

" THE PRISONER " TV SERIES

" PAGE UNKNOWN "
DO NOT SCREAM ME ON MY
DEATH.

by

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Everyman Films Ltd.
M-G-M Studios
Boreham Wood
Herts.

"FACE UNKNOWN"

FADE IN:

ACT ONE

INT. P'S HOUSE, DAY.

1

P PREPARING BREAKFAST.

PULL BACK

INT. NO. 2'S LIVING AREA, DAY.

2

WE SEE THAT THE NEW NO 2 IS WATCHING THIS ON HIS SCREEN. THE BUTLER, ANGELO, INSCRUTABLY SERVES FOOD IN WHICH NO 2 HAS NO INTEREST AS HE STARES AT P. ANGELO PLACES A CUP OF COFFEE ON THE DESK NEXT TO THE OPEN FILE OF P. ON WHICH HIS PHOTOGRAPH IS PROMINENT. NO 2 LOOKS AT ANGELO.

NO 2

Do you know what he's told us so far ?
In all this time ? Precisely ... nothing.
Not even why he resigned. Not even
that.

ANGELO LAYS OUT BREAKFAST IN FRONT OF NO 2. ANGELO'S FACE IS WITHOUT ANY EXPRESSION AT ALL.

NO 2

How many men have sat in this chair
trying to break his silence ? (NO
REPLY) How many men have been
broken by it ? You've kept the score
surely ?

ANGELO CONTINUES TO SERVE NO 2, SILENTLY. ON THE SCREEN P TUCKS INTO HIS BREAKFAST WITH GOOD APPETITE. NO 2'S BREAKFAST, BY COMPARISON, IS VERY SPARSE. HE IS ON A DIET.

NO 2

Don't you ever wonder what happened
to them ? Your ex-masters ?

ANGELO PLACES CUTLERY IMMACULATELY NO 2 SMILES.

NO 2

It's comforting to know one won't
be mourned. I should hate to cause you
grief.

ANGELO PLACES A CRUET NEATLY BESIDE THE FOOD.

NO 2

However, I don't intend to fail. (THE
SLIGHTEST OF SMILES FROM ANGELO)
Heard that before have you ? Well, wait and
see. I have a different approach from my
predecessors. "If you can't beat them - get
rid of them." I'm sending No 6 away.

2 CONTINUED

FOR THE FIRST TIME ANGELO PAUST'S SLIGHTLY SURPRISED.
NO 2 SMILES AND GLANCES AT P ON THE SCREEN.

NO 2

Will you miss him when he's gone ?

THE TELEPHONE BUZZES. NO 2 PICKS IT UP.

NO 2

Yes ? Good. Thank you.

HE PUTS DOWN THE PHONE AND LOOKS AT ANGELO.

NO 2

Take a last look at No 6 if you want
to. His replacement is just about to
arrive.

EXT. HELICOPTER. DAY. (STOCK)

3

THE HELICOPTER COMING INTO LAND IN THE VILLAGE.

EXT. VILLAGE. DAY. (STOCK).

4

AS FROM HELICOPTER'S POV, THE VILLAGE LOOMING UP
AT US.

JUMP CUT

INT. EXAMINATION ROOM. DAY.

5

BEGIN ON COLONEL OSCAR. HE IS A MAN VERY MUCH OF
P'S AGE AND BUILD. ALTHOUGH HE IS IN CIVILIAN CLOTHES
THERE IS SOMETHING MILITARY AND EVEN ARROGANT ABOUT
HIM.

NO 2

Like the look of him, Colonel ?

WE NOW SEE THAT P IS LYING ON A COUCH, UNCONSCIOUS.
METAL CLIPS ATTACHED TO HIS TEMPLES. WE ALSO SEE THAT
OTHER ATTACHMENTS RUN FROM VARIOUS PARTS OF HIS
BODY TO A COMPUTER.

THE COMPUTER CLICKS AND WHIRLS AS A CARD ON WHICH IS
P'S PHOTOGRAPH JERKS ALONG.

OSCAR

I'm not concerned with his appearance.
Is there any organic defect ?

NO 2

If he has so much as hay fever the
computer will tell us.

OSCAR

But you haven't even found out why
he resigned ?

5 CONTINUED

P'S CARD WITH HIS PHOTOGRAPH ON IT SLIPS ALONG THE COMPUTER BELT AS THE INFORMATION IS COLLATED. NO 2 SMILES.

NO 2
Machines. And we still think we're in control. Perhaps we've resigned and don't know it.

OSCAR
We control the machines.

NO 2
And No 1 controls us.

OSCAR
Of course.

NO 2
Are you sure he isn't a machine?

BEFORE OSCAR CAN REPLY THE COMPUTER REGURGITATES P'S CARD AT THE FINAL STAGE. THE-DOCTOR PICKS IT UP AND HANDS IT TO NO 2, WHO READS IT.

NO 2
Category A1 plus. Satisfied?

OSCAR TAKES THE CARD, LOOKS AT IT AND THEN AT P, HANDS THE CARD BACK TO NO 2

OSCAR
It is No 1 who must be satisfied. With the outcome.

NO 2
So long as you're prepared to take over -

OSCAR
Whoever takes over ... It is your idea, No. 2.

NO 2
By which I stand or fall. (LOOKS AT P)
He'll do what we want. He'll have to.
Within twenty-four hours of waking up -

JUMP CUT

INT. P'S ROOM. DAY.

6

NO 2 (CONT'D)
- here.

OSCAR IS SCRUTINISING THE ROOM WITH GREAT CARE.

G CONTINUED

NO 2

I think you'll find it's an exact replica of the house you visited so recently. Except for this, of course.

HE INDICATES THE TV SET. ON THE SCREEN THE PICTURE OF P UNCONSCIOUS ON THE COUCH IN THE EXAMINATION ROOM. OSCAR CONTINUES HIS SCRUTINIES, BENDS DOWN TO EXAMINE THE FLOOR.

NO 2

Can you find a discrepancy? Wrong pattern on the carpet? Wrong dust?

THE HUMOURLESS OSCAR STANDS UP AGAIN, LOOKS AROUND, PICKS UP A FRAMED PHOTOGRAPH FROM A TABLE.

OSCAR

This wasn't there.

NO 2

It was - on the day he resigned.

OSCAR

Is she important?

NO 2

She seems to have been - to him.

HE LOOKS AT THE TV SCREEN WITH P IN CS.

NO 2

Was it love, No 6? Or ambition? You haven't even told us that. (TO OSCAR) I presume the name Portland means something to you?

OSCAR LOOKS AT P ON THE SCREEN.

OSCAR

The head of his department?

NO 2

Sir Charles himself. This is his daughter, Janet.

OSCAR

(CONTEMPTUOUS) Very cosy.

NO 2

On the contrary, rather uncomfortable. For all concerned.

HE TAKES A SEALED ENVELOPE FROM HIS POCKET.

NO 2

His letter of resignation. I wonder if he discussed it with her? Doubt it. She might tell daddy.

6 CONTINUED

HE PUTS IT ON THE MANTELPIECE.

NO 2 NOW TAKES TRAVEL BROCHURES FROM A FOLDER AND PUTS THEM ON THE BEDSIDE TABLE.

NO 2

With his letter of resignation - travel brochures. If we hadn't been fool enough to grab him so quickly he might have led us somewhere interesting.

OSCAR

He was taken on the orders of No 1!

NO 2

Who was not aware at the time that one of his latest assignments was to find Dr Jacob Saltzman. Whose remarkable device we shall soon use.

HE PLACES ONE OF THE BROCHURES ON THE BED, OPEN, AS IF HALF READ, ANOTHER ON THE FLOOR BESIDE THE BED, AS IF TO READ AND DISCARD. HE CRUMPLES IT SOMEWHAT.

NO 2

He didn't fancy Marrakesh, it seems. (HE LOOKS AT OSCAR) Well?

OSCAR

Everything seems exact.

NO 2

Everything?

NO 2 CROSSES TO THE WINDOW AND LOOKS OUT OF IT.

EXT. VIEW OF VILLAGE. DAY. (STOCK) - 7

NO 2 (OVER)

What about the view?

INT. P'S ROOM. DAY. 8

NO 2 TURNS FROM THE WINDOW AGAIN.

NO 2

But now you're here, Colonel, we can change even that, can't we? Unless you have qualms?

OSCAR LOOKS AT P, THEN BACK AT NO 2. HE MOST CERTAINLY HAS QUALMS BUT CONCEALS THEM UNDER A COLD ARROGANCE.

OSCAR

I am under orders.

8 CONTINUED

NO 2

Well, we'd better begin with Stage One. After that you can take charge. (HE SPEAKS TO THE TV SET) Is he ready?

THE PICTURE SWITCHES FROM P TO THE DOCTOR.

DOCTOR

Yes, No. 2.

NO. 2

Begin Stage One. Regression.

INT. EXAMINATION ROOM, DAY.

9

DOCTOR

Stage One. Regression.

HE WALKS AWAY FROM THE UNCONSCIOUS P TO A CONTROL PANEL. SLOWLY HE BEGINS TO TURN A MASTER KNOB. AS HE DOES SO, A HUM BEGINS TO SWELL.

CUT TO P AND TRACK IN AS THE HUM GETS LOUDER.

INT. P'S ROOM, DAY.

10

NO 2 WATCHES THIS ON THE SCREEN

NO 2

Back, my dear chap. Back to London - where you will talk and we will know what you have said. Back. Back to the very day of crisis.

HE WALKS TO THE WINDOW AND LOOKS OUT.

EXT. THE VILLAGE, DAY. (STOCK).

11

THE VIEW OF THE VILLAGE BEGINS TO GO OUT OF FOCUS AS THE SAME HUM SWELLS.

INT. EXAMINATION ROOM, DAY.

12

SUPERIMPOSE THIS SAME DISTORTED PICTURE ON P, AS IF THIS IS WHAT IS IN HIS MIND.

NO 2'S VOICE (ECHO)

Back ! Back !

THE DISTORTED VIEW OF THE VILLAGE GRADUALLY DISAPPEARS. IT IS REPLACED WITH FLASHES OF PAST EPISODES. FRAGMENTS OF THOUGHTS. SWIMMING, DISAPPEARING, THEN BEING REPLACED.

INT. EXAMINATION ROOM. DAY 13

DIG CLOSE SHOT NO 2.

NO 2

Stop. Check.

THE DOCTOR TURNS BACK THE MASTER KNOB, AND PUSHES DOWN SEVERAL SWITCHES.

INT. EXAMINATION ROOM. DAY. 14

INSERT T.V. SCREEN. A PICTURE GRADUALLY MATERIALISES. IT IS A SECTION FROM "ARRIVAL". (P BEING SHEPHERDED BACK BY ROVER')

INT. EXAMINATION ROOM. DAY. 15

OSCAR WATCHES A LITTLE APPREHENSIVE.

NO 2

Not back far enough.

THE DOCTOR TURNS OFF THE SWITCHES AND ACTIVATES THE MASTER KNOB ONCE AGAIN.

INT. EXAMINATION ROOM. DAY. 16

P'S FACE CREASES WITH EFFORT AS HIS MIND IS WOUND BACK AGAIN. ONCE MORE WE SEE FRAGMENTS OF THOUGHTS SUPERIMPOSED OVER HIS FACE. (STILL FROM THE FIRST EPISODE). WE END WITH P COMING TO THE BED IN HIS HOUSE AND SEEING THE VILLAGE FOR THE FIRST TIME. THIS IS BRIDGED BY HAZE WHICH TURNS INTO THE VAPOUR THAT KNOCKED HIM OUT IN HIS LONDON HOUSE, HE FALLS ONTO THE BED (LONDON HOUSE). MORE THOUGHT FLASHES, BACK TO THE TITLE SHOT OF THE LOTUS TRAVELLING FAST ON THE AIR FIELD.

NO 2'S VOICE

Check.

INT. EXAMINATION ROOM. DAY. 17

THE DOCTOR OPERATES THE SWITCHES AS BEFORE.

INT. EXAMINATION ROOM. DAY. 18

INSERT T.V. SET. PICTURE BECOMES CLEAR. (FROM TITLES) P ON HIS JOURNEY THROUGH LONDON, BEING FOLLOWED BY THE HEARSE.

INT. EXAMINATION ROOM. DAY. 19

NO 2 SMILES WITH SATISFACTION.

NO 2

Ah. Neatly there.

INT. EXAMINATION ROOM. DAY. 20

CLOSE SHOT P, WHO TAKES ON A TORTURED EXPRESSION AS WE HEAR THE HUM OF THE COMPUTER STARTING UP AGAIN. THE SEGMENTS OF FILM GET PROGRESSIVELY FASTER.

INT. EXAMINATION ROOM. DAY. 21

P IS OUT OF SHOT. NO 2 AND OSCAR WATCH HIM TENSELY. NO 2 SIGNALS THE DOCTOR TO STOP.

INT. EXAMINATION ROOM. DAY. 22

INSERT TV SCREEN. P IN DRESSING GOWN IS IN HIS LONDON HOME. HE TAKES PEN AND PAPER AND SITS DOWN AND STARTS WRITING.

NO 2

That's it, his resignation. A most important moment in time.

INT. EXAMINATION ROOM. DAY. 23

THE THREE MEN WATCH THE T.V. SET FASCINATED.

NO 2

(TO DOCTOR) Stand by to hold.

INT. EXAMINATION ROOM. DAY. 24

INSERT T.V. SET. P FINISHES WRITING HIS RESIGNATION. SEALS THE ENVELOPE. HE PUTS THE LETTER ON TO THE MANTLE PIECE. -THEN RETIRES TO BED.

NO 2'S VOICE

Hold.

INT. EXAMINATION ROOM. DAY. 25

THE DOCTOR GOES INTO ACTION, QUICKLY AND EFFICIENTLY HE MAKES ADJUSTMENTS TO THE COMPUTER.

INT. EXAMINATION ROOM. DAY. 26

T.V. SET. THE SECTION OF P RETIRING TO BED KEEPS REPEATING ITSELF.

INT. EXAMINATION ROOM. DAY. 27

NO 2 SMILES IN TRIUMPH. THE DOCTOR SHOWS RELIEF. OSCAR IS CONCEALING HIS FEELINGS BY HAVING NO EXPRESSION.

27 CONTINUED

NO. 2

The mind erased right back to the day
before he resigned. Ready for Stage Two ?

THE DOCTOR LOOKS AT THE T.V. SET.

INT. EXAMINATION ROOM, DAY. 28

T.V. SCREEN.

ON THE SCREEN P RETIRING FADES TO BE REPLACED BY
A SHOT OF A HAPPENING IN THE VILLAGE. THIS FADES AND
IS REPLACED BY P RETIRING. THIS TAKES PLACE A
COUPLE OF TIMES.

DOCTOR (O.S.)

Not quite still faint memory echoes.

INT. EXAMINATION ROOM, DAY. 29

THE DOCTOR MAKES ADJUSTMENTS TO THE COMPUTER.

INT. EXAMINATION ROOM, DAY. 30

T.V. SET. THE TWO PICTURES GRADUALLY MERGE UNTIL
THE RETIRING SCENE BECOMES STABLE.

INT. EXAMINATION ROOM, DAY. 31

THE DOCTOR TURNS FROM THE COMPUTER AND NODS TO
NO. 2. THEY BOTH LOOK AT OSCAR.

DISSOLVE;

INT. EXAMINATION ROOM, DAY. 32

PAN SLOWLY ACROSS COMPUTER WHICH IS GOING FLAT OUT.
SOUND EFFECTS BECOMING MORE AND MORE WEIRD AS THIS
SCENE PROGRESSES. PAN DOWN ONTO P, DISSOLVE IN
THE "BIRTH OF ROVER". EXTEND THE UNDERWATER EFFECT.
SLOWLY, ALMOST LEISURELY ROVER BEGINS TO TAKE SHAPE,
AS THE PROCESS GETS FASTER AND FASTER. WE BUILD THE
MUSIC AND SOUND EFFECTS TO SUIT. AS ROVER BURSTS
FROM THE SEA WE CUT TO ...

EXT. P'S HOUSE AND STREET, DAY. 33

... A TOY BALLOON. ABSOLUTE SILENCE. GRADUALLY
TRAFFIC NOISE IS HEARD. WE WHIP PAN FROM THE CHILD
HOLDING THE BALLOON TO SEE THE HEARSE ARRIVING
AT P'S HOUSE. THE COFFIN IS TAKEN OUT AND CARRIED
THROUGH THE FRONT DOOR.

DISSOLVE:

INT. P'S HOUSE (LONDON) DAY. 34

OUT OF FOCUS.

34 CONTINUED

P'S VOICE
What do you want ?

VOICE
Information.

P'S VOICE
You won't get it.

VOICE
We will.

P'S VOICE
I'm a free man.

THE "VOICE" STARTS TO LAUGH. IT GETS LOUDER AND LOUDER. THE CAMERA SUDDENLY TILTS AS IF IT IS P AWAKENING AND SITTING UP.

P'S VOICE
(A YELL) I'm a free man.

EVERYTHING IS QUIET. THE CAMERA BEGINS TO SEARCH THE ROOM.

P'S VOICE
(NOW HIS THOUGHTS) Where am I ?
... Home ... This isn't home ...
There's something wrong.

HIS HAND COMES INTO SHOT AND PICKS UP THE TRAVEL BROCHURES. THIS LEADS THE CAMERA TO A SHOT OF THE FRAMED PHOTOGRAPH OF JANET PORTLAND.

P'S VOICE
Janet ... You'll understand. I hope
you'll understand.

WHIP PAN ACROSS TO THE MANTELPIECE. ON IT THE ENVELOPE CONTAINING P'S LETTER OF RESIGNATION. THE CAMERA TRACKS ACROSS THE ROOM AS IF IT IS P WALKING. A HAND COMES INTO SHOT AND PICKS UP THE ENVELOPE BRINGING IT INTO C.S.

P'S VOICE
My letter of resignation. Wrote it
last night. Said I'd sleep on it. Sleep
... Was it only last night ?

THE CAMERA AGAIN SEARCHES SUSPICIOUSLY.

P'S VOICE
Do they know ? What have they done ?
They've done something ... Something ...
There's something different ... What have
they changed ?

34 CONTINUED

WHIP PAN ACROSS TO THE WINDOW .

P'S VOICE

That's it ! Out there ! There's some-
thing different out there !

THE CAMERA HURRIES TO THE WINDOW OF P'S FLAT.

EXT. P'S HOUSE AND STREET. DAY. 35

VIEW OF THE LONDON STREET. HE SEES THE LOTUS PARKED
OUTSIDE.

P'S VOICE

Looks the same. What's changed ?
.... Nothing. Nothing.

DISSOLVE:

INT. P'S HOUSE (LONDON). DAY. 36

HIS HAND PICKS UP THE LETTER OF RESIGNATION, STUFFS
IT IN HIS JACKET POCKET AND HEADS FOR THE DOOR.

EXT. P'S FRONT DOOR. DAY. 37

THE DOOR SLAMS OPEN VIOLENTLY AND WE SEE FEET HURRYING
DOWN THE STEPS.

P'S VOICE

It's all the same. Why should I
think it's different ?

THE FEET HAVE PAUSED BUT NOW HURRY TOWARDS THE
PARKED LOTUS. A HAND OPENS THE DOOR AND THE CAMERA,
AS IT WERE, GETS INTO THE DRIVING SEAT. THE ENGINE
IS REVVED UP.

P'S VOICE

Of course it seems different. Of
course. Things are different. Because -
I - am - resigning ! Now !

CUT TO REAR SHOT OF THE LOTUS AS IT ROARS OFF.

EXT. LONDON. DAY. (STOCK) 38

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

EXT. LONDON. DAY. (STOCK). 39

HIGH SHOT AS P'S CAR ENTERS THE GARAGE.

INT. GARAGE. DAY. (STOCK). 40

SHOOTING THROUGH THE WINDSCREEN OF THE LOTUS AS THE
CAR ENTERS.

INT. TUNNEL. DAY. STOCK.

41

LONG SHOT OF SILHOUETTED FIGURE AS IT COMES TOWARDS CAMERA.

P'S VOICE

Whatever they're doing they
can't stop me. I'm going to resign.
They can't stop me ... They ? Who
are They ?

INT. OFFICE. DAY.

42

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

AT THE DESK SITS A MAN. THE CAMERA ZOOMS IN ON HIM
ANGRILY AS IF IT IS P. THE MAN LOOKS UP SURPRISED.

DANVERS

Yes ?

A HAND THROWS THE LETTER OF RESIGNATION IN FRONT OF
THE STARTLED MAN. IT LANDS BESIDE A NEATLY FOLDED
COPY OF THE TIMES, CROSS WORD SHOWING, HALF COMPLETE.
DANVERS PICKS UP THE LETTER.

DANVERS

What's this ?

O

Read it !

INT. OFFICE. DAY.

43

DANVERS FINISHES READING THE LETTER AND LOOKS INTO
THE CAMERA. P'S HAND BANGS ANGRILY ON THE TABLE,
SHAKING THE COFFEE CUP.

DANVERS

I don't understand.

O

Get me Sir Charles !

DANVERS

(FRIGHTENED) Who are you ?

O

Who am I ?

HANDS REACH OUT AND GRAB DANVERS BY HIS JACKET,
JERKING HIM TO HIS FEET.

O

(YELLS) Get me Sir Charles Portland !
At once !

THE HANDS FIERCELY SHOVE DANVERS BACK INTO HIS SEAT.
ONE OF THE HANDS LIFTS UP A TELEPHONE AND THRUSTS IT

43 CONTINUED

AT THE TERRIFIED DANVERS.

BUT THEN THE CAMERA TILTS UP AND WE SEE AS FROM P'S POV THE BIG MIRROR.

IN THE MIRROR WE SEE THE REFLECTION OF OSCAR !

CUT TO THE ASTOUNDED OSCAR STANDING BY DANVERS' DESK. DANVERS PICKS UP THE TELEPHONE.

DANVERS

Security guards ! At once !

RESUME CS OF OSCAR AS KLAXONS BEGIN TO SOUND.

FADE OUT :

END OF ACT ONE

FADE IN:

ACT TWO

INT. OFFICE. DAY.

44

BEGIN ON BIG CS OF O. PULL BACK TO SEE THIS IS A MIRROR SHOT. AS WE PULL BACK FURTHER WE INCLUDE DANVERS SITTING AT HIS DESK, DRUMMING HIS FINGERS NERVOUSLY.

THEN WE SEE O SITTING IN A CHAIR, TENSE BUT CONTAINED. HE GLANCES TO THE RIGHT; SITTING IN ANOTHER CHAIR IS A SECURITY MAN, DISCREETLY HOLDING A REVOLVER WHICH IS ONLY JUST VISIBLE.

O GLANCES TO THE LEFT. IN ANOTHER CHAIR ANOTHER SECURITY MAN WITH AN EQUALLY DISCREET REVOLVER.

O LOOKS UP AS THE DOOR SUDDENLY OPENS AND VILLIERS COMES INTO THE ROOM, A FRIENDLY MIDDLE-AGED MAN LIKE A BALD FATHER CHRISTMAS. THERE IS SILENCE AS HE SURVEYS THE SCENE. HE LOOKS AT O CLOSELY, THEN WADDLES OVER JAUNTILY TO DANVERS.

VILLIERS

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

O

(EMPHATIC) I asked for Sir Charles Portland !

VILLIERS

I am afraid he isn't available.

INT. DARKENED ROOM. DAY.

45

WE SEE SIR CHARLES PORTLAND ON THE OTHER SIDE OF A TWO WAY MIRROR LOSING DIRECTLY INTO THE OFFICE CONTAINING O. BEHIND PORTLAND, SEATED COMFORTABLY AND SMOKING A CIGAR, IS ANOTHER MAN WHOSE FACE WE DO NOT SEE. AS THE UNSEEN MAN SPEAKS PORTLAND TURNS TO LOOK AT HIM.

VOICE

Where are you Portland? Moscow?
Washington? Peking? I forget.

PORTLAND SMILES AND LOOKS AGAIN THROUGH THE TWO WAY MIRROR AT O AND VILLIERS.

INT. OFFICE. DAY.

46

VILLIERS SURVEYS O SILENTLY. HE TURNS AGAIN TO DANVERS WHO OFFERS HIM A FILE. IT'S LIKE THE ONE WE SAW IN THE VILLAGE. VILLIERS TAKES IT AND WE SEE P'S PHOTOGRAPH.

DANVERS

This is who he claims to be sir.

VILLIERS

(INTRIGUED) Really? All right
Danvers.

DANVERS LEAVES THE OFFICE APPARENTLY RATHER THANKFULLY. VILLIERS SITS AT THE DESK AND MOTIONS O OVER TO HIM. HE LOOKS UP AT O AND SPEAKS IN A FRIENDLY FASHION.

VILLIERS

How did you know about this office?

O

I want to speak to Sir Charles Portland.

VILLIERS

I'm afraid that's quite impossible.
Sir Charles is not in the country -

INT. DARKENED ROOM. DAY.

47

THE OTHER SIDE OF THE MIRROR, PORTLAND WATCHING.

O

When did he go?

VILLIERS

- so you're dealing with me -

O

When?

VILLIERS

A few weeks ago -

INT. OFFICE. DAY.

48

O PICKS UP THE DESK CALENDAR AND BANGES IT IN FRONT OF VILLIERS.

O
July 12th. I spoke to him yesterday :

VILLIERS
You've got the right date, old chap. But what about the year ?

O
The ... ?

HE SEES THE NEATLY FOLDED COPY OF THE TIMES. HE PICKS IT UP, UNFOLDS IT, AND LOOKS AT THE DATE. ANOTHER SHOCK. HE PUTS THE PAPER DOWN AGAIN. VILLIERS INDICATES THE PHOTO OF P ON HIS DESK.

VILLIERS
It was just a year ago that ... this gentleman ... resigned. And then vanished.

O
I see.

VILLIERS
What do you see ?

O LOOKS IN THE MIRROR.

O
I see someone I do not know. And I do not know why. But I know there is a reason.

VILLIERS
Perhaps you'll tell us what it is ?

O PROWLs SILENTLY, HIS BRAIN WORKING FRANTICALLY.

VILLIERS
Take your time. Think about it.

O PROWLs ROUND THE OFFICE. HE COMES RIGHT UP TO THE MIRROR AND PAUSES, LOOKING AT HIS REFLECTION.

INT. DARKENED ROOM. DAY.

49

SIR CHARLES PORTLAND WATCHING. SITTING NEARBY THE UNSEEN MAN, PORTLAND, ON THE OTHER SIDE OF THE MIRROR, IS ONLY ABOUT A FOOT AWAY FROM O.

49 CONTINUED

VOICE

What do you think, Portland ?

PORTLAND

The question is - what does he think ?

VOICE

You've no doubt the change has really taken place ?

PORTLAND

We know the Saltzman device works. So put yourself in his place. You arrive here to find that you vanished a year ago and are now someone you've never seen before.

VOICE

Rather alarming, to say the least.

PORTLAND

What would you do ?

VOICE

I should feel tempted to reveal information which would prove I was who I said I was. That, presumably, is the idea ?

INT. OFFICE. DAY.

50

O SITS IN SILENCE AS VILLIERS TAKES A FILE FROM A CABINET. HE OPENS IT AND LOOKS AT O.

VILLIERS

Why did you come here ?

O TAKES HIS LETTER OF RESIGNATION AND HANDS IT TO VILLIERS WHO OPENS IT AND GLANCES AT IT. HE TAKES ANOTHER LETTER FROM P'S FILE AND COMPARES IT.

VILLIERS

Where did you get this ?

O

As far as I know, I wrote it last night.

VILLIERS HOLDS UP THE TWO LETTERS. WE SEE THEY ARE EXACT REPLICAS. VILLIERS PUTS THEM DOWN AGAIN AND CONSIDERS MATTERS.

VILLIERS

If you are who you say you are ...

- 17 -

O

You believe I might be ?

VILLIERS

However fantastic it might seem - it can be proved.

O

How ?

VILLIERS

By giving us information that only this man knew.

O SENSES DANGER.

VILLIERS

For instance. Who is that ?

HE HANDS OVER A PHOTOGRAPH FROM THE OTHER FILE.
IT IS OF AN OLD MAN.

O

Dr. Jacob Saltzman.

VILLIERS

Yes ?

O

Scientist. Four times Nobel Prize winner.

VILLIERS

We all read the newspapers, old boy. Tell me something new about him.

O

(PAUSE, LOOKS UP, SMILES) He's an honest man.

VILLIERS

Honest ?

O

He defected from both sides. How honest can you get ?

INT. DARKENED ROOM. DAY.

51

PORTLAND SMILES.

PORTLAND

He hasn't changed much, I must say.

VILLIERS

As you say, Saltzman has vanished. (INDICATES P'S PHOTO) One of this man's assignments before he resigned, was to find Saltzman for us.

51 CONTINUED

O
Really ?

VILLIERS
Perhaps he did find him. That would
account for a lot, wouldn't it ?

INT. OFFICE. DAY.

52

VILLIERS
Tell us about Saltzman. Tell us
what he (P) knew.

O RISES AND PACES THE ROOM. THE TEMPTATION IS
ENORMOUS.

VILLIERS
How else can we believe you ? Tell
us.

SWEAT BREAKS OUT ON O'S BROW. AS WE TRACK INTO A
VERY BIG C.S. THE MUSCLES IN HIS FACE ARE TWITCHING.
WE HEAR, AS IF IN HIS MIND, THE DISTORTED ECHOES OF
VOICES WHICH ARE ONLY JUST AUDIBLE.

P'S VOICE
Where am I ?

VOICE
In the Village.

P'S VOICE
What do you want ?

VOICE
Information.

P'S VOICE
You won't get it

O SWINGS ROUND, EYES BLAZING.

VILLIERS
That's all we want to know. Tell us
where -

O
(YELLS) I'll tell you nothing ! Nothing !
I'm a free man.

THERE IS A FROZEN SILENCE.

INT. DARKENED ROOM. DAY.

53

VOICE
What are you going to do with him ?
It's your decision, Portland.

53 CONTINUED

PORTLAND
(TO SCREEN) Let him go. Have him
followed. Every moment. Every inch.

HE PICKS UP A PHONE AND PUSHES A BUTTON.
VILLIERS' PHONE BUZZES. HE PICKS IT UP, LISTENS,
THEN REPLACES IT.

VILLIERS
If you refuse to establish your
identity -

O
Am I under arrest ?

VILLIERS
My dear chap - I wouldn't know who
I was arresting, would I ?

O
You mean I can go ?

VILLIERS
As you said yourself - you're a free
man. Good morning.

O TURNS ROUND. THE TWO SECURITY MEN HAVE DISAP-
PEARED. HE WALKS TO THE DOOR AND OPENS IT.
VILLIERS BEGINS TO SORT PAPERS, APPARENTLY QUITE
OBLIVIOUS OF HIM. O GOES OUT.

INT. DARKENED ROOM. DAY.

54

VOICE
It was your decision, Portland.

PORTLAND
He'll find Sattzman now. He must do.

VOICE
If he doesn't ... it's your funeral.

EXT. LONDON STREET. DAY.

55

THE HEARSE. IT IS OUTSIDE A HOUSE A FEW DOORS
AWAY FROM P'S. THE UNDERTAKER WAITS RESPECTFULLY
OUTSIDE - BUT HE SEEMS TO BE WATCHING FOR SOMETHING.

THE LOTUS TURNS THE CORNER OF THE STREET AND
SCREECHES TO A STOP OUTSIDE P'S HOUSE. O GETS OUT.

HE HURRIES TO THE FRONT DOOR, THEN SUDDENLY STOPS,
SEEING THE HEARSE.

ZOOM IN ON THE UNDERTAKER. HE TURNS HIS GLANCE AWAY
FROM O AS IF SLIGHTLY CAUGHT OUT.

55 CONTINUED

O FROWNS. SLIGHT ECHOES OF DREAM SEQUENCE THEME MUSIC.

A COFFIN IS BROUGHT OUT OF THE HOUSE IN THE MOST OFFICIAL WAY. THE UNDERTAKER JOINS THE BEARERS AS THE COFFIN IS PUT INTO THE HEARSE. O WATCHES FOR A MOMENT THEN GOES IN THROUGH HIS FRONT DOOR.

INT. P'S ROOM. DAY. 56

O COMES IN. HE PACES FOR A FEW MOMENTS THEN MOVES TO A PICTURE ON THE WALL AND REMOVES IT, REVEALING A SMALL WALL SAFE. HE WORKS THE COMBINATION LOCK, OPENS IT, AND TAKES OUT WADS OF BANK NOTES. HE COUNTS THEM QUICKLY.

O
Correct.

HE PUTS THE MONEY IN HIS POCKET, THEN

HE HEARS AN ENGINE START UP OUTSIDE. HE GOES TO THE WINDOW AND LOOKS OUT.

EXT. STREET. DAY. 57

THE HEARSE HAS GONE. ON THE OTHER SIDE OF THE STREET, A POLICEMAN WALKS HIS BEAT.

INT. P'S ROOM. DAY. 58

O TURNS FROM THE WINDOW. HE PROWLs TENSELY ON THE BRINK OF A DECISION.

O
Saltzman, Saltzman. Did I find him?
Did he do this?

HE GOES TO THE TABLE ON WHICH IS THE PICTURE OF JANET PORTLAND. HE PICKS IT UP.

O
Are you in it too? ... We'll see.

HE GOES TO THE PHONE AND DIALS A NUMBER. AS HE HEARS THE RINGING BUZZ THERE IS A KNOCK ON HIS FRONT DOOR BELL. HE CONTINUES TO LISTEN TO THE BUZZ. THE KNOCK IS REPEATED. O PUTS DOWN THE TELEPHONE AND GOES TO THE DOOR.

INT. HALLWAY. DAY. 59

O COMES INTO THE HALL, GOES TO THE FRONT DOOR AND OPENS IT. HE LOOKS SURPRISED AT THE ELEGANT YOUNG WOMAN WHO STANDS THERE.

O
Janet!

59 CONTINUED

JANET LOOKS SURPRISED.

JANET
Who are you ?

O
Won't you come in ?

JANET
How do you know my name ?

O
I've - er - I've rented the house
for a time. There's a photograph in the
living room. "All my love, Janet."
(SMILES) Lucky man. Won't you come in ?

JANET PAUSES, THEN DECIDES TO DO SO. WHEN SHE IS IN
THE HALL, SHE PAUSES AS HE SHUTS THE FRONT DOOR.

JANET
Who did you rent the house from ?

O
An agency.

JANET
Representing whom ?

O
A Mr. Brown. Come in.

INT. P'S ROOM. DAY.

80

JANET COMES IN WITH O.

JANET
What is your name ?

O
(SLIGHT PAUSE, THEN SMILES)
Turner. Robert Edward Turner.
Can I help you ?

JANET
The car outside -

O
Yes ?

JANET
I haven't seen it for ... How did it
get there ?

60 CONTINUED

O
I rented it along with the house.

JANET
Would you give me the name of the
agency please ?

O
Why do you want it ?

JANET
The previous tenant.... I want to
trace him.

O
Why ?

JANET
Because we were ... I don't think
that's any of your business, Mr. Turner.

O
Perhaps he doesn't wish to be traced.

JANET
Not if he went of his own free

SHE LOOKS AT O AND DECIDES TO LEAVE.

JANET
I'm sorry to have troubled you
Mr. Turner.

AS SHE GETS TO THE DOOR O SPEAKS.

O
Miss Portland.

SHE TURNS SURPRISED.

JANET
That name isn't on the photograph.

O
Did your father send you here ?

JANET
My father ?

O
Is he really abroad ? Or have you
seen him today ?

JANET
Who are you ?

60 CONTINUED

O COMES CLOSE TO HER AND LOOKS INTO HER EYES.

O
Did you love him ?

JANET
I

TAKEN ABACK BY THE DIRECTNESS OF THE QUESTION,
HER EXPRESSION BETRAYS THAT SHE DID INDEED LOVE
P. THEN HER FACE HARDENS. SHE TURNS, WALKS
TO THE DOOR, TURNS AGAIN AND SPEAKS ANGRILY.

JANET
You can tell my father. Mr. Turner,
that I am not playing.

O
Whose game is that ?

JANET
My father's ! And you obviously know
the rules.

O
I do indeed.

JANET
Well I don't like them.

O
Neither do I. Neither did a friend
of ours.

JANET
Ours ?

O
The man who lived here. The man who
resigned.

JANET
(INTENSE) What do you know about
him ?

O
He worked for your father. You met him.
He and you ... it was very difficult -

JANET
What do you know of him now ?

O
For that information ... I shall want
something in return.

JANET
What ?

OO CONTINUED

O

I'll tell you tomorrow. At your party.

JANET

How did you know about that ?

O

You always have a party on your birthday. Bewlay Manor, Yorkshire. Residence of the Portlands. One of the events of the social year. Am I invited ?

SHE GIVES HIM A LONG LOOK.

JUMP CUT

INT. RECEPTION ROOM. NIGHT.

81

FOOTMAN

(ANNOUNCES) Mr. R.E. Turner.

O IN EVENING DRESS COMES INTO SHOT. THE VERY GRAND ROOM IS ALREADY WELL FILLED WITH EXTREMELY EXPENSIVELY DRESSED GUESTS. AN ORCHESTRA IS PLAYING. O LOOKS ROUND THE ROOM SEARCHING FOR JANET. HE SEES HER, VIVACIOUS AND BEAUTIFULLY GOWNED, TALKING TO A SMALL GROUP OF PEOPLE. SUDDENLY SHE CATCHES SIGHT OF HIM OUT OF THE CORNER OF HER EYE. SHE FROWNS AND TURNS BACK TO HER GUESTS.

O WALKS INTO THE ROOM AS THE LIVERIED FOOTMAN ANNOUNCES THE NAMES OF MORE GUESTS. O SAUNTERS THROUGH THE GUESTS IN THE GENERAL DIRECTION OF JANET.

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 O APPROACHING. SHE SEEMS NERVOUS OF SPEAKING TO HIM.

61 CONTINUED

JANET

Yes. He had to go abroad.

SECOND MAN

I know. I saw him off at the Airport.

JANET

Oh, yes, of course. Would you excuse me please.

SHE DEPARTS TO SPEAK TO OTHER GUESTS AS O ARRIVES WITHIN EARSHOT OF THE TWO MEN.

FIRST MAN

Handsome woman, I must say.

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?

O

Good evening, Smithson.

THE TWO MEN TURN AND LOOK AT HIM.

FIRST MAN

Er - sorry - I don't seem to recall -

O

We met here last year. I danced with your wife. (TO OTHER MAN) Good evening, Roberts.

O SMILES AND LEAVES THEM, WALKING TOWARDS JANET. THE TWO MEN LOOK AT EACH OTHER, RATHER PUZZLED.

SECOND MAN

I've never met him.

FIRST MAN

And I didn't bring my wife last year.

61 CONTINUED

SECOND MAN

You never do.

AS O APPROACHES JANET, A WAITER HOLDS A TRAY OF CHAMPAGNE GLASSES.

WAITER

Champagne, sir ?

O

Thank you.

AS HE PICKS UP THE GLASS HE SUDDENLY FREEZES. THE WAITER LOOKS EXACTLY LIKE THE UNDERTAKER. FOR A MOMENT THE TUNE WHICH IS BEING PLAYED BY THE ORCHESTRA BECOMES SUDDENLY REMINISCENT OF THE PREVIOUS REGRESSION SEQUENCE. THE WAITER BOWS SLIGHTLY AND MOVES ON TO ANOTHER GUEST.

INT. DARKENED ROOM, NIGHT.

62

PULL BACK TO SHOW THIS ON TV SCREEN. SIR CHARLES PORTLAND IS WATCHING. AGAIN HE HAS AN UNSEEN COMPANION, WHOSE CIGAR SMOKE DRIFTS LUXURIOUSLY UPWARDS.

VOICE

Are you sure he has been followed ?

PORTLAND

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

EXT. DRIVEWAY OF COUNTRY HOUSE, NIGHT.

63

WE BEGIN ON THE HEARSE - OR IS IT ? IT COULD NOW BE JUST A VERY LARGE EXPENSIVE SALOON, ONE OF THE MANY BELONGING TO THE GUESTS INSIDE BEWLAY MANOR, FROM WHICH WE CAN HEAR MUSIC COMING.

WE SEE THAT A MAN IS LOOKING AT THE HEARSE. HE FROWNS SLIGHTLY, THEN HE LOOKS 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.

POTTER

X B 4.

INT. DARKENED ROOM, NIGHT.

64

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

PORTLAND

(INTO PHONE) Yes. Good. No you stay outside. The house is taken care of.

HE LOOKS AT THE TV SCREEN. THE WAITER CARRYING CHAMPAGNE PASSES JANET WHO IS TALKING TO A GROUP OF GUESTS AS O JOINS THEM.

O
Good evening Miss Portland.

JANET
(A LITTLE TENSE) Hello Mr. Turner.
(SHE STARTS TO INTRODUCE HIM)
Mr. Robert Turner, this is -

O
I wonder if you have a dance still free,
Miss Portland.

JANET
I'm afraid not -

O TAKES HER DANCE ENGAGEMENT BOOK FROM HER AND OPENS IT.

O
The seventh still seems to be open.

JANET
(GRUDGINGLY) Very well.

O
Thank you. The seventh it is. Turner,
R. E.

HE BOWS SLIGHTLY AND SAUNTERS AWAY. PORTLAND IS STILL WATCHING ALL THIS ON THE SCREEN.

VOICE
Are you quite sure you know which
side your daughter is on, Portland?

PORTLAND
She'll do what we want anyway.

DISSOLVE:

INT. RECEPTION ROOM. NIGHT.

65

AS THE ORCHESTRA STRIKES UP AGAIN, JANET TURNS TO FIND O STANDING BESIDE HER.

O
The seventh, Miss Portland, remember?

SHE SMILES NERVOUSLY AS SHE TAKES HIS ARM. WE FOLLOW THEM AS THEY BEGIN TO DANCE.

JANET
I did not invite you.

85 CONTINUED

O

Here I am. If you ask one of your father's experts to check my invitation card tomorrow, he'll tell you it's a clever forgery, but tomorrow is another day, isn't it?

JANET

I suppose he sent you.

O

No, though I've no doubt he knows I'm here. Don't you think?

JANET

What do you want?

O

To talk about our friend.

JANET

I told you yesterday, I don't believe you.

O

I have a message from him.

JANET

(STARTLED) Message?

O

Not here. In the arbour, after the next dance. You remember the arbour, Miss Portland. So does he.

SHE LOOKS AT HIM MYSTIFIED.

INT. DARKENED ROOM. NIGHT.

86

PORTLAND PICKS UP THE PHONE.

PORTLAND

X B 4.

EXT. GROUNDS. NIGHT.

87

A FAINT BUZZ FROM THE DASHBOARD OF POTTER'S CAR.
POTTER PICKS UP THE TWO WAY SPEAKER.

POTTER

Yes, sir?

INT. DARKENED ROOM. NIGHT.

68

PORTLAND

The arbour. After the next dance.

HE PUTS DOWN THE PHONE AND LOOKS SIDEWAYS AT CIGAR SMOKE DRIFTING AS THE VOICE SPEAKS.

VOICE

(HUMOROUS) I wonder if they can do any better than Us ?

DISSOLVE:

EXT. ARBOUR. NIGHT.

69

JANET APPEARS. THERE ARE COLOURED LIGHTS IN THE BUSHES AND TREES, GIVING A MAGICAL EFFECT. SHE CAN SEE NO ONE. SHE ALMOST DECIDES TO GO BUT AS SHE TURNS, O IS STANDING THERE.

O

Many happy returns.

JANET

Was that the message ?

O

That's a regular one.

JANET

What do you want ?

O

The same as you, to get him back.
Or do you ?

JANET

How ?

O

Before he went he left something
with you.

JANET

Did he ?

O

For safe keeping. In case anything
happened to him. He trusted you.

JANET

What was it ?

O

Just a slip of paper. A receipt.

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

60 CONTINUED

O

If you want him back, give it to me.

JANET

Is that the message ?

O

I have another.

JANET

What ?

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

O

Who else could have sent that message ?

SHE LOOKS UP AT HIM, TEARS IN HER EYES.

JANET

For a moment I thought

O

Give it back to me, Janet. The receipt.

JANET

Back !

THEY LOOK AT EACH OTHER.

JANET

Later. Wait here.

SHE GOES. O SUDDENLY HEARS A SLIGHT RUSTLE IN THE BUSHES. HE MOVES TOWARDS THEM.

INT. DARKENED ROOM. NIGHT.

70

PORTLAND ON THE PHONE, EXCITED.

PORTLAND

Get out, Potter. Get out !

EXT. ARBOUR. NIGHT. 71

O SEARCHES QUICKLY IN THE BUSHES. NOTHING.

INT. DARKENED ROOM. NIGHT. 72

PORTLAND IS ON THE PHONE.

PORTLAND

Good man. No I want her to give
it to him. You just keep on his tail.
He'll head back for London when he's
got it.

DISSOLVE:

EXT. DRIVEWAY OF COUNTRY HOUSE. NIGHT. 73

O LEAPS INTO THE LOTUS. SLAMS THE DOOR, AND REVS
UP THE ENGINE. HE IS ABOUT TO START BUT LOOKS
TOWARDS THE HOUSE.

ZOOM IN ON THE PORCHWAY. JANET STANDS THERE.
SHE HALF WAVES GOODBYE.

RESUME O. HE RETURNS THE HALF WAVE THEN ROARS
OFF DOWN THE DRIVEWAY.

RESUME JANET. SHE LOOKS AT THE DEPARTING CAR, A
GREAT SADNESS IN HER EYES.

YOUNG IDIOT

Janet! There you are! You promised
me a dance, old thing! Come on, shake
a leg!

JANET

Sorry, Freddy, I'm a bit tired -

YOUNG IDIOT

Rubbish! Only four o'clock! Two
hours to go to champers and soup!
Come on!

SHE TURNS TO GO INTO THE HOUSE WITH THE HALF-DRUNKEN
YOUNG ARISTOCRAT, CASTING A LAST GLANCE OVER HER
SHOULDER.

EXT. A ROAD. NIGHT. 74

THE LOTUS HURTTLES ALONG.

EXT. DRIVEWAY OF COUNTRY HOUSE. NIGHT. 75

POTTER SITS IN HIS STATIONARY CAR. THERE IS A SLIGHT
BLEEPING NOISE. HE PICKS UP THE PHONE.

75 CONTINUED

POTTER

X B 4. Homing device indicates quarry has now travelled three miles. Beginning to follow.

POTTER PUTS DOWN PHONE AND STARTS UP THE ENGINE. HIS CAR MOVES OUT INTO THE DRIVEWAY. WE PAN WITH IT BUT AS IT PASSES THE HEARSE THE CAMERA STOPS AND AS POTTER DRIVES OUT OF SHOT WE ZOOM IN ON THE HEARSE. THE UNDERTAKER IS AT THE WHEEL. THE HEARSE BEGINS TO MOVE FORWARD.

C.S. OF O. HIS HAIR RUFFLED IN THE SLIPSTREAM - A SHOT VERY REMINISCENT OF P IN THE STANDARD OPENING.

EXT. ROAD. NIGHT.

76

POTTER'S CAR DRIVING AT EQUAL SPEED. THE REGULAR "BLEEPING" SIGNAL FROM HOMING DEVICE.

POTTER

(ON SPEAKER) Heading for London, going fast. Staying three miles behind him.

INT. DARKENED ROOM. NIGHT.

77

PORTLAND PUTS DOWN THE PHONE. HE LOOKS AT HIS WATCH.

PORTLAND

He should pick up the goods in about four hours. And then, if I read events correctly he should lead us to this man.

HE PRESSES A BUTTON. ON A SCREEN COMES A LARGE PICTURE OF DR. SALTZMAN.

VOICE

But will he lead only us ?

SWITCH TO A SLIGHTLY DIFFERENT PICTURE OF SALTZMAN.

PULL BACK TO SHOW WE ARE NOW IN:

NO 2'S LIVING AREA. NIGHT.

78

WE DON'T SEE WHO NO 2 IS TALKING TO.

NO 2

Dr. Jacob Saltzman, whose device we have employed. He'll have now to find him, once he's picked up the goods. And when he's found him - you'll be able to go home, my dear Colonel. As yourself.

HE TURNS AND SMILES AT - P.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. BIG BEN. DAY. (STOCK). 79

IT CHIMES NINE O'CLOCK.

EXT. A STREET. DAY. 80

THE LOTUS DRIVES UP AND BACKS SWIFTLY INTO A PARKING SPACE. O GETS OUT.

EXT. A SHOP. DAY. 81

"WEST END CAMERA SUPPLIERS". THE WINDOW FULL OF ALL SORTS OF PHOTOGRAPHIC EQUIPMENT. O GOES TO THE DOOR. THE SIGN SAYS "CLOSED". HE TRIES THE HANDLE. IT IS LOCKED. HE LOOKS AT HIS WATCH IMPATIENTLY. HE IS ABOUT TO KNOCK WHEN THE SIGN IS TURNED FROM "CLOSED" TO "OPEN" AND THE DOOR IS UNLOCKED. THE MANAGER IS A FRIENDLY, RATHER VAGUE LITTLE MAN.

MANAGER

Good morning, sir. You're early.
Or am I late?

OSCAR

I'm rather late myself.

MANAGER

Really? Never mind. Come in,
come in.

INT. THE SHOP. DAY. 82

MANAGER

Now, what can I do for you?

O

I left some film to be developed.

HE TAKES FROM HIS WALLET A SLIP OF PAPER, A RECEIPT FOR PHOTOS TO BE PICKED UP.

82 CONTINUED

MANAGER

They tend to take a little while at this time of year. Holiday snaps, you know. Still, well see... (HE TAKES THE SLIP) Oh - these should be ready by now !

O

I've been away for some time.

MANAGER

A year ! Never mind, never mind. Transparencies. I'll just see where they've been put.

THE MANAGER GOES. O GLANCES ROUND THE SHOP. AS PART OF A DISPLAY WHICH BOASTS "GREAT REDUCTIONS" A ZOOM LENS HANGS, ATTACHED TO NO OTHER EQUIPMENT.

AS O LOOKS AROUND HE SEES SOMETHING OUTSIDE IN THE STREET. HE GOES TO THE SHOP DOOR AND LOOKS OUT.

EXT. STREET. DAY.

83

A FUNERAL PROCESSION GOING BY. ZOOM IN ON THE HEARSE. IS IT THE SAME ONE ? O FROWNS, TRYING TO CATCH AT SOME MEMORY.

MANAGER

Here we are, sir.

INT. SHOP. DAY.

84

O TURNS BACK INTO THE SHOP AND COMES TO THE COUNTER. HE HANDS O A SMALL FOLDER.

MANAGER

One of them didn't come out, but we printed them all, as you asked. That will be thirty shillings, please.

O HANDS HIM THE MONEY.

MANAGER

Thank you. Will there be anything else ?

O

Yes. I'd like a passport photo taken.

MANAGER

Certainly. Only take ten minutes. Follow me.

O FOLLOWS THE MANAGER TO AN INNER DOOR. AS THEY GO THROUGH TILT UP TO THE HANGING ZOOM LENS.

INT. DARKENED ROOM. DAY.

85

PORTLAND SWITCHES OFF THE TV PICTURE.

PORTLAND

Well, he's got them. Now let's see what he makes of them. More than we did, I think.

VOICE

Why ?

PORTLAND

Because he'd actually established contact with Saltzman. We didn't realise that a year ago.

VOICE

You mean they'd met ?

PORTLAND

No. But I think they were going to. Why else would Saltzman have sent him that roll of film ? Those pictures mean something.

EXT. STREET OUTSIDE P'S HOUSE. DAY.

86

THE LOTUS COMES TO A STOP. O GETS OUT AND HURRIES TO THE FRONT DOOR. HE GOES IN.

EXT. ANOTHER STREET. DAY.

87

POTTER'S CAR IS STATIONARY. THE FAMILIAR BLEEPING NOISE, POTTER ON THE SPEAKER.

POTTER

His vehicle is now stationary outside the house. Shall I move closer ?

INT. P'S ROOM. DAY.

88

P HURRIES IN. HE LOCKS THE DOOR BEHIND HIM THEN DRAWS THE CURTAINS. HE SWITCHES ON THE LIGHT. FROM A CUPBOARD HE TAKES A PROJECTOR THAT LIGHTS UP TRANSPARENCY STILLS. HE PLACES IT CAREFULLY ON A TABLE, PLUGS IT IN. A BLANK LIGHT COMES ON TO A BLANK WALL.

O OPENS THE FOLDER AND TAKES OUT THE TRANSPARENCIES.

O

First, number seven.

HE FINDS THE SEVENTH SLIDE AND INSERTS IT IN THE PROJECTOR. ON TO THE WALL COMES A PICTURE OF DR. SALTZMAN.

INT. NO 2'S LIVING AREA. DAY

80

SAME PICTURE OF SALTZMAN ON THE SCREEN.

NO 2

We've tried everything on them.
Infra-red tests, ultra-violet tests,
and several I've never heard of.
We've tried them sideways, upside down,
wrong way round - and all we have is
a series of pictures of Saltzman. He'd
need only one for identification. Why so
many?

WE SEE P AT NO 2'S DESK, EXAMINING THE SLIDES.

NO 2

He knows. I'm sure of it.

INT. P'S ROOM. DAY.

90

O

Number three.

BUT INSTEAD OF TAKING THE FIRST SLIDE OUT, HE PUTS
THE NEXT ONE IN FRONT OF IT SO THAT ON THE WALL WE
NOW HAVE A BLURRED IMAGE, TWO PICTURES OF SALTZMAN
SUPERIMPOSED.

O

Number nine.

HE INSERTS ANOTHER SLIDE. THE PICTURE ON THE WALL
BECOMES EVEN MORE DISTORTED.

INT. DARKENED ROOM.

91

PORTLAND

We puzzled over this one for a time.
Doesn't seem to be any more than a
scratch on the negative. See.

ON TO PORTLAND'S SCREEN COMES A PICTURE WHICH IS
COMPLETELY BLACK BUT FOR A LINE NEAR THE BOTTOM
RIGHT HAND CORNER. IT BEGINS THICKLY AND TAPERS
AWAY TOWARDS THE CORNER.

VOICE

(HUMOROUS) Ectoplasm, perhaps?

PORTLAND

I don't think Saltzman's a ghost yet -
he's very much alive. Somewhere.

INT. P'S ROOM. DAY.

92

THE PICTURE ON THE WALL IS NOW A MASS OF INDISTIN-
GUISHABLE COLOURS. O PUTS ANOTHER SLIDE INTO THE

92 CONTINUED

PROJECTOR AND SUDDENLY THE BLUR OF COLOURS BEGINS TO TAKE ON A LITTLE MORE SHAPE. IT BEGINS TO LOOK LIKE A VERY BLURRED MAP. HE PUTS IN ANOTHER SLIDE. THE MAP BECOMES CLEARER. HE PUTS IN THE FINAL PICTURE OF SALTZMAN AND THE MAP IS NOW QUITE CLEARLY AN AREA OF CENTRAL EUROPE INCLUDING PART OF THE SOUTH OF FRANCE, SWITZERLAND, NORTHERN ITALY, PART OF AUSTRIA AND SOUTHERN GERMANY.

WE SEE THAT O HAS A MAP OF EUROPE. HE FOLDS IT TO DISPLAY THE SAME AREA.

O

Now for the one that didn't come out.

HE INSERTS THE SLIDE. THE SINGLE MARK ON THE OTHERWISE BLANK TRANSPARENCY POINTS TO A SPECIFIC PLACE. HE INSERTS ANOTHER SLIDE INTO THE PROJECTOR WHICH SUPERIMPOSES HORIZONTAL AND VERTICAL LINES FROM WHICH CAN BE READ DEGREES AND MINUTES.

O

Forty three seventeen latitude,
ten twelve longitude.

HE GOES BACK TO THE MAP AND MEASURES THIS OUT EXACTLY ON THE MAP.

O

Kandarsfeld.

JUMP CUT

EXT. ROAD. DAY. 93

THE LOTUS HURTLES ALONG.

CS O AT THE WHEEL.

EXT. ROAD. DAY. 94

THE LOTUS PASSES A SIGNPOST "DOVER 35".

DISSOLVE:

EXT. DOCKS. DAY. (STOCK). 95

A CAR FERRY WAITS. CARS ARE BEING DRIVEN ON TO IT.

EXT. DAY. 96

THE LOTUS WAITS IN A QUEUE OF CARS. THE QUEUE BEGINS TO MOVE AND O DRIVES THE CAR FORWARD.

DISSOLVE:

EXT. CAR FERRY. DAY. (STOCK) 97

THE CAR FERRY AT SEA.

EXT. DECK RAIL. DAY. 98

O LOOKS TOWARDS THE RECEDING PORT.

EXT. PORT. DAY. (STOCK). 99

AS FROM THE SHIP'S POV.

EXT. DECK RAIL. DAY. 100

RESUME O. HE LOOKS AT A PICTURE OF DR. SALTZMAN WHICH HE HAS IN HIS HAND. ZOOM IN ON IT.

SPECIAL EFFECT: A SPEEDED UP VERSION OF THE SUPERIMPOSITION PROCESS. SALTZMAN'S FACE GRADUALLY BECOMES, AS EACH IMAGE IS ADDED, THE SAME MAP.

SUPERIMPOSE O AT THE WHEEL OF THE LOTUS DRIVING FAST (DIFFERENT LOCALES ON B.P.)

ON THE MAP COMPOSED OF SALTZMAN'S PICTURES WE TRACE A LINE MOVING RAPIDLY DOWN EUROPE TOWARDS THE ALPS.

THE PROCESS IS REVERSED AND AS THE IMAGES FALL AWAY ONE BY ONE THE TRAVELLING LINE OF THE LOTUS COMES TO AN END ON A SINGLE PICTURE OF SALTZMAN.

JUMP CUT:

EXT. ROAD AT FOOT OF ALPS. DAY. 101

CS OF O AT THE WHEEL OF LOTUS.

THE LOTUS HAS COME TO A STOP. WE FOLLOW O'S GAZE.

WE SEE A SIGN. IT SAYS "KANDERSFELD 27k".

EXT. ROAD AT FOOT OF ALPS. DAY. 102

RESUME O IN THE LOTUS.

O

Is this going to be our first meeting,
Doctor? Or our second?

HE PUTS THE CAR IN GEAR AND DRIVES OFF IN THE DIRECTION INDICATED BY THE SIGN.

DISSOLVE:

EXT. ALPINE ROAD. DAY. (STOCK). 103

A CAR (WHICH COULD BE THE LOTUS) DRIVING UP A NARROW WINDING ALPINE ROAD.

DISSOLVE:

EXT. VILLAGE. DAY. 104

A LARGE SIGN NOW READING "KANDERSFELD". THE LOTUS PASSES IT, SLOWING AS IT COMES INTO THE VILLAGE ITSELF.

EXT. VILLAGE STREET. DAY. 105

THE LOTUS COMES TO A STOP. O 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. O 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. (O LOOKS UP SHARPLY AT THIS WORD)
Would you like a drink?

O

How did you know I was English?

WAITER.

(SMILES) British. The overseas plate on your car sir. British. (APPRECIATIVE)
Nice car that.

O

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

WAITER

Last time, sir?

O

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

WAITER

No, sir.

O

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 SALTZMAN. FOR A MOMENT THERE SEEMS TO BE A FLICKER OF SUSPICION IN THE WAITER'S EYES.

105 continued

WAITER

Herr Hallen, sir ? That's strange.

O

What is ?

WAITER

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

O

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.

O

Coffee, please, black.

WAITER DEPARTS, CALLING OUT INSIDE THE CAFE.

WAITER

Gertrude ! Cafe noire.

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

O

And then a shave.

FADE OUT:

ACT FOUR

FADE IN:

INT. BARBER'S SHOP. DAY.

106

THE PLACE IS DESERTED AS THE SHOP BELL RINGS. IT IS ALL RATHER DILAPIDATED. THOUGH THE BARBER'S CHAIR ITSELF HAS AN AIR OF MODERNITY ABOUT IT WHICH SEEMS OUT OF PLACE. THE SHOP BELL RINGS AGAIN. AN INNER DOOR OPENS AND SALTZMAN APPEARS. HE IS AN OLD MAN AND LOOKS DISTINCTLY LESS HEALTHY AND HAPPY THAN IN THE PICTURES WE HAVE SEEN. HE ALSO LOOKS NERVOUS. HE HESITATES BEFORE OPENING THE DOOR BUT THEN DOES SO.

SALTZMAN

Bitte ?

O

I'd like a shave.

SALTZMAN

A shave ?

O

You are a barber aren't you - Herr Hallen ?

106 CONTINUED

SALTZMAN

Yes, yes, of course. Come in, please.

O COMES INTO THE SHOP. HE LOOKS AROUND.

SALTZMAN

Sit down, please.

O SITS IN THE CHAIR AS SALTZMAN BEGINS TO MIX SHAVING CREAM IN AN OLD-FASHIONED MUG.

SALTZMAN

I beg your pardon for being unprepared.
We get so few tourists.

O

That's why I thought you might
remember me.

SALTZMAN PAUSES AND LOOKS AT HIM.

SALTZMAN

You've been here before ?

O

You tell me.

SALTZMAN

I don't understand.

O

Neither do I.

SALTZMAN

Who are you ?

O

Who do you think I am ?

SALTZMAN IS BECOMING INCREASINGLY UNEASY BUT CONTINUES THE FORMALITIES OF A BARBER. HE BEGINS TO SHARPEN A RAZOR ON A STROP.

SALTZMAN

If my memory has failed, forgive me.
I'm an old man, sir.

O

Not too old to remember him. I think.

O HAS PRODUCED A PHOTOGRAPH FROM HIS POCKET. HE OFFERS IT TO SALTZMAN WHO TAKES IT, SCARED. IT IS A PHOTO OF P.

O

Has he been here before... ? Did he meet
Dr. Saltzman - the man who invented a
machine which could transfer the mind of
one man into the head of another ?

106 CONTINUED

SALTZMAN LOOKS TERRIFIED, WITH A GESTURE OF INVOLUNTARY DEFENCE. HE LIFTS THE CUT THROAT RAZOR.

EXT. AN ALPINE ROAD. DAY

107

POTTERS 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. NO 2'S LIVING AREA. DAY.

108

ON THE BIG SCREEN SOME VERY APPROPRIATE STOCK SHOTS OF P FROM A PREVIOUS EPISODE. PREFERABLY IN AN EXTERIOR OF THE VILLAGE, AND PREFERABLY LOOKING EXTREMELY SULLEN.

NO 2 LOOKS AT HIM WITH A GLANCE OF DISTASTE.

NO 2

I must say, I'll be rather glad to see the back of you, Colonel. You don't have quite the charm of No 6.

THE HOTLINE BUZZES. HE PICKS IT UP.

NO 2

Yes, No 1. Oh, yes. The operation will be complete within the next hour.

INT. BARBER'S SHOP. DAY.

109

SALTZMAN

You ?

O

Yes. And you had agreed to meet me. Did you ?

FROM A CUPBOARD SALTZMAN TAKES AN OPHTHALMOSCOPE AND EXAMINES THE RETINA OF O'S EYES.

SALTZMAN

There has been a change.

O

Here ? By you ?

SALTZMAN

No. You never came.

109 CONTINUED

Who then ?

O

SALTZMAN

Both sides have stolen my device.
Even when I realised that I didn't
think anyone would use it, not till
they knew how to reverse the process.
That's why I disappeared - so that they
shouldn't find out.

O

You can reverse the process.

SALTZMAN

That's what they want from me. And
thanks to you, they're going to get it,
aren't they ? Look.

HE IS AT THE WINDOW. O JOINS HIM.

EXT. ALPINE ROAD. DAY. (STOCK?)

110

AS FROM THEIR POV, A DISTANT CAR WINDING UP THE
NARROW ROAD.

INT. BARBER'S SHOP. DAY.

111

SALTZMAN

That's why they used my device on you.
You'd have to find the man who could reverse
the process. The man who was prepared
to talk to you - and only to you. (AT WINDOW)
I didn't realise you'd bring guests.

O

(VICIOUS) Neither did I !

SALTZMAN

Think of the power they'll have now.
Think how they'll use it!

O

(URGENT) Come on !

SALTZMAN

(SITS WEARILY IN THE CHAIR) No.
I'm too old to run any more. But you -
go ! Go now ! Quickly !

O

No.

SALTZMAN

At least you still have your own mind.
Isn't that enough ?

O LOOKS OUT OF THE WINDOW AGAIN.

EXT. ALPINE ROAD. DAY. (STOCK?) 112

AT THE BOTTOM OF THE HILL ROAD, THE BLACK HEARSE
DRIVING US. (ECHOING THE "REGRESSION" THEME.)

INT. BARBER'S SHOP. DAY. 113

O
They can have one of us. But only
one.

SALTZMAN
Go ! Go !

DISSOLVE:

EXT. ALPINE VILLAGE STREET. DAY. 114

POTTER'S CAR COMES TO REST NEAR THE LOTUS. THE
BLEEPING NOISE NOW AT ITS LOUDEST. POTTER SWITCHES
OFF A CONTROL ON THE DASHBOARD AND THE NOISE STOPS.
POTTER THEN TAKES OUT A PISTOL AND FITS A SILENCER
TO IT. CONCEALING THE PISTOL HE GETS OUT OF HIS
CAR AND LOOKS AROUND.

INT. BARBER'S SHOP. DAY. 115

SALTZMAN NOW SITS IN HIS OWN BARBER'S CHAIR. HE SEEMS
QUITE QUIET AND RESIGNED ABOUT WHAT IS GOING TO
HAPPEN. SUDDENLY THE DOOR OPENS. POTTER STANDS IN
THE DOORWAY.

SALTZMAN
Come in, come in.

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

SALTZMAN
I know you must find me one day.

POTTER
Where's your visitor, Dr. Saltzman ?

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

POTTER
Where is he ?

SALTZMAN
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.

115 CONTINUED

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

INT. CELLAR, DAY 116

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 O IS ON HIM.

O AND POTTER ROLL DOWN THE STEPS, LOCKED TOGETHER.
WHEN THEY HIT THE FLOOR WITH A CRASH O MANAGES
TO THROW POTTER AWAY FROM HIM.

O
Get out, Potter ! Get out ! There
are others coming -

BUT BEFORE HE CAN SAY MORE POTTER HURLS HIMSELF ON
HIM AND THE FIGHT CONTINUES. AS THEY CRASH INTO
VARIOUS PIECES OF ELECTRONIC EQUIPMENT THERE ARE
FRIGHTENING FLASHES.

THE TOP OF THE STAIRS 117

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

INT. BARNER'S SHOP, DAY. 118

SALTZMAN CROSSES TO THE WINDOW AND LOOKS OUT.

EXT. ALPINE VILLAGE STREET, DAY. 119

THE HEARSE COMES TO A STOP. THE FIRST MAN TO GET
OUT IS THE UNDERTAKER. AS OTHER MEN GET OUT BEHIND
HIM, THE UNDERTAKER LOOKS AROUND.

EXT. BARBER'S SHOP, DAY. 120

FROM UNDERTAKER'S POV SALTZMAN STANDS IN THE
DOORWAY. HE LOOKS AT THE NEW ARRIVALS FOR A
FEW MOMENTS THEN RATHER WEARILY MOVES BACK INTO
THE SHOP. THE UNDERTAKER AND HIS MEN START TO MOVE
OVER TO IT.

INT. THE CELLAR, DAY. 121

THE FIGHT BETWEEN O AND POTTER STILL GOING ON.
THE GUN IS ON THE FLOOR AND THEY BOTH GO FOR IT.
BUT O MANAGES TO KNOCK POTTER BACK AGAINST A
WALL, HALF STUNNING HIM. O PICKS UP THE GUN. FOR
A MOMENT WE AREN'T SURE WHETHER HE'S GOING TO USE IT.
POTTER STAGGERS TO HIS FEET.

121 CONTINUED

POTTER

(WITH HATE) Why don't you use it ?

O

Get out ! I told you, there are others coming -

POTTER

Why don't you use it - traitor !!!

AGAIN HE HURLS HIMSELF AT O BUT THIS TIME THE STRUGGLE IS SHORT LIVED FOR BOTH MEN. A VAPOUR BEGINS TO FILL THE ROOM.

THE TOP OF THE STAIRS

122

THE UNDERTAKER STANDS THERE. HE HAS A MODERNISTIC PISTOL DEVICE FROM WHICH THE VAPOUR IS HISsing. IT IS DIRECTED AT BOTH O AND POTTER.

INT. THE CELLAR. DAY.

123

POTTER PASSES OUT BEFORE O HALF CONSCIOUS. O BEGINS TO STRUGGLE UP THE STEPS TOWARDS THE UNDERTAKER, MURDER IN HIS EYES. BUT HIS CLIMB GROWS FEEBLER AND WHEN HE IS NEARLY AT THE TOP OF THE STAIRS HE, TOO, COLLAPSES UNCONSCIOUS. HIS HANDS JUST FALLING BY INCHES TO GRAB THE UNDERTAKER'S LEGS.

THE UNDERTAKER LOOKS DOWN AT

O UNCONSCIOUS AT HIS FEET. BEYOND, ON THE CELLAR FLOOR, THE UNCONSCIOUS POTTER. THE UNDERTAKER TURNS AND NODS TO HIS MEN SOME OF THEM GO THROUGH THE DOOR LEADING INTO THE CELLAR.

SALTZMAN

What are you going to do to them ?
(NO REPLY) They led you to me.
Isn't that enough ?

HE FOLLOWS THE UNDERTAKER'S GLANCE TO THE DOOR OF THE SHOP. THROUGH IT, MEN BRING IN TWO COFFINS AND LAY THEM ON THE FLOOR.

UNDERTAKER

Please don't resist, Dr. Saltzman.
You've nothing to fear, I assure you.

SALTZMAN SITS DOWN IN HIS OWN BARBER'S CHAIR, VERY TIRED.

SALTZMAN

When you are my age, you are too tired to be afraid of anything. Tired. Just too tired.

123 CONTINUED

BY THIS TIME BOTH O AND POTTER HAVE BEEN BROUGHT OUT OF THE CELLAR AND LAID ON THE FLOOR OF THE SHOP, BOTH COMPLETELY UNCONSCIOUS. ONE OF THE MEN HANDS POTTER'S GUN TO THE UNDERTAKER, WHO TAKES IT AND LOOKS AT IT. HE THEN NODS TOWARDS O. THE MEN LIFT UP O AND PLACE HIM IN THE COFFIN.

SALTZMAN

Three men, two coffins. Which of us goes in the other one ?

THE UNDERTAKER PUTS POTTER'S GUN IN HIS POCKET AND BRINGS OUT THE GAS PISTOL.

UNDERTAKER

This will be quite painless, Dr. Saltzman.

SALTZMAN

For me, then ? I presumed so.

UNDERTAKER

Simply so that you shall not know where you are going.

SALTZMAN

(SMILES) You mean I might come back ?

THE LID IS PLACED ON THE COFFIN IN WHICH O HAS BEEN PLACED. SALTZMAN LOOKS AT THE UNCONSCIOUS POTTER.

SALTZMAN

And him ? Are you on different sides ? Or just from different ministries ?

THE UNDERTAKER PROPS UP POTTER WITH SOME RESPECT. HE TAKES THE PISTOL FROM HIS POCKET AND LAYS IT ON THE FLOOR, CLOSE TO POTTER'S HAND. HE STRAIGHTENS UP AGAIN AND THERE IS A HINT OF A SMILE AS HE LOOKS AT POTTER.

UNDERTAKER

Good man, Potter. We'd miss him.

THE UNDERTAKER NOW TURNS BACK TO SALTZMAN AND LEVELS HIS GAS PISTOL.

UNDERTAKER

Now if you will excuse me, Sir. I can assure you it is quite harmless -

THE VAPOUR BEGINS TO ENVELOP SALTZMAN WHO IMMEDIATELY BEGINS TO LOSE CONSCIOUSNESS.

123 CONTINUED

SALTZMAN

I know. I took particular care about that when I invented it... By the way, be careful with this chair. You need it for the reversal process.

SALTZMAN PASSES OUT. THE UNDERTAKER NODS AT HIS MEN. AS THEY MOVE TOWARDS HIM -

INT. HEARSE. DAY. 124

THE BARBER'S CHAIR SITS IN THE MIDDLE OF THE HEARSE. ON ONE SIDE OF IT IS A COFFIN, ON THE OTHER, ANOTHER COFFIN.

PULL BACK TO SEE THIS FROM UNDERTAKER'S POV AND INCLUDE HIM IN SHOT. HE SHUTS THE DOORS WITH A SORT OF FINALITY.

INT. BARBER'S SHOP. DAY. 125

THE UNCONSCIOUS POTTER. BUT HE IS BREATHING HEALTHILY AS WE HEAR AN ENGINE COME TO LIFE. SOUND OF A CAR DRIVING OFF.

EXT. ALPINE VILLAGE. DAY. 126

THE HEARSE BEGINS TO DRIVE AWAY.

DISSOLVE:

EXT. HELICOPTER. DAY. (STOCK) 127

EXT. HELICOPTER LANDING IN VILLAGE. EVENING. (STOCK) 128

INT. NO 2'S LIVING AREA. EVENING. 129

PULL BACK FROM THIS SAME PICTURE OF THE HELICOPTER TO SHOW IT IS ON HIS SCREEN. NO 2 SMILES BROADLY. HE GLANCES AT ANGELO.

NO 2

I think I'm going to be here rather longer than my predecessors, you know.

ANGELO LOOKS AT THE SCREEN, THEN BACK AT NO. 2. SILENTLY HE OFFERS HIM A MENU, NO 2 TAKES IT WITH SOME ENTHUSIASM.

NO 2

In fact - I'll tell you what - I'll even cut out my diet. For breakfast in the morning, grilled tomatoes, kidneys, bacon and eggs. Two eggs.

ANGELO NODS OBEDIENTLY AS HE TAKES BACK THE MENU. NO 2 LOOKS AGAIN AT THE SCREEN WITH GREAT SATISFACTION.

INT. EXAMINATION ROOM. NIGHT.

130

BEGIN ON THE BARBER'S CHAIR. PULL BACK TO SEE NO 2. HE PATS IT FONDLY. HE CROSSES OVER TO A COUCH ON THE LEFT OF IT. WE SEE LYING ON THE COUCH OSCAR, UNCONSCIOUS, METAL CLIPS ROUND HIS TEMPLES.

NO 2

Well done, Number six. Well done!
I'm proud of you. And I'm very glad to see you back.

HE CROSSES BACK, PASSING THE CHAIR, TO ANOTHER COUCH. ON IT LIES P, ALSO UNCONSCIOUS, SIMILARLY WIRED.

NO 2

As for you, my dear Colonel - I hope this works. If only so that we can say goodbye.

HE LOOKS UP TOWARDS SALTZMAN AND BECKONS TO HIM. SALTZMAN COMES INTO VIEW.

NO 2

Are you ready to begin the reversal process, doctor?

SALTZMAN LOOKS TOO TIRED AND OLD TO RESIST. HE SHAMBLES FORWARD AND SITS HIMSELF DOWN IN THE BARBER'S CHAIR.

FROM SALTZMAN'S POV, AS HE SITS, WE SEE BEYOND NO 2 SEVERAL SCIENTISTS INCLUDING THE DOCTOR FROM THE FIRST ACT. ALSO INCLUDING THE UNDERTAKER, NOW IN THE WHITE COAT OF A SCIENTIST.

SALTZMAN

Whatever you say.

NO 2

Forgive the observers. We must see exactly how it is done.

SALTZMAN

And what will you do when you have found out?

NO 2 SIMPLY SMILES AND MOVES OVER TO A COMPARATIVELY SIMPLE LITTLE PIECE OF APPARATUS.

NO 2

Here is your original invention, which we used in the first place. Now show us how to reverse the process. Number 31!

130 CONTINUED

THE DOCTOR COMES FORWARD. HE SHOWS GREAT RESPECT FOR SALTZMAN.

DOCTOR

This is an honour, sir.

SALTZMAN SMILES WEARILY.

SALTZMAN

I have had many honours. Never one quite like this. Shall we begin?

DOCTOR

What are your instructions, doctor?

SALTZMAN

From the subject on the right, there is a green lead. Insert it into the top of the two sockets on the right of the chair.

THE DOCTOR DOES SO.

SALTZMAN

From the subject on the left there is a red lead. Insert it into the lower of the two sockets on the left of the chair.

THE DOCTOR DOES SO.

SALTZMAN

Now raise the metal cap from the back of the chair and place it on my head.

THE DOCTOR DOES SO.

SALTZMAN

You need only now operate the original device as you did before.

DOCTOR

May I ask ?

SALTZMAN

What?

DOCTOR

Is it necessary for you to be involved?

SALTZMAN

I am the catalyst. In electricity you would call it a conductor. A spiritualist would call me a medium. They're not far off, you know. Call it what you like, you must have a junction through which the two different forces can pass.

DOCTOR

Isn't it . . . a little dangerous?

130 CONTINUED

SALTZMAN

It imposes considerable strain on all concerned. They are young. A few minutes of unconsciousness, that is all.

DOCTOR

But you, sir ?

SALTZMAN

A little longer perhaps. What does it matter - so long as you find out what you want ?

NO 2

Number 31 ! Proceed !

THE DOCTOR GOES TO THE CONTROLS AND BEGINS TO SWITCH ON. SALTZMAN LOOKS AT NO 2.

SALTZMAN

What I might do to you ... and men like you ... if I were young again ...

BUT THE CURRENT NOW TAKES OVER. SALTZMAN LOSES CONSCIOUSNESS. HIS EYES CLOSE. HIS EYELIDS TWITCH PAINFULLY.

THE HUM GROWS LOUDER ... SHOT OF P. HIS EYELIDS TWITCH IN THE SAME WAY. SHOT OF O. THE SAME THING IS HAPPENING TO HIM.

THE DOCTOR INCREASES THE VOLUME. IF POSSIBLE, SOME VISUAL EFFECT TO INDICATE THAT MINDS ARE PASSING BETWEEN THE THREE MEN.

DISSOLVE:

INT. EXAMINATION ROOM. NIGHT.

131

THE DOCTOR DIMINISHES THE VOLUME TILL THE HUM SWELLS AWAY ENTIRELY. THERE IS SILENCE - AND SOME TENSION.

NO 2

(EXCITED) Has it worked ?

DOCTOR

We must wait and see.

NO 2 COMES OVER AND LOOKS AT O. HE IS COMPLETELY UNCONSCIOUS.

AS HE CROSSES PAST THE CHAIR, THE DOCTOR HAS PUT A STETHOSCOPE TO HIS EARS AND PLACES IT ON THE HEART OF THE UNCONSCIOUS SALTZMAN. NO 2 IGNORES THIS AND CROSSES TO P.

AS HE LOOKS DOWN AT P, P'S EYES BEGIN TO FLUTTER.

DOCTOR

No 2 -

131 CONTINUED

NO 2
 Look !
 DOCTOR
 It's Dr Saltzman -
 NO 2
 Never mind him. Look at Number Six !

P'S EYES FLUTTER OPEN.

INT EXAMINATION ROOM. NIGHT. 132

FROM P'S POV, A BLURRED PICTURE. GRADUALLY IT COMES INTO FOCUS. HE IS LOOKING UP AT NO.2.

NO 2
 Have a good sleep, old boy ?

P
 Where am I ?

NO 2
 In the Village.

P
 What do you want ?

NO 2
 Information.

P
 I'll tell you nothing. (SITS UP,
 YELLS) I'm a free man !

NO 2
 (BEAMS) Welcome home, No 6 !

UNDERTAKER (OOV)
 No 2 !

NO 2 LOOKS UP AND HURRIES ACROSS TO THE OTHER COUCH, THE UNDERTAKER IS BENDING OVER O WHOSE EYES ARE BLINKING OPEN.

INT. EXAMINATION ROOM. NIGHT. 133

FROM O'S POV, BLURRED SHOT, CLARIFYING INTO NO.2.

O - COLLECTS HIS WITS, THEN SMILES BROADLY.

O
 It worked!

NO 2
 It did indeed, my dear Colonel !

O SITS UP. HE GETS OFF THE COUCH, STRETCHES HIS MUSCLES. HE LOOKS ACROSS AT P WHO IS SITTING ON HIS COUCH. P LOOKS ACROSS AT O. GLOWERS AT HIM.

133 CONTINUED

P

If I'd realised... I would have considered cutting your throat.

O IGNORES HIM, LOOKS AT SALTZMAN.

O

The great doctor himself.

NO 2

And the machine. Now complete.

O OFFERS NO 2 HIS HAND AND SHAKES IT.

O

Well done. Number One will be delighted. Delighted !

DOCTOR

(URGENT) Sir ! Dr. Saltzman ! He's sinking fast.

NO 2

(PAUSE - THEN) Oh, well, we have what we want. I suppose you'd better get him to the hospital.

DISSOLVE:

INT. HOSPITAL ROOM. EARLY MORNING.

134

SALTZMAN IS BREATHING IN THE IRREGULAR AND PAINFUL WAY OF A MAN VERY CLOSE TO DEATH.

WIDEN THE SHOT TO INCLUDE THE DOCTOR. THE DOCTOR LOOKS UP AS THE DOOR OPENS AND P COMES IN. THE DOCTOR IS REALLY RATHER FRIENDLY.

DOCTOR

You're up early, Number Six.

P

How is he ?

DOCTOR

(CHEERFUL) Oh, he'll be all right. (HIS SMILE DROPS) I'm afraid it's only a matter of time. Sorry, old boy.

P

Sorry ?

DOCTOR

Of course. Aren't you ?

INT. NO 2'S LIVING AREA. DAY.

135

NO 2 SHAKES HANDS WARMLY WITH COLONEL OSCAR.

135 CONTINUED

OSCAR

Well - goodbye, No 2. And well done.

NO 2

Thank you. Thank you. A pleasure to
 er - have known you. Are you sure you
 wouldn't like to stay and have some
 breakfast before you leave? Only a few
 minutes -

OSCAR

No, No 1 is waiting for me. My
 orders were to return at once.

NO 2

Of course, of course. I'll come and see
 you off.

OSCAR

That's quite unrec-

NO 2

Oh, I insist, I insist.

THE SLIDING DOORS OPEN AND HE BEGINS TO WALK OUT
 WITH OSCAR.

EXT. VILLAGE, DAY. (STOCK)

136

THE HELICOPTER TAKING OFF.

EXT. THE HELICOPTER, DAY. (STOCK)

137

NOW ALMOST A SPECK IN THE SKY.

INT. NO 2'S LIVING AREA. DAY.

138

PULL BACK FROM THIS SAME SHOT OF THE COPTER TO
 SEE IT ON NO 2'S TV SCREEN. NO 2 BEAMS.

NO 2

And good riddance!

ANGELO APPEARS WITH A FOOD TROLLEY.

NO 2

Ah! Breakfast!

AS ANGELO BEGINS TO SERVE IT NO 2 PICKS UP THE PHONE.

NO 2

Control Room, Show me No 8, please.

AFTER A MOMENT, THE RECEDING HELICOPTER IS REPLACED
 BY A PICTURE OF P. PULL BACK TO SHOW HIM SITTING AT
 THE BEDSIDE OF THE DYING SALTZMAN. IN THE BACKGROUND,
 THE DOCTOR, NO 2 SPEAKS INTO HIS DESK MIKE.

INTERCUT BETWEEN NO 2'S LIVING AREA AND HOSPITAL
ROOM

135

NO 2

Good morning, Number Six. I can't tell you how glad I am to see you back with us.

P

And Dr Saltzman?

NO 2

I'm sorry, I really am. But ... well ... he was an old man -

P

And you have what you want.

NO 2

Let us say I'm happy that his knowledge will not die with him.

P

Supposing he were young? And free?

NO 2

You sound quite sentimental, Number Six. That's not like you.

P

I got to know him.

NO 2

Don't be so morbid old chap. I'll tell you what. Come and have breakfast with me.

ANGELO HAS NOW SERVED OUT THE MOST SUMPTUOUS
OF BREAKFASTS FOR NO 2.

P

(ANGRY) I knew him.

NO 2

You only spoke to him for ... what? Ten minutes at the most.

P

And very interesting it was. Do you know what he said?

NO 2

Tell me.

P

He said "If I were young again - knowing what I know now - and free of both sides - just think what I might achieve!" Horrifying thought, isn't it?

139 CONTINUED

SALTZMAN STARTS TO RALLY A LITTLE. THE DOCTOR COMES TO HIM.

SALTZMAN

I I

DOCTOR

I'm afraid he's going.

AS SALTZMAN STRUGGLES FOR WORDS NO 2 PAUSES BEFORE TAKING HIS FIRST FORKFUL OF BREAKFAST, INTUITIVELY WORRIED.

P

Do you know what else he told me ?

NO 2

What ?

P

That the reversal process was direct.

NO 2

Direct ? But the chair ?

P

Useless to you: Simply to get Saltzman into the operation. He wasn't a catalyst. A conductor. A medium - that was my idea.

SALTZMAN (LOUDER)

Number Two ... Under orders... appearances don't ... any organic def...

NO 2 IS BEGINNING TO LOOK HORRIFIED.

P

Out of three people, only one could end up free. It could have been me. But I felt it should be Saltzman Because I'm going to escape anyway.

SALTZMAN

It is Number One who must be satisfied! With the outcome! I am under orders! The orders of Number One. But it's your idea, Number Two. Your idea.....

HE FALLS BACK AND DIES.

NO 2 LOOKS AT THE HOTLINE WITH TERROR IN HIS EYES.

P

Goodbye... Colonel.

P WALKS OUT OF THE HOSPITAL ROOM.

INT. LIVING SPACE. DAY.

140

NO 2 GRABS THE PHONE.

NO 2

Control Room : Where's the helicopter?
What do you mean, it's out of range?
You must ...

HE BREAKS OFF. THE HOTLINE IS BUZZING. HE PUTS DOWN ONE PHONE AND PICKS UP THE OTHER. SWEAT POURS DOWN HIS FACE.

NO 2

Yes, Number One ? Hasn't it ?
No trace ? No, I can't understand it
.... of course, I'll investigate at once
... goodbye, sir.

HE PUTS DOWN THE PHONE.

ON THE SCREEN WE SEE P WALKING THROUGH THE VILLAGE
(STOCK)

141

NO 2 LOOKS AT HIM, HORROR IN HIS EYES.

NO 2 NOTICES THAT ANGELO HAS TAKEN AWAY HIS BREAKFAST, PUT IT BACK ON THE TROLLEY, PUT THE LID BACK ON IT AND IS WHEELING IT AWAY AGAIN. ANGELO KNOWS THAT NO 2 IS ON THE WAY OUT - AT ONCE. SO DOES NO. 2.

HE STARES AT P ON THE SCREEN.

STANDARD ENDING

FINAL FADE OUT.

END CREDITS