

" THE PRISONER " SERIES

*Checkmate*

" THE-QUEEN'S-PAWN "

by

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THE QUEEN'S PAWN

ACT ONE

FADE IN

EXT THE VILLAGE DAY. LOC. 1

THE STREET IS FULL OF ACTIVITY. MANY PEDESTRIANS, NSW'S, BEACH BUGGIES. SUDDENLY THERE IS THE SCREAM OF ROVER'S SIREN. EVERYTHING FREEZES. ROVER COMES HURTLING 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

POV. 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 IS INTRIGUED BY THE MAN'S IMMUNITY. HE GOES TO THE DOOR.

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

P BURSTS OUT. VILLAGE STILL FROZEN.

EXT. VILLAGE. DAY. LOC. 6

POV: ROVER TURNS AT END OF STREET AND STARTS BACK. THE MAN WITH THE STICK LIMPS ON REGARDLESS ROVER TEARS PAST 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 HIM.

EXT STREET JUNCTION. DAY. LOC. 8

P ARRIVES AT JUNCTION AT RUN. LOOKS AROUND.

EXT. STREET JUNCTION. DAY. LOC. 9

POV: 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 TRIES ANOTHER.

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 THE 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

POV OF TWO GROUPS. 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 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. 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 THE TWO GROUPS HAVE DEPOSED THEMSELVES IN THE MANNER OF CHESS PIECES. THE QUEEN INDICATES THE QUEEN'S PAWN SQUARE TO P AND TAKES HER PLACE BEHIND HIM.

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.

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  
From ?

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.

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.

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

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.

P MOVES FORWARD TO THE APPROPRIATE SQUARE. DIALY 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. (HE CROSSES TO  
DOOR) You know where I'll be if  
you want m3.

NO. 2 EXITS.

SUPERVISOR PRESSES THE BUTTON. IMMEDIATELY WE START  
A FAST ZOOM AWAY. DE-FOCUS AND RE-FOCUS 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.

ROOK  
Check!

EVERYBODY TURNS AND LOOKS AT HIM AGHAST.

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, moved without orders.

NO. 2

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 FORWARD AND ASSUMES ROOK'S ORIGINAL POSITION.

WHITE-HAIRED MAN

Knight to Queen's three.

P

What happens to him ?

QUEEN

He'll be well looked after. 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 OFF THE COURT. HE MEETS THE MAN WITH THE STICK AS HE COMES DOWN FROM SEAT.

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, DRINKS BEFORE THEM.

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 you're on.

MAN WITH STICK

I'm on my side.

P

Aren't we all ?

MAN WITH STICK

You must be new here. In time 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's 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 ?

MAN WITH STICK

It keeps the mind alert.

P

What use is that here ?

THE MAN GETS UP.

MAN WITH STICK

Let's 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  
It's like the game. First you must learn to distinguish the blacks from the whites.

P GIVES HIM AN ENQUIRING LOOK. THE MAN TURNS AND LIMPS AWAY.

EXT. STREET. DAY. LOC. 24

P STARTS UP THE STREET. A WOMAN COMES FROM A DOORWAY AND STARTS AFTER HIM. WE DO NOT SEE HER FACE.

EXT. ALLEYWAY. DAY. LOC. 25

P WALKS ON. THE WOMAN FOLLOWS.

EXT. STEPS. DAY. 26

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

EXT. GARDEN. DAY. LOC. 27

P ENTERS GARDEN AND STEPS BEHIND BUSHES. WOMAN 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.

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.

P

Help who ?

QUEEN

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

P

Work out your own plan.

QUEEN

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

P

Then how come you're still here ?

QUEEN

None of them ever succeeded.

P

That's 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 can't see it.

SHE LOOKS AT HIM QUEZZICALLY. HE GIVES HER A LOOK AND  
STALKS AWAY.

12.

12.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. VILLAGE STREET. DAY. LOC.

28

P IS WALKING ALONG STREET. A BEACH 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 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 visit our friend the Rook.

P GIVES HIM A HARD LOOK AND GETS IN.

INT. PSYCHIATRY DEPARTMENT. HOSPITAL. DAY. 29

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 HYPODERMIC 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. 30

P AND NO. 2 STAND AT WINDOW LOOKING OUT.

NO. 2

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

P

With dogs ?

NO. 2

Or was it rats ? The patient has  
been dehydrated.

INT. PSYCHIATRY DEPARTMENT. DAY. 31

POV

NO. 2

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

THE MAN IN THE CHAIR STIRS.

INT. PSYCHIATRY DEPARTMENT. DAY. 32

NURSE

He's waking.

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

ROOK

(WEAKLY) Water . . . . Water.

THE PSYCHIATRIST SMILES AT THE NURSE, SATISFIED; NODS  
AND TAKES HER ARM AND LEADS HER OUT THROUGH A DOOR  
QUETLY. 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 DISPENSER.

VOICE

Wait!

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

INT. OBSERVATION ROOM. DAY.

33

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

PSYCHIATRIST

(TO MAN AT CONTROL) Stage one.

INT. PSYCHIATRY DEPARTMENT. DAY.

34

ROOK SETS HIS EYES ON THE DISPENSER AND STARTS OFF TOWARDS IT. HE IS SOBBING.

VOICE

(BOOMING) Leave it. You have been warned.

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.

35

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

P

Don't tell me. It hurts you more than it hurts him.

NO. 2

In society one must learn to conform.

INT. OBSERVATION ROOM. DAY.

36

POV. ROOK IS UP. HE STAGGERS TO THE THIRD DISPENSER. THERE IS NO WATER. HE GOES TO THE FOURTH. NO WATER.

INT. PSYCHIATRY DEPARTMENT. DAY.

37

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



37 CONTINUED

ROOK  
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. 38

POV: ROOK VERY NERVOUSLY TOUCHES THE DISPENSER. HE GETS NO SHOCK. HE PUSHES THE CUP IN POSITION AND WATER FLOWS OUT. HE SWIGS IT GREEDILY.

INT. OBSERVATION ROOM. DAY. 39

PSYCHIATRIST  
Splendid. He did it

P TURNS TO PSYCHIATRIST.

P  
You must be proud of yourself.

NO. 2  
We're proud of him. It's been a long struggle. From now on he'll be fully co-operative.

PSYCHIATRIST  
I'm glad. He's given me a lot of trouble

P  
Your troubles are just beginning.

16-8/66

17

39 CONTINUED

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 won't achieve it.

P LOOKS AT HIM FULL OF HATE.

EXT. PAVEMENT CAFE. DAY. LOC.

40

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 NUMBER. THE MAN LEAVES.

P LOOKS ROUND. SITTING IN THE SHADOWS IS ROOK. 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

..... Resume White Page 18 of Scri

UNCOMFORTABLE THEN SUDDENLY GETS UP, LEAVING HIS DRINK AND HURRIES OUT. P GETS UP AND FOLLOWS.

EXT. CAFE. DAY. LOC. 41

P COMES OUT. ROOK IS HURRYING AWAY.

EXT. CAFE. DAY. LOC. 42

POV: ROOK HURRYING UP STREET.

EXT. CAFE. DAY. LOC. 43

P STARTS AFTER HIM.

EXT. STREET. DAY. LOC. 44

POV: ROOK LOOKS ROUND TO SEE P FOLLOWING AND INCREASES PACE.

EXT. STREET. DAY. LOC. 45

P INCREASES PACE AND FOLLOWS.

EXT. ANOTHER STREET. DAY. LOC. 46

POV. ROOK LOOKS ROUND, SEES P FOLLOWING AND BREAKS INTO RUN.

EXT. ANOTHER STREET. DAY. LOC. 47

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

EXT. ALLEY. DAY. LOC. 48

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

EXT. ALLEY. DAY. 49

POV: APPROACHING ROOK. HE IS SCARED.

ROOK  
What have I done ?

EXT. ALLEY. DAY. 50

P FACES ROOK.

P  
Why did you run ?

ROOK  
I don't know.

P  
Running is an expression of resistance.

ROOK

No.

P

The will to escape.

ROOK

No, believe me, I didn't think.

P

It was instinctive?

ROOK

Yes . . . . No! Anything you say.

P

I'm interested in your thoughts.

ROOK

What d'you mean ?

P

Come with me, please.

EXT. MAIN STREET. DAY. LOC.

51

P AND ROOK WALK ALONG. SUDDENLY THERE IS THE SOUND OF ROVER APPROACHING. P GRABS ROOK'S ARM AND DRAGS HIM INTO A DOORWAY.

ROOK

What . . . . .

P

Quiet!

THEY WAIT UNTIL ROVER PASSES AND RETURNS. THE SOUND DIES AWAY.

ROOK

(SURPRISED) Why should you hide ?

P

How long have you been here ?

THEY START TO WALK AGAIN.

ROOK

/ A month; a year. Don't you know ?

P

You still hope ?

ROOK

To die. There's nothing else.

P

Death is an escape.

ROOK

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

EXT. STONE BOAT. DAY. LOC.

52

THEY ARRIVE AT THE STONE BOAT 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 secrets then some bumbling bureaucrat lets 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.

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 .... 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 need.

ROOK

For what ?

P

Escape, what else ?

ROOK

(SCARED) Escape!

P

We'll talk again.

DISSOLVE.

NO. 2 IS AT DESK WRITING. THERE IS A BUZZ. HE PRESSES A BUTTON.

22.

NO.2

Yes ?

SUPERVISOR

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

NO. 2

Switch me in to vision.

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

EXT. COURTYARD. DAY. LOC.

54

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 intimidated. By my manner you assumed I was a guardian.

ROOK

That's true.

P

By your manner you showed yourself to be a prisoner ... subservient.

INT. LIVING SPACE. GEORGIAN HOUSE. DAY.

55

NO. 2 IS LOOKING AT SCREEN PICTURE OF P AND ROOK.

NO. 2

Audio.

EXT. COURTYARD. DAY. LOC.

56

P IS STILL TALKING TO ROOK. SUDDENLY THERE IS A SLIGHT WHIRL AND A GARGOYLE HEAD ABOVE THEM SWINGS SLIGHTLY TOWARDS THEM. P SEES IT OUT OF THE CORNER OF HIS EYE.

P

(LOUDER) If he'd moved the King's Knight instead of the Queen's Knight you'd have been covered.

INT. LIVING SPACE. DAY.

57

NO. 2 IS LOOKING AT SCREEN.

ROOK

But the Bishop would have taken  
the knight.

23

P

And the Queen would have taken  
the Bishop Checkmate.

NO. 2

Seems all right.

SUPERVISOR'S VOICE

D'you want a watch kept ?

NO. 2

Yes ... No ... Just a minure.

HE PRESSES ANOTHER BUTTON.

NO. 2

Doctor ?

PSYCHIATRIST'S VOICE

Yes, No. 2 ?

NO. 2

How confident d'you feel about the  
success of that rehabilitation  
treatment ?

PSYCHIATRIST'S VOICE

On the Rook ? I think you'll find  
he's now properly integrated.

NO. 2

Thanks. (HE SWITCHES OFF  
PSYCHIATRIST, TURNS BACK TO  
SUPERVISOR) You heard that ?

SUPERVISOR'S VOICE

Yes.

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.

58

GARGOYLE'S HEAD MOVES ROUND. P SEES THIS TURNS TO THE  
ROOK. P AND ROOK ON SEAT. BEHIND THEIR CONVERSATION WE  
HEAR THE CHESS CALL AS THE REMAINING PIECES MOVE.

P

The guardians pose as prisoners but  
none of them would have been  
intimidated by me.



ROOK

They know you're a prisoner.

P

That's right. Only prisoners would  
obey my orders.

ROOK

So you've discovered a way to identify.  
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. Let's  
find our reliable men.EXT. GARDENS. DAY. LOC.

59

MAN UP A LADDER PRUNING TOP OF BUSH. P AND ROOK  
APPROACH.

P

(IN SLIGHTLY OFFICIAL  
VOICE) Excuse me.

THE MAN 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.

ROOK

You're right. A prisoner would  
have climbed down at once.EXT. HOUSE WITH SHUTTERS. DAY. LOC.

60

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.

25.

PAINTER

Something wrong, sir ?

P

You paint this ?

PAINTER

Well, yes. but if it's not satisfactory ...

P

Yes ?

PAINTER

I'll go over it again.

P

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

ROOK

Yes.

P

Right carry on, 42. We'll be in touch with you.

PAINTER

Very good, sir.

HE GOES BACK TO HIS WORK WORRIED. P AND ROOK MOVE OFF.

EXT. SHOP. DAY.

61

THE SHOP KEEPER IS OUTSIDE CLEANING THE SHOP WINDOW AS P AND ROOK ENTER.

SHOP KEEPER

Yes gentlemen ?

P

I'd like to inspect your books.

SHOP KEEPER

Eh ? There's never been an inspection before.

P

There's always a first time.

SEE OVER!

SHOP KEEPER

Oh yes of course. Please come in. I think you'll find they've all the order sit.

Bonus  
a deleted scene!

EXT. COLONNADE. DAY. LOC.

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.

63

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

EXT. COLONNADE. DAY. LOC.

64

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

MAN

You want me ?

P

Yes.

MAN

What have I done ?

P SMILES.

(end of deleted scene)

61 CONTINUED

SHOP KEEPER

Oh yes, of course. Please come in. I think you'll find they're all in order, sir.

SCENE 62 DELETEDINT. CONTROL. DAY.

63

SUPERVISOR AND NO. 2 LOOKING AT SCREEN SHOWING P IN COLONNADE. HE IS SITTING. HOOK AND SHOP KEEPER ARRIVE WITH ANOTHER MAN.

NO. 2

Where's the audio ?

EXT. COLONNADE. DAY. LOC.

64

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

MAN

You want me ?

P

Yes.

M

What have I done ?

P SMILES.

INT. CONTROL. DAY.

65

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

NO. 2

He's acting very suspiciously. Why can't you give me audio ?

SUPERVISOR

The mike's kaput. Electrics truck is on its way.

16,3,66

27

65 CONTINUED

NO. 2

You think he's fixed it ?

SUPERVISOR

I'd take bets on it.

NO. 2

M'm. He's planning something.  
Let's have him in for tests.SCENES 66, 67 DELETEDFADE OUT:END OF ACT TWO.----- ACT THREE -----FADE IN:INT. PSYCHIATRY ROOM. DAY.

68

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.

WOMAN

Desk.

P

Work.

68 CONTINUED

Hope. WOMAN

Anchor. P

THE WOMAN TAKES.

Anchor ? WOMAN

P  
Hope & Anchor: pub I used to  
drink at.

Tree. WOMAN

Leaf. P

Home. WOMAN

Game. P

Return. WOMAN.

Game. P

Love. WOMAN

Game. P

THE WOMAN IS TAKEN ABACK

Game ? WOMAN

Tennis. P

THE WOMAN BREATHES HARD EXASPERATED.

INT. OBSERVATION ROOM. DAY.

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

16, 8/66

69 CONTINUED

WOMAN  
 Table.  
 P  
 Chair.  
 WOMAN  
 Ship.  
 P  
 Shape.  
 WOMAN  
 Red.  
 P  
 Sails.  
 WOMAN  
 Free.  
 P  
 For all.

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

NO. 2  
That's enough.

THE PSYCHIATRIST TURNS OFF THE SOUND.

NO. 2  
Well ?

PSYCHIATRIST  
Some unusual associations but nothing significant so far.

NO. 2  
What about the other tests ?

PSYCHIATRIST  
I conducted them myself. Very interesting.

NO. 2  
You have the summary ?

69 CONTINUED

PSYCHIATRIST

Yes. (CONSULTS NOTES) Positive signs of abnormality.

NO. 2

Oh ?

PSYCHIATRIST

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

NO. 2

He couldn't fake that ?

PSYCHIATRIST

I've never met a man who could. It would require super-human will power.

THEY TURN AS THERE IS A NOISE FROM THE DOOR AND THE QUEEN IS WHEELED IN BY A NURSE. THE QUEEN IS IN A TRANCE AND STARING FIXEDLY AHEAD:

NO. 2

What's this ?

PSYCHIATRIST

A new experiment. If it works you'll find it invaluable.

THE NURSE PUSHES THE QUEEN TO A COUCH WITH A BACKREST UP. SHE HELPS THE QUEEN ON TO IT.

THE NURSE TURNS AWAY AND BEGINS TO PREPARE AN INJECTION.

NO. 2

What exactly is the experiment ?

PSYCHIATRIST

A development from research carried out on Dolphins. A means of submarine detection, you'll remember, they implanted transistors in their brains.

THE NURSE GIVES THE QUEEN AN INJECTION.

PSYCHIATRIST

Of course, we've never gone as far with a human but this may be effective for our purposes.



16/3/66

31

69 CONTINUED

THE PSYCHIATRIST CROSSES TO QUEEN.

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

PSYCHIATRIST

Open your eyes. (THE QUEEN OBEYS)  
 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 HEART-SHAPED LOCKET ON A CHAIN. THE QUEEN SITS EYES FIKED ON SCREEN BREATHING HEAVILY.

PSYCHIATRIST

And he loves you. This is a locket he  
 has sent you. You will wear it always  
 close to your heart, you understand ?

THE NURSE OPENS THE NECK OF THE WOMAN'S BLOUSE AND PUTS THE CHAIN ROUND 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. She'll dote on him.  
 Follow him like a dog.

NO. 2

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. Come, let's watch  
 it from control.

16/8/66

32

EXT. HOSPITAL. DAY. LOC.

70

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

INT. CONTROL. DAY.

71

THE SUPERVISOR IS AT CONTROL. WITH HIM ARE NO. 2  
 AND PSYCHIATRIST. ON THE SCREEN A SHOT OF P  
 WALKING ALONG STREET. A SMALL LIGHT IS FLASHING  
 REGULARLY ON THE PANEL.

SUPERVISOR

(TUNING INSTRUMENT) Ah, we're  
 picking up her impulses now.

P MOVES OUT OF SHOT ON THE SCREEN.

SUPERVISOR

Here she comes.

THE QUEEN APPEARS ON THE SCREEN.

PSYCHIATRIST

Good. Keep a graph running. When  
 she sees him you should get a sharp  
 increase in the pulses..

SUPERVISOR

Will do.

EXT. STREET. DAY. LOC.

72

QUEEN HURRYING UP STREET. TURNS CORNER.

EXT. STREET. DAY. LOC.

73

POV: P AT END OF STREET.

INT. CONTROL. DAY.

74

SUPERVISOR AT CONTROL. NO. 2 AND PSYCHIATRIST  
 WITH HIM. THE PULSING LIGHT INCREASES PACE.

SUPERVISOR

(EXCITED) It's working. She must  
 be seeing him now. Pulse rate, seventy-  
 one, two, three, four, five, six, seven ...  
 It's pushing eighty ... and still rising.

16,8/86

33

74 CONTINUED

PSYCHIATRIST

Excellent. Thank you. (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.

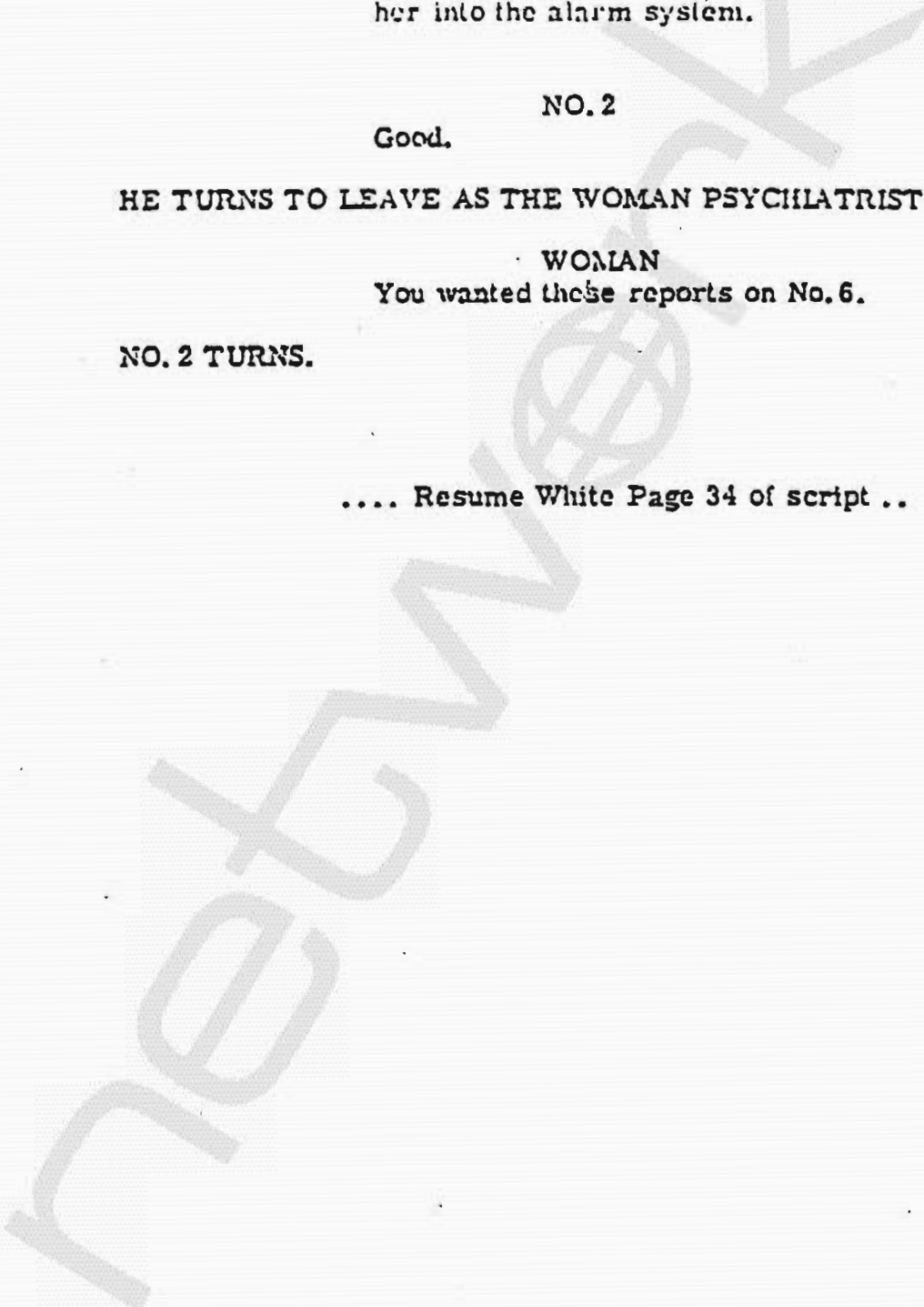
HE TURNS TO LEAVE AS THE WOMAN PSYCHIATRIST ENTERS.

WOMAN

You wanted these reports on No.6.

NO.2 TURNS.

.... Resume White Page 34 of script ..



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 SLAKES HIS HEAD.

NO. 2

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

NO. 2 EXITS.

EXT. TAXI RANK. DAY. LOC.

A COUPLE OF BUGGIES 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. DAY. LOC.

POV: VILLAGE STREETS THEN CAR BEHIND IN REAR VIEW MIRROR. MAKES SHARP TURN RIGHT. IN REAR VIEW MIRROR QUEEN FOLLOWS.

EXT. VILLAGE STREETS AND LANES. DAY. LOC. 7

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. NIGHT. 78

NO. 2 AT DESK. THERE IS AN URGENT BUZZ. HE PRESSES BUTTON.

NO. 2

What is it ?

SUPERVISOR

Control here. 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 ?

36.

NO. 2  
No, I want this new device to have a  
proper test. No action unless you get  
a yellow alert.

EXT. LANE. DAY. LOC. 79

P'S BUGGY COMES AT SPEED; TURNS OFF INTO SIDE LANE.

INT. P'S BUGGY. DAY. LOC. 80

POV: THE QUEEN'S BUGGY ROARS PAST ON MAIN ROAD.

EXT. FOUNTAIN. DAY. LOC. 81

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

INT. BUGGY. DAY. LOC. 82

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. DAY. 83

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.

83 CONTINUED

SUPERVISOR

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

HE PRESSES A FEW BUTTONS ON THE BOARD BEFORE HIM.

EXT. CROSS ROADS. DAY. LOC.

84

IN THE CENTRE OF THE INTERSECTION THERE IS A TV  
CAMERA MOUNTED HIGH ON A SCAFFOLDING. SUDDENLY  
THE 'LIVE' LIGHT COMES UP. THERE IS A FAINT WHIRL AND  
THE CAMERA BEGINS TO REVOLVE VERY SLOWLY LIKE A  
LIGHTHOUSE BEACON. IN NEARBY COVER P AND ROOK  
WAIT. THE CAMERA SWEEPS PAST THEM.

THE TWO MEN RUN TO THE SCAFFOLDING AND CLIMB UP TO  
THE CAMERA. POSITIONING THEMSELVES BEHIND IT THEY  
START TO DISMANTLE IT GOING WITH IT AS IT TURNS.

INT. CONTROL. DAY.

85

ON SEVERAL TV SCREENS WE GET A REVOLVING PICTURE.  
SUDDENLY ONE OF THE SCREENS GOES BLACK.

SUPERVISOR

Attention Electric Department!  
Camera thirty four kaput. Service  
immediately.

EXT. CROSS ROADS. DAY. LOC.

86

P AND ROOK CLIMB DOWN FROM SCAFFOLDING WITH  
CAMERA. THEY HURRY TO BUGGY PARKED IN COVER:  
PUT CAMERA IN BACK. GET IN AND DRIVE OFF.

INT. CONTROL.

87

SUPERVISOR AT CONTROL PANEL. PSYCHIATRIST STANDING  
BY. ON ONE SCREEN WE NOW SEE QUEEN IN HER BUGGY.  
SHE HAS STOPPED AND PEERS UP SIDE STREET.

SUPERVISOR

She hasn't found him.

PSYCHIATRIST

You're in too much of a hurry,  
my friend. Don't worry, love will  
find the way, as the saying is.

THE SUPERVISOR SHAKES HIS HEAD DOUBTFULLY.

EXT. TELEPHONE BOX. DAY.

88

THE BUGGY WITH P AND ROOK IN IT COMES INTO SHOT  
AND STOPS. ROOK GETS OUT. RUNS TO TELEPHONE BOX  
AND PULLS OFF THE

RECEIVER. HE RUNS BACK TO THE BUGGY.

INT. BUGGY. DAY. LOC.

89.

ROOK GETS IN.

P

Okay ?

ROOK

Yes. Where now ?

P

Back to the cross roads. The  
Electric's truck should have arrived  
by now.

EXT. CROSS ROADS. DAY. LOC.

90

AT THE CAMERA POSITION. THE ELECTRIC'S MINI TRACTOR  
AND TRAILER TRUCK ARRIVES; STOPS AND MAN GETS OUT  
AND GOES TO THE CAMERA POSITION. HE CLIMBS THE SCAF-  
FOLDING. P AND ROOK COME OUT OF THE COVER, CROSS  
QUICKLY TO TRUCK AND BEGIN TO STEAL BITS OF ELECTRICAL  
EQUIPMENT.

INT. CONTROL. DAY.

91

THE SUPERVISOR AT CONSUL. THE PSYCHIATRIST WITH HIM.  
THE SMALL LIGHT HAS STARTED PULSING ONCE MORE, FAST.  
THE NEEDLE OF THE DIAL CLOSE BY IS OSCILLATING WILDLY.

PSYCHIATRIST

What did I tell you ? She's found  
him.

INT. BUGGY. DAY. LOC.

92

P AT WHEEL. BACKGROUND OF LANES AND VILLAGE AS THEY  
TRAVEL. ROOK LOOKS ROUND.

ROOK

We're being tailed.

P

Take the buggy and get this stuff  
hidden. I'll stall them.

HE MAKES A SHARP RIGHT TURN AND STOPS; GETS OUT. ROOK  
MOVES OVER INTO THE DRIVING SEAT.

ROOK

Good luck.

HE DRIVES OFF FAST.

P STANDS IN THE ROAD. HIS BUGGY ROARS AWAY. AFTER A MOMENT THE SECOND BUGGY ROUNDS THE CORNER. IT BRAKES. P MOVES TO SIDE AND LOOKS IN TO FIND THE QUEEN.

P

Going my way ?

QUEEN

Of course.

HE GETS IN BESIDE HER.

P

Now you'd better start explaining.

INT. CONTROL. DAY.

94

THE SUPERVISOR IS AT CONTROL. PSYCHIATRIST STANDS BY LOOKING AT THE PULSING LIGHT AND THE DIALS.

PSYCHIATRIST

Look at her pulse rate. She's with him..

THE PULSING LIGHT IS GOING QUITE QUICKLY.

INT. QUEEN'S BUGGY. EVENING. LOC.

95

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.



NO. 2

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

ROOK

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

NO. 2

No bother. Enjoy yourself.

ROOK

Sure.

NO. 2 GOES ON HIS WAY OFF THE BEACH. ROOK STARTS TOWARDS A BEACH HUT. HE LOOKS ROUND, THEN QUICKLY ENTERS THE HUT.

EXT. BEACH. DAY.

96 A

P PICKS HIS WAY THROUGH THE PEOPLE. HE SEES IN FRONT OF HIM THE QUEEN IN BEACH ROBE AND BATHING COSTUME AND MAKES A WIDE DETOUR TO AVOID HER. HE ARRIVES AT THE BEACH HUT, LOOKS BACK TO MAKE SURE SHE HASN'T SEEN HIM AND KNOCKS.

SCENE 97 DELETED

INT. BEACH HUT. DAY.

98

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

ROOK

Just a minute.

P (OFF)

It's me.

ROOK GETS UP AND OPENS THE DOOR. P ENTERS. HE PRODUCES AN AERIAL.

P

Here you are.

ROOK

Good. Where d'you get it ?

P

Broke it off buggy.

CONTINUED

ROCK  
Foolish risks.

F  
You shouldn't worry about that. How's it going?

ROCK  
We'll need more transistors.

F  
Right. I'll fix.

F TURNS TO LEAVE. HE QUICKLY SHUTS AND LOCKS THE HUT DOOR. FOR THE QUEEN HAS TRAILED HIM THERE.

INT. BEACH HUT. DAY.

42

THE QUEEN PAGES I. HE IS CASUAL, BUT ON HIS GUARD.

QUEEN  
Are you going for a swim?

F  
No, but don't let me stop you.

QUEEN  
Oh, I'm in no hurry. Come and sit with me.

F  
If you insist.

QUEEN  
You're really being very unkind. If I didn't know you better, I'd think you didn't love me anymore.

F  
I don't.

QUEEN  
How, how can you say that?

F  
It's true.

QUEEN  
It's not true! And if you didn't love me, why did you give me this locket?

F  
Why did I give you...? You must be dreaming. You've got the wrong man.

QUEEN  
If I've got the wrong man, why have I got the right photograph?

F  
Let me see that...I just want to look at it.

16/3/66

13

43.

99 CONTINUED

QUEEN

Well, if that's all ....

HE OPENS THE LOCKET. THERE IS A PHOTO OF HIM  
INSIDE IT.

P

Where did you get this ?

QUEEN

You gave it to me. Don't you  
remember ?

HE LOOKS AT HER HARD FOR A SECOND.

P

Oh yes .... but that's not a  
good photo. I'll find you a better.

HE LIFTS THE HINGED PLATE ON WHICH THE PHOTO  
RESTS TO REVEAL A MINIATURE TRANSISTOR.

HE BREAKS THE CHAIN.

QUEEN

Cooch! You hurt me!

P

Sorry. 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.

100

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

ROOK

It's a reaction transmitter.

P

Not voices ?

ROOK

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.

10,8/66

44

100 CONTINUED

44.

ROOK

Are you crazy ? These  
transistors are all that I need

P

All ?

ROOK

Yes.

P

When can you be ready. ?

... Resume White Page 45 of script ..

ROOK

Tonight. This time tomorrow  
we'll be free !

FADE OUT:----- END OF PART THREE ---------- ACT FOUR -----FADE IN:INT. CONTROL ROOM. DAY.

101

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

PSYCHIATRIST

What is it ?

SUPERVISOR

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

PSYCHIATRIST

It must be a fault in the equipment.

SUPERVISOR

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 CASTLE.

PSYCHIATRIST

There she is.

THE CAMERA ZOOMS IN TO CLOSE UP OF QUEEN.

SUPERVISOR

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

PSYCHIATRIST

Could it have come off in the  
water ?

SUPERVISOR

I don't know. Where's No. 8. ?

## 101 CONTINUED

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, STICKS OF ROCK, SUNGLASSES, BEACHBALLS, WATER WINGS AND INFLATABLE RUBBER LI-LO'S.

P COMES TO THE STALL. THERE IS A WOMAN SERVING. P INDICATES A RUBBER LI-LO. HE PRODUCES HIS WALLET AND GIVES HER A FEW NOTES.

HE TAKES THE LI-LO AND GOES BACK ACROSS THE BEACH.

SCENE 102 DELETED

INT. CONTROL. DAY.

103

ON THE TV MONITOR WE SEE P LEAVING THE STALL WITH HIS LI-LO. THE SUPERVISOR AND THE PSYCHIATRIST ARE WATCHING.

SUPERVISOR

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

PSYCHIATRIST

(NOBLY) Men who pioneer new developments are compelled to take risks.

DISSOLVE:

INT. BEACH HUT. DAY.

104

P IS THERE WITH ROOK. THE THREE LI-LO'S ARE STANDING AGAINST THE WALL. P IS LASHING THEM TOGETHER WITH ROPE TO MAKE A KIND OF RAFT.

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 FINISHES LASHING THE 'RAFT' TOGETHER.

16, 8, 66 47

EXT. VILLAGE STREET. DAY. LOC. 105

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. 106

THE PAINTER IS AT WORK. P APPROACHES HIM.

P

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

EXT. COURTYARD. DAY. LOC. 107

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

MAN WITH STICK

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

SCENE 108 DELETED

EXT. BEACH APPROACH. NIGHT. 109

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. 'ROVER' TEARS PAST 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.

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... Resume White Page 49 of script ..

EXT. BEACH HUT. NIGHT.

49  
110

P AND ROOK ARRIVE FAST AND ENTER.

INT. BEACH HUT. NIGHT.

111

P AND ROOK ENTER AND LIFT THE FLOOR BOARDS. THEY PULL OUT A LARGE RADIO TRANSMITTER. ON ONE SIDE THE RUBBER LI-LO "RAFT" STANDS INFLATED.

P

Have you got the other set ?

ROOK

(REACHING UNDER FLOOR)  
Here. I'll put it in the dinghy.

P

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

ROOK SWITCHES ON THE SET.

ROOK

That's it.

P

Keep your fingers crossed.  
Mayday..... Mayday .....  
Mayday ..... Any station  
receiving, come in please.  
(HE WAITS THEN TURNS TO  
ROOK) Nothing. Sure we've  
got the right frequency ?

ROOK

Certain.

P

This is a Mayday call .....  
Repeat, this is a Mayday call.  
Any station receiving, come in.

THEY WAIT. THERE IS A CONSIDERABLE AMOUNT OF STATIC AND THEN:

POLOTSKA

This is Polotska calling Mayday  
.... Polotska calling Mayday.  
Your signals are very weak.

P TURNS TO ROOK AND GRINS. ROOK RAISES HIS HANDS ABOVE HIS HEAD CLASPED LIKE A BOXER GRINNING WITH GLEE.



POLOTSKA

Polotska calling Mayday ....  
Polotska calling Mayday.  
Come in Mayday,

P

Mayday to Polotska .... Am I  
glad to hear you ! This is Trans-  
Ocean flight D for Delta, two five  
zero bound for .... (HE CRACKLES  
A PIECE OF STIFF PAPER IN FRONT  
OF THE MOUTH PIECE TO GIVE  
THE IMPRESSION OF STATIC)  
Our Starboard engine's on fire. Oil  
pressure to port engine falling off  
the gauge. We're down to three  
thousand and losing height.

THEY WAIT. THE VOICE COMES IN AGAIN THROUGH THE STATIC.

POLOTSKA

Polotska to Mayday. Polotska  
to Mayday. Report your position,  
please. Repeat, report your  
position, over.

P

(TO ROOK)

If only we could. (HE TURNS BACK  
TO MOUTH-PIECE) Mayday to  
Polotska..... Mayday to  
Polotska. Our position is (ONCE  
MORE THE CRUMPLED PAPER)  
..... Minutes  
longitude. (CRUMPLED PAPER)  
.... degrees latitude, over.

POLOTSKA

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

INT. CONTROL. NIGHT.

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

112 CONTINUED

51

P

Mayday to Polotska ... Mayday to Polotska. Too late. Port engine in flames. We're going in the drink. We shall take to the dinghy. Listen out for automatic distress signal ... repeat, ditching. Listen out for automatic distress signal. Station closing now.

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

NO. 2

(FROM SCREEN) What is it ?

SUPERVISOR

Picking up a Mayday call from an aircraft in distress, sir.

NO. 2

Where is it ?

SUPERVISOR

Didn't give his position. M. S. Polotska was answering:

NO. 2

Leave it to them.

EXT. BEACH. NIGHT. LOC.

113

P AND ROOK COME FROM THE BEACH HUT CARRYING BETWEEN THEM THE 'RAFT' WITH A PIECE OF WOOD. THEY TAKE IT DOWN TO THE WATER'S EDGE. ROOK GETS IN.

P

All right, switch on. Aerial up, that's it. Now -- push off. Stay 500 yards out. Wait till the ship comes -- or you see my signal. Understand ? Good luck.

ROOK HAS PULLED UP THE AERIAL, AND SWITCHED ON A SMALL RADIO DEVICE WHICH HAS STARTED BLEEPING. P HURRIES OFF.

ROOK THOUGHTFULLY LOOKS AFTER HIM. HIS FACE IS SUDDENLY FULL OF DOUBT.

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INT. CONTROL. NIGHT.

114

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

SUPERVISOR

There it is.

ASSISTANT

It's very close.

SUPERVISOR

Better try a radar search.

THEY CROSS TO A RADAR SET.

EXT. RADAR AERIAL ON TOP OF HIGH TOWER. NIGHT. LOC. 11

THE AERIAL STARTS RUNNING.

EXT. OFF SHORE. NIGHT. LOC.

116

ROOK IS PADDLING THE RUBBER BOAT OUT TO SEA WITH  
THE PIECE OF WOOD. THE AERIAL IS UP. THE AUTOMATIC  
DISTRESS SIGNAL IS BLEEPING. HE IS EXTREMELY  
WORRIED.

INT. CONTROL ROOM. NIGHT.

117

THE SUPERVISOR AND HIS ASSISTANT STAND AT THE RADAR  
SCREEN. THE BEAM IS SWEEPING AROUND. 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.

SUPERVISOR

Can't you get a signal off a dinghy ?

ASSISTANT

Doubtful.

SUPERVISOR

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

117 CONT'D

ASSISTANT

There's only one distress signal.

SUPERVISOR

Might be saving the batteries.  
Search in closer.

HE CHANGES THE RANGE.

ASSISTANT

We shall begin to get readings  
off high buildings in the village.

THE BEAM SCANS ROUND. A LARGE BLIP APPEARS.

SUPERVISOR

What's that?

ASSISTANT

The mountains to the north of  
us. There's the Dome ..... and  
that's the lighthouse.

THEY WATCH THE BEAM.

ASSISTANT

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

SUPERVISOR

M'm..... doesn't help. Better  
see if the radio station on the  
Rock can give us a cross bearing.  
(HE CROSSES ROOM TO A RADIO  
TRANSMITTER) This is Control  
calling the Rock. Control to  
the Rock. Are you receiving me.  
Over .....EXT. STONE BOAT. NIGHT. LOC.

11

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

SHOPKEEPER

You're late.

P

Never mind that. Everybody  
here ?

SHOPKEEPER

Inside.

THEY START ACROSS THE DECK TO DECKHOUSE.

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INT. DECKHOUSE. NIGHT.

119

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

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 MURMUR OF AGREEMENT FROM THE REST.

P

Sure. We sent out a Mayday Radio call. There's a ship racing to our rescue.

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

SHOPKEEPER

Splendid ... but just a minute. We're on land.

P

They think we're an aircraft down in the sea. Rook is off shore with an automatic distress signal bringing them in.

ANOTHER MURMUR OF APPROVAL FOR THE PLAN.

MAN WITH STICK

You're forgetting the guardians will pick this up.

P

That's right. Our job is to stop them taking action 'til that ship's here.

THEY ALL EXIT.

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SCENE 130 DELETED

EXT. STONE SHIP. NIGHT. LOC. 121

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

I've been expecting it. They've taken a bearing on the signal. You with me. We've got to knock out that searchlight.

THE PAINTER HURRIES OFF BEHIND P.

P

We'll be back in a minute.

INT. TOWER. NIGHT. 122

TWO MEN ARE OPERATING THE SEARCHLIGHT.

INT. TOWER. NIGHT. 123

POV: THE SEARCHLIGHT SWEEPS OVER THE SEA AND BEACH ... SLOWLY AND SYSTEMATICALLY.

INT. TOWER. NIGHT. 124

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 KNOCKS HIM OUT.

THE PAINTER GETS UP; P HANDS HIM ROPE AND THEY 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. We're going to take  
No. 2 Prisoner. They won't move  
without his orders.

THEY HURRY OUT.

SCENES 125. 126. 127 DELETED

INT. LIVING SPACE. GEORGIAN HOUSE. NIGHT. 128

NO. 2 IS SITTING CROSS-LEGGED ON THE FLOOR IN THE MANNER AND GARB OF ONE ENGAGED IN YOGI EXERCISES. 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 TO AND PRESSES DOWN A SWITCH. THE SUPERVISOR COMES UP ON A WALL SCREEN.

NO. 2  
I left instructions not to be disturbed.

SUPERVISOR  
Emergency. The searchlight crew  
on the Rock have been attacked.

NO. 2  
I'll be right over.

EXT. APPROACH TO GEORGIAN HOUSE. NIGHT. LOC. 129

P APPROACHES HOUSE AND RINGS BELL.

INT. ANTE ROOM. GEORGIAN HOUSE. NIGHT. 130

BUTLER CROSSES AND OPENS DOOR TO P.

P  
I've got to see No. 2. It's urgent.

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

HE TURNS HIS BACK. P LEAPS AND GRABS HIM WITH ONE HAND OVER HIS MOUTH AND NOSE. THE MAN STRUGGLES FOR A MOMENT THEN SINKS UNCONSCIOUS TO THE GROUND. P PULLS HIM TO ONE SIDE THEN GOES BACK TO DOOR AND BECKONS.

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EXT. GEORGIAN HOUSE. NIGHT. I.O.C. 131

GROUP COME FROM BUSHES; CROSS SOFTLY TO FRONT DOOR AND ENTER.

INT. ANTE-ROOM. GEORGIAN HOUSE. NIGHT. 132

THE MEN ENTER QUIETLY. THEN LED BY P THEY CROSS TOWARDS THE DOOR TO THE LIVING SPACE. P IS ABOUT TO OPEN THE DOOR WHEN IT FLIES OPEN AND THEY ARE FACED BY NO. 2 NOW DRESSED IN NORMAL CLOTHES.

.... Resume White Page 58 of Script ....



NO. 2

Isn't it rather late to come  
visiting ?

P

Apologies, but we didn't like to  
leave without saying, thank you  
for having us.

HE ADVANCES MENACINGLY TOWARDS NO. 2 FOLLOWED BY HIS MEN.  
NO. 2 BACKS INTO THE ROOM.

INT. LIVING SPACE. GEORGIAN HOUSE. NIGHT.

133

NO. 2 BACKS IN FOLLOWED BY P AND THE REST OF HIS MEN.  
FROM THE CONTROL PANEL COMES THE SOUND OF THE BLEEP.

P

Watch him.

HE CROSSES QUICKLY TO THE CONTROL PANEL AND SWITCHES  
OFF EVERYTHING EXCEPT THE SIGNAL.

NO. 2

Your signal, I take it ?

P

If you've only just figured that  
out you're 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 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.

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PAINTER

It's stopped.

SHOPKEEPER

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

THEY START IN A RUSH TOWARDS THE DOOR. NO. 2 IS NOW BOUND.

P

Hold it!

THEY STOP AND TURN.

P

It's too soon. Could be trouble. Stay under cover. I'll see what's happening.

HE STARTS FOR THE DOOR, FAST.

EXT. BEACH. NIGHT.

134

THE RUBBER RAFT IS PULLED UP ON THE FORESHORE. THE DISTRESS SIGNAL EQUIPMENT IS IN THE BOTTOM. ROOK HAS GONE. P COMES HURRYING DOWN TO THE RAFT. HE LOOKS AROUND AND CALLS SOFTLY.-

P

Rook! ..... Rook!

THERE IS NO ANSWER. HE BENDS OVER THE RAFT AND TURNS A KNOB ON THE SIGNAL. IMMEDIATELY IT STARTS UP AGAIN.

HE STARTS TO DRAG THE RAFT TOWARDS THE WATER.

HE FLOATS THE RAFT. HE GETS IN AND STARTS PADDLING OUT TO SEA. THE AUTOMATIC ALARM IS NOW FUNCTIONING AGAIN.

DISSOLVE:

EXT: SEA. NIGHT. LOC.

135

P PADDLING HARD. THE COASTLINE IS SOME WAY BEHIND HIM.

EXT. SEA. NIGHT. LOC.

136

COASTLINE FURTHER BEHIND HIM. STILL PADDLING.

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SCENE 137 DELETED

EXT. SEA. NIGHT. LOC. 138

P PADDLING. IN THE EAST THE SKY IS BEGINNING TO GET LIGHT. SUDDENLY P STOPS PADDLING.

HE LISTENS HARD. SOFTLY IN THE DISTANCE WE HEAR THE SOUND OF A HEAVY DIESEL ENGINE APPROACHING.

P TURNS TO LOOK

EXT. SEA. NIGHT. LOC. 139

POV: DISTANT LIGHTS OF RESCUE LAUNCH APPROACHING.

EXT. SEA. NIGHT. LOC. 140

THE LAUNCH MUCH NEARER NOW. A SEARCHLIGHT SUDDENLY PLAYS OUT AND SWEEPS ACROSS THE WATER. IT MOVES BACKWARDS AND FORWARDS; PASSES OVER THE RAFT AND THEN RETURNS TO SETTLE ON IT. P WAVING AND YELLING.

EXT. SEA. NIGHT. LOC. 141

POV OF LAUNCH: THE RUBBER DINGHY IS IN THE CENTRE OF THE SEARCHLIGHT. P WAVING FURIOUSLY.

SKIPPER

There he is.

THE SHIP TURNS TOWARDS THE DINGHY AND INCREASES SPEED. IT SLOWS AGAIN AS IT COMES NEAR. THE SKIPPER LEAVES THE WHEEL TO A SAILOR AND TAKES A MEGAPHONE AND HAILS.

SKIPPER

Ahoy there! Are you Trans-Ocean flight D for Delta two five zero ?

EXT. SEA. NIGHT. LOC. 142

LAUNCH QUITE NEAR. ENGINES CUTTING BACK.

P

Yes ... Who are you ?

SKIPPER

M. S. Polotska.

142 CONTINUED

THE LAUNCH COMES IN CLOSE, ENGINES STOPPED. A SAILOR BENDS OVER AND GRABS THE BOW OF THE RAFT AND PULLS IT ALONGSIDE.

SAILOR

You all right ? Not injured ?

P

I'm fine.

SAILOR

What about the rest of the passengers and crew ?

P

I want to see your captain about them.

SAILOR

Sure.

(P STANDS UP)

steady ... steady. I've got you.

HE PULLS P UP ON TO THE DECK OF THE LAUNCH.

EXT. DECK OF LAUNCH. NIGHT. LOC. 143

P CLAMBERS ABOARD HELPED BY A SAILOR. A SECOND SAILOR SHOWS HIM INTO CABIN.

INT. CABIN. NIGHT. 143A

SKIPPER

I'm the captain. Congratulations on your lucky escape.

P

Thanks. You don't know how lucky.

VOICE

I hate to disappoint you, but the Polotska is our ship.

P SWINGS ROUND TO FACE NO. 2 ON A TV SET.

NO. 2

The weather forecast was very bad. You wouldn't have stood a chance in that toy boat.

143A CONTINUED

P  
I'm touched by your concern.  
What happened ?

INT. CABIN. NIGHT. 144

---

---

NO. 2  
There's been a slight misunderstanding.  
  
HE TURNS HIS HEAD. ROOK ENTERS PICTURE.

P  
I don't think I ... (SEES ROOK)  
You! You're one of them!

ROOK  
I'm not! You are!

P  
What ?

NO. 2  
As I was saying ... a slight  
misunderstanding.

ROOK  
You deliberately tried to trap  
me.

P  
I did what!

NO. 2  
(TO ROOK) The mistake was yours.  
We can't have you maligning No. 6.

ROOK  
You mean he is a prisoner ?  
(AND AS NO. 2 NODS AND SMILES  
ROOK TURNS AWAY IN AN AGONY)  
Oh, what have I done !

HE RUNS FROM THE PICTURE ALMOST IN TEARS.

P  
So he released you...

NO. 2  
You've only yourself to blame.

1/4. CONTINUED

1/4.

P.

How d'you make that out ?

NO. 2.

I gather you managed to avoid selecting guardians by detecting their subconscious arrogance. As it happened, there was one thing you overlooked.

P.

What was that ?

NO. 2.

Rock applied to you your own tests. When you took command of this little venture, your air of authority convinced him you were one of us.

HE SMILES DISABLINGLY. P. REACTS AS THE TRUTH DAVIS ON HIM

P.

And he convinced the others. What's happened to them ?

NO. 2.

Oh, they'll turn up tomorrow on the chess board — as pawns !

INT. CABIN. NIGHT.

1/4A.

THE SKIPPER IS STANDING IN THE CORNER OF THE CABIN, WATCHING P. HE IS SMOKING.

P. GOES BESERK. HE SMASHES THE T.V. SCREEN. THE SKIPPER RUSHES TO GRAB HIM. P. GIVES HIM A BACKHANDER, SENDING HIM FLYING.

THROUGH THE HATCH, A SAILOR DROPS ON P'S BACK. P. BENDS FORWARD, THROWING THE MAN OVER HIS SHOULDER. AS P. STRAIGHTENS UP, ANOTHER SAILOR APPEARS AND JOBBERS P.

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

1/4B.

SHOOTING OVER THE CONSOLE, WE SEE THE FIGHT IN THE CABIN OF THE "POLONKA". P. LAYS OUT ONE OF THE SAILORS. THE SKIPPER GETS UP AND CLIMBS THROUGH THE HATCHWAY. P. GOES AFTER HIM.

EXT. POLONKA DECK. NIGHT.

1/4C.

P. CATCHES THE SKIPPER AND THEY STRUGGLE. ONE OF THE SAILORS BREAKS AND GOES FOR P.

INT. NO. 2'S LIVING SPACE. NIGHT. 141D.

STILL SHOOTING OVER THE CONSOLE, WE SEE THE CONTINUATION OF THE FIGHT ON THE SCREEN. THE SAILOR GOES TO P. WHO HITS HIM ON THE THUMB. THE SAILOR GOES FLYING OVERBOARD.

NO. 2'S SHOOTING STICK COMES INTO FOREGROUND. IT PUSHES A BUTTON. ON THE SCREEN, THE PICTURE CHANGES TO THE GREEN GLOBULES.

THE STICK DEPRESSES ANOTHER BUTTON. ONE OF THE GLOBULES DETACHES ITSELF FROM THE PACK AND RISES FAST.

THE STICK CALMLY CHANGES THE PICTURE BACK TO THE FIGHT. A TERRIFIC BATTLE IS GOING ON BETWEEN P. - THE OTHER SAILOR AND THE SKIPPER.

EXT. POLOTEKA DECK. NIGHT. 141E.

THE SKIPPER HITS THE DECK, FLAT OUT. P. TURNS HIS UNDIVIDED ATTENTION ON THE REMAINING SAILOR. AFTER A MOMENT, THIS MAN TOO IS KICKED OUT. P. DASHES FOR THE CABIN.

INT. CABIN. NIGHT. 141F.

P. DROPS THROUGH THE HATCHWAY INTO THE CABIN. HE STARTS THE ENGINES, PUTS THEM IN GEAR. HE TRIES TO TURN THE STEERING WHEEL, BUT IT WON'T BUDGE. HE HEARS ROVER'S SIREN OUTSIDE. P. CLIMBS OUT FAST.

EXT. POLOTEKA DECK. NIGHT. 141G.

P. COMES UP ON DECK AND LOOKS. THERE IS ROVER PASSING TOWARDS THE STERN.

INT. NO. 2'S LIVING SPACE. NIGHT. 141H.

ON THE SCREEN, WE SEE THE "POLOTEKA" TURNING.

NO. 2'S HAND COMES INTO PICTURE AND PICKS UP THE PAWN FROM THE CONSOLE. WE PAN WITH IT. A BLACK GLOVED HAND TAKES THE PAWN.

ON THE TABLE NEXT TO THE CONSOLE IS THE CHESSBOARD. ALL THE WHITE PIECES ARE SET OUT. THE BLACK GLOVE PLACES THE WHITE PAWN IN THE ONLY VACANT SPACE AMONG THE WHITE PIECES.

EXT. AERIAL VIEW OF VILLAGE. DAY. LOC. 141I.

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