

" THE PRISONER "

CHECKMATE

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THE QUEEN'S PAWN

by

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For Steven Ricks  
With compliments  
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1.

" THE QUEEN'S PAWN "

ACT ONE

FADE IN:

EXT: THE VILLAGE DAY LOC. 1.

THE STREET IS FULL OF ACTIVITY: MANY PEDESTRIANS; RSW'S; BEACH BUGGIES. SUDDENLY THERE IS THE SCREAM OF ROVER'S SIREN. EVERYTHING FREEZES. ROVER COMES HURLING ROUND THE CORNER AT GREAT SPEED LIGHT FLASHING.

INT: PRISONER'S ROOM. DAY. 2.

P CROSSES TO WINDOW AND LOOKS OUT.

EXT: THE VILLAGE. DAY. LOC. 3.

P.O.V. THE FROZEN VILLAGE STREET. ROVER TEARS BY. SUDDENLY A MAN WITH A STICK COMES FROM AN ENTRANCE AND LIMPS UP THE STREET DISREGARDING ROVER.

INT: PRISONER'S ROOM. DAY 4.

P RUSHES TO THE DOOR.

EXT: P'S HOUSE AND STREET. DAY. LOC. 5.

P BURSTS OUT. VILLAGE STILL FROZEN.

EXT. VILLAGE. DAY. LOC. 6.

P.O.V. ROVER TURNS AT END OF STREET AND STARTS BACK. THE MAN WITH THE STICK LIMPS ON REGARDLESS. ROVER TEARS PASSED HIM. THE MAN TURNS INTO SIDE STREET.

EXT: P'S HOUSE AND STREET. DAY. LOC. 7.

P RUNS AFTER MAN. ROVER PASSES; SIREN FADES; LIFE RETURNS TO STREET. P RUNS TO SIDE STREET AND TURNS INTO IT AFTER MAN.

EXT: STREET JUNCTION. DAY. LOC. 8.

P ARRIVES AT JUNCTION AT RUN. LOOKS AROUND.

EXT: STREET JUNCTION. DAY. LOC. 9.

P.O.V. MAN NOT IN SIGHT.

EXT: STREET JUNCTION. DAY. LOC. 10.

P CHOOSES ONE ROAD AND CONTINUES SEARCH. GETS TO END; LOOKS AROUND: RETURNS TO JUNCTION AND TRYs ANOTHER.

EXT: COURTYARD. DAY. LOC. 11.

CENTRE OF COURTYARD IS TILED AS CHESS BOARD. AT ONE END FIFTEEN MEN AND ONE WOMAN STAND TALKING TO WHITE HAIRED OLD MAN. AT THE OTHER END FOURTEEN MEN AND ONE ATTRACTIVE YOUNG WOMAN STAND TOGETHER. SOME ARE LOOKING ROUND IMPATIENTLY AND REACT AS THE MAN

WITH THE STICK COMES THROUGH AN ARCH INTO COURTYARD AND LIMPS ACROSS TO JOIN THEM. THEY CROWD ROUND HIM. AT THE OTHER END THE CROWD BEGIN TO MOVE ON TO THE BOARD.

EXT: STREET. DAY. LOC. 12.

P RUNS IN AND APPROACHES ARCH.

EXT: COURTYARD. DAY. LOC. 13.

P COMES THROUGH ARCH AND STOPS LOOKING AT CROWD.

EXT: COURTYARD. DAY. LOC. 14.

P.O.V. OF TWO GROUPS. ~~MAN WITH STICK IS WITH THE OTHER GROUP~~  
THE YOUNG WOMAN TURNS, SEES P. TAPS MAN WITH STICK ON SHOULDER AND POINTS. HE TURNS AND SEES P. THEY BOTH MOVE TOWARDS HIM.  
~~THE MAN'S SPEAKS WITH STRONG ACCENT.~~

MAN WITH STICK  
Excuse me sir. D'you play chess?

EXT: COURTYARD. DAY. LOC. 15.

P MOVES TOWARDS THEM.

P  
Yes.

MAN WITH STICK  
Splendid. Join us.

HE TURNS AND LIMPS BACK. ~~HE TURNS~~ THE WOMAN TAKES P'S ARM.

QUEEN.  
I'm the Queen. Come and be the Queen's pawn.

P IS LOOKING AFTER THE MAN. HE TURNS TO GIRL.

P  
Who is he?

WOMAN:  
I ~~can~~ answer that as we play.

HE GOES WITH HER TO THE 'BOARD' THE MAN WITH THE STICK CLIMBS TO A BALCONY OR UMPIRE'S CHAIR. AT THE OTHER END THE WHITE HAired MAN HAS DONE THE SAME. ~~WE NOW SEE~~ WE NOW SEE THE THE TWO GROUPS HAVE DISPOSED THEMSELVES IN THE MANNER OF CHESS PIECES. THE QUEEN INDICATES THE QUEEN'S PAWN SQUARE TO P AND TAKES HER PLACE BEHIND HIM.

~~THE~~ WHITE HAired MAN  
Pawn to King's four.

AT THE OTHER END A MAN STEPS FORWARD TWO SQUARES.

MAN WITH STICK  
Pawn to King's four.

A MAN BESIDE P STEPS FORWARD TWO SQUARES.  
P TURNS TO QUEEN.

P  
Well?

QUEEN  
He's the champion.

3.

WHITE HAired MAN  
Knight to King's Bishop's three

P  
Who was he?

MAN WITH STICK  
KNIGHT to Queen's Bishop's three

QUEEN  
It's hard to say. I've heard rumours.

P  
Such as?

QUEEN  
That he's an ex-count.

P  
German?

QUEEN  
Who knows? His ancestors are supposed to  
have played chess with their retainers.

WHITE HAired MAN  
Bishop to Bishop's four.

QUEEN  
They say they were beheaded as they were  
wiped off the board.

P  
Charming.

QUEEN  
Don't worry. That's not allowed here.

INT. CONTROL ROOM. DAY. 16.

THE SUPERVISOR IS AT CONSUL. NO 2 STANDS LOOKING OVER HIS SHOULDER.  
ON SCREEN A HIGH OVER HEAD SHOT OF CHESS BOARD. WE CANNOT DISTINGUISH  
THE COLOURS OF THE PIECES BUT IT MIGHT BE AN ORDINARY BOARD.

~~NO 2~~

SUPERVISOR  
He's playing chess

AS HE SPEAKS HE TURNS KNOB ON CONTROL PANEL. THE CAMERA STARTS A  
FAST ZOOM ON THE BOARD. DE-FOCUS AND RE-FOCUS TO SEE P TALKING TO  
QUEEN.

NO 2  
Good. Seems to be settling down but  
don't let it fool you.

SUPERVISOR  
We'll keep him under close surveillance.

EXT. COURTYARD. DAY. LOC. 17.

P TALKING TO QUEEN

MAN WITH STICK  
Knight to King's Bishop's three.

4.

P  
Who is No 1. ?

QUEEN  
It doesn't do to ask questions.

WHITE HAired MAN  
Castle.

P  
Why 'd they bring you here?

QUEEN  
That was a good move, wasn't it?

P  
I know a better

QUEEN  
Oh?

P  
Away from this place.

QUEEN  
That's impossible

P  
For chessmen. Not for me.

~~QUEEN~~  
~~You still hope?~~  
~~I~~  
~~Will never stop.~~

QUEEN *there isn't a hope.*  
~~But~~ They told me ~~there isn't a hope.~~

P  
So you can't believe what they tell you.  
Surprised?

MAN WITH STICK  
Pawn to Queen's four.

QUEEN  
Maybe I could help.

MAN WITH STICK  
Pawn to Queen's four!

P  
How?

QUEEN  
Oh, that's you.

P  
How?

SEVERAL PIECES  
Come on, come on, you're holding up the game.

Queen  
Be seeing you.

5.

P MOVES FORWARD TO THE APPROPRIATE SQUARE. DIAGONALLY FROM HIM ARE THE OPPOSING BISHOP AND PAWN.

BISHOP

Don't worry. You're safe, protected by the Queen.

WHITE HAired MAN

Bishop to Queen's three.

BISHOP

I told you.

HE MOVES BACK

PAWN

Looks as though I'm in trouble.

P

Why d'you play?

PAWN

Why not? I enjoy a game of chess.

MAN WITH STICK

Bishop to Bishop's four.

INT: CONTROL ROOM.

DAY

18.

SUPERVISOR AT CONSUL. NO 2. WITH HIM.

SUPERVISOR

No 6 looks very aggressive.

NO 2

He's just a pawn. One false move and he'll be wiped out.

SUPERVISOR

Not while the Queen is protecting him.

NO 2

The Queen! She'll take no risks to help him.

SUPERVISOR

True. Interesting game, though.

HE PRESSES THE BUTTON. IMMEDIATELY WE START A FAST ZOOM AWAY. DEFOCUS AND REFOCUS ON OVERHEAD SHOT OF BOARD NOW DEPLETED.

EXT: COURTYARD

DAY

LOC.

19.

P STANDS ALONE PROTECTED BY A ROOK BEHIND HIM.

MAN WITH STICK

Queen to King's five

THIS BRINGS THE QUEEN ALONGSIDE P AGAIN.

P

You were saying?

SUDDENLY, WITHOUT A CALL, THE WHITE HAired MAN'S ROOK MOVES THE LENGTH OF THE BOARD.

6.

ROOK.

Check!

EVERYBODY TURNS AND LOOKS AT HIM AGHAST.

INT: CONTROL ROOM.

DAY

20.

SUPERVISOR AT CONTROL. THE CHESS BOARD PICTURE ON SCREEN. THE SUPERVISOR PRESSES A BUTTON. A BUZZER STARTS. NO 2'S VOICE COMES FROM A MIKE.

NO 2

Yes, what is it?

SUPERVISOR

White Queen's Rook, sir, ~~XXXXXXXXXX~~  
~~XXXXXXXXXX~~ moved without ~~XXXXXXXXXX~~ orders.

No 2.

~~XXXXXXXXXX~~ Bring him in for treatment.

EXT: COURTYARD.

DAY

LOC.

21.

THE PLAYERS STILL STAND LOOKING AT THE INDIVIDUAL AGHAST.

P

It was a good move.

QUEEN

But it's not allowed. It's the cult of the individual.

THERE IS THE SCREAM OF AN AMBULANCE SIREN. ROOK LOOKS TERRIFIED. THE SIREN STOPS AND TWO WHITE-COATED MEN ENTER THE COURTYARD, CROSS TO ROOK TAKE HIS ARMS AND LEAD HIM AWAY.

WHITE HAired MAN

Substitute!

ONE OF THE MEN WATCHING COMES FORWARDS AND ASSUMES ROOKS ORIGINAL POSITION.

WHITE HAired MAN

Knight to Queen's three.

P

What happens to him?

QUEEN

He'll be well looked after. ~~XXXXXXXXXX~~ They'll get the best specialists to treat him.

MAN WITH STICK

Queen to King's six. Checkmate!

THE QUEEN MOVES FORWARD THEN TURNS BEAMING AND STARTS TO CLAP. THE OTHER PIECES ON THE 'BOARD' CLAP AND TURN CONGRATULATING EACH OTHER LIKE INTERNATIONAL FOOTBALL PLAYERS AFTER A GOOD MATCH.

PIECES

Well played: Good game, etc.,

VARIOUS PIECES PUMP P'S HAND. HE BRUSHES THEM ASIDE AND STARTS TO STALK OF THE COURT. HE MEETS THE MAN WITH THE STICK AS HE COMES DOWN FROM SEAT.

7.

MAN WITH STICK  
You play a fine game, sir. Let me buy  
you a drink.

P  
Thanks. I could use it.

THE MAN PUTS HIS ARM ROUND P'S SHOULDER AND THEY MOVE AWAY.

EXT PAVEMENT CAFE. DAY LOC. 22.

P AND MAN SIT AT TABLE, ~~MAN WITH STICK~~ DRINKS BEFORE THEM. ~~AND~~  
~~LOOKS AT P.~~

P  
But why play with people?

MAN WITH STICK  
The psychiatrists say it satisfies the  
desire for power. It's the only opportunity  
one gets here.

P  
Depends whose side your on.

MAN WITH STICK  
I'm on my side.

P  
Aren't we all?

MAN WITH STICK  
You must be new here. In time ~~join~~ *most of us*  
*Join* the enemy against ourselves.

P  
Have you?

MAN WITH STICK  
Let's talk about the game.

P  
Why not? How come both sides look alike?

MAN WITH STICK  
How do I know black from white? New  
men always ask.

P  
Well?

MAN WITH STICK  
Their dispositions. The moves they make.  
You soon know who 's for and who against you.

P  
I don't get it.

MAN WITH STICK  
Simple psychology. It's the same in life.  
You judge by attitudes. People don't need  
uniforms.

P  
But why complicate it?



8.

MAN WITH STICK  
It keeps the mind alert.

P  
What use is that here?

THE MAN GETS UP.

MAN WITH STICK  
Lets walk.

P RISES AND THEY LEAVE THE CAFE.

EXT: STREET. DAY. LOC. 23.

P AND MAN WITH STICK WALK ALONG ROAD. THE MAN LIMPS WITHOUT STICK.

P  
You've left your stick.

MAN WITH STICK  
Naturally. It's bugged. If you wouldn't  
mind lending me an arm.

P TAKES HIS ARM.

P  
Sure.

MAN WITH STICK  
You were asking?

P  
Why you bother to keep your mind alert.

MAN WITH STICK  
Now just habit..... To defy them.  
I'm too old.

P  
For what?

MAN WITH STICK  
Escape.

P  
You had a plan?

MAN WITH STICK  
Everybody has a plan but they all fail.

P  
Why?

MAN WITH STICK First, you <sup>must</sup> ~~have~~ to learn to  
It's like the game. ~~They can't distinguish~~  
distinguish the blacks from the white.

P GIVES HIM AN ENQUIRING LOOK.

INT: PRISONER'S ROOM. NIGHT. 24.

P SELECTS A SCHOLARLY LOOKING BOOK FROM THE SHELF. WE  
SEE THE TITLE 'THE PLACE OF THE INDIVIDUAL IN MODERN SOCIETY'  
HE CROSSES TO A CHAIR; SWITCHES ON A READING LAMP AND SITS DOWN.  
HE OPENS THE BOOK; REACTS AS HE FLIPS OVER THE PAGES AND FINDS

NOTHING BUT CHILDREN'S STYLE ILLUSTRATIONS OF PEOPLE PLAYING BALL ON A BEACH; DANCING ROUND A MAYPOLE; PUSHING EACH OTHER ON TRICYCLES AND IN OVER-SIZE KIDDY CARS. HE THROWS IT FROM HIM IN DISCUST AND GETS UP TO SELECT ANOTHER. IT LOOKS EQUALLY DISTINGUISHED. THE TITLE READS 'AN ANALYSIS OF HUMAN THOUGHT' HE OPENS THE PAGES TO DISCOVER CARTOON LINE DRAWINGS ON EVERY PAGE WITH 'THINKS' BALLOONS COMING OUT OF THE HEADS. HE THROWS IT FROM HIM; GRABS ANOTHER BOOK: OPENS IT AND THROWS IT DOWN. IN ONE VIOLENT GESTURE HE SWEEPS THE LOT OFF THE SHELF. ON THE OTHER SIDE OF THE ROOM, MUFFLED FROM UNDER A PILE OF BLANKETS AND CUSHIONS COMES THE SOUND OF AN INDISTINCT VOICE. HE CROSSES AND PULLS OFF THE COVERING TO REVEAL THE TELEVISION SET. ON SCREEN AN ATTRACTIVE WOMAN IN A SOFT BEGUILING VOICE IS DOING A COMMERCIAL.

WOMAN:

Are you tense, nervous, irritable?  
D'you wake from strange dreams of some  
former existence? For restful nights and  
carefree days take your lullaby tablet now.

SHE FADES AND A CLOCK COMES ON SCREEN.

MALE VOICE

Attention! Attention! ~~Attention!~~ *there are now only* fifteen ~~more~~ minutes to curfew.

REPEAT ( IN FRENCH)

REPEAT (IN GERMAN)

P TURNS AND STALKS OUT.

EXT: HOUSE AND STREET. NIGHT. LOC. 25.

P HURRIES OUT AND STARTS UP THE ROAD. A FIGURE FLITS FROM THE SHADOWS AND STARTS AFTER HIM.

EXT: ALLEYWAY. NIGHT LOC. 26.

P WALKS ON. FIGURE FLITS FROM SHADOWS BEHIND AND FOLLOWS.

EXT: STEPS. NIGHT. 27.

P WALKS DOWN STEPS. FIGURES FOLLOWS. SUDDEN SIDELONG GLANCE FROM P INDICATES HE KNOWS HE'S BEING FOLLOWED.

EXT: GARDEN. NIGHT. LOC. 28.

P ENTERS GARDEN AND STEPS BEHIND BUSHES. SHADOWY FIGURE ARRIVES AND GOES TO PASS. HE LEAPS OUT. THERE IS A WOMAN'S SCREAM AS HE GRABS HER. HE SWINGS HER ROUND TO SEE HER FACE IN THE LIGHT.

P

You! Why are you following me?

QUEEN. *I had to see you.*

~~When d'you plan to escape?~~

P

You 're sure that I do?

QUEEN

Everybody plans to escape 'til their spirit's broken. If you tell me your plan I could help.

~~Yeah, who?~~ *Help who?*

10.

QUEEN.

I like you. If it's a good plan I'll escape with you.

P

~~Work out your own plan.~~ Work out your own plan.

QUEEN

I'm not clever enough ~~but I've~~ but I've often helped with other people's plans.

P

Then how come you're still here?

QUEEN.

None of them ever succeeded.

*That's* P  
~~What~~ a coincidence!

QUEEN.

It's been valuable experience. I can tell you what not to try.

P

And why should I trust you.

QUEEN

It's a chance you have to take.

P

Not me.

QUEEN

That's the trouble here. There's no way of telling who you can trust.

P.

You're wrong. One man's been pointing the way.

QUEEN.

Oh?

P

Too bad you're not bright enough to see it.

SHE LOOKS AT HIM QUIZICALLY. HE GIVES HER A LOOK OF CONTEMPT AND STALKS AWAY.

FADE OUT.

END OF ACT ONE.

11.

ACT TWO

FADE IN:

EXT: VILLAGE STREET. DAY. LOC. 29.

P IS WALKING ALONG STREET. A BRACH BUGGY PULLS IN BESIDE HIM.  
NO 2 LOOKS OUT.

NO 2.

Hallo. Enjoy your chess yesterday?

P STOPS.

P

Don't say you care.

NO 2.

Of course. We want to make you happy.

P

That's easy. Give me a one way ticket - home!

NO 2 LAUGHS.

NO 2.

Won't you ever give up?

P

Sure..... When I'm dead!

NO 2.

You're wrong. We have ways .... if you  
drive us to them.

P

I can imagine.

NO 2

No no, it's all done by kindness -  
under the strictest medical supervision.

P

I guessed..... by the terror of the  
man you took yesterday.

No 2

The Rook? He'll come to no harm.  
Just a ~~short stay in hospital~~ rehabilitation  
course.

P

Sounds delightful. What you trying to do,  
make me envy him?

No 2 LAUGHS

No 2.

I like your sense of humour but I can't  
have you worrying. Get in.

P

Why?

NO 2

I'm going to the hospital. Perhaps you'd  
like to ~~see~~ our friend the Rook.

visit

12.

P GIVES HIM A HARD LOOK AND GETS IN.

INT: PSYCHIATRY DEPARTMENT HOSPITAL. DAY. 30.

IT IS A VERY CLINICAL ROOM. AT ONE END THERE ARE A ROW OF FOUR DRINKING WATER DISPENSERS WITH PLASTIC CUPS STACKED BY. AT ONE SIDE THERE IS A GLASS OBSERVATION PANEL BEHIND WHICH SITS A WHITE COATED MAN AT A CONTROL PANEL. THE ROOK, IN A WHEEL CHAIR, IS BROUGHT IN BY A PRETTY NURSE. HE IS ASLEEP. SHE POSITIONS THE CHAIR SO THAT IT IS FACING THE DISPENSERS. A WHITE COATED PSYCHIATRIST ENTERS BRISKLY. HE PICKS UP A HYPERDERMIC FROM A SURGICAL TROLLEY.

PSYCHIATRIST.

Is he ready?

NURSE

He'll wake in about a minute.

THE PSYCHIATRIST MAKES AN INJECTION.

PSYCHIATRIST

Splendid. Haven't worked with me before, have you?

NURSE.

No.

PSYCHIATRIST

You understand you mustn't speak to the patient.

NURSE

Of course.

INT: OBSERVATION ROOM. DAY. 31.

P AND NO 2 STAND AT WINDOW LOOKING OUT.

NO 2.

You'll find this very interesting. *The*  
~~the~~ treatment based on Pavlov's experiments.

P

With dogs?

NO 2

*Or was it rats?* ~~the~~ The patient has been dehydrated.

INT: PSYCHIATRY DEPARTMENT. DAY. 32

P.O.V.

NO 2

When he wakes he'll be suffering from an insatiable thirst.

THE MAN IN THE CHAIR STIRS.

INT: PSYCHIATRY DEPARTMENT. DAY. 33.

NURSE

He's waking.

13.

THE PSYCHIATRIST STEPS FORWARD AND ROLLS UP ONE LID OF THE PATIENT'S EYE. HE THEN TAKES THE NURSES' ARM AND THEY MOVE BEHIND THE CHAIR.

ROOK  
(WEAKLY)

Water.....Water.

THE PSYCHIATRIST SMILES AT THE NURSE, SATISFIED; NODS AND TAKES HER ARM AND LEAD HER OUT THROUGH A DOOR, QUIETLY. ROOK OPENS HIS EYES AND MOVES IN THE CHAIR.

ROOK  
(GASPING)

Water..... Water!

HE STRUGGLES OUT OF THE CHAIR; ROCKS UNSTEADILY THEN FOCUSES HIS EYES ON THE WATER DISPENSERS IN FRONT OF HIM. GASPING HE STAGGERS A PACE OR TWO TOWARDS THEM.

VOICE  
(BOOMING)

Stay where you are.

ROOK.

No, water..... please water!

HE TAKES ANOTHER STEP TOWARDS THE DISPENSOR.

VOICE

Wait!

LIKE A DRUNKEN MAN ROOK STAGGERS ON ANOTHER STEP TOWARDS THE DISPENSER.

INT: OBSERVATION ROOM. DAY. 34.

P AND NO 2 STAND LOOKING OUT OF WINDOW. THE PSYCHIATRIST AND NURSE ARE NOW THERE.

PSYCHIATRIST  
(TO MAN AT CONTROL)

Stage one.

INT: OBSERVATION ROOM. DAY 35.

P.O.V. ROOK IS NOW HALFWAY TO THE DISPENSERS. AS HE STAGGERS ON A TRIP WIRE COMES UP FROM THE FLOOR. HE FALLS ON HIS FACE.

P.

All done by kindness!

NO 2.

Sometimes you have to be cruel to be kind.

INT: PSYCHIATRY DEPARTMENT. DAY. 36.

ROOK STRUGGLES UP TO HIS FEET; SETS HIS EYES ON THE DISPENSER AGAIN AND STARTS OFF TOWARDS IT. HE IS SOBING.

VOICE  
(BOOMING)

Leave it. You have been warned.

14.

HE REACHES THE DISPENSER; PUTS THE CUP UNDER IT. THERE IS NO WATER. SOBBING HE STAGGERS TO THE NEXT. (A BLUE ONE) AS HE TOUCHES IT THERE IS A FLASH AND HE REELS AWAY WITH AN ELECTRICAL SHOCK. HE SINKS TO THE GROUND.

INT: OBSERVATION ROOM. DAY. 37.

P LOOKS MURDEROUSLY AT NO 2. NO 2 SHAKES HIS HEAD SADLY.

*Don't tell me.*

NO 2:

It hurts <sup>P.</sup> ~~me~~ more than it hurts him.

*Next you'll ~~tell me it's for his own good.~~ tell me it's for his own good.*

NO 2:

~~But of course.~~ In society one ~~must~~ must learn to conform.

INT: OBSERVATION ROOM. DAY. 38.

P.O.V. ROOK IS UP. HE STAGGERS TO THE THIRD DISPENSER. THERE IS NO WATER. HE GOES TO THE FOURTH. NO WATER.

INT: PSYCHIATRY DEPARTMENT. DAY. 39.

ROOK HAMMERS AT THE FOURTH DISPENSER, GASPING. HE SINKS AGAIN TO FLOOR SOBBING.

HOOK:

Water..... Water... Water

VOICE:

You'll get water when you obey.

ROOK LOOKS ROUND DESPERATELY FOR THE VOICE.

ROOK

Yes.... yes...

VOICE

Go to the Blue dispenser.

ROOK SCRAMBLES TO HIS FEET AND THEN STOPS SHORT AS HE REMEMBERS THE SHOCK.

VOICE

The blue dispenser

ROOK MOVES FEARFULLY TOWARDS IT AND THEN COWERS AWAY.

VOICE

Do as you're told. There's nothing to be afraid of. The blue dispenser.

INT: OBSERVATION ROOM DAY. 40

P.O.V. ROOK VERY NERVOUSLY TOUCHES THE ~~DISPENSER~~ DISPENSER. HE GETS NO SHOCK. HE PUSHES THE CUP IN POSITION AND WATER FLOWS OUT. HE SWIGS IT GREEDILY.

INT: OBSERVATION ROOM. DAY. 41.

PSYCHIATRIST

Splendid. He did it.

15.

P TURNS TO PSYCHIATRIST.

P  
You must be proud of yourself.

PSYCHIATRIST  
I'm proud of him. It's been a long struggle.

NO 2.  
Excluding you he was our only failure.

PSYCHIATRIST  
From now on he'll be fully co-operative.

NO 2  
I'm glad. He's given me a lot of trouble.

P  
Your troubles are just beginning.

PSYCHIATRIST  
Is he in for treatment?

NO 2  
Not yet

PSYCHIATRIST  
Pity. Interesting subject. I'd like to know his breaking point.

P  
Make that your life's ambition and you ~~will~~ won't ~~be able to~~ achieve it.

P. ~~HE~~ LOOKS AT HIM FULL OF HATE.

EXT: PAVEMENT CAFE. NIGHT LOC. 42.

P AT A TABLE STARING WITH A FIXED STARE AT TOUGH-LOOKING YOUNG MAN A FEW TABLES AWAY. SUDDENLY THE MAN SEES HIM STARING AND RETURNS THE LOOK BOLDLY. HE LOOKS P UP AND DOWN WITH A SUGGESTION OF CONTEMPT. P TURNS AWAY, TAKES A PIECE OF PAPER FROM HIS POCKET AND CROSSES OFF A NAME. THE MAN LEAVES. ~~HE~~ P GETS UP AND GOES INSIDE.

INT: CAFE. NIGHT 43.

P SITS AT TABLE. WAITRESS COMES.

WAITRESS  
Yes sir.

P  
Coffee.

WAITRESS  
Which will you have it without, cream or milk?

P  
Both.

THE WAITRESS MOVES AWAY THEN SHE COMES BACK.

~~THE WAITRESS MOVES AWAY THEN SHE COMES BACK.~~



WAITRESS

I'm sorry, you'll have to have it without coffee.  
We've only got tea.

P

Just bring me something.

WAITRESS SHRUGS AND MOVES AWAY. P LOOKS ROUND. SITTING IN THE SHADOWS IS A MAN. P FIXES HIM WITH A PENETRATING STARE. THE MAN BECOMES CONSCIOUS OF P'S STARE AND SHUFFLES UNCOMFORTABLY. HE TURNS AWAY FROM P BUT CAN'T RESIST QUICK SIDE GLANCES TO SEE IF HE'S STILL BEING WATCHED. P CONTINUES TO STARE. THE MAN BECOMES VERY UNCOMFORTABLE THEN SUDDENLY GETS UP, LEAVING HIS DRINK AND HURRIES OUT. P GETS UP AND FOLLOWS.

EXT CAFE. NIGHT ~~EDM~~ LOC. 44.

P COMES OUT. THE MAN IS HURRYING AWAY. WE DO NOT SEE HIS FACE.

EXT CAFE. NIGHT ~~EDM~~ LOC. 45.

P.O.V. MAN HURRYING UP STREET.

EXT CAFE. NIGHT ~~EDM~~ LOC. 46.

P STARTS AFTER HIM.

EXT. STREET. NIGHT ~~EDM~~ LOC. 47.

P.O.V. MAN LOOKS ROUND TO SEE P FOLLOWING AND INCREASES PACE.

EXT. STREET. NIGHT ~~EDM~~ LOC. 48.

P INCREASES PACE AND FOLLOWS.

EXT: ANOTHER STREET. NIGHT ~~EDM~~ LOC. 49.

P.O.V. MAN LOOKS ROUND, SEES P FOLLOWING AND BREAKS INTO RUN.

EXT: ANOTHER STREET. NIGHT ~~EDM~~ LOC. 50.

P BREAKS INTO RUN AFTER HIM. P GAINING ON HIM.  
MAN TURNS OFF INTO SIDE STREET. P FOLLOWS.

EXT. ALLEY. NIGHT. LOC. 51.

MAN RUNS INTO A BLIND ALLEY. TURNS AT BAY. P ENTERS.

EXT: ALLEY. NIGHT. 52.

P O V. APPROACHING MAN TO SEE IT IS ROOK. HE IS SCARED.

ROOK.

What have I done?

EXT ALLEY. NIGHT. 53.

P FACES ROOK.

P

Why did you run?

ROOK.

I don't know.



18.

ROOK.  
(DEFIANTLY)  
Yes, and one day you'll go too far  
and I'll die and beat you all.

EXT: SEA WALL.

NIGHT. LOC.

55

THEY ARRIVE AT THE SEA WALL AND STOP LEANING OVER.

P  
Why were you brought here?

ROOK  
You don't need to ask.

P  
I am asking.

ROOK.  
I invented a new electronic defence system.

P  
Go on.

ROOK.  
What's the point? I've confessed it all  
before.

P  
Try again.

ROOK.  
I thought all nations should have it.  
It would have ensured peace.

P  
Treason?

ROOK.  
Treasonable thoughts, perhaps. Joke is,  
they let the plans get stolen, anyway.

P.  
Joke? You think that's funny?

ROOK  
Yes, I think it's funny. All this to  
safeguard ~~ROOK'S~~ secrets then some bumbling  
bureaucrat lets ~~someone swipe~~ his bag get swiped

P  
You had nothing to do with it?

ROOK.  
I'd die happy if I had. (THEN SUDDENLY  
REALISING HE'S TALKING TOO MUCH) Oh no, I  
don't mean that. Why can't you leave me alone!

P  
You interest me. You still have an independent  
mind.

ROOK  
No.

19.

P.  
There are so few of us left .

ROOK  
No, you're wrong. I'll do whatever you...  
us?

P.  
I'm a prisoner too.

ROOK.  
Oh yes, ~~MMMMMMMM~~..... I've been caught  
like that before.

P  
It's a fact.

ROOK.  
Then why the inquisition?

P  
I had to be sure you're the man I ~~MMMM~~ need.

ROOK  
For what?

P  
Escape, what else?

A BELL STARTS TO CHIME.

ROOK  
(SCARED)  
Curfew!

P  
We'll talk again.

INT: LIVING SPACE. GEORGIAN HOUSE. DAY. 56.

NO 2 IS AT DESK WRITING. THERE IS A BUZZ. HE PRESSES BUTTON AND SECTION OF WALL LIGHTS UP AS SCREEN SHOWING SUPERVISOR.

NO 2  
Yes?

SUPERVISOR  
Thought you ought to know, sir. No 6  
getting friendly with the Rook.

NO 2.  
Switch me in to vision.

IMMEDIATELY ON AN ADJOINING PANEL WE GET A PICTURE OF P AND ROOK SITTING TOGETHER ON A SEAT AT THE CHESS COURT. THEY ARE TALKING.

EXT COURTYARD. DAY. LOC. 57.

A GAME IS IN PROGRESS, WELL DEVELOPED WITH FEW MEN LEFT ON THE BOARD. THE PIECES THAT HAVE BEEN TAKEN STAND AROUND WATCHING. AT ONE SIDE ROOK AND P SIT TOGETHER ON A SEAT WATCHING.

P  
(IN LOW VOICE)  
Without force you were easily intimidated.  
By my manner you assumed I was a guardian.



21.

NO 2.

I don't think you need waste time there.  
Anything six learns from Rook will teach him  
there's no point in rebelling.

EXT: COURTYARD. DAY. LOC. 61.

P AND ROOK ON SEAT. BEHIND THEIR CONVERSATION WE HEAR THE CHESS  
CALL AS THE REMAINING PIECES MOVE.

P

~~THE GUARDIANS POSSE AS PRISONERS BUT NONE OF THEM~~  
The guardians pose as prisoners but none of them  
~~WOULD~~ would have been intimidated by me.

ROOK.

~~Because~~ they know you're a prisoner.

P

That's right. Only prisoners would obey  
my orders

ROOK

So you've discovered a way to indentify.  
Where does it get you?

P

It's the first step. No escape plan  
can succeed unless we know who we can  
rely on.

ROOK

What is the plan?

P

First things first, my friend. ~~MEMORUM~~  
Let's find our reliable men.

EXT: GARDENS. DAY. LOC. 62.

MAN UP A LADDER PRUNING TOP OF BUSH.

~~MEMORUM~~ P AND ROOK APPROACH.

P

(IN SLIGHTLY OFFICIAL VOICE)  
Excuse me.

THE MAN ~~MEMORUM~~ LOOKS DOWN.

MAN:

Yes?

P

We'd like a word with you.

MAN

Well, you'll have to wait.

P

All right. Forget it.

THEY WALK OFF. THE MAN LOOKS AFTER THEM WITH A SLIGHT LOOK OF  
CONTEMPT ON HIS FACE.

P.

A ~~guardian~~ guardian.

ROOK

You're right. A prisoner would have climbed  
down at once.

EXT: HOUSE WITH SHUTTERS. DAY. LOC. 63.

A MAN IS PAINTING THE SHUTTERS. P AND ROOK APPROACH; STOP AND BEGIN TO INSPECT THE WORK. THE MAN LOOKS ROUND AND SEES THEM. HE GETS BACK ON WITH THE JOB. P GOES TO SHUTTER AND INSPECTS IT CLOSELY IN ONE PLACE. ROOK JOINS HIM AND POINTS AS THOUGH TO SOME DEFECT. THE MAN LOOKS ROUND AGAIN AND BEGINS TO SEEM ANXIOUS. AFTER A MOMENT HE COMES ACROSS.

PAINTER:  
Something wrong, sir?

P  
You paint this?

PAINTER:  
Well, yes, but if ~~MY OWN WORK ISN'T SATISFACTORY~~  
it's not satisfactory, ~~SEE~~.....

P  
Yes?

PAINTER  
I'll ~~MY OWN~~ go over it again.

P  
(WITH A SMILE TO ROOK)  
I'm satisfied. Are you?

ROOK  
Yes.

P  
(TO PAINTER)  
Where d'you live?

PAINTER:  
Next door to the Toll House.

P  
Right carry on. We'll be in touch with you.

PAINTER:  
Very good sir.  
HE GOES BACK TO HIS WORK WORRIED. ~~MY OWN WORK ISN'T SATISFACTORY~~  
P AND ROOK MOVE OFF.

~~MY OWN~~  
~~MY OWN~~

~~MY OWN~~  
~~MY OWN~~

~~MY OWN~~

EXT: SHOP. DAY. 64.

THE SHOP KEEPER IS BEHIND THE COUNTER AS P AND ROOK ENTER.

SHOP KEEPER  
Yes gentlemen?

P  
I'd like to inspect your books.

SHOPKEEPER.  
Uh? There's never been an inspection  
before.

23.

P

There's always a first time.

SHOP KEEPER.

Oh yes, of course. (HE GETS THEM OUT)  
I think you'll find they're all in order, sir.

EXT: COLONNADE. DAY. LOC. 65.

P IS SITTING ON ONE OF THE CHAIRS LOOKING SOMEWHAT JUDICIAL.  
ROOK AND SHOP KEEPER APPROACH, ONE EACH SIDE OF ANOTHER MAN.  
THE APPEARANCE IS RATHER LIKE PRISONER AND ESCORT.

MAN

(TO P)

Something wrong with your legs?

P

No.

MAN

Then what is this? They said you want to see me.

P

Sorry, there's a mistake. I don't want to see you.

MAN

(TURNING ON ESCORT)

Idiots!

HE STRUTS AWAY. P AND ROOK GRIN.

INT: CONTROL. DAY. 66

SUPERVISOR IS LOOKING AT SCREEN SHOWING P IN COLONNADE.  
HE IS STILL ON THE SEAT. ROOK AND SHOPKEEPER ARRIVE WITH ANOTHER  
MAN.

EXT: COLONNADE. DAY. LOC. 67.

THE MAN STANDS IN FRONT OF P FLANKED BY THE OTHER TWO. HE LOOKS  
NERVOUS.

MAN

You want ~~to see~~ me?

P.

Yes.

MAN

What have I done?

P SMILES.

INT: CONTROL. DAY. 68.

SUPERVISOR STILL HAS PICTURE ON SCREEN OF COLONNADE.  
NO 2 IS WITH HIM.

SUPERVISOR:

He's ~~up to something~~ acting very suspiciously.

NO 2.

Can't you give me audio?

SUPERVISOR:

The mike's kaput. <sup>rics</sup> Electronics truck is on it's way.



24.

NO 2.  
You think he's fixed it?

SUPERVISOR.  
I'd take bets on it.

NO 2.  
What's his pulse rate?

THE SUPERVISOR SWITCHES ON A PIECE OF ELECTRICAL EQUIPMENT.

EXT: COLONNADE. DAY. LOC. 69.

AN ELECTRONIC CONTRAPTION ABOVE P SUDDENLY MOVES AND CENTRES ON HIM.

P  
How long have you been here?

INT: CONTROL. DAY. 70.

SUPERVISOR AT CONSUL. NO 2 STANDING BY WITH A FILE IN HAND.  
COLONNADE PICTURE ON SCREEN. P TALKS TO MAN.

SUPERVISOR.  
Eightytwo.

NO 2. CONSULTS FILE.

NO 2.  
Twenty beats faster than ~~normal~~ his normal.  
SUPERVISOR LOOKS AT ANOTHER DIAL.

SUPERVISOR  
And he's sweating.

NO 2.  
What's the temperature in the colonnade?

SUPERVISOR.  
Nineteen degrees.

NO 2  
How's his breathe rate.

SUPERVISOR.  
That's up too. He's excited.

NO2 ~~He's~~ *He's planning*  
~~He's~~ something.  
Let's have him in for tests.

FADE OUT:

END OF PART TWO.

ACT THREE

FADE IN:

INT: PSYCHIATRY ROOM.

DAY.

71.

THE PRISONER IS ON A PSYCHIATRIST'S COUCH. A BESPECTACLED, EFFICIENT WOMAN SITS BESIDE HIM PAD IN HAND. SHE CALLS A SERIES OF WORDS IN QUICK SUCCESSION. HE ANSWERS EQUALLY FAST.

WOMAN:

Cat.

P

Dog.

WOMAN.

Rain.

P

~~SHINE~~ Shine.

WOMAN

Desk.

P

Work.

WOMAN.

Hope.

P

~~Anchor~~ Anchor

THE WOMAN TAKES.

WOMAN.

~~Anchor?~~ Anchor?

P

~~Girl I used to knock around with.~~

WOMAN:

~~Oh, tree.~~

P

~~Leaf.~~

WOMAN.

~~Road.~~

P.

~~Street.~~

WOMAN.

~~Fetter.~~

P.

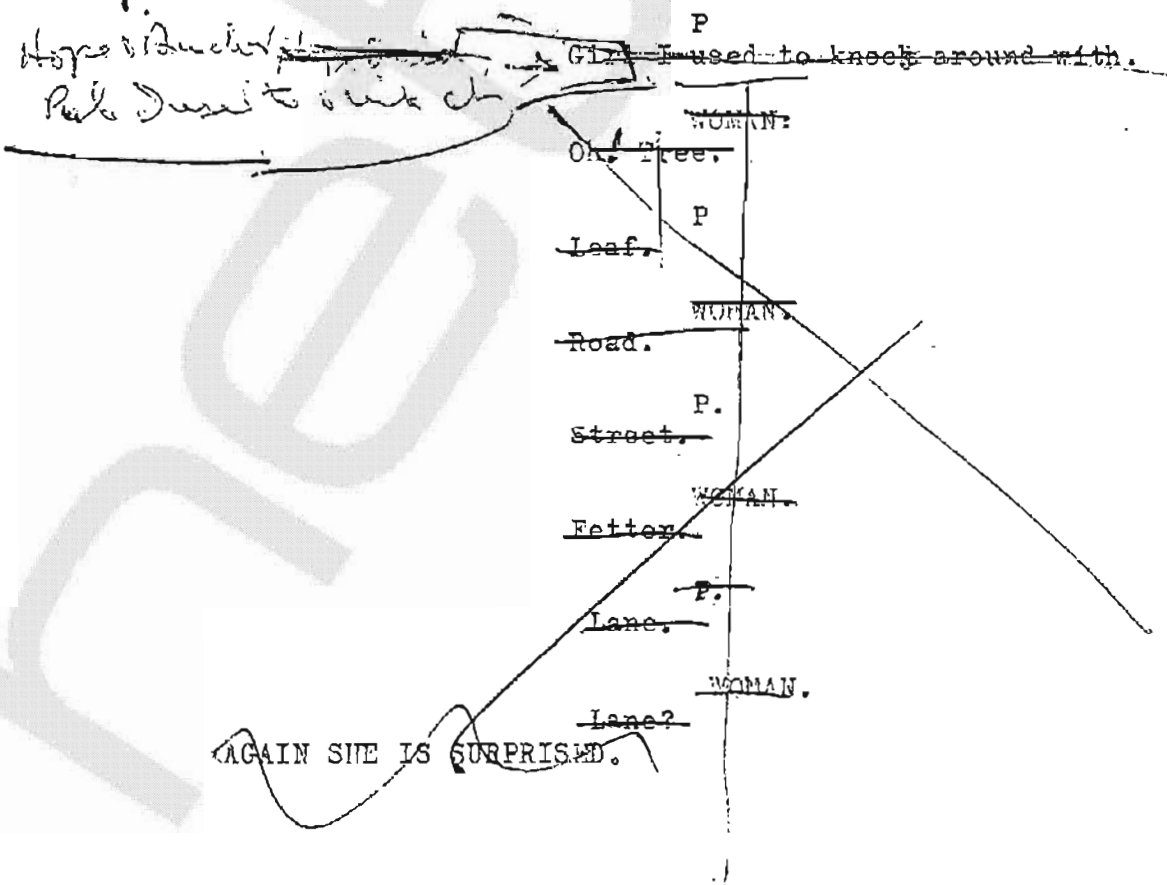
~~Lane.~~

WOMAN.

~~Lane?~~

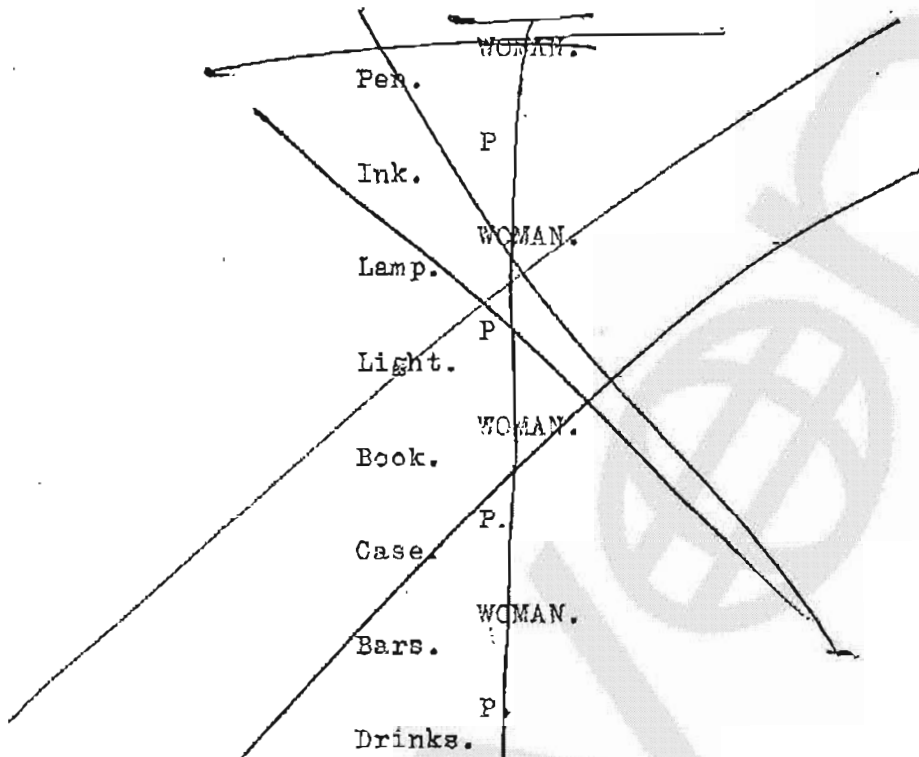
AGAIN SHE IS SURPRISED.

*P.  
Hope & Anchor  
Pads used to work ch*



London E.C. Turning off Fleet Street

THE WOMAN BREATHES HARD SLIGHTLY EXASPERATED.



THE WOMAN HESITATES SLIGHTLY. IT IS NOT THE ANSWER SHE WANTED. SHE GOES ON.

WOMAN.  
Sport. Free

P.  
Game. Leaf.

WOMAN.  
Home.

P.  
Game.

WOMAN.  
Return.

P.  
Game.

WOMAN.  
Love.

P.  
Game.

WOMAN.  
Game?

P.  
Tennis.

THE WOMAN IS TAKEN A BACK.

THE WOMAN BREATHES HARD EXASPERATED

INT: OBSERVATION ROOM.

DAY.

72.

NO 2 AND THE PSYCHIATRIST FROM SCENE 30 ARE TOGETHER WATCHING ~~THEIR~~ ON MONITOR SCREEN. THE SOUND IS ON LOW FOR US TO HEAR THE QUESTIONING.

WOMAN.

Table.

P

Chair

WOMAN.

Ship.

P

Shape.

WOMAN.

Red.

P

Sails.

WOMAN.

~~XXXXXXXXXXXXXXXXXXXX~~ Free.

P

~~XXXXXXXX~~ For all.

THE WOMAN REACTS WITH PLEASURE AT GETTING WHAT SEEMS A SIGNIFICANT ANSWER.

~~XXXX~~.~~XXXXXXXXXXXXXXXXXXXX~~~~XXXXXXXXXXXXXXXXXXXX~~

NO 2.

That's enough.

THE PSYCHIATRIST TURNS ~~DOWN~~ OFF THE SOUND.

NO 2.

Well?

PSYCHIATRIST.

Some unusual associations but nothing ~~very~~ significant so far.

NO 2.

~~XXXX~~ What about the ~~earlier~~ tests with the truth drug.

PSYCHIATRIST.

~~As you~~, I conducted them myself. Very interesting.

NO 2.

You have the summary?

PSYCHIATRIST.

Yes. (CONSULTS NOTES) Positive signs of abnormality.

NO 2.

Oh?

28.

PSYCHIATRIST:

~~A total~~ total disregard for personal safety and a negative reaction to pain.

NO 2.

Which means what?

PSYCHIATRIST:

A defence mechanism operating insulating his mind from undesirable experiences - a common condition among our guests here.

NO 2.

He couldn't fake that?

PSYCHIATRIST: *I've never met a man*

*who could.*

~~Hardly. He'd be the first man I'd ever met.~~  
~~It~~ *It* would require super-human will power.

THEY TURN AS THERE IS A NOISE FROM THE DOOR AND THE QUEEN IS LED IN BY A NURSE AND A YOUNG STUDIOUS LOOKING DOCTOR. THE QUEEN IS VERY SCARED AND CRYING SOFTLY.

NO 2.

What's this?

PSYCHIATRIST:

A new experiment, ~~the purpose of which~~ *to see* if it *wakes* ~~holds up to expectations~~ you'll find it invaluable.

THE NURSE AND THE DOCTOR LEAD THE QUEEN TO A COUCH WITH A BACKREST UP.

NURSE:

Sit down, my dear. *Just* lean back and relax.

QUEEN:

What are you going to do?

DOCTOR:

~~There's~~ Nothing ~~to~~ be afraid of. We're not going to hurt you.

THE NURSE TURNS AWAY AND BEGINS TO PREPARE AN INJECTION.

PSYCHIATRIST:

*You* know our friend from the research laboratory?

NO 2.

*He* ~~is~~ *not* ~~there~~.

*Of* course. What exactly is the experiment?

DOCTOR: from

A development ~~in~~ research carried out on Dolphins. ~~Some years ago.~~

PSYCHIATRIST:

~~It's~~ A means of submarine detection, you'll remember, ~~they~~ implanted ~~in~~ transistors in their brains.

THE DOCTOR TAKES THE HYPERDERMIC AND GIVES THE QUEEN AN INJECTION.

NO 2.

*It's* drastic, don't you think?

29.

DOCTOR: ~~We've never gone as~~  
Of course, ~~we could go that~~ far with a  
human ~~transistor~~ but this may ~~work~~ be  
effective for our purposes.

THE PSYCHIATRIST CROSSES TO QUEEN.

PSYCHIATRIST  
Now there's nothing for you to worry about.  
Just lay back and rest. (AND AS QUEEN RELAXES)  
That's it..... ~~just~~ take it nice and easy.

DOCTOR  
(TO NURSE)  
Let's have a close up.

THE NURSE CROSSES TO A CONTROL PANEL. SHE TURNS KNOB AND IMMEDIATELY  
THE PICTURE OF PRISONER ON WALL SCREEN PUSHES IN TO B.C.U.

PSYCHIATRIST.  
Open yours eyes. (THE QUEEN OBLYS)  
You see the man on the screen? .....  
Isn't he handsome?..... Manly?.....  
You love him..... Passionately!..  
Devotedly! ..... You'll do anything  
for him - anything! Even betray him  
to save him from his own folly...  
.....

~~HE HOLDS OUT HIS HAND AND THE NURSE GIVES HIM A SMALL HEARTSHAPED~~  
HE HOLDS OUT HIS HAND AND THE NURSE GIVES HIM A SMALL HEARTSHAPED  
LOCKET. THE QUEEN SITS EYES FIXED ON SCREEN BREATHING HEAVILY.

PSYCHIATRIST  
And he loves you. ~~This~~ is a locket he has  
sent you. You will wear it, always ~~not~~ close  
to your heart, you understand?

THE DOCTOR TAKES THE LOCKET FROM THE PSYCHIATRIST. THE NURSE OPENS  
THE NECK OF THE WOMAN'S BLOUSE AND THEY FIX IT WITH AN ADHESIVE  
BELOW HER THROAT. THE PSYCHIATRIST MOVES OVER TO NO 2 AS THEY DO  
THIS.

NO 2.  
Ah the transistor.

PSYCHIATRIST.  
Yes. It'll send control a record of her  
emotions, ~~and transistors~~. She'll dote on him.  
Follow him like a dog.

No 2.  
~~What's~~ The hypnosis?

PSYCHIATRIST  
Quite. When he's out ~~of~~ sight she'll  
be sighing. When she sees him her pulse will  
quicken. If she thinks she's going to lose  
him - if he attempts to escape - she'll be  
frantic and her overwhelming emotions will  
give the alarm to control.

NO 2  
Very ingenious, ~~transistor~~  
but won't he get suspicious when he finds her  
following him.

PSYCHIATRIST.  
~~transistor~~. A man like that ~~can tell~~  
a woman is in love with him.

EXT: HOSPITAL. DAY LOC. 73.

P COMES FROM HOSPITAL AND STARTS UP STREET. HE TURNS CORNER AND GOES FROM SIGHT. AFTER A MOMENT THE QUEEN RUNS ~~DOWN~~ FROM HOSPITAL ENTRANCE LOOKS HASTILY IN EACH DIRECTION THEN ~~HIM~~ HURRIES OFF IN THE DIRECTION P HAS TAKEN.

INT: CONTROL. DAY. 74.

THE SUPERVISOR IS AT CONTROL. ON ONE WALL SCREEN IS A PICTURE OF NO 2 AND PSYCHIATRIST. ON ANOTHER A SHOT OF P ~~WHEN~~ WALKING ALONG STREET. A SMALL LIGHT IS FLASHING REGULARLY ON HIS PANEL.

SUPERVISOR.  
(TUNING INSTRUMENT)

Yes, we're picking up her impulses now.

P MOVES OUT OF SHOT ON THE SCREEN.

PSYCHIATRIST.  
(FROM SCREEN)  
Have you got them in vision?

SUPERVISOR.  
No six has just moved out of the eye of camera ten and so far.... Oh wait a minute., here she comes.

PSYCHIATRIST.  
She can't see him?

SUPERVISOR.  
No.

PSYCHIATRIST.  
Good. Keep a graph running. ~~MMMMM~~  
~~THESE~~ When she ~~does~~ ~~is~~ you should get a sharp increase in the pulses.

SUPERVISOR.  
Will do.

EXT: STREET. DAY. LOC. 75.

QUEEN HURRYING UP STREET. TURNS CORNER.

EXT. STREET. DAY. LOC. 76.

P.OV. P AT END OF STREET.

INT: CONTROL. DAY. 77.

SUPERVISOR AT CONTROL. NO 2 AND PSYCHIATRIST ON SCREEN. THE PULSING LIGHT INCREASES PACE.

SUPERVISOR

(~~SENSITIVE~~) ~~is~~ ~~be~~ seeing

~~It's~~ It's working. She ~~must~~ ~~have~~ ~~spotted~~ ~~him~~ ~~now~~. Pulse rate, ~~MMMM~~ seventyone, two, three, four, five, six, seven..... It's pushing eighty... and still rising.

INT: OBSERVATION ROOM. PSYCHIATRY DEPARTMENT. DAY. 78.

NO 2 IS THERE WITH THE PSYCHIATRIST. ON WALL SCREEN SUPERVISOR FROM CONTROL.

PSYCHIATRIST.  
~~Good. Keep the records for the next twenty-four hours and then let us have them for analysis~~

31.

PSYCHIATRIST:  
Excellent. Thank you. (HE SWITCHES OFF THE SCREEN AND TURNS TO NO 2.) When we get a full record for analysis we'll be able to programme her into the alarm system.

NO 2.  
Good work. Keep it up. (HE PATS HIM ON THE SHOULDER) It'll be very ~~valuable~~ <sup>useful</sup> where the normal alarms are impractical.

HE TURNS TO LEAVE AS THE WOMAN PSYCHIATRIST ENTERS.

WOMAN:  
You wanted these reports on No six.

NO 2 TURNS.

PSYCHIATRIST:  
Ah, thank you. (HE LOOKS AT TOP SHEET) M'm... as I thought.

NO 2.  
What?

PSYCHIATRIST:  
Aggressive tendencies. My advice would be a leucotomy to knock out these centres in the brain.

NO 2 SHAKES HIS HEAD.

Oh No  
NO 2.  
He's too valuable. I'm sure we can help him adjust without such drastic treatment.

EXT: TAXI RANK. NIGHT. LOC. 79.

A COUPLE OF BUGGYS STAND UNATTENDED.  
P COMES INTO SHOT; GETS INTO BUGGY AND DRIVES OFF.  
A MOMENT LATER THE QUEEN COMES INTO SHOT. LOOKS AFTER P; TAKES THE SECOND BUGGY AND FOLLOWS.

INT: P'S BUGGY ~~MINIMUM~~ NIGHT. LOC. 80.

P.O.V. VILLAGE STREETS THEN LIGHTS BEHIND IN REAR VIEW MIRROR.  
TAKES SHARP TURN RIGHT. IN REAR VIEW MIRROR QUEEN FOLLOWS.

EXT: VILLAGE STREETS AND LANES. NIGHT. LOC. 81

~~MINIMUM~~ P'S BUGGY INCREASING SPEED PASSES THROUGH STREETS, LANES AND OUT INTO COUNTRY. THE QUEEN'S BUGGY FOLLOWS A MOMENT OR TWO LATER.

INT: LIVING SPACE. (GEORGIAN HOUSE.) NIGHT. 82

NO 2 AT DESK. THERE IS AN URGENT BUZZ. HE PRESSES BUTTON AND SUPERVISOR COMES UP ON WALL SCREEN.

~~MINIMUM~~ NO 2.  
What is it?

*Supervisor*  
(FROM SCREEN)



32.

SUPERVISOR  
(FROM SCREEN)

No 6 has stolen a buggy, sir. The woman has taken another and gone after him.

NO 2.

Tenacious, isn't she?

SUPERVISOR:

But d'you want us to stop him?

NO 2.

No, I want this new device to have a proper test. No action unless you get a yellow alert.

EXT: LANE. NIGHT. LOC. 83.

P'S BUGGY COMES AT SPEED; TURNS OFF INTO SIDE LANE AND THE LIGHTS GO OUT.

INT: P'S BUGGY. NIGHT. LOC. 84.

P.O.V. THE QUEEN'S BUGGY ROARS PASSED ON MAIN ROAD.

EXT: FOUNTAIN. NIGHT. LOC. 85.

ROOK WAITS IN SHADOWS. P DRIVES UP AND STOPS. ROOK COMES FROM SHADOWS AND GETS IN. BUGGY DRIVES OFF.

INT: BUGGY. NIGHT. LOC. 86.

~~MINUTE~~ THEY DRIVE THROUGH VILLAGE.  
ROOK TURNS TO P.

ROOK:  
You're late.

P:  
I was followed.

ROOK LOOKS ROUND NERVOUSLY.

P:  
It's all right. I've thrown them off.

ROOK:  
I hope you're right.

P:  
I am right.

ROOK:  
What's the drill?

P:  
You'll see.

INT: CONTROL. NIGHT. 87.

SUPERVISOR AT CONSUL. A SMALL LIGHT IS PULSING. A NEEDLE OF A CLOCK IS FLICKERING. THE PSYCHIATRIST IS LOOKING AT IT.

PSYCHIATRIST:  
She's lost him.

SUPERVISOR:  
I don't like it. Maybe we can pick him up on one of the monitors.





INT: QUEEN'S BUGGY. NIGHT. LOC. 99.

THE BUGGY IS STATIONARY. P SITS BESIDE THE QUEEN.

P.  
Love! Are you crazy!

QUEEN.  
Yes..... about you.

P  
You don't even know me.

QUEEN.  
I know how I feel.

P  
I know how you look.

QUEEN.  
Attractive?

P  
Suspicious! Who put you up to this?

QUEEN.  
No one. How can you doubt me?

SHE SNIFFS TEARFULLY.

P  
It's easy..... and I'm waterproof. A light drizzle won't wash away ~~the~~ <sup>my</sup> doubts, so don't try it.

QUEEN.  
I just want to be near you.

P  
In this place everyone's near - far too near.

QUEEN.  
Will they ever release us?

P  
Let me know. I shan't be around. ~~to find out.~~

QUEEN.  
Why risk your life? We could be happy together.

P  
Who wants happiness? I want freedom... and the chance to make someone answer questions.

EXT. BEACH. DAY. LOC. 100.

PLAYING BALL AND MAKING SANDCASTLES.  
ON THE BEACH PEOPLE ARE SWIMMING AND SUN BATHING. A BOY, CARRYING TOWEL AND BEACH BAG COMES ON TO THE BEACH. HE MEETS NO 2, COMING OFF THE BEACH. ~~HE IS WITH THE PSYCHIATRIST.~~

NO 2.  
(CHEERILY)  
Hallo there. How are you today?

ROCK.  
Oh, much better thanks.

36.

PSYCHIATRIST:

All symptoms of that frustration complex disappeared?

ROOK

Completely.

PSYCHIATRIST

Splendid!..... but watch you don't over do it, and keep taking the pills.

ROOK.

I will.

PSYCHIATRIST

And remember, if you do feel another attack of egotism coming on, don't wait. Come back to the hospital immediately.

ROOK.

Well, I don't like to bother.....

PSYCHIATRIST

No bother.

NO 2.

Enjoy yourself.

ROOK

Sure.

THEY GO ON THEIR WAY OFF THE BEACH. ROOK STARTS TOWARDS A BEACH HUT.

EXT. BEACH APPROACH ROAD. DAY. LOC. 101.

NO 2 AND PSYCHIATRIST GET INTO A PARKED BUGGY. P ARRIVES.

P.

Hi! (HE BREAKS OFF THE ARIEL FROM THE SIDE OF THE CAR AND HOLDS IT LIKE A RAPIER) On guard!

NO 2.

Hey steady!

P LUNGES.

P

Touche!

NO 2

You must kerb your high spirits, no six. Can't have you destroying our property.

P

Whose property?

PSYCHIATRIST

Sets ~~such~~ a bad example to others.

P

'Course. ~~Can't have me leading~~ <sup>in</sup> them astray.

NO 2.

I'm glad you're so understanding. We've just seen your friend ~~MEM~~ Rook.

37.

P  
My friend?

NO 2.  
You've been seeing ~~him~~ a lot of him.  
You know, if you're spreading sedition you're  
wasting your time.

P.  
Yes?

PSYCHIATRIST  
Yes. He knows we've more convincing arguments  
than an elequent tongue.

~~NO 2.~~ *NO 2. Even yours (Pause)*  
~~Enjoy~~ Enjoy yourself. 'bye.

THEY DRIVE OFF.

INT: BEACH HUT.

DAY.

102.

ROOK IS THERE. HE HAS THE FLOOR UP AND AROUND HIM ON THE GROUND BITS  
AND PIECES OF A RADIO SET. THERE IS A TAP ON THE DOOR.

ROOK.  
Just a minute.

P  
(OFF)  
It's me.

ROOK GETS UP AND OPENS THE DOOR. P ENTERS WITH THE ARIEL.

P  
Here you are.

ROOK.  
Good. Where d'you get it?

P.  
Broke it off No 2's buggy.

ROOK  
You take too many risks.

P  
I'll worry about that. How's it going?

ROOK.  
Still need ~~for~~ more transistors.

P  
Right, I'll fix it. Lock the door behind me.

HE OPENS THE DOOR AND GOES OUT.

EXT: BEACH.

DAY

LOC.

103.

P GOES ACROSS THE BEACH AND IS ABOUT TO LEAVE AS HE SEES THE QUEEN  
IN BEACH ROBE AND BATHING COSTUME COMING TOWARDS HIM. HE TURNS  
AWAY AND SITS DOWN HOPING SHE HASN'T SEEN HIM. BUT SHE HAS. SHE COMES  
TO HIM.

QUEEN.  
Hello. ~~Are~~ you going to swim?



39.

P. *A bug.*

~~A transistor.~~ So that's why you've been following me around.

HE BREAKS THE ADHESIVE THAT FIXES IT IN PLACE.

QUEEN.

Oooh! You hurt me.

P

Your lucky. People who spy on me don't usually get off so lightly.

QUEEN.

Spy on you?

P

You didn't know? You've been bugged! Look!

HE SHOWS HER THE TRANSISTOR IN THE LOCKET.

QUEEN.

Then you didn't give it to me?

P

I can guess who did.

QUEEN.

I'm sorry. I wouldn't hurt you. I love you.

P

Yeah, they've probably fixed that too.

QUEEN.

No. I'd do anything for you.

P

Then do me a favour. Go for a swim. I'll see you later.

HE GETS UP AND STARTS OFF TOWARDS THE BEACH HUT.

INT: BEACH HUT.

DAY.

104.

P IS THERE WITH ROCK WHO HAS THE TRANSISTOR IN HIS HAND EXAMINING IT.

ROCK.

It's a reaction transmitter.

P.

Not voices?

ROCK.

No, but if they've convinced her she loves you she's been an automatic alarm system following you around.

P.

Give it to me. I'll throw it in the sea.

ROCK.

Are you crazy? These transistors are ~~just what~~ *all that* I need.

Q.



40.

P

All?

ROOK.

Yes.

P

When can you be ready?

ROOK.

Tonight.

P

Then we're all set. This time tomorrow we'll be free.

FADE OUT.

END OF PART THREE.

41.

ACT FOUR.

INT: CONTROL ROOM. DAY. 105.

THE SUPERVISOR IS AT THE CONSUL. THE DOOR OPENS AND THE DOCTOR ENTERS IN A HURRY.

DOCTOR.  
What is it?

SUPERVISOR.  
You might well ask. Look (HE INDICATES THE GRAPH AND PULSE LIGHT) Your latest gadget's packed up.

DOCTOR.  
It ~~may~~<sup>must</sup> be a fault in the equipment.

SUPERVISOR.  
~~And~~ Maybe he's discovered it. They were on the beach. I'd better see if I can find them.

HE SWITCHES ON A TV MONITOR AND TURNS CONTROLS. THE CAMERA BEGINS SWEEPING ACROSS THE BEACH. SUDDENLY IT FINDS THE QUEEN SPLASHING IN THE SHALLOWS AT THE WATER'S EDGE. ON THE FORESHORE MEN AND WOMEN ARE MAKING SAND CASTLES.

DOCTOR:  
There she is.

THE CAMERA ZOOMS IN TO CLOSE UP OF QUEEN.

SUPERVISOR.  
It's gone! The locket's gone.

DOCTOR.  
Could it have come off in the water?

SUPERVISOR.  
Don't ask me. You fixed it.

DOCTOR.  
(REGRETFULLY)  
If only they'd let me insert it in her brain.

SUPERVISOR.  
Never mind that. Where's no six?

HE MOVES CONTROLS AND THE CAMERA ONCE MORE STARTS A SWEEP OF THE BEACH. SUDDENLY THE CAMERA FINDS P WALKING ACROSS THE BEACH TOWARDS A BEACH STALL SELLING POSTCARDS, STACKS OF ROCK, SUNGLASSES, BEACHBALLS, WATER WINGS AND CHILDREN'S INFLATABLE RUBBER BOATS. AS P APPROACHES ROOK COMES AWAY WITH A BOAT UNDER HIS ARM.

EXT: BEACH. DAY. LOC. 106.

P COMES TO THE STALL. THERE IS A WOMAN SERVING.

P.  
I want a rubber boat.

WOMAN.  
Certainly. Just sold one. Business is looking up.

42.

P.  
Better have some puncture patches and rubber solution as well.

WOMAN.  
Right. That'll be ten money tokens.

P PRODUCES HIS WALLET AND GIVES HER A FEW NOTES.

WOMAN.  
How about a stick of rock.

P.  
No thanks.

WOMAN.  
I can recomend them. Pine<sup>^</sup>apple or peppermint flavour and the name goes right through them.

P.  
What name?

WOMAN.  
Take your choice. Utopia, Paradise, Nirvana, Valhalla.

P.  
How about Gehenna?

WOMAN.  
Sorry, sold out. Been a bit of a run on them.

P.  
I'm not surprised. I'll just take the boat.

WOMAN.  
What about a picture postcard? Got some nice ones.

P.  
And what would I do with that?

WOMAN.  
Send 'em to your friends.

P PICKS A POSTCARD OFF THE STALL AND LOOKS AT IT. HE READS.

P.  
'Wish you were here! There are a few people I'd like to send that to.

WOMAN.  
There you are then.

P.  
How do I post ~~them~~ 'em, in a bottle?

WOMAN.  
Please yourself.

P.  
~~Do~~ forget it. It's too late today any<sup>^</sup>way, I've missed the ~~time~~ last tide.

HE TAKES THE BOAT AND GOES BACK ACROSS THE BEACH.

43.

INT: CONTROL. DAY. 107.

ON THE TV MONITOR WE SEE P LEAVING THE STALL WITH HIS BOAT.  
THE SUPERVISOR AND THE DOCTOR ARE WATCHING.

MM SUPERVISOR.

Your lucky day. I wouldn't like to have been  
in your shoes if we'd lost him.

DOCTOR.  
(NOBLY)

Men who pioneer new developments are compelled  
to take risks.

INT: BEACH HUT. DAY. 108.

P IS THERE WITH ROOK. THE TWO RUBBER BOATS HAVE BEEN DEFLATED AND  
ARE LAID OUT ON THE FLOOR. THE BOW HAS BEEN CUT OFF ONE AND THE STERN  
OFF THE OTHER. WITH THE RUBBER SOLUTION ~~MINIMUM~~ P IS STICKING THE  
TWO TOGETHER TO MAKE ONE DOUBLE SIZE BOAT.

P.  
Anything else you need?

ROOK.  
No.

P.  
Then I'll leave you to finish here. I'll  
go and brief the others.

HE CROSSES TO DOOR AND EXITS. ROOK STICKS THE LAST EDGE OF THE  
TWO BOATS TOGETHER.

EXT: VILLAGE STREET. DAY. LOC. 109.

THE MAN WITH THE STICK IS LIMPING UP THE STREET. HE MEETS P.

P.  
Tonight at moonset. Rook to Queen's pawn  
six, check.

THE MAN NODS AND GOES ON HIS WAY.

EXT. HOUSE WITH SHUTTERS. DAY. LOC. 110.

THE PAINTER IS AT WORK. P APPROACHES HIM.

P.  
Tonight at moonset. Rook to Queen's  
Pawn six, check.

EXT. COURTYARD. DAY. LOC. 111.

THE CHESS PLAYERS ARE ASSEMBLED ON THE 'BOARD' THE MAN WITH STICK  
ARRIVES. HE APPROACHES ONE OF THE MEN. ~~MM~~

MAN WITH STICK.  
Tonight at moonset. Rook to Queen's  
pawn six, check.

EXT. PAVEMENT CAFE. DAY. LOC. 112.

P IS THERE WITH THE SHOPKEEPER WITH CUPS OF COFFEE BEFORE THEM.  
THEY TALK IN LOW VOICES AND STOP AS THE WAITRESS PASSES NEAR THEM.

P.  
You know what you have to do?

44.

SHOPKEEPER.

Yes. You'll be with us?

P.

I'll join you at the assembly point.  
Everyone has been alerted.

SHOPKEEPER.

Can we rely on them?

P.

Your guess is as good as mine. It's  
a risk we have to take.

SHOPKEEPER. *I suppose so.*

~~Yes. If we don't take risks we'll  
all be here 'til we rot.~~

*If we don't take risks we'll all be here 'til we rot!*

INT: PRISONER'S ROOM. NIGHT. 113.

P PUTS ~~MMMM~~ A STACK ON LONG PLAYING RECORDS ON A RADIO GRAM.  
HE TURNS IT ON. HE GOES TO THE WARDROBE AND TAKES SOME CLOTHES  
AND HANGS THEM ON THE CHAIR BY THE BED. HE THEN TAKES THE PILLOWS  
AND CUSHIONS FROM THE CHAIRS AND MAKES A FIGURE TO LOOK LIKE A  
MAN IN THE BED; PULLS THE COVERS OVER IT AND STARTS FOR THE DOOR.  
HE EXITS. A SMALL CLOSED CIRCUIT CAMERA SUDDENLY LIGHTS UP AND  
IT SWEEPS SLOWLY ACROSS THE ROOM.

INT: CONTROL. NIGHT. 114.

THE SUPERVISOR AT THE CONTROL PANEL. ON ONE OF THE MONITOR SCREENS  
WE SEE THE INT: OF P'S ROOM. THE CAMERA MOVES AND SETTLES ON THE BED.  
THE COVERS BULGE AS THOUGH THERE IS A MAN IN IT.  
THE SUPERVISOR, SATISFIED THAT THE PRISONER HAS GONE TO BED, SWITCHES  
IT TO ANOTHER PRISONER'S ROOM WHERE A MAN SITS READING.

EXT: BEACH APPROACH. NIGHT. 115.

THE MOON IS LOW IN THE SKY.  
P AND ROOK HURRYING ALONG THE ROAD. SUDDENLY THERE IS THE SOUND  
OF ROVER'S SIREN. THEY LEAP BACK INTO THE SHADOWS AND WAIT.  
ROVERS TEARS PASSED BLUE LIGHT FLASHING: ON TO THE END OF THE APPROACH  
TURNS AND COMES BACK. IN THE SHADOWS THE TWO MEN WAIT UNTIL IT HAS  
GONE AND THE SIREN FADES. THEN THEY RESUME THEIR JOURNEY.

EXT: BEACH HUT. NIGHT. 116.

~~MMMM~~ P AND ROOK ARRIVE FAST AND ENTER.

INT: BEACH HUT. NIGHT. 117.

P AND ROOK ENTER AND LIFT THE FLOOR BOARDS. ~~MMMM~~  
~~MMMM~~  
~~MMMM~~ THEY PULL OUT A LARGE RADIO TRANSMITTER.  
ON ONE SIDE THE DOUBLE SIZE CHILD'S DINGHY STANDS INFLATED.

P

Have you got the <sup>other</sup> ~~main~~ set?

ROOK

(REACHING UNDER FLOOR)

Here. ~~it is~~. I'll put it in the dinghy.

P.

Good. (HE TAKES THE TELEPHONE RECEIVER WHICH  
IS CONNECTED TO THE ~~MM~~ MAIN SET) Switch on.



46.

POLOTSKA

Polotska to Mayday... Polotska to Mayday.  
We're not reading you. ~~Please~~ Say again please.

INT: CONTROL.

NIGHT.

118.

SUPERVISOR AT THE CONSUL. FROM A RADIO SPEAKER IS COMING THE VOICE OF P. WHICH IS NOT RECOGNISED BY SUPERVISOR.

P.

Mayday to Polotska... Mayday to Polotska  
~~Sorry~~ too late. Port engine ~~has~~ in flames.  
We're going into the drink. ~~MMMMMMMMMMMM~~  
We shall ~~try~~ take to the dinghy. ~~Please~~  
Listen out for automatic distress signal....  
Repeat, ~~we're~~ ditching. Listen out for  
automatic distress signal. ~~This is it!~~  
~~Going out of the air now.~~ Station closing ~~down~~ ~~and~~

THE SUPERVISOR ~~HEARD~~ PRESSES A SWITCH. NO 2 COMES UP ON A SCREEN.

(FROM <sup>NO 2</sup> SCREEN)  
What is it?

SUPERVISOR.

~~Been~~ picking up a Mayday call from an aircraft in distress, sir.

NO 2.

Where is it?

SUPERVISOR.

He didn't ~~have time to~~ give his position.  
M.S. Polotska was answering.

NO 2.

~~Then~~ Leave it to them.

EXT: BEACH ~~MM~~

NIGHT. LOC.

119.

P AND ROOK COME FROM THE BEACH HUT CARRYING BETWEEN THEM THE RUBBER BOAT. THEY TAKE IT DOWN TO THE WATER'S EDGE. ROOK GETS IN. HE PULLS UP THE STOLEN CAR ARIEL AND ~~MMMMMM~~ TURNS A KNOB ON A SMALL RADIO DEVICE IN THE BOTTOM OF THE BOAT. IMMEDIATELY IT STARTS TO EMIT AN SOS SIGNAL.

P.

Right push off and stay off shore 'til I signal you.

ROOK.

Mind how you go.

P

You bet.

HE HURRIES OFF.

INT: CONTROL.

NIGHT.

120.

SUPERVISOR AT CONSUL. NOW FROM THE RADIO SET WE GET THE S.O.S. AN ASSISTANT IS WITH THE SUPERVISOR.

SUPERVISOR.

There it is.

~~and~~

47.

ASSISTANT.  
It's very close.

SUPERVISOR.  
Better try a radar search.

~~ASSISTANT.~~  
~~Nothing.~~

THEY CROSS TO A RADAR SET.

EXT: RADAR ARIEL ON TOP OF HIGH TOWER. NIGHT. LOC. 121.

THE ARIEL STARTS TURNING.

EXT: OFF SHORE. NIGHT. LOC. 122.

ROOK IS PADDLING THE RUBBER BOAT OUT TO SEA. THE ARIEL IS UP.  
THE AUTOMATIC DISTRESS SIGNAL IS BLEEPING.

INT: CONTROL ROOM. NIGHT. 123.

THE SUPERVISOR AND HIS ASSISTANT STAND AT THE RADAR SCREEN.  
THE BEAM IS SWEEPING ROUND. BEHIND THEM WE HEAR THE PERSISTENT  
NOTE OF THE DISTRESS SIGNAL.

ASSISTANT.  
Nothing.

SUPERVISOR.  
That's ten miles. Try five.

THE ASSISTANT CHANGES THE RANGE. THE BEAM SWEEPS ROUND.

ASSISTANT.  
That's five... but there's not much hope  
of finding them unless the aircraft is still  
floating.

*Caut*  
SUPERVISOR.  
Wouldn't you get a signal off a dinghy.

ASSISTANT.  
~~Yes~~ Doubtful.

SUPERVISOR.  
There could be more than one. They didn't  
say how many passengers they had aboard.

ASSISTANT.  
There's only one distress signal.

SUPERVISOR.  
Might be saving the batteries. ~~Can you pull~~  
~~the~~ Search in closer.

ASSISTANT.  
~~Since~~ ~~but~~ we shall begin to get readings off  
THE CHANGES THE RANGE. ~~the~~ higher buildings in the village.

THE BEAM SCANS ROUND. A LARGE BLIP APPEARS.

SUPERVISOR.  
What's that?

ASSISTANT.  
The mountains to the north of us.



48.

ASSISTANT.

~~That's~~ the church..... and that's the lighthouse at the end of Old Quay.

THEY WATCH THE BEAM.

ASSISTANT.

~~That's~~ The bay.... now we're picking up the coast again..... and this is all inland.

SUPERVISOR.

~~M'mmmmmmmmmmmmm~~ doesn't help. Better see if the radio station on Battery Rock can give us a cross bearing. (HE CROSSES ROOM TO A RADIO TRANSMITTER) This is control calling Battery Rock. Control to Battery Rock. Are you receiving me. Over.....

EXT: STONE BOAT.

NIGHT. LOC. 124.

P COMES HURRYING ABOARD. THE SHOPKEEPER COMES FROM THE SHADOWS TO JOIN HIM.

SHOPKEEPER.

You're late.

P.

Never mind that. Everybody here?

SHOPKEEPER.

~~They're~~ ~~inside~~ inside.

THEY START ACROSS THE DECK TO DECKHOUSE.

INT: DECKHOUSE.

NIGHT. 125.

THERE ARE FIVE MEN WAITING INCLUDING THE MAN WITH THE STICK - WITHOUT IT - AND THE PAINTER. P ENTERS FOLLOWED BY THE SHOPKEEPER.

MAN WITH STICK.

~~There you are.~~ What's happening?

P.

Everything's going according to plan.

PAINTER.

What plan?

MAN WITH STICK.

Yes, isn't it time we knew.

THERE IS A MURMOUR OF AGREEMENT FROM THE REST.

P.

Sure. We sent out a Mayday call on the international distress frequency. There's a ship racing to our rescue.

NOW THERE IS A BABBLE OF EXCITEMENT AND APPROVAL FROM THE GROUP.

SHOPKEEPER.

*Splendid* ~~That sounds fine~~.... but just a minute. We're on land.

P. ~~waited~~ *they think*

~~They think~~ we're an aircraft down in the ~~ocean~~ *Drink* Rock is off shore with an automatic distress signal bringing them in.

49.  
ANOTHER MURMOUR OF APPROVAL FOR THE PLAN.

MAN WITH STICK.  
~~Sounds fine, but aren't you~~ forgetting  
the guardians will pick this up.

P. <sup>sigh</sup>  
That's ~~there we come in~~. Our job is to  
stop them taking action 'til that ship's here.

PAINTER.  
But we'll never get into the control room.

P.  
We don't need to. They won't move without  
orders from No 2. We're going to take  
him prisoner.

INT: CONTROL. NIGHT. 126.

SUPERVISOR IS AT THE CONSUL. THE ASSISTANT STANDS BY.

SUPERVISOR.  
Thank you Battery Rock, I've got that.  
(AS HE TALKS HE WRITES ON PIECE OF PAPER. HE  
TURNS TO ASSISTANT AS HE SWITCHES OFF) Where's  
your bearing?

ASSISTANT.  
Here.

HE HANDS OVER A SLIP OF PAPER. THE SUPERVISOR TAKES IT AND  
DRAWS A FEW LINES OF A CHART. AFTER A MOMENT HE WHISTLES.

SUPERVISOR.  
No wonder the radar couldn't pick it up.  
Look at that. It's only a few hundred yards off  
shore.

EXT: STONE SHIP. NIGHT. LOC. 127.

P AND THE OTHERS COME OUT ON TO THE DECK. SUDDENLY A SEARCHLIGHT  
FROM THE TOWER ON THE END OF THE QUAY FLICKERS INTO LIFE AND BEGINS  
TO SWEEP ACROSS THE WATER.

PAINTER:  
They're on to us.

P. <sup>it</sup>  
~~Yes~~, I've been expecting ~~this~~. They've  
taken a bearing on the signal. ~~one of~~ you  
~~come~~ with me. We've got to knock out  
that searchlight.

THE PAINTER HURRIES OFF BEHIND P.

B  
~~Rest of you wait~~. We'll be back in a minute.

INT: TOWER. NIGHT. 128.

TWO MEN ARE ~~OPERATING~~ OPERATING THE SEARCH LIGHT.

INT: TOWER. NIGHT. 129.

P.O.V. THE SEARCHLIGHT SWEEPS OVER THE SEA AND BEACH..... SLOWLY  
AND SYSTEMATICALLY.

INT: TOWER. NIGHT. 130.

THE TWO MEN HAVE THEIR BACKS TO THE TOP OF THE STAIRS AS THEY GAZE OUT OVER THE WATER. P AND THE PAINTER COME CAUTIOUSLY UP THE STAIRS. ONE MAN TURNS AS HE HEARS A SOUND. P LEAPS AT HIM AND FELS HIM WITH A JUDO BLOW WITH THE SIDE OF HIS HAND.

THE OTHER MAN TURNS AND STARTS TO FIGHT AS THE PAINTER ATTACKS. THE PAINTER IS FELLED. THE MAN TURNS ON P. THEY FIGHT. P ~~ACTUALLY~~ KNOCKSHIM OUT.

THE PAINTER ~~IMMEDIATELY~~ GETS UP. P HANDS HIM ROPE AND THEY ~~REACH~~ TIE UP THE TWO GUARDIANS. P THEN TURNS HIS ATTENTION TO THE LIGHT. HE SWITCHES IT OFF AND REMOVES A VITAL PIECE OF EQUIPMENT.

P  
Come on. ~~MEANWHILE~~

THEY HURRY OUT.

EXT: QUAY. NIGHT. LOC. 131.

P AND PAINTER RUN FROM TOWER TOWARDS THE SHIP.

INT: CONTROL. NIGHT. 132.

THE SUPERVISOR IS AT CONSUL. STILL THE PERSISTANT BLEEP. SUDDENLY THERE IS AN URGENT BUZZ. THE SUPERVISOR THROWS A SWITCH ON THE CONSUL.

SUPERVISOR.  
Control.

VOICE.  
Watch Tower here. The searchlight 's kaput.  
~~WHAT'S GOING ON~~

SUPERVISOR.  
That's odd. We've had no call for Electrics.  
~~Better~~ Send up ~~some~~ flares.

EXT: STONE SHIP. NIGHT. LOC. 133

P IS JUST LEADING HIS MEN OFF THE SHIP AS THERE IS A ~~R~~OCKET REPORT AND A FLARE BURSTS IN THE SKY ABOVE THEM.

P.  
Down.

THEY ALL FALL TO THE GROUND AND WAIT 'TIL THE FLARE FADES. THEN P LEAPS UP.

P.  
Lets go.

THEY START OFF AT A RUN.

INT: LIVING SPACE, GEORGIAN HSE. NIGHT. 134.

NO 2 IS SITTING CROSS-LEGGED ON THE FLOOR IN THE MANNER AND GARB OF ONE ENGAGED IN YOGI EXCERISES. BESIDE HIM THERE IS A PORTABLE CONTROL BOX. HE IS APPARENTLY LOST IN CONCENTRATION. FROM THE BOX BESIDE HIM THERE IS A BUZZ. HE IGNORES IT. IT IS REPEATED MORE URGENTLY. HE COMES TOO AND PRESSES DOWN A SWITCH. THE SUPERVISOR COMES UP ON WALL SCREEN.

NO 2.  
I left instructions not to be disturbed.

SUPERVISOR.  
~~It's an~~ Emergency, sir. The searchlight crew

51.

SUPERVISOR  
(CONTINUED)  
on Battery Rock have been attacked.

*why*  
NO 2.  
Was it in action?

SUPERVISOR.  
The radio plot of that automatic distress  
signal put it just off shore. I ordered....

NO 2.  
An ~~escape~~ escape! I'll be right over. ~~to~~  
~~take charge.~~

EXT: APPROACH TO GEORGIAN HSE. NIGHT. LOC. 135.

P APPROACHES HOUSE AND RINGS DOOR BELL.

INT: ANTE ROOM. GEORGIAN HSE. NIGHT. 136.

THE BUTLER CROSSES ROOM AND OPENS DOOR. P IS THERE.

P  
I've got to see number two. It's urgent.

BUTLER.  
I'll ~~just~~ see if he's available, sir.

HE TURNS HIS BACK ON P TO GO TO FIND NO 2. P LEAPS AT HIM AND  
GRABS HIM WITH ONE HAND OVER HIS MOUTH AND NOSE. THE MAN STRUGGLES  
FOR A MOMENT OR TWO AND THEN SINKS UNCONSCIOUS TO THE GROUND.  
P PULLS HIM TO ONE SIDE AND GOES BACK TO THE DOOR AND BECKONS.

EXT. APPROACH. GEORGIAN HSE. NIGHT. LOC. 137.

THE REST OF THE GROUP COME FROM THE BUSHES AND CROSS SOFTLY TO  
THE FRONT DOOR AND ENTER.

INT: ANTE ROOM. GEORGIAN HSE. NIGHT. 138.

THE MEN ENTER QUIETLY. AND LED BY P THEY CROSS TO DOOR OF THE  
LIVING SPACE.

INT: LIVING SPACE. GEORGIAN HSE. NIGHT. 139.

NO 2 NOW DRESSED COMES ACROSS ROOM TO DOOR. IN THE BACKGROUND FROM  
HIS CONTROLS WE HEAR THE SOUND OF THE AUTOMATIC DISTRESS SIGNAL.  
AS HE REACHES THE DOOR IT IS THROWN OPEN AND P ENTERS FOLLOWED  
BY HIS MEN.

NO 2.  
~~Wasn't~~ Isn't it rather late to come visiting?

P.  
~~Wasn't~~ ~~we~~ We didn't like to leave without saying  
thank you for having us.

P CROSSES QUICKLY TO THE CONTROL PANEL AND SWITCHES EVERYTHING OFF  
EXCEPT THE SIGNAL BLEEP. NO 2 INDICATES THE TRANSMITTER FROM THE WHICH  
BLEEP IS COMING. RESCUES.

NO 2.  
Your signal, I take it?

52.

P

If you've only just figured that out you're a few hours too late.

NO 2.

Very enterprising. I congratulate you... but why are you wasting time here?

P.

No waste. (HE TURNS TO PAINTER) Tie him up.

THE PAINTER AND SHOPKEEPER PRODUCE ROPE AND TIE NO 2'S HANDS AND FEET.

NO 2.

How very primitive. You disappoint me. I would have expected you to devise something more original.

P

Originality 's your department.... but ~~you~~ try anything and you'll find old fashioned brute force is very effective.

AT THAT MOMENT THE SIGNAL FROM THE RECEIVER STOPS. THEY ALL SWING AND LOOK AT THE RECEIVER AND AT P IN SHOCKED SURPRISE.

PAINTER:

It's stopped.

SHOPKEEPER.

They've picked him up. The ship's come for us.

THEY START IN A RUSH TOWARDS THE DOOR.

P.

Hold it!

THEY STOP AND TURN.

P.

It's too soon. <sup>Comed</sup> ~~There may~~ be trouble. Stay ~~here~~ under cover. I'll ~~go and~~ see what's happening.

HE STARTS FOR THE DOOR, FAST.

EXT: BEACH.

NIGHT. LOC. 140.

THE RUBBER DINGHY IS PULLED UP ON THE FORESHORE. THE DISTRESS SIGNAL ~~MEMM~~ EQUIPMENT IS IN THE BOTTOM. ROOK HAS GONE. P COMES HURRYING DOWN THE BEACH TO THE BOAT. HE LOOKS AROUND AND CALLS, SOFTLY.

~~MEMM~~

P

Rook!..... Rook!

THERE IS NO ANSWER. HE BENDS OVER THE BOAT AND TURNS THE KNOB ON THE SIGNAL. IMMEDIATELY IT STARTS UP AGAIN. HE STARTS TO DRAG THE BOAT BACK TO THE WATER WHEN HE TURNS AS HE HEARS A SOUND. THE QUEEN COMES OUT OF THE SHADOWS.

QUEEN.

Hallo.

P.

What are you doing here?

QUEEN.

I couldn't let you go without me.

53<sup>1</sup>

P.  
How long have you been here?

QUEEN.  
Couple of hours.

P.  
~~Have you~~ Seen Rook?

QUEEN.  
Of course.

P  
~~XXXXXXXXXXXXXXXXXXXX~~  
Did the guardians get him?

QUEEN. *care*  
No, he ~~just~~ paddled ashore ~~turned off~~ that ~~thing~~ and left.

P.  
~~You didn't~~ speak to him?

~~QUEEN.~~  
~~Of course.~~

P. *Did he say where was going?*  
~~What did he say?~~

QUEEN. *No. Just*  
~~He was in a hurry. Said something about something~~  
~~he'd forgotten.~~ *He was eating.*

P.  
The idiot!

HE STARTS TO DRAG THE BOAT ONCE MORE TOWARDS THE WATER.  
THE QUEEN GETS HOLD OF THE OTHER END OF THE BOAT AND HELPS.

QUEEN.  
I'm coming with you.

P.  
Sorry, no room for passengers.

QUEEN.  
Who wants to be a passenger? There are two  
paddles. I can help.

P LOOKS AT HER FOR A MOMENT AND THEN DECIDES SHE COULD BE USEFUL.

P  
You've made your point. (THE BOAT IS NOW  
FLOATING) Get in.

SHE GETS IN. HE FOLLOWS AND THEY START PADDLING OUT TO SEA. THE  
AUTOMATIC ALARM IS NOW FUNCTIONING AGAIN.

EXT. SEA. NIGHT. LOC. 141.

P AND THE QUEEN PADDLING HARD. THE COASTLINE IS SOME WAY BEHIND THEM.

X X X X X

EXT. SEA. NIGHT. LOC. 142.

COASTLINE FURTHER BEHIND THEM

EXT. SEA. NIGHT. LOC. 143.

P AND QUEEN PADDLING. SHE STOPS.

QUEEN.  
Can I ~~XXXXXXXXXXXXXXXXXXXX~~ ~~have~~ rest?

P. *all,*  
Might as well. ~~XXXXXXXXXXXXXXXXXXXX~~ You'll need your strength. *a*

*why,* QUEEN.  
How far ~~away~~ was that ship?

P  
They didn't say, ~~XXXXXXXXXXXXXXXXXXXX~~ but by dawn, if it's not here, we'll need to be ~~out~~ out of sight of land.

EXT. SEA. NIGHT. LOC. 144.

P AND QUEEN PADDLING AGAIN. IN THE EAST THE SKY IS BEGINNING TO GET LIGHT. SUDDENLY THE QUEEN SHOUTS.

QUEEN  
Look!

P TURNS TO LOOK. IN THE DISTANCE WE SEE THE LIGHTS OF A LARGE SHIP.  
~~XXXXXXXXXXXXXXXXXXXX~~

P.  
Come on.

THEY START PADDLING FURIOUSLY TOWARDS IT.

EXT. SEA. NIGHT. LOC. 145.

THE SHIP MUCH NEARER NOW. A SEARCH LIGHT SUDDENLY PLAYS OUT FROM THE SHIP AND SWEEPS ACROSS THE WATER. IT RETURNS BACKWARDS AND FORWARDS UNTIL IT FINALLY RESTS ON THE DINGHY. P AND THE QUEEN START WAVING AND YELLING. THE LIGHT REMAINS STATIONARY ON THE DINGHY. SUDDENLY FROM THE DIRECTION OF THE SHIP WE HEAR THE SOUND OF A MOTOR LAUNCH.

QUEEN.  
They've seen us. They're sending a boat for us.

EXT. SEA. NIGHT. LOC. 146.

P.O.V. OF LAUNCH. THE RUBBER DINGHY IS CENTRED IN THE SEARCHLIGHT. THE QUEEN AND P ARE WAVING FURIOUSLY.

SKIPPER.  
~~XXXXXXXXXXXXXXXXXXXX~~ (THROUGH A MEGAPHONE)  
Ahoy there! Are you Trans World F for Freddie two five zero?

EXT. SEA. NIGHT. LOC. 147.

P AND QUEEN IN BOAT.

P  
Yes..... ~~are~~ You the Polotska?

SKIPPER.  
That's right.

P.  
We've done it!







57.

~~NO 2~~ P. So that's why! but  
I still don't understand ~~what happened to about~~  
the Polotska.

NO 2  
Our supply ship. I'm sorry to have to  
tell you there was nobody from the outside world  
coming to ~~rescue you~~ your aid.

P.  
No? So you also have a call sign starting W.A.X.

NO 2.  
~~What d'you mean?~~ WAX?

P.  
Our set had a variable wave. We tried it out  
earlier.

NO 2.  
You mean you made contact with somebody else?

P.  
To bad you can't monitor all the radio hams  
in the world.

NO 2. → (FURIOUSLY)  
What have you told them?

P.  
~~What~~ What d'you think?

NO 2 LOOKS AT HIM WORRIED. P GRINS.

EXP: ARIEL VIEW OF VILLAGE. DAY. LOC. 180.

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

FINAL FADE OUT.

END CREDITS.