

"THE PRISONER" tv SERIES

"FACE UNKNOWN"

by

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EVERYMAN FILMS LTD.  
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BOREHAM WOOD, HERTS.

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"FACE UNKNOWN"

FADE IN:

ACT ONE

EXT. VILLAGE. DAY. STOCK 1.

HELICOPTER DESCENDING INTO THE VILLAGE.

INT. P'S HOUSE. DAY. 2.

P CROSSES TO THE WINDOW AND LOOKS OUT.

EXT. VILLAGE. DAY. 3.

HELICOPTER GETTING LOWER.

INT. P'S ROOM. DAY. 4.

P LOOKS AT THE HELICOPTER WITH FRUSTRATION. IT REMINDS HIM EVEN MORE OF HIS LACK OF FREEDOM. HE STARTS TO PACE THE ROOM.

INT. LIVING SPACE. DAY. 5.

WE SEE THE NEW No. 2 IS WATCHING THIS ON THE LARGE SCREEN. THE BUTLER, ANGELO, INSCRUTABLY SERVES COFFEE AND TOAST, IN WHICH NO. 2 HAS NO INTEREST AS HE STARES AT P.

NO. 2

Relax, relax old boy. It won't be long now. I can almost read your mind, your one track mind, escape, escape, escape.

NO. 2 WALKS BACK TO HIS DESK. HE SITS IN HIS CHAIR.

NO. 2 (TO BUTLER)

How many men have sat in this chair trying to break him ? (NO REPLY)  
How many have been broken by him ?

THE STEEL DOORS OPEN TO REVEAL THE LATE OCCUPANT OF THE HELICOPTER. "THE COLONEL". AS HE COMES IN THE BUTLER GOES OUT. THE COLONEL, ALTHOUGH DRESSED IN CIVILIAN CLOTHES, CAN'T HIDE THE FACT HE IS A TYPICAL ARMY OFFICER. RATHER STIFF AND LACKING IN IMAGINATION.

NO. 2

Ah, Colonel. Had a good trip ?

COLONEL

Yes, thank you.

5 CONTINUED

NO. 2

Did they feed you before you left or would you care for breakfast ?

C

No thank you. I'd appreciate knowing my duties as soon as possible.

NO. 2 (PLAYING WITH THE NOT TOO BRIGHT C)

You've no idea why you are here ?

C

All I know is that I was sent here by the highest authority.

NO. 2

You were indeed. You should feel very proud.

C (MODESTLY)

I'm gratified certainly. Now if you would be kind enough to explain what I am supposed to do.

NO. 2 (INDICATING P)

Tell me, what sort of opinion would you form of that fellow.

C TAKES HIS TIME, STUDYING P.

C (VERY PATRONISING)

Anyone who spends his time doing that must be rather stupid.

NO. 2

You couldn't be more wrong, as you will learn. Handsome fellow would you say.

C

Some people might, I suppose. Why this interest ?

NO. 2

Because he's our most interesting citizen, from every point of view...

C

Really ?

NO. 2

Yes, particularly yours.

5 CONTINUED

C

Why is that ?

NO. 2

You'll find out. Tell me, have you heard of Doctor Saltzman ? Dr. Jacob Saltzman ?

C

I don't seem to recall the name. Should I ?

NO. 2

In your line of business I suppose not.

C REACTS, NOT SURE IF NO. 2 IS MAKING FUN OF HIM.

NO. 2

Doctor Saltzman was a great neurologist who became fascinated with the study of thought transference.

C TRYING TO SHOW HIS KNOWLEDGE.

C

I've actually seen it done. In India.

NO. 2

.... where Saltzman studied for many years. Then, as you know, the advanced yogi is capable of living in a state of suspended animation for months, self induced, his mind and body dissociated.

C

Yes, I've heard of that.

NO. 2

What Saltzman did was to take this discipline several stages further and with scientific aid was able to transmit the psyche of one person into another.

C

The mind of one man into another ... impossible. I don't believe it. Where is this Saltzman.

NO. 2

Nobody knows. The only man who may, because he was the last to contact him, is our friend.

5 CONTINUED

HE POINTS TO THE SCREEN

C

Are you asking me to believe it is possible for me to become you and you to become me ?

NO. 2

Not exactly, but near enough.

C

I just don't believe it.

NO. 2

Colonel, if I had told you ten years ago that we could fly a rocket round the moon, would you have believed that ?

C

I suppose not. But why this interest in Saltzman.

NO. 2

Colonel, you must be aware that all the major powers have in their prisons one or two of each others spies.

C

Yes ?

NO. 2

From time to time diplomatic swaps take place. Imagine the power we would have if the spy we return had the mind of our choosing. We could break the security of any nation.

THE COLONEL IS STAGGERED AT THE IMPLICATIONS.

C

Incredible.

NO. 2

Let me show you one or two other things that will interest you.

HE MOVES TO THE DOORS WHICH OPEN. C FOLLOWS HIM OUT.

INT. EXAMINATION ROOM. DAY.

6.

A MAN LIES ON A COUCH. FROM HIS HEAD RUN MANY WIRES. THEY GO INTO A VERY COMPLEX COMPUTER. A DOCTOR IS IN ATTENDANCE. NO. 2 AND C ENTER. C STOPS AND STARES AT THE MACABRE SIGHT.

6 CONTINUED

NO. 2

We call it our amnesia machine. Rather proud of it. With it we can erase the memory back to any point in time we choose. The man you see was extremely co-operative. With hardly any persuasion he told us all we wanted to know in three days. So now we wipe out all unhappy memories of the village and put him back into circulation to gather more information.

C STANDS TRYING TO IMAGINE WHAT ALL THIS CAN POSSIBLY HAVE TO DO WITH HIM.

NO. 2 (TO THE DOCTOR)

How's progress, Doctor.

DOCTOR

He's coming along fine No. 2.  
(SMILES) Soon be his old self.

NO. 2 LEADS THE WAY INTO ANOTHER PART OF THE ROOM, AS YET NOT SEEN.

INT. EXAMINATION ROOM. DAY.

7.

NO. 2 AND C ENTER. THEY STAND IN THE ARCHWAY.

NO. 2 (WITH PRIDE)

The Saltzman machine.

INT. EXAMINATION ROOM. DAY.

8.

WIDER ANGLE. IN THE FOREGROUND WE SEE THE SALTZMAN MACHINE. IT CONSISTS OF TWO GLEAMING METAL TABLES SET IN A QUADRA LATERAL OF SHINING TUBULAR. BETWEEN THE TWO TABLES IS A SMALL BUT COMPLICATED ELECTRONIC DEVICE. AT VARIOUS POINTS IN THE TUBULAR ARE SET PRESSURE GAUGES, VALVES, DIALS. NO. 2 SWITCHES ON.

NO. 2

This is the device with which Saltzman finally succeeded in swopping the minds of two people.

DURING HIS SPEECH THE MACHINE HAS REACHED AN ALMOST UNBEARABLE HIGH PITCHED NOTE. THE WIRES BETWEEN THE HEAD PIECES ARC ACROSS FROM ONE TO THE OTHER. THE WHOLE MACHINE SEEMS TO BE ENVELOPED IN A HAZE OF COLOUR.

INT. P'S HOUSE. NIGHT (VILLAGE)

9.

P COMES FROM THE BATHROOM. HE GIVES THE LOUD-SPEAKER A DIRTY LOOK. IT IS PLAYING BEDTIME MUSIC. HE TAKES THE SPEAKER AND STUFFS IT UNDER A CUSHION. PUTS OUT THE LIGHT AND CLIMBS INTO BED. WE TRACK IN TO AND PAN UP TO THE WALL GOING GRADUALLY OUT OF FOCUS INTO BLACKNESS.

DISSOLVE OUT.

INT. P'S HOUSE. DAY. (LONDON)

10.

OUT OF FOCUS, BUT NOW LIGHT, BUILD UP OF TRAFFIC NOISE. DISSOLVE IN SLOWLY THE SHOT BECOMES SHARP. WE ARE LOOKING IN THE DIRECTION OF THE WINDOW. A HAND COMES IN TO SHOW A WRIST WATCH SHOWING EIGHT O'CLOCK. THE CAMERA "SITS UP" AND GETS OUT OF BED. HAND PICKS UP P'S DRESSING GOWN FROM THE BOTTOM OF THE DIVAN. WE TRACK ACROSS TO THE WINDOW AS THE DRESSING GOWN IS PUT ON. THE BLINDS ARE OPENED.

EXT. STREET OUTSIDE P'S HOUSE. LONDON. DAY.

11.

NORMAL LONDON SCENE.

INT. P'S HOUSE. DAY.

12.

THE BLIND IS DROPPED AGAIN. THE CAMERA MAKES ITS WAY BACK ACROSS THE ROOM. IT STOPS ON A FRAMED PHOTOGRAPH OF A BEAUTIFUL GIRL. A HAND PICKS IT UP. THE PHOTO IS "WITH ALL MY LOVE JANET".

P'S VOICE

I hope you like your birthday present. You can always change it if you don't.

THE PHOTOGRAPH IS PUT DOWN AGAIN AND A DESK DIARY TAKEN UP.

P'S VOICE

Car due for service ... that'll have to wait. Blast, the dentist, I'll have to cancel it ... I'll never make it by three ... Sir Charles and his lunches, they go on forever. Still, he's the boss ...

THE CAMERA MAKES FOR THE DOOR. IN DOING SO HE HAS TO PASS A MIRROR.

P'S VOICE

Forgot to get new razor blades, have to make do with the old ...

SUDDENLY THE CAMERA WHIP PANS TO THE MIRROR. THE IMAGE IS NOT OF P BUT THE COLONEL. ZOOM INTO HIS STARTLED FACE. WHIP PAN BACK TO THE TERRIFIED EYES OF C.

INT. P'S HOUSE, DAY.

13.

THE COLONEL STARES IN THE MIRROR. HIS HANDS FEEL HIS FACE. HE LOOKS DOWN AT HIS BODY, BACK TO THE MIRROR, CLOSES HIS EYES, OPENS THEM AGAIN, BUT NOTHING HAS CHANGED. IN SHOCK HE FALLS BACK INTO A CHAIR. C SITS THERE COMPLETELY SHATTERED. AFTER A FEW MOMENTS HE GETS UP AND RETURNS TO THE MIRROR.

P'S VOICE

I'm going mad. I'm mad.  
Keep calm, keep calm.  
Rationalise. There must be an  
explanation.

HE PACES THE ROOM TRYING TO HOLD ON TO HIS SANITY.

A reason. There's got to  
be a reason.

SUDDENLY HE GOES TO A DRAWER AND RIPS IT OPEN. RUMMAGES FRANTICALLY INSIDE AND FINDS A PHOTOGRAPH.

INT. P'S HOUSE, DAY.

14.

INSERT OF THE PHOTOGRAPH. IT IS P.

INT. P'S HOUSE, DAY.

15.

HE COVERS HIS FACE WITH HIS HANDS.

P'S VOICE

Think, think, don't panic. What  
could have happened? There is  
an explanation. I know there is  
an explanation. I am not mad. I  
am not mad. A simple explanation.  
There is a simple explanation.

HE CROSSES TO THE MIRROR AGAIN. HE STARES AT HIS NEW FACE. SUDDENLY HIS EYES OPEN WIDE.

That's it. That's all it can be.  
Saltzman. The Saltzman process.  
They've used it.

C FLAMING ANGRY NOW MAKES FOR THE DOOR.

INT. HALLWAY, DAY.

16.

AS C COMES OUT AND IS ABOUT TO DASH UPSTAIRS, THE FRONT DOOR BELL GOES. HE STOPS DEAD. TURNS BACK AND OPENS THE DOOR. HE IS SURPRISED TO SEE THE GIRL IN THE PHOTOGRAPH.

C

Janet.



16 CONTINUED

JANET

How do you know my name ?

C DOESN'T REPLY AS HE TRIES TO ADJUST TO THE FACT THAT SHE IS SEEING A STRANGE FACE.

JANET (CONT'D)

His car . . . . . Is he back ?  
Where is he ? Is he with you ?

C (TRYING TO COPE)

Er. Er. Yes.

SHE PUSHES PAST HIM. HE CLOSES THE FRONT DOOR AND STANDS NOT KNOWING WHAT TO DO. HE WALKS SLOWLY UP THE HALLWAY. AFTER A MOMENT JANET COMES DOWN THE STAIRS, PASSES HIM AND GOES INTO THE SITTING ROOM. HE FOLLOWS HER.

INT. SITTING ROOM. DAY.

17.

SHE SEES THE SITTING ROOM IS EMPTY AND TURNS SUSPICIOUSLY TO LOOK AT C WHO STANDS NEAR THE DOORWAY.

JANET (ALARMED)

Where is he ?

C COMES TOWARDS HER.

C

Janet . . . How ever fantastic,  
what I am going to tell you may  
sound, you must believe me.

JANET BACKS AWAY.

JANET (FRIGHTENED)

Who are you ? How do you  
know my name ?

C TURNS AWAY FROM HER REALISING THE IMPOSSIBILITY OF EXPLAINING HIS DILEMMA.

JANET (ATTACKING)

What are you doing here ?  
Where did you get his car ?  
Why did you lie to me ? Who are  
you ?

C TURNS BACK TO HER.

C (RESIGNED)

A friend of his.

17 CONTINUED

JANET

What happened to him ? Why did he leave without a word to me ?

C

Leave. He saw you . . . he told me he saw you last night.

JANET

Last night. I didn't see him last night.

C

But he had dinner with you. After your fitting.

JANET

Fitting, what fitting ?

C

Your dress, for the party. Your birthday party. He even told me the colour. Yellow silk.

JANET

What are you talking about ? Yellow dress, the only yellow dress I . . . . that was last year, I took him to the final fitting. I haven't seen him since.

INT. SITTING ROOM. DAY.

18.

TRACK INTO THE COLONEL LOOKING ABSOLUTELY INCREDULOUS.

C (TO HIMSELF)

A year. What have they done to me ?

JANET

You couldn't have seen him. If you had he couldn't have made that mistake.

C

No, but I could have. I must have got it wrong.

JANET

You certainly have. I'd like to know what you are doing here ? How did you get in here ?

C

Miss Portland. You must be aware of the sort of work he did.

18 CONTINUED

JANET

I could hardly help, could I ?  
My father being boss.

C

So you won't be surprised to hear  
that he may not be able to get  
in touch with you for a year or  
even longer.

SHE LOOKS AT HIM. THERE IS NOTHING MORE TO BE SAID.

JANET

Thank you. You've helped a lot.

SHE WALKS PAST HIM INTO THE HALL.

INT. HALLWAY. DAY.

19.

JANET GOES TO THE FRONT DOOR. C FOLLOWS BEHIND.

C

Oh, Miss Portland.

SHE STOPS AND TURNS

C

I may have a message for you soon.

JANET

When ?

C

I'll bring it to your birthday party.

SHE IS SURPRISED THAT HE SHOULD KNOW ABOUT THE PARTY. SHE LEAVES.

INT. HALLWAY. DAY.

20.

C JUST STANDS. SUDDENLY HE SEES HIMSELF IN THE MIRROR. HE SMASHES THE MIRROR WITH HIS FIST.

DISSOLVE.

EXT. P'S HOUSE. DAY.

21.

C COMES FROM THE HOUSE FAST. BY THE KERB STANDS HIS LOTUS. HE JUMPS IN AND ACCELERATES AWAY.

INT. SIR CHARLES'S OFFICE. DAY.

22.

A HEAVY PANELLED MAHOGANY DOOR IS OPENED. JANET STANDS ON THE THRESHOLD.

22 CONTINUED

JANET

Father, I must see you for a moment.

SIR CHARLES IS SEATED AT AN IMPOSING DESK. HE IS IN CONFERENCE WITH TWO OF HIS COLLEAGUES.

SIR CHARLES

You can see, my dear, that this is not a very convenient time. I'm glad you don't make a practice of bursting in like this.

JANET

For that reason, you can understand that this is important and very personal.

SIR CHARLES

(LOOKING AT HIS COLLEAGUES)  
Perhaps, gentlemen, you would be good enough to give us a few minutes.

THEY LEAVE. THEY STARE AT JANET AND SHE AT THEM. THEY CLOSE THE DOOR.

SIR CHARLES

Now, my dear.

JANET

You know where he is. All this time you've known and left me to go through this hell. You've sent him on a mission which makes him incommunicado.

SIR CHARLES

I presume you're talking about your fiance.

JANET

Brilliant deduction, father. His car, his flat, he's lent them to a friend. I've just seen him.

SIR CHARLES

This friend, tell me about him. Where is he ?

JANET

In the flat. The car was outside. The Lotus. Naturally, I thought he had come back so I knocked on the door and this fellow opened it.

SIR CHARLES

What sort of man is he ?

22 CONTINUED

JANET

Perfectly ordinary; obviously knew a lot more than he felt like telling me. Now, is Patrick unable to get in touch with anybody ?

SIR CHARLES

I honestly don't know.

JANET

Do you mean you didn't send him on such a mission.

SIR CHARLES

No, and you must realise that I'm telling you more than I should. I've no right to tell you even that.

JANET

You mean then, that you don't know where he is ?

SIR CHARLES

I have no idea.

JANET

Then you must know somebody who does.

SIR CHARLES

Here again, I can't help you.

JANET

You swear that's the truth ?

SIR CHARLES

I swear it.

SHE LOOKS AT HIM FOR A SECOND OR TWO.

JANET

God, it's so awful when you don't know whether your own father's telling the truth.

SADLY SHE TURNS AND LEAVES. SIR CHARLES WATCHES HER GO AND HE PICKS UP THE PHONE.

EXT. LONDON. DAY. (STOCK)

23.

WE SEE THE PANORAMA OF LONDON AND THE ANTLIKE LOTUS DARTING ANGRILY THROUGH THE TRAFFIC.

EXT. LONDON. DAY. (STOCK)

24.

HIGH SHOT AS THE LOTUS ENTERS THE GARAGE

INT. GARAGE. DAY. (STOCK) 25.

SHOOTING THROUGH THE WINDSCREEN AS THE CAR ENTERS THE GARAGE.

INT. TUNNEL. DAY. (STOCK) 26.

LONG SHOT OF SILHOUETTED FIGURE AS IT COMES TOWARDS CAMERA.

P'S VOICE

They've done this and they are going to pay. They ? They ? Who are they ?

INT. OFFICE. DAY. 27.

IT IS THE SAME OFFICE AS IN THE STANDARD OPENING IN WHICH P GAVE HIS RESIGNATION.

BEHIND THE DESK SITS A MAN DANVERS. HE LOOKS UP STARTLED AS HE HEARS THE DOORS CRASH OPEN. C STORMS UP TO THE DESK.

C

Get me Sir Charles.

DANVERS

Who are you ? What are you doing here ?

C LEANS OVER THE DESK, GRABS DANVERS BY THE COAT.

C

I said get me Sir Charles Portland at once.

DANVERS' HAND GRABS FRANTICALLY FOR THE ALARM BUTTON. THE KLAXONS START TO SOUND.

END OF ACT ONE.

ACT TWOINT. OFFICE. DAY.

28.

DANVERS SITS NERVOUSLY DRUMMING HIS FINGERS ON THE DESK. C STANDS NOW FLANKED BY TWO SECURITY GUARDS.

DANVERS

Somebody will be here in a minute to deal with you.

C

I want Sir Charles.

DANVERS

You don't seem to realise the trouble you are in, bursting into this office.

C

You're as pompous as ever .... Danvers.

DANVERS LOOKS UP SHARPLY.

DANVERS

Where did you get my name ?

C

Jonathon Peregrin Danvers, born in Bootle, took elocution lessons, came to London and joined the Civil Service in 1948 as a junior clerk. Was moved to this department three years later .... mainly at the request of the typing pool. Now get me Sir Charles.

DANVERS SITS ABSOLUTELY SPEECHLESS.

C

Well ? Or would you prefer me to go on ? I'm sure these gentlemen would be intrigued to hear about your little jaunt to Paris in March 1958 ... Let me see, what was her name ....

DANVERS IS BEHAVING AS IF HIS SEAT IS ON FIRE. HE LOOKS UP WITH ENORMOUS RELIEF WHEN HE SEES VILLIERS COME THROUGH THE DOOR.

VILLIERS

All right, Danvers. I'll take care of this.

28 CONTINUED

DANVERS (WITH RELIEF)  
Thank you, thank you very much, Sir.

VILLIERS IS A LITTLE SURPRISED AT DANVERS' GRATITUDE. DANVERS BEATS A HASTY RETREAT. VILLIERS IS A SMALL BALD HEADED MAN WITH A VERY KEEN EYE. HE USES IT ON C.

VILLIERS  
What is your name ?

C  
Code or real ?

VILLIERS  
Code ?

C  
Very well, code. In France ... Duval. Germany ... Schmitt. And for some inexplicable reason in Italy ... Johanson. But you would know me best as ZM 73.

VILLIERS IS AN OLD HAND AT THE INTERROGATION GAME. EVEN THOUGH UNDERNEATH HE IS VERY SURPRISED, HIS FACE SHOWS NOTHING.

VILLIERS  
Where did you get this information ?

C  
And your code number is P.R. 12

VILLIERS STARES AT HIM.

C  
You want more ?

VILLIERS CONTINUES TO STARE AT HIM.

C  
Saltzman .....

VILLIERS (TO THE GUARDS)  
All right, thank you.

THE GUARDS LEAVE.

VILLIERS  
What do you know about Saltzman ?

C  
He was one of my last assignments.

VILLIERS  
Your assignments ?



28 CONTINUED

C

Yes. Dr. Jacob Saltzman. The inventor of the device that makes it possible for one man's mind to be put into another man's head.

AS HE SAYS THIS HE TAKES OUT THE PHOTOGRAPH OF P WHICH HE FOUND IN THE FLAT AND LAYS IT ACCUSINGLY IN FRONT OF VILLIERS. HE LOOKS DOWN AT IT AND SLOWLY UP INTO C'S FACE. THE SIGNAL BUZZER ON HIS DESK EMITS THREE SHARP BLASTS.

VILLIERS

Come with me.

HE RISES FROM THE DESK, SIGNALS FOR C TO PRECEDE HIM AND TOGETHER THEY LEAVE THE OFFICE.

INT. CORRIDOR LIFT. DAY. (ELLIOTS AUTOMATION POSSIBLE).

29.

VILLIERS AND C COME INTO SHOT FROM AROUND A CORNER. THEY WALK INTO ONE OF THE OPEN LIFTS AND GO UP.

INT. SIR CHARLES' OFFICE. DAY.

30.

S. C. MOVES AWAY FROM A T. V. SET, PRESUMABLY HAVING JUST TURNED IT OFF. CLOSE TO HIM STANDS A MAN, THE PRIME MINISTER.

P. M.

He knows more than is good for him.

SIR CHARLES

And us.

P. M.

What do you make of it, Portland ?

SIR CHARLES

You'll forgive me sir, but is my department the only one involved in this ?

P. M.

Really, Charles, is nobody above suspicion.

SIR CHARLES

Sorry, Sir. Habit I suppose.

THEY LOOK AT EACH OTHER; CLEARLY THERE IS NO TRUST, EVEN AMONGS THE HIGH UPS.

P. M.

I suppose you're wise to see him.

30 CONTINUED

SIR CHARLES

I must. After all, what are the possibilities ? They've got our man, they've extracted every bit of information from him and now send this fellow, possibly with some sort of proposition.

P. M. PACING.

P. M.

Who knows what he knows.

SIR CHARLES

Precisely. For all we know our security may be blown sky high.

THEY CONSIDER THE POSSIBILITY.

INT. CORRIDOR. DAY.

31.

VILLIERS AND C GET OUT AND WALK ALONG A LENGTHY CORRIDOR AND DISAPPEAR ROUND A CORNER.

INT. SIR CHARLES'S OFFICE. DAY.

32.

P. M.

And what is the other possibility ?

SIR CHARLES

That the Saltzman process has in fact been used on him.

P. M.

Have we proof that it works ?

SIR CHARLES

Yes, there's no doubt about that.

P. M.

Will you have any way of knowing whether it has been used on him ?

SIR CHARLES

(PAUSE) Not really, but I did know him very well. We worked very closely together. He was almost one of the family. Just have to trust my instinct, I suppose.

P. M.

Tell me Portland, did Saltzman ever perfect the process of switching the minds back again ?

32 CONTINUED

SIR CHARLES

So far as we know, nobody knows.

P. M.

Rather a comforting thought, perhaps.

SIR CHARLES

Meaning nobody is likely to volunteer for the process, this one way trip.

A DISTURBING THOUGHT SUDDENLY HITS SIR CHARLES.

SIR CHARLES

Unless, of course, our friend didn't volunteer. Then why send him back to us ? Unless of course they hope that he will lead them to Saltzman. He's the only one who can help him.

THERE IS A KNOCK AT THE DOOR.

SIR CHARLES

Come in.

THE DOOR OPENS AND IN COME VILLIERS AND C.

INT. SIR CHARLES'S OFFICE, DAY.

33.

VILLIERS WALKS C UP TO THE DESK.

SIR CHARLES

We were very intrigued to hear what you had to say and for personal reasons I was very interested to see the photograph you produced of Z. M. 73. I gather you're claiming to be him.

C

I am. How much proof do you want me to give you Sir Charles ?

SIR CHARLES

As much as you can.

C

I don't want to pitch this on too intimate a level, Sir Charles.

SIR CHARLES

Very considerate, but don't spare my feelings.

33 CONTINUED

C

Very well . . . . The last assignment you gave me concerned a famous biologist whose discoveries you considered were of importance to this country. I - - - -

HE LOOKS AT P. M. AND VILLIERS

C

I don't know how freely I may talk here, Sir Charles.

SIR CHARLES

As freely as you wish. But we are all aware of truth drugs and other ingenious means of extracting information . . . .

C

So I will confine myself to simple domestic details of no interest to anyone except the family. Details that could not possibly be known to anyone except ourselves. Would you accept that ?

SIR CHARLES

Yes, I suppose so.

C

You are a keen rosarian and it was when you were pruning your Bakarats, those ones by the little gold fish pool, that I asked you for permission to marry your daughter. You dropped the secateurs. I never understood why, because it couldn't have been all that much of a surprise to you. The next day you took me to lunch at your Club; our favourite dish, jugged hare, was on the menu. You . . . . .

SIR CHARLES

I don't dispute the accuracy of your statement. It is correct in every detail. The trouble is, you see, there is nothing you can tell me that may not have been told you by the person you claim to be, whilst under sedation, or hypnosis; it could all have been recorded and you could have learnt it, parrot fashion.

C

Ask me the minutest detail of anything that you know we did together.

33 CONTINUED

SIR CHARLES

The same problem applies.

C

So, I would never be able to convince you.

SIR CHARLES

Only sufficiently to intrigue me, to make sure that you are watched and followed every inch of wherever you go.

C

A waste of time for somebody.

SIR CHARLES

He's paid for it . . . if your story is true, the only man who can help you is the man who invented the process of which you claim to be a victim.

C LOOKS AT SIR CHARLES, ALL OF THEM, HE TURNS TO GO.

P. M.

Good luck.

C LEAVES THE ROOM. THEY LET HIM GO.

INT. CORRIDOR. DAY.

34.

C COMES ROUND A CORNER OF THE CORRIDOR, HE IS MOVING SLOWLY DEEP IN THOUGHT.

P'S VOICE

He seemed genuine enough. The other man didn't say much. Would they have done a thing like this ?  
If so, why ?

C STEPS INTO ONE OF THE LIFTS THAT IS GOING DOWN.

INT. LIFT. DAY.

35.

CLOSE SHOT C IN LIFT

P'S VOICE

Saltzman, did he do this ?  
Was he forced ? Did he perfect the reversion process ?

C STEPS OUT OF THE LIFT.

INT. ANOTHER CORRIDOR. DAY.

36.

C. WALKING.

P'S VOICE

Will I ever be myself again ?  
Well, it's no use theorising.  
I must just pick up where I  
left off, one year ago.

HE INCREASES HIS PACE AND GOES OUT OF PICTURE.

DISSOLVE.

EXT. P'S HOUSE AND STREET. DAY.

37.

THE HEARSE (FROM THE TITLES) IS PARKED OUTSIDE A HOUSE A FEW DOORS FROM P'S. THE UNDERTAKER STANDS BESIDE IT. HE SEEMS TO BE WATCHING FOR SOMETHING.

THE LOTUS TURNS THE CORNER OF THE STREET AND SCREECHES TO A STOP OUTSIDE P'S HOUSE. C GETS OUT. HE LOOKS AT THE HEARSE FOR A MOMENT THEN HURRIES INSIDE.

ZOOM INTO THE UNDERTAKER. HE LOOKS TOWARDS P'S HOUSE.

INT. P'S HOUSE. DAY.

38.

C COMES IN. OPENS A DRAWER, TAKES OUT HIS CHEQUE BOOK, ABOUT TO PUT IT IN HIS POCKET, SUDDENLY STOPS.

P'S VOICE

That would be a waste of time.  
Trying to cash a cheque. Wouldn't  
know me from Adam. Find myself  
inside for forgery. That's all I  
need.

THROWS THE CHEQUE BOOK BACK INTO THE DRAWER.

P'S VOICE

Wait a minute, traveller's cheques.

HE CROSSES TO A PICTURE ON THE WALL AND PULLS IT TO ONE SIDE TO REVEAL A WALL SAFE. HE RUMMAGES INSIDE AND COMES OUT WITH TWO TRAVELLERS CHEQUES. C STOPS AS A HORRIFYING THOUGHT HITS HIM.

P'S VOICE

My handwriting. Is it still the  
same.

HE MOVES TO HIS DESK DIARY AND OPENS THE PAGES. ONE WE READ; "FLOWERS FOR JANET". C TAKES A LOOSE PIECE OF PAPER AND WRITES THE SAME THING. HE COMPARES THE TWO, THEY ARE IDENTICAL.

38 CONTINUED

P'S VOICE

Well, at least that hasn't changed.

HE STUFFS THE CHEQUES INTO HIS POCKET. HIS EYE CATCHES SOMETHING AND HIS EXPRESSION CHANGES TO ONE OF SADNESS. HE IS LOOKING AT THE PHOTOGRAPH OF JANET.

INT. P'S HOUSE. DAY.

39.

CLOSE SHOT OF THE PHOTOGRAPH. TRACK IN.

DISSOLVE.

INT. RECEPTION. NIGHT.

40.

WE START ON JANET, PULL BACK TO SEE THAT SHE IS DANCING AT HER BIRTHDAY BALL. THE ROOM IS FULL OF FASHIONABLY DRESSED COUPLES. AN ORCHESTRA IS PLAYING.

INT. RECEPTION. NIGHT.

41.

THE MUSIC STOPS, JANET AND HER PARTNER POLITELY CLAP, THEN LEAVE THE FLOOR MAKING FOR THE DRINKS TABLE. TWO MEN, CHAMPAGNE GLASSES IN HAND, GREET JANET.

FIRST MAN

Many happy returns, my dear.

JANET

Thank you.

SECOND MAN

Happy birthday.

JANET

Thank you.

SECOND MAN

Shame your father couldn't be here.

JANET SEES C APPROACHING.

JANET

Yes, something cropped up at the last moment. Would you excuse me please.

SHE DEPARTS TO SPEAK TO OTHER GUESTS.

FIRST MAN

Lovely girl, I must say.

41 CONTINUED

SECOND MAN

Yes, someone's going to be lucky.

FIRST MAN

Surprised someone hasn't been already. Perhaps she's still waiting.

SECOND MAN

Waiting ? Do you mean for .... ?  
(SMILES) I think she'll have to wait a long time.

FIRST MAN

You don't think we'll be seeing him again ?

SECOND MAN

Do you ?

INT. RECEPTION ROOM, NIGHT.

42.

C ENTERS AND STARTS TO LOOK AROUND FOR JANET. A WAITER WALKS UP TO HIM WITH A TRAY OF DRINKS.

WAITER

Champagne Sir ?

C

Thank you.

AS HE PICKS UP THE GLASS HE FROWNS. SEEMING TO RECOGNISE THE WAITER HE LOOKS (AND IS) EXACTLY LIKE THE UNDERTAKER. THE WAITER BOWS AND MOVES ON TO ANOTHER GUEST.

INT. SIR CHARLES' OFFICE, NIGHT.

43.

SIR CHARLES PORTLAND AND VILLIERS SIT WAITING.

SIR CHARLES

Are you sure he has been followed ?

VILLIERS

We've attached a homing device to his car. Our man will be there by now.

EXT. DRIVEWAY OF COUNTRY HOUSE, NIGHT.

44.

WE SEE THAT A MAN IS LOOKING ACROSS TO P'S LOTUS PARKED NEARBY. AS ANOTHER CAR ARRIVES AND GUESTS IN EVENING DRESS EMERGE, THE MAN (HIS NAME IS POTTER) MOVES INTO THE SHADOWS. HE GOES QUIETLY TO HIS OWN CAR AND FROM THE DASHBOARD TAKES A SMALL SPEAKER.



44 CONTINUED

POTTER

X B 4

INT. SIR CHARLES OFFICE. NIGHT.

45.

A TELEPHONE BUZZES. A HAND REACHES OUT, TAKES IT.  
IT IS SIR CHARLES PORTLAND.

SIR CHARLES  
(INTO PHONE) Yes. Good.  
Keep me informed.

INT. RECEPTION ROOM. NIGHT.

46.

THE WAITER CARRYING CHAMPAGNE PASSES JANET WHO IS  
TALKING TO A GROUP OF GUESTS AS C JOINS THEM.

C  
Good evening Miss Portland.

JANET  
(A LITTLE TENSE) Good evening.  
(SHE STARTS TO INTRODUCE HIM)  
May I introduce Mr.....

C  
Turner. Robert Turner. I  
wonder if you have a dance still  
free, Miss Portland.

JANET  
I'm afraid not.

OLD GENTLEMAN GUEST  
I'm sure you'd rather dance with  
this young man than an old fossil  
like me. Go ahead, young man,  
you'll never get to know her standing  
there.

THE ORCHESTRA STRIKES UP AGAIN. HE TAKES HER ARM.  
WE FOLLOW THEM AS THEY BEGIN TO DANCE.

JANET  
I did not invite you.

C  
I haven't taken it to heart. Our  
friend lent me his card, a year out  
of date I'm afraid, but the footman  
didn't notice.

JANET  
You've seen him ?

46 CONTINUED

C

Not exactly.

JANET

Look, do you work for my father ?  
Did he send you here ?

C

No, though I've no doubt he knows  
I'm here. You're a beautiful dancer  
and nobody ever ... (GOES INTO AN  
INTRICATE PATTERN OF STEPS)  
..... could do those steps but you.

JANET STOPS DANCING AND STANDS TREMBLING.

C

I have a message from him.

JANET

Tell me, what is it ?

C

Not here, in the arbour.

A YOUNG MAN TAPS C ON THE SHOULDER.

YOUNG MAN

Excuse me, do you mind ?

JANET

I'll join you there, as soon as  
I can.

C LEAVES THE FLOOR MAKING IN THE DIRECTION OF THE  
ARBOUR. JANET WATCHES HIM BOTH FRIGHTENED YET  
INTRIGUED. THE YOUNG PARTNER TRIES TO MAKE SMALL  
TALK WHICH SHE DOESN'T HEAR.

INT. RECEPTION ROOM. NIGHT.

47.

POTTER IS STANDING NEAR THE BAR. HE WATCHES C  
LEAVE THE ROOM. QUICKLY HE PUTS HIS GLASS ON THE  
TRAY OF A PASSING WAITER AND GOES AFTER HIM. THE  
WAITER STOPS AND WATCHES BOTH OF THEM. IT IS THE  
UNDERTAKER.

EXT. ARBOUR. NIGHT.

48.

C COMES OUT AND SITS QUIETLY ON A BENCH.

INT. RECEPTION ROOM. NIGHT.

49.

THE MUSIC STOPS. JANET AND THE YOUNG MAN STOP AND  
APPLAUD POLITELY. JANET BEGINS TO MAKE HER WAY  
IN THE DIRECTION OF THE ARBOUR, WHEN SHE IS

49 CONTINUED

CONFRONTED BY "THE OLD FOSSIL".

O. G. G.

Janet, my dear, I do hope you didn't think I was trying to get out of a dance with you. As a youngster I couldn't think of anything more wonderful, but when you get gout you know what it's like. No, you wouldn't would you. Now do a kindness to an old man and come and have a quiet drink with him.

JANET

I'd love to Charlie, just as soon as I can.

O. G. G.

I know, worried about your guests. Must circulate, but I am one of your guests and I insist.

HE TAKES HER ARM AND LEADS HER TO THE BAR.

EXT. ARBOUR. NIGHT.

50.

C LOOKS AT HIS WATCH

INT. RECEPTION ROOM. NIGHT.

51.

JANET AND THE O. G. G. ARE STANDING DRINKING CHAMPAGNE. HE IS GIVING HER AN EAR BASHING.

O. G. G.

And every morning the two hippopotomi would come out of the swamp and every evening they would go back.

EXT. ARBOUR. NIGHT.

52.

C NOW STANDS UP WONDERING IF JANET IS COMING. HE STARTS TO PACE.

INT. RECEPTION ROOM. NIGHT.

53.

O. G. G.

Then as it got light they came out of the swamp. Then as it got dark they went back again. The next morning they came out of the swamp again, but one hippo started to pace up and down looking very worried. The other hippo said to him, "What on earth's the matter". The first hippo replied, "Nothing really. I just keep thinking it's Thursday."

53 CONTINUED

THE GUESTS LAUGH AT THIS OLD JOKE POLITELY.

JANET

That was very good Charlie.  
Now I really must go.

THE ORCHESTRA STRIKES UP. THE PEOPLE START TO PAIR UP TO DANCE. JANET LEAVES.

EXT. ARBOUR. NIGHT.

54.

C IS STILL PACING UP AND DOWN. AS HE TURNS HE SEES JANET HURRYING TOWARDS HIM.

JANET

I'm sorry I've been so long.  
What was the message ?

C

Before he went, he left something  
with you for safekeeping in case  
anything happened to him.

JANET

What was it ?

C

A slip of paper. A receipt.

WE CAN SEE FROM JANET'S EXPRESSION THAT THIS IS TRUE.

C

If you want him back, give it to me.

JANET

Is that the message.

C

I have another.

JANET

What ?

C COMES CLOSE TO HER. SHE IS NERVOUS BUT BEFORE SHE CAN BACK AWAY HE TAKES HER ARM FIRMLY BUT GENTLY. SLOWLY HE RAISES HIS HAND AND PLACES IT ON ONE SIDE OF HER FACE. HER EYES WIDEN, THE GESTURE IS SO FAMILIAR. HE BRINGS HIS FACE CLOSER. JANET IS SHAKING WITH A SORT OF TERRIFIED DIS-BELIEF. C BRINGS HIS LIPS TO HER FACE. HE KISSES HER LEFT EYE WITH THE SLIGHTEST OF A TOUCH. HE KISSES HER RIGHT EYE, HE KISSES THE TIP OF HER NOSE. HE BRINGS HIS LIPS TO HERS, PAUSES. HE KISSES HER. SUDDENLY SHE EMBRACES HIM FIERCELY, BUT THEN BREAKS AWAY

54 CONTINUED

IN TERROR, SHE SITS ON A GARDEN SEAT, HER HANDS COVERING HER FACE, CRYING. C COMES OVER TO HER.

C  
Who else could have sent that message ?

SHE LOOKS UP AT HIM. TEARS IN HER EYES.

JANET  
For a moment I thought....

C  
Give it back to me, Janet. The receipt.

JANET  
Back !

THEY LOOK AT EACH OTHER.

JANET  
Come with me.

EXT. DRIVEWAY. NIGHT. 55.

---

POTTER COMES FROM THE DIRECTION OF THE HOUSE AND SLIPS INTO HIS CAR.

INT. CAR. NIGHT. 56.

---

POTTER TAKES HIS SMALL SPEAKER FROM THE DASHBOARD.

POTTER  
X B 4

INT. SIR CHARLES' OFFICE. NIGHT. 57.

---

THE PHONE BUZZES. SIR CHARLES PICKS IT UP.

SIR CHARLES  
Good man Potter.

EXT. DRIVEWAY. NIGHT. 58.

---

C AND JANET COME OUT OF THE FRONT DOOR. THEY LOOK AT EACH OTHER FOR A MOMENT. HE TAKES HER HAND AND PUTS IT GENTLY TO HIS LIPS. THEN ABRUPTLY TURNS AND LEAVES SHOT. WE TRACK INTO A CLOSE SHOT OF JANET, WATCHING HIM ALL THE WAY TO HIS CAR.

EXT. DRIVEWAY. NIGHT.

59.

C IS NOW IN HIS CAR. HE DRIVES OFF. WE FINISH ON THE SMALL SAD FIGURE OF JANET, WHO SLOWLY TURNS AND GOES INSIDE. POTTER'S CAR FOLLOWS C AT A DISCREET DISTANCE.

END OF ACT TWOFADE OUTFADE INACT THREE

EXT. SHOP. DAY.

60.

A RATHER POSH WEST END CAMERA SHOP. C GOES TO THE DOOR AND IS ANNOYED TO DISCOVER THAT IT IS NOT YET OPEN. HE LOOKS AT HIS WATCH, IS ABOUT TO KNOCK WHEN HE SEES SOMEONE APPROACHING FROM THE BACK OF THE SHOP. THE DOOR IS UNLOCKED BY A DAPPER ELDERLY MAN FULL OF OLD WORLD CHARM. A LITTLE TOO GOOD TO BE TRUE.

MANAGER

I am sorry, Sir. Am I late or are you possibly just a little early ?

C (SLIGHTLY THE MICKEY)

In a little bit of a hurry, put it that way.

MANAGER

Then we mustn't delay you a second. What can I do for you, Sir ?

C

I left some film with you; a roll of colour which you despatched for me. Here's the receipt.

MANAGER (READS THE DATE)

Just over a year ago, Sir ?

C

That's right, but you'll still have it, presumably ?

MANAGER

Certainly; may take those few seconds longer; always the way Sir, isn't it, when you're in a hurry. I'll be as quick as I can.

HE LEAVES AND DISAPPEARS INTO THE BACKGROUND. C LOOKS AROUND AND WALKS TO THE WINDOW. HE FINDS HIMSELF LOOKING INTO THE EYES OF THE UNDERTAKER, THE WINEWAITER OF LAST NIGHT, WHO IMMEDIATELY

60 CONTINUED

PASSES ON. THEIR EYES MEET FOR PERHAPS A FIFTIETH OF A SECOND. C THINKS BUT HIS MIND IS TAKEN BY THE RETURN OF THE MANAGER WITH A DELIVERY BOOK.

MANAGER

Here we are, Sir, if you'd be kind enough to sign.

C

That was quick.

HE IS ABOUT TO SIGN AND NOTICES A CANCELLED SIGNATURE IN THE ALLOTTED SPACE.

C

Somebody has already !!

MANAGER

Yes, Sir, a very stupid clerical error, I'm afraid. One of our juniors handed over your films in mistake, for this number.

HE POINTS TO THE SAME SIGNATURE TEN PLACES ABOVE.

MANAGER (CONT'D)

Pure carelessness, confusing the last two numbers 01 and 10. Needless to say he was not with us very long and fortunately, no damage was done as Mr.....

REFERS TO THE SIGNATURE TEN PLACES ABOVE

MANAGER (CONT'D)

Carmichael returned your transparencies as soon as he realised our mistake.

C (SARCASTICALLY)

How very good of Mr. Carmichael.

MANAGER

Very good of you to take it that way, Sir. Alas no business nowadays can guarantee being quite free from the occasional clerical error. Is there anything else, Sir ?

C (BLUNTLY)

Yes.

MANAGER (AFTER AN AWKWARD PAUSE)

What's that, Sir ?

60 CONTINUED

C

Can I get a passport photo taken ?

MANAGER

Ah . . . our photographer is away on holiday at the moment.

C

He would be.

MANAGER

As you say, Sir . . . I won't guarantee the most flattering study of you, Sir, but I know it will be acceptable to the passport authorities.

C

Very good of you.

MANAGER

Pleasure, Sir, this way.

C THINKS FOR A MOMENT AND DECIDES TO FOLLOW.

INT. SIR CHARLES' OFFICE. DAY.

61.

THERE IS A KNOCK ON THE MAHOGANY DOOR. O.S.

SIR CHARLES' VOICE

Come in.

VILLIERS ENTERS.

VILLIERS

He has collected the transparencies, Sir.

SIR CHARLES APPEARS FROM AN ADJOINING ROOM. HE IS IN DRESSING GOWN AND SHAVING HIMSELF WITH A SHICK AS HE PACES ROUND THE ROOM.

SIR CHARLES

Ah . . . confirms my conviction. Somewhere they contain a clue and our bright boys have missed it. We'll go through them again.

HE PRESSES AN INTERCOM SWITCH ON HIS DESK.

SIR CHARLES

As soon as Mr. Stapleton arrives, tell him I want to see him.

HE LOOKS AT VILLIERS AND MAKES AN ALL EMBRACING GESTURE.

SIR CHARLES

Get it all set up, will you. This time we may be more inspired.



EXT. STREET OUTSIDE P'S HOUSE. DAY. 62.

THE LOTUS STOPS OUTSIDE P'S HOUSE. C GETS OUT OF THE CAR AND HURRIES INSIDE.

EXT. SAME STREET. DAY. 63.

AROUND THE CORNER APPEARS POTTER'S CAR. IT STOPS SOME DISTANCE FROM P'S HOUSE.

C.S. POTTER'S CAR, DAY. C.S. POTTER. 64.

HE SWITCHES OFF THE ENGINE, PICKS UP HIS MIKE AND SPEAKS INTO IT.

POTTER

He's gone inside and now the living room curtains are being drawn.

INT. SIR CHARLES' OFFICE. DAY. 65.

VILLIERS IS DRAWING THE HEAVY SILK CURTAINS ACROSS THE WINDOWS AS SIR CHARLES SPEAKS FROM HIS DESK OVER THE MIKE.

SIR CHARLES

All right, stay put until he leaves, then follow.

STAPLETON ENTERS.

STAPLETON

Good morning, Sir Charles. You wished to see me.

SIR CHARLES

Yes, the Saltzman transparencies.

STAPLETON

(CAGEY)

Yes, Sir Charles, we're still working on them.

SIR CHARLES

With continued negative results, I presume.

STAPLETON

As of this moment, that is so, but we have tried everything that . . . .

SIR CHARLES

I know, I read your report. Cypher, coding, optics, film labs and computers; experts in every field and we're still left with 36 rather dreary and badly photographed colour shots. Yet I'm convinced they contain a clue we want. Have you tried superimposing ?

65 CONTINUED

STAPLETON

We have, but as you will appreciate, the permutations on 36 run into millions and there is no machinery to insert them into the projector.

SIR CHARLES

Hm . . . Well, coming back to them, relatively fresh, one of us may get a sudden flash. Let's go through them, one at a time.

THE LIGHTS ARE LOWERED AND THE FIRST SLIDE INSERTED. IT IS AN INDIFFERENT SHOT OF A SCOTTISH LOCH.

SIR CHARLES

That, you say is Loch Ness.

STAPLETON

Yes, we've pinpointed the position and from the flowering shrub on the right, we know that it was taken during the first ten days of June.

SIR CHARLES

Hm . . . Not an inspired photographer, however brilliant a scientist.

INT. P'S HOUSE. DAY.

66.

C MOVES FROM THE SCREEN THAT HE HAS SET. HE TAKES A FELT NIB PEN FROM HIS POCKET, LEANS OVER THE TABLE NEAR THE PROJECTOR AND IN BOLD CAPITALS WRITES OUT SALTZMAN'S NAME ON A SHEET OF FOOLSCAP. HE DIVIDES THE LETTERS INTO TWO WELL SPACED LINES. HE STARTS GOING THROUGH THE ALPHABET, COUNTING ON HIS FINGERS UNTIL THE NINETEENTH LETTER, THE LETTER S. HE WRITES NUMBER 19 OVER AND DRUMS THE FINGERS OF ONE HAND UNTIL THE LETTER E, THE FIFTH. HE WRITES 5 OVER THE E AND WE REALISE THAT THIS SIMPLE DEVICE IS SOMETHING TO DO WITH THE CLUE SIR CHARLES HAS BEEN SEE KING.

INT. SIR CHARLES' OFFICE. DAY.

67.

ANOTHER SLIDE IS SET INTO THE PROJECTOR. THIS IS OF BEACHEY HEAD WITH THE LIGHTHOUSE PROMINENT AT THE BOTTOM RIGHT HAND SIDE OF THE SHOT.

SIR CHARLES

What number's that ?

STAPLETON

Five, Sir Charles.

67 CONTINUED

SIR CHARLES

Taken from a boat about, what ?  
Quarter of a mile ?

STAPLETON

Not far off, 520 yards to be exact.

SIR CHARLES

How do you work that out ?

STAPLETON

From exactly matching the set up he used at Loch Ness we established that his camera has a 50 mm lens. The angle of acceptance is 46.5 degrees. As we know the exact height of Beachey Head .....

SIR CHARLES

The rest is simple geometry.

STAPLETON

Exactly, Sir.

SIR CHARLES

So long as I don't have to work it out. Extraordinary order of filming isn't it ? Loch Ness, the Yorkshire Moors, Dartmouth, the Eiffel Tower. Buckingham Palace, Beachey Head. What's number 6 ?

STAPLETON

Land's End, I think .... Yes.

IT IS PROJECTED ON TO THE SCREEN.

SIR CHARLES

Chaotic ... Must have been in his camera for years.

INT. P'S HOUSE. LIVING ROOM. DAY.

68.

INSERT OF FOOLSCAP PAPER ON WHICH C HAS DRAWN OUT HIS CODE TO THE TRANSPARENCIES. IT LOOKS LIKE THIS

19	5	12	20	26
S	E	L	T	Z
	13	1	14	
	M	A	N	

(PLEASE NOTE THE SPELLING OF SALTZMAN HAS BEEN CHANGED TO SELTZMAN)

THE NUMBER 14 IS SEEN TO BE WRITTEN OVER THE N.

68 CONTINUED

A WIDER ANGLE SHOWS C LIFTING THE TRANSPARENCIES, STILL CONTAINED IN THEIR GREASEPROOF WRAPPER. HE LAYS THE TWO PILES CAREFULLY SIDE BY SIDE. HE SHIFTS THROUGH THE FIRST PACK AND LIFTS OUT THE FIFTH WHICH HE PLACES ON THE TABLE. HE COUNTS TO THE TWELFTH AND, CHECKING HIS CHART, LAYS THIS NEXT TO THE FIFTH.

SIR CHARLES' OFFICE. DAY.

69.

AN OVEREXPOSED PORTRAIT OF SELTZMAN APPEARS ON THE SCREEN.

SIR CHARLES

Hopelessly over-exposed. I wonder if there's a reason.

STAPLETON

There are 9 in the roll very over-exposed, and as many under. The rest are correctly exposed. I hate to mention this, Sir Charles, but it could be that there is no clue to be found from these shots.

SIR CHARLES

Then why did he send them back ? Tell me Stapleton, how can it be that you could break down the code of the German high Command and yet fail to figure this lot out ?

STAPLETON

Breaking a code or cypher, is a finite problem. But with these, as I said, we can't be certain that there is a problem and if there is, on what level of reasoning it is set.

SIR CHARLES

We just haven't thought of it and I don't accept that it is impossible to do so.

INT. C'S LIVING ROOM. DAY.

70.

INSERT C'S HANDS CAREFULLY COLLECTING THE TRANSPARENCIES ABOVE EACH LETTER. PUTTING THE BOTTOM ONE INTO THE PROJECTOR, WE RECOGNISE THE OVER-EXPOSED PORTRAIT OF SELTZMAN. THEN BEACHEY HEAD AND THE LIGHTHOUSE IS SUPERIMPOSED. THE THIRD, A LANDSCAPE OF THE HIGHLANDS. AFTER THE FOURTH SUPERIMPOSITION, THE PICTURE BECOMES AN INDECIPHERABLE BLURR BUT C IS NOT IN THE LEAST DISCOURAGED. HE ADJUSTS THE MACHINE. THE SPACE BETWEEN LENS AND LAMP EXTENDS. HE INCREASES THE INTENSITY OF THE LAMP. THEN MOVES TO HIS DESK,

70 CONTINUED

OPENS A DRAWER AND TAKES OUT A SMALL OBLONG BOX. HE RETURNS TO THE TABLE. HE PLACES THE FINAL TRANSPARENCY IN POSITION AND INCREASES THE LIGHT TO GREATER INTENSITY. ON THE SCREEN A VAGUE OVERALL PINKISH GREEN COLOUR WITH NO RECOGNISABLE OBJECT, ONLY VARIATIONS OF TONE. HE OPENS THE SMALL OBLONG BOX AND REMOVES A PAIR OF SPECTACLES. ON TO EACH OF THE LENSES HE CLIPS A COLOURED FILTER AND PLACES THIS OPTICAL CONTRAPTION OVER HIS EYES. LOOKING FROM HIS P. O. V. THROUGH THE GLASSES THE SCREEN HAS NOW BECOME A VIVID PURPLE. NOTHING MORE IS TO BE SEEN --- FOR SEVERAL SECONDS. THEN ON THE LEFT HAND SIDE A LETTER GHOSTS THROUGH. IT IS THE LETTER N, AND THEN TOWARDS THE MIDDLE, THE LETTER D. OTHERS START TO EMERGE MORE QUICKLY UNTIL ACROSS THE SCREEN IS THE WORD K A N D E R S F E L D. C WAITS IN CASE THERE IS SOMETHING MORE TO EMERGE. BUT AFTER A SECOND OR TWO HE CROSSES TO A BOOKCASE AND TAKES FROM IT A LARGE GEOGRAPHICAL DICTIONARY. HE BRINGS THIS TO THE TABLE, HAVING TURNED ON THE HOUSE LIGHTS, AND LOOKS UP IN THE INDEX. THEN HE TURNS TO THE MAP IN QUESTION AND WE SEE THAT IT IS THE EASTERN TIP OF AUSTRIA THAT INTERESTS HIM. RUNNING HIS FINGERS FROM THE EDGE OF THE MAP ALONG THE LINES INDICATED IN THE INDEX, THEY MEET OVER A SMALL MOUNTAINOUS VILLAGE CALLED KANDERSFELD.

HE REMOVES THE TRANSPARENCIES, RETURNS THEM TO THEIR FELLOWS AND MIXES THEM TOGETHER. HE PICKS UP THE SHEET OF PAPER, SETS IT ALIGHT, CARRIES IT TO THE FIREPLACE AND OPENS THE CURTAINS.

INT. SIR CHARLES' OFFICE. DAY.

71.

HIS CURTAINS HAVE BEEN OPENED, ALSO TWO MORE HAVE JOINED THE PARTY. ONE OF THEM IS SPEAKING.

1ST N. M.

Now, I'm not sneering at extra sensory perception. All I am saying is that none of us has it and you may need it to unlock what you're convinced is behind those stills . . . . Assuming that is, that you're right and there is something to unlock.

SIR CHARLES

Do we know where Seltzman is ?

1ST N. M.

No, Sir Charles.

71 CONTINUED

SIR CHARLES

So, that vital information is locked somewhere, now our friend returns with the transparencies and draws the curtains . . . . WHY ?

BLANK FACES.

To project them and not for their photographic delights. That is one thing we can be sure about.

THEY ARE SAVED BY THE BLEEP OF THE MIKE. SIR CHARLES SPEAKS INTO IT.

SIR CHARLES

Right . . . . Follow him.

HE REPLACES THE MIKE ON HIS DESK AND LOOKS AT HIS TEAM.

SIR CHARLES

He has just left. So they told him something, now it'll be up to Potter to find out what . . . . Thank you gentlemen.

WE CAN UNDERSTAND NOW WHY SIR CHARLES HAS REACHED THE TOP OF HIS PROFESSION FOR THEY ALL LEAVE KNOWING THAT NONE OF THEM HAS ADVANCED HIS CAREER, FAR FROM IT.

EXT. ROAD. DAY. 72.

THE LOTUS HURTLES ALONG.

INT. LOTUS. DAY. 73.

C.S. C AT THE WHEEL.

EXT. ROAD. DAY. 74.

THE LOTUS PASSES A SIGNPOST "DOVER 35".

EXT. ROAD. DAY. 75.

POTTER'S CAR PASSES. POTTER O.S. IS HEARD SAYING:

POTTER'S V.O.

Route, definitely Dover.

EXT. DOCKS. DAY. (STOCK)	76.
<hr/>	
A CAR FERRY WAITS. CARS ARE BEING DRIVEN ON TO IT.	
EXT. DAY.	77.
<hr/>	
THE LOTUS WAITS IN A QUEUE OF CARS. THE QUEUE BEGINS TO MOVE AND C DRIVES THE CAR FORWARD.	
	DISSOLVE
EXT. CAR FERRY. DAY. (STOCK)	78.
<hr/>	
THE CAR FERRY AT SEA.	
EXT. DECK RAIL. DAY.	79.
<hr/>	
C LOOKS TOWARDS THE RECEDING PORT.	
EXT. PORT. DAY. (STOCK)	80.
<hr/>	
AS FROM THE SHIP'S P.O.V.	
EXT. DAY.	81.
<hr/>	
A MONTAGE IMPRESSION OF THE LOTUS CROSSING THE CONTINENT THROUGH PARIS AND WHATEVER IS CHEAPLY AVAILABLE.	
EXT. ROAD AT FOOT OF ALPS. DAY.	82.
<hr/>	
C.S. OF C AT THE WHEEL OF LOTUS.	
THE LOTUS HAS COME TO A STOP. WE FOLLOW C'S GAZE.	
WE SEE A SIGN. IT SAYS "KANDERSFELD 27k".	
EXT. ROAD AT FOOT OF ALPS. DAY.	83.
<hr/>	
C LOOKS UP AT IT AND DRIVES OUT OF SHOT.	
	DISSOLVE
EXT. ALPINE ROAD. DAY. (STOCK)	84.
<hr/>	
A CAR (WHICH COULD BE THE LOTUS) DRIVING UP A NARROW WINDING ALPINE ROAD.	
	DISSOLVE
EXT. VILLAGE. DAY.	85.
<hr/>	
A LARGE SIGN NOW READING "KANDERSFELD". THE LOTUS PASSES IT, SLOWING AS IT COMES INTO THE VILLAGE ITSELF.	

EXT. VILLAGE STREET. DAY.

86.

THE LOTUS COMES TO A STOP. C GETS OUT AND LOOKS AROUND. THE PLACE IS NO MORE THAN A TINY HAMLET WITH A FEW HOUSES, ONE VERY SMALL HOTEL, TWO OR THREE SHOPS AND A CAFE WITH OUTSIDE TABLES. C WALKS OVER TO THE CAFE AND SITS AT ONE OF THE TABLES. HE WATCHES TWO OR THREE EXCEEDINGLY HARMLESS LOOKING VILLAGERS GOING ABOUT THEIR LEISURELY BUSINESS. HE LOOKS UP AS A FAT WAITER ARRIVES AT THE TABLE.

WAITER

Welcome to the village, Sir.  
(C LOOKS UP SHARPLY AT THAT WORD)  
Would you like a drink ?

C

Do I give myself away so easily ?

WAITER (THROWN)

Bitte, Sir.

C

My nationality ?

WAITER (SMILES)

Sometimes your countrymen are offended if they do not . . . . No, Sir, the clothes help and the car. Very fast, very sportiff.

C

Ah yes - I remember now. I think you admired it last time I was here.

WAITER

Last time, Sir ?

C

Just about a year ago. Don't you remember ?

WAITER

No, Sir.

C

I took some photographs. Here, look. Yes, here's one. I got to know him rather well. Is he still here ?

HE HANDS THE WAITER A PHOTOGRAPH. THE WAITER LOOKS AT IT. IT IS A PICTURE OF SELTZMAN. FOR A MOMENT THERE SEEMS TO BE A FLICKER OF SUSPICION IN THE WAITER'S EYES.



86 CONTINUED

WAITER

Herr Hallen, Sir ? That's strange.

C

What is ?

WAITER

That you got to know him well. I haven't spoken six words to him since he's been here.

C

Where is he now ?

WAITER

In his barber's shop I suppose. I wouldn't know. My wife cuts mine. What'll it be, Sir ? I've got some genuine scotch.

C

Coffee, please, black.

WAITER DEPARTS CALLING OUT INSIDE THE CAFE.

WAITER

Gertrude ! Cafe noire.

C RUBS HIS CHEEK. HE LOOKS ACROSS TO THE BARBER'S SHOP.

C

And then a shave.

FADE OUT:END OF ACT THREEACT FOURFADE IN:INT. BARBER'S SHOP. DAY.

87

C ENTERS, CLOSSES THE DOOR; THE SHOP BELL TINKLES ON AND ON. AN INNER DOOR OPENS FROM THE BACK OF THE SHOP. SELTZMAN ENTERS. THEY LOOK AT EACH OTHER FOR A MOMENT.

SELTZMAN

Good afternoon, sir.

C

Good afternoon, Herr Hellern. The waiter at the cafe told me I could get a shave here.

87 CONTINUED

S

That is correct, sir. Please sit down,  
mein herr.

C

Your English is very good. Have you  
ever worked there ?

S

Yes, we barbers get around. In several  
big London stores. Very bad air, usually  
downstairs and so I come back to the  
village where I am born.

BY THIS TIME HE HAS SLIPPED A BARBER'S SHEET AROUND  
C'S SHOULDERS AND IS BEGINNING TO STROP HIS RAZOR.

C

Herr Hellern, I may as well come  
straight to the point. I don't only want  
a shave, I want your help, desperately.

S

In what way, sir ?

C

We have met before but you can't possibly  
remember me because the first time we  
met I looked like this.

HE HANDS HIM A PHOTOGRAPH OF HIMSELF AS P. THE OLD  
MAN IS SHAKEN. HE LOOKS AT C.

S

It is not possible.

C

It is, you see Professor Seltzman,  
your invention works, only too well.

S (CAGEY)

I am a simple village barber, don't  
play tricks on an old man, I beg of you.

C

You, sir, would be the last person I  
would choose. But somebody has played  
a pretty wretched trick on me. Do you  
recognise that face, Professor ?

S (VERY MOVED)

Of course. He was . . . .  
he was a friend. But anyone who had  
that photograph could claim to be him.

C

For what reason ?

87 CONTINUED

S

Perhaps you will tell me.

AFTER A PAUSE.

C

I understand. Incognito, until I can prove I am that man. But everything I tell you can be countered by you saying that I have extracted the information by fair means or foul.

S

That is so.

C

Herr Professor, would you admit that as with finger prints, no two handwritings can be the same ?

S

I would.

C

My only hope, then, of convincing you that I am that man depends on whether you kept that letter I sent you over a year ago from London when you were staying in Scotland.

S

If you are who you say you are, you would not have expected me to keep it, would you ?

C (DEFEATED AGAIN)

No----it's a hopeless situation ...  
nothing ...

S

If I had kept it, I would have been very stupid, silly.

C

You've made your point, I accept it.

S

But you overlook one thing.  
Sentimental people are sometimes stupid, very stupid. Wait, please.

HE LEAVES THROUGH THE DOOR BY WHICH HE ENTERED.

CUT TO:

EXT. AN ALPINE ROAD. DAY.

88.

POTTER'S CAR AT REST. THE FAMILIAR BLEEP SOUND. POTTER WORKS A CONTROL ON THE DASHBOARD TILL IT BECOMES REGULAR. HE TAKES A READING FROM THE DIAL, CONSULTS A MAP, MAKES A FIX. THEN HE PICKS UP THE SPEAKER.

POTTER

X B 4.

(PAUSE)

The quarry now stationary in  
Kandersfeld, five kilometres away.  
Shall I move in ?

QUICK DISSOLVE.

INT. SIR CHARLES' OFFICE. DAY.

89.

SIR CHARLES

Yes. A helicopter with reinforcements  
will be there within the hour.

INT. BARBER'S SHOP. DAY.

90.

SELTZMAN ENTERS AND SHOWS THAT HE HAS THE LETTER. C SIGHS THANKFULLY, FINISHES WRITING A SENTENCE, TEARS OUT THE PAGE FROM THE NOTEBOOK AND HANDS IT TO SELTZMAN. HE TAKES IT AND LOOKS AT IT FOR A MOMENT OR TWO. HE IS AGAIN VERY MOVED.

SELTZMAN

My poor young friend ... Who ?

THIS ACCEPTANCE OF SELTZMAN ALMOST EXHAUSTS C. SO GREAT IS HIS RELEASE OF TENSION.

C

Who, I don't know.

S

The motive is clear. You will lead  
them to me. That is what they hope.

C

And I have been selfish enough to  
involve you in that risk ... to be  
liberated.

S

But of course ... natürlich ...  
natürlich. Do you think your people  
have done this to you.

C

No... at least ... No ... I'm sure.

90 CONTINUED

S

Then it must be your enemy. Let us hope that they have followed you more closely than your friends.

C

The enemy, presumably, having my other half ?

S

Precisely. If we are taken by the side that hasn't, then you must learn to accept yourself, as you are.

C

For the first time, I hope the enemy wins.

S

As both want my reversal process, it will be a close race.

C

The reversal process exists ?

S

In theory, but put into practice, that could be dangerous .... very.

EXT. MOUNTAIN ROADWAY. DAY.

91.

POTTER'S CAR CLIMBING A PRECIPITOUS MOUNTAIN ROADWAY. SEVERAL CORNERS BEHIND HIM FOLLOWS A LARGE AMERICAN AMBULANCE. IT IS DRIVEN BY THE UNDERTAKER.

INT. BARBER'S SHOP. DAY.

92.

SELTZMAN IS AT THE WINDOW, OSTENSIBLY REARRANGING HIS STOCK. HE LOOKS ACROSS THE SQUARE AND CALLS TO C.

SELTZMAN

Here comes the first of our visitors.  
Is his face familiar ?

C JOINS HIM, LOOKS OVER THE LACE CURTAIN FORMING THE BACKGROUND OF HIS DISPLAY. HE SEES POTTER AT THE CAFE TALKING TO THE WAITER HAVING POINTED TO C'S CAR.

C

Potter, yes that's one of my old lot.

92 CONTINUED

S

So we must assume that his side does not have your counterpart. We must not be taken by him.

C

How can I be sure ?

S

You can't, but only you can choose.

C

Very well, we must not be taken by him.

S

Then hide behind that door.

C DOES AS HE IS BID. SELTZMAN SITS RESIGNEDLY IN THE BARBER'S CHAIR AND READS THE LOCAL NEWSPAPER. SUDDENLY THE DOOR OPENS. POTTER STANDS IN THE DOORWAY.

S

Come in, come in.

POTTER CLOSSES THE DOOR AND HOLDS HIS PISTOL AT THE READY. HE LOOKS ROUND SUSPICIOUSLY.

S

I knew you must find me one day.

POTTER

Where's your visitor, Dr. Seltzman.

S

Just as a matter of interest - which side do you represent ? Not that it matters, really -

POTTER

Where is he ?

S

He wished to stay and defend me but I dissuaded him. You'll be satisfied with one of us, surely.

POTTER

I'm afraid not. Don't move please, Sir.

HE GOES TO THE INNER DOOR, PISTOL AT THE READY. HE OPENS IT CAUTIOUSLY.

INT. CELLAR. DAY.

93.

AS THE DOOR OPENS WE SEE A FLIGHT OF STEPS LEADING DOWN INTO THE CELLAR. IT IS IN FACT A LABORATORY FULL OF SCIENTIFIC EQUIPMENT, PARTICULARLY OF AN ELECTRONIC KIND.

POTTER STANDS IN THE LIGHTED DOORWAY AT THE TOP OF THE STEPS. HE MOVES ONE CAUTIOUS STEP DOWN - AND SUDDENLY C IS ON HIM.

C AND POTTER ROLL DOWN THE STEPS LOCKED TOGETHER. THEY CRASH INTO VARIOUS PIECES OF ELECTRONIC EQUIPMENT, THERE ARE FRIGHTENING FLASHES.

THE TOP OF THE STAIRS.

94.

SELTZMAN IS WATCHING. HE SHAKES HIS HEAD SADLY. THEN HE HEARS ANOTHER NOISE OUTSIDE AND TURNS.

INT. BARBER'S SHOP. DAY.

95.

SELTZMAN CROSSES TO THE WINDOW AND LOOKS OUT. RETURNS AND RESUMES READING THE LOCAL PAPER.

EXT. ALPINE VILLAGE STREET. DAY.

96.

THE AMBULANCE COMES TO A STOP. THE FIRST MAN TO GET OUT IS THE DRIVER. AS TWO OTHER MEN GET OUT BEHIND HIM, THE DRIVER LOOKS AROUND.

EXT. BARBER'S SHOP. DAY.

97.

FROM DRIVER'S P.O.V OF BARBER'S SHOP. THE DRIVER AND HIS MEN START TO MOVE OVER TO IT.

INT. THE CELLAR. DAY.

98.

THE FIGHT BETWEEN C AND POTTER STILL GOING ON. THE GUN IS ON THE FLOOR AND THEY BOTH GO FOR IT. BUT C MANAGES TO KNOCK POTTER BACK AGAINST A WALL, HALF STUNNING HIM. C PICKS UP THE GUN. FOR A MOMENT WE AREN'T SURE WHETHER HE'S GOING TO USE IT. POTTER STAGGERS TO HIS FEET. AGAIN HE HURLS HIMSELF AT C BUT THIS TIME THE STRUGGLE IS SHORT LIVED FOR BOTH MEN. A VAPOUR BEGINS TO FILL THE ROOM.

THE TOP OF THE STAIRS.

99.

THE AMBULANCE DRIVER STANDS THERE. HE HAS A MODERNISTIC PISTOL DEVICE FROM WHICH THE VAPOUR IS HISSING. IT IS DIRECTED AT BOTH C AND POTTER.

DISSOLVE

EXT. VILLAGE. DAY. (STOCK)

100.

HELICOPTER DESCENDING.

THE DOUBLE DOORS SLIDE OPEN. ANGELO INDICATES TO SELTZMAN AND C THAT THEY SHOULD ENTER. C LOOKS AROUND AT THE LIVING SPACE WITH INTEREST, AS TO HIS MIND IT IS THE FIRST TIME HE HAS SEEN IT.

SELTZMAN PRECEDES C AND WALKS SLOWLY DOWN THE RAMP. NO.2 RISES, PRESSES A BUTTON ON THE CONSOLE - A PICTURE OF P APPEARS ON HIS SCREEN. C & SELTZMAN STAND ROOTED, LOOKING AT C'S COUNTERPART. NO.2 WALKS FORWARD TO GREET HIS TWO ARRIVALS.

NO.2

Welcome, Herr Professor to our humble village. Number 6. I congratulate you.

C

No. 6 ?

NO.2

Of course, you don't remember - it will all come back to you. Now, Continental breakfast or bacon and eggs.

HE INDICATES AS THE TABLE AND CHAIRS EMERGE FROM THE FLOOR.

SELTZMAN

How very impressive!

NO.2

So glad you like it.

SELTZMAN

It reminds me of the old days!

NO.2

Ah, the good old days of the horse and buggy.

SELTZMAN

Of Goebels - Goering and Hitler - all Masters of gimmickry.

NO.2

What a very unfriendly remark.

SELTZMAN

Privilege of old age. You have kidnapped me for one reason. My answer is, No!

C AND SELTZMAN EXCHANGE A SIGNIFICANT GLANCE.



101 CONTINUED

NO. 2

You are livery this morning, Professor - I can't offer you anything... ?...after your journey ?

SELTZMAN

I have no recollection of it.

NO. 2

It is effective, that nerve gas.

SELTZMAN

I should know, I invented it, as an anaesthetic. Presumably, neither of us wants to prolong this interview - and don't threaten me with your tortures. I am old - it will take very little for me to go, - particularly when I am more than ready.

NO. 2

For an old man you are full of bile. Life has not taught you sweet resignation.

SELTZMAN

Nor has it for many scientists from Pasteur to Rutherford - How he must regret having split the atom '.

NO. 2

Yes - almost as bad as splitting the identity--- of two human beings. Like all the Kings men, only you can put them together again.

SELTZMAN

Don't rely on it - I know the corrupted use you will make of my reversion process.

NO. 2

Why take a stand now. You must have known what you were doing, when you invented the wretched process.

SELTZMAN

Before it was perverted, even you and I could have become reconciled.

NO. 2

How ?

SELTZMAN

It is remarkable how helpful it is to understand the other man's problems. That is the beginning of mutual acceptance and the liberation from prejudice.

101 CONTINUED

NO. 2

Very poetical. Can you really leave this poor young man with his brilliant mind - wrongly housed ?

HE POINTS TO THE SCREEN, WHERE P STANDS GAZING UP AT THE PICTURE OF THE CAVALRY CHARGE ABOVE THE MANTLEPIECE OF NO. 6'S MANTEL.

NO. 2

Surely, you owe him some slight responsibility for the extreme discomfort of bearing your brain child.

SELTZMAN SEEMS FROM NO. 2'S POINT OF VIEW TO BE DEEPLY AFFECTED BY THIS LINE OF ARGUMENT. HE SITS QUIETLY IN ONE OF THE CHAIRS. NOT A WORD SAID. NO. 2 LOOKS - C LOOKS AT SELTZMAN. SECONDS SLIP BY.

NO. 2 LOOKS AT C WHO CATCHES HIS EYE. NO. 2 SHRUGS HIS SHOULDERS. LIKE A BOMB BLAST, SELTZMAN SAYS:

SELTZMAN

On certain conditions.

NO. 2

I am sure they will be reasonable.

SELTZMAN

For once, I am dictating.

NO. 2

(MOCKINGLY GIVING THE NAZI SALUTE)  
Heil -

SELTZMAN IS AFFRONTED BY THIS INDECENT GESTURE. HE PAUSES, RETHINKS AND THEN WITH GREATER CONFIRMATION, CONTINUES:

SELTZMAN

I will do it. But alone ...  
Under this condition only.

NO. 2

Suppose .....

SELTZMAN

Take it or leave it.

SELTZMAN SITS AND SUGGESTS BY HIS MANNER THAT HE CAN INDUCE HIS OWN DEATH. EVEN NOW HE SEEMS TO BE GOING INTO A STATE OF HIBERNATION. NO. 2 WATCHES, ALARMED.

101 CONTINUED

NO. 2

I accept ...

SELTZMAN

Very well - I shall need time to prepare myself --- in 12 hours.

DISSOLVE

INT. 2'S LIVING SPACE. DAY.

102.

NO. 2'S LIVING SPACE IS FILLED WITH WHITE COATED TECHNICIANS. SOME STANDING CLOSE TO THE SCREEN. C AND P ARE ALREADY ON THE TABLES, UNCONSCIOUS, IN THE EXAMINATION ROOM. THEY ARE SEEN ON THE SCREEN.

SELTZMAN SITS, AS IF IN A TRANCE, ON A SMALL STOOL BETWEEN THE TWO TABLES.

NO. 2 LOOKS AT HIS WATCH THE SECOND HAND MOVE TO THE HOUR. AS THE HAND GETS TO THE HOUR, ON THE SCREEN SELTZMAN COMES TO AS IF ON CUE. HE GETS UP AND WALKS SLOWLY TO THE CONTROL PANEL.

NO. 2

All cameras turn. Record everything he does.

ON THE SCREEN SELTZMAN LOOKS DIRECTLY INTO THE HIDDEN CAMERA.

SELTZMAN

(ON SCREEN)

You may record everything I do. But the real control comes from the mind. That you will find more difficult to copy.

NO. 2

Later you will learn to co-operate with us.

SELTZMAN GOES ABOUT HIS BUSINESS. HE WALKS TO THE MAIN CONTROL PANEL AND INSERTS A LEAD WHICH IS CONNECTED TO A REMOTE CONTROL MASTER DIAL. HE TURNS ON THE MACHINE. A LOW HUM VIBRATES THROUGHOUT THE ROOM. SELTZMAN RETURNS TO THE TWO TABLES. HE CREATES A NEW CIRCUIT - RUNNING LEADS FROM THE LEFT TEMPLE OF C AND P TO EITHER SIDE OF A THIRD HEADPIECE. WHEN THESE CONTACTS HAVE BEEN MADE HE PUTS THE HEADPIECE ON HIS HEAD MAKING CERTAIN THAT IT FITS TIGHTLY. TAKING HOLD OF THE REMOTE CONTROL DIAL, HE STARTS TO TURN IT VERY SLOWLY. THE HUM, EQUALLY SLOWLY, STARTS TO CLIMB THE SCALE. THE NOISE INCREASES TO A DEAFENING VOLUME. THE SPARKS

102 CONTINUED

START TO GROW UP FROM THE HEADPIECES OF C AND P TOWARDS THEIR REFLECTING POINTS, DIRECTLY ABOVE. WHEN THESE CONTACTS ARE MADE, THE SPARKS FROM EACH REFLECTING POINT START TO STAB OUT IN LIGHTENING FLASHES TO THE LEFT AND RIGHT SIDE OF SELTZMAN'S HEADPIECE. HE CONTINUES TURNING THE DIAL. AS HE DOES, THE FLASHES BECOME MORE AND MORE CONSTANT UNTIL SALTZMAN RECEIVES THE FULL CIRCUIT INTO HIS BEING; TWO FLASHES - NOW INTENSE RODS OF LIGHT FROM THE POINTS ABOVE C AND P'S HEAD.

SELTZMAN'S EYES ARE CLOSED. HE IS IN AGONY. HIS FRAME SHAKES. HE SUSTAINS THIS TORTURE AS LONG AS HE CAN --- THEN, WITH A GASP, HIS BODY CONVULSED, HE PULLS THE LEAD FROM THE MASTER PANEL.

SILENCE ... SELTZMAN, FALLS DEAD TO THE GROUND.

INT. LIVING SPACE. DAY. 103.

NO. 2 AND ALL ARE SPELLBOUND.

INT. EXAMINATION ROOM. DAY. 104.

C.S. THE COLONEL - OVER HIS WAKING FACE WE HEAR REVEILLE.

C.S. P - OVER HIS WAKING FACE WE HEAR HIS THOUGHT -

"JANET"

FADE OUT.

THE END