SIGNAL. AGAIN THE LIGHT INTENSIFIES. THIS TIME DOUBLE CRIES OUT IN PAIN.

69. CONT'D

NO.2

How did your people know that No.6 was here ?

DOUBLE

(GROANING) What people ?

NO.2

How did they know enough about him to produce you ?

DOUBLE

I don't understand.

NO.2 GIVES A SIGNAL AND THE LIGHT FADES IN INTENSITY. DOUBLE SHOWS THE RELIEF THIS BRINGS HIM.

NO.2

(MILDLY) What were you doing at the Recreation Room ?

DOUBLE

Showing this synthetic twin of mine how to shoot and fence.

NO.2 GIVES A SIGNAL AND THE LIGHT COMES UP TO FULLER POWER THAN IT HAS EVER BEEN.

DOUBLE YELLS IN AGONY.

NO.2

For the last time, what do your people want with No.6.

DOUBLE SCREAMS HIS ANSWER LIKE A MAN GOING OUT OF HIS HEAD.

DOUBLE

I'm No.6, you sadist ! I'm No.6, you know I'm No.6. I'm No.6, I'm No.6, I'm No.6, I'm No.6.

THE SPOTLIGHT IS SWITCHED OFF AND DOUBLE FAINTS. P'S FACE. HE KNOWS THIS WAS NOT ACTING. HE KNOWS THE MAN WAS IN GENUINE AGONY. HE IS SHAKEN. HE TRIES TO MAKE HIS NEXT REMARK THROWAWAY IRONY BUT HE DOES NOT QUITE SUCCEED.

P

You boy's dedicated to his work.

NO.2

I told you he was a tough nut, No.12.

P REACTS BUT MANAGES A COMEBACK.

69 CONT'D

P

No. 6

NO. 2

You're quite right -- that
was careless of me. He might
have heard.

DOUBLE HAS NOW RECOVERED AND IS BEING HELPED
TO HIS FEET. NO. 2 CROSSES TO HIM.

NO. 2

You still insist you're
No. 6 ?

DOUBLE
(GRIMLY)

I am No. 6.

NO. 2

Your mind can lie, but your
body can't. You'll see. (TO P)
By the time we've finished, he
won't know if he's No. 6 or the
cube root of infinity.

PAGE 29 AND SCENES 70, 70A, 70B, 70C ARE DELETED.

INT. NO. 2'S LIVING SPACE

71.

THE LARGE SCREEN LIGHTS UP. ONE HALF OF IT IS BLANK.
ON THE OTHER HALF IS A HUGE SET OF FINGERPRINTS.

NO. 2

This should be interesting.
(POINTS) No. 6's
fingerprints.

P

I know my own fingerprints,
thank you.

NO. 2

(SMILING)

Never off duty, are you ?

HE PRESSES A BUTTON AND A GLASS TOPPED TABLE
COMES UP THROUGH THE FLOOR.

NO. 2

(TO DOUBLE)

I presume you know your
own fingerprints ?

HE POINTS TO THE SCREEN.

DOUBLE

Certainly. They're mine.

NO. 2

So if I say that, on the
contrary, they're No. 6's,
one of us is lying ?

71. CONT'D

DOUBLE

Not at all. Since I am No.6, we'd both be telling the truth.

NO.2

Let's find out, shall we ?

HE PRESSES HIS OWN FINGERS ON THE GLASS TABLE AND HIS FINGERPRINTS APPEAR ON THE SCREEN NEXT TO NO.6'S. HE TAKES HIS FINGERS AWAY BUT THE IMPRINT STILL REMAINS ON THE SCREEN. HE PRESSES A BUTTON ON HIS CONSOLE AND THE SCREEN IS CLEARED OF HIS FINGERPRINTS AGAIN.

NO.2

Simple, foolproof.

THE GUARDIANS ESCORT DOUBLE OVER TO THE GLASS-TOPPED TABLE. AS THEY DO SO, NO.2 BECKONS P OVER TO A SMALL MONITOR NEAR HIS CHAIR AND GESTURES HIM TO WATCH.

DOUBLE PRESSES HIS FINGERS ON THE GLASS-TOPPED TABLE. HIS FINGERPRINTS APPEAR ON THE LARGE SCREEN NEXT TO THOSE OF NO.6. THEY ARE QUITE DIFFERENT. BUT ON THE MONITOR WHICH P AND NO.2 ARE WATCHING, THEY ARE IDENTICAL. DOUBLE'S PRINTS REMAIN UP ON THE BIG SCREEN. DOUBLE WALKS AWAY FROM THE TABLE.

DOUBLE

Except that it isn't so simple or so foolproof, is it ?

NO.2

Oh ?

DOUBLE

It's all most ingenious and scientific. But the trouble with science is that it can so easily be perverted.

P HAS BEEN STUDYING THE MONITOR ON WHICH DOUBLE'S PRINTS ARE IDENTICAL WITH THOSE HE KNOWS TO BE HIS OWN. HE IS VERY THOUGHTFUL. HE NOW COMES TOWARDS THEM. HE HAS A PLAN. IT MEANS HE WILL HAVE TO APPEAR TO PLAY WITH NO.2 AND HE KNOWS THAT NO.2 WILL HAVE TO LET HIM.

P

(BRISKLY) I'm afraid I agree, No.2.

NO.2

You agree ?

71. CONT'D

P

Yes, I'd much rather trust human instinct myself.

NO.2

How d'you mean ?

P

Well, if I were in his shoes I'd be much more likely to be convinced if a human being proved I was a fake than if a machine did it.

NO.2 IS WATCHING P VERY CLOSELY.

NO.2

You have something in mind ?

P PICKS UP A TELEPHONE .

P

D'you mind ?

NO.2 GESTURES 'GO AHEAD'.

P

(TO OPERATOR) No.24, please ...
Alison ?

INT. ALISON'S FLAT. DAY.

72.

SHE HOLDS THE TELEPHONE A LITTLE WARILY.

ALISON

To settle a bet ?

INT. NO.2'S LIVING SPACE. DAY.

73.

P

I'm at No.2's residence. Come over.

INT. ALISON'S FLAT. DAY.

74.

SHE IS BEWILDERED AND A LITTLE NERVOUS.

ALISON

But I was just going to wash my hair.

P'S VOICE

It won't take a minute.

INT. NO.2'S LIVING SPACE. DAY. 75.

P

Oh -- and Alison ... bring the cards.

BEHIND P'S BACK, NO.2 AND DOUBLE EXCHANGE GLANCES THAT COULD BE WORRIED.

INT. ALISON'S FLAT. DAY. 76.

SHE PUTS THE PHONE DOWN SLOWLY, LOOKING THOUGHTFUL.

INT. NO.2'S LIVING SPACE. DAY. 77.

P IS MUCH MORE CONFIDENT THAN WE HAVE SEEN HIM SO FAR. NO.2 AND DOUBLE SEEM RATHER SULKY.

NO.2

I don't see what you hope to achieve.

P ANSWERS BRIGHTLY AS IF HE IS REALLY ON NO.2'S SIDE.

P

I'm going to show that I'm No.6 and prove to him that he's a fake. That's what you want, isn't it? I mean that's what it's all about?

HE KNOWS THAT NO.2 WILL BE FORCED TO AGREE OR ABANDON THE WHOLE GAME.

NO.2

(CONSTRAINED) Yes.

INT. ANTE-ROOM OF NO.2'S HOUSE. DAY. 78.

THE BUTLER OPENS THE DOOR AND LETS IN ALISON. HE LEADS HER ACROSS TO THE LIVING SPACE.

INT. NO.2'S LIVING SPACE. DAY. 79.

ALISON ENTERS, SEES P AND THE DOUBLE SIDE BY SIDE AND GASPS.

ALISON

Good heavens it can't be

P

Mother Nature's been at her tricks again.

ALISON

It's it's weird. Who is ... I mean ?

79. CONT'D

P

I'm the original. He's the economy copy.

ALISON

It's impossible ...

DOUBLE

On the contrary ...

ALISON

But which one ...

P

That's what we want you to settle. No.2 says it can't be done.

ALISON

(AMUSED) I see. That's why you wanted the cards.

NO,2

I don't follow.

ALISON

No.6 and I have a mental link.

P

So let's see which one she has the link with.

HE TAKES ALISON ACROSS TO A CHAIR. HE RADIATES TRIUMPH. NO.2 AND DOUBLE LOOK UNCOMFORTABLE.

P

A run of five should be enough, I think.

HE TAKES THE CARDS FROM HER, CROSSES BACK, SHOWS THEM TO NO.2 AND DOUBLE.

P

Ready ?

ALISON NODS AND CLOSES HER EYES TIGHTLY. NO.2 AND DOUBLE EXCHANGE GLANCES AGAIN.

P LOOKS AT THE FIRST CARD.

P

Now.

THE CARD IS A SQUARE.

ALISON

A square.

79. CONT'D

P SMILES AND UNCOVERS THE NEXT CARD.

Now.

P

THE CARD IS A STAR.

A circle.

ALISON

P IS WORRIED.

P

Just relax - it's just the same as it was in my flat. I'm looking at the next card now.

THE CARD IS THREE WAVY LINES.

A cross.

ALISON

P'S DISCOMFURE INCREASES. HE UNCOVERS THE NEXT CARD.

Now.

P

THE CARD IS A CROSS.

The three wavy lines.

ALISON

P UNCOVERS THE NEXT CARD.

(DESPERATE) Now.

P

THE CARD IS A CIRCLE.

A square.

ALISON

IN HIS DESPERATION P MAKES TO PRESS ON. GOES TO TURN OVER ANOTHER CARD.

N.....

P

DOUBLE STEPS IN COURTEOUSLY, TAKES THE CARD FROM HIM.

A run of five. I think you said.

DOUBLE

DOUBLE REPEATS THE PROCESS.

79. CONT'D

DOUBLE

Now.

THE CARD IS THREE WAVY LINES.

ALISON

Three wavy lines.

DOUBLE

Now.

THE CARD IS A CROSS.

ALISON

A cross.

DOUBLE

Now.

THE CARD IS A STAR.

ALISON

A star.

DOUBLE

Now.

THE CARD IS A CIRCLE.

ALISON

A circle.

DOUBLE

Now.

THE CARD IS A SQUARE.

ALISON

A square.

P'S WORLD, AT LAST IS TURNING UPSIDE DOWN. HE TURNS AWAY. ALISON COMES FORWARD EXCITEDLY.

ALISON

You don't have to tell me - I just know that was five out of five.

SHE POINTS TO DOUBLE.

ALISON

He's the one I know. He's No. 6.

DOUBLE BOWS AND SMILES. NO. 2 SPEAKS QUIETLY AND ANGRILY TO P.

NO.2

How in heaven's name did you ever think you could make that work ? No.6 and that girl have a genuine rapport.

DOUBLE SPEAKING TO ALISON.

DOUBLE

I could have identified myself much more easily but it wouldn't have been fair.

HE TAKES A PHOTOGRAPH FROM HIS POCKET. IT IS THE PICTURE ALISON TOOK OF P WHEN WE FIRST SAW THEM PLAYING THE TELEPATHY GAME. SHE SHRIEKS DELIGHTEDLY.

ALISON

Isn't it awful !

SHE TAKES IT FROM DOUBLE AND GIVES IT TO P.

ALISON

I took it last night - look, he's all hands !

P TAKES THE PHOTOGRAPH AND CRUMPLES IT ABSENTLY IN HIS HAND. ALISON PRATTLES ON.

ALISON

Oh, there was a much simpler way, of course. No.6 had a mole on his wrist.

DOUBLE UNCLASPS HIS WATCH AND SHOWS THE MOLE.

NO.2

(CONFIDENTLY) Ah, but so has this one, my dear.

HE TAKES P'S UNRESISTING ARM AND UNDOES HIS WATCH. THERE IS NO MOLE. P REACTS. HE HADN'T NOTICED IT HAD GONE.

ALISON

There ! You see !

DOUBLE

(TRIUMPHANT) If you've quite finished for today, gentlemen, I'll see the young lady home.

NO.2 PRETENDS TO LOOK AS IF HE WANTED TO STOP DOUBLE LEAVING BUT FINALLY HAS TO GIVE AN ANGRY NOD OF DISMISSAL. THEY GO. NO.2 CROSSES ANGRILY TO AN INTERCOM, FLICKS A SWITCH. ON THE SCREEN WE SEE THE EXAMINATION ROOM AND THE DOCTOR WHO REMOVED P'S MOLE.

79. CONT'D

NO. 2
(FURIOUS) Why was there no mole
on 12's left wrist ?

THE MAN, STARTLED, FLUSTERED, LOOKS STRAIGHT INTO
CAMERA.

NO. 2
I said why was there no mole ?
Don't you realize you have jeopardized
everything ? Report to me first thing
in the morning.

P IS STANDING PERFECTLY STILL, IN AN ATTITUDE OF
SUSPICION YET DOUBT.

SCENE 80 OMITTED .

INT. 12'S SITTING ROOM. NIGHT. 81.

P IS LYING ON THE BED, FULLY DRESSED EXCEPT FOR
HIS JACKET. HE IS HAVING A NIGHTMARE.

SCENE NOS. 82, 83, 84, 85, 86 ARE A MONTAGE.

NO. 2'S FACE -- AGAINST BLACK. 82.

NO. 2
Not to worry, 12, we've lost the first
round, that's all.

ALISON'S FACE. 83.

ALISON
You don't have to tell me -- I just know
that was five out of five.

NO. 2'S FACE. 84.

NO. 2
No. 6 and that girl have a genuine rapport.

ALISON'S FACE. 85.

ALISON
He's the one I know.

P'S FACE. 86.

DOUBLE
I certainly shoot more like me
than you do ... fence more like
me ... look more like me ...
I'm No. 6.... 6 6....
6 6.....

A SUCCESSION OF P'S FACES

87.

THEY ARE MALICIOUS, MOCKING, SLIGHTLY DEVILISH. THEY LOOM OUT OF BLACK, ONE AFTER THE OTHER, SOAR INTO CLOSE SHOT, AND VANISH.

INT. NO. 2'S LIVING SPACE NIGHT

88.

NO. 2 AND DOUBLE ARE WATCHING P HAVING DOUBTS, ON THE SCREEN.

DOUBLE

He's cracking. Won't be long now.

INT. NO. 12'S SITTING ROOM NIGHT

89.

P LIES ON THE BED. HE OPENS HIS EYES. HE LIES THERE STARING.

FADE OUT:

ACT FOUR

FADE IN:

EXT THE VILLAGE NIGHT

89A

ESTABLISHING SHOT.

INT. NO. 2'S LIVING SPACE NIGHT

90

NO. 2 IS SPEAKING INTO THE TELEPHONE.

NO. 2

Amazing memory, my dear.
Well done, It really shattered
him.

INT. ALISON'S FLAT NIGHT

91

ALISON IS TAKING THE TELEPHONE FROM HER EAR AND REPLACING THE INSTRUMENT. SHE LOOKS RATHER SAD.

INT. NO. 12'S SITTING ROOM NIGHT.

92

P IS PACING ABOUT IN A STATE OF HIGH TENSION. HE TAKES A PLASTIC BAG CONTAINING ICE CUBES AND APPLIES IT TO THE BACK OF HIS NECK AND HIS TEMPLES. IT DOESN'T HELP. HE FLINGS IT AWAY. HE IS INFURIATED, SMASHES HIS LEFT HAND DOWN ON A TABLE, PALM DOWN. HE LOOKS AT HIS HAND. THERE IS A STING. WE CONCENTRATE ON THE NAIL OF THE FOREFINGER. THE BRUISE WHICH WE SAW AT THE BEGINNING IS STILL THERE. P STARES AT IT. HE KNOWS A BELL IS RINGING SOMEWHERE BUT HE CAN'T CLARIFY ITS MEANING.

92. CONT'D

SUDDENLY HE STRAIGHTENS UP, RUSHES TO HIS JACKET AND SEARCHES FEVERISHLY THROUGH THE POCKETS. HE FINDS WHAT HE IS LOOKING FOR -- THE CRUMPLED PHOTOGRAPH HE GOT FROM ALISON IN NO. 2'S LIVING SPACE. HE PUTS THE PHOTO ON THE TABLE AND IRONS OUT THE CREASES. ON THE PHOTO HIS LEFT FOREFINGER IS PROMINENTLY FEATURED. SO IS A CALENDAR SHOWING FEB, 10th. HE GETS A MAGNIFYING GLASS FROM A DRAWER, STUDIES THE NAIL IN THE PHOTO. THROUGH THE GLASS, THE BRUISE IS CLEARLY VISIBLE. HE PUTS HIS LEFT FOREFINGER NEXT TO THE PHOTO AND AGAIN PUTS THE GLASS ON IT. THE POINT IS CLEARLY MADE. WHEN THE PHOTO WAS TAKEN THE BRUISE WAS MUCH LOWER ON THE NAIL. P STRAIGHTENS UP, LOOKS AT THE CALENDAR ON THE WALL. IT STILL SHOWS FEB. 10th.

P

So that's what they did,

HE KNOWS NOW THAT HE HAS BEEN BRAINWASHED. HE PACES. THE INDUCED GESTURE STARTS TO INFURIATE HIM AGAIN. HE TAKES A CIGAR, LEFT HANDED, AND LIGHTS IT, LEFT HANDED. HE FINDS IT DISTASTEFUL, COUGHS AND STUBS IT OUT. THEN HE PAUSES, WITH A SUDDEN THOUGHT.

HE TAKES ANOTHER CIGAR, STARTS EXAMINING IT. HE BEGINS TO OPEN IT UP, FINDS THE SLIM TUBE WITH THE CHEMICAL IN IT. NOW HE REALIZES THE CIGARS ARE DOCTORED. THOUGHTFULLY, HE TAKES A WHITE CIGARETTE AND LIGHTS IT. HE TAKES A DEEP BREATH. IT IS CLEARLY DISTASTEFUL. P STUBS THE CIGARETTE OUT, OPENS IT, FINDS THE CHEMICAL HAS BEEN INSERTED IN IT TOO.

HE IS NOW FULLY AWARE WHAT THEY HAVE DONE.

INT. NO. 12'S SITTING ROOM. NIGHT.

93.

P STARES AT HIMSELF FIXEDLY IN THE MIRROR FOR A SECOND HIS REAL IMAGE EMERGES INTO WHAT HE LOOKED LIKE WHEN HE WOKE UP THAT MORNING -- THE DARK HAIR AND MOUSTACHE.

THE IMAGE MERGES BACK AGAIN.

93. CONT'D

P GOES OVER TO THE SOFA AND SLUMPS DOWN. HE REACHES TO SWITCH ON THE LAMP WITH HIS RIGHT HAND -- AND GETS AN ELECTRIC SHOCK.

HE WHIPS HIS RIGHT HAND AWAY AND AUTOMATICALLY GOES TO DO IT WITH HIS LEFT HAND.

HE STOPS IN MID AIR. HE NOW BEGINS TO REALIZE HOW THEY MADE HIM LEFT HANDED. HE STARTS THINKING QUICKLY. HE MADE HIS DECISION.

WITH HIS RIGHT HAND, P HOLDS ON TO AN OBJECT THAT WILL EARTH HIM. THEN HE TAKES A DEEP BREATH AND BRACES HIMSELF. WITH HIS LEFT HAND HE SWITCHES ON THE LAMP, FULL AWARE OF WHAT WILL HAPPEN.

THERE IS A BANG AND A BLUE FLASH, AND HE IS THROWN ACROSS THE ROOM.

INT. P'S FLAT. NIGHT.

94.

THE DOUBLE, LOOKING WELL PLEASED WITH HIMSELF, IS JUST STRIPPING OFF HIS WHITE JACKET AS HE PREPARES FOR BED.

INT. NO. 12'S SITTING ROOM. NIGHT.

95.

P IS STILL LYING IN THE CORNER OF THE SITTING ROOM, HE STIRS. SLOWLY HE GETS TO HIS FEET. AS HE DOES SO, HIS SHOULDER CATCHES A SHELF ABOVE HIM AND A BOOK FALLS OFF. INSTINCTIVELY HE CATCHES IT, WITH HIS RIGHT HAND. HIS FACE CLEARS AND HE SMILES GRIMLY. HE TURNS AND LOOKS AT HIMSELF IN THE MIRROR.

P

I think it's time we paid ourselves a call.

HE CROSSES TO THE DOOR. HE IS NOT WEARING HIS JACKET.

EXT. FRONT DOOR OF NO. 12'S FLAT. NIGHT.

96.

P IS HOLDING IT AJAR FROM INSIDE.

WE SEE 'ROVER' GO FLOATING PAST.

P WAITS UNTIL 'ROVER' IS WELL PAST, THEN COMES OUT AND CLOSES THE DOOR.

SCENE 97 DELETED.

DELETE PAGE 42 and PAGE 43

EXT. THE TOP OF THE BUILDING. NIGHT. P'S POV. 98.

TELEVISION CAMERAS ARE SILHOUETTED AGAINST THE SKY.

EXT. THE LONG WALL OF THE BUILDING. NIGHT. 99.

P CONTINUES TO MAKE HIS WAY ALONG. IN THE DISTANCE, AMONG TREES, HE SEES "ROVER" APPROACHING. P LEAPS, CATCHES A LEDGE, HAULS HIMSELF UP, CATCHES ANOTHER LEDGE, HAULS HIMSELF UP HIGHER.

EXT. P'S LEDGE. NIGHT. 100.

HIS HEAD IS ONLY INCHES FROM A CAMERA WHICH HE HAS NOT SEEN. HE MAKES A MOVEMENT WHICH TAKES HIS HEAD TO WITHIN AN INCH OF THE LENS.

EXT. P'S LEDGE. NIGHT. 101.

WE CONCENTRATE ON THE PERILOUS JUXTAPOSITION OF P'S HEAD AND THE CAMERA LENS.

EXT. THE LONG WALL. NIGHT. P'S POV. 102.

"ROVER" APPROACHES THE END OF THE WALL AT RIGHT ANGLES, SWINGS ALONG IT, SEEMS TO HESITATE OPPOSITE WHERE P IS, THEN GOES ON THE LENGTH OF THE WALL. IT TURNS AND TRAVERSES THE WALL AGAIN IN THE OPPOSITE DIRECTION. AGAIN IT SEEMS TO HESITATE OPPOSITE P. THEN IT CARRIES ON TO THE END OF THE WALL AND DISAPPEARS AROUND THE CORNER. P CLIMBS DOWN FROM HIS LEDGE.

EXT. VILLAGE STREET. NIGHT. 103.

P'S GAZE FOLLOWS THE CAMERAS POINTING DOWN INTO IT. COVERING THE STREET FROM THE ROOF TOPS.

EXT. VILLAGE STREET. NIGHT. 104.

P DECIDES TO GO ALONG THE ROOFS WHICH, SINCE THE CAMERAS POINT DOWNWARDS, ARE NOT COVERED. HE CLIMBS UPWARDS AND BEGINS THE TRICKY JOURNEY.

HALFWAY ALONG THE STREET, HE SLIPS AND SLIDES. AT THE LAST MOMENT, AT THE EDGE OF THE ROOF, HE PREVENTS HIMSELF FROM FALLING BY GRASPING THE STANCHION SUPPORTING ONE OF THE CAMERAS. HE HANGS PERILOUSLY. JUST UNDER THE CAMERA'S EYE. THE CAMERA SHAKES. P MAKES A DESPERATE EFFORT TO FIND A FOOTHOLD ON THE WALL. THE CAMERA SHAKES MORE VIOLENTLY.

INT. CONTROL ROOM. NIGHT. 105.

FRUIT MACHINE OBSERVER
Camera four's on the blink.

105. CONT'D

SUPERVISOR PRESSES A BUTTON. THE SHAKING PICTURE APPEARS ON THE GIANT MONITORING SCREEN.

THE SUPERVISOR PICKS UP THE PHONE.

SUPERVISOR

Electrics - check camera four.
Immediately.

EXT. BUILDING. NIGHT. 106.

ELECTRICS MAN CLIMBS INTO HIS REPAIR SERVICE BUGGIE AND ROARS OFF.

EXT. ROOF. NIGHT. 107.

P STILL STRUGGLING TO HANG ON.

EXT. ROAD. NIGHT. 108.

THE ELECTRICS BUGGIE ROARING ALONG.

EXT. VILLAGE STREET. NIGHT. 109.

'ROVER' GLIDES INTO THE STREET, STARTS NOSING AROUND.

EXT. ROOF. NIGHT. 110.

P HAS MANAGED TO GET A FOOTHOLD.

EXT. STREET. NIGHT. 111.

THE BUGGIE ROARS INTO THE STREET, SEES 'ROVER' IN FRONT, BRAKES.

EXT. ROOF. NIGHT. 112.

P MOVING RAPIDLY ALONG THE ROOF.

EXT. STREET. NIGHT. 113.

'ROVER', SATISFIED WITH HIS CHECK ON THE DRIVER, MOVES OUT OF THE WAY. THE BUGGIE MOVES ON TO CAMERA FOUR'S LOCATION.

EXT. STREET CORNER. NIGHT. 114.

P HAS REACHED THE END OF THE STREET, AND DROPS DOWN BEHIND A WALL AT THE CORNER.

EXT. SIDE STREET. NIGHT.

115.

P MAKING HIS WAY FROM SHADOW TO SHADOW. SUDDENLY TWO GUARDIANS STEP OUT DIRECTLY INTO HIS PATH. P RECOVERS QUICKLY, DECIDES TO BLUFF IT OUT.

P

(PLEASANTLY) Quite a difference in the air here from where I've come. Be seeing you.

1st GUARDIAN

What's your password ?

P

(KNOWING IT'S THE WRONG ONE)
Gemini.

2nd GUARDIAN

That's the wrong one.

THEY GRAB P. HE HITS OUT. THEY FIGHT. P LAYS THEM BOTH OUT.

EXT. P'S HOUSE. NIGHT.

116.

P ENTERS FRAME AND PEERS AT THE HOUSE FROM CONCEALMENT. IN FRONT OF IT IS 'ROVER'. P IS MOMENTARILY STYMIED, PAUSES TO REFLECT.

INT. NO.2'S LIVING SPACE. NIGHT.

117.

NO.2 WITH EYES CLOSED IS LYING FACE DOWN ON A MASSAGE TABLE. THE BUTLER, WEARING WHITE JACKET, GENTLY PROBES HIS NECK AND SHOULDER MUSCLES. THE BUTLER CROSSES TO A TABLE ON WHICH ARE A SMALL PILL DISPENSER, A GLASS AND A WATER SYPHON. HE FILLS THE GLASS FROM THE SYPHON, GETS A PILL FROM THE DISPENSER, CROSSES AND WAKES NO.2.

NO.2 IS INSTANTLY AWAKE, SWALLOWS THE PILL. HE IDLY PRESSES A SWITCH.

NO.2

Let's see how No.6 is bearing up.

HE TURNS AS THE PICTURE OF NO.12'S FLAT APPEARS ON THE GIANT SCREEN. BUT THERE IS NO SIGN OF P.

NO.2 IS NOW VERY MUCH ALERT. HE SWINGS DOWN FROM THE MASSAGE TABLE, GOES TO HIS CONSOLE, PRESSES A SWITCH URGENTLY.

NO.2

No.6's gone. Find him.

45

EXT. P'S HOUSE. NIGHT. 118

'ROVER' SITS STILL IN FRONT OF THE HOUSE.

EXT. P'S HOUSE. 119.

P LOOKS DOWN THE STREET.

EXT. STREET. NIGHT. 120.

POV A BUGGIE PARKED IN THE SHADOWS, SOME DISTANCE AWAY.

EXT. P'S HOUSE. NIGHT. 121.

P MOVES OUT OF SHOT. HIS FOOT SCRAPES AS HE DOES SO. 'ROVER' REACTS. IT STARTS TO QUIVER. THEN IT RELAXES, MOVES BACK ON GUARD.

EXT. STREET. NIGHT. 122.

P SLIPS OUT OF THE SHADOWS INTO THE BUGGIE. HE LOOKS BACK WARILY AT THE DISTANT 'ROVER'. THEN HE SLIDES INTO THE BUGGIE.

INT. BUGGIE. NIGHT. 123.

P LINES UP THE STEERING, PUTS THE BUGGIE INTO GEAR, STARTS THE ENGINE. HE JUMPS CLEAR AS THE BUGGIE BEGINS TO ROLL. P MELTS INTO THE SHADOWS.

EXT. P'S HOUSE. NIGHT. 124.

'ROVER' REACTS AND EXITS FAST.

EXT. STREET. NIGHT. 125.

THE BUGGIE ROARS OFF, SCREECHING OUT OF SIGHT. 'ROVER' GOES AFTER IT, FAST. AS 'ROVER' PASSES P, CONCEALED IN THE SHADOWS, AND DISAPPEARS, P MAKES A BREAK FOR HIS HOUSE.

INT. NO.2'S LIVING SPACE. NIGHT. 126.

NO.2 IS STILL PACING TENSELY. A BUZZER SOUNDS ON THE INTERCOM.

NO.2

Yes ?

SUPERVISOR'S VOICE

Control room here. Negative search results so far. There's no trace of him yet, sir.

126. CONT'D

NO.2

Send out a general alarm. Orange alert.

EXT. STREET. NIGHT. 127.

"ROVER" CATCHES UP WITH THE RUNAWAY BUGGIE, BECOMES AIRBORNE OVER IT. "ROVER" FLOATS A FEW FEET AHEAD OF THE CAREERING VEHICLE. IT COMES DOWN DIRECTLY IN ITS PATH. THE BUGGIE COMES TO A DEAD HALT. "ROVER" STARTS BACK TO HIS POST.

EXT. P'S HOUSE. NIGHT. 128.

P OPENS THE DOOR OF HIS HOUSE, ENTERS.

EXT. P'S HOUSE. NIGHT. 129.

ITS JOB DONE, "ROVER" REAPPEARS AND REMOUNTS GUARD OUTSIDE P'S HOUSE.

INT. P'S BEDROOM. NIGHT. 130.

DOUBLE IN BED, ASLEEP.

INT. P'S HOUSE. NIGHT. 131.

P WARILY CREEPING THROUGH THE SITTING ROOM TO THE BEDROOM.

INT. P'S BEDROOM. NIGHT. 132.

DOUBLE IS SITTING UP IN BED, FULLY ALERT. LEVELLED AT P HE HOLDS A SLIM POLISHED CYLINDER -- LIKE AN AEROSOL.

DOUBLE

I'm a very light sleeper. It's on my file.

P MOVES FORWARD SLIGHTLY. DOUBLE MENACES HIM WITH CYLINDER.

DOUBLE

It's got a five yard range. Nerve gas. One squirt, you're paralyzed - two, you're dead.

P PRETENDS TO BE BROKEN. HE MOVES FORWARD AS IF UNAWARE OF THE THREAT.

P

I couldn't sleep. I came to
Please ! Who am I ?

HE SLUMPS ON THE BED, HIS BACK HALF TURNS TO DOUBLE.

132. CONT'D

DOUBLE

(SOFTLY) You know who you are. You're No.12.

P

(DULLY) Yes, I'm, No.12 ... but sometimes I have these dreams that I'm somebody else ...

DOUBLE

Who ?

P

That I resigned my job and I ...

DOUBLE

(SOFTLY) Why did you resign your job in your dream ?

P

Because I because ... and the dreams Who am I ? Why am I here ?

DOUBLE

You're here because you want to tell us about your dreams

DOUBLE'S GUARD IS DOWN. HE IS ALSO REACHING FOR THE TELEPHONE. P IS WATCHING HIM OUT OF THE CORNER OF HIS EYE.

DOUBLE

We'll call No.2. He'll be able to help you.

AS HIS HAND REACHES FOR THE TELEPHONE, P MOVES LIKE A FLASH, SWINGING ROUND AND CHOPPING THE GAS CYLINDER OUT OF DOUBLE'S GRASP. IT GOES ACROSS THE ROOM, P MAKES TO CHOP AT DOUBLE'S THROAT BUT DOUBLE ROLLS ASIDE AND OUT OF BED. HE LUNGES FOR THE CYLINDER BUT P THROWS HIMSELF AFTER HIM, DRAGS HIM TO HIS FEET.

P

Now - let's see how good your Karate really is.

THEY FIGHT. BUT THIS TIME P HIS CO-ORDINATION RESTORED, IS VERY MUCH THE BETTER OF THE TWO. HE FINALLY KNOCKS THE DOUBLE ACROSS THE ROOM AND RETRIEVES THE GAS-GUN. THE DOUBLE, FLUNG DOWN AGAINST A WALL, IS SLOWLY RECOVERING. HE MAKES A LAST EFFORT TO REGAIN DOMINANCE. HE IS NOT QUITE SURE HOW FAR P'S RECOVERY HAS GONE.

132. CONT'D

DOUBLE

You've been practising.

P

Forget it.

HE LEVELS THE GUN AT DOUBLE .

P

The password.

DOUBLE'S MANNER CHANGES SUBTLY. ALTHOUGH THE FACE AND THE VOICE ARE STILL LIKE P, THE MANNER IS NO LONGER THAT OF P - AND THE INFLECTIONS OF THE VOICE ARE SLIGHTLY DIFFERENT .

DOUBLE

I don't know what you mean.

P

The password No.2 gave you so you could identify yourself.

DOUBLE

There's no password.

P

One squirt, you're paralysed, two you're dead.

DOUBLE

I'm telling you the truth -

WITH A CLICK, P JIGGLES THE GUN'S TRIGGER.

P

Up to five. One, Two, three, four -

DOUBLE

(BLURTING) The Schizoid Man. That's the password - The Schizoid Man.

P CROSSES TO DOUBLE, KEEPING HIM COVERED .

P

What's your name ?

DOUBLE

Curtis.

P

Left wrist.

132. CONT'D

DOUBLE HOLDS OUT LEFT WRIST. P STRIPS FROM DOUBLE'S WRIST, THE SIMULATED PLASTIC MOLE, AND STICKS IT ON HIS OWN.

DOUBLE

You won't get far.

P

I'll take my chance.

EXT. A STREET. NIGHT. 134.

A BUGGIE IS PARKED, GUARDIANS ARE BENT OVER THE MEN P KNOCKED OUT. ONE GUARDIAN IN THE BUGGIE IS REPORTING OVER THE INTERCOM.

GUARDIAN

We've found Alpha Patrol, sir. They've been knocked out. He's got away.

INT. NO. 2'S LIVING SPACE. NIGHT. 135.

NO. 2 INTO TELEPHONE.

NO. 2

Track him down. Red Priority.

INT. BEDROOM. P'S FLAT. NIGHT. 136.

P GOES TO TIE UP THE DOUBLE. DOUBLE TAKES ADVANTAGE OF A SPLIT SECOND, ATTACKS P. P IS MOMENTARILY AT A DISADVANTAGE. THE BEDSIDE LAMP CRASHES OVER. THE ROOM IS IN SEMI-DARKNESS. DOUBLE HURTLES INTO THE SITTING ROOM.

INT. SITTING ROOM. P'S FLAT. NIGHT. 137.

DOUBLE RUSHES THROUGH THE SITTING ROOM, TEARS OPEN DOOR AND RUNS OUT OF THE HOUSE.

EXT. P'S HOUSE. NIGHT. 138.

DOUBLE IS CONFRONTED BY 'ROVER', IT BEGINS TO ADVANCE ON DOUBLE MENACINGLY.

DOUBLE

Schizoid Man! The Schizoid Man!

'ROVER' KNOWS THIS IS THE CORRECT PASSWORD, IT STOPS, DOUBLE BEGINS TO MOVE OFF.

P APPEARS AT THE DOOR OF HIS HOUSE. 'ROVER' QUIVERS AND MOVES TOWARDS HIM.

P

Schizoid Man!

"THE SCHIZOID MAN"

REVISED 12.12.66.

50

138. CONT'D

"ROVER" IS NOW THOROUGHLY PUZZLED. BOTH MEN ARE USING THE CORRECT PASSWORD. BUT WHICH IS THE IMPOSTER.

THE DOUBLE, PANICKING, RESOLVES THE SITUATION, AND "ROVER'S" CONFUSION, FOR WHILE P. FACES "ROVER" CONFIDENTLY, DOUBLE TAKES ADVANTAGE TO START RUNNING WILDLY INTO THE DARK.

THIS DECIDES "ROVER".

EXT. STREET. NIGHT. 139.

"ROVER" IS AFTER THE FLEEING DOUBLE. THE DOUBLE HAS NO CHANCE. "ROVER" DEVOURS HIM.

EXT. P'S HOUSE. NIGHT. 140.

P. SEES THE DOUBLE'S FATE. THERE IS NOTHING HE CAN DO. P. GOES BACK INTO THE HOUSE. AS HE DOES SO, "ROVER" RETURNS AND RE-MOUNTS GUARD.

INT. SITTING ROOM, P'S HOUSE. NIGHT. 141.

SWIFTLY P. PICKS UP THE PHONE.

P
Get me No.2. Quick.

HE IS SWIFTLY CONNECTED.

P
(CROAKING) It's Curtis here.

NO.2'S VOICE
Password ?

P
The Schizoid Man. 6 is dead.

INT. NO.2'S LIVING SPACE. NIGHT. 142.

NO.2
What !!!

INT. SITTING ROOM. P'S HOUSE. NIGHT. 143.

P
He attacked me. Rover got him.

INT. NO.2'S LIVING SPACE. NIGHT. 143a.

No.2.
(GRABBING ANOTHER PHONE)
Deactivate Rover immediately
pending further instructions.

DISSOLVE.

INT. NO.2'S LIVING SPACE. DAY.

144.

IT IS NEXT MORNING. P. IS WITH NO.2. P. NOW SPEAKS WITH THE SLIGHTLY MODIFIED INFLECTION WE HEARD THE DOUBLE USE THE NIGHT BEFORE.

NO.2

We're still trying to discover why Rover killed No.6.

P

There's going to be hell to pay.

NO.2

You're to return immediately to report your failure.

P

My failure! You wanted him broken. I broke him. I wan't to know he'd go berserk.

NO.2

Neither was I.

P

You'd studied him. You should have known. It was your idea.

NO.2

That's a strange thing to say - you know it wasn't.

P. REALISES HE HAS SLIPPED INTO UNCHARTED WATER AND DECIDES TO BLUET HIS WAY THROUGH.

P

Well you certainly didn't resist it.

NO.2 LOOKS AT HIM STRANGELY.

NO.2

Bearing in mind it's origin - no, I didn't. Nor did you.

P

Anyway, recriminations aren't going to help. It's disgrace for us both, whatever happens. When do I leave?

NO.2

Half an hour. They want you to talk to the girl Alison before you leave.

P. LOOKS A LITTLE WORRIED.

144. CONT'D

P
What for ?

NO.2
They think she might have got some
insight into No.6's motivations.

P. CAN SEE THE DANGER IN AN ENCOUNTER WITH ALISON BUT HE CAN'T
REFUSE. HE EXITS.

NO.2 (into phone)
Has Rover's fault been analysed yet ? --
Keep me informed.

INT. ALISON'S FLAT. DAY. 145.

ALISON IS TIDYING UP THE FLAT. THERE IS A KNOCK.

ALISON
Come.

DOOR OPENS AND P. ENTERS. HIS FACE IS TENSE. HE KNOWS HE IS
FACING A KIND OF HUMAN MINE DETECTOR. ALISON REACTS SLIGHTLY
AS SHE SEES HIM. THERE IS A BEAT. IT IS AS IF SHE WERE SENSING
HIM - AS A BLIND PERSON WOULD - RATHER THAN SEEING HIM WITH HER
EYES. SHE SENSES THAT THIS IS P, NOT CURTIS, ALTHOUGH HER LOGIC
DENIES IT. P. IS SMILING BUT - DESPITE HIMSELF - COLD TO THIS
GIRL WHO USED THEIR RAPPORT TO DESTROY HIM.

P
I'm leaving. I thought I ought to
talk to you.

ALISON REMAINS SLIGHTLY TRANCED, STILL GAZING AT HIM.

ALISON
Oh ?

P
You had a special rapport with No.6.
My Masters will want to know if it gave
you any insight into him.

ALISON
Insight ?

P
I don't believe in it myself but since
you were supposed to be able to read
each other's minds ...

ALISON
It doesn't work like that.

P
How does it work ?

UNNERVED BY HER UNREMITTING STARE, HE TURNS AWAY, TURNING HIS
BACK ON HER AS IF BORED, WHILE HE PICKS UP AND LEAFS THROUGH A
BOOK CALLED "THE MIND READER" WHICH IS LYING ON A TABLE.

ALISON

In spasms. Little things. Sudden coincidences which aren't really coincidences.

SHE GETS A CIGARETTE FROM A BOX ON THE TABLE. ALTHOUGH P HAS HIS BACK TO HER AND CAN'T SEE WHAT SHE IS DOING, HE ABSENTLY TAKES OUT HIS LIGHTER AND FLICKS IT ALIGHT. AS HE TURNS BACK TO HER, SHE IS HOLDING THE CIGARETTE, HE THE FLAME, THEY FREEZE FOR A SECOND, HOLDING EACH OTHER'S EYES. IT IS ONE OF THE SUDDEN COINCIDENCES. P SEES THE DANGER, TRIES TO KILL IT.

P

Bad habit of mine, playing with lighters. I'll set fire to something one day. Well, if you can't help, I'll be off. Be seeing you.

ALISON DOES NOT REPLY BUT GIVES A LITTLE WAVE OF HER HAND, LOW DOWN, ALMOST UNCONSCIOUSLY, AS HE GOES. WE HOLD ON HER FACE AFTER HE HAS GONE.

INT. P'S FLAT. DAY.

146.

P IS FINISHING HIS PACKING, THAT IS TO SAY, THE DOUBLE'S PACKING. P'S VILLAGE CLOTHES ARE LYING ON THE BED AND HE IS DRESSED IN SHIRT, TIE AND TROUSERS BELONGING TO THE DOUBLE. P GOES TO THE WARDROBE AND TAKES OUT THE JACKET OF THE SUIT HE IS WEARING. HE PUTS IT ON. HE TAPS THE POCKETS AND INVESTIGATES, FINDS A GOLD CIGARETTE CASE AND A LIGHTER. HE EXAMINES THEM AND THEN RE-POCKETS THEM. HE TAPS AN INSIDE POCKET AND COMES AWAY WITH A WALLET. HE OPENS THE WALLET. ON ONE SIDE IS A PICTURE OF THE DOUBLE. ON THE OTHER, A PICTURE OF A PRETTY GIRL WITH THE INSCRIPTION: "FROM YOUR LOVING WIFE, SUSAN." P'S FACE CLOUDS MOMENTARILY THEN HE REPOCKETS THE WALLET. AS HE DOES SO, NO.2 ENTERS.

NO.2

Ready ?

P

Just about.

HE PICKS UP A SLIM CASE AND EXITS WITH NO.2.

EXT. P'S HOUSE. DAY.

147.

P AND NO.2 GET INTO A BUGGIE. BEHIND THE WHEEL IS A GIRL CHAUFFEUR. THEY ARE DRIVEN OFF.

EXT. STREET. DAY.

148.

P AND NO.2 BEING DRIVEN IN THE BUGGIE. A VOICE IS COMING FROM A PUBLIC ADDRESS SYSTEM.

148. CONT'D

VOICE

And remember, every day and in every way, life gets better and better.

INT. BUGGIE. DAY.

149.

P AND NO.2.

NO.2

But not for you and me. By the way, have you thought any more about the proposition I put to you when you arrived ?

P IS BLOCKED. HE STALLS.

P

There hasn't been time.

NO.2 GIVES HIM A LOOK.

NO.2

But you must have some views

P

I'm afraid not.

NO.2 INTERPRETS P'S TENSENESS AS ILL-FEELING.

NO.2

Oh, look man -- we've been in scrapes before, but we've never fallen out over it. The General's not going to behead you.

P

No -- well, I won't know until I've reported to him, will I ?

NO.2 IS PUZZLED BY THIS.

NO.2

Report to the General. That's a new one.

P REALIZES HE HAS FLUFFED AGAIN. HE COVERS IT BY SIMULATED IMPATIENCE.

P

I don't mean report to him personally, I mean -- oh, for Pete's sake, you know what I mean.

IT DOESN'T QUITE WORK. NO.2 IS GETTING SUSPICIOUS.

148. CONT'D

NO.2

You're edgy. I've never known you so strung up.

P

You mean, it's not like I was.

NO.2

That's right. I remember Susan telling me you were, genuinely quite unflappable.

HE LOOKS AT P HARD.

NO.2

You have changed.

P

We all change. The job changes us.

EXT. OPEN SPACE. DAY.

150.

THE HELICOPTER WAITS. THE PILOT GETS OUT. THE BUGGIE DRIVES TOWARDS THE HELICOPTER.

INT. BUGGIE. DAY.

151.

NO.2

(TO P) It's just a quick flip in the helicopter to the landing strip and the jet picks you up there.

EXT. OPEN SPACE. DAY.

152.

THE BUGGIE STOPS, P AND NO.2 GET OUT.

AS THEY DO SO A FIGURE DETACHES ITSELF FROM A SMALL GROUP STANDING TO THE SIDE OF THE HELICOPTER. IT IS ALISON. HER FACE IS ENIGMATIC. SHE STATIONS HERSELF SO THAT SHE IS IN THE PATH OF P. AND NO.2. IT LOOKS VERY LIKE BAD NEWS FOR P. REMORSELESSLY THE DISTANCE BETWEEN ALISON AND THEM IS DIMINISHED. AS THEY GET NEAR TO ALISON AND THE HELICOPTER. THE PILOT SHOUTS TO NO.2.

PILOT

Sir !

NO.2 DETACHES HIMSELF FROM P AND GOES TO SPEAK TO THE PILOT. P GOES ON BY HIMSELF AND FINDS ALISON BLOCKING HIS PATH. SHE STARES INTENTLY INTO HIS EYES.

ALISON

I'm ashamed of what I did to No.6, yesterday.

152. CONT'D

P

Why tell me ?

ALISON

Everyone has to tell someone.

P

It was your job.

ALISON

It was a betrayal.

P

Isn't what we do here always a betrayal ?

ALISON

It's not often one gets a second chance.

P

There are no second chances.

ALISON

There are sometimes. For the lucky ones. If I had a second chance ... I just want you to know ... I wouldn't betray him ... again.

SHE HOLDS HIS EYES FOR A LONG BEAT, TELLING HIM THAT SHE KNOWS. THEN SHE TURNS ABRUPTLY AND GOES. P CROSSES TO THE HELICOPTER. NO.2 HOLDS OUT HIS HAND.

NO.2

Bon voyage.

P

Thank you.

P CLIMBS INTO THE HELICOPTER, HIS BACK MOMENTARILY TO NO.2.

NO.2

Oh, one last thing.

P FREEZES AND KEEPS HIS BACK TO NO.2.

P

Yes.

NO.2

You forgot the security regulations.
Must be obeyed.

P TURNS WARILY. NO.2 IS HOLDING A BLACK CLOTH.

152. CONT'D

NO.2
The blindfold, old chap.

P SMILES.

P
Of course.

P TIES THE BLINDFOLD AROUND HIMSELF. AS HE DOES SO:

NO.2
Don't forget to give my regards to
Susan.

P
I won't. Good-bye.

P SLAMS THE DOOR.

EXT. OPEN SPACE. DAY. STOCK. 153.

THE HELICOPTER TAKES OFF AND CIRCLES AWAY IN THE
SKY.

INT. HELICOPTER. DAY. 154.

A LITTLE RED LIGHT STARTS FLASHING INT THE COCKPIT.
PILOT REACTS BUT SAYS NOTHING.

PILOT PUSHES THE STICK FORWARD TO DESCEND.

P
Quick landing

THE HELICOPTER LANDS AND SETTLES. THE PILOT CUTS
ENGINE. THE DOOR OF THE HELICOPTER IS OPENED. HANDS
HELP P OUT. THE BLINDFOLD IS WHIPPED OFF.

P'S POV OPEN SPACE. DAY. 155.

NO.2 IS STANDING FACING HIM. BEHIND HIM, "ROVER".

NO.2
Susan died a year ago, No.6.

EXT. AERIAL VIEW OF VILLAGE. (LOCATION). DAY. 156.

IN THE CENTRE OF THE SCREEN WE SEE A WHITE DOT
COMING TOWARDS US LIKE A BULLET. TWO PRISON
GATES SUDDENLY CLANG SHUT IN THE FOREGROUND.
BEHIND THEM IS THE FACE OF THE PRISONER. IT
STOPS JUST BEHIND THE BARS.

FINAL FADE OUT: