

Caption - LONDON JUNE 28TH, 1914

The gentle sound of snoring. A white cotton gloved hand carries a silver plated tray. On it a cut glass tumbler with a whisky. Next to it a bottle of soda. The tray arrives at a large leather chair.

WAITER

Your malt, Mr Hannay.

RICHARD HANNAY looks up from his newspaper. He is in his 30's, handsome, tanned, in evening wear with black bow tie.

HANNAY

(taking the glass)

Thank you.

WAITER

Soda, sir.

HANNAY

No. Thank you.

The waiter turns and leaves, revealing the club. No one under the age of 65. All men, all in evening dress, some asleep. HANNAY looks to his left. Two old men talking.

OLD MAN

Sticky wicket old man, that's what did for him.

The other old man nods. They slip into silence.

HANNAY (V.O.)

In cafes and salons across Europe, groups huddled together discussing politics, philosophy, nationhood. In London the talk was of Hobbs' dismissal for 4 by Haig at the Oval. That's cricket by the way.

HANNAY downs his whisky in one gulp.

HANNAY (V.O.) (cont'd)

I'd only recently returned from Africa. Everything in England seemed cliquey, claustrophobic, class bound. And frankly deathly, deathly, dull.

HANNAY puts the glass down and leaves.

- 2 INT. COLONIAL GENTLEMEN'S CLUB. FOYER. NIGHT. DAY 1 2
HANNAY comes into the foyer. A concierge stands by his desk. HANNAY passes a bust of Queen Victoria and a silent telephone cabinet. And goes out through the double doors.
- 3 EXT. STREET. DAY. DAY 2 3
The sound of heavy breathing, a man running. It's early morning. SCUDDER, 40's, outdoor coat is fleeing down the street at speed. A lamplighter is putting out lights. A horse drawn vehicle trundles down the street. A police CONSTABLE stands on a corner. SCUDDER, aware of the CONSTABLE, slows down. Moves on then SCUDDER looks behind him, is he being followed? As he turns back he bumps into a lone passerby. SCUDDER instantly alert. He pushes the man violently to one side. The passerby says "Watch out." SCUDDER doesn't apologise. He turns and runs across the road. A car comes down the road as SCUDDER rounds a corner, disappears from view.
- 4 EXT. ANOTHER STREET. DAY. DAY 2 4
HANNAY is walking down a different street. His bow tie is undone, he's slightly squiffy.
HANNAY (V.O.)
Bored, I'd taken to staying out
at night, seeking entertainment.
On the streets newspaper boards are going up. Reading them as he walks past - *TENSIONS RISE IN BALKANS.*
- 5 EXT. APARTMENT BUILDING. DAY. DAY 2 5
SCUDDER rounds the corner at speed. And runs towards a large apartment block. He rushes up to the revolve of the entrance. And goes through it.
- 6 INT. APARTMENT BUILDING. DAY. DAY 2 6
SCUDDER racing up the stairs to the third floor. He goes to a door marked 31, takes out his keys and enters.
- 7 INT. SCUDDER'S FLAT. LIVING ROOM. DAY. DAY 2 7
SCUDDER goes over to a large pot which contains an aspidistra. He removes the aspidistra which sits in a separate plant pot. He then removes a false bottom in the pot. And brings out a - notebook and revolver.

He puts the notebook in his inside pocket and the gun in his right pocket. All done at speed.

8 INT. APARTMENT BUILDING. DAY. DAY 2

8

With HANNAY as he comes through the entrance revolve. He starts to climb the staircase. Behind him through the door come two men, ACKERMAN and ENGEL. They are dressed in day suits, smart, respectable.

SCUDDER coming at speed down the stairs from the third floor to the second. He sees HANNAY coming up the stairs. AND behind him ACKERMAN and ENGEL. SCUDDER pulls back round the corner of another corridor before they can see him.

With HANNAY as he turns on to a second floor landing. He pulls out his keys as - ACKERMAN and ENGEL continue up the stairs to the third.

HANNAY opens his door goes through AND before he can close the door, SCUDDER follows him in.

The door closing with a loud slam. ACKERMAN on the stairs to the third floor looking back.

9 INT. HANNAY'S FLAT. HALLWAY. DAY. DAY 2

9

HANNAY and SCUDDER staring at each other. HANNAY puts his keys in his pocket. He plays calm while assessing the situation. (This is a bachelor rented apartment.)

HANNAY

It's Mr.. Scudder, isn't it? I believe you live on the third floor.

SCUDDER

There are two men out there who want to kill me.

HANNAY staring at this obviously demented man. Tries the light approach.

HANNAY

If you make a habit of crashing into other people's homes I'm not surprised.

HANNAY goes to open the front door again, his hand is on the door knob. (By the door is a small chest of drawers.) HANNAY hears the sound of a gun being cocked. He freezes for a moment. One hand on the door-handle, his other hand is shielded from sight by his body. A moment. Then HANNAY turns.

SCUDDER stands with his revolver in his right hand pointing at HANNAY. SCUDDER looks down. HANNAY too has a revolver pointing at SCUDDER. Behind him the top drawer of the chest of drawers is open. The two men stare at each other.

HANNAY (cont'd)
I'm not afraid to fire. I served
as a soldier...

*
*

SCUDDER
Second Boer War, intelligence
officer under Hamilton at
Rooiwal.

*

HANNAY
(wary)
How did you know that?

SCUDDER
It's my business to know who my
neighbours are, Mr Hannay.

A moment. Then SCUDDER returns his gun to his pocket. HANNAY keeps his where it is. HANNAY waves his gun indicating they should move through to the living room.

10 INT. HANNAY'S FLAT. LIVING ROOM. DAY. DAY 2

10

The curtains are drawn. Sun filtering in through the chinks. SCUDDER comes in. Followed by HANNAY with his gun pointed at SCUDDER.

HANNAY
What's the story?

HANNAY goes and pulls back the curtains still with the gun pointed at SCUDDER. SCUDDER steps defensively back so as not to be visible from the street. A moment SCUDDER looks at HANNAY as though debating whether he can trust him then -

SCUDDER
I'm a freelance agent with the
British Secret Service Bureau.

HANNAY
(confused)
My housekeeper said you were an
accountant.

*

SCUDDER
(don't be stupid)
I don't make a habit of telling
people I'm a spy.
(MORE)

SCUDDER (cont'd)

Last night I was supposed to meet
someone from the Bureau to
exchange information. It was a
double cross.

HANNAY smiles in a cynical way. This is crazy but entertaining. HANNAY sits down with his gun still trained on SCUDDER.

SCUDDER (cont'd)
Obviously I've been betrayed.
I've been on the trail of a
German espionage ring operating
in Britain. I tracked its
headquarters to a village in
Scotland.

HANNAY
(humour)
You should contact the Weekly
News. They're offering 10 pounds
to anyone spotting a German
agent. An espionage ring could
make you a very wealthy man.

SCUDDER looks with disdain at HANNAY and his evening suit and open bow tie.

SCUDDER
(let down in his
estimation of Hannay)
I'm sorry to have disturbed you,
Mr Hannay.
(he looks at HANNAY's
gun)
....with your permission, I'll
attempt to evade my *would be*
assassins and pass on what I've
learnt to my superior.

A moment. Then HANNAY lowers his gun. He places it on the table.

HANNAY
No one should involve themselves
in intelligence work without a
good breakfast, Mr Scudder.

11 INT. HANNAY'S FLAT. KITCHEN. DAY. DAY 2

11

The view through a window in a door down a fire escape at the back of the building. SCUDDER tries the handle. The door is locked.

SCUDDER
Do you have the key to this?

Two plates of fried eggs and toast sit on the table. A teapot and two cups. HANNAY places a jug of milk on the table.

HANNAY
I'll get it.

HANNAY turns and leaves the room.

12 INT. HANNAY'S FLAT. LIVING ROOM. DAY. DAY 2 12

With HANNAY as he comes into the living room. He picks up a bunch of keys from a fruit bowl.

13 INT. HANNAY'S FLAT. KITCHEN. DAY. DAY 2 13

With HANNAY as he comes back into the room. As he does - he sees SCUDDER holding the jug of milk. He is sucking his right forefinger. He drops his hand. Puts the jug down.

HANNAY
Eat, Mr Scudder. Life never seems
as grim after a couple of fried
eggs.

HANNAY goes over to the fire escape door and unlocks it. He pushes the door to check it's open. It is. He closes it again.

SCUDDER has started his breakfast. HANNAY sits down opposite him and starts to tuck in. SCUDDER puts down his knife and fork and scrutinizes HANNAY then -

SCUDDER
I've heard whispers of a plot to
assassinate a high ranking
European royal figure.

HANNAY
(enjoying this if not
believing)
Royalty? Really? Who?

SCUDDER
Suffice it to say, for those who
wish to see war, this man's death
could light the tinder.

SCUDDER brings out his notebook from his pocket. He looks at it, then slides it along the table.

SCUDDER (cont'd)
It's very possible I will not
survive once I leave here. If you
love your country, take this to
Captain Kell at the Secret
Service Bureau. Trust no one
else. No one.

HANNAY stops eating his breakfast.

HANNAY
You've picked the wrong man,
Scudder, I'm shipping back out to
Africa as soon as I can.

SCUDDER
(referring to the
notebook)
Drop it off on your way.

HANNAY
How do you know you can trust me?

SCUDDER
I don't. But right now, you're
all I have.

The two men look at each other then HANNAY picks up the notebook. Puts it in his pocket. The sound of knocking on the front door. HANNAY stands up.

SCUDDER (cont'd)
Leave it.

HANNAY
I don't imagine German spies
knock.

HANNAY leaves the kitchen. SCUDDER pulls his gun from his pocket.

14 INT. HANNAY'S FLAT. LIVING ROOM. DAY. DAY 2 14

HANNAY comes into the living room. He looks to where his gun sits on the table - but thinks *don't be silly*. He heads into the hall without it.

15 INT. HANNAY'S FLAT. HALL. DAY. DAY 2 15

HANNAY comes into the hall. He looks through the spy hole in the front door. A milkman stands there. (ENGEL). HANNAY smiles at his own stupidity. He opens the door.

ENGEL
(received English
accent)
I have a note for a gentleman
called Scudder.

HANNAY is confused, but he takes it. He opens the note, it's a blank piece of paper. Realising it's a trick, he tries to slam the door in ENGEL's face. ENGEL pushes HANNAY back into the flat.

Suddenly the sound of a gunshot. HANNAY turns, heads at speed to the living room followed by ENGEL.

16 INT. HANNAY'S FLAT. LIVING ROOM. DAY. DAY 2 16

HANNAY comes into the living room and stops. SCUDDER stands in the room facing him. Blood is spreading across the front of his shirt. ACKERMAN stands behind SCUDDER holding a gun in his hand. HANNAY looks quickly to the sideboard. His gun has gone. SCUDDER collapses forward and falls into HANNAY's arms, a bullet wound through his back. ACKERMAN points the gun at HANNAY.

ACKERMAN
(clipped received
English)
Where is the notebook?

With a huge effort HANNAY throws SCUDDER off himself and back towards ACKERMAN. ACKERMAN is knocked back by the weight of the body. The gun in his hand goes off. ENGEL ducks to avoid the shot. HANNAY turns and side stepping ENGEL makes a dash for the door.

17 INT. HANNAY'S FLAT. HALL. DAY. DAY 2 17

HANNAY at speed to his front door. ENGEL comes out behind him. He raises his gun. But HANNAY is through the door.

18 INT. APARTMENT BUILDING. LANDING. DAY. DAY 2 18

HANNAY pulls the door closed fast. HANNAY turns to run down the stairs. The door to HANNAY's flat opens. ENGEL starts to come out of the door. Meanwhile a woman comes out of the door to another flat. She takes one look at HANNAY and screams. ENGEL immediately retreats back into HANNAY's flat leaving the door open. The woman then goes back inside her flat slamming the door shut. The sound of the lock turning on the other side of the woman's door.

HANNAY looks down. He has a fine splattering of SCUDDER's blood on his white evening shirt. HANNAY runs down the stairs.

At the same time the police CONSTABLE (SCUDDER had run past) rounds the bend of the stairs and is running up towards him. The CONSTABLE stops as he sees HANNAY in his bloodied shirt coming towards him.

CONSTABLE
Did I hear gunshot?

HANNAY
(relieved to see him)
Follow me. A man has been
murdered.

HANNAY turns and runs back up the stairs. The CONSTABLE follows. The door of HANNAY's flat is still open. The CONSTABLE is about to go through it.

HANNAY (cont'd)
Careful, the killers may still be
inside.

The CONSTABLE stops. Then HANNAY enters cautiously followed by the CONSTABLE.

19 INT. HANNAY'S FLAT. LIVING ROOM/KITCHEN. DAY. DAY 2 19

HANNAY enters the living room cautiously, followed by the CONSTABLE. SCUDDER lies on the floor.

HANNAY goes to the door to the kitchen, he pushes the door open, waits a moment then peers in warily. It's empty. The fire escape door is open. The CONSTABLE goes over and stares down at SCUDDER.

HANNAY
They left by the fire escape. If
we hurry, we could still....

*

The CONSTABLE spots HANNAY's gun on the floor.

CONSTABLE
Is this the murder weapon?

HANNAY
Yes. I'd put it on the table.
Then I went to open the door. I
thought it was the milkman. It
wasn't.

CONSTABLE
Who was it?

HANNAY
A German spy dressed as a
milkman.

The CONSTABLE looks at HANNAY. He pulls out his notebook and pencil. Flicks it open to a page.

CONSTABLE
A German spy dressed as a milkman
shot the deceased with your gun?

HANNAY

No, his accomplice did.

CONSTABLE

Was *he* dressed as a milkman?

HANNAY

No. Look I know this sounds incredible. *I* was sceptical when Scudder first told me...

CONSTABLE

Scudder is the name of the deceased gentleman?

HANNAY

Yes. I'd never met him before this morning but....

CONSTABLE

If you'd never met him before, may I ask how he landed up dead on your living room floor?

HANNAY

He barged through my door.

CONSTABLE

He broke in?

HANNAY

Not exactly.

CONSTABLE

What did you do when he barged through the door?

HANNAY

I drew my gun...naturally.

CONSTABLE

And you shot him?

HANNAY

(outraged)

No. We had breakfast.

CONSTABLE

And then you shot him?

HANNAY

I didn't shoot him. A German spy shot him.

CONSTABLE

May I have your name, sir?

He puts his notebook away.

HANNAY
Hannay, Richard Hannay.

CONSTABLE
Richard Hannay, I'm arresting you
for murder.

He pulls out his truncheon.

HANNAY
What? This is insane.

CONSTABLE
I'm glad we agree on something.

The CONSTABLE pulls out a pair of iron handcuffs from his pocket.

CONSTABLE (cont'd)
Hands out in front of you,
Hannay.

A beat. Then HANNAY turns and runs towards the kitchen.

CONSTABLE (cont'd)
Stay where you are.

The CONSTABLE chases after HANNAY. The kitchen door is slammed in his face.

20 INT. HANNAY'S FLAT. KITCHEN. DAY. DAY 2 20

The kitchen door opens. CONSTABLE comes through, sees the kitchen is empty, heads to the open fire escape door.

21 EXT. APARTMENT BUILDING. FIRE ESCAPE. DAY. DAY 2 21

The CONSTABLE comes out on to the fire-escape. Looks around, no sign of HANNAY. The CONSTABLE looks to the side of the building and an alley which runs to the front of the building. The CONSTABLE runs down the fire escape and disappears into the alley.

A moment. Then - under the fire escape to find HANNAY hanging by his hands from the metal rung of a step. It's quite a feat. The strain on his face. The sound of something being beaten. HANNAY turns his head and his face changes briefly to horror. Then he composes it.

Looking at him through an open window opposite him is a maid with a beater in her hand. A rug lies over the windowsill of the open window. The maid is obviously very frightened. HANNAY smiles at her with devastating charm.

HANNAY

I'm so sorry, did I startle you?

The maid says nothing but travels down his face to look at the blood stains on his shirt.

HANNAY (cont'd)

(charming)

I've been in a bit of a dust-up,
I'm afraid.

(with as much emotion as
he can muster)

An affair of the heart. Her
brother is determined to separate
us.

He looks to the maid. She still just stares at him. HANNAY is beginning to sweat. His hands are slipping on the iron. He looks down to the courtyard below. It's quite a fall.

HANNAY (cont'd)

(trying to win her over)

Still, who can blame him? I have
nothing to offer but love. My
rival comes with 10, 000 acres
and a herd of prize pigs.

The maid smiles.

HANNAY (cont'd)

(seeming totally
sincere)

How comforting to see such an
enchanted smile. Thank you.

The maid smiles, blushing. HANNAY still hanging there.

HANNAY (cont'd)

I don't suppose.. ? No...I
couldn't possibly impose upon
your good nature.

The maid looks like she'd love to be imposed upon.

The maid comes out of the main entrance. She looks around. Sees the CONSTABLE scanning the road talking to another constable. The maid goes up to them. She begins talking to them. She points in the opposite direction to the apartment building. As she does HANNAY looks out of the entrance. He sees the CONSTABLE looking in the opposite direction. HANNAY comes out of the building at speed. And heads off.

23 EXT. STREET. DAY. DAY 2 23

HANNAY walking down the street, his jacket pulled around him. His head down. He looks across the street, 2 different policemen in uniform are walking down the other side. He turns away quickly, frightened.

24 EXT. COLONIAL GENTLEMEN'S CLUB. DAY. DAY 2 24

A brass-plate saying - THE COLONIAL CLUB. A doorman stands outside. HANNAY walks head down to towards the club as -

HANNAY (V.O.)
Suddenly I was facing the
hangman's noose. I had no pals in
town to testify on my behalf and
I could think of only one person
who might save me. Scudder's
Captain Kell at the Secret
Service Bureau.

HANNAY checks he isn't being followed then acknowledging the doorman, goes in.

25 INT. COLONIAL GENTLEMEN'S CLUB. FOYER. DAY 2 25

HANNAY comes through the double doors. He looks across to the concierge's desk. The concierge is busy folding newspapers. HANNAY heads towards the silent telephone cabinet when -

WAITER (O.S.)
Mr Hannay?

HANNAY whips round holding his jacket tightly across himself, the same WAITER from the previous evening is standing in the foyer looking at him. He holds a tray with a coffee pot on it. He takes in the evening suit, HANNAY holding his jacket tight. The WAITER puzzled but ever professional.

WAITER (cont'd)
May I get you something, sir?
Coffee perhaps?

HANNAY
(with more confidence
than he feels)
No, thank you.

HANNAY ducks into the silent phone cabinet.

26

INT. SILENT TELEPHONE CABINET. DAY. DAY 2

26

HANNAY picks up the ear piece.

HANNAY (V.O.)
How did one obtain the telephone
number of the Secret Service
Bureau?

HANNAY turns the handle of the phone several times.

HANNAY (ON PHONE) (cont'd)
Secret Service Bureau, please.

OPERATOR (V.O.)
Putting you through, sir.

RECEPTIONIST (V.O.)
Secret Service Bureau, may I be
of assistance?

HANNAY (ON PHONE)
I'd like to speak to Captain
Kell.

RECEPTIONIST (V.O.)
What is it concerning?

HANNAY (ON PHONE)
A matter of life and death. My
death. I have to speak to him
immediately.

RECEPTIONIST (V.O.)
I'm afraid he isn't here.

HANNAY
When will he be back?

RECEPTIONIST (V.O.)
Maybe someone else could be of
assistance?

HANNAY (ON PHONE)
No. I have to talk to Captain
Kell personally. Just tell me
when I can

RECEPTIONIST (V.O.)
If I could take your name, sir?

HANNAY (ON PHONE)
Richard.....

HANNAY stops. He puts the mouth piece down quickly into the
receiver.

A moment as he thinks what to do. Then he pulls out SCUDDER's notebook from his inside jacket pocket.

HANNAY opens it. His puzzled face as he looks at - several pages of Roman numerals obviously representing words. Then a page with the figure 2/7. Then three more Roman numerals. Then - a page with blank paper.

In the middle pages of the notebook, loose, a map. HANNAY opens the map. It's of Scotland. With pen lines ringing - the environs of village of Kirknairn near Loch Long.

HANNAY looks up. Through the glass of the cabinet, he sees staring at him from the concierge's desk - the concierge and the waiter. They're obviously discussing him. He pulls his jacket tight again.

HANNAY (V.O.) (cont'd)

I had to get out of London quickly. Perhaps the only way to prove my innocence was to prove Scudder right. Track down the German spy ring he claimed was operating out of Scotland. I'd try to contact Kell again from there.

A man comes in and goes up to the concierge's desk, distracting the concierge and the waiter. HANNAY is just about to leave the booth when he sees a pencil on a string for customers' convenience. He picks it up, rips the string from the wall, pockets the pencil. He opens the door of the phone box. In the distance are heard police whistles and bells.

Then another man comes into the club, he's HANNAY's build. He carries a coat and a homberg. The doorman follows behind carrying his case. The CONCIERGE acknowledges the man. *

CONCIERGE *

Good morning, Sir Gerald.
(referring to the
doorman)
Arnold will inform the porter,
you're here.

As HANNAY feigns feeling in his pocket as though he's left something. Then slips back in to the booth.

In the booth, HANNAY watches as the WAITER heads off and doorman goes to find the porter. The man puts his coat, hat and gloves on his case as he waits. The telephone rings on the concierge's desk. The CONCIERGE picks it up. *

In the booth HANNAY is on the phone. *

CONCIERGE (V.O.) (cont'd) *
The Colonial Club?

HANNAY (ON PHONE)
I need to speak to Sir Gerald
urgently, has he arrived yet?

CONCIERGE (V.O.)
Just a minute, sir.

Through the glass, HANNAY sees the CONCIERGE call over to the man. The man moves forward towards the phone. And HANNAY is out of the phone booth. Everyone's attention is towards the concierge's desk. Without being observed, HANNAY picks up the coat, hat and case. And leaves at speed.

27 INT. ST PANCRAS STATION. TICKET OFFICE. DAY. DAY 2 27

A queue to buy tickets. HANNAY joins it. He wears a good suit, brogues, Sir Gerald's coat and homberg.

A policeman walks past. HANNAY quickly lowers his hat. A ticket counter becomes free, HANNAY moves forward and faces a harassed ticket salesman.

HANNAY
First class single to Inverness
please.

TICKET SALESMAN *
3 guineas, sir. *

HANNAY pulls out a £10 pound note. The TICKET SALESMAN *
looks him full in the face. *

TICKET SALESMAN (cont'd)
I can't change that.

HANNAY
It's the smallest I have.

TICKET SALESMAN
I still can't change it.

HANNAY
Maybe one of your colleagues can.

TICKET SALESMAN looks dubious.

TICKET SALESMAN
And maybe they can't, sir.

Out of the corner of his eye, HANNAY sees the policeman stop and look back. This is very dangerous.

HANNAY
(trying not to lose his
temper)
Well, we won't know until you ask
them.

The TICKET SALESMAN humphs then with ill grace picks up the
£10 pound note. He then closes the shutter of his window
with a bang. Behind HANNAY annoyed muttering in the ranks.
HANNAY stands there keeping his head down. *

At a distance an unseen POV is observing him.

TIME JUMP

The shutter of the ticket office opens with a loud clutter.
The TICKET SALESMAN thrusts change and a ticket across the
counter to HANNAY. As -

STATION ATTENDANT (V.O.)
Passengers for the 9.30 express
to Inverness. The gates are now
closing.

HANNAY turns and leaves at speed.

*

- 28 INT. ST PANCRAS STATION. PLATFORM. DAY. DAY 2 28 *
- The train is pulling out. HANNAY runs along the platform, opens the train door and jumps onto the moving train.
- 29 INT. TRAIN. DAY. DAY 2 29
- The train is moving. HANNAY opens the sliding door into a first class compartment. He sits down, catching his breath. The door of the compartment opens. In comes a VICAR. He is wearing a large black hat and round thick pebble glasses. On his right hand little finger is a signet ring. HANNAY smiles, the VICAR smiles back. In the corridor a bunch of sailors in uniform head to the buffet car.
- HANNAY pulls SCUDDER's notebook out of his pocket. He starts to study it.
- 30 EXT. FOOTAGE OF MOVING STEAM TRAIN. 30
- 31 INT/EXT. TRAIN/STATION PLATFORM. DAY. DAY 2 31
- HANNAY is still staring puzzling at the Roman numerals in Scudder's notebook in his hand. He rubs his eyes and looks out through the window. The sign NEWCASTLE. HANNAY looks over to the VICAR who is reading his Bible.

HANNAY replaces the notebook in his inside pocket. A newspaper vendor stands on the platform. His news-board reads - **ARCHDUKE FERDINAND ASSASSINATED. BOSNIANS ARRESTED.**

HANNAY's face as he remembers SCUDDER's warning.

HANNAY (V.O.)
The assassination of a royal figure, just as Scudder had predicted.

HANNAY takes some money out of his pocket. He opens the window. The news vendor sees this. Comes forward. HANNAY gives him the money and the vendor hands him a paper.

HANNAY closes the window then reads the headline - **ARCHDUKE FRANZ FERDINAND, HEIR TO AUSTRO-HUNGARIAN THRONE, MURDERED YESTERDAY.**

He opens the newspaper. Then horror on his face as he reads on the second page. **Murder Portland Place London. Killer on the run.** AND next to it an artist's impression of HANNAY.

VICAR (O.S.)
May I possibly take a quick look at the cricket scores?

HANNAY quickly closes the paper and looks up. The VICAR is smiling at him.

HANNAY
(sharp)
No.

VICAR
(taken aback)
I beg your pardon?

HANNAY
(having to recover fast, with great charm)
I thought I might read them aloud. I'm quite a cricket fan myself.

The VICAR smiles in gratitude. HANNAY opens the back of the paper to the sports pages. List after list of all the cricket tables. This is a long job.

Two policemen, including the CONSTABLE, are talking to the TICKET SALESMAN.

TICKET SALESMAN

He's not a gentleman I'd forget
in a hurry. Sold him a first
class single on the 9.30 to
Inverness.

33 INT. TRAIN. DAY. DAY 2 33

Through the train window - the sign CRAIG CALDER. A small rural station.

HANNAY (O.S.)

(his voice is feeble)
Puddington Reserves all out for
14. Charlton Wallop 32 for 6.
Mere Over Swinton...

HANNAY looks up. The VICAR is asleep. Thank the Lord for that. He puts the paper down and looks out of the window. AND sees police boarding the train. Fear on HANNAY's face.

TRAIN POLICEMAN (V.O.)

This train is going nowhere until
we've searched every compartment.

HANNAY looks towards the VICAR, he doesn't stir. HANNAY gets up and leaves the compartment.

34 INT. TRAIN. CORRIDOR. DAY. DAY 2 34

HANNAY pushing past sailors who are standing in the corridor drinking and smoking. He heads into the third class coach.

35 INT. TRAIN. DAY. DAY 2 35

Police working their way down the train showing an artist's impression of HANNAY - *have you seen this man?*

They get to the compartment where the VICAR sits sleeping. To disturb or not disturb. A moment then they chose the latter. They move off.

36 INT. TRAIN. THIRD CLASS. CORRIDOR/COMPARTMENT. DAY. DAY 2 36

HANNAY looks behind him. Police coming down the corridor. In front of him police moving forward. The compartment door to his left, opens. Several sailors come piling out. HANNAY looks into the compartment. Sitting on a seat is a man, with a large coat and fedora.

On the seat next to him is a large carpet bag. The man glances at HANNAY then away. HANNAY goes into the compartment quickly and sits down opposite him.

*

DUMMY (O.S.)
Excuse me for saying so but you
look awfully familiar.

HANNAY looks up. The carpet bag is open. Sitting on the
knee of the man opposite is a VENTRILOQUIST's dummy in a
suit. HANNAY looks at the man. He is looking out of the
window, totally unconcerned. HANNAY looks back to the
DUMMY. The DUMMY is looking at him.

DUMMY (cont'd)
Have we met?

HANNAY
(wary)
No.

HANNAY looks to the VENTRILOQUIST. He is looking out of the
window, as though uninvolved.

DUMMY
Are you sure?

HANNAY
(to the DUMMY)
I think I'd remember.

37 INT. TRAIN. CORRIDOR. DAY. DAY 2 37
The police working their way down the train showing
HANNAY's picture.

38 INT. TRAIN. THIRD CLASS. DAY. DAY 2 38
DUMMY
My name's Wesley. The drunken
reprobate sitting with me is
called Arthur.

HANNAY looks to the VENTRILOQUIST. Nothing on his face.

HANNAY
Should you talk about your
companion like that?

HANNAY glances nervously towards the train corridor.

DUMMY
He won't even notice. He's as
thick as two short planks.

The DUMMY leans towards HANNAY.

DUMMY (cont'd)
(conspiratorially)
In fact I'm thinking of leaving
him and going solo.

HANNAY looking at the VENTRILOQUIST's face. It is not moving.

DUMMY (cont'd)
I was the talk of London once.
Now am I reduced to travelling
third class. Who knows who one's
mixing with?

The DUMMY picks up a newspaper from beside the VENTRILOQUIST. Glimpse of headline - **Killer on the run.**

DUMMY (cont'd)
(pointedly with a little
flick of the newspaper)
Maybe even a murderer.

HANNAY, freezing, realizing he's been recognised. He looks to the VENTRILOQUIST's face. No expression. He looks back to the DUMMY. HANNAY thinks quickly - how to resolve this. Then HANNAY leans forward and talks quietly to the DUMMY.

HANNAY
Maybe, if you're serious about a
solo career, I could be of
financial assistance.

HANNAY takes out his wallet and extracts a £5 note. He holds it in front of the DUMMY.

HANNAY (cont'd)
One condition, you and your
partner help me out.

39 INT. TRAIN CORRIDOR. DAY. DAY 2 39

The police are closing the door to one compartment. They move on to the next. A TRAIN POLICEMAN throws open the door. And sees -

40 INT. TRAIN. THIRD CLASS COMPARTMENT. DAY. DAY 2 40

The VENTRILOQUIST sitting there wearing HANNAY's hat. Next to him sits HANNAY. He wears the VENTRILOQUIST's coat and fedora, the hat pulled well down. The DUMMY sits on his lap. (HANNAY's arm up it.) The TRAIN POLICEMAN comes into the compartment. He shows the picture of HANNAY.

TRAIN POLICEMAN
(urgent)
Have you seen this man?

The TRAIN POLICEMAN looks to HANNAY, trying to see his face beneath the Fedora.

DUMMY
(jumping in)
I have.

The TRAIN POLICEMAN automatically looks to the DUMMY.

DUMMY (cont'd)
He left a minute ago.

The TRAIN POLICEMAN starts to look to HANNAY.

TRAIN POLICEMAN
If you're playing me for a ...

VENTRILOQUIST
(quick and urgent)
The gentleman's quite correct,
officer.

The TRAIN POLICEMAN looks to the VENTRILOQUIST.

VENTRILOQUIST (cont'd)
He headed out towards the front
of the train.

A moment then - the TRAIN POLICEMAN opens the compartment
door and blows his whistle. *

TRAIN POLICEMAN
Front of the train, lads. *

The TRAIN POLICEMAN heads down the corridor. More police
are seen moving at speed past the compartment down the
train. HANNAY looks to the VENTRILOQUIST, they exchange a
surreptitious look.

41 EXT. STATION. DAY. DAY 2 41

HANNAY slips out of the compartment onto the platform and
heads out of the station. *

42 EXT. MOORLAND. DAY. DAY 2 42

Evening. In the distance the sound of a train and the faint
puff of smoke in the valley. The map - the village
Kirknairn ringed. HANNAY stands on open moorland.

He's holding the map. He looks over. In the distance is a stone barn.

43 INT. BARN. NIGHT. DAY 2 43

HANNAY climbing off the ladder, on to the hay loft. There's a window. He looks out to the sunset. HANNAY takes a deep breath enjoying the air. He pulls out SCUDDER's notebook and a lighter. He lights the lighter and starts to study the notebook.

44 INT. BARN. DAY. DAY 3 44

HANNAY is sleeping on a hay bale, covered by his coat, the notebook across his chest. He starts to wake. Opens his eyes, yawns and looks out of the window. The sound of dogs barking in the distance. HANNAY's face changes to one of horror. Spread out across the horizon of the moorland is a long line of policemen, accompanying some of them, barking dogs.

45 EXT. BARN. DAY. DAY 3 45

HANNAY comes out of the barn without his hat and coat. He runs along the side of a stone wall to give him cover. Then breaks away and heads off in the opposite direction to the police. Suddenly, behind him, he hears the dogs' barking become fiercer. Cries from the police as they spot him. The sound of whistles being blown.

HANNAY looks behind him, still in the distance but heading his way, the police. HANNAY sets off at a lick.

46 EXT. OPEN MOORLAND. DAY. DAY 3 46

The police pursuing HANNAY seen through the lens of a pair of binoculars. ACKERMAN lowers them. He and ENGEL are observing the chase from a ridge above the open moorland.

47 EXT. OPEN MOORLAND. DAY. DAY 3 47

HANNAY running. He can hear the barking of the dogs getting louder. He looks behind him, the police are still on his tail. He thinks, stops, then turns round and does a special long 2 note whistle. Nothing happens. He whistles again. And - the police dogs all sit down. The police men try to rouse them. Nothing, the dogs remain seated. HANNAY takes the opportunity to turn and run for his life.

HANNAY spots a small brow of a hill. HANNAY ducks down then runs down the other side of the hill.

On the moor the policemen have managed to get the dogs up and moving.

HANNAY slides down the side of the vale. He hears the sound of the dogs resuming barking. In the vale at the bottom is a stream. HANNAY swiftly takes his shoes and socks off.

*

*

Ducking down, he walks into the stream in his bare feet. Although he winces from the rocks, HANNAY moves at speed upstream. The sound of the dogs getting more and more distant.

48

EXT. STREAM BANK. DAY. DAY 3

48

HANNAY walking up the stream. He stops, listens, no dogs. He scans the vale top. No sign of police. HANNAY gets out of the stream.

He sits down on the bank of the stream to recover.

HANNAY (V.O.)

I couldn't spend the rest of my days being hunted for a murder I didn't commit. I needed evidence. What was it Scudder had discovered that cost him his life?

HANNAY pulls out the notebook from his jacket pocket and opens it. A page of Roman numerals. HANNAY staring at it.

HANNAY (V.O.) (cont'd)

I had to find the key word to the cipher. I'd tried Scudder on the train. Marie Lloyd, even Titanic.

HANNAY thinking hard. Then suddenly - HANNAY writing in the notebook.

CLOSE UP of the words FRANZ FERDINAND. Underneath each letter of FRANZ, HANNAY writes - AEIOU.

HANNAY (V.O.) (cont'd)

I had it. The F of Franz represented A, the R, E and so on.

Then under the AEIOU - written as he speaks the Roman numerals, VI, XV111, 1,X1V, XXV1 as -

HANNAY (V.O.) (cont'd)

F was A, the sixth letter of the alphabet, so A was represented by the roman number for six V1, R was E so represented by the Roman numeral XV111. If the word Ferdinand gave me my key consonants, then I had the cipher.

CUT TO HANNAY as he looks at the notebook. He takes the pencil he'd stolen from the hotel out of his pocket. He starts to de-cipher the code.

TIME JUMP

49 EXT. STREAM BANK. DAY. DAY 3

49

HANNAY finishes writing, he puts the pencil back into his pocket. He is a very worried man.

HANNAY (V.O.)

According to Scudder's notes, Archduke Franz Ferdinand's assassination was about to trigger a war of a magnitude never seen before.

HANNAY replaces the notebook in his inside jacket pocket. He starts to put his shoes and socks back on -

HANNAY (V.O.) (cont'd)

As soon as hostilities were declared the Germans planned to destroy the vastly superior British navy. Every ship and submarine would be sunk. Leaving the Germans free to invade this country.

50 EXT. VALE/MOORLAND. DAY. DAY 2

50

HANNAY's worried face as he climbs up the bank of the vale. The faint sound of a monoplane.

HANNAY (V.O.)

I was on the run, I didn't know who I could trust. How was I supposed to save Great Britain from invasion? All I wanted was to be back on the veldt in Africa.

HANNAY comes out on to the open moorland. The sound of the plane getting closer and closer. HANNAY turns back to see a monoplane heading towards him.

From the POV of the plane, HANNAY exposed on the open moorland. No other human life.

HANNAY seeing the plane get closer and closer. It is heading low towards him. Horrified he realises it's chasing him. He starts to run. The plane chasing him, swooping low. HANNAY's panicked face.

Then all around he is being strafed by machine gun fire. HANNAY weaving as he runs forward trying to avoid being hit.

Ahead he sees a wall. Beyond it a road. HANNAY jumps over the wall and into the road.

HANNAY sees a car heading towards him. He stands in the middle of the road and waves his hands desperately to get the car to stop. Suddenly he sees through the windscreen the faces of the passengers. It's ACKERMAN and ENGEL. He looks to see the plane bank away in the sky.

Back to see the car nearly upon him. ENGEL leaning out of the window, holding a gun. HANNAY turns, runs towards the bank on one side of the road. HANNAY trips, and he's rolling, rolling down the bank. He tries to stop himself but fails.

Then HANNAY rolls out on to the continuation of the road that curves down the hillside and now runs parallel with itself below.

HANNAY lying on the road. The glimpse of another car heading towards him in the opposite direction (to ENGEL and ACKERMAN). The terrible screech of car brakes. HANNAY curls into a ball to minimize damage waiting for impact.

Nothing. A moment then he uncurls. Looks up in fear. HANNAY sees, looking down at him, 2 people. VICTORIA, 20's, beautiful, hair pins in her hair. HARRY, 20's, her brother in driving goggles.

HARRY

Good lord, Are you alright? I am so sorry.

VICTORIA

What are you apologising for? He rolled out in front of you.

(to HANNAY)

Are you the Liberal spokesman?

HANNAY looking at her warily.

HANNAY

I beg your pardon?

VICTORIA

Are you Tommy Twisdon?

HANNAY hears a car coming from the direction ACKERMAN and ENGEL would be approaching. He gets up quickly.

HANNAY

(quickly)

Yes. Yes, I am.

He heads towards their car. VICTORIA and HARRY no choice but to follow.

51 INT/EXT. HARRY'S CAR/ROAD. DAY. DAY 3

51

HARRY is in the driver's seat, driving. VICTORIA in the front passenger seat. HANNAY in the back. HARRY half talking over his shoulder to HANNAY as he drives. (VICTORIA has a ring on her right hand.)

HARRY

(introducing them)

I'm Harry Sinclair, this is my sister Victoria. Sis rang your hotel, they said you left an hour ago.

VICTORIA

What happened to your car? Did you break down?

HANNAY

Yes.

HARRY

Good job we came to find you.

Coming down at speed, the other way on the road, is ACKERMAN and ENGEL'S car.

HARRY (cont'd)

That was some header you took.

As the two cars pass, HANNAY ducks down pretending to do his shoelace. HARRY drives on. HANNAY looks back to see ACKERMAN's car carrying on away down the road.

VICTORIA

HH said you come highly recommended.

HANNAY

HH?

HARRY

Asquith. Prime Minister.

VICTORIA

Your friend.

HANNAY

He was flattering me.

VICTORIA

He better not have been. I love my brother Harry dearly, but he'll never win a seat in Parliament on his own.

HANNAY's face. What is this?

*

52

INT/EXT. HARRY'S CAR/DUNGARVEN TOWN HALL. DAY. DAY 3

52

An agitated middle aged man, Sir GEORGE SINCLAIR, paces up and down on the front steps of the town hall, smoking a cigarette. He sees the car with HANNAY, HARRY and VICTORIA pull up. He stands on the cigarette and runs down the steps to the car as they disembark.

GEORGE

Where've you been?

VICTORIA kisses GEORGE on the cheek, then introduces him.

VICTORIA

(to HANNAY)

Our Uncle, Sir George Sinclair..

HARRY

Secretary of the National Committee of Defence....

VICTORIA

(to GEORGE)

Tommy Twisdon.

GEORGE takes HANNAY's hand. Shakes it.

GEORGE

Pleased to meet you, Mr Twisdon. You've got a..twig..in your..

VICTORIA removes a twig from HANNAY's hair.

VICTORIA

Mr Twisdon took a bit of a tumble.

HANNAY

Perhaps if you could point me to a telephone. There's someone I have to contact in London.

From inside the hall the sound of - WHY ARE WE WAITING? And a slow hand clap.

GEORGE

Sorry, no time for that. You better get in there fast before there's a mutiny.

GEORGE and HARRY set off up the stairs. HANNAY hesitates. VICTORIA turns and looks at him. He has no choice but to join them.

53

INT. TOWN HALL. STAGE. DAY. DAY 3

53

HANNAY is sitting on a stage next to HARRY. The audience, is mainly made up of men, slightly restive. GEORGE moves towards the lectern at the front of the stage. Much shushing in the audience. VICTORIA is taking a seat in the packed hall. A man of 51, the PROFESSOR wearing a country English suit moves up a seat to allow her to sit down.

VICTORIA

Thank you, Professor Fisher.

GEORGE

Ladies and gentlemen, it gives me great pleasure to welcome your prospective Parliamentary candidate in the Dungarven by-election, Harry Sinclair.

Paltry applause except for VICTORIA and the PROFESSOR who clap appreciatively. HARRY goes to the lectern. He scrabbles in his pocket, pulls out some notes on crumpled paper. Tries to make them sit on the tray for notes.

HARRY

(nervous, quiet)
Gentlemen, er, ladies, it, erm, I am delighted to.....

From the hall - *Speak up laddie.*

HARRY (cont'd)

(boring delivery)
What, right, sorry. I am delighted to stand before you this afternoon....

TIME JUMP

Same scene, except later. HARRY is still speaking. Some people on the stage and in the hall are asleep. Smoke from some of the audience as they pull on pipes and smoke cigarettes. HANNAY is listening but with his eyes half closed.

HARRY (cont'd)
...in fact I think the arms race
with the Germans has been a total
waste of revenue. Our good
friends the Germans are not the
enemy.

HANNAY freezes in his chair, coming into the hall at the rear are ACKERMAN and ENGEL. He watches as they stand against the back wall looking over to him on the stage. As -

HARRY (cont'd)
But for the Tories we would be
working side by side with the
Germans in peace.

HARRY has got to the end of one of his sheets of paper. He stops. He looks on the other side. Nothing. He puts his hand in his pocket looking for another sheet of notes. GEORGE seizes the opportunity. He puts out his cigarette in an ashtray and strides towards the lectern.

GEORGE
(to the audience)
Thank you, Harry, that was very
illuminating. Your prospective
Liberal candidate, Mr Harry
Sinclair.

GEORGE claps, VICTORIA joins in enthusiastically from the hall. HANNAY joins in, as does the PROFESSOR, followed by a smattering across the hall as -

HARRY
(whispering to GEORGE)
I hadn't finished.

GEORGE
Best leave them wanting more,
son.

As HARRY goes back to his seat.

GEORGE (cont'd)
And now the moment you've all
been waiting for, our honourable
guest speaker of whom Prime
Minister Asquith said - if you
want the job done get Twisdon, Mr
Tommy Twisdon.

A huge round of applause. HANNAY looks up. Sees GEORGE looking at him. OH GOD HE'S GOT TO SPEAK. A moment, no way out. HANNAY goes to the lectern. Looks out. He sees VICTORIA looking at him. He sees ACKERMAN and ENGEL standing at the back of the hall. ACKERMAN puts his hand in his pocket as though checking his gun is there.

HANNAY grasps the sides of the podium. Silence. HANNAY thinking what to say. The odd embarrassed cough from the audience. Then -

HANNAY

D'you know what's wrong with this *great nation*? Smugness and complacency.

A sharp intake of breath from the audience. Some boos.

HANNAY (cont'd)

You think because Britain has the largest overseas Empire, because she does indeed rule the waves, you're impregnable?

Through the audience and sitting several rows nearer the stage but hunkered down in his seat, dressed in ordinary suit with a cap pulled down, signet ring on right little finger - the VICAR from the train.

HANNAY (cont'd)

I do not believe you should be so sanguine in your friendship with Germany.

HANNAY looks over to ACKERMAN and ENGEL.

HANNAY (cont'd)

The assassination of the Archduke Franz Ferdinand proves that tensions between countries and alliances remain dangerously high.

A heckler from the audience - *That's Europe, what's that got to do with us?*

HANNAY (cont'd)

You wouldn't be asking that, if foreign boots were marching down your high street.

The PROFESSOR speaks out from the auditorium.

PROFESSOR

Surely, sir, that's warmongering.

HANNAY

No, sir, it's a warning.

VICTORIA

(shouting from the hall)

Where do you stand on women, Mr Twisdon?

HANNAY

What?

VICTORIA

Where do you stand on women?

HANNAY

As a rule I try not to stand on women.

Huge laughter.

VICTORIA

(annoyed)

Don't you agree that one way to defeat the smugness and complacency you talk of would be to give women the vote?

Groans from the mainly male audience.

HANNAY

(to VICTORIA)

I think you ladies should be grateful you don't have to get your petticoats dirty fighting for your country, Miss Sinclair.

Huge cheers from the men. Calls of - *you tell the lassie*. VICTORIA's annoyed face. HANNAY looks out to the back of the hall and sees - police pouring into the hall. They are looking at him and heading towards the stage.

HANNAY (cont'd)

(to the audience)

So, gentlemen, I urge you, vote Harry Sinclair, your liberal candidate.

A round of applause as - the police push past people towards the stage. Confusion in the hall as - HANNAY turns and heads off the stage and into the wings.

GEORGE (V.O.)

Yes, well, I am sure you'd all agree with me that Mr Twisdon.....

54

INT/EXT. TOWN HALL/REAR YARD. CORRIDOR. DAY. DAY 3

54

HANNAY is running down the corridor. He gets to a rear door, opens it. Looks out. In the rear yard, two policemen heading towards him.

HANNAY ducks back into the corridor. He closes the door and bolts it. He turns AND runs straight into VICTORIA -

VICTORIA
(furious)
How dare you talk to me like
that, Mr Twisdon? Women sacrifice
themselves every day for this
country.

Hammering on the other side of the locked door - *let us in.*
Someone let us in.

HANNAY
(to VICTORIA)
Believe me, this is really not
the

Suddenly POLICEMAN 1 appears in the corridor behind them.
He raises his truncheon menacingly.

POLICEMAN 1
Stay where you are, sir. Stand
aside please, Miss.

VICTORIA
(annoyed)
I am completely within my rights
to talk to this man.

POLICEMAN 1
(threatening)
I said, stand aside, miss.

VICTORIA
(indignant)
I'm a suffragette not a criminal.

The POLICEMAN moves forward. He makes the mistake of taking
VICTORIA's arm.

POLICEMAN 1
(hard)
I'm warning you...

VICTORIA
Unhand me, you bully.

VICTORIA kicks him viciously in the shins, POLICEMAN 1
screams. HANNAY takes this opportunity to run towards the
stage area. VICTORIA sees him go. VICTORIA yells at HANNAY -

VICTORIA (cont'd)
Wait for me.

She turns and heads after him..

55 INT. TOWN HALL. CORRIDOR. DAY. DAY 3 55

HANNAY comes out into another corridor. There is an exit door which is bolted. HANNAY pulls back the bolt. He opens the door and looks out.

56 EXT. TOWN HALL. REAR EXIT/ALLEY/SIDE STREET. DAY. DAY 3 56

HANNAY looks out, left and right into a small alleyway. All clear. He comes out. He starts to move off at speed. VICTORIA comes out of the door, looks both ways. Sees HANNAY, pursues him at speed. HANNAY looks back, sees her.

HANNAY

Go back.

A moment then police come out of the door. Spot VICTORIA and HANNAY, the police blow their whistles. Much - *stop* and *after them*. The police give chase. HANNAY and VICTORIA round the end of the alley. VICTORIA spots a side street.

VICTORIA

Down here.

She runs down a side street. HANNAY hesitates then follows. They turn another corner. And they face a high stone wall. Dead end.

HANNAY

(angry)

Damn. Now look what you've done. *

VICTORIA *

This isn't my...(fault). *

HANNAY *

(cutting her off) *

So much for emancipation. Find yourself another hobby.

VICTORIA

I didn't become a suffragette because I'm bad at needle point.

VICTORIA is pulling up her skirt.

VICTORIA (cont'd)

All that twaddle about freedom. How can we be living in a free society when so many people are viewed as second class citizens?

HANNAY

(wary)

What are you doing?

VICTORIA

(sarcastic)

Don't want to get my petticoats
dirty, Mr Twisdon.

She tucks her skirt (pelt effect) into her belt to create a shorter skirt, revealing the edges of a pair of bloomers. HANNAY can't help looking at VICTORIA's legs, but affects annoyance. The sound of whistles getting closer. She takes a running leap at the wall. Gets her hands on the top then begins to heave herself over. HANNAY has no choice - he takes a running leap. Gets his hand on the top. Heaves himself over. And -

57

INT. SIDE STREET 2. DAY. DAY 3

57

HANNAY lets himself down on the other side of the wall. He and VICTORIA are collecting themselves. VICTORIA lowering her skirt, HANNAY turning away - when behind the wall they hear running footsteps. Then police voices - *"they must have gone over this wall, Sergeant." " She's a lady, how did she get over there ye divet, fly? Start knocking on doors. Looks like we lost them."*

HANNAY and VICTORIA listen as the policemen's footsteps retreat. HANNAY holds out his hand.

HANNAY
(icily polite)
Nice knowing you, Miss Sinclair.
I'll go it alone from here.

VICTORIA
(put out)
Just a minute. I assaulted an
officer of the law.

HANNAY
The constabulary came after me,
not you. My name's...Hannay.

VICTORIA
You said it was Twisdon.

HANNAY
No, I didn't. You did. My name is
Hannay and I'm wanted for murder.

VICTORIA
Why didn't you say so?

HANNAY
You never gave me a chance. Now
do you understand. The police
aren't interested in you. Just...
go and say you're sorry.

VICTORIA
Say I'm sorry? I kicked a
policeman while he was trying to
arrest a murderer.
(MORE)

VICTORIA (cont'd)

They won't just have me up for assault I'll be arrested as your accomplice.

HANNAY

That's absurd.

VICTORIA

I agree. I hardly know you. God, are you going to kill me too?

HANNAY

Of course I'm not, I'm innocent...

VICTORIA

I warn you, you threaten me in anyway....

HANNAY

Jove, give me patience.

He sets off. VICTORIA follows.

58

EXT. ALLEY/BACK STREET. DAY. DAY 3

58

HANNAY looks out of the alley into the street. A moment later VICTORIA pops her head out too.

HANNAY

Stop following me.

VICTORIA

I have no choice, thanks to you I'm a fugitive from the Law.

Across the road VICTORIA spots ACKERMAN and ENGEL's car.

VICTORIA (cont'd)

Why don't we steal that car?
Leave it in the next town.

HANNAY looks up the road. ACKERMAN and ENGEL stand at the end looking in the wrong direction. They are watching as the police stop and interview passers by. (Their car is parked pointing down the street away from them.)

HANNAY

(referring to the car)
Because it belongs to those two men up there.

VICTORIA follows his gaze.

HANNAY (cont'd)
They're German spies who are chasing me with the view to ending my life.

VICTORIA
(looking at him)
Not only a murderer, but a delusional maniac. Just my luck.

She heads off across the road to the car. HANNAY has no choice but to follow. He checks. ACKERMAN and ENGEL are still looking in the wrong direction.

VICTORIA peers into the open car. She sees the cranking handle and removes it.

HANNAY
(hissing)
Give me that.

With huge annoyance HANNAY takes it from her. He goes to the front of the car. He puts the handle in the cranking hole.

VICTORIA
What if the owners hear?

HANNAY looks around. Heading towards them are a small boy and a smaller girl, she has plaits. He stops them.

HANNAY
Do you fancy earning a shilling?

The boy and girl look at each other, then at him - they nod.

HANNAY (cont'd)
Good.
(to the boy)
When I nod, pull her hair.

HANNAY crouches down below the bonnet holding the cranking handle. VICTORIA crouches down too out of the view of ACKERMAN and ENGEL. HANNAY looks at the boy and nods. The boy pulls the little girl's hair hard. She yells, and as she does HANNAY turns the cranking handle. Nothing. The engine doesn't fire.

At the end of the road, ACKERMAN and ENGEL look back. All they see is the two children and their car. VICTORIA and HANNAY are hidden away.

Back with HANNAY - he holds the cranking handle, nods at the boy again. The boy pulls the girl's hair. The girl yells as HANNAY turns the handle. The engine still doesn't fire.

ACKERMAN and ENGEL look back. Nothing but two children and their car.

HANNAY looks at the boy, nods. This time the little girl yells before the boy pulls her hair. HANNAY cranks the car and it FIRES. HANNAY looks at the little girl. She winks at him. Then he pulls the handle out quickly. HANNAY hands the boy the shilling.

HANNAY (cont'd)

Thanks.

ACKERMAN and ENGEL turn and look towards the car. They see HANNAY and VICTORIA. They start to run to the car. HANNAY and VICTORIA rush to get into the car - both to the driver's door.

VICTORIA

I'll drive.

HANNAY

No, you will not...

VICTORIA

I'm perfectly...

HANNAY

(ordering him)

Just get in.

She gets in. Climbs over into the passenger seat. HANNAY looks up. ACKERMAN and ENGEL are getting closer. HANNAY leaps into the car. Puts it in gear, off with the handbrake. And away they go.

The two children watching silently as ACKERMAN and ENGEL run past them chasing the car. But the car is speeding off. ACKERMAN and ENGEL stop and watch with frustration as they see it turn left and out of view.

59

INT/EXT. CAR/ROAD OUT OF DUNGARVEN. DAY. DAY 3

59

HANNAY driving. VICTORIA in the passenger seat. They are coming out of the town heading towards open road.

VICTORIA

(sardonic)

Do you have children, Mr Hannay?

HANNAY

I'm not married.

VICTORIA

That's a relief to womankind.

HANNAY
(ice charm)
Where exactly would you like me
to drop you?

They look at each other. Then the sound of a car behind them coming at speed. They both turn to look behind.

ACKERMAN, ENGEL and 2 German accomplices are in another car are behind them down the road. ACKERMAN is driving.

VICTORIA
Your German spies must have some
pals in town.

HANNAY ramming the accelerator to the floor.

HANNAY
(to the car)
Come on.

VICTORIA
Who are they really? Fellow
criminals?

HANNAY
I'm not a criminal. And they are
German spies.

VICTORIA
I sprechen a little Deutsch.
Maybe we could come to some
understanding.

HANNAY
(wry, she's is being
very naive)
The last time I encountered these
men they had killed someone in my
flat, a man named Scudder. They
won't stop until they have the
notebook he gave me. And once
they have that they'll kill us
both. So unless you have a
gun....

VICTORIA
I don't believe in violence...

HANNAY
Of course you believe in
violence. You're a suffragette.
You fire bomb homes of
politicians.

VICTORIA
(annoyed)
What? You'd rather I sat at home
warming your slippers?

HANNAY
(hard)
I don't want you touching my
slippers.

He looks behind. The car behind is definitely gaining.

VICTORIA
You're a prehistoric boor.

HANNAY
And you, my dear, are an unhinged
hysteric.

VICTORIA
That's it. I've had enough. Stop
the car.

HANNAY
No.

VICTORIA
Let me out.

As - she grabs the steering wheel. The car veers
dangerously.

HANNAY
What are you doing, you lunatic?

They wrestle with the steering wheel. The car weaves back
and forth across the road. It's heading off the road into
the rough. HANNAY has no choice but to slam on the brakes.
The car comes to a halt at the side of the road and stalls.

VICTORIA is thrown across HANNAY. She pushes him off her
indignantly.

VICTORIA
Get your hands off me.

HANNAY grabs the cranking handle by the driver's seat.

HANNAY
(furious)
I never.....D'you want to get us
killed, you.....?

VICTORIA
Lunatic?

HANNAY

The word I'm looking for hasn't been invented.

They both push open their doors and get out. VICTORIA leaning forward adjusting her clothes. HANNAY rushes to the front of the car. The sound of guns being cocked. They look up to see ACKERMAN, ENGEL and 2 accomplices looking down at them. ENGEL and the accomplices have revolvers pointed at HANNAY and VICTORIA. HANNAY and VICTORIA's faces - horrified. HANNAY drops the cranking handle.

VICTORIA

(to ACKERMAN)

I don't understand, I thought you'd come to my rescue.

(referring to HANNAY)

This criminal kidnapped me.

HANNAY

Ich flehe dick an, lass die Frau gehen.

(sincere)

She's an innocent bystander. There's no honour in hurting a weak and fragile female.

VICTORIA's face.

VICTORIA

I'm not a....

HANNAY

(quickly to ACKERMAN)

If you and I could discuss this like gentlemen.

ACKERMAN

You assume two things, Mr Hannay. One I'm a gentleman, two there is anything to discuss. Give me the notebook.

HANNAY

This is a terrible mistake. The man in my apartment....

ACKERMAN to ENGEL.

ACKERMAN

(possible German)

Shoot the woman.

*

ENGEL raises the gun to VICTORIA's head. Cocks it. VICTORIA's face - petrified.

HANNAY
No, wait, it's in my inside
jacket pocket.

ACKERMAN to his accomplices.

ACKERMAN
(possible German)
Search him.

*

One holds him as the other opens the inside of HANNAY's jacket. HANNAY's face as the man slips his hand into the breast pocket where the notebook was.

HANNAY's face confused as he feels the man rummage around then pull out his hand - EMPTY.

The man looks to ACKERMAN, shakes his head. ACKERMAN hits HANNAY across the face. VICTORIA cries out in shock as HANNAY staggers back.

ACKERMAN (cont'd)
(to HANNAY)
Where is the notebook?

HANNAY
It was there, I promise.

ACKERMAN
(possible German
indicating VICTORIA)
Search her.

*

VICTORIA's scared face as she looks to the gun pointing at her. She raises her hands. The man pats VICTORIA down. Then he looks at ACKERMAN, shakes his head.

ACKERMAN (cont'd)
(to his men)
Examine the car and the
surrounding ground. Then tidy up.
There must be no sign of the
crash remaining.
(to his men)
Setzt sie in das Auto.

The men bundle VICTORIA and HANNAY into the back of the car, ENGEL with a gun sits with them. ACKERMAN gets into the driving seat. As they drive off, HANNAY looks back at to see the other 2 men at the car looking for the notebook. HANNAY's puzzled, scared face. Where is it?

60

INT/EXT. CAR/KIRKNAIRN. DAY. DAY 3

60

The car drives past a sign saying KIRKNAIRN - 2 miles.
Under it on the sign in the same direction, LONG KEEP - 4
miles. HANNAY's face as he sees it.

61 EXT. LONG KEEP. DAY. DAY 5 61

The car pulls off the road into a drive, HANNAY sees a sign
- LONG KEEP.

62 INT/EXT. CAR/LONG KEEP. DAY. DAY 3 62

The car with HANNAY, VICTORIA, ACKERMAN and ENGEL pulls up
outside an imposing but small castle - Long Keep. HANNAY
and VICTORIA get out. HANNAY looks around. This is a remote
spot. No sign of human dwellings anywhere. (Maybe see the
plane parked in a field.)

HANNAY and VICTORIA are pushed towards the door by ENGEL
with the gun, ACKERMAN follows. As they reach the door, it
is opened from inside by a BUTLER.

BUTLER
If you would follow me.

63 INT. LONG KEEP. HALL. DAY. DAY 3 63

The BUTLER leads the party of HANNAY, VICTORIA, behind is
ENGEL with the gun. And following up the rear, ACKERMAN.
HANNAY and VICTORIA look around. Stags heads gaze down at
them from the walls. Swords displayed on mounts. All very
traditionally Scottish gentry.

The BUTLER opens the double doors and announces -

BUTLER
Miss Victoria Sinclair and Mr
Richard Hannay, sir.

They move through the double doors.

64 INT. LONG KEEP. DRAWING ROOM. DAY. DAY 3 64

HANNAY and VICTORIA come into a drawing room, light and
sunny. Comfortably furnished. And standing up to greet them
is the PROFESSOR. By his side is a table with a tray with a
teapot, milk jug and cup and saucer. ACKERMAN comes into
the room with ENGEL.

VICTORIA
(shocked)
Professor Fisher...?

HANNAY
(to VICTORIA)
You know this man?

VICTORIA
(very confusing)
We discuss the weather
occasionally in the post office.
I thought he was English.

The PROFESSOR looks to ACKERMAN. ACKERMAN shakes his head.
HANNAY looks around. Burning in an ashtray is a Zuban
(German) cigarette. The PROFESSOR resumes his seat. He
pours milk from the milk jug into his cup as -

PROFESSOR
I wish to congratulate you, Mr
Hannay. I was a little concerned
the police would capture you
before I did. But your skilled
survival technique has saved you.
You should join us.

HANNAY
Join you?

The PROFESSOR now pours tea into the cup.

PROFESSOR
Why not? You have no love for
Britain. How did you describe it?
Smug and complacent?

HANNAY
(as though entertaining
the thought)
Let the woman go - then maybe we
can talk.

VICTORIA's face.

PROFESSOR
(sincere)
In different circumstances I
would have enjoyed that. Please
believe me when I say there are
aspects of my ... vocation I find
distasteful. But if you don't
tell me where Scudder's notebook
is I will be obliged to remove
Victoria's finger nails, one by
one.

He takes a sip of tea.

HANNAY
(desperate)
I don't know where it is.

65

INT. LONG KEEP. HALL. DAY. DAY 3

65

GEORGE stands in the hall looking worried. The PROFESSOR comes out of the drawing room. The BUTLER closes the door behind him.

PROFESSOR

Sir George, this is a pleasant surprise.

GEORGE

(visibly shaken)

Not really, no. There is a strong possibility my niece has been abducted.

PROFESSOR

What?

66 INT. LONG KEEP. DRAWING ROOM. DAY. DAY 3

66

VICTORIA and HANNAY are gagged with handkerchiefs. ENGEL holds HANNAY, VICTORIA is held by ACKERMAN. Both have guns to their heads. They can hear the conversation taking place just beyond the door.

GEORGE (V.O.)

A man called Hannay, wanted by the police for murder...he impersonated a visiting dignitary, he's taken Victoria. Whether she went voluntarily, the facts appear confused...

VICTORIA's desperate eyes. The accomplice's firm grip on her.

67 INT. LONG KEEP. HALL. DAY. DAY 3

67

With the PROFESSOR and GEORGE.

GEORGE

Anyway my nephew Harry and I are calling on everyone in the vicinity to see if they know anything.

PROFESSOR

Obviously I'll inform my staff to keep a look out....

GEORGE

(moved)

My niece is very dear to me, Professor Fisher. The daughter I never had. If anything were to happen to her...I don't know what I'd do.

PROFESSOR

(reassuring)

I understand. Don't worry, please. I feel sure your niece will be returned safely to you.

68 INT. LONG KEEP. DRAWING ROOM. DAY. DAY 3

68

VICTORIA and HANNAY hearing this.

GEORGE (V.O.)

Thank you. I'm sorry to have
disturbed you.

The sound of the front door opening. VICTORIA's anguished face as she realises GEORGE is leaving. HANNAY squirming in ENGEL's hands. The sound of a muffled NO - from behind his gag. Then from outside the sound of a car engine. The car driving away. VICTORIA and HANNAY look at each other. Their last chance of escape is driving away. The door opens. The PROFESSOR comes in.

PROFESSOR

(to ENGEL and ACKERMAN)
Bind and cuff them. Then take
them to the oubliette to
contemplate their fate.

69 INT. LONG KEEP. OUBLIETTE. DAY. DAY 3

69

A darkened tunnel like a room. On the walls a couple of lit oil lights throw a little light across the cell. At the far end of the room is a huge heavy metal grille from floor to ceiling. The heavy door creaks open. HANNAY and VICTORIA are pushed into the room by ENGEL and ACKERMAN. They are tied together back to back. Their hands are cuffed in steel handcuffs behind them. They are gagged with handkerchiefs. They struggle to remain upright. The door is slammed shut by ACKERMAN. The sound of the key in the lock.

70 INT. LONG KEEP. CORRIDOR. DAY. DAY 3

70

ENGEL and ACKERMAN walk away.

71 INT. LONG KEEP. OUBLIETTE. DAY. DAY 3

71

VICTORIA is struggling with something behind her back. This is causing HANNAY great discomfort.

HANNAY

Ot er oo oing?

One of the cuffs round VICTORIA's hand springs open. In her hand she holds a hair pin. She uses it to open the other cuff. The hand cuffs fall to the floor. Hands free, she pulls her arms out from the ropes binding her back to back with HANNAY. Then she pulls the gag down that was round her mouth.

VICTORIA

I'm escaping that's what I'm
doing.

She bends down which forces HANNAY to have to go down.

HANNAY

Otch eet.

VICTORIA steps out of the ropes. HANNAY realises that he too can at least get out of the ropes. He turns round to see a totally free - he still has gag and handcuffs - VICTORIA.

HANNAY (cont'd)

Ow oo u at?

VICTORIA holds up her hair pin. She starts to put the pin back in her hair. HANNAY annoyed.

HANNAY (cont'd)

Ot erout e?

VICTORIA

You?

She pulls the gag down from his face.

VICTORIA (cont'd)

(suspicious)

You speak German.....how do I know you're not a spy too?

HANNAY

I spent some time in German South West Africa as a mining engineer.

VICTORIA

(mimicking HANNAY)

Let the woman go then maybe we can talk.

HANNAY

A trivial detail, I know. But I was trying to save you.

VICTORIA

It could have been a double bluff.

HANNAY

If I'm a spy, how come I'm locked in here with you? Even for a woman that is a remarkably stupid notion.

A moment then VICTORIA starts to pick the locks of his cuffs with her hair pin.

HANNAY (cont'd)

Where did you learn to do this?

VICTORIA
Harry's rather taken with
Houdini.

HANNAY looks around the room. His eyes on the metal grille.

HANNAY
An oubliette, where prisoners
were left to rot.

VICTORIA opens the cuffs. HANNAY removes them as VICTORIA sees a door in the wall (not the door they came in). HANNAY goes to the grille, pulls it. It doesn't yield. Beyond it darkness - maybe more tunnel. VICTORIA tries the door she's spotted, it's locked.

VICTORIA
(to HANNAY)
You'll have to charge at it, see
if you can break it down.

HANNAY looks at her then -

HANNAY
(wry)
Or, I could save myself the
humiliation and let you pick it
with your hair pin.

VICTORIA looks at him then she goes over, puts her hair pin in the lock. A bit of jiggling it about then a click. VICTORIA turns the door handle and the door opens. They peer inside.

72

INT. LONG KEEP. WALK IN STORE ROOM. DAY. DAY 3

72

The shadow of HANNAY and VICTORIA in the door. He comes in, she sees something on a shelf. A candle and a box of matches. She lights the candle. Then turns to see what's in the cupboard.

Lined up against the wall is a pile of boxes. HANNAY opens one. Then turns urgently to VICTORIA.

HANNAY
Careful where you wave that
candle.

HANNAY pulls out *some sticks of explosive*.

*

HANNAY (cont'd)
Explosives.

VICTORIA
Are you sure?

He opens another box. And another.

HANNAY
Fuses and detonators.

VICTORIA
What do they intend to do with them?

HANNAY
Sabotage our naval bases. Part of their plan for the invasion of Great Britain.

VICTORIA looks at HANNAY.

VICTORIA
I owe you an apology. It's very possible you're not the delusional maniac I first thought you were.

HANNAY
Thank you.

He returns the explosive into its box.

VICTORIA
If you were a mining engineer couldn't you blast us out of here?

HANNAY
It had crossed my mind but no..

VICTORIA
Why not?

HANNAY
Because I have no way of calculating the right amount of charge and I can't run enough fuse. I could end up blowing us both to Kingdom Come.

*
*

VICTORIA
(bravado)
As you're no doubt going to Hell, it would be one way to get rid of your company.

*

HANNAY looks at her. Change of mood.

VICTORIA (cont'd)
(serious)
That man is going to tear my fingernails out.

A moment THEN HANNAY turns and picks up the explosive.

73 INT. LONG KEEP. DRAWING ROOM. DAY. DAY 3 73

With ACKERMAN as he comes through the double doors. The PROFESSOR turns to him -

ACKERMAN

They've searched the crash site thoroughly, there is no sign of the notebook.

PROFESSOR

(distaste, he doesn't like this)

Torture the woman in front of Hannay. He's a gentleman, he won't bear to see her suffer.

The PROFESSOR goes to the gramophone. Places the needle on a record. The sounds of *Alexander's Ragtime Band* by *Irving Berlin*.

74 INT. LONG KEEP. OUBLIETTE. DAY. DAY 3 74

HANNAY is running a fuse from a brick of explosive which he has positioned by the large metal grille.

He runs it back to the other end of the room where VICTORIA stands.

75 INT. LONG KEEP. HALL. DAY. DAY 3 75

Alexander's Ragtime Band playing in the background. In the hall ACKERMAN addressing ENGEL and an accomplice.

ACKERMAN

Holen Sie Hannay und die Frau zum Keller.

They move off.

76 INT. LONG KEEP. OUBLIETTE. DAY. DAY 3 76

HANNAY and VICTORIA hunkered down. HANNAY looks to VICTORIA who hands him the box of matches. A moment.

HANNAY

(sincere)

I'm sorry you got caught up in this mess, sorry I didn't tell you who I.....

VICTORIA
(serious)
Please, Mr Hannay, this isn't
your fault.

HANNAY looks at the matches in his hand then at VICTORIA.

HANNAY
(quietly, has to be
certain)
Are you sure about this?

VICTORIA holds his look.

VICTORIA
Yes.

77 INT. LONG KEEP. CORRIDOR. DAY. DAY 3 77

ENGEL and the accomplice reach the door to the oubliette.
ENGEL puts a key in the lock.

78 INT. LONG KEEP. OUBLIETTE. DAY. DAY 3 78

HANNAY and VICTORIA look at each other. Then HANNAY strikes
the match. The sound of the key in the lock. VICTORIA looks
to the door.

VICTORIA
Hurry.

HANNAY lights the fuse. It starts to go along the fuse at
speed. HANNAY takes off his jacket. The door begins to
open. VICTORIA's horrified face as she sees ENGEL and the
accomplice come into the room. They see the fuse.

The flame is running along the fuse. It's nearly at the
explosive. The accomplice runs forward to stop it. HANNAY
grabs VICTORIA. Puts her on the ground. Covers her face
with his jacket and uses his body to shield her.

AND BANG - BLACKOUT.

79 INT. LONG KEEP. OUBLIETTE/TUNNEL. DAY. DAY 3 79

BLACKOUT. Silence then distorted sound. Then the
background sounds returning to normal. The sound of
creaking. HANNAY lying on his back. His eyes are closed. A
moment then HANNAY opens his eyes. The grille hangs
creaking on one hinge - open. The accomplice unconscious
beside it. HANNAY tries to move - his back hurts, he
winces. Then he is on his feet fast. VICTORIA lies covered
by dust from the explosion.

ENGEL lies unconscious on his back in the open door to the main castle. The sound of voices in the corridor heading towards the oubliette.

HANNAY
Victoria, Victoria.

She opens her eyes. He looks down, her right sleeve is badly singed, her skin at the wrist red.

HANNAY (cont'd)
We have to get out of here.

He helps her to her feet. She is wincing. He sees his jacket lying near her. He picks it up. They start to run in the direction of the blown off grille and the tunnel, stepping over unconscious accomplice.

80 EXT. LONG KEEP. COUNTRYSIDE. DAY. DAY 3

80

VICTORIA and HANNAY emerge from the end of a tunnel into countryside a little away from the castle. From behind it's obvious HANNAY's shirt is burnt and his back badly scorched. They both blink in the light. HANNAY's looks around. The sound of dogs barking. People shouting. VICTORIA sees a path over the moorland. She starts to head in that direction. *

HANNAY
No.

He pulls her in another direction. In the distance a stream, the glimpse of a waterfall.

Behind them the castle with smoke rising from the cellar area. Men running around. The sound of the dogs and shouting.

81 EXT. WATERFALL. DAY. DAY 3

81

HANNAY and VICTORIA running. HANNAY pulls VICTORIA towards the stream and the waterfall. He hides his jacket behind a rock.

HANNAY
Get under the water.

VICTORIA
What?

HANNAY
Trust me. It'll reduce the effect of the burns. Hopefully they won't spot us here.

VICTORIA aware HANNAY is holding her hand. She removes it from his. They walk together into the stream towards the waterfall. VICTORIA is freezing.

VICTORIA
I survived the explosion now I'm
going to die of exposure.

HANNAY
Maybe if I held you.

VICTORIA looks at him. HANNAY holds her look.

HANNAY (cont'd)
Purely for medicinal purposes.

VICTORIA
Perhaps it would be more
advantageous if we held each
other.

A moment then they tentatively hold each other. The sound of the plane overhead.

HANNAY
Get down.

They duck down. The sound of the plane flying above then getting fainter and fainter.

TIME JUMP

82

EXT. WATERFALL. DAY. DAY 3

82

The sound of shivering. VICTORIA is shivering in HANNAY's arms, her arms round him by the waterfall. HANNAY looks over in the direction of Long Keep. All seems quiet.

HANNAY
We should get out now before we
perish.

They start to wade out of the stream cautiously. Both supporting each other. They get to shore. Their clothes dripping wet. Both are very cold. HANNAY grabs his jacket from behind the rock. Puts it round her shoulders. VICTORIA hesitates then -

VICTORIA
Thank you.

HANNAY
You should go back to your
brother's. Any problem with the
police, I'm sure your Uncle can
fix it.

She starts wringing the bottom of her skirt out.

VICTORIA

What do I say? I was blown up in a castle owned by an acquaintance of his who happens to be a German spy but I can't prove it. No, sorry. I don't bail out even if a cause appears hopeless.

HANNAY

It wasn't exactly on my list of things to do next. Caught bang in the middle of a plot to invade the country. A country, which it has to be said, does not feel like home.

*
*
*

VICTORIA

(shocked)

That's it, you're simply going to turn your back....

HANNAY

(confused)

What? No.

VICTORIA

But you said..

HANNAY

(firm)

If I may finish...?

VICTORIA

Sorry.

HANNAY looks into her face.

HANNAY

Perhaps you don't realise the true value of something until you're about to lose it.

They look at each other. Then HANNAY remembers what he had intended to say.

HANNAY (cont'd)

I'll do whatever it takes to stop those men...And.. as there may well be other situations ahead that require the use of a hairpin.....

VICTORIA

... We carry on together.

HANNAY
(smiling)
It seems the most sensible plan.

VICTORIA looks at him and smiles.

HANNAY (cont'd)
Not that I actually have a plan.
Without Scudder's notebook, I
can't prove anything.

VICTORIA
We should go back to where the
car was. See if we can find it.

HANNAY
The Germans already searched
there. Besides we'd never find
that stretch of road again.

VICTORIA
It was north of Kirknairn,
approximately half a mile after
the left hand turning with the
gravel heap on the side of the
road and the beech tree on the
right.

A moment as HANNAY looks at her, then he stares up at the
sky and the Sun then points -

HANNAY
North's that way.

They move off using bushes where possible for cover.

83 EXT. ROAD. DAY. DAY 3

83

HANNAY and VICTORIA stand looking at the grass where the
car stopped. There appears to be no sign of it.

VICTORIA
(not as sure now)
Is this it?

HANNAY squats and examines the ground like a trained
tracker. He looks at some broken twigs, then spots a faint
tyre track on the grass. He looks to VICTORIA.

HANNAY
Yes. Well remembered.

VICTORIA looks around as though dredging something from her
memory. Then she takes two steps, stops. Crouches down AND
puts her hand down a rabbit hole. HANNAY watches perplexed.

VICTORIA

Pray.

HANNAY
What for? A rabbit?

VICTORIA pulls out SCUDDER's notebook from the rabbit hole.

VICTORIA
Scudder's notebook.

HANNAY
What?

He takes it, examines it. It is indeed the notebook.

VICTORIA
I picked your pocket after we stopped.

HANNAY
(appalled)
You picked my pocket?

VICTORIA
(pleased with herself)
And hid the notebook so the Bosch wouldn't find it.

HANNAY - new very BIG thought.

HANNAY
Whoa, hang on, that means you believed my story about the spies. Risked our lives..

VICTORIA
Trivial detail. Saved our lives.

HANNAY
All right but that's not the point...

He looks to VICTORIA. She doesn't look too good. She's shivers then sways.

VICTORIA
Sorry, I don't feel too clever.

HANNAY goes over to her and supports her. He places the notebook in the outside pocket of the dry jacket which is round her shoulders.

HANNAY
We need to rest.

VICTORIA
There's an inn a little way from here. Left, over a style.
(MORE)

VICTORIA (cont'd)
Past the cattle trough. Beyond a
sign post to Dungarven.

HANNAY
(warm)
Why don't we postpone the
argument until we get there?

84 EXT. INN. NIGHT. DAY 3

84

The lights of a small inn up ahead.

HANNAY and VICTORIA arms around each other, walking towards it. HANNAY looks up and sees a sign post. One way indicates DUNGARVEN. The other KIRKNAIRN - 1 mile, LONG KEEP - 3 miles. The day's adventures have obviously taken a big toll on their physical well being. HANNAY stops. He takes VICTORIA's right hand and removes the ring from it.

HANNAY
(to VICTORIA)
Hold out your left hand.

VICTORIA
If you think.....

HANNAY
(exhausted)
I've been chased, shot at, not
eaten for two days, hardly slept,
tumbled into the path of a moving
motor vehicle, blown up and
submerged in icy water. Even
Casanova could not be thinking
anything other than a bed to
sleep in and something to eat.

*
*
*

VICTORIA looks at him. Holds out her left hand. He slips the ring onto her wedding finger. VICTORIA hands HANNAY his jacket back.

VICTORIA
The burn marks on your back might
provoke some comment.

85 NO SCENE 85

85 *

86

INT. INN. BEDROOM. NIGHT. DAY 3

86

A large double bed. HANNAY and VICTORIA stare at the bed and then inadvertently at each other. They swiftly look away. They stand shivering in an inn bedroom. (A fire blazing in the fireplace). HANNAY goes to the window, the curtains are drawn, he pulls one back a little just to check no one is out there. Then he turns back into the room. An awkward moment. Then a knock on the door.

HANNAY

(with a little relief)

Come in.

The LANDLADY comes in carrying a tray with sandwiches, tea things and pot of mustard. Over one arm she has two pairs of men's pyjamas.

LANDLADY

Here you go. Beef sandwiches and a nice pot of tea.

(smiling to HANNAY)

Not forgetting the mustard you asked for.

HANNAY

Thank you.

She places the tray on the table. As -

LANDLADY

We've had a fair few vehicles come off the road by the loch.

She places the night clothes on the bed. HANNAY and VICTORIA watching her.

LANDLADY (cont'd)

(to VICTORIA)

You and your husband'll feel better after a good night's rest.

The LANDLADY starts to head to the door. VICTORIA looks at the pyjamas. The full implications hit her.

VICTORIA

(quickly to the LANDLADY)

Would you be so good as to bring us two very large whiskies, please?

The LANDLADY smiles and goes out shutting the door. HANNAY and VICTORIA both look to the night clothes on the bed. A beat. Then -

HANNAY

We should get out of these wet clothes before we get pneumonia.

They turn their backs on each other as they undress. HANNAY hears VICTORIA wincing.

They turn back to each other wearing the pyjamas.

HANNAY (cont'd)

Show me your arm.

VICTORIA rolls up the sleeve of her pyjamas - her left arm is red and sore. HANNAY opens the mustard pot. He puts his finger in and brings out some mustard. *

HANNAY (cont'd) *

It'll reduce the pain. *

He begins to spread it on her burn. VICTORIA winces but says nothing as HANNAY gently spreads the mustard.

HANNAY (cont'd)

The water prevented any blistering. With luck there'll be no scar.

He stops, wipes his hand on a napkin then gently rolls down her sleeve. *

VICTORIA *

I should do your back. *

HANNAY hesitates then turns. Removes the jacket top. Red burn marks. VICTORIA puts her fingers into the pot. Then she spreads the mustard across his burns. HANNAY inwardly wincing. VICTORIA studying his very fine back as she does this. *

HANNAY's face as he enjoys the touch. A moment when he realises he's enjoying this too much.

HANNAY

That'll be fine. Thank you.

He pulls his pyjamas top up. VICTORIA wipes her hand on the napkin.

VICTORIA

So let's take a look at this precious notebook.

TIME JUMP

87

INT. INN. BEDROOM. NIGHT. DAY 3

87

Their clothes drying by the fire over the large fire guard. HANNAY and VICTORIA are sitting close to the fire eating the sandwiches and drinking large whiskies as they pore over SCUDDER's notebook on the table. Also the pencil is on the table. The tea things including milk jug sit on the tray on the floor.

*
*
*
*

VICTORIA

If they intend to spike our navy, surely the Bosch'd have to know our naval plans, where every ship and submarine was positioned.

HANNAY

That's the bit I can't get from Scudder's notes.

VICTORIA

Perhaps Scudder never found out.

HANNAY

The Germans obviously think he did.

VICTORIA turns a page of the notebook to reveal - translated in capitals - YEARNING RETAINER. FORGET ME NOT.

VICTORIA

Yearning Retainer? Forget me not? What does that mean? A love-struck servant?

HANNAY

It has to be double code. Scudder was obviously a bit of a romantic.

VICTORIA looks at HANNAY. He holds the look then goes back to the page. On the page next to YEARNING RETAINER, FORGET ME NOT - the numbers 2/7 and the three Roman numerals. Under the numerals the translated letters NCD.

HANNAY (cont'd)

Yearning Retainer, Forget Me Notfollowed by the number 2/7 and the letters NCD.

VICTORIA

Why would Scudder use a double code?

HANNAY

Double encryption, they're the most vital pieces of the puzzle.

*

VICTORIA

A knowledge of ciphers, German, explosives....You're a useful man to have around, Hannay.

HANNAY

Coming from a suffragette, I take that as quite a compliment.

They smile at each other.

VICTORIA

(puzzling)

2/7. What's that? Two sevenths...
A fraction..

HANNAY

A time...?

HANNAY realising something.

HANNAY (cont'd)

What's the date today?

VICTORIA

The thirtieth..

HANNAY

(horror)

Of June. 30/6. What if 2/7
means..

*

VICTORIA

... the 2nd of July? Whatever
Scudder was warning us about is
going to happen the day after
tomorrow? It would explain his
urgency.

*

HANNAY

We have to reach Captain Kell.

VICTORIA

There's nothing we can do
tonight.

*

*

*

HANNAY

First thing in the morning, I'll
telephone the Bureau.

*

*

*

A moment.

*

VICTORIA

We should try and get some sleep,
I suppose.

*

*

HANNAY

I'll take the floor.

VICTORIA

No, you won't, Hannay. I trust
you.

They share a look.

88 INT. INN. BEDROOM. NIGHT. DAY 3

88

HANNAY and VICTORIA lie in the bed under the covers. HANNAY's hands are above the covers. A candle burns on a bedside table. There is a gap between them. They are awake. A moment.

HANNAY

I've fought in a war, Victoria. I saw men killed, women and children burnt out of their homes. Nothing glorious there.

A moment.

VICTORIA

Then we must do all we can to ensure Britain is not at war again.

VICTORIA closes her eyes. HANNAY lies there, his eyes open. He turns and looks at her.

89 EXT. INN. NIGHT. DAY 3

89

Standing outside staring up at the window is the VICAR dressed as he was at the meeting, the signet ring on his right little finger. He sees the light extinguish behind the curtains as the candle is blown out.

90 EXT. INN. DAY. DAY 4

90

Early morning. ACKERMAN and ENGEL's car pulls up outside the inn. (ENGEL has burns on his face, one hand is bandaged) They both get out. 2 cyclists are propping their bicycles up against the inn wall. ACKERMAN and ENGEL go into the pub, followed by the cyclists.

91 INT. INN. BEDROOM. DAY. DAY 4

91

HANNAY wakes up. Sunlight streaming in between the cracks in the curtains. He turns in the bed - to see VICTORIA is not there. Immediately he sits up, puts his hand under his pillow and brings out the notebook.

The bedroom door opens. VICTORIA comes in fully dressed and holding a towel and pyjamas.

VICTORIA

Get dressed. Those two Germans, they're downstairs talking to the landlady.

92 INT. INN. RECEPTION. DAY. DAY 4 92

Through the door to the bar the 2 cyclists are seen to enter. ACKERMAN and ENGEL are with the LANDLADY. *

LANDLADY

Just wait there while I'll attend
to these customers. Then I'll go
see if they're the couple you're
seeking. *

She moves into the bar to the cyclists. ACKERMAN and ENGEL wait till she's busy then quickly head up the stairs. *

93 INT. INN. BEDROOM. DAY. DAY 4 93

HANNAY is out of bed. VICTORIA hands him his clothes from the fire guard. *

HANNAY

We must contact Kell. *

VICTORIA

Why don't we go to the house
Harry's renting? Telephone from
there. The Professor won't expect
us to come back to Dungarven. *

HANNAY aware she's facing him. *

HANNAY

About turn. *

VICTORIA

Oh right, sorry. *

VICTORIA turns her back on HANNAY as he dresses. *

94 INT. INN. LANDING. DAY. DAY 4 94

ACKERMAN and ENGEL moving down the landing past bedroom doors with numbers on. They come to a room with 5 on the door. They look back to check the coast is clear then draw their guns.

95 INT/EXT. INN. BEDROOM/INN. DAY. DAY 4 95

With ACKERMAN and ENGEL as they burst into the room. It's empty. Pyjamas on the floor. The window is open. ACKERMAN runs to it and looks out. HANNAY and VICTORIA are peddling for their lives down the road on the bicycles.

96 EXT. HARRY'S HOUSE. BACK GARDEN. DAY. DAY 4

96

HANNAY and VICTORIA on the bicycles - VICTORIA leading the way. They draw up outside the back door of a detached stone house away from the road. They are out of breath from cycling fast. HANNAY checks behind him they weren't followed.

VICTORIA

Don't tell Harry about Scudder's notebook. He's never been good at keeping secrets.

97 INT. HARRY'S HOUSE. DRAWING ROOM. DAY. DAY 4

97

VICTORIA opens the door and comes in followed by HANNAY. HARRY is poring over a map. A teapot, jug of milk, sugar bowl and teacup and saucer sits on a tray on the table. There are two shotguns on the wall. HARRY looks up and sees VICTORIA and HANNAY.

HARRY

Good grief, don't come a step nearer you...

He grabs a shotgun from the cradle on the wall. He points it at HANNAY.

HARRY (cont'd)

Unhand her, you swine.

VICTORIA

He isn't touching me, Harry. He's a friend and a hero of this nation.

HARRY points the shot gun up away from HANNAY.

HARRY

(a bit confused)
Oh right, jolly good. Damn thing isn't loaded anyway.

The gun promptly goes off. It fires up through the ceiling. The chandellier rotates a little. HARRY is thrown back somewhat by the recoil. VICTORIA ignores this.

VICTORIA

We're just going to use the telephone. The police mustn't know we're here. Understand?

HARRY

Not at all but don't you worry.

VICTORIA
(smiling)
Good show.

VICTORIA leaves the room, HANNAY follows.

98

INT. HARRY'S HOUSE. HALL. DAY. DAY 4

98

VICTORIA is on the telephone. HANNAY listening.

VICTORIA
Phyllis? It's Victoria
Sinclair...no I was not kidnapped
by the liberal spokesman from
London...no, he did not. Listen I
want you to put me through to the
Secret Service Bureau.....what?..
My fiance works there.....I know
I said marriage was a ...Could
you just put me through please?
And no listening in...yes you do.

HANNAY comes up to VICTORIA as though to take the
mouthpiece. VICTORIA covers the mouthpiece.

VICTORIA (cont'd)
She listens in. I'll speak to
them. Phyllis may call the police
if she hears you.

VICTORIA turns her back on HANNAY. She moves her left hand
in front of her.

VICTORIA (cont'd)
Hello? I need to speak to Captain
Kell urgently.... No, no one else
will do...I have to get a message
to him today, it's of national
importance.... Give him this
number Argyll 135. Tell him
Scudder...

HANNAY grabs the hand piece from her and slams it back in
the cradle.

HANNAY
Are you crazy? You've told them
where we are. Scudder was
convinced he'd been betrayed. If
there's a traitor at the
Bureau...

VICTORIA
I had no choice, Hannay.

HANNAY

You and Harry aren't safe
here....I'll give myself up to
the police. Maybe they'll believe
me

VICTORIA

Or maybe they'll hang you
We just have to sit tight,
Hannay, hope Kell contacts us.

VICTORIA goes up stairs. HANNAY is a worried man.

99

INT. HARRY'S HOUSE. DRAWING ROOM. DAY. DAY 4

99

HANNAY comes in, HARRY's replacing the shotgun on the wall.

HARRY

Damn fine speech you made
yesterday afternoon. You should
be the politician not me.

HANNAY goes over to the window, looks out, checking. As -

HANNAY

(distracted)

Why are you going in for it?

HARRY

Last resort. Not done very well
at anything else so Uncle George
thought I might make a go of
politics.

HANNAY

Did you say your Uncle's on the
Defence Committee?

HARRY

Absolutely.

HANNAY

(making a decision)

Could you fix a meeting with him
for me, sharpish?

HARRY

Of course. He'll get you sorted
out. You'll be an MP in no time.
Well, once the murder charge goes
away.

HANNAY

Right. Thanks. Might not be a good idea to mention it to your sister. I'd only get another lecture about universal suffrage.

HARRY

My lips are sealed.
(beat)
What's universal suffrage?

100 INT. CHURCH. NIGHT. DAY 4

100

Darkness. A door opening, footsteps, a figure enters holding an oil lamp. It's GEORGE. He closes the door behind him. Moonlight through the stain glass window. The church appears empty. A moment then HANNAY steps out of the shadows

GEORGE

(hard)
This is all very hush hush.

HANNAY

I need to talk to someone about national security, urgently.

GEORGE

How did you know I wouldn't turn up with the police and have you arrested for murder, abduction and deception?

HANNAY

I didn't, sir.

A moment.

GEORGE

Well, if Victoria brought you back here, there must be something about you.

101 INT. TUNNEL. NIGHT. DAY 4

101

Darkness but for an oil light and a small fire. It is impossible to recognise this location. The PROFESSOR throws a book on to the flames. He's burning his code-books.

102 INT. CHURCH. NIGHT. DAY 4

102

GEORGE with HANNAY.

HANNAY

Which leaves 2/7 - tomorrow. The words, Yearning Retainer, Forget Me Not. And the letters NCD.

GEORGE thinking. A moment then -

GEORGE

NCD? There's a meeting of the National Committee of Defence at Stirling Castle tomorrow.

HANNAY

What are you discussing?

A moment then - GEORGE says nothing.

HANNAY (cont'd)

I've risked my life for this country, Sir George.

A moment then -

GEORGE

The unveiling of the new naval defence plans.

HANNAY

That's it. If the Germans can get copies, they'll be able to destroy the fleet in advance of invasion.

GEORGE

(nonsense)

That's out of the question.

HANNAY

Scudder was [certain he'd been betrayed](#).....

*
*

GEORGE

What? I assure you, Hannay, tomorrow it will be impossible either to steal or copy those plans. The First Sea Lord, Prince Louis of Battenburg, will present them to the committee, then they'll be locked away under guard.

HANNAY

Prince Louis of Battenburg? He's German.

GEORGE

Don't be ridiculous, he's married
to Queen Victoria's
granddaughter.

103 INT. TUNNEL. NIGHT. DAY 4 103

Background the flames of the PROFESSOR's fire. ACKERMAN and ENGEL sit, cleaning their guns.

104 INT. CHURCH. NIGHT. DAY 4 104

GEORGE to HANNAY.

GEORGE

Does Victoria know we're having this chat?

HANNAY

No. If you had brought the police...I thought she might ... cause a scene. She's risked enough..

GEORGE

(angry)

Then why the hell didn't you part from her earlier, man...

(a moment)

I want you to go back to London tomorrow.

HANNAY

What?

GEORGE

I promised my brother before he died I'd take care of Harry and Victoria as my own ... if you thought anything of her.

HANNAY

Of course I care about her.

GEORGE

The longer you stay close to Victoria, the more you endanger her life.

A moment. HANNAY's face. He knows that is true.

GEORGE (cont'd)

(controlling himself)

I'll pass on this information to Captain Kell. I'll also have a word with the Commissioner of the Metropolitan Police. You'll no longer be a wanted man.

GEORGE pulls out his wallet and hands HANNAY various denominations of pound notes.

GEORGE (cont'd)
No need to repay me.

A moment as HANNAY looks at the money in his hand then -

HANNAY
It's over?

GEORGE
For you, yes.

HANNAY
May I tell Victoria I'm leaving?

GEORGE
And have her hate me?

HANNAY's face.

GEORGE (cont'd)
(softening)
One day you'll thank me, Hannay.
The impossible filly would only
break your heart.

105 INT. HARRY'S HOUSE. BEDROOM. NIGHT. DAY 4

105

HANNAY sits in a chair by the fire in his pyjamas and dressing gown. By the gas lamp he is re-reading SCUDDER's notebook.

A knock on the door. A moment. HANNAY gets up and puts the notebook under the pillow on the bed. Another knock.

HANNAY
Come in.

The door opens and VICTORIA comes in, she wears a beautiful dressing gown. HANNAY stands, watching her. VICTORIA closes the door behind her.

VICTORIA
I couldn't sleep, worrying about
tomorrow. Why hasn't Kell
contacted us?

HANNAY
I'm sure he will.

VICTORIA
Let's hope it's before the
Germans find us.

VICTORIA and HANNAY stand looking at each other. An awkward silence.

VICTORIA (cont'd)
Isn't it strange? We were so much
easier with each other when we
faced death together.

HANNAY
A prehistoric boor and...

VICTORIA
.... an unhinged hysteric. Hardly
a marriage made in heaven.

A moment. Then HANNAY goes towards her.

HANNAY
Thank you.

VICTORIA
What for?

HANNAY
Your passion, your commitment.
For helping me understand what's
important to me.

VICTORIA looks into his face.

VICTORIA
(quietly)
Which is?

HANNAY
This country, the... people in
it. I never really belonged
anywhere, not here, not in
Africa. No loyalty, except maybe
to myself. Life was a series of
adventures, I was running away I
suppose.

VICTORIA
And now you've stopped...?

They look at each other. HANNAY moves towards her and they
kiss passionately. A few moments then VICTORIA breaks away
a little. She looks into HANNAY's face.

VICTORIA (cont'd)
I could stay the night.

HANNAY looks away. VICTORIA sees this, she tries to break
away.

VICTORIA (cont'd)
I've shocked you.

HANNAY holds her arms.

HANNAY
(messing this up)
No. A bit. I'm flattered....
honoured.

VICTORIA
(vulnerable)
I don't make a habit...

HANNAY
(full of feeling)
You don't have to say anything,
Victoria.

HANNAY kisses her gently on the lips.

HANNAY (cont'd)
There is nothing I would love
more. Nothing. But...who knows
what may happen tomorrow...?

VICTORIA
I can look after myself, Hannay.

HANNAY
(gentle)
Just this once, please, allow me
to protect you.

A moment as they look at each other. Then VICTORIA kisses him tenderly on the lips. She turns and leaves. HANNAY left forlorn.

106 INT/EXT. BEDROOM/HARRY'S HOUSE. DAY. DAY 5

106

Sunlight through the curtains. HANNAY in bed tossing and turning. The sound of a door closing. HANNAY wakes, gets out of bed and goes to the window.

Pushing back the curtain he sees VICTORIA getting into a car driven by the VICAR. HANNAY looks puzzled. He's trying to recall the face.

Flashback

The VICAR sitting in the train compartment wearing large black hat and round thick pebble glasses. On his right hand little finger is a signet ring.

HANNAY's horrified face. He thinks. Then goes to the bed. Puts his hand under the pillow, nothing. He flings off the pillows and searches. No notebook. HANNAY horrified face.

107

INT. HARRY'S HOUSE. HALL. DAY. DAY 4

107

HANNAY racing down the stairs. He is dressed but doing up his shirt. He picks up the mouth piece of the phone then winds up the phone.

HANNAY (ON PHONE)

Hello?... Are you the same operator who connected a call from Harry Sinclair's house to the Secret Service Bureau yesterday....What? How d'you mean she disconnected it?....Before you could put her through?

*

HARRY comes into the hall carrying golf clubs. HANNAY replaces the mouthpiece quickly.

HANNAY (cont'd)

(urgent to HARRY)

Who was that man Victoria left with this morning?

HARRY

No idea.

HANNAY

Does Victoria have any German pals you know of?

HARRY

Apart from our German cousins, you mean?

HANNAY's face.

HANNAY

I need to borrow your car. Now.

HARRY

Sorry old man, I'm playing a round in the Trossachs.

HANNAY

It's a national emergency, Harry. I have to get to Stirling.

HARRY

Good lord, really? Why don't I drive you?

He puts the golf clubs down.

*

HANNAY

No, thank you but I'm not sure that's a

*

HARRY

I know I'm not your obvious first
choice in an emergency but I've
always fancied myself as a racing
driver.

*
*
*

HANNAY's face. Torn. Unknown to HARRY, HANNAY is asking him
to help unmask his own sister.

HANNAY

What does Victoria think about
that?

*
*
*

HARRY

She's all for it. Best sister in
the world.

*
*
*

HARRY heads out. HANNAY is not pleased with himself for
deceiving HARRY.

*

108 NO SCENE 108 108 *

108A EXT. ROAD. DAY. DAY 2 108A *

Driving shot of HARRY's car with HARRY and HANNAY. *
*

109 EXT. STIRLING CASTLE. DAY. DAY 5 109

Establish Stirling Castle. The sound of a screech of
brakes.

HARRY pulls up at the bottom of the road up to the castle.
HANNAY is getting out at speed.

HARRY
D'you want me to ...?

HANNAY
No, thanks.
(feeling guilty)
You're a good man, Harry..

And HANNAY is running up the hill. HARRY's puzzled face.

110 EXT. STIRLING CASTLE. DAY. DAY 5

110

HANNAY approaches the gateway into Stirling Castle at speed. There is a barrier manned by armed soldiers. HANNAY speaks to a SOLDIER and a SERGEANT.

HANNAY
I need to speak to Sir George
Sinclair.

SOLDIER
Sorry sir, move along.

HANNAY
You don't understand, it's a
matter of national security.

The SOLDIER points his gun at him. The SERGEANT stands looking at him.

SOLDIER
If you do not move sir. I'll be
obliged to detain you.

HANNAY
But...

Suddenly the SERGEANT cocks his gun. Points it at HANNAY.

SERGEANT
Hands above your head. Now.

HANNAY
What?

SERGEANT
Don't you *what* me, laddie. You're
that murderer, Hannay.

The SERGEANT signals to the SOLDIER.

SERGEANT (cont'd)
Take him down to the cells, I'm
calling the police.

*
*

Two SOLDIERS dragging HANNAY off to the castle.

111 INT. CASTLE. UNDERGROUND CORRIDOR. DAY. DAY 5 111

HANNAY is being taken down the corridor by the two SOLDIERS. HANNAY sees coming towards him a large trolley pushed by a maid. On the trolley are dirty cups and saucers, plates and glasses stacked high. As the maid is about to pass them, HANNAY with huge energy, bursts free of their grip. He grabs the trolley slewing it against them. The maid screams. Cups and saucers fall to the floor shattering.

HANNAY is off sprinting down the corridor. The SOLDIERS scrambling after him.

HANNAY rounds the corner and disappears from view.

112 INT. CASTLE. GROUND FLOOR CORRIDOR. DAY. DAY 5 112

HANNAY sprinting at speed down the corridor. He sees a door guarded by two armed soldiers. He sprints down towards it. As the soldiers see him they raise their guns - *stay where you are.*

*

Behind is heard - *stop or we'll shoot.*

HANNAY looks back to see the two SOLDIERS heading towards him. He's sandwiched between soldiers. He looks up to the large closed double doors.

HANNAY
(shouting)
In the name of King George the
Fifth. Open these doors.

*

The soldiers cock their rifles. They point them at HANNAY about to fire THEN -

The large doors open and - VICTORIA stands there.

HANNAY (cont'd)
(confounded)
Victoria?

VICTORIA
(calm)
Hannay.

113 INT. STIRLING CASTLE. CONFERENCE ROOM. DAY. DAY 5 113

HANNAY comes into the conference room followed by VICTORIA. The guards close the doors behind them. HANNAY looks around. There is a large oval table with 8 chairs. The meeting is obviously over. Cigar smoke. At the head of the table a place with an empty brandy glass. Tea cups, milk jugs and sugar. In the middle of the table a collection of maps, lists of naval emplacements. The naval plans. Also on the table three red metal boxes with the words RESTRICTED. HIGHLY CONFIDENTIAL. HANNAY turns on VICTORIA.

HANNAY
(confused and angry)
What are you doing here?

A moment then -

VICTORIA
I work for the Secret Service
Bureau.

HANNAY
(realisation)
Oh god. I'm too late. You're
Scudder's traitor.

VICTORIA
Don't be absurd.

HANNAY
You took Scudder's notebook
whilst I slept. You had me
followed from London by the
Vicar.

VICTORIA
Why didn't I just finish you off?

HANNAY
Not for sentimental reasons, I'm
sure of that.

HANNAY looks at the plans on the table.

HANNAY (cont'd)
You knew all along what 2/7, NCD
meant - the unveiling of the
British Naval plans.

VICTORIA
There are armed guards outside
every door, Hannay. How exactly
am I supposed to remove them?

HANNAY
Under your petticoats? Lord knows
what devious schemes you have in
your...

A MOMENTOUS thought descends on HANNAY.

HANNAY (cont'd)
Your head. They're in your head.

VICTORIA
What?

HANNAY
When you took us back to retrieve
the notebook after the crash you
could describe every tree, every
landmark. Same with the inn. You
have a photographic memory. I'm
right, aren't I?

A moment.

VICTORIA
Yes.

As though HANNAY has been punched in the stomach.

HANNAY
So what now? You scream enemy of
the state and the guards rush in
and shoot me?

KELL (O.S.)
And waste a valuable resource?

HANNAY swings round, behind him stands CAPTAIN KELL, 41, dressed in naval uniform. Next to him stands the VICAR, also in naval uniform.

KELL (cont'd)
Captain Kell, Mr Hannay.

HANNAY
You're Kell?

KELL
The genuine article I assure you.
Ask Churchill.

KELL holds out his hand. HANNAY, confused, shakes it. KELL refers to the VICAR.

KELL (cont'd)
Lieutenant Wakeham.

VICAR
How d'you do?

KELL
Sorry we couldn't introduce ourselves earlier. It served the Bureau to have you in the game. That's why I sent Victoria to cover your back.

HANNAY
She nearly got me killed.

VICTORIA
You enjoyed every minute of it.

HANNAY
(angry)
You used me as bait.

VICAR
As long as the Germans were chasing you, we could keep tabs on them. See who else they were in contact with.

HANNAY
So who is Scudder's traitor?

KELL

We don't know. But after Scudder's warning, we were doubly cautious. The plans travelled here in separate boxes. They will now be resealed and...

HANNAY

(thinking it through)
Which means the traitor had to be at this table.

VICTORIA

Leave it to the experts, Hannay.

HANNAY looks over to an ashtray. Several cigarette boxes. In front of the seat along with an empty glass is an empty packet of Zuban cigarettes. HANNAY picks it up, looks at it, thinking...

HANNAY

Who was sitting here?

VICTORIA

Uncle George.

HANNAY

(remembering)
There was a Zuban cigarette burning in the ashtray at the Professor's.

VICTORIA

(confused and indignant)
For heaven's sake, what are you saying? Uncle George is the traitor?

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114 EXT. STIRLING CASTLE. DAY. DAY 5 114

GEORGE is in a car. He's driving out of the castle gates. He has a word with the soldier at the barrier then the soldier raises it and GEORGE drives out.

115 INT. STIRLING CASTLE. CONFERENCE ROOM. DAY. DAY 5 115

HANNAY, VICTORIA, KELL and the VICAR as before -

VICTORIA

(furious)

You honestly think Uncle George would let the Professor kill me? He loves me. He came looking for me.

*
*

HANNAY

(thinking it through)

Suppose your Uncle was at Long Keep when we arrived. He hears the Professor threaten you. How could he just slip away quietly? Instead he rings the doorbell. Warns the Professor and his thugs - If anything were to happen to her...I don't know what I'd do.

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VICTORIA

That's absurd. Uncle George has been a father to me, Hannay.

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HANNAY

(to console her)

I understand how hard this is. And when we talked last night he did seem genuinely...

KELL

You spoke to Sir George...?

HANNAY

I told him all I knew. He said he'd pass it on to you...

VICTORIA

(to KELL)

Did he?

KELL

No.

VICTORIA

Oh god.

HANNAY

(to VICTORIA)

This photographic memory of yours. Is it inherited?

VICTORIA

On my father's side....

KELL

Sir George left this room with the plans in his head.

VICAR

I'll have him followed. As long as he doesn't suspect we have a traitor....

HANNAY

He does. I told him. If you'd stopped playing hide and seek and trusted me....

(MORE)

HANNAY (cont'd)
(to KELL)
If Sir George does get to
Germany?

KELL
Then our naval defence is in
ruins. We're a sitting duck.

VICAR
I'll alert all ports, railway
stations, aerodromes.

The VICAR heads out. *

HANNAY
(realising to VICTORIA)
The double code. Maybe that gives
us the rendezvous point. *

VICTORIA takes the notebook out of her pocket. *

VICTORIA
Yearning Retainer. Forget Me Not. *

HANNAY
What the hell did Scudder mean?
We need a thesaurus. Synonyms of
yearning.

KELL
Pining. Hunger.

VICTORIA
(looking at HANNAY)
Crave.

HANNAY
(looking at VICTORIA)
Desire. Long for..... Long
retainer. Retain?

VICTORIA

Long Keep. The Professor's castle.

KELL

My men searched the place. It's been abandoned. The Professor and his henchmen have fled.

VICTORIA

What does forget me not mean?

KELL

The garden?

HANNAY

Forget me.... The oubliette. Oublier French for to forget. The place you put prisoners you wanted to forget.

VICTORIA

Forget Me Not. Not. It isn't just an oubliette.

(confused)

I don't understand. We were in the oubliette. There's the tunnel we used. But that only leads inland a little, hardly a secret escape route.

HANNAY is walking around the table. Thinking. He sees a jug of milk on the table.

HANNAY

Scudder was right about everything else. He gave his life....

(remembering)

He and I had breakfast. He did something...I remember thinking..

VICTORIA

What? What did he do?

HANNAY looks at the glasses, the teapots, the milk jugs. He stops. Looks at a the milk jug then POW.

Flashback

HANNAY's kitchen - SCUDDER holding the jug of milk. He is sucking his right forefinger. He drops his hand quickly. Puts the jug down.

Real time

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HANNAY

Scudder was sucking his fingers.
He'd dipped his fingers in the
milk.

VICTORIA

Invisible ink.

HANNAY

He used the milk to write something. Where's the notebook?

KELL pulls the notebook out of his inside pocket. He hands it to HANNAY. He and VICTORIA rush over to a gas light on a table. HANNAY opens the notebook at the first empty page. He holds it over the heat. The two watch as writing is suddenly revealed on the page - **39 STEPS.**

HANNAY (cont'd)

Thirty nine steps. Somewhere, hidden in the oubliette, there must be thirty nine steps.

HANNAY and VICTORIA look at each other and head for the door.

116 EXT/INT. COUNTRYSIDE/CAR. DAY. DAY 5 116

GEORGE in his car, racing through the countryside.

117 EXT/INT. COUNTRYSIDE/CAR. DAY. DAY 5 117

VICTORIA driving at speed in a car, HANNAY in the passenger seat. A moment.

VICTORIA

Last night in the bedroom ... that had nothing to do with my job.

They turn and look at each other.

HANNAY

At least you're only a spy and not a suffragette.

VICTORIA

Actually I'm a spy and a suffragette.

HANNAY

(smiling)
Oh lord.

The car passes the sign - DUNGARVEN in one direction and KIRKNAIRN and LONG KEEP in the other. VICTORIA swerves and cuts across open land.

118 EXT. LONG KEEP. DAY. DAY 5 118

VICTORIA and HANNAY pull up outside the castle.

119 INT. LONG KEEP. HALL. DAY. DAY 5 119

HANNAY and VICTORIA come cautiously into the hall. All is quiet. HANNAY picks up an oil lamp.

120 INT. LONG KEEP. CORRIDOR/OUBLIETTE. DAY. DAY 5 120

The oil lamp is lit. HANNAY and VICTORIA approach the blown off door of the oubliette. All is darkness. They step through the door. HANNAY raises the light. It gives off a little light into the room. They look around and - the door to the walk in store room is open.

HANNAY and VICTORIA look to each other then move towards the open door.

120A INT. LONG KEEP. WALK IN STORE ROOM. DAY. DAY 5 120A

HANNAY holding the light comes in followed by VICTORIA. He holds the light up. The shelving has been removed. Revealing an opening. They go over. And look through.

HANNAY

Steps.

121 NO SCENE 121 121 *

122 EXT. STEPS/CLIFF/LOCH. DAY. DAY 5 122 *

VICTORIA and HANNAY emerge out of a tunnel into daylight on the steps. They see the PROFESSOR standing on the shoreline. With him, ACKERMAN and ENGEL. In the water a large rowing boat. By it the 2 accomplices. A jetty runs out into the water. Facing the PROFESSOR at a distance is GEORGE. *

HANNAY
(looking down on them) *

What are they going to do? Row round the Hebrides to Germany?

VICTORIA pulls out a revolver out of her other pocket. She and HANNAY exchange a look.

HANNAY (cont'd)
He's your uncle.

VICTORIA
He's a traitor.

They start running down the steps.

123

EXT. SHORELINE. DAY. DAY 5

123

GEORGE stands facing PROFESSOR at a distance.

GEORGE
(accusingly to the
PROFESSOR)
You lied. You were going to kill
Victoria.

PROFESSOR
If Germany were to become great -
sacrifices had to be made. We
both knew that.

GEORGE
Not my family.

PROFESSOR
Get into the boat, please.

GEORGE hesitates. The sound of a gun cocking. ACKERMAN has
a gun pointed at him.

GEORGE
I die and the naval plans go with
me.
The PROFESSOR looks up and sees HANNAY and VICTORIA reach
the shore.

PROFESSOR
(to GEORGE)
You have no choice now, George.

GEORGE turns and sees VICTORIA and HANNAY. The 2
accomplices get into the boat. ACKERMAN and ENGEL start
firing toward VICTORIA and HANNAY. VICTORIA returns fire.
GEORGE and the PROFESSOR crouch down to escape the bullets.

HANNAY and VICTORIA hunker down behind two mooring pillars
about three feet high and two feet wide. Dodging bullets as
they ricochet around them. VICTORIA points her gun towards
GEORGE.

VICTORIA
(emotional)
If I have to shoot you, I will.

GEORGE
(with love)
I would expect nothing less.

Then from the middle of the Loch a terrible sound. Waves start to roll on to the shore. The large rowing boat begins to move from side to side. And out of the water rises up - a German U boat.

HANNAY
My god, it's one of theirs.

PROFESSOR
(to GEORGE)
Come on George, the U boat can't wait.

It's as if this has woken GEORGE up. He starts to run towards water and the PROFESSOR.

The men on the boat hold it steady as, ACKERMAN and ENGEL fire towards HANNAY and VICTORIA. VICTORIA takes aim, down her sights - GEORGE. She hesitates for a moment. HANNAY sees this.

HANNAY
(to VICTORIA)
Don't shoot. I'll get him.

HANNAY gets up and sprints at speed after GEORGE, dodging bullets as he does.

The PROFESSOR starts wading out to the boat, GEORGE following. Both ACKERMAN and ENGEL are firing towards VICTORIA and HANNAY.

ACKERMAN has VICTORIA in his sights. She fires first and hits him. ACKERMAN falls back on the shoreline.

The PROFESSOR getting into the rowing boat. GEORGE is heading towards it. Covered by ENGEL's firing. HANNAY dodging in and out of the bullets, VICTORIA engaging ENGEL.

PROFESSOR
You can make it, George.

Then - HANNAY with a sprint, throws himself onto GEORGE knocking him on to the shallows.

HANNAY and GEORGE wrestling in the water. A fierce fight. The rowing boat has moved out a little and is now holding its position. VICTORIA is reloading her gun at speed.

HANNAY and GEORGE struggle in the water, ENGEL has his gun aimed at HANNAY.

PROFESSOR (cont'd)
(to ENGEL)
Don't hit, Sir George.

ENGEL peppering the water around HANNAY with bullets.

HANNAY punches GEORGE on the jaw. GEORGE falls back unconscious, HANNAY drags him up. ENGEL aims at HANNAY and VICTORIA fires. ENGEL falls back dead. HANNAY is dragging GEORGE out of the water. VICTORIA helps him haul GEORGE up on to the beach.

VICTORIA
Why?

GEORGE
The glory days of the British
Empire are over. The Deutsches
Reich, that's the future,
Victoria.

*
*
*

In the rowing boat.

PROFESSOR
(to the men in the boat)
Row. Row.

The 2 accomplices in the rowing boat start rowing towards the U boat. HANNAY takes the gun from the dead ENGEL and he and VICTORIA start firing at the rowing boat as they run to the jetty. The 2 accomplices are hit. Suddenly the sound of the U-boat engine. Tides of water. HANNAY and VICTORIA look over to see the U-boat diving.

PROFESSOR (cont'd)
(to the disappearing U
boat)
No.

The U boat disappears from sight. The PROFESSOR turns to see VICTORIA and HANNAY standing on the jetty. Their guns pointing at him. A moment then the PROFESSOR raises his hands.

124 EXT. SHORELINE. DAY. DAY 5

124

HANNAY sits on the jetty. VICTORIA sits next to him. The guns by their sides. (In background GEORGE and the PROFESSOR being taken at up the steps by KELL and the VICAR.) VICTORIA tears at HANNAY's shirt sleeve. The bullet graze on his arm.

HANNAY
It's nothing.

A moment then -

VICTORIA
Thank you. I'm not sure I could
have shot him.

They look at each other. Then they move in and kiss. They break away - HANNAY looks at her.

HANNAY
When we return to London I intend
to woo you. Flowers, dinner,
dancing, followed by a passionate
lecture on the enfranchisement of
women. What do you say?

A moment then VICTORIA smiles -

Suddenly the sound of a shot. VICTORIA is knocked sideways into the water. On the shore, ACKERMAN is raised on one arm, his gun in his hand. HANNAY grabs ENGEL's gun by his side, fires and ACKERMAN falls back.

HANNAY sees VICTORIA disappearing into the Loch, a trail of blood dis-colouring the water, HANNAY dives in after her.

125 EXT. SHORELINE. DAY. DAY 5

125

HANNAY sits on his own on the jetty, a blanket on his shoulders looking out over the Loch. KELL and the VICAR come and sit down either side of him.

VICAR

It's a deep loch, she could be anywhere.

KELL

I'm sorry, Hannay.

126 INT. ST PANCRAS STATION. DAY.

126

OCTOBER 9th 1914. The station is busy, a unit of soldiers in uniform with their kit bags march in. Families saying emotional good-byes to their men as -

HANNAY (V.O.)

On August 4th Germany invaded Belgium. Great Britain had no choice but to declare war. Victoria and I may have helped save the country from invasion but not from conflict.

HANNAY comes into the station at speed. He is in the uniform of a Captain of the Grenadier Guards. He has a note in his hand.

HANNAY goes to the large clock looking down on the station. And looks up at it - 12 o'clock. He checks the note in his hand nervously. The notes simply reads - *Under the clock at St Pancras, 12 pm.* HANNAY looks around, scanning the crowd. It's obvious from his quizzical expression he's not sure who he's going to meet.

A hand taps him on the shoulder. HANNAY spins round. And standing in front of him is HARRY, also in uniform. For a moment HANNAY's face falls. (Deep down he had hoped for a miracle and VICTORIA.) Then HANNAY smiles with genuine friendship.

HANNAY (cont'd)

Harry. Good to see you.

HANNAY thrusts out his hand.

HANNAY (cont'd)
(with solicitude
thinking of Victoria)
How are you?

HARRY takes HANNAY's hand and shakes it.

HARRY
Fine.
(attempting to clarify
matters)
It isn't me. Well of course, it
is me but...
(quiet)
Victoria wanted to say goodbye.

HARRY drops HANNAY's hand. HANNAY's face is one of sadness and concern. Is this HARRY's idea of a message from the grave?

Then HARRY looks out across the crowd. HANNAY, puzzled, follows his look. For a moment all he can see are jostling strangers. Then standing by a wall he spots, looking directly at him - VICTORIA. HANNAY's shocked face as he takes that in. He is about to move forward when HARRY puts a hand on his arm.

HARRY (cont'd)
(confidential)
Top secret, old man.

HANNAY stops. He looks at HARRY.

HARRY (cont'd)
(quietly)
She'll see you after the war,
Hannay.

HANNAY looks back to VICTORIA. She smiles at him. A moment then he smiles back. They stare at each other.

Then a large trolley of luggage comes between them blocking VICTORIA from view. It passes and - VICTORIA has disappeared. HANNAY turns to look at HARRY. HARRY smiles apologetically, then turns and walks away. HANNAY looks back to where VICTORIA had stood, savouring the extraordinary knowledge that VICTORIA is alive. A moment then he turns and walks away.

HANNAY's eye is caught by a news board - BELGIUM FALLS TO GERMAN TROOPS.

HANNAY
(quietly to himself, un-
convinced)
Over by Christmas then.

HANNAY moving through the troops waiting to go to war.

The end.