

' THE PRISONER '

" HAMMER INTO ANVIL "

by

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EVERYMAN FILMS LTD.
M.G.M. STUDIOS
BOREHAMWOOD
HERTS

Elstree 2000

STANDARD
OPENING

LINK SEQUENCE - EPISODE TWO AND THEREAFTER

EXT. VILLAGE. DAY. (LOC). (LIBRARY). U

P'S VOICE OVER

P'S VOICE
Where am I?

EXT. VILLAGE. DAY. LOC. (LIBRARY). V

ZOOM IN (OPTICAL) TO THE GREEN DOME OF NO. 2'S.

INT. LIVING SPACE. (LIBRARY) W

WHOLE AREA. THE BLACK CHAIR RISING AND TURNING.

INT. LIVING SPACE. X

CLOSE ON THE DOME OF THE BLACK CHAIR. PULL BACK
TO SEE THE B. P. SCREEN BEYOND. P RUNNING IN
SILHOUETTE. UNSEEN, NO. 2 SPEAKS FROM THE
BLACK CHAIR.

No. 2'S VOICE
In the village.

EXT. BEACH. DAY. LOC. (LIBRARY) Y

P RUNNING AWAY FROM THE VILLAGE.

P'S VOICE
What do you want ?

INT. CONTROL ROOM. (LIBRARY). Z

THE GREEN EYE TURNING INTO CAMERA.

NO. 2'S VOICE
Information.

INT. LIVING SPACE. A1

THE B. P. SCREEN. P'S SILHOUETTE STOPS RUNNING.

P'S VOICE
Whose side are you on ?

NO. 2'S VOICE
That would be telling. We want
information.

THE SILHOUETTE SHAKES A FIST.

P'S VOICE
You won't get it.

HIS SILHOUETTE RUNS AWAY. ROVER APPEARS, ALSO
IN SILHOUETTE.

EXT. BEACH, DAY, LOC. (LIBRARY)

A2

P BEING HERDED BACK TO THE VILLAGE BY ROVER.

NO. 2'S VOICE

By hook or by crook...

INT. LIVING SPACE

A3

IN SILHOUETTE, ROVER AND P. NO. 2 IS REVEALED.

NO. 2

We will.

P AND ROVER IN COMBAT, P FALLS. ROVER FLOATS AWAY. P RISES.

P'S VOICE

Who are you ?

NO. 2'S VOICE

The new No. 2.

P'S VOICE

Who is No. 1 ?

A GENTLE LAUGHTER.

NO. 2'S VOICE

You are our No. 6.

P'S VOICE

I am not a number. I am a free man.

MOVE IN FAST BEYOND THE BLACK CHAIR TO THE SILHOUETTE HEAD OF P.

FREEZE FRAME

BRING IN OVER AN ECHOING, MOCKING LAUGHTER.

END OPENING TITLES

"THE PRISONER" T.V. SERIES

HAMMER INTO ANVIL

Act One

FADE IN:

EXT. VILLAGE HOSPITAL DAY (STOCK) (LOC) 1

ESTABLISHING HOSPITAL.

INT. PRIVATE WARD. DAY. 2

A GIRL IN HER EARLY TWENTIES IS SITTING UP IN BED. HER WRISTS ARE BANDAGED AND SHE IS SOBBING. SHE IS NO. 73. NO. 2 IS STANDING BY THE WINDOW WITH HIS BACK TO US. WHEN HE TURNS WE WILL SEE THAT HE IS MIDDLE AGED, WITH SOMETHING NOT QUITE HUMAN ABOUT THE EYES. HIS VOICE IS MATTER OF FACT.

No. 2.

Why did you slash your wrists?
Aren't you happy here, my dear?

THE GIRL SHAKES HER HEAD WITHOUT LOOKING UP.

NO. 2

You aren't being very co-operative,
are you?

NO. 73

There's nothing I can tell you.

NO. 2 TURNS FROM THE WINDOW.

NO. 2

Oh, come now, 73. You must
know where your husband is.

NO. 73

He's still over there. He had
some work to finish.

NO. 2

He disappeared? With no explanation?

NO. 73

You know the job he has.

NO. 2

Sending you away like that? Don't
you find that odd?

SHE SAYS NOTHING.

NO 2

Was he devoted to you?

2Continued

NO.73

Why do you say 'was'?

NO. 2.

Was? Is? It doesn't really matter.

NO. 73

It matters to me.

NO. 2

You know about him and the woman Maryka?

NO. 73

No -- it wasn't like that!

NO. 2

Stop protecting your husband's memory. He went to her hotel several times -- and there was the villa, of course.

NO. 73

You're making it up'.

SHE BURSTS INTO TEARS.

NO. 2

Don't waste your tears on him, 73. He's betrayed you. You don't owe him anything. Tell me where he is.

NO. 73

I've told you, I don't know. And even if I did, I wouldn't say.

NO. 2

Let me show you just how loyal your dear husband is to you.

NO. 2 PICKS UP AN ENVELOPE ON A CHAIR AND TAKES OUT A SINGLE PHOTOGRAPH.

NO. 2

Have a look at the two of them. They seem quite at home together. Do you want time, date and place?

SHE HAS TURNED AWAY AND NO. 2 SMILES ODDLY. HOLDING THE PHOTOGRAPH, HE APPROACHES HER BED.

NO. 2

(tossing the photo her)

Here, look.

SHE REFUSES TO LOOK. INSTEAD, SHE CRUMPLES THE PHOTO UP.

NO. 2 (Angry)

I've wasted enough time.

SHE SEES HIS EXPRESSION . THERE IS A LOOK OF HORROR ON THE GIRL.

A PATH . DAY. 3

P . WALKING . SUDDENLY HE HEARS A TERRIBLE SCREAM . IT IS No. 73 . P . LOOKS UP TOWARDS THE HOSPITAL , THEN BREAKS INTO A FAST RUN .

EXT . A ROAD . DAY. 4

P . SPRINTING ALONG TOWARDS THE HOSPITAL

EXT . HOSPITAL ENTRANCE . DAY. 5

P . DASHES THROUGH THE ENTRANCE AND RUNS INSIDE .

INT . GROUND FLOOR CORRIDOR . DAY. 6

AN ATTENDANT COMES TOWARDS P . AS IF TO INTERCEPT HIM . P . PUSHES HIM ASIDE AND STARTS UP THE STAIRS AS HE HEARS A SECOND SCREAM .

INT . HOSPITAL CORRIDOR . DAY 7

P . COMES AROUND THE CORNER AND RUNS DOWN THE CORRIDOR . TWO ATTENDANTS APPEAR AND TRY TO BAR HIS PATH . HE FLINGS THEM ASIDE , AND CONTINUES RUNNING . AND ALARM BELL BEGINS TO SHRILL URGENTLY . P . COMES UP TO THE DOOR OF THE PRIVATE WARD . HE CAN HEAR THE GIRL 73 MOANING AND SOBBING . THERE IS A MALE NURSE OUTSIDE THE DOOR . P . FLINGS HIM ASIDE AND BURSTS INTO THE WARD .

INT . PRIVATE WARD . DAY. 8

P . QUICKLY TAKES IN THE SCENE -- THE GIRL 73 DISTRAUGHT , NO. 2 STANDING OVER HER . P . CAN BARELY RESTRAIN HIS FURY .

NO. 73
(PITEOUSLY) Help me .

NO. 2 MOVES THREATENINGLY TOWARDS P . AS P . GOES FORWARD . THE PURSUING ATTENDANTS RUSH IN , AND GRAB P . THE ODDS ARE HOPELESS AGAINST HIM . THE GIRL , BESIDE HERSELF WITH HYSTERIA , LEAPS OUT OF BED AND RUSHES OVER TO THE WINDOW . SHE GIVES A LAST DESPAIRING CRY AND THE GLASS SHATTERS AS SHE FLINGS HERSELF THROUGH IT . IN THE SHOCK OF THE MOMENT . THE ATTENDANTS RELEASE P . HE RUSHES OVER TO THE WINDOW AND LOOKS DOWN .

EXT . HOSPITAL GROUNDS . DAY 9

FROM P'S POV: THE GIRL'S BODY IN A CRUMPLED HEAP .

INT. PRIVATE WARD. DAY. 10

P. TURNS SLOWLY AND LOOKS AT NO. 2 WITH A TERRIBLE HATRED. FOR A MOMENT, HE SEEMS ABOUT TO STRIKE NO. 2.

NO. 2

You shouldn't have interfered, No. 6.
You'll pay for it.

P.

No, you will.

P. PUSHES HIS WAY OUT.

DISSOLVE.

INT. NO. 2'S LIVING SPACE. DAY. 11

NO. 2 IS SEATED AT HIS DESK GOING THROUGH P'S FILE. WHEN HE COMES TO P'S PHOTOGRAPH HIS EYES NARROW WITH VENOM. HE REACHES FOR THE PHONE.

INT. P'S SITTING ROOM. DAY. 12

P. IS PACING ANGRILY. THE PHONE RINGS. HE PICKS UP THE PHONE.

INT. NO. 2'S LIVING SPACE. DAY. 13

NO. 2 (ON PHONE)

This is No. 2. I want you at my house. Immediately.

INT. P'S SITTING ROOM. DAY. 14

P.

We've got nothing to talk about.

HE SLAMS THE PHONE DOWN SAVAGELY AND GOES OUT QUICKLY.

INT. NO. 2'S LIVING SPACE. DAY. 15

NO. 2. REPLACING PHONE, HIS FACE REGISTERS IMPOTENT RAGE. HE TURNS TO NO. 14 WHO WE NOW SEE STANDING BEHIND THE EGG CHAIR.

NO. 6

Bring No. 6 here.
(NO. 14 HURRIES TO THE SLIDING
DOORS)
In one piece.

NO. 14 REGISTERS SLIGHT DISAPPOINTMENT AND GOES.

EXT. WOODLAND AREA. DAY. 16

P. WALKING ALONG A ROAD FLANKED BY BUSHES. HE IS IN A GRIM MOOD. A BUGGY APPEARS IN THE DISTANCE BEHIND

16 Continued

TRAVELLING AT SPEED. THERE ARE FOUR MEN IN IT INCLUDING NO. 14 WHO IS DRIVING. IT ROARS UP TO HIM. IT STOPS WITH A SCREECH OF BRAKES A FOOT FROM HIM.

NO. 14

NO. 2 wants you.

P.

I don't want him.

P. TURNS HIS BACK. NO. 14 INDICATES TO THE THREE GUARDIANS TO GO FOR P. THEY JUMP OUT AND GRAB P. A SAVAGE PUNCH-UP ENSUES. P. GOES DOWN FIGHTING AFTER HAVING PUT UP A TREMENDOUS BATTLE AGAINST THREE TO ONE ODDS. NO. 14 HAS BEEN TAKING NO PART IN THE FIGHT. HE JUST SITS IN THE BUGGY COOLY WATCHING P. GETTING THE WORST OF IT. P. IS FINALLY DRAGGED INTO THE BUGGY.

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

17

P. IS DRAGGED IN BY TWO OF THE GUARDIANS. NO. 14 FOLLOWS.

NO. 2

(TO P) You defied my instructions?
To come here?

P. LOOKS COLDLY AT NO. 2

NO. 2

Sit down.

P. IS FLUNG INTO THE CHAIR. NO. 2 NODS. THE TWO GUARDIANS LEAVE.

NO. 2

We have things to discuss.

P

About the girl you murdered.

NO. 2

Never mind the girl, I want
to talk about you.

P.

You're wasting your time. Others
have tried.

NO. 2

(CONTEMPTUOUSLY) Amateurs.

P

Yes. You're a professional.
A professional sadist.

17 Continued

NO. 2 COMES OVER AND PULLS THE HANDLE OF HIS SHOOTING STICK TO REVEAL A SWORD BLADE, HE HOLDS THE BLADE SO THAT THE POINT IS ALMOST TOUCHING ONE OF P'S EYES, HE MOVES IT ACROSS TO THE OTHER EYE AND BACK AGAIN.

NO. 2

Light blue. 'Fearless' ... or are you? No. 14. here is dying to find out. Now he's a man who really enjoys his work.

P. DOESN'T FLINCH.

P

I'm sure.

No. 2

Every man has his breaking-point. And you are no exception.

P

I could die.

No. 2

(SMILING) Exactly ... Now we understand each other.

(HE RESTS THE POINT OF THE BLADE ON P'S FOREHEAD)

Ah - a flicker. You react. (HE TAPS P'S FOREHEAD WITH THE BLADE) Are you afraid of me? What is going on up here?

P

It's my stomach. You disgust me.

NO. 2 SLAPS P. HARD ROUND THE FACE. P. BARELY FLINCHES.

NO. 2

(SHOUTING) You think you're strong. We'll see. (HE MOVES AWAY TALKING ALMOST TO HIMSELF) 'Du musst Amboss oder Hammer sein'.

P

(WATCHING HIM) "You must be anvil or hammer."

NO. 2

(IMPRESSED, IN SPITE OF HIMSELF) I see you know your Goethe.

P

And you see me as the anvil.

NO. 2

Precisely. I'm going to hammer you - !

THE HOT LINE SHRILLS. NO. 2 GOES TO IT QUICKLY AND PICKS UP THE PHONE.

17 Continued

NO. 2
No. 2 ... Yes, sir.

NO. 2'S MANNER HAS CHANGED. FROM A HECTORING BULLY HE BECOMES DURING THE CONVERSATION A FRIGHTENED SUBORDINATE. P. WATCHES HIM INTENTLY.

NO. 2
Yes, everything's under control.
(IT OBVIOUSLY ISN'T) No, sir.
No, problems ... Assistance? No, sir. I can manage. Yes, of course, sir. Be seeing you.

NO. 2'S HAND TREMBLES AS HE HANGS UP. P. SEES HIS FEAR, THE SWEAT ON HIS FOREHEAD, THE WEAKNESS BEHIND THE BRUTALITY.

P
You were saying? Something about a hammer.

NO. 2
(BEAT) Get out.

P. GETS UP SLOWLY AND FLICKING A GLANCE AT 14 GOES UP THE RAMP. SOMETHING IN HIS CALM BEARING SPARKS A LAST OUTBURST OF FURY FROM NO. 2. HE SHOUTS AT P'S BACK.

NO. 2
I'll break you, No. 6!

P. TURNS AND LOOKS AT NO. 2.

P.
There are anvils - and anvils!

P. GOES. NO. 2 STARES AFTER HIM. HE PICKS UP THE PHONE.

NO. 2
Get me the Supervisor ... Supervisor?
No. 2. Alert all posts. Special surveillance on No. 6. Report any unusual behaviour to me personally.

EXT. NO. 2'S STEPS. DAY.

18

P. COMES DOWN AND LOOKS BACK AT THE HOUSE. AN IDEA IS BEGINNING TO FORM IN HIS MIND, HE WALKS SWIFTLY OUT OF FRAME.

EXT. VILLAGE STORE. DAY.

19

P. COMES UP TO THE WINDOW. A NOTICE IN THE WINDOW ANNOUNCES A NEW BATCH OF RECORDS WHICH HAS JUST ARRIVED. THERE IS A POSTER: "MUSIC MAKES FOR A QUIET MIND". P. LOOKS AT THIS. THEN GOES IN.

P. COMES IN. ON HIS WAY TO THE COUNTER HE PASSES A PILE OF BOXES ARRANGED AS A DISPLAY ON TOP OF WHICH IS A SAMPLE OF THEIR CONTENTS - A CUCKOO CLOCK. P. COMES TO A RACK WITH PAPERS AND MAGAZINES. PROMINENTLY DISPLAYED ARE COPIES OF "TALLY HO". P. STOPS TO LOOK. THE FRONT PAGE HAS A LARGE PHOTOGRAPH OF NO. 2 WITH A MAN-OF-DESTINY EXPRESSION. HE HAS BEEN SHOT FROM BELOW RATHER LIKE THE MUSSOLINI PICTURES OF THIRTY YEARS AGO. THE HEADLINE READS: "INCREASE VIGILANCE CALL FROM NEW NO. 2". P TAKES A COPY AND GOES TO COUNTER. THERE IS A MALE ASSISTANT.

ASSISTANT

Good morning, sir.

P

Morning.

HE SHOWS THE PAPER.

ASSISTANT

'Tally Ho'? Two units please, sir.

P HANDS HIM HIS CREDIT CARD WHICH THE ASSISTANT CLIPS.

Thank you, sir.

P.

These new records. I'd like to hear the L'Arlesienne.

ASSISTANT

Ah, yes. The Davier recording - beautiful.

HE TURNS TO THE RACK BEHIND HIM.

There's nobody to touch him on Bizet.

HE TAKES OUT THE RECORD AND TURNS BACK TO P.

It takes a Frenchman ...

P

(CUTTING IN)

I'd like to hear them all.

ASSISTANT

I beg your pardon, sir?

P

How many records of the Suite have you had in?

ASSISTANT

Six. But I don't understand ...

20 Continued

P
May I have them?

ASSISTANT
If you insist, sir. But they're
all identical.

P
(SMILING)
I doubt it. Recordings vary.

ASSISTANT
(LOOKING AT HIM)
Yes, sir.

HE TURNS TO THE RACK. TAKES OUT THE OTHER FIVE AND
HANDS THE WHOLE PILE TO P.

P
Thank you.

THE ASSISTANT WATCHES WITH MORE THAN IDLE CURIOSITY
AS P. GOES WITH THE RECORDS TO THE LISTENING CONE.
HE HAS THE "TALLY HO" UNDER HIS ARM.

INT. CONE. DAY.

21

P. LOOKS AT THE LABEL OF THE FIRST RECORD. PUTS IT
ON THE TURNTABLE AT THE APPROPRIATE BAND. WE HEAR
THE OPENING BARS OF THE FARANDOLE. P. LISTENS FOR
ABOUT TEN SECONDS, LOOKING AT HIS WATCH MEANWHILE.
HE TAKES OFF THE RECORD AND PUTS ON ANOTHER ONE,
REPEATING THE PROCESS.

INT. VILLAGE STORE. DAY.

22

THE ASSISTANT WATCHING P. WITH INCREASING SUSPICION.

INT. CONE. DAY.

23

P. PUTTING ON THE THIRD RECORD. HE HAS HIS BACK
TURNED TO THE ASSISTANT BUT IT IS OBVIOUS THAT HE
KNOWS HE IS BEING OBSERVED. SUDDENLY HE IS LISTEN-
ING INTENTLY. HE TAKES A SCRAP OF PAPER FROM HIS
POCKET. LOOKING AT HIS WATCH HE STARTS MAKING
NOTES.

INT. VILLAGE STORE. DAY.

24

P. COMES OUT OF THE CONE WITH THE RECORDS AND PLACES
THEM ON THE COUNTER.

ASSISTANT
Well, sir?

P
I'm afraid not. I'm disappointed.
The tempo of the Farandole is
surprisingly leaden.

ASSISTANT

Really, sir? I thought it was first-class.

P

(SMILING) It's a matter of taste. Thank you anyway. Be seeing you.

P. GOES. AS P PASSES THE CUCKOO CLOCK CUCKOOS. THE ASSISTANT LOOKS AFTER HIM, THEN PICKS UP THE RECORDS OFF THE COUNTER. AS HE DOES SO HE NOTICES THE "TALLY HO" WHICH P HAS DELIBERATELY LEFT UNDERNEATH. HE GLANCES AT IT CASUALLY THEN SEES THAT THE WORD 'SECURITY' IN THE TEXT HAS BEEN RINGED AND A QUERY MARK WRITTEN OPPOSITE IN THE MARGIN. HE LOOKS AGAIN AT THE RECORDS. THEN SWIFTLY PICKS UP THE PHONE.

ASSISTANT

Get me No. 2. Urgent.

EXT. P'S HOUSE. DAY.

25

P HIDDEN ROUND THE SIDE OF THE HOUSE. HE PEERS CAUTIOUSLY ROUND THE CORNER AND SEES:

EXT. VILLAGE STORE. DAY.

26

THE ASSISTANT COMES OUT CARRYING THE BATCH OF RECORDS AND THE "TALLY HO". HE HURRIES ACROSS TOWARDS NO. 2'S HOUSE. HE RINGS THE BELL AND IS ADMITTED.

EXT. P'S HOUSE. DAY.

27

P. WATCHES THE MAN GO. THEN ENTERS HIS OWN HOUSE.

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

28

NO. 2. IS LOOKING AT HIS WATCH AND IS LISTENING TO THE BIZET FARANDOLE ON A FUTURISTIC PLAYER. HE WEARS A PUZZLED EXPRESSION. THE ASSISTANT FROM THE VILLAGE STORE STANDS LISTENING ANXIOUSLY. NO. 2 SWITCHES OFF THE RECORD AND LOOKS AT THE OTHER RECORDS SCATTERED ON HIS DESK.

NO. 2

I don't understand. They sound identical.

ASSISTANT

Yes, sir.

NO. 2

And you say he was timing them?

28 Continued

ASSISTANT

Yes, sir. I'm positive. There was one in particular. He was looking at his watch, then he wrote something down on a bit of paper.

NO. 2

Did he now? I don't suppose you know which one?

ASSISTANT

I'm afraid not, sir.

NO. 2 PICKS UP A COUPLE OF RECORDS. LOOKS AT THEM AND AT THE SLEEVES ON THE DESK.

NO. 2

There's no variation in the tempo. The sleeves all look the same. What was No. 6 listening for? What makes one of these records different?

ASSISTANT

I've no idea, sir. And that's not all.

HE TAKES THE "TALLY HO" FROM UNDER HIS ARM.

He left his 'Tally Ho' behind.

NO. 2

And ?

ASSISTANT

Well, look at the front page, sir.

NO. 2 SEES THE PICTURE AND ARTICLE ABOUT HIMSELF. WITH THE RING ROUND 'SECURITY' AND THE QUERY IN THE MARGIN. A LOOK OF ALARM CROSSES HIS FACE. HE REALISES THE ASSISTANT IS LOOKING AT HIM.

NO. 2

(SHARPLY) All right! You can go.

ASSISTANT

Yes, sir.

NO. 2

And take these with you.

HE INDICATES THE RECORDS.

Leave me the paper.

THE ASSISTANT GOES WITH THE RECORDS. NO. 2 STARES AT THE PAPER.

NO. 2

What is he up to ?

HE SWIVELS ROUND UNTIL HE FACES THE BIG SCREEN. HE PUSHES A BUTTON ON HIS CHAIR CONSOLE.

INT. P'S SITTING ROOM. DAY.

29

P. COMES OUT OF THE KITCHEN. CROSSES TO THE DESK. HE SITS AND TAKES OUT A WRITING PAD AND BALLPOINT PEN FROM THE DRAWER. HE WRITES SOMETHING ON THE PAD. PRESSING HARD INTO THE PAPER. HE TEARS OFF THE SHEET AND PUTS IT IN HIS POCKET.

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

30

NO. 2 IS WATCHING THIS SCENE ON HIS MONITOR. WE SEE P. GO OUT.

EXT. NEW SIDEWALK. CAFE. DAY.

31

P. SEATED AT A TABLE DRINKING COFFEE. HE SEES NO. 14 WALK BY. P. SMILES TO HIMSELF.

EXT. P'S HOUSE. DAY.

32

NO. 14 WALKS UP AND GOES IN QUICKLY.

INT. P'S SITTING ROOM. DAY.

33

NO. 14 COMES IN AND GOES TO THE DESK. HE TEARS THE TOP SHEET OFF THE PAD AND PUTS IT UNFOLDED IN AN ENVELOPE WHICH HE PLACES IN HIS BREAST POCKET.

EXT. NEW SIDEWALK. CAFE. DAY.

34

P. SEES NO. 14 COME OUT OF HIS HOUSE AND GO TO NO. 2'S HOUSE. P. SAUNTERS AWAY. AS HE PASSES A LITTER BIN HE TOSSES IN A SCREWED-UP PIECE OF PAPER.

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

35

C.S. OF A BLANK SHEET OF PAPER. THE ONE TAKEN FROM P'S ROOM. WE PULL BACK TO SEE NO. 2 EXAMINING IT. HE HOLDS IT UP TO THE LIGHT THEN INSERTS IT AT THE BACK OF A CURIOUS CONTRAPTION ON HIS DESK RATHER LIKE A TRANSPARENCY VIEWER. HE SWIVELS ROUND AND AIMS IT AT THE LARGE SCREEN. HE IS ABOUT TO SWITCH IT ON WHEN HE BECOMES AWARE OF NO. 14 WATCHING WITH KEEN CURIOSITY.

NO. 2

That's all, 14.

NO. 14 GOES WITH SOME RELUCTANCE. NO. 2 SWITCHES ON THE VIEWER WHICH IS IN FACT A PROJECTOR. ON THE SCREEN APPEARS AN IMAGE OF THE SHEET OF PAPER. THE SHEET HOWEVER, NOW APPEARS AS BLACK, AND THE IMPRESSIONS MADE BY P'S BALLPOINT COME OUT AS WHITE. WE READ THE MESSAGE: "TO X.O.4. REF YOUR QUERY VIA BIZET RECORD. NO. 2'S INSTABILITY CONFIRMED. DETAILED

REPORT FOLLOWS. D.6." NO. 2 STARES AT THE SCREEN IN INCRECULITY AND HORROR . HE IS SWEATING .

NO. 2
(A STUNNED WHISPER)
No. 6 - a plant!

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT . P'S BEDROOM . NIGHT. 36

P . IS LYING ON TOP OF HIS BED, FULLY CLOTHED BUT FOR HIS BLAZER . HE LOOKS AT HIS WATCH . IT IS 11.45. HE REACHES UNDER THE PILLOW AND TAKES OUT A BULKY ENVELOPE . AS HE LOOKS AT IT:

INT . NO. 2'S LIVING SPACE . NIGHT. 37

WE SEE THE SAME SCENE ON THE BIG SCREEN WATCHED BY NO. 2 AND NO. 14.

INT . P'S BEDROOM . NIGHT. 38

P . GETS UP, TAKES HIS BLAZER FROM THE BACK OF A CHAIR AND PUTS THE ENVELOPE IN A POCKET . HE GOES OUT OF THE BEDROOM PUTTING ON THE BLAZER . HE IS WEARING SOFT SHOES .

INT . P'S SITTING ROOM . NIGHT. 39

P . COMES IN FROM THE BEDROOM AND GOES OVER TO THE WINDOW .

EXT . STREET NIGHT. 40

THE STREET FROM P'S POV . IT IS DARK AND DESERTED .

INT . P'S SITTING ROOM . NIGHT. 41

A VOICE ISSUES FROM THE SPEAKER .

VOICE O.S.

It is a quarter to midnight. Curfew
in fifteen minutes. Repeat - curfew
in fifteen minutes.

INT . P'S SITTING ROOM . NIGHT. 42

P . GOES OUT QUICKLY .

INT. NO. 2'S LIVING SPACE. NIGHT. 43

NO. 2 AND NO. 14 WATCH P'S EXIT ON THE BIG SCREEN. NO. 2 SWITCHES OFF THE SCREEN. THERE ARE TWO WALKIE-TALKIE SETS OF FUTURISTIC DESIGN AND ONLY ABOUT SIX INCHES HIGH ON THE DESK. NO. 2 TAKES ONE AND HANDS THE OTHER TO NO. 14. THEY HURRY OUT.

EXT. P'S HOUSE. NIGHT. 44

P. COMES OUT, LOOKS ABOUT HIM THEN MOVES SWIFTLY DOWN THE STREET, KEEPING WELL INTO THE SHADOWS.

EXT. ATLAS STREET. NIGHT. 45

P. HURRYING ALONG THE STREET.

EXT. ATLAS STREET. NIGHT. 46

P. MOVING ALONG. HE STOPS, LOOKS BEHIND HIM, SMILES TO HIMSELF THEN MOVES ON. NO. 2 AND NO. 14 WITH THEIR WALKIE-TALKIES IN THE SHADOWS FURTHER BACK. NO. 2 LOOKS AFTER P.

NO. 2

Follow him.

NO. 14

Yes, sir.

EXT. ATLAS STREET. NIGHT. 47

NO. 14 RUNS OFF ON P'S TRAIL.

EXT. PATH LEADING TO GOLDFISH POND. NIGHT. 48

P. MOVING ALONG THE PATH. NO. 14 SHADOWS HIM.

EXT. VILLAGE SQUARE. NIGHT. 49

P. KEEPING TO THE SHADOWS. NO. 14 COMES UP TO THE CORNER OF A BUILDING. HE SWITCHES ON HIS WALKIE-TALKIE AND SPEAKS INTO IT.

NO. 14

He's heading towards the cafe sir -

EXT. BUSHES. NIGHT. 50

NO. 2 IN THE SHADOWS. HE SPEAKS INTO HIS WALKIE-TALKIE.

NO. 2.

Keep on his tail.

EXT. GOLDFISH POND PATH. NIGHT. 51

THE GOLDFISH POND GLEAMS IN THE MOONLIGHT. P. GOES PAST IT.

EXT. BUSHES. NIGHT 52

NO. 14 COMES UP. HE LOOKS AFTER P.

EXT. BUSHES. NIGHT. 53

NO. 2 SPEAKING INTO THE WALKIE-TALKIE.

NO. 2
Where is he now ?

EXT. BUSHES. NIGHT 54

NO. 14 SPEAKING INTO WALKIE-TALKIE

NO. 14
Going up the steps to the main
street.

EXT. BUSHES. NIGHT. 55

NO. 2 SPEAKING INTO WALKIE-TALKIE.

NO. 2
After him. Careful now.

EXT. MAIN STREET. NIGHT. 56

P. HURRYING ALONG. NO. 14 FOLLOWS, KEEPING IN SHADOWS.

EXT. STAGE COACH. NIGHT. 57

P. COMES UP TO THE STAGE COACH, STOPS AND LOOKS ROUND.

EXT. BUSHES. NIGHT. 58

NO. 14 WHO HAS BEEN PEERING OUT, DUCKS BACK QUICKLY.

EXT. BUSHES. NIGHT 59

NO. 2 SPEAKING INTO WALKIE-TALKIE.

NO. 2
Report position.

EXT. BUSHES. NIGHT. 60

NO. 14 SPEAKING INTO WALKIE-TALKIE.

NO. 14
He's stopped, sir. By the stage
coach.

EXT. BUSHES NIGHT. 61

NO. 2 SPEAKING INTO WALKIE-TALKIE.

NO. 2
What's he doing?

EXT. BUSHES. NIGHT 62

NO. 14 SPEAKING INTO WALKIE-TALKIE.

NO. 14
He's looking round -- now he's
opened the door. He's going in.

EXT. STAGE COACH. NIGHT. 63

P. ENTERING THE COACH.

INT. STAGE COACH . NIGHT. 64

P. LOOKS ROUND THE INTERIOR FAINTLY LIT BY THE MOON.
HE TAKES THE PACKAGE FROM HIS POCKET, LIFTS A SQUAB
(CARRIAGE CUSHION) AND PUTS THE PACKAGE UNDERNEATH
IT. HE GOES OUT.

EXT. BUSHES. NIGHT. 65

NO. 14 SPEAKING INTO WALKIE-TALKIE.

NO. 14
He's come out, sir. He's heading
back towards his house.

EXT. BUSHES. NIGHT 66

NO. 2 SPEAKING INTO WALKIE-TALKIE

NO. 2
Let him go. Wait for me at
the stagecoach.

HE SWITCHES OFF AND MOVES OFF QUICKLY.

EXT. GOLDFISH POND PATH. NIGHT. 67

P. WALKING ALONG . HE HIDES AND SEES ...

EXT. VILLAGE SQUARE . NIGHT. 68

NO. 2 HURRYING ACROSS THE SQUARE PAST THE POOL.

EXT. BUSHES. NIGHT. 69

P. SMILES TO HIMSELF, THEN WALKS ON.

EXT. STAGECOACH. NIGHT. 70

NO. 14 IS WAITING. NO. 2 COMES UP.

NO. 2
He must have left it in here.
Give me your torch.

NO. 2 TAKES THE TORCH AND OPENS THE COACH DOOR.

INT. STAGECOACH. NIGHT. 71

NO. 2 FLASHES THE BEAM ROUND THE INTERIOR LOOKING FOR LIKELY HIDING PLACES. HE FEELS ABOUT, FINALLY COMING TO THE SQUAB. HE LIFTS IT. HE SEES THE ENVELOPE.

EXT. P'S HOUSE. NIGHT. 72

P. WALKS UP TO IT AND GOES IN.

INT. P'S SITTING ROOM. NIGHT. 73

P. COMES IN AND PEELS OFF HIS BLAZER. BUT HE IS GRIMLY SATISFIED WITH THE NIGHT'S WORK. HE GOES TO THE WINDOW AND LOOKS OUT. WE HEAR A VOICE OVER THE LOUDSPEAKER, IN THE STREET.

VOICE O.S.

It is now midnight. The curfew is on. Villagers should be indoors. (THEN IN HONEYED TONES) Goodnight to you all. Sleep well.

EXT. SQUARE. NIGHT. 74

FROM P'S POV, WE SEE NO. 2 AND NO. 14 HURRYING PAST.

INT. P'S SITTING ROOM. NIGHT. 75

P. TURNS FROM THE WINDOW AND FLOPS INTO AN ARM-CHAIR. HE LEANS BACK AND CLOSES HIS EYES.

INT. LIVING SPACE DOORS OF NO. 2'S HOUSE. NIGHT. 76

THEY OPEN. NO. 2 COMES IN FOLLOWED BY NO. 14. HE TURNS TO 14.

NO. 2

I shan't need you any more, 14.
You can go.

NO. 14

I thought ---

NO. 2

Don't. Just obey orders.

NO. 14

(TIGHTLIPPED) Yes, sir.
(HE GOES).

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

NO. 2 CROSSES TO HIS CHAIR AND SITS. HE PUTS THE PACKAGE ON THE DESK AND STARES AT IT. AT LAST HE

FORCES HIMSELF TO OPEN THE ENVELOPE. HIS HAND IS TREMBLING AS HE REMOVES THE CONTENTS - SEVERAL SHEETS OF PAPER. HE TURNS THEM OVER WONDERINGLY. THEY ARE BLANK. NO. 2 REACTS. HE PICKS UP THE PHONE.

NO. 2

Laboratory!

INT. LABORATORY. NIGHT.

78

THIS IS REALLY A SECTION OF THE COMPUTER ROOM. COMPUTERS AND VARIOUS ELECTRONIC GADGETS. A WHITE-COATED TECHNICIAN IS ON THE PHONE.

TECHNICIAN

I'll be over at once, sir.

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

79

NO. 2 IS HANDING BLANK PAPERS TO THE TECHNICIAN.

NO. 2

I want these tested immediately.

TECHNICIAN

(HESITATES) For what, sir?

NO. 2.

For anything - words, figures. Whatever's written on them.

THE TECHNICIAN TURNS THE SHEETS OVER. HOLDS THEM UP TO THE LIGHT.

TECHNICIAN

There doesn't seem to be anything ...

NO. 2

Don't argue with me! I'm telling you there is. A message of some kind. Try everything. X-rays, infra-red ... what are you staring at?

THE TECHNICIAN HAS BEEN STARING HARD AT NO. 2. HE SAYS HURRIEDLY:

TECHNICIAN

Nothing, sir.

NO. 2

(SHOUTS) Then get on with it!

C.S. OF NO. 2. HE IS FURIOUS.

DISSOLVE:

(SCENE 80 OMITTED)

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

81

NO. 2 SEATED. THE TECHNICIAN STANDS WITH THE SHEETS OF PAPER. NO. 2 IS INCREDULOUS.

NO. 2
Nothing? Nothing at all?

TECHNICIAN
No, sir. They're just blank sheets of paper.

NO. 2
They can't be.

THEN ALMOST TO HIMSELF.

Why should he hide blank paper in the stagecoach?

TECHNICIAN
The stagecoach?

NO. 2
Are you hiding something?

TECHNICIAN
What do you mean, sir?

NO. 2
I mean, was there a message on here and you're not telling me?

TECHNICIAN
(BEWILDERED) Why should I do that, sir?

NO. 2
Perhaps you're in with him.

TECHNICIAN
In with whom, sir?

NO. 2.
With 6! No. 6!

THE TECHNICIAN CAN ONLY STARE AND SHAKE HIS HEAD DUMBLY.

NO. 2
You don't know what I'm talking about (SAVAGELY) No, of course not. Oh, get out of my sight!

THE TECHNICIAN IS GLAD TO DO JUST THAT. ALONE NOW. NO. 2 STARES AT THE PAPERS, HIS FURY MIXED WITH FEAR.

DISSOLVE:

EXT. KIOSK. DAY.

82

THE KIOSK IS FLUSH WITH THE WALL OF A BUILDING. THERE IS A POSTER ADVERTISING "TALLY HO", VARIOUS PAPERS, PICTURE POSTCARDS, ETC. ALSO A SIGN: "PERSONAL ADS. TAKEN". A PRETTY GIRL IN THE KIOSK. P. COMES UP AND SMILES AT HER.

P

Good morning.

GIRL

Good morning, sir. Can I help you?

P

Yes. I'd like to insert a personal ad. in your next issue.

GIRL

Certainly, sir.

SHE REACHES FOR A PAD.

What it is please?

P. TAKES THE PAD FROM HER.

P

I think I'd better write it down.

HE DOES SO. THE GIRL WATCHING CURIOUSLY.

There!

HE GIVES HER BACK THE PAD. SHE STARES AT IT FALTERINGLY.

GIRL

'Hay - mas - mal - '

P

(FLUENTLY) 'Hay mas aml en el aldea que se suena'.

SHE COUNTS THE WORDS.

GIRL

Nine words. That's three units, sir.

HE HANDS HER HIS CREDIT CARD.

Thank you.

SHE CLIPS THE CARD AND RETURNS IT.

It's Spanish, isn't it?

82 Continued

P

Yes. Cervantes - Don Quixote.

GIRL

Oh, yes.

P

It's for a - friend of mine. Sort
of private joke.

GIRL

I see. That word 'aldea'. Doesn't
it mean village?

P

(SMILES) Yes.

EXT. PHONEBOOTH BY SIDEWALK CAFE. DAY. 83

P. COMES UP AND GOES IN.

INT. PHONE BOOTH. DAY. 84

P. PICKS UP THE PHONE. HE SPEAKS WITH A DISGUISED
VOICE.

P

Could I have the hospital please ? ...
Hello, hospital? Psychiatrics, please ...
Yes, the head of the department ...
Thank you.

INT. PSYCHIATRIC CENTRE, DAY. 85

THE DEPARTMENTAL HEAD IS SEATED AT A DESK WRITING
A REPORT. THE PHONE RINGS. HE ANSWERS IT.

DIRECTOR

Director of Psychiatrics.

INT. PHONE BOOTH. DAY. 86

P

(INTO PHONE) Oh, hello. Any verdict
yet about our friend?

INT. PSYCHIATRIC CENTRE. DAY. 87

THE DIRECTOR IS PUZZLED.

DIRECTOR

(INTO PHONE) Friend? What
friend? Who is this?

INT. PHONE BOOTH. DAY. 88

P

(INTO PHONE) Your report, doctor.
On No. 2.

INT. PSYCHIATRIC CENTRE. DAY.

89

DIRECTOR
(PHONE, REALLY OUT OF HIS
DEPTH NOW) No. 2? What are
you talking about? Who is this
speaking?

INT. PHONE BOOTH. DAY.

90

P. PRETENDS TO COTTON ON.

P
I understand, Doctor. You'd
rather not talk now. You're probably
right, you can't be too careful. I'll
see you later.

P. RINGS OFF QUICKLY BEFORE THE DIRECTOR CAN
REPLY. HE SMILES TO HIMSELF.

INT. PSYCHIATRIC CENTRE. DAY.

91

THE DIRECTOR STARING AT THE PHONE, STILL IN HIS HAND,
AND LOOKING DAZED.

DISSOLVE:

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

92

NO. 2 SEATED, THE PSYCHIATRIC DIRECTOR STANDING
BEFORE DESK. THEY ARE LISTENING TO A PLAYBACK OF
THE PRECEDING CONVERSATION ON A TAPE-RECORDER.
ALSO ON THE TABLE IS AN OSCILLOSCOPE. THE DIRECTOR
IS NONPLUSSED AND ANXIOUS, NO. 14, LOOKS ON, CURIOUS
AND WATCHFUL. WE HEAR THE END OF THE PHONE
CONVERSATION, P. SPEAKING.

P'S VOICE
I understand, Doctor. You'd
rather not talk now. You're probably
right, you can't be too careful. I'll
see you later.

NO. 2 SWITCHES OFF THE TAPE RECORDER AND LOOKS
COLDLY AT THE DIRECTOR.

NO. 2
Perhaps you'd explain.

DIRECTOR
I can't. I'm as much in the dark
as you are.

NO. 2
Are you? You don't know who it
was who phoned you?

92 Continued

DIRECTOR

No.

NO. 2

It was No. 6 and the oscilloscope will prove it. Sound converted into sight.

HE NODS TO NO. 14. WHO PLUGS THE TAPE-RECORDER INTO THE OSCILLOSCOPE DURING THE FOLLOWING:

NO. 2

Voices are like finger-prints. No two the same. Even if the voice is disguised, its pattern doesn't change. This is your caller's voice-pattern.

HE SWITCHES ON THE TAPE RECORDER. WE HEAR P'S DISGUISED VOICE AGAIN, BUT NOW WE ALSO SEE AN UNDULATING PATTERN RUNNING ACROSS THE SCREEN OF THE OSCILLOSCOPE. NO. 2 SWITCHES OFF. HE PUSHES A BUTTON. ON THE TOP HALF OF THE BIG SCREEN WE SEE A STATIC VOICE PATTERN.

NO. 2

This is the pattern made by the single word 'you' taken during a routine interview with No. 6.

THE SOUND PATTERN COMES UP ON THE BIG SCREEN, BUT ONLY OCCUPYING THE TOP HALF. IT TAKES THE FORM OF A WAVY LINE MARKED DIPS AND PEAKS. (IT DOES NOT MOVE OF COURSE)

NO. 2

We'll run the tape and compare them. If the word 'you' on the tape is identical with that one up there the patterns will lock.

HE SWITCHES ON THE TAPE-RECORDER AND SIMULTANEOUSLY PRESSES A BUTTON. AS THE TAPE RUNS, WE SEE THE PATTERN ON THE OSCILLOSCOPE REPRODUCED ON THE BIG SCREEN, TRAVELLING ACROSS IT ON THE LOWER HALF. WE HEAR P'S VOICE ON THE TAPE.

P'S VOICE

I understand, Doctor. You'd rather not talk now. You're probably right. You -

ON THE WORD 'YOU' THE TAPE-WAVE SUDDENLY FREEZES IMMEDIATELY BENEATH THE STATIC PATTERN. THE TWO ARE IDENTICAL. NO. 2 SWITCHES OFF THE TAPE-RECORDER.

NO. 2

As I thought. They match. It was No. 6 who phoned you. Do you still plead innocent, Doctor?

DIRECTOR

I tell you I haven't the faintest idea -

NO. 2

You aren't preparing a report on my -
(HE FORCES HIMSELF TO SAY IT)
- mental health?

DIRECTOR

Of course not.

NO. 2

And No. 6. didn't see you later?

DIRECTOR

No.

NO. 2

(SUDDENLY RAGING) Then why did he ring you?

DIRECTOR

I've told you, I don't know - !

NO. 2

You're a psychiatrist. Would you say No. 6 was mad?

DIRECTOR

Not according to our records.

NO. 2

Then he had a reason for phoning you. What was it ?

DIRECTOR

(WITH GROWING ANGER) Why don't you ask him?

NO. 2

(MATCHING HIM) Would you like to sit in this chair ?

DIRECTOR

I was merely suggesting -

NO. 2

(YELLS) Don't you tell me what to do!

NO. 2. GLARES AT THE DIRECTOR, WHO RETURNS HIS LOOK WITH ALMOST PROFESSIONAL CURIOSITY. NO. 2 SENSES THIS AND BECOMES UNCOMFORTABLE. HE TRIES TO COVER UP.

92 Continued

NO. 2
(GROWLS) You can go.

DIRECTOR
(WITH ICY SARCASM) Thank you.

NO. 2 WATCHES THE DIRECTOR GO. WAS THE MAN TELLING THE TRUTH? HE CAN'T BE SURE. HIS FINGERS DRUM NERVOUSLY ON THE DESK. HE STOPS ABRUPTLY WHEN HE REALISES THAT NO. 14 IS LOOKING AT HIM.

EXT. THE BANDSTAND. DAY. STOCK. 93

THE BAND IS PLAYING THE LAST FEW BARS OF ROSSINI'S "WILLIAM TELL" OVERTURE.

EXT. VILLAGE SQUARE. DAY. 93

VILLAGERS APPLAUDING AS THE MUSIC FINISHES. P. LOOKS ROUND AND SEES SOME DISTANCE AWAY:

EXT. ANOTHER PART OF THE SQUARE. DAY. 94

BUTLER IS SEATED NEAR SOME BUSHES. P. WALKS PAST. THE BUTLER WATCHES HIM.

EXT. BANDSTAND. DAY. 95

THE BANDMASTER IS TURNING OVER SOME SCORES. P. COMES UP TO HIM AND TAPS HIM ON THE SHOULDER. THE BANDMASTER TURNS. P. SAYS SOMETHING TO HIM AND HE NODS. P. MOVES AWAY, THROWING A QUICK GLANCE AT :

EXT. ANOTHER PART OF THE SQUARE. DAY. 96

THE BUTLER WATCHING P.

EXT. BANDSTAND. DAY. (STOCK) 97

THE BAND STARTS TO PLAY THE BIZET FARANDOLE FROM L'ARLESIENNE.

EXT. VILLAGE STREET. DAY. 98

P. WALKING ALONG. HE TURNS AND LOOKS BACK AT:

EXT. BANDSTAND. DAY. 99

THE BUTLER GETS UP AND MOVES OFF.

EXT. VILLAGE STREET. DAY. 100

P. WALKS ON AWAY FROM THE SQUARE, QUICKENING HIS STEP UNCONSCIOUSLY IN TIME WITH THE FARANDOLE.

DISSOLVE:

NO. 2 IS PACING UP AND DOWN IN A BLACK MOOD. THE BANDMASTER STANDS STIFFLY TO ATTENTION UNDER THE WATCHFUL EYE OF NO. 14 LIKE A PRISONER AND ESCORT.

NO. 2

A request, you say?

BANDMASTER

Yes, sir. That's all. He asked me to play the Farandole from the L'Arlesienne Suite.

NO. 2

What else?

BANDMASTER

I don't understand, sir.

NO. 2

What else did he say?

BANDMASTER

Nothing, sir.

NO. 2

Nothing. No. 6 just asked you to play a piece of music (WHIPPING ROUND) and then walked away!

BANDMASTER

Did he, sir? I didn't know

NO. 2

Does that make sense to you?

BANDMASTER

No, sir.

NO. 2

It doesn't, does it? Now. I'll ask you again. Did No. 6 say something else . . . about me, for example?

BANDMASTER

About you, sir?

NO. 2

Well, did he?

BANDMASTER

No, sir.

NO. 2

Perhaps you've forgotten. Try and remember.

101 Cont.

BANDMASTER
He didn't, sir.

NO. 2 GOES UP TO HIM AND YELLS IN HIS FACE.

NO. 2
You're lying, aren't you?
There's something going on.

BANDMASTER
I don't know what you mean, sir.

NO. 2
(MIMICKING) 'I don't know what you
mean, sir' 'I'm as much in the dark
as you are.'

HE TURNS AWAY. HALF TALKING TO HIMSELF.

You're all lying. It's a plot. Going
behind my back. Who do they think
they're dealing with? Pygmies!

HE GLARES AT THE BANDMASTER WHO QUICKLY SHIFTS
HIS GAZE AND STARES STRAIGHT AHEAD.

NO. 2 (cont)
Get out! Get out!

THE BANDMASTER GOES. C.S. OF NO. 2'S FACE.

DISSOLVE.

EXT. GRAVEYARD. DAY,

102

P. IS LOOKING AT THE HEADSTONE OF A FRESH GRAVE. IT
BEARS THE NUMBER 73 - THERE IS NOTHING ELSE ON THE
STONE. P. IS VISIBLY MOVED. THEN HIS FACE HARDENS.
HE HAS WORK TO DO. HE WALKS ON, STOPPING AT A
HEADSTONE BEARING THE NUMBER 113. HE JOTS THE
NUMBER DOWN ON A CARD.

EXT. POSTBOX. DAY.

103

P. DROPS THE CARD - STANDARD PRINTING AND ADDRESSED
TO THE SUPERVISOR - INTO THE BOX AND WALKS ON.

INT. CONTROL ROOM. DAY.

104

THE SUPERVISOR SEATED AT A DESK BEFORE A MICROPHONE.
HE HOLDS A NUMBER OF CARDS AND HAS OBVIOUSLY BEEN
MAKING ANNOUNCEMENTS. IN THE BACKGROUND THE ROVING
FRUIT MACHINES ARE IN SINISTER CONTRAST WITH THE
HONEYED TONES OF THE SUPERVISOR. HE PICKS UP THE
CARD POSTED BY P.

104 Cont.

SUPERVISOR

.... and here is a personal message
for No. 6. It's from No. 113, and
it reads:

EXT. LOUDSPEAKER. DAY.

105

C.S. OF THE SPEAKER. WE HEAR:

SUPERVISOR'S VOICE

Warmest greetings on your birthday.
May the sun shine on you today and
every day.

EXT. P'S HOUSE. DAY.

106

P. IS STANDING BY CORNER OF HIS HOUSE. HE COCKS AN
EAR TO THE ANNOUNCEMENT AND SMILES TO HIMSELF.

INT. NO. 2'S LIVING SPACE. DAY

107

NO. 2 IS SITTING LISTENING TO A RELAY OF THE ANNOUNCE-
MENT ON A DESK SPEAKER. HE IS AGITATED. THE VOICE OF
THE SUPERVISOR CONTINUES.

SUPERVISOR'S VOICE

And that concludes the personal
messages. We continue with music ...

NO. 2 SWITCHES THE SPEAKER OFF AND REACHES FOR A
FOLDER MARKED 'NO. 6'. HE GOES QUICKLY THROUGH IT
UNTIL HE FINDS WHAT HE WANTS. HE REACTS. HE PICKS
UP ANOTHER FILE - 'INDEX OF PERSONNEL' - AND
RAPIDLY TURNS THE PAGES. HE STOPS AND RUNS HIS
FINGER DOWN A LIST. HE LOOKS UP WITH AN EXPRESSION
COMPOUNDED OF FEAR AND FURY. HE STORMS OUT.

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

108

NO. 14 IS SEATED, ARMS FOLDED. NO. 2 STRIDES IN. FLICKS
HIS FINGERS AT NO. 14 WITHOUT LOOKING AT HIM AND
CONTINUES TO THE FRONT DOOR. NO. 14 SPRINGS UP AND
FOLLOWS HIM OUT. THE BUTLER HAS QUICKLY OPENED
THE DOOR.

EXT. P'S HOUSE. DAY.

109

P. IS STANDING LOOKING UP TOWARDS NO. 2'S HOUSE. HE
SEES NO. 2 AND NO. 14 COMING DOWN STEPS.

INT. CONTROL ROOM. DAY.

110

THE SUPERVISOR STANDS CHECKING ITEMS ON A CLIP-BOARD
AN ASSISTANT AT HIS SIDE. NO. 2 BURSTS IN FOLLOWED BY
NO. 14 AND GOES OVER TO THE SUPERVISOR.

110 cont.

NO. 2
(FUMING) What's going on here?

SUPERVISOR
Going on, No. 2?

NO. 2
You know what I mean. That
personal message for No. 6

SUPERVISOR
What about it?

NO. 2
Do you all think I'm stupid?

SUPERVISOR
(AT A LOSS) I don't understand.

NO. 2
Don't you? Birthday greetings for
No. 6. From No. 113.

SUPERVISOR
That's right

NO. 2
It's not right! It's all wrong, and
you know it! It isn't No. 6's
birthday today.

SUPERVISOR
Oh ?

NO. 2
Yes - 'Oh' And No. 113 doesn't
exist'.

SUPERVISOR
(BLANKLY) Doesn't exist ?

NO. 2
An old woman. She died last month.

THE SUPERVISOR STARES AT HIM BLANKLY AS THIS SINKS IN .

Well ?

NO. 2 SNATCHES THE CARD FROM HIM . TEARS IT INTO
BITS AND THROWS THEM IN THE SUPERVISOR'S FACE.

NO. 2
(RAGING) Fake! Fake! And you're
behind it!

THE SUPERVISOR AND HIS ASSISTANT ARE STUNNED BY
THIS OUTBURST . THE FRUIT MACHINE OPERATORS STOP AND
TURN THEIR HEADS . DEAD SILENCE .

110 cont.

SUPERVISOR

I swear, No. 2....

NO. 2

You're innocent. You know nothing about it.

SUPERVISOR

Nothing at all.

NO. 2.

And that message - ' May the sun shine on you today and every day! You don't know what it means.

SUPERVISOR

It means ... what it says.

NO. 2

Does it? It isn't a coded signal for No. 6?

SUPERVISOR

(STARTLED) I've I've no idea.

NO. 2 STARES HARD AT THE SUPERVISOR. THEN SAYS ALMOST CASUALLY:

NO. 2

You're finished.

SUPERVISOR

Finished?

NO. 2

I'm relieving you of your post as Supervisor.

NO. 2 JERKS HIS HEAD AT NO. 14 WHO GRABS THE SUPERVISOR BY THE ARM AND HUSTLES HIM OUT. NO. 2 JABS A FOREFINGER IN THE DIRECTION OF THE ASSISTANT.

NO. 2

You!. Take over.

ASSISTANT

Yes, No. 2.

NO. 2

And steer clear of No. 6. Or you'll lose more than your job. Understand?

ASSISTANT

Yes, No. 2.

NO. 2.

And that goes for all of you.

110 Cont.

HE GLARES BALEFULLY ROUND THE CONTROL ROOM STAFF AND GOES TO THE DOOR.

NO. 2

(A SHOUT) I'll break this conspiracy!

HE GOES. THEY STARE AT EACH OTHER IN BLANK ASTONISHMENT.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

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

111

NO. 2 SEATED AT HIS DESK. HE IS LOOKING AT A COPY OF "TALLY HO". NO. 14 STANDS NEARBY.

NO. 2

And you say No. 6 put this personal ad, in?

NO. 14

Yes, sir. I checked as soon as I saw it.

NO. 2

'Hay mas mal enel aldea que se suena' - there is more harm in the village than is dreamt of.'

NO. 14

Something ought to be done about No. 6.

NO. 2

I can take care of him.

NO. 14

It's got to be done soon. Every day he's a bigger threat to you personally. Let me deal with him.

EXT. VILLAGE STREET. DAY.

112

P. WALKING ALONG

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

113

NO. 14

He's undermining your authority. Give me the word.

113 Cont.

NO. 14 POINTS TO THE "TALLY HO".

NO. 14

He doesn't hide it. He's out
to poison the whole village.

NO. 2 IS ASSAILED WITH DOUBTS AND INDECISION. HE
PACES ABOUT PONDERING THE PROBLEM. THE TONE
OF NO. 14'S VOICE BECOMES MORE INSISTENT.

NO. 14

It's the only way, sir.

NO. 2 LOOKS AT HIM.

EXT. NO. 2'S STEPS, DAY.

114

P. MAKING FOR NO. 2'S HOUSE.

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

115

NO. 2 USHERS NO. 14 TOWARDS THE SLIDING DOORS.

INT. AFTERNOON. DAY.

116

THE BUTLER IS POLISHING THE HANDLE OF THE DOOR. IT
OPENS SUDDENLY. HE STUMBLES BACK AS NO. 2 AND NO.
14 COME IN. NO. 2 GLARES SUSPICIOUSLY AT THE
BUTLER.

NO. 2

What are you doing here?

THE BUTLER SHOWS HIS POLISHING RAG AND GESTURES
TOWARDS THE DOOR-HANDLE.

NO. 2

Are you spying on me?

THE BUTLER SHAKES HIS HEAD VIGOROUSLY. NO. 2
TOWERS OVER HIM.

NO. 2

Don't lie to me! You're working with
No. 6 -- admit it!

THE BUTLER'S EYES ROLL HELPLESSLY. HE LOOKS
TERRIFIED.

INT. ANTEROOM. DAY.

117

THE FRONT DOOR BELL RINGS. NO. 14 GOES TO OPEN IT.
P. IS STANDING THERE.

NO. 2.

What do you want?

117 Cont.

P. COMES IN.

P

I don't want anything. You sent for me.

NO. 2

I did ?

P

You phoned me. You said you wanted to see me urgently.

NO. 2

I didn't phone you.

P

It sounded like you. And he said he was No. 2

NO. 2. LOOKS WORRIED. HE GLANCES UNCERTAINLY AT NO. 14.

P

Somebody in the village must be impersonating you.

P's CAUSED A SHOCK WAVE.

NO. 2 WOULD LIKE TO PURSUE THIS BUT HE IS ON UNSURE GROUND. HE TURNS TO NO. 14.

NO. 2

I've got to make some calls. I shan't need you.

NO. 14

Right, sir.

NO. 2 GOES BACK INTO THE LIVING SPACE. NO. 14 LOOKS AT P. WITH SOME CURIOSITY.

NO. 14

You're a trouble maker, No. 6.

P . SAYS NOTHING.

117 cont.

No. 14

You know what I'd like?
Really like? To dust you down.
I'd really enjoy that.

P

Whats stopping you?

NO. 14

Let's go to the Recreation
Room.

P

Kosho ?

NO. 14

I challenge you .

P

I accept.

INT. RECREATION ROOM. DAY.

118

P. AND NO. 14 START THE GAME. AT FIRST IT APPEARS TO BE A NORMAL GAME, PLAYED HARD BUT WELL WITHIN STRICT KOSHO RULES. THEN A NEW ELEMENT CREEPS IN. IT BECOMES OBVIOUS THAT THEY ARE BOTH PLAYING FOR KEEPS. WHEN THE GAME HAS REACHED ITS DEADLIEST POINT AND WE THINK WE ARE GOING TO SEE ONE OR OTHER OF THEM KILLED, TWO NEW CONTESTANTS APPEAR. NO. 14 AND P. HAVE TO BREAK CONTACT. THEY BOW TO EACH OTHER IN STRICT ACCORDANCE WITH KOSHO RITUAL - BUT WITH A DIFFERENCE. AS THEIR HEADS GO DOWN THEIR EYES REMAIN LEVEL. THEY LOOK AT EACH OTHER WITH MUTUAL HATRED.

EXT. VILLAGE. DAY. 119

P WALKING. HE HEARS THE COOING OF PIGEONS. HE LOOKS UPWARDS.

EXT. SKY. DAY. (STOCK) 120

PIGEONS WHEELING ABOUT.

EXT. VILLAGE. DAY. 121

THE PIGEONS GIVE P AN IDEA. HE MOVES QUICKLY OUT OF FRAME.

INT. VILLAGE STORE. DAY. 122

P COMES IN. THE SHOPKEEPER IS HANDING A CREDIT CARD BACK TO A WOMAN SHOPPER. SHE HAS A BAGFUL OF SHOPPING. P'S EYES TRAVEL SWIFTLY ROUND THE SHOP.

SHOPKEEPER

Thank you, madam. Be seeing you.

WOMAN SHOPKEEPER

And you.

THE WOMAN SHOPPER EXITS. P GOES UP TO THE COUNTER.

SHOPKEEPER

Good day, sir.

P

A small notebook, please and a roll of adhesive tape.

SHOPKEEPER

Certainly, sir.

THE SHOPKEEPER TAKES THE NOTEBOOK AND ADHESIVE TAPE FROM A SHELF BEHIND HIM AND PUTS THEM ON THE COUNTER.

SHOPKEEPER

Notebook, adhesive tape. Will that be all, sir ?

P POINTS TO THE CUCKOO CLOCK ON DISPLAY.

P

No. I'll have one of those as well.

SHOPKEEPER

Very good value, sir. Special import.

THE SHOPKEEPER TAKES ONE OF THE BOXES.

12:2 Continued

P

No. Not that one.

P EXAMINES THE BOXES AS IF LOOKING FOR A SPECIAL ONE. SUDDENLY HE SEEMS TO FIND IT.

P

(pointing)

That one !

SHOPKEEPER GIVES HIM A STRANGE LOOK AND GETS THE BOX.

SHOPKEEPER

As you please. (HE PUTS IT WITH THE ITEMS AND POINTS TO THEM IN TURN) That'll be 42 units for the clock three for the notebook and 5, that's 50 units, sir.

P GIVES HIM HIS CREDIT CARD. THE SHOPKEEPER CLIPS THE CARD AND RETURNS IT TO HIM. P PUTS THE NOTEBOOK AND TAPE IN HIS POCKET AND PICKS UP THE BOXED CUCKOO CLOCK.

SHOPKEEPER

Be seeing you, sir. Thank you.

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

123

NO. 2 IS ON THE PHONE.

NO. 2

Yes ... yes ... and a what ?

INT. VILLAGE STORE. DAY.

124

THE SHOPKEEPER ON THE PHONE.

SHOPKEEPER

A cuckoo clock. Not only that. I think he was looking for a special one. He didn't want the one I picked. He seemed to be searching for a specific box.

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

125

NO. 2 PUTS THE PHONE DOWN SLOWLY. HIS REACTION IS PUZZLED, PERHAPS A LITTLE FRIGHTENED.

DISSOLVE:

EXT. VERANDAH OF P'S HOUSE. DAY. 126

C.S. OF THE CUCKOO CLOCK BOX. THE NAILED END HAS BEEN PRISED LOOSE AND P'S HAND IS REMOVING THE CLOCK AND WRAPPING. THEN WE SEE P SEATED AT THE TABLE. HE TAKES THE LAST BITS OF WRAPPING FROM THE CLOCK AND LOOKS AT IT APPRAISINGLY. THERE IS A PLATE ON THE TABLE WITH A HALF-EATEN SANDWICH. HE REACHES OUT FOR IT IDLY WHILE STILL EXAMINING THE CLOCK. HE PICKS UP THE BOX AND PUTS IT ON THE FLOOR OF THE VERANDAH NEXT TO HIS CHAIR.

EXT. CUCKOO CLOCK BOX. DAY. 127

VERY QUICKLY NOW P SETS WHAT IS OBVIOUSLY A PIGEON TRAP. WE SEE HIS HAND CONCEALING A PENCIL. HE PUSHES BACK THE END OF THE BOX, THE NAILS SERVING AS A HINGE AND PROPS IT UP WITH THE PENCIL. HE THROWS THE REMAINS OF THE SANDWICH INTO THE FAR END OF THE BOX. LASTLY HE PULLS UP A NAIL AT THE BOTTOM OF THE BOX. IT IS ALL DONE IN A MATTER OF SECONDS.

EXT. VERANDAH. OF P'S HOUSE. DAY. 128

P IS STRAIGHTENING UP FROM FIXING THE BOX. CASUALLY HE BRUSHES CRUMBS OFF THE TABLE. HE LOOKS AGAIN AT THE CLOCK. PICKS IT UP AND WALKS OUT OF FRAME.

INT. CONTROL ROOM. DAY. 129

NO. 2 AND THE NEW SUPERVISOR ARE LOOKING AT THE BIG SCREEN. WE SEE P WALKING AWAY FROM HIS HOUSE CARRYING THE CUCKOO CLOCK. HE PASSES UNDER THE ARCH.

NO. 2

What's he up to with that clock ?

THEY WATCH AS P CLIMBS THE STEPS TO NO. 2'S HOUSE

EXT. NO. 2'S STEPS. DAY. 130

P COMES UP TO THE FRONT DOOR. HE LOOKS AROUND AND SWIFTLY PUTS THE CLOCK DOWN BY THE ENTRANCE. HE WALKS AWAY QUICKLY.

INT. CONTROL ROOM. DAY. 131

NO. 2 STARING AT THE SCREEN. WE SEE HIS OWN FRONT DOOR AND THE CUCKOO CLOCK.

NO. 2

It's a bomb !

EXT. VILLAGE. DAY. 132

A WARNING SIREN SCREAMS. A BUGGY WITH TWO GUARDIANS HURTLING ALONG THE STREET, AT SPEED.

EXT. CUCKOO CLOCK BOX. DAY. 133

A PIGEON IS PECKING ABOUT NEAR THE BOX. IT STRUTS TOWARDS THE OPENING MAKING FOR THE CRUMBS AND SANDWICH INSIDE.

EXT. NO. 2'S STEPS. DAY. 134

THE BUGGY ROARS UP. THE GUARDIANS LEAP OUT EACH CARRYING A BUCKET OF SAND. THEY RUSH UP THE STEPS TO THE FRONT DOOR.

EXT. CUCKOO CLOCK BOX. DAY. 135

THE PIGEON IS NOW PRACTICALLY INSIDE THE TRAP. PECKING AT BAIT.

EXT. NO. 2'S STEPS. DAY. 136

THE FIRST GUARDIAN GINGERLY PICKS UP THE CLOCK AT NO. 2'S DOOR AND PUTS INTO HIS BUCKET. THE SECOND GUARDIAN HEAPS MORE SAND OVER IT AND THEY GO BACK QUICKLY DOWN THE STEPS TO THE BUGGY. THEY DRIVE OFF AT SPEED SIRENS SOUNDING.

EXT. CUCKOO CLOCK BOX. DAY. 137

THE TRAP HAS SPRUNG. THE BOX IS NOW CLOSED. A HAND APPEARS AND PICKS UP THE BOX. PULL BACK TO SHOW P WITH THE BOX UNDER HIS ARM MOVING OFF.

EXT. SAND BAG EMPLACEMENT. DAY. 138

A BOMB DISPOSAL TECHNICIAN. PROTECTIVE CLOTHING AND GOGGLES HAS BEEN GINGERLY DISMANTLING THE CUCKOO CLOCK. PIECES OF WOOD, SPRINGS, WHEELS ETC., LIE SCATTERED BEFORE HIM. HE PICKS UP THE CUCKOO ITSELF.

EXT. SAND BAG EMPLACEMENT. DAY. 139

CLOSE SHOT OF CUCKOO.

EXT. SAND BAG EMPLACEMENT. DAY. 140

NO. 2 REACTS AT THE 'BOMB'. THE TECHNICIAN STARES AT NO. 2. NO. 2 AVOIDS HIS LOOK.

EXT. WOODED AREA. DAY. 141

P WALKING CARRYING THE BOX. AHEAD OF HIM AND SOME DISTANCE AWAY HE SEES A STATUE. HE KNOWS ITS FUNCTION. HE DELIBERATELY LEAVES THE PATH AND MOVES TOWARDS IT.

EXT. STATUE. DAY. 142

P WALKS PAST IT, GETTING INTO THE RANGE OF ITS EYE. THE HEAD OF THE STATUE TURNS IN HIS DIRECTION AFTER HE HAS GONE PAST. IT IS OBVIOUS THAT P HAS GONE OUT OF HIS WAY TO BE OBSERVED.

INT. CONTROL ROOM. DAY.

143

THE NEW SUPERVISOR IS SEATED AT A DESK GOING THROUGH SOME DOCUMENTS. THE FRUIT MACHINES SWIRL BEHIND HIM. SUDDENLY ONE OF THE OPERATORS CALLS OUT:

OPERATOR

No.6. Supervisor!
Approaching Restricted Area.

NEW SUPERVISOR

Let's have him on the screen.

THE SCREEN IS SWITCHED ON. WE SEE P MAKING HIS WAY THROUGH THE SHRUBBERY. THE NEW SUPERVISOR REACHES FOR A PHONE.

NEW SUPERVISOR

Get me No. 2 quick.

EXT. WOODS.

144

P COMES OUT OF THE BUSHES, RUNS INTO THE WOODS.

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

145

NO. 2 ON THE PHONE IN A STATE OF TENSION.

NO. 2

What's he up to ?

INT. CONTROL ROOM. DAY.

146

THE NEW SUPERVISOR IS ON THE PHONE, LOOKING UP AT THE SCREEN.

NEW SUPERVISOR

I don't know, sir. I think he's making for the hills.

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

147

NO. 2

Don't lose him, I'm coming over.

EXT. WOODS. DAY.

148

P STOPS AND SQUATS DOWN. HE TAKES OUT THE NOTE-BOOK AND ROLL OF ADHESIVE TAPE; AND WRITES SOMETHING, THEN TEARS OUT THE PAGE. HE OPENS THE BOX AND TAKES OUT THE PIGEON, STROKING IT TO CALM IT. HOLDING IT UNDER HIS ARM, HE TEARS A STRIP OFF THE ROLL OF TAPE, FOLDS THE PAPER AND TAPES IT TO THE PIGEON'S LEG. HE HOLDS THE BIRD UP AND RELEASES IT.

INT. CONTROL ROOM. DAY.

149

WE SEE THE BIRD ON THE SCREEN AS IT LEAVES P'S HANDS. THE NEW SUPERVISOR YELLS ANXIOUSLY.

NEW SUPERVISOR

Track the bird !

ON THE SCREEN WE SEE THE PIGEON. IT FLIES OVER SOME TREES. THE NEW SUPERVISOR HESITATES FOR A SECOND, NOT CERTAIN WHAT ACTION TO TAKE. THEN HE CALLS TO A MAN SEATED BEFORE A PANEL ON WHICH THERE ARE ROWS OF SWITCHES AND VARIOUS COLOURED LIGHTS FLASHING ON AND OFF.

NEW SUPERVISOR

Beam !

THE MAN PRESSES A SWITCH. A YELLOW LIGHT ON THE PANEL COMES ON AND STARTS TO PULSATE RHYTHMICALLY.

MAN

Beam on. Yellow !

EXT. FLAGPOLE. DAY.

150

THE TOP OF THE POLE. THE FLAG BEARING THE EMBLEM OF THE PENNY-FARTHING. WE ZOOM IN TO A TIGHT SHOT OF THE TOP OF THE POLE. THE CAP FLICKS BACK. A SLENDER TUBE SLIDES UP FROM INSIDE THE POLE. WHEN IT HAS REACHED ABOUT A FOOT IT STOPS AND A SECTION OF IT HINGES FORWARD AT RIGHT-ANGLES TO THE TUBE. IT TELESCOPES OUT. IT LOOKS LIKE A GUN. IT STARTS TO SWIVEL SLOWLY.

INT. CONTROL ROOM. DAY.

151

THE LIGHT ON THE PANEL HAS TURNED TO ORANGE AND IS FLICKERING MORE RAPIDLY. THE NEW SUPERVISOR HAS MOVED OVER TO WATCH THE PANEL.

MAN

Tracking. Orange. (PAUSE)
It's out of sight.

NEW SUPERVISOR

Get a fix. Use radar.

THE MAN AT CONTROLS FLICKS ANOTHER SWITCH. A RADAR-SCREEN ACTIVATES. THE SWEEPER SCANS. A SPOT APPEARS.

MAN

There she is.

EXT. FLAGPOLE. DAY.

152

A LOW HUM COMES FROM THE RAY-TUBE AS IT SWIVELS FROM SIDE TO SIDE, - AS IT 'HOMES' ON THE PIGEON THE HUM RISES TO A HIGH-PITCHED WHINE. THE GUN STOPS MOVING. THE NOTE GOES HIGHER STILL. THE NOTE IS SUSTAINED.

INT. CONTROL ROOM. DAY.

153

THE ORANGE LIGHT IS STILL PULSATING. WE HEAR THE HIGH HUM FROM A SPEAKER IN THE PANEL.

MAN AT CONTROLS

We've got a fix, sir.

NEW SUPERVISOR

Prepare to fire.

NO. 2 COMES IN. SEEING WHAT IS ABOUT TO HAPPEN, HE GOES QUICKLY OVER TO THE PANEL AS THE MAN AT THE CONTROLS PRESSES ANOTHER SWITCH.

MAN

Red ... Beam ready.

THE ORANGE LIGHT CHANGES TO RED. THE HIGH WHINE CONTINUES. THE MAN AT THE CONTROLS IS POISED TO PUSH THE FIRING-BUTTON. NO. 2 KNOCKS HIS HAND AWAY AND TURNS FURIOUSLY TO THE NEW SUPERVISOR.

NO. 2

What do you think you're doing ?

NEW SUPERVISOR

(STAMMERS) That pigeon, sir. No. 6 is sending a message -

NO. 2

Bring down the bird. I want that message.

EXT. WOODED AREA. DAY.

154

P IS ON HIS WAY BACK.

INT. CONTROL ROOM. DAY.

155

NO. 2 AND THE NEW SUPERVISOR ARE WATCHING THE RADAR SCREEN.

NO. 2

Beam. Minimum strength.

MAN AT CONTROLS

Minimum strength.

THE MAN PRESSES A BUTTON.

EXT. SKY. DAY. (STOCK)

156

THE BIRD FALLS.

INT. SECTION OF COMPUTER ROOM. DAY.

157

A GUARDIAN HOLDS THE PIGEON, NOW RECOVERED, STROKING IT GENTLY. NO. 2 UNTAPES THE MESSAGE FROM THE BIRD'S LEG. IT IS IN CIPHER - AN UNBROKEN STRING OF FIGURES. NO. 2 TURNS QUICKLY TO THE NEW SUPERVISOR.

NO. 2

(TENSELY) I want that deciphered.

NEW SUPERVISOR

Yes, No. 2.

HE TAKES THE PIECE OF PAPER OVER TO AN OPERATOR SEATED AT A KEYBOARD CONNECTED TO A COMPUTER. IT IS CLICKING AND VARIOUS DIALS ARE REVOLVING. THE OPERATOR TYPES THE LINE OF NUMBERS ON THE KEYBOARD THE CLICKING SPEEDS UP SUDDENLY AND LIGHTS FLASH ON AND OFF. THEY ALL LOOK EXPECTANTLY AT THE EJECT APERTURE. A CARD IS THROWN OUT. THE SUPERVISOR READS IT. A LOOK OF SURPRISE AND ANXIETY CROSSES HIS FACE. HE LOOKS AT NO. 2 WHO SNATCHES THE CARD FROM HIM.

NO. 2

(READS ALOUD) 'Vital message. tomorrow 06.00 hours by visual signal.'

NO. 2'S FACE SEEMS TO CRUMPLE.

FADE OUT:

END OF ACT THREE

FADE IN:

ACT FOUR

INT. P'S BEDROOM. DAY.

158

P IS SITTING ON THE EDGE OF HIS BED PUTTING ON HIS SHOES. HE IS DRESSED BUT MINUS HIS BLAZER. HE LOOKS AT HIS WATCH. IT IS 5.55. HE GETS UP AND GOES TO THE WARDROBE FOR HIS BLAZER. HE PUTS IT ON AND GOES INTO THE BATHROOM.

INT. P'S BATHROOM. DAY.

159

P COMES IN AND CROSSES TO THE WALL CABINET. HE TAKES OUT A SMALL MIRROR AND SLIPS IT INTO HIS POCKET. HE GOES OUT.

INT. P'S SITTING ROOM. DAY 160

P CROSSES TO THE FRONT DOOR AND EXITS.

INT CONTROL ROOM. DAY. 161

NO. 2 AND THE NEW SUPERVISOR WATCHING P'S EXIT ON THE SCREEN.

NO. 2
(HE CALLS UP TO THE FRUIT
MACHINE OPERATORS) Stand
by observers.

NO. 2
Camera 8.

P'S EMPTY SITTING ROOM ON THE SCREEN CHANGES TO THE EXTERIOR OF HIS HOUSE. P COMING OUT. HE LOOKS ABOUT HIM WARILY, THEN STARTS OFF DOWN THE STREET.

EXT. VILLAGE. DAY. 162

P WALKING ALONG. HE IS IN NO HURRY. THIS COULD BE AN EARLY MORNING STROLL. IT IS GOING TO BE A GOLDEN DAY. THE SILENCE IS BROKEN BY THE SOUND OF BIRDSONG.

DISSOLVE:

EXT. STEPS. DAY. 163

P COMES TO THE TOP OF THE STEPS AND STARTS TO DESCEND.

INT. CONTROL ROOM. DAY. 164

NO. 2
(HE CALLS TO THE OBSERVER).
Switch to camera five.

F. M. OBSERVER
Camera five on, sir.

THE SCENE ON THE SCREEN CHANGES TO A HIGH-ANGLE SHOT OF P WALKING ALONG A PATH, BY THE OLD PEOPLES' HOME.

INT. CONTROL ROOM. DAY. 165

NO. 2
Camera 13.

ON THE SCREEN WE SEE P WALKING ALONG. THE CAMERA PANS WITH HIM.

EXT. THE PATH. DAY. 166

P WALKING. WE TRACK BACKWARDS AHEAD OF HIM AS HE MAKES FOR THE BEACH.

EXT. THE BEACH. DAY. 167

P COMES ONTO THE BEACH. HE LOOKS AT THE SEA.

EXT. SEA. DAY. 168

THE SEA FROM P'S POV. IT IS PLACID, DAPPLIED WITH SUNSHINE.

EXT. THE BEACH. DAY. 169

P LOOKS ABOUT HIM, THEN TAKES OUT THE MIRROR. HE STARTS TO FLASH A SIGNAL. THE SUN'S REFLECTION FLASHES ON AND OFF FROM THE MIRROR.

INT. CONTROL ROOM. DAY. 170

P SIGNALLING SEEN ON THE SCREEN. NO.2 YELLS FRANTICALLY TO A MAN AT A DESK, A RADIO-TELEGRAPHER.

NO. 2

Get that Morse down. Get it down !

THE RADIO MAN, ONE EYE ON THE SCREEN, WRITES DOWN THE DOTS AND DASHES AS REFLECTED IN P'S MIRROR.

NEW SUPERVISOR

Who can he be signalling to ?

NO. 2

We'll find out ! Radar!

NO. 2 DASHES OVER TO WHERE ANOTHER TECHNICIAN - AN AMERICAN GIRL IS SEATED, BEFORE THE RADAR SCREEN.

EXT. RADAR AERIAL. DAY. (STOCK). 171

CLOSE SHOT OF THE AERIAL ON TOP OF A HIGH BUILDING. IT REVOLVES SLOWLY.

INT. CONTROL ROOM. DAY. 172

NO. 2

Anything ?

GIRL

No, sir. Not at sea.

NO. 2

There must be !

THE BEAM CONTINUES SWEEPING ROUND THE SCREEN.

GIRL

No, sir. There's no ship there.

NO. 2 REACTS WITH ALARM.

INT. CONTROL ROOM. DAY.

173

NO. 2 GLARING AT THE RADAR SCREEN, HE LOOKS UP AT THE BIG MONITORING SCREEN. P IS STILL SIGNALLING.

NO. 2

Try the sky! There must be an aircraft
-- a helicopter -- something!

THE GIRL PULLS A SWITCH FROM A NUMBER SET INTO THE DESK.

EXT. RADAR AERIAL. DAY. (STOCK)

174

THE AERIAL TILTS BACK AT AN ANGLE AND CONTINUES REVOLVING.

INT. CONTROL ROOM. DAY.

175

THE BEAM SWEEPING ROUND THE RADAR SCREEN. NO. 2 IS STARTING TO SWEAT.

GIRL

Nothing, sir.

NO. 2 CLUTCHING AT STRAWS:

NO. 2

What about under the sea, - a
submarine ?

SUPERVISOR

We'll try the Sonar.

THEY MOVE TO ANOTHER TECHNICIAN SEATED BEFORE A PANEL ON WHICH THERE ARE VARIOUS KNOBS, SWITCHES AND GAUGES. HE HAS EARPHONES OVER HIS EARS.

INT. CONTRIL ROOM. DAY.

176

NO. 2 WATCHES ANXIOUSLY AS THE SONAR MAN TURNS A KNOB ON THE PANEL. THERE IS A GAUGE WITH THE NEEDLE POINTING TO ZERO. IT DOESN'T MOVE.

SONAR MAN

No, sir. There's nothing coming through.

NO. 2 LOOKS BEWILDERED AND FEARFUL.

NO. 2

But he must be signalling to someone!

THE NEW SUPERVISOR LOOKS UP AT THE BIG SCREEN AND POINTS TO IT.

176 Continued

NEW SUPERVISOR

He's stopped sending, sir!

NO. 2 LOOKS UP AT THE SCREEN. THE FLASHING HAS STOPPED. HE WHIPS ROUND TO THE MAN WHO HAS BEEN TAKING DOWN MORSE.

NO. 2

Did you get it ?

RADIO MAN

Yes, sir.

NO. 2

What does it say ?

THE RADIO MAN LOOKS UNCOMFORTABLE. HE HAS DIFFICULTY IN SPEAKING.

NO. 2

Well ?

THE RADIO MAN LOOKS AT THE PAD IN HIS HAND. HE SPEAKS IN A SMALL VOICE.

RADIO MAN

'Pat-a-cake, pat-a-cake, baker's man,
'Bake me a cake as fast as you can.'

FOR A MOMENT THEY ARE STUNNED. THEN:

NO. 2

Must be a special code.

DISSOLVE:

INT. SECTION OF COMPUTER ROOM. DAY.

177

NO. 2 AND THE NEW SUPERVISOR ARE LOOKING ANXIOUSLY AT A COMPUTER USED FOR BREAKING CODES AND CIPHERS. THERE IS A CLICKING NOISE. DIALS ARE WHIRRING AND SEVERAL ROWS OF LIGHTS FLASHING ON AND OFF. THE CLICKING AND FLASHING SPEEDS UP. A CARD IS EJECTED. A BEAUTIFUL FEMALE CODE EXPERT SNATCHES THE CARD FROM THE APERTURE.

CODE EXPERT

Here's your answer, sir.

BEFORE SHE CAN READ IT NO. 2 SNATCHES THE CARD OUT OF HER HAND. HE LOOKS AT IT IN EAGER ANTICIPATION. THEN HIS EXPRESSION CHANGES TO ONE OF BLANK ASTONISHMENT. HE STARTS TO READ FROM THE CARD.

NO. 2

Pat-a-cake, pat-a-cake ...

177 Continued

HE TURNS TO THE CODE EXPERT.

NO. 2

But this is what you put in!

CODE EXPERT

And that's what came out.

NO. 2

It must be a new code. The computer's not programmed for it.

EXT. SIDEWALK CAFE. DAY.

178

NO. 14 IS SEATED AT A TABLE. HE IS FINISHING OFF THE REMAINDER OF HIS BREAKFAST. A WAITER COMES UP BEARING A TRAY WITH A COFFEE POT.

WAITER

More coffee, sir ?

NO. 14

Yes.

THE WAITER POURS MORE COFFEE INTO HIS CUP. NO. 14 REACHES FOR THE CREAM JUG. HE IS ABOUT TO POUR WHEN HE FREEZES, LOOKING TOWARDS THE DOOR. P COMES IN. P RETURNS HIS LOOK STEADILY. P SITS A FEW TABLES AWAY FROM NO. 14. HE LOOKS AT 14 OUT OF THE CORNER OF HIS EYE. HIS MIND WORKING. THE WAITER HAS HIS BACK TURNED, SERVING ANOTHER CUSTOMER. P PICKS UP THE MENU AND QUICKLY HIDES IT UNDER THE TABLE CLOTH. HE GETS UP AND GOES OVER TO NO. 14'S TABLE.

P

Excuse me.

NO. 14 LOOKS UP AT P, TAKEN ABACK BY HIS SMILE. HE GLOWERS.

P

I don't seem to have a menu on my table. May I borrow yours ?

NO. 14 SAYS NOTHING. P PICKS UP THE MENU CARD.

P

Thank you. What's good ? Sausages ? Or did you try the fish-cakes ?

NO. 14 DRINKS HIS COFFEE. STARING STRAIGHT AHEAD P THROWS A QUICK CONSPIRATORIAL LOOK OVER HIS SHOULDER, THEN LEANS CLOSER TO NO. 14.

178 Continued

P

(QUIETLY) Don't look now, but the waiter is watching you.

NO. 14 STARES AT HIM UNCOMPREHENDINGLY. THE WAITER IS CLEARING A TABLE NEARBY. IT IS OBVIOUS THAT HE HAS IN FACT BEEN OBSERVING THEM. AS HE PASSES WITH THE TRAY P DELIBERATELY RAISES HIS VOICE, MAKING IT SOUND ARTIFICIALLY CONVERSATIONAL.

P

I think I'll settle for the bacon and eggs. Thank you.

P REPLACES THE MENU ON THE TABLE AND GOES BACK TO HIS OWN. THE WAITER LOOKS SUSPICIOUSLY AT NO. 14 WHO STARES BACK SULLENLY. P, NOW SEATED, SEES THE WAITER DEPOSIT THE TRAY ON A TROLLEY. LOOK BACK AT NO. 14 THEN GO QUICKLY BEHIND A PARTITION, P SMILES GRIMLY.

INT. PARTITIONED AREA. DAY.

179

THE WAITER SPEAKS URGENTLY INTO THE WALL-PHONE.

WAITER

Get me No. 2. Quick!

DISSOLVE:

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

180

C.S. NO. 2. HIS FACE IS CONTORTED WITH FURY. HE IS SHOUTING AT THE CAMERA.

NO. 2

You expect me to believe that ?

MEDIUM SHOT - WE SEE NOW THAT HE IS IN THE EGG-CHAIR. NO. 14 STANDS IN FRONT OF THE DESK. HE IS VERY SHAKEN.

NO. 14

But that's what happened. He came over ...

NO. 2

And asked you for the menu.

NO. 14

Yes, sir.

NO. 2

The waiter said you were whispering.

NO. 14

I wasn't. No. 6 was.

NO. 2

What about ?

180 Continued

NO. 14

He said ...

HE FALTERS.

NO. 2

Yes ?

NO. 14

(WEAKLY) He said the waiter was watching us.

NO. 2

Why ? Why did No. 6 say that ?

NO. 14

I ... I don't know, sir.

NO. 2

Don't you ?

NO. 2 GETS UP AND COMES ROUND THE FRONT OF THE DESK. A SUDDEN OUTBURST.

NO. 2

You're working with No. 6.

NO. 14

(STUNNED) Me, sir ?

NO. 2

I thought you were the one man I could trust.

NO. 14

You can! I'm loyal ...

NO. 2 SLAPS HIM HARD ROUND THE FACE. HE LOSES CONTROL.

NO. 2

Traitor !

NO. 14 STARES AT HIM, THERE IS NOTHING HE CAN SAY. NO. 2 POINTS TO THE SLIDING DOORS. HIS FINGER QUIVERING.

NO. 2

Out! Before I ... Before I ...

HIS VOICE TRAILS. NO. 14 CANNOT DEAL WITH THIS MADMAN. HE TURNS AND GOES UP THE RAMP. NO. 2 CHASES AFTER HIM AS HE GOES THROUGH THE DOORS.

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

181

NO. 14 CROSSES TO THE FRONT DOOR WHICH THE BUTLER HURRIES TO OPEN. NO. 2 COMES STORMING INTO THE ROOM.

NO. 2

You've lost ... you and your friends!
I'll break the lot of you!

181 Continued

NO. 14 GOES OUT. THE BUTLER CLOSES THE DOOR. NO. 2 LOOKS AT HIM WILDLY.

NO. 2

You, too! You're in this plot, aren't you? Oh, yes! Get out! Get out of this house!

THE BUTLER LOOKS FEARFULLY AT NO. 2: FOR A MOMENT IT LOOKS AS IF NO. 2 IS GOING TO STRIKE HIM. THEN NO. 2 TURNS AND SLAMS OUT BACK TO THE LIVING SPACE. THE BUTLER STARES AFTER THEM.

DISSOLVE:

INT. P'S SITTING ROOM. DAY.

182

P IS LYING STRETCHED OUT ON THE COUCH. HIS HEAD RESTING IN HIS HANDS. THERE IS A RECORD PLAYER ON A LOW TABLE NEARBY. IT IS PLAYING THE ADAGIO PASSAGE FROM THE AUTUMN MOVEMENT OF VIVALDI'S "FOUR SEASONS". P'S EYES ARE CLOSED. SUDDENLY NO. 14 BURSTS IN.

NO. 14

Turn that thing off!

P SLOWLY OPENS HIS EYES AND STARES AT HIM COOLLY.

P

I beg your pardon?

NO. 14 ADVANCES ON P, BLAZING WITH ANGER.

NO. 14

Turn it off, I said!

P

I'm listening to it. "Music makes for a quiet mind."

NO. 14 GOES TO TURN OFF THE RECORD PLAYER. P LEAPS SWIFTLY OFF THE COUCH. HE PULLS NO. 14 GENTLY BUT FIRMLY ROUND BY THE SHOULDER.

P

I'd rather you didn't.

NO. 14 SUDDENLY STRIKES OUT AT HIM. P BLOCKS THE BLOW AND GIVES HIM A HARD RIGHT TO THE JAW WHICH SENDS HIM STUMBLING BACKWARDS TO THE WALL.

P

What's your problem?

NO. 14

You put the poison in!

182 Continued

P
(MOCK SURPRISE) I did ?

NO. 14
With No. 2. I'm finished!

P
(SMILING) I'm sorry to hear
that.

NO. 14 GRABS AN ORNAMENT FROM A NEARBY SHELF AND HURLS IT AT P. P MOVES HIS HEAD QUICKLY. THE ORNAMENT GOES PAST HIM AND SMASHES AGAINST THE WALL. NO. 14 RUSHES SCREAMING AT P.

NO. 14
I'll kill you!

P
(NO LONGER SMILING) I
think not.

THEY CLOSE. THERE IS A TERRIFIC ROUGHHOUSE. FINALLY P LAYS NO. 14 OUT COLD WITH A SWINGING LEFT THAT SENDS HIM FLYING OVER THE COUCH. P LOOKS DOWN AT THE INERT BODY. NOW HE IS READY TO DEAL WITH HIS REAL ENEMY. HE GOES OUT. THE ROOM IS A SHAMBLES. THE SAD SOLEMN MUSIC OF VIVALDI, WHICH HAS BEEN PLAYING THROUGH THE FIGHT COMES TO AN END.

DISSOLVE:

EXT. NO. 2'S HOUSE. DAY.

183

P RINGING THE BELL. THE DOOR IS OPENED BY THE BUTLER. HE IS WEARING AN OVERCOAT. P LOOKS AT HIM IN SOME SURPRISE AS HE IS ADMITTED.

INT. ANTE ROOM OF DOME HOUSE. DAY.

184

AS THE BUTLER TAKES P THROUGH TO THE LIVING SPACE, P NOTICES A SUITCASE ON A CHAIR, THE BUTLER'S BOWLER ON TOP, P GETS THE MESSAGE, THE BUTLER HAS BEEN GIVEN HIS MARCHING ORDERS. NOW NO. 2 IS ALONE, TRUSTING NO ONE. THE BUTLER OPENS THE INNER DOOR. P SHAKES HIS HEAD IN MOCK COMMISERATION AS HE PASSES THROUGH. THE BUTLER PUTS ON HIS HAT, TAKES UP THE SUITCASE AND GOES OUT THROUGH THE FRONT DOOR.

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

185

NO. 2 IS SITTING CURLED UP IN THE EGG-CHAIR LIKE A FOETUS IN THE WOMB. HE LOOKS UP OPEN-MOUTHED AS P COMES IN. P COMES DOWN THE RAMP TO THE DESK. AT LAST NO. 2 MANAGES TO SAY:

185 Continued

NO. 2

What are you doing here ?

P

Keeping you company. I hear all your friends have deserted you. You can't really trust anyone, can you ? Pity.

P MAKES A WIDE SWEEPING GESTURE WITH HIS HAND ROUND THE LIVING SPACE.

It's odd, isn't it ? All this power at your disposal - and yet you're alone. You do feel that, don't you ? Alone ?

NO. 2 LOOKS AT HIM UNCERTAINLY. VERY MUCH ON THE DEFENSIVE.

NO. 2

What do you want ?

P STARTS TO WALK ROUND THE DESK.

P

To talk and to listen.

P IS BEHIND NO. 2'S CHAIR NOW. NO. 2 DOES NOT SWIVEL ROUND.

NO. 2

(MUTTERS) I have nothing to say.

P SPINS THE CHAIR ROUND SO THAT NO. 2 IS FACING HIM.

P

Oh come now. That doesn't sound like No. 2. What's happened to the strong man ? The hammer. "You must either be a hammer or an anvil." Remember ?

NO. 2 CAN NO LONGER LOOK HIM IN THE EYE. HE IS STRUGGLING WITH HIMSELF. AT LAST THE WORDS FORCE THEMSELVES OUT.

NO. 2

I know who you are.

P COMES ROUND TO THE SIDE OF HIS CHAIR.

P

I'm No. 6.

NO. 2

(IN A BURST) No! - D. 6.

185 Continued

P

D.6 ?

NO.2

Sent here by our Masters! To spy
on me!

P

I'm not with you.

NO.2

Oh, yes! You can stop acting now.
I was on to you from the beginning.
I knew what was going on.

P

Tell me.

NO.2

All those messages you sent. And
the people you recruited. I knew you
were a plant. You didn't fool me.

P

Perhaps you fooled yourself.

NO.2

(BEAT) What does that mean ?

P

Let us suppose - for the sake of
argument - that what you say is
true. That I was planted here ..

NO.2

By X. O. 4.

P

X.O.4? Very well. X.O.4.
To check on the village security.
To check on you ...

NO.2

You were.

P

Then in that case what would
your duty be - as a loyal citizen ?

NO.2 STARES AT P IN GROWING FEAR AS THE MEANING
OF WHAT P IS SAYING BEGINS TO DAWN ON HIM.

P

Not to interfere. But you did.
You've admitted it yourself. There's
a name for that - sabotage !

185 Continued

NO. 2 STARTS UP OUT OF THE CHAIR.

NO. 2
(FRANTICALLY) No!

P LEANS ACROSS THE DESK. THE WORDS COME OUT
LIKE BULLETS.

P
Who are you working for, No. 2 ?

NO. 2
(WILDLY) For us! For us!

P
Are you ? That isn't how it would
look to - X.O. 4.

NO. 2 COMES ROUND THE DESK. HIS HANDS OUT.
IMPLORING.

NO. 2
I swear to you ...

P
You could be working for the enemy.
Or you could be a bungler who lost his
head. Either way, you've failed.
And they don't like failure here.

NO. 2
(DULLY) You've ... destroyed .. me.

P
No. You destroyed yourself. A
character flaw - you feared your
Masters. A weak link in the
chain of command - waiting to
be broken.

NO. 2 FALLS TO HIS KNEES IN A PANIC.

NO. 2
Don't tell them! Don't report
me!

P
I don't intend to.

A LONG SHUDDERING SIGH ESCAPES NO. 2. HE SOBS WITH
RELIEF.

185 Continued

P

(ALL ICE) You are going to report yourself.

NO. 2 LOOKS UP AT HIM WITH GLAZED EYES. HE SEEMS PARALYSED. P TAKES THE PHONE OFF THE DESK AND PUTS IT IN NO. 2'S NERVELESS FINGERS. NO. 2 SPEAKS IN A FLAT MECHANICAL VOICE.

NO. 2

(AS IN A TRANCE) I am reporting a breakdown in control No. 2. will need to be replaced ... Yes, this is No. 2 reporting.

THE PHONE SLIPS FROM HIS HAND TO THE FLOOR. P LOOKS DOWN AT THE CRUMPLED FIGURE WITHOUT PITY. NO. 2 IS MORE PUPPET THAN MAN. P GOES UP THE RAMP, LOOKS BACK. NO. 2 REMAINS SLUMPED ON THE FLOOR, STARING INTO SPACE. IT IS FINISHES. HAMMER INTO ANVIL. P GOES THROUGH SLIDING DOORS.

INT. ANTE-ROOM OF DOME HOUSE. DAY.

186

P CROSSES FROM LIVING SPACE AND OPENS OUTER DOOR. SHOCK CUT OF NEW NO. 2 FRAMED IN DOORWAY. HE WALKS PAST P GIVING THE SALUTE.

NEW NO. 2

Be seeing you.

THE PHRASE HAS A SPECIAL SIGNIFICANCE FOR P. HE WATCHES THE NEW NO. 2 GO INTO THE LIVING SPACE. THEN HE GOES OUT.

EXT. GRAVEYARD. DAY.

187

P LOOKING DOWN AT THE GRAVE OF 73. THERE IS PAIN AND PITY IN HIS EYES. THEN HE SQUARES HIS SHOULDERS. HIS EXPRESSION IS GRIM AS HE WALKS AWAY.

EXT. AERIAL VIEW OF VILLAGE. DAY.

188

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

FINAL FADE OUT:

END CREDITS

EXT. SKY. DAY. (STOCK)

156

THE BIRD FALLS.

INT. SECTION OF COMPUTER ROOM. DAY.

157

A GUARDIAN HOLDS THE PIGEON, NOW RECOVERED, STROKING IT GENTLY. NO.2 UNTAPES THE MESSAGE FROM THE BIRD'S LEG. IT IS IN CIPHER - AN UNBROKEN STRING OF FIGURES. NO.2 TURNS QUICKLY TO THE CODE EXPERT.

NO.2.

(TENSELY) I want that deciphered.

CODE EXPERT

Yes, No.2.

SHE TAKES THE PIECE OF PAPER OVER TO AN OPERATOR SEATED AT A KEYBOARD CONNECTED TO A COMPUTER. IT IS CLICKING AND VARIOUS DIALS ARE REVOLVING. THE OPERATOR TYPES THE LINE OF NUMBERS ON THE KEYBOARD. THE CLICKING SPEEDS UP SUDDENLY AND LIGHTS FLASH ON AND OFF. THEY ALL LOOK UNEXPECTEDLY AT THE EJECT APERTURE. A CARD IS THROWN OUT. THE CODE EXPERT READS IT. A LOOK OF SURPRISE AND ANXIETY CROSSES HER FACE. SHE LOOKS AT NO.2 WHO SNATCHES THE CARD FROM HER.

NO.2.

(READS ALOUD) 'Vital message tomorrow 06.00 hours by visual signal.'

NO.2'S FACE SEEMS TO CRUMPLE.

FADE OUT:

END OF ACT THREE

FADE IN:

ACT FOUR

INT. P'S BEDROOM. DAY.

158

P IS SITTING ON THE EDGE OF HIS BED PUTTING ON HIS SHOES. HE IS DRESSED BUT MINUS HIS BLAZER. HE LOOKS AT HIS WATCH. IT IS 5.55. HE GETS UP AND GOES INTO THE BATHROOM.

INT. P'S BATHROOM. DAY

159

P COMES IN AND CROSSES TO THE WALL CABINET. HE TAKES OUT A SMALL MIRROR AND SLIPS IT INTO HIS POCKET. HE GOES OUT.

176 continued.

script amendment.

NEW SUPERVISOR
He's stopped sending, sir!

NO.2 LOOKS UP AT THE SCREEN. THE FLASHING HAS STOPPED. HE WHIPS ROUND TO THE MAN WHO HAS BEEN TAKING DOWN MORSE.

NO.2.
Did you get it?

RADIO MAN
Yes, sir.

NO.2.
What does it say?

THE RADIO MAN LOOKS UNCOMFORTABLE. HE HAS DIFFICULTY IN SPEAKING.

NO.2.
Well?

THE RADIO MAN LOOKS AT THE PAD IN HIS HAND. HE SPEAKS IN A SMALL VOICE.

RADIO MAN
'Pat-a-cake, pat-a-cake, baker's man,
'Bake me a cake as fast as you can.'

FOR A MOMENT THEY ARE STUNNED. THEN:

NO.2.
Must be a special code.

DISSOLVE:

INT. SECTION OF COMPUTER ROOM. DAY.

177

NO.2 IS LOOKING ANXIOUSLY AT A COMPUTER USED FOR BREAKING CODES AND CIPHERS. THERE IS A CLICKING NOISE. DIALS ARE WHIRRING AND SEVERAL ROWS OF LIGHTS FLASHING ON AND OFF. THE CLICKING AND FLASHING SPEEDS UP. A CARD IS EJECTED. THE FEMALE CODE EXPERT SNATCHES THE CARD FROM THE APERTURE.

CODE EXPERT
Here's your answer, sir.

BEFORE SHE CAN READ IT NO.2 SNATCHES THE CARD OUT OF HER HAND. HE LOOKS AT IT IN EAGER ANTICIPATION. THEN HIS EXPRESSION CHANGES TO ONE OF BLANK ASTONISHMENT. HE STARTS TO READ FROM THE CARD.

NO.2.
Pat-a-cake, pat-a-cake...