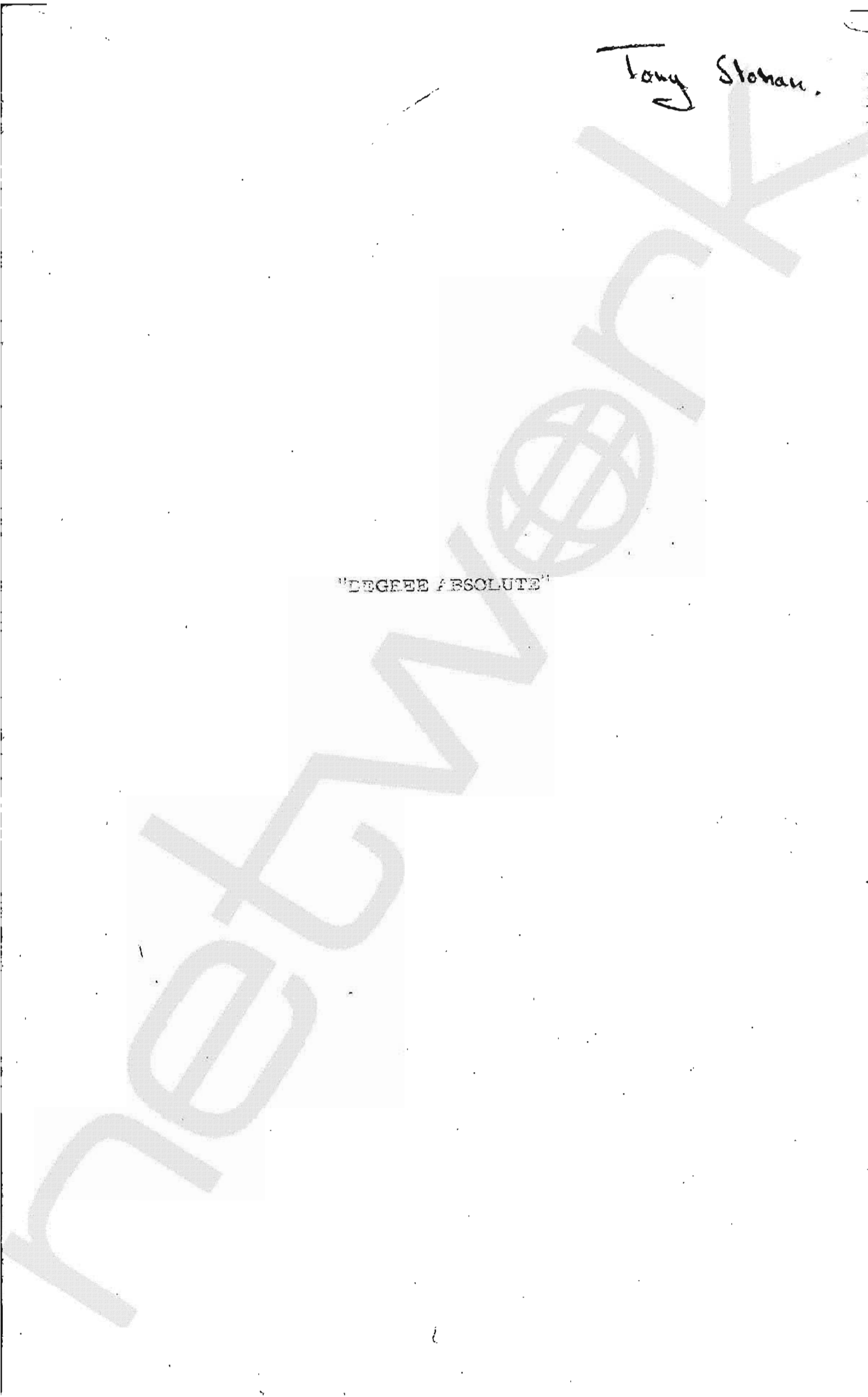


Tony Stohan.

"DEGREE ABSOLUTE"



1.

EXT. VILLAGE, DAY LOC. (LIBRARY)

1. 

ESTABLISHING ROOM IN TO DOME OF NO. 2 (OPTICAL)

INT. LIVING SPACE.

2.

THE DESK, THE TABLE, ANGELO LAYING BREAKFAST FROM A TROLLEY. HE WEARS GLOVES, RED GLOBULES ROTATE ON THE B. P. SCREEN. ANGELO PRESSED A BUTTON ON THE DESK. THE DOME OF THE BLACK CHAIR APPEARS. IT TURNS, IT CONTAINS A PULSING ROVER. ANGELO MOVES TO THE TROLLEY. RINGS A DELICATE HANDELL. IMMEDIATELY A CIRCULAR SECTION OF THE FLOOR SLIDES BACK. A PLATFORM CARRIES NO. 2 FROM BENEATH UP AND INTO THE LIVING SPACE. ANOTHER SECTION IN OPERATION. A CHAIR RISES ADJACENT TO THE BREAKFAST TABLE. ANGELO FLOWS AND MAKES TO LEAVE. NO. 2 MOVES TO THE DESK AND REGARDS ROVER. HE IS IN IRRITABLE MOOD.

NO. 2

Wait!

HE INSPECTS THE FOOD. DOESN'T LIKE IT. KIPPERS. HE TRIES A PIECE WITH FINGERS. MUNCH ES. PACES. REGARDS ROVER. LOOKS AT THE SCREEN, INDICATES THE BREAKFAST.

NO. 2

Remove it!

ANGELO DOESN'T. NO. 2 CIRCLES THE CHAIR. IT CIRCLES WITH HIM. HE MOVES FAST TO THE DESK. PICKS UP THE HOT LINE. STABS A FINGER AT ROVER.

NO. 2

And you can remove this damn thing too. I'm not an inmate.

HE BELLOWS AT ANGELO.

NO. 2.

I told you to take it away.

ANGELO JUMPS TO LOAD THE TROLLEY. THE HOT LINE SIZZLES.

NO. 2.

(INTO PHONE)

Say what you like. You brought me back here. I told you last time you were using the wrong approach. I do it my way or you can find somebody else.

HE SLAMS DOWN THE PHONE. ANGELO IS MOVING TO THE DOOR THE DISCARDED BREAKFAST ON THE TROLLEY. THE TABLE AND ADJACENT CHAIR SINK INTO THE FLOOR.

NO. 2.

Leave the coffee!

2.

ANGELO IS CONFUSED.

NO. 2.

The coffee. Leave it!

ANGELO UNLOADS IT ONTO THE DESK. ROVER PULSES DANGEROUSLY.  
NO. 2 PICKS UP THE HOT LINE AGAIN.

NO. 2.

How many times do I have to ask?

HE PUTS DOWN THE PHONE. THE RED GLOBULES ON THE SCREEN  
ROTATE FASTER. THEY SETTLE. DISAPPEAR. THE BLACK DOME  
CHAIR SINKS INTO THE FLOOR. ANGELO LEAVES, QUIETLY.  
NO. 2 IS ALONE. HE POURS HIMSELF SOME COFFEE. SIPs AT IT.  
THE DOME'S CHAIR RISES BEHIND HIM - WITHOUT ROVER. NO. 2  
PACES. REGARDS THE BLANK SCREEN. MOVES TO THE DESK. PRESSES  
A BUTTON. THE SCREEN COMES TO LIFE. NO. 2 PACES IN  
FRONT OF IT. ON THE SCREEN - ZOOM IN TO THE EXTERIOR OF NO. 6

INT. PRISONER'S HOUSE DAY.

3.

P TAKES A PIECE OF TOAST FROM HIS BREAKFAST TRAY. MUNCHES IT.  
PACES TO AND FRO LIKE A CAGED TIGER.

INT. LIVING SPACE.

4.

SEE THIS ON E.P. SCREEN. NO. 2 IS ALSO PACING. P IS MOVING  
FROM LONG SHOT TO CLOSE-UP BEHIND HIM ON SCREEN. NO. 2 STOPS.  
REGARDS P'S IMAGE WITH A GRIM SMILE. TALKS TO HIMSELF.

NO. 2.

A likely lad. What makes you care?

HE TALKS TO THE SCREEN.

NO. 2.

Take it easy. Relax.

INT. PRISONER'S HOUSE. DAY.

5.

P WALKS FAST TO HIS BREAKFAST TRAY. POURS COFFEE. DRINKS IT  
QUICKLY. PACES.

INT. LIVING SPACE.

6.

SEEN ON THE E.P. SCREEN.

NO. 2.

Why do you care?

HE IS AT THE DESK, SPEAKING INTO THE YELLOW TELEPHONE.

INT. PRISONER'S HOUSE, DAY. 7.

P AT THE PHONE.

P  
I know your voice.

INT. LIVING SPACE. 8

NO. 2.

NO. 2.  
I was here before. Why do you care?

INT. PRISONER'S HOUSE 9

P AT PHONE.

F  
You'll never know.

SLAMS DOWN THE PHONE, AND THE COFFEE CUP, ON THE BREAKFAST TRAY, MOVES TO THE DOOR, IT OPENS, HE EXITS.

INT. LIVING SPACE. 10

C. U. NO. 2 LOWERING THE YELLOW TELEPHONE.

NO. 2.  
Wait and see.

EXT. VILLAGE, DAY, LOC. (LIBRARY) 11

LONG SHOT OF P WALKING UP STEPS AND INTO THE SQUARE, HE STOPS.

EXT. VILLAGE, DAY. 12

P AT THE TOP OF THE STEPS. NO. 86 TALKING TO HIM.

NO. 86  
Beautiful day.

P  
Yes. What day is it?

NO. 86  
Today. Every day.

HE LEAVES P. P LEFT IN SINGLE CLOSE SHOT.

P  
What about tomorrow?

HE MOVES OFF.

X  
WLA

INT. LIVING SPACE.

13.

ACROSS NO. 2 P SEEN ON THE E. P. SCREEN WALKING THROUGH THE SQUARE AND STOPPING BY THE POND TO TALK TO A MAN WITH AN UMBRELLA. (LIBRARY)

RP.

EXT. VILLAGE. DAY.

14.

P. THE MAN, AGAINST AN UMBRELLA.

P

How!

THE MAN IS SUSPICIOUS.

THE MAN

Don't do that!

P

What?

THE MAN

Enquire.

P

What's your number?

THE MAN

What?

P

Your number. What is it?

THE MAN

Be careful.

P

1, 2, 3, 4, 5, 6, 7,  
8, 9,.....

THE MAN

Quiet!

P

10, 11, 12, 13, 14, 15,  
16, 17, 18, 19, 20, 21,  
22, 23,.....

THE MAN MOVES AWAY. P SMILES AND MOVES ALSO.

INT. LIVING SPACE.

15.

C. S. NO. 2 SCREEN REFLECTIONS ACROSS HIS FACE.

(15 CONTINUED)

NO. 2.

Won't give in!

MOVES TO THE HOT LINE. PICKS IT UP.

NO. 2.

He won't give in! Not  
your way.PUTS DOWN PHONE. PRESSES BUTTON ON DESK. TURNS TO SCREEN.  
NOW BLANK.

INT. LIVING SPACE.

16.

NO. 2 FACING. HE POURS THE LAST OF THE COFFEE. HE PRESSES A  
BUTTON. THE TABLE RISES WITH A FOLDER A TOP. NO. 2 TAKES IT.  
STUDIES IT. TURNS THE PAGES. PRESSES A BUTTON. SITS IN THE  
BLACK DOME CHAIR. THE B.P. SCREEN COMES TO LIFE. VARIOUS  
ASPECTS OF P'S LIFE IN THE VILLAGE. THE MORE REBELLIOUS ONES

*P. inter  
T. out  
P. copy  
or by SSJ  
P. 26. at*

INT. LIVING SPACE

17.

M.S. NO. 2 IN THE CHAIR. CONTEMPLATIVE. HE SIGHS. MOVES TO THE  
DESK. PICKS UP THE HOT LINE.

NO. 2

Degree Absolute. I require  
approval.

PAUSE.

To blazes with the guarantees.  
I repeat. Degree Absolute. Approval  
required.

PAUSE.

You may consider me too valuable  
to lose but there is no alternative.

PAUSE.

There is no alternative if you believe  
him to be that important. You must  
risk one or the other of us.

PAUSE.

I know I'm a good man. I used to be  
a good man. If you get him - he'll  
be better. And there is no other  
way. I repeat. There is no other way.

(16 CONTINUED)

NO. 2.

Won't give in!

MOVES TO THE HOT LINE. PICKS IT UP.

NO. 3.

He won't give in! Not  
your way.

PUTS DOWN PHONE. PRESSES BUTTON ON DESK, TURNS TO SCREEN.  
NOW BLANK.

INT. LIVING SPACE. 16.

NO. 2 FACING. HE POURS THE LAST OF THE COFFEE. HE PRESSES A  
BUTTON. THE TABLE RISES WITH A FOLDER A TOP. NO. 2 TAKES IT.  
STUDIES IT. TURNS THE PAGES. PRESSES A BUTTON. SITS IN THE  
BLACK DOME CHAIR. THE B. P. SCREEN COMES TO LIFE. VARIOUS  
ASPECTS OF P'S LIFE IN THE VILLAGE, THE MORE REBELLIOUS ONES.

INT. LIVING SPACE 17.

M.S. NO. 2 IN THE CHAIR. CONTEMPLATIVE. HE SIGNS. MOVES TO THE  
DESK. PICKS UP THE HOT LINE.

NO. 2

Degree Absolute. I require  
approval.

PAUSE.

To blazes with the guarantees.  
I repeat. Degree Absolute. Approval  
required.

PAUSE.

You may consider me too valuable  
to lose but there is no alternative.

PAUSE.

There is no alternative if you believe  
him to be that important. You must  
risk one or the other of us.

PAUSE.

I know I'm a good man. I used to be  
a good man. If you get him - he'll  
be better. And there is no other  
way. I repeat. There is no other way.

(17 CONTINUED)

NO. 2.

Yes absolute. Tonight? A week  
is not enough, you don't want to  
damage him. Alright! Tonight!

INT. PRISONER'S HOUSE, NIGHT. 18.

IN DARKNESS, PEACEFUL, TRACK IN TO C. S. P ASLEEP.

INT. CONTROL ROOM, NIGHT. 19.

C. S. THE REVOLVING GREEN SURVEILLANCE EYE. FULL BACK TO  
SHOW ENTIRE CONTROL ROOM, THE STEEL DOORS OPEN. NO. 2.  
APPEARS, MOVES FAST DOWN THE STEPS TO THE SUPERVISOR.

NO. 2.

Degree Absolute. You're under  
orders.

THE SUPERVISOR IS SUSPICIOUS.

SUPERVISOR

What period?

NO. 2.

One week.

SUPERVISOR

Emergency?

NO. 2.

It has to be, doesn't it?

SUPERVISOR

Mind if I check?

NO. 2 BLAZES.

NO. 2.

You check nothing. Release all  
other personnel.

THERE IS SOME CONFLICT BETWEEN THEM.

SUPERVISOR

First shift! Early release. Time  
sheets as normal. Double night  
time. Double night time!

THE SEE-SAW OBSERVE NOT DUB RELEASES FUNCTION. THE TELLING  
MACHINE OPERATORS JOIN THE REST IN A HASTY EXIT THROUGH THE  
STEEL DOORS LEAVING NO. 2 AND THE SUPERVISOR. THE B.T. SCREEN  
SHOWS GLAZING GREEN GLOBULES. NO. 2 MOVES TO THE FIRST.



(12 CONTINUED)

TELLING MACHINE, SETS AND OPERATES THE HANDLE. HE OBSERVES THROUGH THE VIEWING APERTURES.

INSERT TELLING MACHINE.

22.

THREE REVOLVING PICTURES WHICH SETTLE IN ROTATION. THE FIRST: AN EXTERIOR OF P'S HOUSE. THE SECOND: THE BEDROOM. THE THIRD: A CLOSE SHOT OF P ASLEEP.

NO. 2.

Blow up Channel Three.

THE SUPERVISOR MOUNTS ONE END OF THE SEE-SAW OBSERVANCE DUC AND PRESSES A SWITCH. THE SEE-SAW SWINGS ON ITS AXIS TO FACE THE B. P. SCREEN. THE SUPERVISOR SPEAKS INTO THE MIKE IN FRONT OF HIM.

SUPERVISOR

Channel Three. Channel Three.

THE GREEN GLOBULES MERGE IMMEDIATELY INTO P'S SLEEPING FACE.

NO. 2.

Check profundity.

NO. 2 LEAVES HIS TELLING MACHINE AND MOUNTS THE OTHER END OF THE SEE-SAW.

SUPERVISOR

1, 2, 3, 4, 5, 3, .

HE SPEAKS QUIETLY BUT HIS VOICE ECHOES THROUGHOUT THE CONTROL ROOM.

SUPERVISOR

First waveband clear!

NO. 2.

Repeat and increase:

SUPERVISOR

1, 2, 1, 4, 3, 3.

HIS VOICE FORCES AT DOUBLE VOLUME. P STIRS RESTLESSLY ON THE SCREEN AT THE NUMBER 4 HE TURNS AND SETTLES.

SUPERVISOR

Still clear.

NO. 2.

Third waveband. Slow. And hold on five.

(23 CONTINUED)

SUPERVISOR

3, 2, 3, 4, 3, .....

HIS VOICE IS A CRESCENDO OF SOUND IN THE CONTROL ROOM. P TOSSES FROM SIDE TO SIDE.

SUPERVISOR

3, 2, 3, 4, 3, .

P SEEMS TO BE WALKING.

NO. 2.

Diminish.

SUPERVISOR

3, 2, 3, 4, 3, .

HIS VOICE FADES INTO A GENTLE SOOTHING CARESS. P SLEEPS ON.

NO. 2.

Safe enough. I'll take over.

THE SEE-SAW SWINGS ENDS. NO. 2 NOW FACES THE SCREEN.

SUPERVISOR

It's a risk. I'd hate to see you go.

NO. 2.

It's all yours. For a week. Get moving. Degree Absolute. Operate.

TRACK IN TO HIS FACE. IT IS COVERED IN PERSPIRATION.

END OF ACT ONE

5.  
ACT TWO

INT. PRISONER'S HOUSE, NIGHT.

21.

P'S SLEEPING FACE. PULL BACK TO INCLUDE OVER HIS BED A HANGING LAMP, DORMANT ALSO. IT COULD BE A DISTANT RELATIVE OF ROVER'S IN SHAPE AND COLOUR. SLOWLY IT DESCENDS TOWARDS P'S FACE. HE SLEEPS ON. THE LAMP ENVELOPES HIS HEAD. IT LIGHTS UP. PULSES ON AND OFF, SLOWLY AT FIRST. MOVE AWAY GENTLY FROM THE BED. TOWARDS THE SPEAKER ON THE WALL. THE PULSING LIGHT INTERMITTENTLY ILLUMINATES THE ROOM. IN CLOSE TO THE SPEAKER. IT SENDS FORTH A NURSERY RHYME.

'Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall.  
All the king's horses  
And all the king's men  
Couldn't put Humpty together again!

INT. PRISONER'S HOUSE, NIGHT.

22.

C.S. OF NO. 2 HIS FACE IS TIRED. HE IS SINGING THE NURSERY RHYME. PULL BACK. HE IS LOOKING DOWN AT P IN BED STILL ENVELOPED BY THE LAMP. NO. 2 MOVES AWAY FROM HIM. HE SWITCHES ON THE OTHER LIGHTS IN THE ROOM. TAKES OFF HIS JACKET. STRETCHES OUT ON THE HIDE COUCH. CLOSES HIS EYES, AND MOVES INTO THE REFRAIN OF ANOTHER NURSERY RHYME.

EXT. PRISONER'S HOUSE, DAY.

23.

A DISTANT BELL TOLLS. MOVE IN TO THE CURTAINED WINDOW. THE CURTAINS ARE PULLED OPEN. WITHIN - NO. 2 HE LOOKS OUT.

EXT. VILLAGE, DAY, LOC. (LIBRARY)

24.

IN THE DISTANCE A WAITRESS CAN BE SEEN SETTING UP CAFE TABLES.

INT. PRISONER'S HOUSE DAY.

25.

NO. 2 OPENING THE LAST CURTAIN. HE MOVES INTO THE BEDROOM. QUIETLY RAISES THE LAMP UP INTO THE CEILING REVEALING P'S FACE. HIS EYES ARE OPEN. NO. 2 LEANS OVER HIM.

NO. 2.

"Want to go walkies?"

P SMILES. HE SITS UP. NO. 2 HELPS HIM OUT OF BED. HANDS HIM A DRESSING GOWN.

*J. Arnold*

(25 CONTINUED)

NO. 2.

Wash and dress quickly and  
I'll show you some nice things.

P NODS.

NO. 2.

Walked.

P IS DELIGHTED. HE MOVES QUICKLY TO THE BATHROOM DOOR.  
SLIDES IT SHUT AFTER HIM.

INT. LIVING SPACE.

26

THE STEEL DOORS SLIDE OPEN. NO. 2 ENTERS FOLLOWED BY ANGELO  
WHO IS PUSHING A WHEELCHAIR. IN THE CHAIR - P. HE IS EATING  
AN ICE CREAM CORNET. ANGELO WHEELS THE CHAIR TO THE DESK.  
NO. 2 GOES BEHIND THE DESK AND GESTURES FOR P TO JOIN HIM.  
P DOES SO. ANGELO WALKS ONTO ONE OF THE FLOOR DISCS. NO. 2  
PRESSES A BUTTON. ANGELO DESCENDS INTO THE LOWER REGIONS.  
NO. 2 BUTTONS AGAIN. THE DISC POD BEHIND THE DESK SINKS FROM  
VIEW CARRYING P AND NO. 2 WITH IT.

INT. SUEEERLANSEN CORRIDOR.

27

P AND NO. 2 BEING CARRIED ON A MOVING CAUSEWAY. IT STOPS AT A  
STEEL DOOR. THE DOOR OPENS. THEY WALK THROUGH. THE DOOR  
SLAMS SHUT.

INT. EMBRYO ROOM.

28

P AND NO. 2. BEHIND THEM THE STEEL DOOR. AT ONE SIDE OF THE  
DOOR A TIMESWITCH DEVICE. IT TICKS LOUDLY. IT IS THE ONLY SOUND.  
NO. 2 MOVES TO IT AND ADJUSTS THE DIAL. PULLS A LEVER. THE  
TICKING SOUND CUTS OUT SHARPLY. SILENCE. NO. 2 REGARDS P IN  
SOME COMPASSION.

NO. 2.

That's it. For better or for  
worse. Who knows. One week.  
A teeny weeny week, my boy.  
Neither of us can leave.

HE PULLS A CORD BESIDE THE DOOR. BLACK VELVET CURTAINS SLIDE  
ACROSS IT.

NO. 2.

Till death do us part. And  
I brought it on myself. Who  
knows?

HE LAUGHS GRIMLY.

NO. 2.

Come ahead, son. Let's see  
what you're made of. Find out  
what's in that noddle of yours.

(28 CONTINUED)

HE LEADS F INTO THE ROOM WHICH IS CIRCULAR IN SHAPE, ENTIRELY SERVICED IN BLACK VELVET EXCEPT FOR ONE SECTION BEING THE STEEL BARS OF A CAGE. THE MAIN AREA IS LIT FROM ABOVE BY HANGING LAMPS OF GREAT INTENSITY CREATING POOLS OF LIGHT IN THE PRINCIPAL ACTION AREAS. THERE IS A SEE-SAW, LARGE, (NOT THE MECHANISED VERSION), A SWING, LARGE, A ROCKING HORSE, LARGE, A PLAY-PEN, NORMAL KATGO-KART, A DESK, A BLACKBOARD, A FREE-STANDING WARDROBE, TWO BICYCLES, TWO MINI TRACTORS, A DOUBLE-TIER Dais - THRONE ATOP, A DOCK, A DOOR-PIECE ON ROLLERS, TWO SETS OF STEPS AND THREE STRONG DEALS, A TABLE AND THREE CHAIRS, AN ELECTRIC ORGAN, ANGELO IS IN THE PLAY-PEN. THE CAGE IS THE SIZE OF A 22FT CARAVAN, AND BEYOND THE BARS IS SET OUT WITH ALL THE ACCOUTREMENTS OF A LUXURY ONE-ROOM SELF-CONTAINED DWELLING. THE WALLS ARE SOLID AND SOUNDPROOFED. THERE ARE NO WINDOWS, ABOVE THE OPEN SIDE ABUTS A FURTHER HINGED WALL WHICH CAN BE DROPPED OVER THE BARS. THE CAGE SECTION WILL HAVE TO TRAVEL.

(28 CONTINUED)

HE LEADS P INTO THE ROOM WHICH IS CIRCULAR IN SHAPE, ENTIRELY SHROUDED IN BLACK VELVET EXCEPT FOR ONE SECTION, BEING THE STEEL BARS OF A CAGE. THE MAIN AREA IS LIT FROM ABOVE BY HANGING LAMPS OF GREAT INTENSITY CREATING POOLS OF LIGHT IN THE PRINCIPAL ACTION AREAS. THERE IS A SEE-SAW, LARGE, (NOT THE MECHANISED VERSION), A SWING, LARGE, A ROCKING HORSE, LARGE, A PLAY-PEN, NORMAL, A GO-KART, A DESK, A BLACKBOARD, A FREE-STANDING WARDROBE, TWO BICYCLES, TWO MINI-TRACTORS, A DOUBLE TIER DAIS - THRONE ATOP, A DOCK, A DOOR-PIECE ON ROLLERS, TWO SETS OF STEPS AND THREE STRONG DEALS, A TABLE AND THREE CHAIRS, AN ELECTRIC ORGAN, ANGELO IS IN THE PLAY-PEN, THE CAGE IS THE SIZE OF A 22FT CARAVAN, AND BEYOND THE BARS IS SET OUT WITH ALL THE ACCOUTREMENTS OF A LUXURY ONE-ROOM SELF-CONTAINED DWELLING. THE WALLS ARE SOLID AND SOUNDPROOFED, THERE ARE NO WINDOWS, ABOVE THE OPEN SIDE ABUTS A FURTHER HINGED WALL WHICH CAN BE DROPPED OVER THE BARS, THE CAGE SECTION WILL HAVE TO TRAVEL, ANGELO IS WAVING A BABY RATTLE AT P, NO. 2 LEADS P TO THE PLAY-PEN THEN GOES TO THE BLACKBOARD.

NO. 2.

"All the world's a stage  
And all the men and women merely players  
They have their exits and their entrances  
And one man in hid time plays many parts  
His acts being seven ages.  
At first the infant, mewling and pewking  
In the nurse's arms."

P GRABS FOR THE RATTLE, ANGELO TAKES IT FROM HIS REACH,

NO. 2.

William Shakespeare.

P MOVES AROUND THE OUTSIDE OF THE PLAY-PEN AFTER ANGELO AND THE RATTLE.

Shakespeare summed it up -  
so they say!

P GRABS AGAIN FOR THE RATTLE, ANGELO EVADES HIM,

"The Seven Ages of Man!"

P GETS INTO THE PLAY-PEN AND PURSUES ANGELO.

"At first the infant, mewling  
and pewking in the nurse's arms".  
Wait!

(28 CONTINUED)

IT'S AN ORDER. ANGELO STOPS. P GRABS THE RATTLE FROM HIM.  
P SHAKES IT. ANGELO VAULTS OUT OF THE PLAY-PEN AND GOES TO  
THE SWING. SITS IN IT.

NO. 2.

Be still!

P STOPS. TURNS. WAITS.

12.

(28 CONTINUED)

NO. 2.

Listen.

HE TAKES CHALK AND PREPARES TO WRITE ON THE BLACKBOARD.

NO. 2.

Even as a child, there is something  
in your head that is a puzzlement!  
I intend to discover it.

HE WRITES:

A: Find missing link.

NO. 2.

Having found it, I will refine it,  
tune it, and you will play our  
game.

HE WRITES:

B: Put it together.

NO. 2.

If I fail, then -

HE WRITES:

C: Bang!

PUTS DOWN THE CHALK, MOVES TO THE PLAY-PEN. LEANS IN,  
TAKES THE RATTLE FROM P. WAVES IT AT HIM.

NO. 2.

I am your father. Did I ever say  
anything to make you hate  
me?

P LOOKS AT HIM. GETS OUT OF THE PLAY-PEN, NO. 2 DROPS THE  
RATTLE. IS LED BY P AROUND THE ROOM.

NO. 2.

You used to walk with me?  
To the park, didn't you?

P NODS. DRAGS HIM AHEAD. THEY CIRCLE THE ROOM. ARRIVE AT  
THE SWING AND THE SEE-SAW.

NO. 2.

I always spoke well of your mother  
didn't I?

P STOPS. FROWNS.



(28 CONTINUED)

NO. 2.

Didn't I?

HE LOOKS HARD AT P. P SMILES. MOVES TO THE SEE-SAW, MOUNTS IT. P TRIES TO WORK IT. CAN'T. NO. 2 CLIMBS ONTO THE OTHER END. ACTIVATES IT.

NO. 2.

See-saw, Margery Daw,  
Jacky shall have a new master.

P SMILES.

P

See-saw.

NO. 2.

Margery Daw.

P

Jacky.

NO. 2

Shall have.

P

A new master.

NO. 2 PUSHES THE SEE-SAW AT SPEED.

NO. 2.

A new master.

P

Jacky.

NO. 2.

Shall have.

P

A new master.

NO. 2.

Jacky.

P

Master.

NO. 2.

Jacky.

P

Master.

(28 CONTINUED)

THE SEE-SAW UPS AND DOWNS,

Mother.

NO. 2.

Master.

P

Father.

NO. 2.

Master.

P

Lonely.

NO. 2.

P LEAPS OFF THE END OF THE SEE-SAW, NO. 2 FALLS AND SPRAWLS,  
P HELPS HIM UP.

Brother.

P

P DRAGS NO. 2 TO THE SWING.

Friends.

NO. 2.

P PUSHES ANGELO ON THE SWING,

Push.

P

Friends.

NO. 2.

Push.

P

HE PUSHES ANGELO FASTER,

Push. Push.

P

School.

NO. 2.

P STOPS, STANDS STILL,

(28 CONTINUED)

P

School.

ANGELO GETS OFF THE SWING, GOES TO THE WARDROBE, NO. 2 MOVES CLOSE TO P. STARES AT HIM.

NO. 2.

"Creeping like snail unwillingly to school".

ANGELO EXTRACTS THE MORTAR BOARD AND GOWN FROM THE WARDROBE, HANDS THEM TO NO. 2 WHO DONS THEM AND SPEAKS AT P.

NO. 2.

Attend in my Study during morning break.

P TURNS AND PUSHES THE NOW EMPTY SWING, ANGELO GOES TO THE DOOR-PIECE, OPENS THE DOOR AND USHERS NO. 2 WITHIN, NO. 2 GOES THROUGH, SITS AT THE ORGAN AND PLAYS, ANGELO TAKES A HAND-BELL AND RINGS IT, MOVES TO P. HANDS HIM A SCHOOL CAP, P DONS IT, ANGELO RINGS THE BELL IN HIS FACE, P GOES TO THE DOOR-PIECE, KNOCKS, NO. 2 CONTINUES TO PLAY THE ORGAN, P KNOCKS AGAIN.

NO. 2.

Come in.

P ENTERS TENTATIVELY, NO 2 PLAYS. HIS BACK IS TURNED, P STANDS WITHIN.

NO. 2.

Take off your cap in my presence.

P DOES SO WITH ALACRITY, ANGELO TAKES A CANE OUT OF THE WARDROBE, SWISHES IT, ENTERS THROUGH THE DOOR-PIECE.

NO. 2.

You were talking in class.

P

No, sir.

NO. 2.

You would not admit it.

P

I wasn't, sir.

NO. 2.

But you know who was.

16.

(28 CONTINUED)

P

Yes, sir.

NO. 2.

Who was it?

NO REPLY.

NO. 2.

This is the ninth day since the incident. You have been in my study each morning at this time and still refuse to co-operate. On today you have a last chance. It was not you?

P

No, sir.

NO. 2.

You know who it was?

P

Yes, sir.

NO. 2.

Who was it?

NO REPLY.

NO. 2.

That's cowardice.

P

That's honour.

NO. 2.

You don't talk about such things.

P

You should teach them.

NO. 2.

You're a fool.

P

Yes, sir. Not a rat.

NO. 2 STOPS PLAYING.

NO. 2.

Rat?

P

Rat!

17.

(28 CONTINUED)

NO. 2.

I'm a rat?

P

No, sir. I'm not. I'm a fool.

NO. 2 IS SWEATING UNDER SOME PERSONAL BURDEN. THROUGH GRITTED TEETH.

NO. 2.

Society.

P

Yes, sir.

NO. 2.

Society is the place where people exist together. That is civilization. The lone wolf belongs to the wilderness. You must not grow up to be a lone wolf. You must conform. It is my sworn duty to see that you do. You will take Six.

P

Six, sir?

NO. 2.

Of the best!

ANGELO SWISHES THE CANE.

P

I'm not guilty, sir.

NO. 2.

Ten.

P

Make it twelve, sir.

NO. 2.

What!

P

Of the best, sir. So that I can remember.

(28 CONTINUED)

ANGELO SWISHES THE CANE, NO. 2 SIGNALS HIM TO GET ON WITH IT, NO. 2 EXITS THE DOOR-PIECE WHICH IS CLOSED BY ANGELO BEHIND HIM, NO. 2 TAKES A HANDKERCHIEF FROM HIS POCKET, WIPES HIS FOREHEAD, CROSSES TO THE DAIS, MOUNTS IT, OVER CAN BE HEARD THE SOUND OF TWELVE STROKES OF THE CANE, THE PHYSICAL ACTION IS NOT SEEN, PAUSE, THE DOOR-PIECE OPENS, P AND ANGELO EMERGE, P STANDS, ANGELO GOES TO THE WARDROBE, REPLACES THE CANE, TAKES OUT A TRUNCHEON, INDICATES FOR P TO STAND BENEATH THE DAIS, NO. 2 RISES, ANGELO CLAPS, NO. 2 SIGNALS HIM TO SILENCE.

NO. 2.

We come to another graduation day.  
A time of rejoicing for any boy.  
Particularly for our star pupil.

ANGELO APPLAUDS.

As we launch him into the rapids of  
adulthood we look back on the ups  
and downs of his childhood and view  
with some satisfaction the fine  
specimen standing before you now.  
Have you anything to say?

P

Nothing.

NO. 2.

Nothing. Nothing at all?

P

Thank you for everything.

NO. 2.

Congratulations, my boy. You will  
do well. We are proud of you. Proud  
that you have learnt to manage your  
rebellious spirit. Proud that your  
obedience is absolute. Proud that you  
are now an example to the school in  
work and play. A fine sportsman.  
A splendid athlete. Why did you resign?

P

What's that, sir?

NO. 2 MOVES DOWN THE DAIS TOWARDS HIM.

NO. 2.

Come along, my boy. Why did you  
resign?

(28 CONTINUED)

P

From what, sir?

NO. 2 IS VERY CLOSE TO HIM.

NO. 2.

You know what I'm talking about. Why did you resign?

P IS CONFUSED. HE LOOKS ABOUT HIM.

P

I can't tell you that.

NO. 2.

Six of the best if you don't.

HE LAUGHS.

P

You're joking, sir.

NO. 2.

Yes. Why did you resign though?

P

From what?

NO. 2 LAUGHS AGAIN.

NO. 2.

Something secret, eh?

P

Secret?

NO. 2.

And confidential?

P

No!

NO. 2.

Top Secret.

P BACKS SLOWLY FROM HIM. NO. 2 PURSUES HIM RELENTLESSLY.

P

State Secret?

NO. 2.

Yes.

(28 CONTINUED)

P

State Secret.

NO. 2 GRABS HIM, BELLOWS AT HIM.

NO. 2.

Top. State. Confidential. Secret.  
Why? Why? Why? Why did you  
resign?

P FIGHTS TO FREE HIMSELF.

P. ...

No.

NO 2 IN DESPERATION.

NO. 2.

Good boy. Tell me. No more  
school. Leave school. Why did  
you resign?

P PUNCHES NO. 2 WHO FALLS. P DIVES ON TOP OF HIM. PUMMELS HIM. GETS HIM BY THE THROAT. ANGELO WALKS OVER TO THEM, BIDES HIS TIME. BRINGS DOWN THE TRUNCHEON ACROSS THE BACK OF P'S HEAD. BLACKOUT. NO. 2 STRUGGLES TO HIS FEET, HE AND ANGELO LIFT P ONTO THE TABLE, NO. 2 STARES DOWN AT HIM. ANGELO DRAGS A DEVICE ON A STAND TO BESIDE THE TABLE. IT LOOKS LIKE A HAIR DRYER. ANGELO LOWERS THE HOOD OVER P'S FACE. SWITCHES ON. IT PULSES WITH LIGHT.

NO. 2.

I'm beginning to like him.

END OF ACT TWO



ACT THREE.

(28 CONTINUED)

OPEN CLOSE ON THE BLACKBOARD. THE LETTERS A, B, C, D, E, F ARE BEING WRITTEN ON IT BY A HAND IN CHALK. PULL BACK. NO. 2. IS DOING THE WRITING. WE SEE THE WHOLE ROOM. P RIDES THE ROCKING HORSE. ANGELO IS IN THE 'CAGE'. HE IS PREPARING A MEAL.

NO. 2.

A, B, C, D, E, F, G. Say them.

P ROCKS THE HORSE.

P

1, 2, 3, 4, 5, 5, 5, 5, 5, 5.

NO. 2.

Six of one.

P

5, 5, 5, 5, 5, 5, 5, 5, .

NO. 2.

Half a dozen of the other.

P

Pop goes the weasel.

NO. 2.

Pop.

P

Pop.

NO. 2.

Pop.

P

Pop.

P ROCKS THE HORSE EVEN FASTER.

P

Pop. Pop. Pop.

NO. 2.

Pop. Pop. Pop.

P

Pop. Pop. Pop.

NO. 2.

Pop. Pop.

(28 CONTINUED)

	22.
	P
Pop. Pop.	
	NO. 2.
Pop.	
	P
Pop.	
	NO. 2.
Pop.	
	P
Pop.	
	NO. 2.
Pop. Pop. Pop. Pop.	
	P
Pop.	
	NO. 2.
Pop. Protect.	
	P
Pop.	
	NO. 2.
Protect Pop. Other. People. Pop.	
	P
People. Other. Protect.	
	NO. 2.
Protect. Other. People.	
	P
Pop.	
	NO. 2.
People's Own Protection.	
	P
Pop <sup>1</sup> / <sub>2</sub> Pop.	
	NO. 2.
Why?	
	P
Pop.	
	NO. 2.
Why? Why? Why? Why?	

( 28 CONTINUED )

TRACK IN TO A CLOSE SHOT OF NO. 2.

NO. 2.

Why Pop? Why Pop? Why Pop?

CLOSE SHOT OF P. HE IS PERSPIRING HEAVILY. PULL BACK. HE WEARS A TRACK SUIT AND BOXING GLOVES. HE IS PUNCHING. PULL BACK MORE. HE IS PUNCHING AT THE HANDS OF NO. 2 WHO WEARS A WHITE SWEATER EMBLAZONED WITH THE NUMBER 6. NO. 2 PERFORMS THE FUNCTION OF A TRAINER.

NO. 2.

Too much swing, Again. Again.  
Make 'em short, Both feet down.  
Off the heels. Good boy. That's  
my boy. I'm the champ. Hit me.  
That's a swing, boy! Swings are  
for kids. No weight in 'em, kid!  
Hook, Hook, Hook, That's it.  
That's good, But off the balls, hoy.  
Balls of the feet, boy.

HE WEARS GLOVES. HE SWINGS IN A RIGHT HOOK. SLAPS P ACROSS THE CHEEK.

NO. 2.

Don't move that right and send  
the left to sleep, hoy, Hit me.

P SWINGS A RIGHT. NO. 2 COUNTERS AND SLAPS HIM AGAIN ACROSS THE FACE.

That left stays, boy. That left  
stays or I'll kill you, boy. Hit me.

AGAIN. AGAIN A COUNTER SLAP.

The left is in the fight, boy.  
It's in the ring. Don't put it down  
to your pocket, boy. He'll get you, boy.

P GOES INTO A RYTHM OF COMBINATION PUNCHING. HE HAS NO. 2 ON THE RUN.

NO. 2.

That's my boy. You're the Junior  
Champ, boy. 1944. I made you, boy.

P SLAMS HIM.

(28 CONTINUED)

NO. 2.

Take it easy, boy. You're champ.  
Want to turn Pro?

P SLAMS HIM.

P

Pop.

NO. 2.

That's it, son. Why did you  
resign?

P STOPS PUNCHING. STANDS STILL.

NO. 2.

Why did you resign, son?

HE PUNCHES P IN THE GUT. P DOUBLES UP.

NO. 2.

Why, boy?

HE UPPERCUTS P.

NO. 2.

You're the champ. Tell me, boy.  
Why did you resign?

P ERUPTS. SMASHES HIM TO THE GROUND. TRACK IN TO CLOSE SHOT  
OF NO. 2 BLEEDING.

NO. 2.

That's my boy.

CLOSE SHOT OF P. HE IS WEARING A FENCING MASK. PULL BACK.  
HE IS HAVING A FENCING LESSON WITH NO. 2. SIMILARLY GARBED,  
WITH FOILS. P LUNGES. NO. 2 PARRIES. HITS.

NO. 2.

Touche. Light and easy, young man.  
Take it easy. No muscle. Just finesse.  
Light and easy. Float. Float nice and  
easy. Then go.

HE LUNGES. HITS. P PARRIES. NO. 2 RETREATS AND FORWARDING  
HITS AGAIN.

NO. 2.

Go, young man. When you're ready.

P WAITS. MOVES ATTACK. HITS.

NO. 2.

Good. Good. But you ran.

(28 CONTINUED)

NO. 2.

(CONTINUED)

Don't hit and run. Don't think of it as a game, young man. You're the champ. Olympic. Hit and kill. Get him and move in. Move in and kill. Kill. Who? Kill who?

P LUNGES AND HITS.

NO. 2.

That's it. Now take it.

HE MOVES FORWARD WITH A COMPLICATED DIVERSE ATTACK. P PARRIES AND COUNTERS WITHOUT DIFFICULTY.

NO. 2.

Good. Good.

IT WAS AN ACT. HE ATTACKS AGAIN. SERIOUS. P FIGHTS. SERIOUS. P DISARMS HIM, HAS THE FOIL AT HIS THROAT. P SWEATS. LOOKS DOWN. NO. 2, SWEATING, LOOKS UP.

NO. 2.

Kill!

P MAKES TO STAB. CAN'T.

NO. 2.

Why? Go on, kill.

P SWEATS. CAN'T. TRACK IN TO CLOSE SHOT OF NO. 2.

NO. 2.

Coward! Afraid to prove you're a man? Kill!

P CAN'T.

NO. 2.

Your resignation was cowardice, wasn't it?

P PULLS BACK THE FOIL. SWEATS, PREPARES TO LUNGE.

NO. 2.

You can do it, my boy. You're a one man band, hoy. But you won't step over the threshold because you're scared.

P FIGHTS WITH THE FOIL. IT LEAVES HIS HAND IN A POWERFUL LUNGE, MEDIUM SHOT OF NO. 2. THE FOIL IS EMBEDDED IN HIS SHOULDER.

(28 CONTINUED)

NO. 2.

Missed, boy. You still can't do it.  
Kill me. Kill me and you're mine.  
The heart is to the left a little.

CLOSE SHOT OF P.

P

Sorry.

CLOSE SHOT OF NO. 2. HE LAUGHS.

NO. 2.

Sorry!

HE LAUGHS.

You're sorry for everybody.  
Is that why you resigned?

CLOSE SHOT OF P. PULL BACK, HE IS EATING A MEAL. WITHIN THE  
CAGE, NO. 2 IS ACROSS THE TABLE. ANGELO IS SERVING. NO. 2'S  
LEFT ARM IS IN A SLING.

NO. 2.

I'm considerably impressed.  
Naturally I shall have to discuss  
with my directors. But you seem  
admirably suited. To bring matters up  
to date. Just why exactly do you want  
the job?

P IS NERVOUS.

P

To work.

NO. 2 SMILES.

NO. 2.

So do we all. But why do you want  
to work with us.

P

Because it's a job.

NO. 2.

Just that?

P

At the moment I need to pay the rent.

NO. 2.

Really?

(28 CONTINUED)

Yes. P  
 Why with us? NO. 2.  
 Because you have a vacancy. P

Really? NO. 2.

That's a fact. P

No other reason? NO. 2.

No. It's a job. P

You don't care for tradition? NO. 2.

Pardon? P

The tradition of a long established firm of bankers? NO. 2.

I was good at mathematics. P

NO. 2 LAUGHS.

So were we all or we wouldn't be in it. NO. 2.

P SMILES.

I don't mean that. P

Why not? NO. 2.

I can work. P

What hours? NO. 2.

28.

(28 CONTINUED)

P

I don't care.

NO. 2.

You what?

P

I don't care how many hours  
I work.

NO. 2 REGARDS HIM SHREWDLY. TAKES A PIECE OF TOAST. ANGELO  
POURS COFFEE FOR P.

NO. 2.

You are sure of that?

P

Yes.

NO. 2 SMILES.

NO. 2.

Why?

P

That's the way I feel.

NO. 2 IS PLEASED.

NO. 2.

Excellent. Are you ready?

P

Pardon?

NO. 2.

Hurry up. You are to meet our  
managing director.

P

Am I?

CLOSE SHOT OF NO. 2.

NO. 2.

Yes. You could be with us.

CLOSE SHOT OF P. PULL BACK. HE IS RIDING A BICYCLE. ANGELO  
ALSO, THEY CIRCLE THE ROOM TWICE. THEY STOP. OUTSIDE THE  
DOOR-PIECE, THEY PARK THE BICYCLES. ANGELO MOVES TO THE  
DOOR, KNOCKS ON IT. A VOICE BEYOND.



(28 CONTINUED)

NO. 2.

Come in.

ANGELO USHERS P THROUGH. CLOSE SHOT OF NO. 2.

NO. 2.

.....and the final resolution is one of total acceptance of the Board's restrictions. It is approved and carried into the minutes. Yes, sir?

CLOSE SHOT OF P.

P

I would like a job.

NO. 2.

You have it, sir.

P

This is very sudden, sir.

NO. 2.

Not at all. You have the highest commendation from a good colleague of ours.

P

You know I don't give a damn about your firm.

NO. 2.

Neither do I, sir. But we all have to live.

P

I'm in work?

NO. 2.

As from now.

TRACK IN TO CLOSE SHOT NO. 2. CLOSE SHOT OF P. PULL BACK. HE IS IN THE GO-KART AND HURTLING AROUND THE SET AT GREAT SPEED. ANGELO MOVES OUT ON EACH CORNER AND RAISES A RIGHT HAND TO STOP HIM. P HURTTLES ON. EVENTUALLY COLLIDES WITH A STRAW BALE. HE STAGGERS OUT. IS ACCOSTED BY NO. 2. HE WEARS A POLICEMAN'S HELMET.

NO. 2.

Are you having a good time?

P STAGGERS DRUNKENLY.

30.

(28 CONTINUED)

P

Goodbye.

HE MAKES TO MOVE OFF. NO. 2 GRABS HIM.

NO. 2.

Hello to you too.

P WRENCHES HIMSELF AWAY. HE SINGS.

P

Goodbye. I want to wish the world  
goodbye.

NO. 2 GRABS HIM AGAIN. HOLDS HIM.

NO. 2.

An escaped murderer who  
hasn't, wouldn't, won't escape.

P

Hello.

NO. 2.

Goodbye.

P

I am very good. No angel, but  
good. At maths, I can add up.

NO. 2.

Two and two?

P

Four.

NO. 2.

Congratulations.

P

Ask the manager.

NO. 2.

Murderer.

P

The manager knows I'm good at figures.

31.  
NO.2  
How many dead?  
P.  
What?  
NO.2.  
You were wild.  
P.  
Yes.  
NO.2.  
Are you guilty?  
P.  
Yes.  
NO.2.  
Ask the manager?  
P.  
He knows.  
NO.2.  
Alternating even numbers.  
P.  
What?  
NO.2.  
Test.  
P.  
Test?  
NO.2.  
Go. Alternating even numbers.  
P.  
Two.  
NO.2.  
Two.  
P.  
Four.  
NO.2.  
Two, four.  
P.  
Four.  
NO.2.  
Six.  
P.  
Two, four, five.  
NO.2.  
Five?  
P.  
That's me.

NO.2.

Two, four, six. That's you.

P.

Five.

NO.2.

Six. Alternating numbers. Even.  
Two, four, six, eight.

P.

Guilty.

NO.2.

Unrestricted murder upon the  
public highway. Thinks he  
knows it all..Too fast. Why  
do you risk the murder of an innocent  
human being?

P.

I'm good at figures.

NO.2.

Don't you like it?

P.

I'll work any hours a day.

NO.2.

Frustration! Fine twenty units.

(28 CONTINUED)

33.

Appeal. P.

What? NO.2.

I appeal. P.

Not allowed. NO.2.

I can't pay up. P.

Twenty units! NO.2.

I can't pay. P.

Nothing? NO.2.

Units are not for me. P.

You are a member. NO.2.

No. P.

Of the Village. NO.2.

No. P.

A unit. NO.2.

No. P.

Of Society. NO.2.

No. NO.2.

34.

(28 CONTINUED)

NO.2 IS ON THE DAIS.

NO.2.  
Contempt.

P.  
No, my lord.

P. IS IN THE DOCK.

NO.2.  
Contempt of court.

P.  
I respect the ruling.

NO.2.  
Good. Six days in jail.

P.  
I was rebelling, my lord.

NO.2.  
Six days.

P.  
Against the figures.

NO.2.  
Six days. Take him away!

ANGELO WEARS A POLICEMAN'S HELMET. HE LEADS P. FROM THE DAIS AND INTO THE 'CAGE'.

P.  
I shall appeal against unfair  
treatment.

NO.2.  
You've had the same as everybody else.

P.  
That's why. I shall appeal.

ANGELO CLOSSES THE DOOR OF THE 'CAGE' AND LOCKS IT. P. SHAKES THE BARS.  
TRACK INTO CLOSE SHOT.

P.  
Let me out!

(28 CONTINUED)

WITHOUT THE CAGE. ANGELO DRAGS ACROSS THE DEVICE WHICH LOOKS LIKE A HAIR-DRYER.  
NO.2 SIGNALS HIM AWAY.

No.

NO.2.

ANGELO MAKES TO ENTER THE CAGE WITH IT.

NO.2.

It is too late. We cannot do it  
that way.

P. STARES NO.2 IN THE EYE.

P.

Shall we eat? I'm hungry.

NO.2.

What would you like?

P.

Supper.

END OF ACT THREE

ACT FOUR

(28 CONTINUED)

THE CAGE. IT IS EMPTY. THE DOOR AJAR. PULL BACK. ANGELO IS AT THE ELECTRIC ORGAN. HE PLAYS A LULLABY. PULL BACK MORE. NO.2 IS LYING ON THE TABLE CENTRE. P. WALKS AROUND HIM.

P.

You chose this method because you knew the only way to beat me was to gain my respect?

NO.2.

That is correct.

P.

And then I would confide.

NO.2.

I hoped that you would come to trust me.

P.

It is a recognised method?

NO.2.

Used in psychoanalysis. The patient must come to trust his doctor totally.

P.

Sometimes they change places.

NO.2.

It is essential in extreme cases.

P.

Also a risk?

NO.2.

A grave risk.

P.

If the doctor has his own problems.

NO.2.

I have.



(28 CONTINUED)

P.

And that is why your system  
is called Degree Absolute?

NO.2.

It's one or the other of us.

P.

Why don't you resign?

NO.2 SITS UP. LOOKS AT P. HE LAUGHS HEARTILY.

NO.2.

Very good. You're very good  
at it.

HE GETS UP OFF THE TABLE. TALKS AT ANGELO.

NO.2.

Play something cheerful!

ANGELO DOES SO. NO.2 GOES INTO THE CAGE. OPENS THE REFRIGERATOR.  
TAKE OUT A BOTTLE.

P.

I'd like to know more.

NO.2.

You'll have every opportunity  
before we're through.

HE TAKES TWO GLASSES AND THE BOTTLE TO THE TABLE.

NO.2.

Join me.

P.

Straight?

NO.2.

Onehundred per cent.

HE FILLS THE TWO GLASSES. HANDS ONE TO P.

P.

No additions?

HE RAISES HIS GLASS. EXAMINES IT. NO.2 ALSO.

(28 CONTINUED)

NO.2.

My word of honour.

THEY EYE EACH OTHER.

P.

Cheers.

THEY DRINK.

P.

Mind if I inspect our home  
from home?

THEY WANDER AMIABLY ABOUT THE ROOM.

NO.2.

This desirable residence is  
known as the 'Embryo Room'.  
In it you can relive from the  
cradle to the grave. There is  
no way out until our time is up.  
If we can solve our mutual problem,  
that will be forty-eight hours  
approximately from now.

P RAISES A SECTION OF BLACK CURTAIN. STEEL WALL BEHIND.

NO.2.

You can take my word for it.

P.

Naturally I would.

HE RAISES ANOTHER SECTION. STEEL WALL. NO.2 SMILES.

NO.2.

Let me show you to the door.

HE MOVES OVER TO A FURTHER SECTION. PULLS A CORD. THE STEEL DOOR IS REVEALED.

NO.2.

We are protected from intruders  
in a most efficient way. No one  
shall interrupt our, shall I say,  
deliberations?

(28 CONTINUED)

HE BANGS A FIST AGAINST THE STEEL.

NO.2.

Entirely encased in finest steel. Behold the clock. Set five days and four nights ago to open for us in a new phase of our relationship. That is, if we're still here.

P.

Are we likely to move?

NO.2.

It's distinctly possible.

P.

Somewhere nice?

NO.2 SMILES

NO.2.

How does this appeal to you?

HE STOPS BY THE 'CAGE'.

P.

Built-in bars?

NO.2.

Also self-contained.

HE WANDERS IN. DEMONSTRATES.

NO.2.

Bathroom. Kitchen. Air-conditioning. Food supplies for six months. You could go anywhere in it. It even has a waste-disposal unit.

P. EXPERIMENTS WITH THE DOOR FROM THE OUTSIDE. CLOSSES IT. REFERING TO 'CAGE'.

P.

It moves?

NO.2.

It's detachable.

P. OPENS THE DOOR. CLOSSES IT. LOCKS IT. TAKES OUT THE KEY.

P.

What's behind it?

NO.2 LOOKS AT HIM. AND AT THE LOCKED DOOR.

NO.2.

Steel.

THE ORGAN SUDDENLY STOPS PLAYING.

(28 CONTINUED)

37.

Alright. P.

Go on. NO.2.

I know you. P.

You're smart. NO.2.

In my mind? P.

Yes. NO.2.

In my mind, you're smart. P.

NO.2 BELLOWS.

Why did you resign!! NO.2.

You'll never win. P.

Why did yhu resign!! NO.2.

You repeat again! P.

And again. NO.2.

I know you. P.

NO.2 GRABS THE BARS.

Do you? NO.2.

Yes. A fool. P.

38.

(28 CONTINUED)

NO.2.

Don't.

P.

An idiot.

NO.2 SHAKES THE BARS.

NO.2.

I'll kill you.

P.

I'll die.

NO.2.

You will.

P.

But you can't kill me.

NO.2.

I will.

P.

You've failed!

NO.2.

I will kill you.

P.

You've failed!

NO.2.

I will kill you.

P.

You're afraid.

NO.2.

You're dead.

P.

Let me out.

NO.2.

Dead.

39.

(28 CONTINUED)

Kill me! P.

NO.2. TO ANGELO.

Open it. NO.2.

ANGELO PAUSES.

Open the door! NO.2.

ANGELO DOES SO. NO.2 ENTERS. P. LIES DOWN. SMILES UP AT NO.2.

Kill me! P.

NO.2. TOWERS OVER HIM.

Get up. NO.2.

Kill. P.

Get up. NO.2.

Kill me lying down. P.

NO.2. SWEATS.

Get up, you fool. NO.2.

You can't, can you? P.

NO.2. SWEATS.

In the war. You killed. NO.2.

Yes. P.

You killed for fun. NO.2.

No, sir. P.

(28 CONTINUED)

40.

Why then? NO.2.

Peace, sir. P.

Do as I tell you. NO.2.

No, sir. P.

Let go. NO.2.

CLOSE SHOT OF P. OVER CAN BE HEARD NO.2'S VOICE.

NO.2.  
Twelve seconds to zero. Stand  
by to release.

CLOSE SHOT NO.2 PULL BACK. HE AND P. ARE ASTRIDE A DEAL PLANK BALANCED BETWEEN TWO SETS OF STEPS. THEY WEAR PILOTS' HELMETS. ANGELO STANDS BENEATH. WAITING. P. HAS A BOMB DISPOSAL BUTTON IN HIS HAND.

All set? NO.2.

Set. P.

Eleven. NO.2.

Eleven. P.

Ten. NO.2.

Ten. P.

Nine. NO.2.

Nine. P.

Eight. NO.2.

Eight. P.

(28 CONTINUED)

41.

Seven.	NO.2.
Seven.	P.
Six.	NO.2.
Six.	P.
Five.	NO.2.
Five.	P.
Four	NO.2.
Four	P.
Three	NO.2.
Three.	P.
Two	NO.2.
Two	P
One	NO.2.
One	P
Zero	NO.2.
Zero	P
Go.	NO.2.



42.

(28 CONTINUED)

P.

Zero. Go.

CLOSE SHOT OF P. IMMOBILE.

NO.2.

Bombs....Let go. Let  
go bombs.

P DOES NOTHING.

NO.2.

Let 'em go!!

P. DOES NOTHING.

NO.2.

Overshot, you fool. Wake up!  
Coming in again on re-run.  
No time for count-down. Let 'em  
go as soon as turn completad.  
Stand by.

SOUND OF WHINING AIRCRAFT ENGINE.

NO.2.

On turn now. Stand by.

CLOSE SHOT OF P.

P.

Standing by.

NO.2.

Coming in. Approach. Easy.  
Let go - now! Go.

P. PRESSES THE BOMB RELEASE BUTTON.

P.

Bombs gone.

NO.2.

Good boy. Going steady.

AN EXPLOSION. ANGELO FALLS.

NO.2.

Bull's eye!

MACHINE GUN FIRE.

NO.2.

We're hit. Bale out. Jump.

(28 CONTINUED)

CLOSE SHOT OF NO.2 HE IS WITHOUT THE BARS.

NO.2.  
Why did you resign?

P.  
For peace.

NO.2.  
Peace?

P.  
Let me out!

NO.2.  
You resigned for peace?

P.  
Yes. Let me out.

NO.2.  
You resigned?

P.  
Yes.

NO.2.  
For peace, you say?

P.  
Yes.

NO.2.  
You fool.

P.  
Peace of mind.

NO.2.  
What?

P.  
I resigned for peace of mind.

NO.2.  
Why?

P.  
Too many people know too much.

(28 CONTINUED)

NO.2.  
Never.

P.  
I know too much.

NO.2.  
Tell me.

P.  
I know too much about you.

NO.2 LOOKS SCARED.

NO.2.  
Don't!

P.  
I do.

NO.2.  
Don't.

P.  
I know you.

NO.2. IS UNDER PRESSURE.

NO.2.  
Who am I?

P.  
An enemy.

NO.2.  
What?

P.  
You're an enemy.

NO.2. LAUGHS

NO.2.  
I'm on your side. Why did you resign?

P.  
You have been told.

NO.2.  
Tell me again.

(28 CONTINUED)

P. JUMPS AND FALLS. TRACK IN TO HIS FACE. CUT TO CLOSE SHOT OF NO.2 PULL BACK. HE IS SPEAKING IN GERMAN.

NO.2.

(IN GERMAN)

You are nineteen years of age.  
Seeking a reputation. You kill  
without thinking.

HE IS OUTSIDE THE BARS OF THE CAGE. P. IS WITHIN.

P.

I do not kill.

NO.2.

(IN GERMAN)

You drop many bombs.

P.

It is my duty.

NO.2.

(IN GERMAN)

To destroy us.

P.

You are the enemy.

NO.2.

(IN GERMAN)

How dare you, sir?

TRACK IN TO CLOSE SHOT OF P. NO.2'S VOICE OVER.

NO.2.

How dare you.

P. IS ON THE FLOOR OF THE CAGE. NO.2 TOWERS OVER HIM.

NO.2.

I am a friend. Why did you resign?

P. LAUGHS. RISES TO HIS FEET. STARES NO.2 IN THE EYE. GOADS HIM.

P.

Bombs gone.

NO.2.

Don't

P.

Zero. Go.

NO.2.

Don't.