

" THE PRISONER " tv SERIES

" FALL OUT "

EVERYMAN FILMS LTD.
M-G-M Studios
BOREHAM WOOD
Herts.
ELSTREE : 2000

INT. DRESSING ROOM. DAY. 11A

EMPTY HANGERS. TAILORS DUMMIES. ONE IS
DRESSED IN P'S ORIGINAL SUIT.

WE HEAR:

SUPERVISOR'S VOICE
We thought you would be happier.

CS - P 11B

LOOKING.

INT. DRESSING ROOM. DAY. 11C

TRACKING IN TOWARDS THE SUIT, A HAND REMOVES
IT.

" FALL OUT "

ACT ONE

THE EPISODE WILL BE INTRODUCED BY EXTRACTS FROM SCENES 4, 11, 16, 21 and 30 OUT OF "ONCE UPON A TIME". THESE TOGETHER NOT TO TOTAL MORE THAN TWO MINUTES.

INT. CORRIDOR. DAY. 1

P, THE BUTLER AND SUPERVISOR BEING CARRIED ALONG THE CONVEYOR BELT FLOOR OF THE CORRIDOR WHICH LEADS TO THE "EMBRYO ROOM" - BEYOND THEM WE CAN SEE THE CLOSED STEEL DOOR.

INT. CORRIDOR. DAY 2

THEY SLIDE TO A HALT AND STEP ONTO A CIRCULAR DAI. IT DESCENDS:

INT. CYLINDRICAL LIFT SHAFT. DAY. 3

FROM DIRECTLY ABOVE WE SEE THE THREE FIGURES MOVING DOWN AWAY AND DIMINISHING.

INT. CYLINDRICAL LIFT SHAFT. DAY 4

SHOOTING UP THE THREE FIGURES APPROACH FROM ABOVE AND PASS BY WITH P IN CLOSE-UP.

INT. CYLINDRICAL LIFT SHAFT. DAY 5

SHOOTING UP THE THREE FIGURES APPROACH FROM ABOVE AND PASS BY WITH THE BUTLER IN CLOSE-UP.

C.S. THE SUPERVISOR 6

DESCENDING.

C.S. THE BUTLER 7

DESCENDING.

C.S. P 8

DESCENDING.

INT. CYLINDRICAL LIFT SHAFT. DAY 9

FROM DIRECTLY ABOVE THE THREE FIGURES MOVING DOWN, AWAY AND DIMINISHING INTO DARKNESS.

INT. CYLINDRICAL LIFT SHAFT. DAY. 10

SHOOTING UP THE THREE FIGURES APPROACHING INTO DARKNESS. NO SOUND, NO LIGHT, THEN THE SUPERVISOR'S VOICE.

SUPERVISOR'S VOICE

Open One.

STILL NO OTHER SOUND, AND NO LIGHT. PAUSE. A KNOCKING IS HEARD.

SUPERVISOR'S VOICE

Open One.

THE SOUND OF A RAUCOUS BUZZER ("JUKE BOX JURY" REJECT)

SUPERVISOR'S VOICE

Open One.

STILL NO LIGHT. THEN THE SOUND OF MASSIVE MECHANISMS CHURNING INTO ACTION. ENDING IN A "CHING" ("JUKE BOX JURY" HIT). WE HEAR A DOOR SLIDE OPEN.

CLOSE UP OF P 11

OUT OF DARKNESS SHARP LIGHT EASES ACROSS TO REVEAL HIS WHOLE FACE. HE STARES AHEAD. BRING IN THE STRAINS OF "STRAWBERRY FIELDS"

C.S. THE BUTLER 12

HE SMILES AND MOVES FORWARD

INT. LONG ROCK-FACED CORRIDOR. DAY 13

IN THE FAR DISTANCE WE SEE THE BUTLER, P AND THE SUPERVISOR EMERGING THROUGH A STEEL DOOR. THEY PROCEED ALONG THE CORRIDOR TOWARDS US. IT IS LINED WITH JUKE BOXES WHICH BLARE FORTH EACH ITS OWN LAMENT.

"ALL YOU NEED IS LOVE"

"LITTLE BOXES"

"TOOT-TOOT-TOOTSY GOODBYE"

"HELLO DOLLY"

"YELLOW SUBMARINE"

OR WHATEVER. THERE IS A MOMENT'S PREDOMINANCE FOR EACH DITTY BUT EVENTUALLY THEY MERGE INTO A WAILING CACOPHONY.

INT. ROCK-FACED CORRIDOR. DAY 14

P, THE BUTLER AND SUPERVISOR. PANNING THEM BY.

INT. ROCK-FACED CORRIDOR. DAY 15

THE SOUND IS DEAFENING. TRACK AHEAD OF P.

INT. ROCK-FACED CORRIDOR. DAY. 16

AS FROM P'S POV, TRACK ALONG THE CORRIDOR PAST
BLARING JUKE-BOXES AND HALT BY A DOOR WITH A
KEYHOLE DEAD CENTRE.

INT. ROCK-FACED CORRIDOR. DAY 17

P, BUTLER AND SUPERVISOR.

SUPERVISOR

Are you sure ?

P MOVES TO THE KEYHOLE AND LOOKS THROUGH. HE
TURNS.

P

Positive.

THE BUTLER PRODUCES A KEY. HE PAUSES.

SUPERVISOR

Certain ?

P

Open it.

THE BUTLER PUTS IN THE KEY AND TURNS IT. THE DOOR
BEGINS TO OPEN -

CS - P 18

NEW LIGHT SLIDES ACROSS HIS FACE. IN FLASHES, THE
SOUND OF MUSIC IS DROWNED BY THE ROAR OF GASOLINE
ENGINES AT HIGH REVERBERATION.

INT. ROCK-FACED CORRIDOR. DAY 19

THEY ENTER. THE BUTLER CLOSES THE DOOR. ON
EITHER SIDE ARE WHAT APPEAR TO BE JUNCTION CORRIDORS.
P LOOKS AHEAD.

HIS POV 20

A LONG BARE CORRIDOR. BROAD WHITE LINE DOWN
CENTRE. THERE IS MUCH TRAFFIC IN BOTH DIRECTIONS.
VILLAGE TRACTORS. PUSH-BIKES. RALEIGH "WISPS".

20 CONTINUED

HEADLIGHTS ARE ON. HORNS TOOT. ALL DRIVERS WEAR "WET SUITS", GOGGLES AND BLACK CRASH- HELMETS, WHITE BELTS AND TRUNCHEONS. AT THE FAR END OF THE CORRIDOR A HUGE ILLUMINATED SIGN THAT READS:

IN GREEN: - GO
IN AMBER: - WAIT
IN RED: - STOP

IT IS NOW ON "GO".

SUPERVISOR

Wait !

THEY WAIT. THE SIGN CHANGES TO AMBER. TRAFFIC SLOWS. CHANGES TO RED. EVERYTHING STOPS.

SUPERVISOR

Keep to the line.

P SETS OUT ALONG THE WHITE LINE. ANGELO FOLLOWING. SUPERVISOR BRINGING UP THE REAR. THEY GET HALF-WAY ALONG THE CORRIDOR. THE SIGN READS AMBER. ENGINES REV UP.

SUPERVISOR

Slow.

P KEEPS GOING. THE SIGN READS "GO". VEHICLES TAKE OFF. ANGELO AND SUPERVISOR STOP. P KEEPS MOVING.

SUPERVISOR

Stop !

VEHICLES NO LONGER HOLD TO THEIR PROPER SIDE OF THE "ROAD". THEY ACCELERATE CRAZILY IN ALL DIRECTIONS. HORNS BLARE. P HOLDS ON HIS COURSE. IT IS A HAZARDOUS JOURNEY. HE REACHES THE SIGN. COMES TO A HALT. VEHICLES BUZZ IN LEFT AND RIGHT FROM JUNCTION CORRIDORS. THE SIGN CHANGES TO AMBER. TRAFFIC SLOWS. TO RED. IT STOPS. SUPERVISOR AND ANGELO MOVE TO JOIN P.

SUPERVISOR

You mustn't.

P

I must.

THE SIGN READS BACK TO "GO". TRAFFIC TAKES OFF. THEY SWING TURN AND QUEUE UP BEHIND P, THE SUPERVISOR AND ANGELO. THE SIGN READS "STOP" IT SWINGS OPEN LIKE A DOOR. THE REVERSE SIDE CARRIES AN ILLUMINATED -

20 CONTINUED

"WELL
COME"

P STEPS INTO:-

INT. THE CHAMBER. DAY. 21

A VAST CAVERN. STALACTITES GLISTEN ABOVE. IT WOULD APPEAR THAT THE SECURITY COUNCIL OF THE UNITED NATIONS IS IN SESSION. THERE IS CERTAINLY THE SAME PHYSICAL LAYOUT - WITH SOME ADDITIONS.

INT. THE CHAMBER. DAY 22

P STANDING BY THE DOOR. THE BUTLER AND SUPERVISOR POST THEMSELVES BESIDE HIM. THE "VEHICLES" STREAM PAST ON EITHER SIDE. DRIVERS PARK, DISMOUNT AND FORM A SEMI-CIRCULAR "GUARD OF HONOUR" AROUND P. THE DOOR CLOSES. P'S ATTENTION IS DRAWN TO A SECTION OF THE CHAMBER WHERE THE ROCK FACE IS CUT INTO A RECTANGULAR OPENING RESEMBLING THE BOTTOM OF A LIFT SHAFT. A GIANT MECHANICAL "WHIRR" IS HEARD AND INTO THE "LIFT SHAFT" DESCENDS THE CLOSED "CAGE" FROM "ONCE UPON A TIME". ADJACENT IS A FULLY EQUIPPED OPERATING THEATRE.

CS - P 23

TAKING IN THE SURROUNDINGS.

HIS POV 24

FEATURED IN THE CHAMBER IS THE SEE-SAW SIMILAR TO THE ONE PREVIOUSLY SEEN IN THE CONTROL ROOM. IT REVOLVES AND TILTS AS OF YORE BUT INSTEAD OF THE OBSERVER "EYEPiece" TWO UGLY MACHINE GUNS MENACE FROM EITHER END.

THE ENTRANCE PERIMETER OF THE CHAMBER IS RINGED WITH WHITE HELMETED UNIFORMED GUARDS. THEY CARRY POISED TOMMY-GUNS.

ADJACENT TO THE SEE-SAW IS AN ALUMINIUM POLE AND BOUND ONTO IT WITH FOUR METALLIC HOOPS IS A YOUNG MAN. HE WEARS A TOP HAT AND RED NIGHTSHIRT. THE POLE SINKS AND RISES WITHOUT PAUSE INTO THE CAVERN FLOOR. ON THE 'SINK' THERE IS A HISS OF WATER JETS. ON THE 'RISE' HE SAGS AND DRIPS. THE WATER IS HOT AND STEAM BUBBLES FROM THE RECESS.

TO ONE SIDE A VAST CONTROL PANEL. CENTRE IN THE PANEL - A SCREEN.

24 CONTINUED

PRIDE OF PLACE IN THE CAVERN GOES TO A PIECE WHICH GROWS OUT OF THE FLOOR AND INTO THE STALACTITES, PERFECTLY PLAIN AND CYLINDRICAL. IT COULD BE A ROCKET. CERTAINLY IT STEAMS WITH THE VAPOURS OF TAKE-OFF. ALSO, IT BOASTS A MODEST APPELLATION BEING THE FIGURE 1 (ONE) WRIT LARGE ON ITS SIDE.

THE REMAINDER OF THE CAVERN IS CONCERNED WITH THE DISPOSITION OF THREE TIERS OF JOINED DESKS. "DELEGATES" ARE IN ATTENDANCE AND BEFORE EACH IS HIS DESIGNATION:-

"OLD FOLK"
 "YOUNGSTERS"
 "ACTIVISTS"
 "PACIFISTS"
 "NATIONALISTS"
 "ANARCHISTS"
 "DEFECTORS"
 "COMMITTEE"
 "BOARD"
 "GOVERN"
 "HEALTH"
 "WELFARE"
 ETC.

ABOVE AND BEYOND IS THE "PRESIDENT'S" DAIS.

APART FROM "DRIVERS" AND "GUARDS" ALL PERSONS WEAR OFF-WHITE SHROUDS AND HOODS, THE HOOD LEAVES THE FACE IN VIEW, ALL FACES ARE MASKED, THE MASK IS THE CLASSICAL GREEK TRAGI-COMEDY.

A "DELEGATE" STEPS FORWARD, PRESENTS A TRAY TO THE SUPERVISOR. IT HOLDS A SHROUD AND MASK WHICH HE DONS. THE BUTLER IS OFFERED THE SAME. HE LOOKS AT P AND SHAKES HIS HEAD. P IS OFFERED THE SAME AND JUST LOOKS. THE "DELEGATE" RETURNS TO HIS DESK AND HIS SIGN:- "IDENTIFICATION". THE "PRESIDENT" GAVELS FOR ATTENTION.

PRESIDENT

This session is called in a matter of democratic crisis and we are here gathered to resolve the question of revolt.

THE DELEGATES APPLAUD.

PRESIDENT

We desire that these proceedings be conducted in a civilized manner but remind ourselves that humanity is not humanised without force and that errant children must sometimes be brought to boot with a smack on our backsides.

24 CONTINUED

THE DELEGATES APPLAUD.

PRESIDENT

We draw your attention to the
regrettable bullet.

C.S. P

25

WATCHING, LISTENING, WAITING.

INT. THE CHAMBER. DAY.

26

THE SEE;SAW GYRATES. MACHINE GUNS MENACE.
THE "GUARDS" ARE SLICK AND SMART AND HAVE
THEIR FINGERS ON A TRIGGER.

PRESIDENT

The community is at stake and
we have the means to protect
it. We are agreed ?

THE DELEGATES APPLAUD.

PRESIDENT

This assembly is in security.

INT. THE CHAMBER. DAY

27

THE SUPERVISOR IS NOW GARBED AND MASKED.

SUPERVISOR

Mr. President.

PRESIDENT

We are aware.

SUPERVISOR

No. 6 is presented to you.

HE GESTURES TOWARDS P.

PRESIDENT

I understand he survived the ultimate
test.

SUPERVISOR

Indeed.

PRESIDENT

Then he must no longer be referred
to as No. 6, or a number of any kind.
He has gloriously vindicated the
right of the individual to be individual
and this assembly rises to you, sir !

27 CONTINUED

THEY DO INDEED. THE DELEGATES ACCORD HIM A STANDING OVATION AND THEN RESUME THEIR SEATS AS ONE MAN. THE PRESIDENT ADDRESSES P.

PRESIDENT

Sir. We crave your indulgence for a short while. The transfer of ultimate power requires some tedious ceremony and perhaps you would care to observe the preliminaries from the chair of honour.

HE GESTURES TO A MAGNIFICENT THRONE SET TO ONE SIDE. IT IS MOUNTED ON A DAIS. P BOWS IRONICALLY, MOUNTS THE DAIS AND SITS ON THE THRONE. ANGELO FOLLOWS AND STANDS BESIDE HIM. THE "DRIVERS" REFORM THE GUARD OF HONOUR AROUND THE DAIS.

PRESIDENT

Sir. We thank you and promise to be as brief as possible.

THERE IS AN INSISTENT SHARP BUZZING FROM THE "ROCKET".

PRESIDENT

One moment !

SET INTO THE "ROCKET" AND DIRECTLY OPPOSITE THE PRESIDENTIAL CHAIR IS A POWERFUL BEAM OF LIGHT. IT FLASHES ANGRILY AT THE PRESIDENT.

PRESIDENT

Immediately! To business.

THE LIGHT STOPS FLASHING. THE PRESIDENT ADDRESSES THE SUPERVISOR.

PRESIDENT

You have the evidence ?

SUPERVISOR

At your convenience.

HE GESTURES TOWARDS THE "CAGE". THE PRESIDENT SIGNALS AN ATTENDANT AT THE CONTROL PANEL WHO PRESSES A BUTTON. IMMEDIATELY ON THE B.P. SCREEN IS SEEN THE DEAD FACE OF NO. 2 AS AT THE END OF "ONCE UPON A TIME."

PRESIDENT

Resuscitate.

THE DEAD FACE MOVES OUT OF DEATH INTO LIFE.
SOUND IS ALSO IN REVERSE.

INT. THE CHAMBER. DAY

28

THE PRESIDENT CHUCKLES BEHIND HIS MASK.

PRESIDENT

A revolution. Get him out.

HE SIGNALS AGAIN. THE CONTROL PANEL ATTENDANT
PRESSES ANOTHER BUTTON.

INT. THE CHAMBER. DAY.

29

THE DOOR WHICH COVERS THE "CAGE" SLIDES OPEN TO
ONE SIDE REVEALING THE PROSTRATE NO. 2.

PRESIDENT

The key!

INT. THE CHAMBER. DAY.

30

THE BUTLER LOOKS AT P WHO NODS. THE BUTLER
MOVES FORWARD AND UNLOCKS THE "CAGE" DOOR,
THEN RETURNS TO P'S SIDE. FOUR OF THE MASKED
AND SHROUDED "MEDICOS" WHEEL FORWARD A HOSPITAL
TROLLEY AND LIFT THE PROSTRATE NO. 2 ONTO IT.
THEY PUSH HIM INTO THE OPERATING THEATRE AND
TRANSFER HIM ONTO WHAT LOOKS LIKE AN ORNATE
DENTIST'S CHAIR. AN EVIL LOOKING "HAIR-DRYER"
IS PLACED ON HIS HEAD. WHITE FOAM IS SPRAYED OVER
HIS FACE LEAVING ONLY THE EYES, NOSE, AND MOUTH
IN VIEW. THEY WIRE HIM UP. WRISTS AND ANKLES. A
VIBRATOR IS PLACED TO HIS HEART. THE "HAIR-DRYER"
VISOR IS LOWERED OVER HIS FACE. A MASTER SWITCH IS
PULLED. "HAIR-DRYER" PULSES WITH LIGHT. VIBRATOR
VIBRATES. SIMULTANEOUSLY ON THE B.P. SCREEN THE
"SPEEDLEARN" MECHANISM CAN BE SEEN GYRATING.

END OF ACT ONE.

INT. THE CHAMBER. DAY.

31

THE PRESIDENT GAVELS ATTENTION.

PRESIDENT

Revolt can take many forms.
And here we have three specific
instances. Youth with its enthusiasms-

INT. THE CHAMBER. DAY.

32

THE POLE-TIED YOUNG MAN RISES AND FALLS IN FORE-
GROUND.

PRESIDENT

- which rebels against any accepted norm - because it must and we sympathise!

INT. THE CHAMBER. DAY

33

THE POLE-TIED YOUNG MAN IS WET BUT DEFLIANT.

PRESIDENT

It may wear flowers in its hair and bells on its toes but when the common good is threatened, - when the function of society is endangered such revolt must cease. It is non-productive and must be abolished.

HE ADDRESSES THE YOUNG MAN DIRECTLY.

PRESIDENT

No. 48!

INT. THE CHAMBER. DAY.

34

THE POLE COMES TO A HALT IN THE UP POSITION. THE YOUNG MAN SMILES.

NO. 48.

Thanks for the trip, Dad.

PRESIDENT

You will reserve you insolence and be grateful for the opportunity of pleading your case before the assembly.

THE YOUNG MAN LAUGHS.

NO. 48.

Oh, baby. What a crazy scene!

HE STARTS TO SING.

NO. 48.

"Hip bone's connected to the thigh-bone. Thigh bone's connected to the etc.....
Oh, hear the word of the Lord! :
Oh, hear the word of the Lord! !

INT. THE CHAMBER. DAY.

35

THERE IS IMMEDIATE CONSTERNATION IN THE ASSEMBLY. DELEGATES RISE AND FLURRY IN ALL DIRECTIONS. THE

"ROCKET" BUZZES FURIOUSLY. ITS LIGHT BEAMS ANGRILY ON THE PRESIDENT. HE GAVELS FOR ATTENTION. SCREAMS.

PRESIDENT
Release him! Release him!

AN ATTENDANT PUSHERS THE CONTROL PANEL.

INT. THE CHAMBER. DAY.

36

THE CONFINING HOOPS FALL FROM NO. 48. HE STOPS SINGING. THE PRESIDENT GAVELS. SCREAMS.

PRESIDENT
Order! Order!

DELEGATES RETURN TO THEIR PLACES. ALL IS STILL. NO. 48. STEPS SLOWLY FORWARD. HE SMILES GENTLY. TAKES A BELL FROM AROUND HIS NECK AND TINKLES IT AT THE PRESIDENT.

PRESIDENT
No. 48!

NO. 48. IMMEDIATELY BURSTS INTO SONG.

NO. 48.
"Oh hear the words of the Lord!"

INT. THE CHAMBER. DAY.

37

CONFUSION AND CONSTERNATION ARE ABOUT TO TAKE OVER ONCE AGAIN. THE PRESIDENT SCREAMS.

PRESIDENT
No. 48!

THE SEE-SAW GYRATES. THE MACHINE GUNS MENACE. NO. 48. DANCES IN A CIRCLE AROUND IT SINGING LUSTILY. TOTAL CONFUSION.

NO. 48.
"Hip-bone. Thigh-bone.
Eye-bone."
Oh hear the word of the Lord! !

PRESIDENT
Gag him! Gag him!

37 CONTINUED

THE GUARDS TEAR AFTER NO. 48. HE SWINGS ON THE SEE-SAW. SOMERSAULTS HIS WAY AROUND THE CAVERN LEAPING AND DODGING LIKE A GAZELLE, SINGING IN EVEN GREATER VOICE.

PRESIDENT
Gag him! Gag him!

INT: THE CHAMBER. DAY. 38

THE GAURDS ARE ALMOST UPON HIM. HE TRIPS AND FALLS. SUDDENLY A VOICE CAN BE HEARD THROUGHOUT THE CAVERN.

VOICE
Young man!

INT. THE CHAMBER. DAY 39

THE YOUNG MAN STOPS SINGING. EVERYONE FREEZES.

C.S. OF THE YOUNG MAN. 40

ON THE FLOOR. HE LOOKS UP IN WONDERMENT.

YOUNG MAN
Give it to me again!

C.S.P. 41

IT WAS HIS VOICE WE HEARD.

P
Don't knock yourself out.

YOUNG MAN
Give me the rest!

P
Young man

THE YOUNG MAN SLOWLY RISES.

YOUNG MAN
I'm born all over.

THE PRESIDENT COUGHS FOR ATTENTION. HE ADDRESSES P.

PRESIDENT
We thank you, sir, for your kindly intervention but fear that such familiarity is not in keeping with procedure. We must maintain the status quo. Now, Number-

HE IS INTERUPPTED BY A WILD BUZZING FROM THE "ROCKET" AND AN EVEN MORE INSISTENT FLASHING OF ITS "EYE" THE PRESIDENT APPEARS TO BE LISTENING

PRESIDENT

I see - yes indeed - yes, of course
Naturally it would expedite matters.
For the time being. Very well.

INT. THE CHAMBER. DAY.

42

THE "ROCKET" RESTS. PRESIDENT; ADDRESSES THE ASSEMBLY.

PRESIDENT

To your places.

THEY RETURN TO ORDER. PRESIDENT LOOKS AT P.

PRESIDENT

Sir, it would appear that temporarily
we may use the new form of address
in order to bring these proceedings
to an early and satisfactory conclusion.

URNS TO THE DELEGATES.

PRESIDENT

Those in favour.

THEY RAISE THEIR HANDS AS ONE. HE GAVELS.

PRESIDENT

Carried. We are obliged, sir.

P NODS.

P

Don't mention it, Dad.

INT. THE CHAMBER. DAY.

43

THE PRESIDENT TURNING TO THE YOUNG MAN.

PRESIDENT

Young - er - man!

YOUNG MAN

You got the message.

PRESIDENT

I just got it.

YOUNG MAN

What gives?

PRESIDENT

You've never been with it! -
I mean with us.

43 CONTINUED

YOUNG MAN

I'm gone. Gone away.

PRESIDENT

But you were here then you went and gone.

YOUNG MAN

Got the word !

PRESIDENT

Ah yes. Yes indeed.

YOUNG MAN

The bright light, Dad. Got the sign.

PRESIDENT

The sign ?

YOUNG MAN

The light.

PRESIDENT

Light.

YOUNG MAN

The message.

PRESIDENT

Then you went and gone ?

YOUNG MAN

Why ?

PRESIDENT

Give it to me, baby !

YOUNG MAN

That's it !

PRESIDENT

Give me the rest !

YOUNG MAN

Give. All you want is give. That's it. .

PRESIDENT

That's it !

YOUNG MAN

And take !

PRESIDENT

That's it.

YOUNG MAN

That is all you want.

PRESIDENT

That's it.

YOUNG MAN

Take !

PRESIDENT

That's it !

YOUNG MAN

Take !

INT. THE CHAMBER. DAY.

44

THE PRESIDENT EGGS HIM ON.

PRESIDENT

Take? That's it.

YOUNG MAN

Take. Take.

HE BEGINS TO SOB. ONE BY ONE THE DELEGATES REPEAT HIS CRY "TAKE" UNTIL THEY ARE THUNDERING THE WORD IN UNISON.

INT. THE CHAMBER. DAY.

45

THE PRESIDENT THUMPS HIS GAVEL IN TIME TO THE CHANT.

ALL

Take! Take! Take!

THE YOUNG MAN SINKS TO HIS KNEES. THE PRESIDENT SIGNALS THE ASSEMBLY TO SILENCE. THE ONLY SOUND IS FROM THE YOUNG MAN STILL SOBBING OUT THE WORD. AT LAST HE TOO IS SILENT. HE SLOWLY RAISES HIS BELL AND TINKLES IT.

PRESIDENT

Now you're high.

YOUNG MAN

I'm low.

PRESIDENT

Repentant?

THE YOUNG MAN JUST LOOKS.

PRESIDENT

Give it to me, baby. Confess.

YOUNG MAN

Oh, Dad. I'm your baby. Dad, you owe your baby something, Daddy.

INT. THE CHAMBER. DAY

46

THE PRESIDENT GAVELS.

PRESIDENT

Confess'.

YOUNG MAN

The bones are yours Dad.
They came from you my Daddy.

PRESIDENT
Confess. Now you're hep.

YOUNG MAN
Hip, Dad. Hip.

INT. THE CHAMBER. DAY.

47

PRESIDENT
Confess.

YOUNG MAN
The hip bone.

PRESIDENT
Confess

YOUNG MAN
And the thigh bone.

PRESIDENT
Confess.

YOUNG MAN
Shin bone, knee bone.

PRESIDENT
Confess.

YOUNG MAN
Back bone. All yours, Dad!
Knee bone.

HE STARTS TO SING AGAIN. THE DELEGATES ONE BY ONE JOIN HIM IN THE SONG. THEY BEAT TIME ON THEIR DESKS. THE SONG SWELLS IN RHYTHMICAL VOLUME, PITCH AND TEMPO. THE PRESIDENT IS DROWNED OUT. THE FINAL CRESCENDO IS A THUNDEROUS:-

ALL
Hip! Hip! Hip!

ALL
Hooray!

INT. THE CHAMBER. DAY.

48

ABSOLUTE SILENCE. QUIETLY OUT OF WHICH THE YOUNG MAN SINGS THE LAST LINE.

YOUNG MAN
"- and hear the word of the Lord."

THE PRESIDENT GAVELS.

PRESIDENT

Guilty!

INT. THE CHAMBER. DAY

49

THE PRESIDENT TURNS TO THE DELEGATES.

PRESIDENT

Read the charge!

INT. THE CHAMBER. DAY.

50

THE DELEGATE WHO BOASTS THE DESIGNATION
"ANARCHISTS" RISES.

"ANARCHISTS"

The accused has been charged with the most serious breach of social etiquette - total defiance of the elementary laws which sustain our community - questioning the decisions of those elected to govern us- unhealthy habits of speech and dress not in accordance with general practise - and refusal to observe, wear or respond to his number.

HE SITS.

PRESIDENT

Any comment.

INT. THE CHAMBER. DAY.

51

THE DELEGATE REPRESENTING "OLD FOLK"RAISES
A FALTERING HAND.

PRESIDENT

Proceed.

"OLD FOLK"

He is young but we have to live.

PRESIDENT

Further comment?

INT. THE CHAMBER. DAY

52

THE DELEGATE REPRESENTING "YOUNGSTERS".RISES
TO HIS FEET.

"YOUNGSTERS"

We would plead for as much mercy as we can.

HE SITS.

INT. THE CHAMBER. DAY.

53

THE PRESIDENT TURNS TO P.

PRESIDENT

Sir, you approve the proceedings?

P

I note them.

PRESIDENT

Sir, I take it you have no comment at this stage.

P

Not at this stage.

PRESIDENT

Then the accused will be held in the Place of Sentence until after your inauguration. Remove him.

HE GESTURES TO THE YOUNG MAN. FOUR GUARDS DRAG HIM TO THE POLE AND FASTEN HIM ONTO IT WITH THE HOOPS. MEANWHILE:

PRESIDENT

Most regrettable demonstration. My apologies, sir.

P

Don't mention it.

PRESIDENT

I think you'll find our next revolutionary a different kettle of fish altogether.

END OF ACT TWO.

INT. THE CHAMBER. DAY.

54

THE POLE WITH THE YOUNG MAN ATTACHED SINKS INTO THE FLOOR OF THE CAVERN. THE GUARDS RETURN TO THEIR POSTS.

PRESIDENT

Next.

INT. THE CHAMBER. DAY.

55

THE "MEDICOS" HAVE BEEN BUSILY ENGAGED DURING THE PREVIOUS TRIAL AT THE BUSINESS OF "RESUSITATION". THEY NOW GIVE THEIR MACHINERY A FINAL BOOST. ON THE SCREEN THE "SPEEDLEARN" OPERATES AT MAXIMUM REVOLUTIONS. THEY SWITCH OFF AND START TO REMOVE THE TRAPPINGS FROM NO. 2. THE WRIST AND ANKLE WIRES FIRST. THEY RAISE THE "HAIR-DRYER" VISOR. A "MEDICO" BENDS TO EXAMINE THE FOAM COVERED FACE. HE SIGNALS TO ANOTHER WHO BOOSTS THE VIBRATOR.

C.S. NO. 2'S FACE

56

IT SHUDDERS IN TIME TO THE VIBRATOR. SUDDENLY THE EYES FLICK OPEN. THEY LOOK ABOUT.

INT. THE CHAMBER. DAY

57

A "MEDICO" WHEELS IN WHAT LOOKS LIKE A GIANT SUCTION PAD WHICH TOTALLY OBSCURES NO. 2'S FACE. ANOTHER REMOVES THE "HAIR-DRYER".

PRESIDENT

Wait!

INT. THE CHAMBER. DAY

58

UP FROM THE FLOOR OF THE CAVERN RISES THE POLE IT RESTS ON ITS POD. THERE IS NO SIGN OF THE YOUNG MAN BUT FAINTLY FROM BENEATH CAN BE HEARD THE STRAINS OF HIS SONG.

PRESIDENT

Prepare!

AN ATTENDANT BUTTONS THE CONTROL PANEL. THE B.P. SCREEN SHOWS A CLOSE UP OF NO 2 AS WE KNEW HIM - BEARDED, LONG HAIR AND LAUGHING HEARTILY.

PRESIDENT

Now!

THE FACE ON THE SCREEN FREEZES AND HOLDS. THE LAUGHTER CONTINUES.

INT. THE CHAMBER. DAY

59

TWO "MEDICOS" GRAB THE HANDLE OF THE "SUCTION PAD" AND YANK:

C.S. NO. 2

60

HIS FACE IS REVEALED. IT IS CLEAN SHAVEN. HIS HAIR IS FAIR AND SLICKED DOWN. HE BLINKS IN SOME SLIGHT SUPRISE BUT ONLY MOMENTARILY.

THE SOUND OF LAUGHTER HAS CONTINUED OVER THIS. NO. 2. JOINS IN LUSTILY. THE DELEGATES ALSO. THE ENTIRE ASSEMBLY ROCKS WITH MIRTH. NO. 2 RISES. HOLDS UP A HAND FOR SILENCE WHICH IS IMMEDIATE.

NO. 2.

I feel a new man.

AGAIN HE ROARS WITH LAUGHTER. THE DELEGATES APPLAUD. NO. 2 SUDDENLY SPOTS P. DASHES OVER TO HIM. MOUNTS THE DAIS. SHAKES HIM BY THE HAND.

NO. 2.

My dear fellow, how've you been keeping? On the throne eh? I knew it. It had to come.

HE SEES THE BUTLER. PATS HIM ON THE SHOULDER.

NO. 2.

And you my little friend.
Ever faithful

HE JUMPS DOWN FROM THE DAIS. SIGNALS FOR THE BUTLER TO FOLLOW HIM.

NO. 2.

Come along.

ANGELO SHAKES HIS HEAD. MOVES NEARER TO P.

NO. 2.

New Allegiances. Such is the price of fame. And failure.

HE PAUSES IN THOUGHT FOR A MOMENT. SIGHS.

NO. 2.

Dear me. So sad.

THEN SUDDENLY AND WITH MAGNIFICENT BRAVURA ADDRESSES THE ASSEMBLY.

NO. 2.

My lords, ladies, and gentlemen an extraordinary thing happened to me on the way here. It has been my lot, in the past, to wield not inconsiderable power. Nay not true! - I have had
(cont'd)

61 CONTINUED

NO. 2

(Continued)

the ear of statesmen, kings, and the
princes of many a land. Governments
have been swayed - policies defined
and revolutions nipped in the bud by
a word from me in the right place
at the propitious time! So it is not
surprising that this community found
a use for me. Not altogether by
accident that one day I should be
abducted and wake up amongst you.
What is deplorable is that I resisted
for so short a time - a fine tribute
to your methods.

THE DELEGATES APPLAUD.

INT. THE CHAMBER. DAY.

62

NO. 2. BOWS IN ACKNOWLEDGEMENT.

NO. 2.

I wish to thank you for a
recognition of my talents which
placed me in a position of power
second only to ONE.
This authority gave me the
right to make decisions. My
last decision concerned the
gentleman yonder -

HE INDICATES P.

- and could be resolved only in the
death of one or the other of us. He
emerged victorious - I, apparently died.

INT. THE CHAMBER. DAY.

63

THE B.P. SCREEN SHOWS NO. 2 DRINKING FROM A GLASS AT THE
END OF "ONCE UPON A TIME".

INT. THE CHAMBER. DAY

64

NO. 2 MOVES TO THE SCREEN.

NO. 2.

Was it the drink?

ON SCREEN HE FALLS DOWN.

INT. THE CHAMBER. DAY.

65

HE SWINGS AWAY.

NO. 2.

You couldn't even let me rest in peace.

HE MOVES TO THE FOOT OF THE PRESIDENTIAL DAIS.

NO. 2.

How was it done.?

PRESIDENT

There have to be some security secrets that are kept from a late No. 2.

P'S VOICE

Did you ever meet him.

NO. 2 SWINGS ABOUT.

NO. 2.

What's that.

INT. THE CHAMBER. DAY.

66

P REPEATS

P

Did you ever meet Number One.

NO. 2 CIRCLES THE ROCKET.

NO. 2.

Face to face?

P

Yes.

NO. 2 ROARS WITH LAUGHTER.

NO. 2.

MEET HIM! MEET HIM!

P

Did you?

NO. 2 STOPS AT SOME DISTANCE FROM THE "ROCKET" AND DIRECTLY IN FRONT OF ITS EYE.

NO. 2

This is the nearest I've ever been. Watch! He gets annoyed if you look at him for too long.

HE CHUCKLES MISCHIEVOUSLY.

NO. 2.
Shall I give him a stare?

THE PRESIDENT GAVELS.

PRESIDENT
You transgress!

NO. 2.
I'll give him a stare.

INT: THE CHAMBER. DAY.

67

NO. 2 LOOKS THE "ROCKET" DIRECTLY IN ITS "EYE" AND ADVANCES TOWARDS IT. THE "ROCKET" BUZZES ANGRILY. THE "EYE" PULSES FIERCELY. NO. 2 CONTINUES TO ADVANCE. THE PRESIDENT GAVELS

NO. 2.
Look me in the eye.
Whoever you **are**.
Whatever you **are**.

INT. THE CHAMBER. DAY

68

THE "ROCKET" POSITIVELY QUIVERS. THE VAPOUR AT ITS BASE SWIRLS INTO GREATER VOLUME. THE PRESIDENT SCREAMS.

PRESIDENT
You'll die!

NO. 2 CONTINUES TO ADVANCE. CONTINUES TO STARE OUT THE "EYE" NO. 2 THUNDERS ABOVE THE TUMULT.

NO. 2.
Let me die! I'll die with my own
mind you evil- smelling demon.
You'll hypnotise me no longer!
Look me in the eye.

HE IS WITHIN FEET OF THE "ROCKET" ALMOST ENVELOPED BY ITS FUMES. THE PRESIDENT SCREAMS.

PRESIDENT
Seize him!

THE GUARDS RUSH TOWARDS NO. 2.

INT. THE CHAMBER. DAY.

69

NO. 2 IS DIRECTLY IN FRONT OF THE "EYE". ITS FIERCE BEAM BURNS UPON HIS FACE. HE QUIVERS BUT STANDS. HE STARES UNBLINKINGLY. SUDDENLY HE LEANS FORWARD AND SPITS INTO THE HEART OF THE "EYE". THERE IS A BLINDING FLASH. THE "EYE" GOES OUT.

THE GUARDS ARE UPON NO. 2. THEY DRAG HIM AWAY FROM THE "ROCKET".. EVERYONE FREEZES. THE VAPOURS AT THE BASE OF THE "ROCKET" WRITHE AND SWIRL OMINOUSLY. THERE IS UTTER SILENCE. GRADUALLY THE VAPOURS BEGIN TO SUBSIDE.

FAINTLY IN THE STILLNESS AND FROM BENEATH CAN BE HEARD THE ECHOING REFRAIN OF THE YOUNG MAN'S SONG. NO. 2 BEGINS TO CHUCKLE QUIETLY TO HIMSELF. HIS CHUCKLE GROWS INTO A CRESCENDO OF HAPPY LAUGHTER. THE "EYE" STARTS TO WINK AGAIN. AT THE PRESIDENT HE NODS. THEN IN A QUIVERING VOICE:

PRESIDENT

Secure him!

INT. THE CHAMBER. DAY.

70

NO. 2 IS DRAGGED TO THE "POLE" SECURED WITH THE HOOPS. THE GAURDS RETURN TO STATION. PRESIDENT GAVELS.

PRESIDENT

Charges !

INT. THE CHAMBER. DAY.

71

CHARGES ARE RATTLED OFF AT MACHINE-GUN SPEED. THE DELEGATES DO NOT RISE. EACH "DESIGNATION" SAYS ITS PIECE. THE PRESIDENT GAVELS BETWEEN.

"GOVERN"

Insurrection and Revolution.

GAVEL

"COMMITTEE"

Betraying the Trust of the Establishment

GAVEL

"DEFECTORS"

Going over to the Other Side!

GAVEL

"ACTIVISTS"

Indulging in the Cult of Personality.

GAVEL

"HEALTH"
Mental Unbalance!

GAVEL

"PACIFISTS"
Anarchist!

GAVEL

PRESIDENT
Guilty.

GAVEL

NO. 2 CONTINUES TO LAUGH QUIETLY TO HIMSELF
THROUGHOUT AS IF AT SOME PRIVATE JOKE.

INT. THE CHAMBER. DAY.

72

THE PRESIDENT TURNS TO P.

PRESIDENT
Sir?

P
Hold him.

PRESIDENT
In the Place of Sentence?

P
Until my Inauguration.

PRESIDENT
He will await your pleasure. Remove him.

THE "POLE" BEGINS TO SINK. NO. 2 STILL CHUCKLES.
HE WINKS AT P.

NO. 2.
Be seeing you!

HE DIAPPEARS FROM VIEW. HIS LAUGHTER ECHOES FROM
BENEATH THROUGHOUT THE CHAMBER. THEN, ABRUPTLY -
SILENCE.

INT. THE CHAMBER. DAY.

73

THE ASSEMBLY IS NOW IN FULL ORDER.

PRESIDENT

We have just witnessed two forms of revolt. The first - unco-ordinated youth rebelling against nothing it can define. The second - an established, successful, secure member of the Establishment turning upon and biting the hand that feeds him. These attitudes are dangerous they contribute nothing to our culture and are to be stamped out.

THE DELEGATES APPLAUD.

INT. THE CHAMBER. DAY.

74

THE PRESIDENT SIGNALS FOR SILENCE. THE "ROCKET" BUZZES AND THE "EYE" WINKS AT THE PRESIDENT. HE APPEARS TO BE LISTENING.

PRESIDENT

Immediately:

INT. THE CHAMBER. DAY.

75

THE "ROCKET" RESTS. AN ATTENDANT BUTTONS THE CONTROL PANEL. ON THE B. P. SCREEN IS SEEN BUCKINGHAM PALACE. LONDON AND P'S HOUSE. A "FOR SALE" SIGN IS IN EVIDENCE. THIS IS BEING REMOVED BY TWO MEN AND IS PLACED IN A VAN WHICH THEY DRIVE AWAY. WE CANNOT READ THE NAME OF THE FIRM ON THE SIDE OF THE VAN BUT CERTAINLY WE CAN CLEARLY SEE THE WORDS "ESTATE" AGENT." A WINDOW CLEANER IS AT WORK ON THE WINDOWS. HE COMPLETES HIS TASK AND DRIVES OFF ON A BICYCLE.

THE LOTUS SEVEN COMES AROUND THE CORNER AND PULLS UP IN FRONT OF THE HOUSE. AN OVERALLED GARAGE MECHANIC STEPS OUT - GIVES IT A FINAL POLISH - WALKS TO THE DOOR OF THE HOUSE - PUSHES THE IGNITION KEY THROUGH THE LETTER BOX AND LEAVES.

PROGRESSION OF THESE EVENTS OCCURS AT INTERVALS THROUGHOUT THE SUBSEQUENT SCENES

INT. THE CHAMBER. DAY

76

THE PRESIDENT

PRESIDENT

At the other end of the scale we are honoured to have with us a revolutionary of different calibre.

CS - P

77

WAITING.

INT. THE CHAMBER. DAY.

78

PRESIDENT

He has Revolted. Resisted. **Fought.**
 Held fast. Maintained. **Destroyed**
 resistance. Overcome coercion.
 The right to be Person, Someone,
 or Individual is gloriously epitomised
 in his behaviour. We applaud his
 private war and concede that despite
 materialistic efforts he has survived
 intact and secure. All that remains
 is recognition of a Man. A Man of
 steel. A Man magnificently equipped
 to lead us. Such a concession in our
 community is rare. It could not
 possibly be accorded unless we also
 were prepared to take the ultimate
 gamble. That is - Lead us or go!
 In this connection we have a prize.

INT. THE CHAMBER. DAY.

79

THE PRESIDENT INDICATES THE B.P. SCREEN.

PRESIDENT

You will see that your home is
being made ready. Above and beyond
this we have the means for you to
desert us and go anywhere.

INT. THE CHAMBER. DAY.

80

THE PRESIDENT SIGNALS A FLOOR ATTENDANT WHO
 BOWS - MOVES TO A TROLLEY WHICH HE WHEELS IN
 FRONT OF P'S THRONE. THE TROLLEY CARRIES A
 MINIA TURE COFFIN CASKET.

INT. THE CHAMBER. DAY.

81

THE ATTENDANT OPENS THE CASKET.

PRESIDENT

Key to your house.

THE ATTE NDANT EXTRACTS IT AND LAYS IT ON THE
 TROLLEY.

PRESIDENT

Travellers cheques. A million.

ATTENDANT EXTRACTS THEM.

81 CONTINUED

PRESIDENT
Passport, Valid for anywhere.

ATTENDANT EXTRACTS.

PRESIDENT
You are free to go.

P
Free to go ?

PRESIDENT
Anywhere.

P
Why ?

PRESIDENT
You have been such an example to us.

P
Why ?

PRESIDENT
You have convinced us of our mistakes.

P
Why ?

PRESIDENT
You are pure. You know the way. Show us.

P
Why ?

PRESIDENT
Your revolt is good and honest. You are the only individual and we need you.

P
I see.

PRESIDENT
You do. You see all.

P
I'm an individual ?

PRESIDENT
You're on your own.

81 CONTINUED

P

I fail to see.

PRESIDENT

All about you is yours. We concede.
We offer. We plead for you to lead
us.

P

Or go.

PRESIDENT

Go if you wish.

P

I don't know.

PRESIDENT

Take the stand. Address us.

P

Should I ?

PRESIDENT

You must. You are the greatest.
Make a statement. A true statement
which could only be yours. But for
us. Remember us. Don't forget us.
Keep us in mind.

INT. THE CHAMBER. DAY.

82

THE PRESIDENT LEAVES HIS CHAIR AND COURTEOUSLY
BOWS P TO TAKE OVER.

PRESIDENT

Sir. We're all yours.

INT. THE CHAMBER. DAY.

83

SLOWLY P RISES FROM THE THRONE, WALKS DOWN
FROM THE DAIS TO THE TROLLEY. ONE BY ONE HE
POCKETS - THE KEY, THE TRAVELLERS CHEQUES,
THE PASSPORT. HE WALKS THE LENGTH OF THE
CHAMBER. STANDS BEHIND THE PRESIDENT'S DESK.
ABSOLUTE SILENCE.

P

I ---

THE DELEGATES IMMEDIATELY BURST IN WITH A RHYTHMICAL,
POWERFUL :-

DELEGATES

Aye. Aye. Aye.

83 CONTINUED

THEN SILENCE. P SPEAKS.

P

I ---

THE DELEGATES AGAIN AS BEFORE.

DELEGATES

Aye. Aye. Aye.

SILENCE. P SPEAKS.

P

I ---

DELEGATES

Aye. Aye. Aye.

P CONTINUES TO SPEAK. WE CANNOT HEAR WHAT HE SAYS. IT APPEARS TO BE AN IMPORTANT STATEMENT. HE'S WORKING AT IT. THROUGHOUT THE DELEGATES CHANT:

DELEGATES

Aye. Aye. Aye.

P STOPS SPEAKING. THE DELEGATES APPLAUD.

DELEGATES

Hear ! Hear !

SILENCE.

INT. THE CHAMBER. DAY.

84

THE PRESIDENT.

PRESIDENT

Sir, on behalf of us all - we thank you ! And now I take it that you are prepared to meet No. 1, sir ?

P SAYS NOTHING.

PRESIDENT

Follow me if you would be so kind, sir.

INT. THE CHAMBER. DAY. 85

THE PRESIDENT WALKS THE LENGTH OF THE CHAMBER
P DOES NOT MOVE. THE PRESIDENT STOPS BESIDE THE
"LIFT POD" ADJACENT TO THE SEE-SAW.

INT. THE CHAMBER. DAY. 86.

ALL IS STILL. P LEAVES THE PRESIDENT'S DAIS. CROSSES
THE CHAMBER. MOUNTS THE "POD". IT DESCENDS, P
SINKS FROM VIEW.

INT. THE CHAMBER. DAY. 87.

FROM ABOVE WE SEE P DESCENDING.

INT. LIFT SHAFT. DAY. 88.

FROM BELOW WE SEE P DESCENDING.

INT. BASE OF LIFT SHAFT. DAY. 89.

THE POD COMES TO REST.

C.S. P. 90.

LOOKING. HE MOVES OUT.

INT. CORRIDOR. DAY. 91.

CLINICAL. METALLIC. LINED ON BOTH SIDES WITH
WHITE HELMETED GUARDS. THEY CARRY TOMMY-GUNS.
AT THE FAR END A STEEL DOOR. IT SLIDES OPEN.
BEYOND CAN BE SEEN THE CIRCULAR INTERIOR OF THE
"SENTENCE" ROOM. ALSO REVEALED THE YOUNG MAN
AND NO.2

ENCASED IN CYLINDRICAL PERSPEX CONES. THEY ARE
MARKED "ORBIT 48". "ORBIT 2." BESIDE THEM IS ANOTHER
MARKED "ORBIT". - IT IS EMPTY. THE YOUNG MAN SINGS
TO HIMSELF. NO.2 LAUGHS TO HIMSELF. WE CANNOT
HEAR EITHER OF THEM.

INT. SENTENCE ROOM. DAY. 92.

P ENTERS. VAPOURS AS AT THE BASE OF THE ROCKET
INHABIT THE ATMOSPHERE. A SPIRAL STAIRCASE LEADS
UP. FOUR MASKED AND SHROUDED FIGURES AT
ATTENTION. ANOTHER AT A CONTROL PANEL MANIP-
ULATING DIALS. P HEARS A NOISE. TURNS, SEES: -

INT. CORRIDOR. DAY. 93

THE "LIFT POD" DESCENDING. BUTLER ABOARD. THE "POD" COMES TO REST. THE BUTLER WALKS THE LENGTH OF THE CORRIDOR.

INT. SENTENCE ROOM. DAY. 94

THE BUTLER ENTERING. STEEL DOOR CLOSES BEHIND HIM. HE GOES TO THE BASE OF THE SPIRAL STAIRCASE. HE BOWS TO P AND INDICATES FOR HIM TO CLIMB. P MOVES FORWARD AND TAKES THE FIRST STEP.

INT. SENTENCE ROOM. DAY. 95.

FROM ABOVE WE SEE P CLIMBING THE STAIRCASE.

INT. "ONE" ROOM. DAY. 96

P ENTERING AT THE TOP OF THE SPIRAL STAIRCASE. HE SEES:

INT. "ONE" ROOM. DAY. 97

A CYLINDRICAL METALLIC ROOM. IT IS FESTOONED WITH GLOBES OF THE WORLD. ALL SIZES. AT A CONTROL PANEL - A SHROUDED. MASKED FIGURE. HIS BACK TO P. IN HIS HANDS A FORTUNE TELLER'S CRYSTAL BALL. IN FRONT OF HIM A SMALL SCREEN. ON SCREEN WE CAN SEE P'S ARRIVAL IN THE ROOM. A DOOR SLIDES TO BEHIND HIM.

THE FIGURE DOES NOT MOVE. P GOES FORWARD. HE STANDS BEHIND THE FIGURE. ON SCREEN THE IMAGE CHANGES TO A CLOSE-UP OF P OUT OF THE FIRST EPISODE SAYING:

P

I am not going to be pushed,
riled, indexed, stamped, briefed,
debriefed or numbered. My life
is my own.

THE FIGURE SLOWLY TURNS. ON FRONT OF ITS SHROUD IS MARKED THE NUMBER - 1, IT RAISES THE CRYSTAL BALL TO P. ON SCREEN P'S IMAGE STILL HELD IN CLOSE-UP REPEATS THE FIRST WORD LIKE A STUCK RECORD.

P

I-I-I-I-

CLOSE SHOT P 98

REACTING.

INT. "ONE" ROOM, DAY.

99

THE FIGURE IS PRESENTING THE CRYSTAL BALL. P TAKES IT. HE LOOKS INTO IT. THROUGH IT WE SEE THE DISTORTED MASK OF NO. 1. IT ECHOES WITH HOLLOW LAUGHTER. P REACHES OUT AND WRENCHES THE MASK AWAY.

BENEATH IS THE CHATTERING HEAD OF A CHIMPANZEE. P REACHES AGAIN AND REMOVES THE HEAD. BEHIND IS HIS OWN FACE. BESTIAL IN EXPRESSION. CHATTERING ALSO.

INT. "ONE" ROOM, DAY.

100

THE CRYSTAL BALL SHATTERS ON THE FLOOR.

INT. "ONE" ROOM, DAY.

101

LAUGHTER CONTINUES. ON SCREEN THE IMAGE REPEATS. P GOES BERSERK. HE FIGHTS WITH NO. 1. IT IS INTENSELY VIOLENT. SEEMINGLY BETWEEN MAN AND A BEAST. THE FACE WITHIN THE SHROUD IS NEVER SEEN AGAIN. THE FIGHT CULMINATES WITH NO. 1 ESCAPING UP A STEEL LADDER. P FOLLOWS HIM. AT THE TOP OF THE LADDER A CIRCULAR STEEL DOOR SLAMS SHUT. THERE IS A LOCKING DEVICE ON ITS LOWER SIDE. P SPINS IT AND DESCENDS THE LADDER.

INT. "ONE" ROOM, DAY.

102

HE MOVES TO THE CONTROL PANEL. BUTTONS IT. HIS IMAGE DISAPPEARS FROM THE SCREEN. SILENCE.

HE INSPECTS THE ARRAY OF CONTROLS.

C.S. CONTROL PANEL.

103

A SECTION TO ONE SIDE TOTALLY CONCERNED WITH THE TECHNICALITIES OF ROCKET TAKE-OFF. DOMINATED BY A COUNT-DOWN DIAL CALIBRATED IN INTERVALS TO A MAXIMUM OF 100. OTHER SWITCHES AND DIALS CLEARLY MARKED:

FUEL INJECTION - INJECT
 FUEL INJECTION - MAXIMUM
 MAXIMUM HELD
 BOOST
 COUNTDOWN
 ETC

ANOTHER SECTION OF PANEL LISTING THE NAMES OF THE PRINCIPAL AREAS IN THE VILLAGE.

CONTROL
HOSPITAL
TOWN HALL
THRONE ROOM
ETC

INT. "ONE" ROOM. DAY. 104

P BUTTONS THE SIGN "THRONE ROOM". ON SCREEN WE SEE THE CHAMBER. THE PRESIDENT PACES THE LENGTH OF IT. FROM TIME TO TIME HE STOPS AND INSPECTS THE "EYE" OF THE "ROCKET" - IT IS DORMANT.

P LEAVES THE PANEL AND LOOKS AROUND THE ROOM. HE SEES A FIRE-EXTINGUISHER ON THE WALL. HE UNCLIPS IT AND HEADS FOR THE DOOR.

INT. THE SPIRAL STAIRCASE. DAY. 105

FROM HIS P.O.V. WE LOOK DOWN THE STAIRCASE. THE BUTLER STANDS AT THE BASE. THE SHROUDED FIGURES AS BEFORE. THE BUTLER LOOKS UP. P SIGNALS TO HIM AND STARTS DOWN.

INT. THE SENTENCE ROOM, DAY. 106

P JUST EMERGING INTO VIEW AT THE TOP OF THE STAIRCASE. SUDDENLY HE VAULTS OVER THE HANDRAIL INTO THE MIDST OF THE FIGURES SIMULTANEOUSLY "FIRING" THE FIRE-EXTINGUISHER. IT EMITS A BLINDING WHITE FOAM. HE SPLAYS THEM WITH IT. THEY COUGH AND STAGGER. HE THROWS THE EXTINGUISHER TO THE BUTLER WHO GRABS IT AND USING IT AS A CLUB SWINGS INTO THE ACT.

P MAKES DO WITH HIS FISTS. THE FIGURES GO DOWN LIKE NINEPINS. BRIEF BUT EFFICIENT ACTIVITY. P AND THE BUTLER SURVEY THE BATTLEFIELD. SILENCE. P MOVES TO THE PERSPEX CYLINDERS AND STARTS TO OPEN THEM UP.

INT. THE CORRIDOR, DAY. 107

LEADING TO THE SENTENCE ROOM. THE GUARDS ARE IN EVIDENCE. THE DOOR OF THE SENTENCE ROOM SLIDES OPEN. STANDING WITHIN IS A SHROUDED, MASKED FIGURE. TWO OTHERS CAN BE SEEN BEHIND HIM. HE GESTURES URGENTLY FOR THE GUARDS TO ENTER. THEY DO SO.

INT. THE SENTENCE ROOM, DAY. 108

THE GUARDS ENTERING. THE BUTLER STANDS JUST INSIDE THE DOOR. HE BLASTS THEM WITH THE FIRE

108 CONTINUED

EXTINGUISHER. THE THREE "SHROUDED FIGURES" ARE UPON THEM. AND LAY ABOUT WITH GUSTO. THE GUARDS GO DOWN. THE FIRST FIGURE REMOVES HIS MASK. IT IS P. THE OTHERS PICK UP THE FALLEN GUNS, P GESTURES THEM TO THE FAR END OF THE CORRIDOR WHERE THEY WAIT.

INT. SPIRAL STAIRCASE. DAY. 109

P MOUNTING FAST.

INT. "ONE" ROOM. DAY. 110

P ENTERS. MOVES TO THE CONTROL PANEL. SWINGS THE "FUEL INJECTION" SWITCH. ON SCREEN THE PICTURE OF THE CHAMBER IS STILL HELD. THE "ROCKET" VAPOURS BEGIN TO SWIRL VICIOUSLY. GROWING FAST IN VOLUME.

INT. THE CHAMBER. DAY. 111

THE PRESIDENT REGARDS **THE "ROCKET"** WITH ALARM. HE SHOUTS TO THE CONTROL PANEL.

PRESIDENT

Contact Control!

INT. "ONE" ROOM. DAY. 112

IN FRONT OF P A LIGHT FLASHES URGENTLY. A VOICE IS HEARD OVER A LOUDSPEAKER.

VOICE

Confirm Contact ! Priority.

Confirm Contact.

P TRIGGERS THE "FUEL INJECTION - MAXIMUM" SWITCH.

INT. THE CHAMBER. DAY. 113

THE VAPOURS HISS AROUND THE "ROCKET" AND NOW SWELL TO THE CEILING. THE PRESIDENT RUNS TO THE CONTROL PANEL. GRABS A MICROPHONE. BELLOWS INTO IT.

PRESIDENT

Emergency. Contact. Contact.

INT. "ONE" ROOM. DAY. 114

THE PRESIDENT'S VOICE.

PRESIDENT'S VOICE

Emergency !

P BUTTONS "MAXIMUM HELD", IMMEDIATELY A STRIDENT KLAXON WARNING ECHOES OVER THE LOUDSPEAKER.

INT. THE CHAMBER. DAY. 115

THE KLAXON BLARING, PANDEMONIUM BREAKS LOOSE. "DELEGATES" SCAMPER FROM THEIR PLACES

THE PRESIDENT SWINGS A MASTER SWITCH.

PRESIDENT

All personnel ! Takeover !

EXT. THE VILLAGE. LOC. (LIBRARY) 116

A MONTAGE OF THE LOUDSPEAKERS. THE PRESIDENT'S VOICE:

PRESIDENT'S VOICE

Takeover ! Evacuate ! Evacuate !

EXT. THE VILLAGE. LOC. (LIBRARY) 117

A MONTAGE OF VILLAGERS' REACTIONS. A MONTAGE OF RUNNING FEET. THE VILLAGE TRANSPORT RACES IN ALL DIRECTIONS. HELICOPTERS STARTING UP.

STILL ECHOING OVER THIS THE PRESIDENT'S VOICE

PRESIDENT'S VOICE

Evacuate ! Evacuate !

INT. "ONE" ROOM. DAY. 118

P SWINGS THE "BOOST" SWITCH AND STARTS THE COUNT-DOWN. HE MOVES FAST OUT.

INT. THE CHAMBER. DAY. 119

THE ROCKET IS BY NOW ALMOST OBSCURED BY FUMES. THE DOOR TO THE CHAMBER IS OPEN. "DELEGATES" SCAMPER TOWARDS THE EXIT.

INT. "TRANSPORT" CORRIDOR. DAY. 120

"DELEGATES" RUNNING THROUGH. "DRIVERS" MOUNTING AND EXITING FAST.

INT. "SENTENCE ROOM" CORRIDOR. DAY. 121

THE BASE OF THE "POD". P JOINS THE BUTLER, YOUNG MAN AND NO. 2. THEY ALL CARRY GUNS. STEEL STEPS LEAD UP. P STARTS TO CLIMB. THEY FOLLOW.

INT. "ONE" ROOM. DAY. 122

THE COUNTDOWN DIAL, READING 80.

INT. THE CHAMBER. DAY. 123

THE PRESIDENT DASHING FOR THE EXIT. GUARDS MOVE TOWARDS THE "POD" AREA. FUMES FILL THE CHAMBER.

INT. "JUKE-BOX" CORRIDOR. DAY. 124

"DELEGATES" AND "DRIVERS" PASSING THROUGH.

INT. THE CHAMBER. DAY. 125

A MASKED AND SHROUDED FIGURE STEPS INTO THE CHAMBER FROM THE "POD" RECESS. THE APPROACHING GUARDS SLOW. HE MOVES FORWARD, DIVES BEHIND THE SEE-SAW. THE MASK FALLS OFF. IT IS P. THEY OPEN FIRE. HE REPLIES. SOME ARE HIT AND FALL. THE SEE-SAW BEGINS TO ROTATE. THE MACHINE-GUN OPERATOR TRIES TO SWING THE WEAPON ONTO P.

INT. THE CHAMBER. DAY. 126

THE "POD" RECESS. HEAD AND SHOULDERS OF THE YOUNG MAN APPEAR. HE FIRES A BLAST FROM HIS TOMMY-GUN. THE MACHINE-GUN OPERATOR IS HIT. HE FALLS. THE MACHINE GUN CONTINUES TO FIRE. THE SEE-SAW ARM CONTINUES TO ROTATE SPLAYING THE GUARDS WITH BULLETS. THE YOUNG MAN, NO. 2, AND THE BUTLER EMERGE FROM THE "POD" RECESS - FIRING AND DIVING FOR COVER.

INT. "ONE" ROOM. DAY. 127

THE COUNTDOWN DIAL, READING 60.

INT. THE CHAMBER. DAY. 128

FUMES EVERYWHERE. THOSE GUARDS NOT HIT ARE MAKING A HASTY RETREAT. THE "ROCKET" IS TOTALLY OBSCURED.

P, NO. 2, THE YOUNG MAN AND THE BUTLER ADVANCE IN LINE. FOUR TOMMY-GUNS SPOUT FLAME. THE LAST GUARD DASHES THROUGH THE DOOR. IT SLAMS SHUT. THE SIGN "WELL COME" GLOWS BRIGHTLY.

INT. "ONE" ROOM. DAY. 129

THE COUNTDOWN DIAL, READING 40.

INT. THE CHAMBER. DAY. 130

P HURLS HIMSELF AT THE DOOR. IT WON'T BUDGE.
THE BUTLER SIGNALS URGENTLY - TOWARDS THE "CAGE".
HE GESTURES FOR THEM TO ENTER. THEY STOP.

INT. "ONE" ROOM. DAY. 131

THE COUNTDOWN DIAL. READING 25.

INT. THE CHAMBER. DAY. 132

THE BUTLER DROPS HIS TOMMY-GUN, HANDS OVER THE
KEY OF THE "CAGE" TO P AND GESTURES AGAIN FOR
THEM TO ENTER. THEY DO SO.

INT. THE CHAMBER. DAY. 133

THE BUTLER RUNS TO THE FRONT OF THE EXTERIOR OF
THE "CAGE". IT IS BEING CARRIED ON A LOW-LOADER.
THE BONNET OF A TRUCK COMES INTO VIEW. A CABIN
DOOR. A STEERING WHEEL. THE BUTLER GETS BEHIND
THE WHEEL AND STARTS THE ENGINE.

INT. "ONE" ROOM. DAY. 134

THE COUNTDOWN DIAL. READING 9.

INT. THE CHAMBER. DAY. 135

THE "ROCKET" QUIVERS ON ITS PAD. THE TRUCK
ENGINE REVS UP. THE BUTLER SLAMS IT INTO GEAR.

INT. "ONE" ROOM. DAY. 136

THE COUNTDOWN DIAL, READING 6. THE ROOM QUIVERS.

INT. THE CHAMBER. DAY. 137

THE "CAGE" SLOWLY BEGINS TO EASE OUT OF THE
CAVERN. ACROSS THE BUTLER WE SEE IT HEADING ONTO
A LONG, DARK TUNNEL. A SPECK OF LIGHT THE FAR END.

INT. "ONE" ROOM. DAY. 138

THE COUNTDOWN DIAL, READING 4.

INT. THE CHAMBER. DAY 139

THE "CAGE" DISAPPEARING FROM VIEW. THE CHAMBER
CONTAINS NO LIVING BEING.

INT. "ONE" ROOM. DAY.	140
THE COUNTDOWN DIAL. READING 3.	
THE ROOM QUIVERS. READING 2, 1, ZERO. THE ROOM ROCKS.	
INT. THE CHAMBER. DAY.	141
NOTHING FOR A SPLIT SECOND. THE "ROCKET" OBSCURED BY FUMES. THEN A GIGANTIC BLAST. THE FUMES ARE SMASHED INTO THE CAVERN FLOOR. REVEALING - NO "ROCKET".	
INT. TUNNEL - DAY	142
TRUCK CABIN - THE BUTLER - REACTING.	
INT. THE "CAGE" DAY.	143
REACTIONS.	
EXT. THE VILLAGE. DAY. LOT.	144
C.S. THE PRESIDENT. REACTING.	
EXT. THE VILLAGE. DAY. (LOC. AND PROCESS)	145
THE "ROCKET" RISING ABOVE THE DOMES AND SPIRES OF THE VILLAGE.	
EXT. THE VILLAGE. DAY. (LOC AND PROCESS)	146
ANOTHER ANGLE. THE "ROCKET" HIGHER NOW BEYOND THE VILLAGE.	
EXT. THE VILLAGE. DAY.	147
THE "ROCKET" DISAPPEARING INTO THE HEAVENS.	
EXT. THE VILLAGE. DAY. LOT.	148
THE PRESIDENT. WATCHING IT GO. HE TURNS AND MOVES AWAY.	
EXT. CAVEMOUTH. DAY. LOT.	149
THE PRESIDENT AND TWO GUARDS MOVING TOWARDS A HELICOPTER. THEY GET IN.	
EXT. THE VILLAGE. DAY. LOC. (LIBRARY)	150
HELICOPTER RISING OUT OF THE VILLAGE.	

EXT. THE VILLAGE. DAY. LOC. (LIBRARY) 151

AND ANOTHER.

EXT. THE VILLAGE. DAY. LOC. (LIBRARY) 152

AND ANOTHER.

INT. HELICOPTER. DAY. LOC. 153

ACROSS THE PRESIDENT. WE SEE THE DESERTED VILLAGE
DISAPPEARING BENEATH.

EXT. THE VILLAGE. DAY. (LIBRARY) 154

A HELICOPTER TURNS STEEPLY PAST CAMERA.

EXT. THE VILLAGE. DAY. LOC. (AND PROCESS) 155

A FLOCK OR COVEY OF HELICOPTERS IN FULL FLIGHT
FROM THE VILLAGE. THEY DISAPPEAR INTO THE
DISTANCE.

EXT. THE VILLAGE. DAY. LOC. (LIBRARY) 156

THE VILLAGE A DIMINISHING SPEC.

INT. DARK TUNNEL. DAY. LOC. 157

AT THE FAR END A SPECK OF LIGHT. THE TRUCK AND
"CAGE" HURTLE BY TO OBSCURE IT.

INT. THE "CAGE". DAY. 158

P, THE YOUNG MAN AND NO. 2 TAKING OFF THEIR
SHROUDS. THEY BUNDLE THEM OUT THE DOOR. FOLLOWED
BY THE TOMMY-GUNS.

INT. DARK TUNNEL. DAY. LOC. 159

ACROSS THE BUTLER WE SEE THE END OF THE TUNNEL
APPROACHING. PRISON BARS OBSCURE IT. THE TRUCK
HEADS STRAIGHT FOR THEM.

EXT. TUNNEL MOUTH. DAY. LOC. 160

BARRED GATES. THE TRUCK APPROACHING BEYOND.
IT SMASHES THROUGH THE GATES AT FULL SPEED.
THEY SHATTER. THE TRUCK CARRIES ON. IMMEDIATELY
BRING IN THREE VOICES SINGING:

" DEM BONES "

EXT. COUNTRY LANE. DAY. LOC. 161

PANNING THE TRUCK THROUGH. THE CHORUS OF 'DEM BONES' GROWS IN VOLUME. DIMINISHES AND FADES OUT ALTOGETHER AS THE TRUCK DISAPPEARS INTO THE FAR DISTANCE.

EXT. M.1. DAY. LOC. 162

SHOOTING FROM BEHIND A BOWLER-HATTED DRIVER AND ALONG THE GLEAMING BONNET OF HIS ROLLS-ROYCE MAKING GOOD HEADWAY PAST A SIGN READING "LONDON - 28 MILES". HE ADJUSTS HIS RADIO. A DELICATE PIECE OF MOZART HARDLY LOUD ENOUGH TO DISTURB THE TICKING OF THE CLOCK. THE HIGHWAY STRETCHES BEFORE HIM.

HE IS APPROACHING AND ABOUT TO OVERTAKE A TRUCK. HE FROWNS AND ADJUSTS THE RADIO AGAIN. THE MOZART IS BEING DROWNED OUT BY A LUSTY RENDERING OF 'DEM BONES'. HE PULLS OUT TO OVERTAKE THE TRUCK.

'DEM BONES' IS NOW AT CONSIDERABLE VOLUME. HE SWITCHES OFF THE RADIO IN EXASPERATION AND LOOKS OUT HIS LEFT HAND WINDOW. HE IS LEVEL WITH THE TRUCK. HIS JAW DROPS. HE SEES:

EXT. THE TRUCK. DAY. LOC. 163

THE BARRED SIDE OF THE "CAGE". WITHIN P, NO.2 AND THE YOUNG MAN IN FULL VOICE. P IS MOVING FROM THE COOKER WITH A POT OF STEAMING COFFEE WHICH HE SERVES TO THE OTHER TWO. THEY WAVE CHEERILY AS THE ROLLS GOES BY.

INT. THE ROLLS. DAY. LOC. 164

IT PASSES THE "CAGE". BRINGS THE CABIN OF THE TRUCK INTO VIEW. THERE IS NO DRIVER IN SIGHT. THE STEERING WHEEL APPEARS TO MOVE OF ITS OWN VOLITION.

EXT. M.1. DAY. LOC. 165

THE ROLLS ACCELERATING AT ENORMOUS SPEED AWAY FROM THE TRUCK TOWARDS LONDON.

INT. TRUCK CABIN. DAY. LOC. 166

THE BUTLER DRIVING. NODDING HAPPILY IN TIME TO THE MUSIC. HE CANNOT BE SEEN ABOVE THE DOOR BUT HAS SUFFICIENT HEIGHT FOR THE WINDSCREEN.

EXT. M.1. DAY. LOC. 167

THE TRUCK APPROACHING IN THE DISTANCE. "DEM BONES" GROWING IN VOLUME. IT SLOWS AND PULLS INTO A LAY-BY. THE SONG FADES.

EXT. LAY-BY. DAY. LOC. 168

TRUCK COMING TO A HALT. THE YOUNG MAN DESCENDS FIRST. FOLLOWED BY P AND NO. 2. THEY SHAKE HANDS. THE YOUNG MAN MOVES TO THE CABIN OF THE TRUCK AND RAISES HIS HAT TO THE BUTLER WHO BOWS.

YOUNG MAN

Got to keep moving, man.

HE TURNS AND CROSSES THE ROAD. STARTS WALKING BACK. THUMBS A LIFT OF PASSING CARS. P AND NO. 2 WATCH HIM A MOMENT THEN ENTER THE "CAGE". THE TRUCK IS UNDER WAY AGAIN AND PULLS OUT.

EXT. M.1. DAY. LOC. 169

P AND NO. 2 WAVE TO THE YOUNG MAN THROUGH THE BARS OF THE "CAGE". HE REMOVES HIS HAT AND HOISTS IT IN SALUTE. HE DIMINISHES INTO THE DISTANCE, WALKING.

CUT TO:

C.S. OF LONDON POLICEMAN. DAY. LOC. 170

HE TURNS IN A COMPLETE CIRCLE SLIGHTLY PERTURBED. "DEM BONES" SEEMS TO BE WORRYING HIM. **ZOOM BACK** AND WE SEE WHAT IS ON HIS MIND.

EXT. TRAFALGAR SQUARE. DAY. LOC. 171

THE POLICEMAN STANDS CENTRE OF THE SQUARE. CIRCLING IT - THE TRUCK. FROM THE "CAGE" - "DEM BONES". THE TRUCK LEAVES THE SQUARE AND HEADS DOWN WHITEHALL.

EXT. WHITEHALL. DAY. LOC. 172

THE TRUCK PASSING THROUGH.

EXT. HOUSE OF LORDS. DAY. LOC. 173

THE TRUCK PULLING INTO THE NEAREST PARKING METERS ADJACENT TO THE HOUSE OF LORDS. IT STOPS.

EXT. HOUSE OF LORDS. DAY. LOC. 174

ITS LENGTH COVERS FOUR METERS. P AND NO.2
DESCEND. P PLACES FOUR COINS IN FOUR
METERS. NO.2 STUDIES THE HOUSE. P COMES
UP AND JOINS HIM.

NO.2

I used to be a big lad there
once.

P

Yes.

NO.2

Think I'll just wander over and
revive a few memories.

P NODS. THEY SHAKE.

NO.2

Be seeing you.

NO.2 CROSSES THE ROAD. P WATCHES HIM. A
POLICEMAN IS ON DUTY AT THE ARCHWAY TO THE
LORDS. NO.2 APPROACHES THE POLICEMAN WHO
SALUTES. THEY EXCHANGE A FEW WORDS. NO.2
TURNS AND WAVES. HE AND THE POLICEMAN
ENTER THE ARCHWAY.

P TURNS AND SEES STANDING BESIDE THE TRUCK
THE ISOLATED FIGURE OF THE BUTLER. THEY LOOK
AT EACH OTHER FOR A MOMENT. THE BUTLER BOWS,
TURNS AND WALKS AWAY. P FOLLOWS HIM AT A
DISTANCE.

EXT. ST. JAMES'S PARK. DAY. LOC. 175

THE BUTLER WALKING. P FOLLOWING.

EXT. BUCKINGHAM PLACE. DAY. LOC. 176

THE BUTLER TURNING THE CORNER. P JUST BEHIND
HIM. THE BUTLER STOPS. GESTURES AND BOWS.

EXT. BUCKINGHAM PLACE. DAY. LOC. 177

THE LENGTH OF THE STREET. FOREGROUND - THE
LOTUS AND THE DOOR TO P'S LONDON HOUSE. IN
THE DISTANCE P AND THE BUTLER APPROACHING
TOGETHER. BEHIND THEM FROM AROUND THE CORNER:-

EXT. BUCKINGHAM PLACE. DAY. LOC. 178

THE HEARSE OUT OF THE STANDARD OPENING. IT PASSES THEM SLOWLY. PAN IT BY P'S HOUSE AS IT TURNS LEFT INTO PALACE STREET. HOLD WITH IT AS IT TURNS LEFT AGAIN OUT OF PALACE STREET.

EXT. P'S LONDON HOUSE. DAY. LOC. 179

THE BUTLER AND P APPROACHING THE STEPS. THEY STOP. P INSPECTS THE LOTUS. THE BUTLER DUSTS THE BONNET. HE SMILES. P HANDS HIM THE KEY TO THE HOUSE. THE BUTLER MOUNTS THE STEPS AND UNLOCKS THE DOOR. HE GOES IN AND HOLDS IT OPEN. P WALKS SLOWLY UP THE STEPS AND GOES IN. THE DOOR SHUTS. BRING IN :-

"DEM BONES"

FADE CUT BEFORE:

- "AND HEAR THE WORD OF THE LORD"

END