

58 INT. HOTEL SUITE. LIVING ROOM

"I've got a little black book
with my poems in. I've got
a bag with a toothbrush and
comb in ..."

The grey light of the hotel suite's remaining T.V. screen flickers in PINK'S mad, distant eyes. We cut to the channel selector in his hand. A cigarette again burns close to his fingers. He punches the select button with his thumb. Ash falls. The channel changes. Again and again. Intercut C.U. Face. C.U. T.V. screen. Different programmes. C.U. Mad eyes. As he compulsively punches the buttons his fingers get fatter and clumsier. Like a hand of fat pork sausages.

"I've got second sight, I've
got amazing powers of
observation"

We track in and through PINK'S face, and out to ...

59 INT/EXT. ALIEN LANDSCAPE. DAY

A three dimensional, surreal, Scarfian landscape. Stunte trees, twisted, metal, rusty barbed wire. A desolate lunatic wasteland of mouldy decay.

In the foreground sits PINK, slumped in his chair - his ever present T.V. set and standard lamp, incongruous, three dimensional additions to this landscape. We see various images as the sky constatinly, subtly changes it's evil shape.

60 EXT. RUGBY FIELD. DAY

The repeated image from before. Wide blue, cloudy sky. YOUNG PINK runs towards us. And falls to his knees.

61 INT. CELL

A fat bald lunatic sits in a padded cell. Bottom right of a black frame. He munches sweets.

"I've got wild staring eyes,
I've got a strong urge to
fly ..."

62 INT. HOTEL ROOM.

We cut to full screen, black and white film of "The Dambusters". We see the horizontal lines of the T.V. screen. Richard Todd gets the bad news.

R.A.F. TYPE

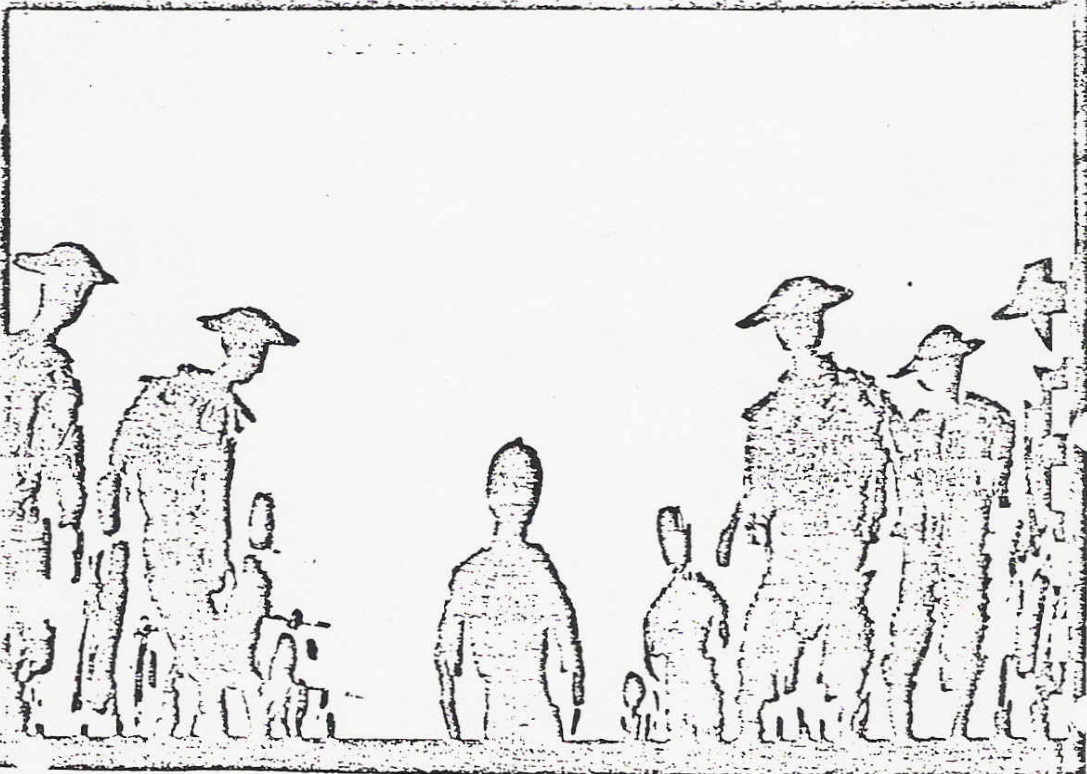
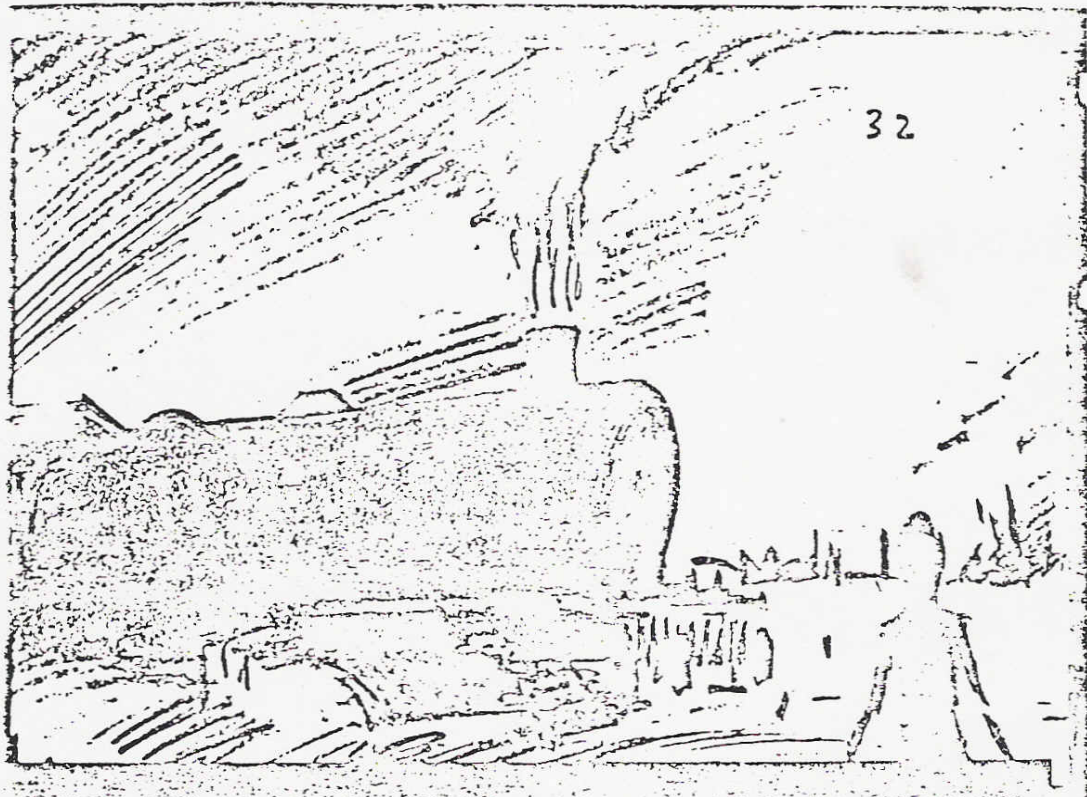
"Sorry Guy, Nigger's dead."

VERA

Does anybody here remember Vera Lynn?
Remember how she said that
We would meet again,
Some sunny day.
Vera! Vera!
What has become of you?
Does anybody else in here
Feel the way I do?

BRING THE BOYS BACK HOME

Bring the boys back home.
Bring the boys back home.
Don't leave the children on their own



63 INT/EXT. ALIEN LANDSCAPE. DAY

"Does anybody here remember
Vera Lynn? Remember how
she said that we would meet
again some sunny day..."

Out of the mist appears a 1940's steam train. It squeal to a halt at the "platform" amongst the lunatic landscape in front of PINK'S T.V. chair and lamp. Smoke and steam billowing. Doors are flung open and men in uniform get out greeted by their families. In PINK'S T.V. seat sits YOUNG PINK. He swings his legs as we saw before on the swing. He watches fathers greet their sons, with hugs and kisses. He gets up from the chair and meanders in and out of the crowds looking for his own Father. He tugs at a jacket, the man turns round, clasping another child. It isn't PINK'S Father. YOUNG PINK turns, sad.

64 INT/EXT. ALIEN LANDSCAPE. DAY

The entire crowd of arriving soldiers and families turn towards YOUNG PINK and sing, with gusto, this choral piece. On the drum beat they are gone. Completely. YOUNG PINK is alone once more. He stands with his hand thrust deep in his trouser pockets. We cut hard as the drum gives way to very loud knocking.

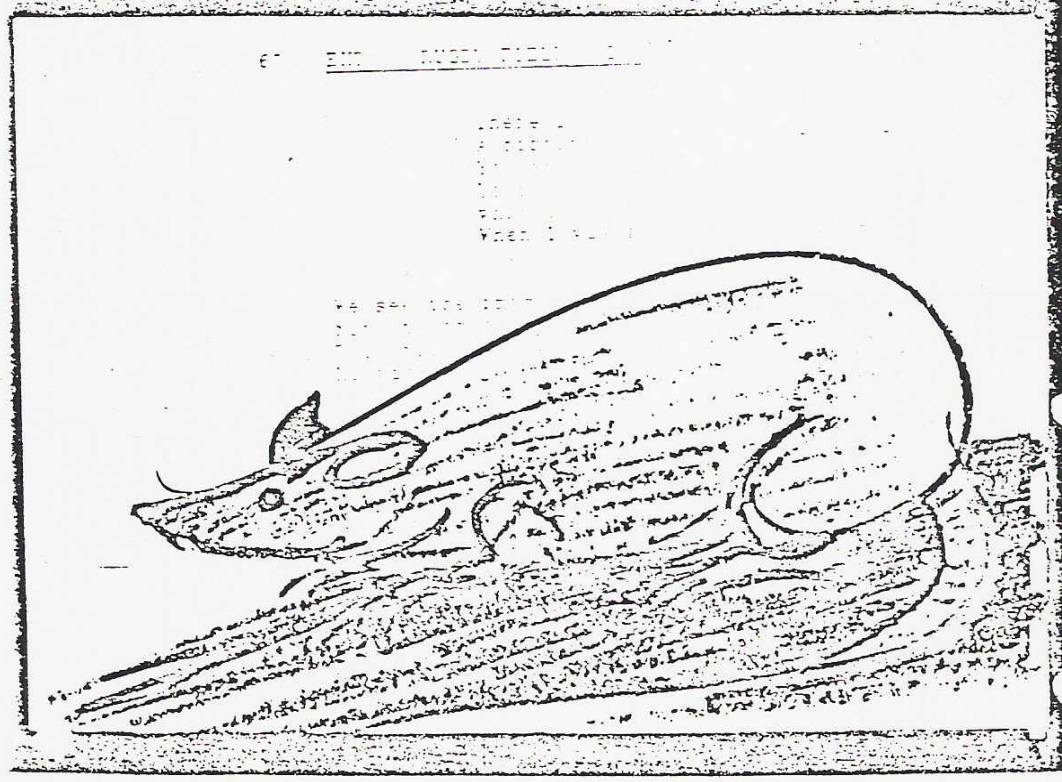
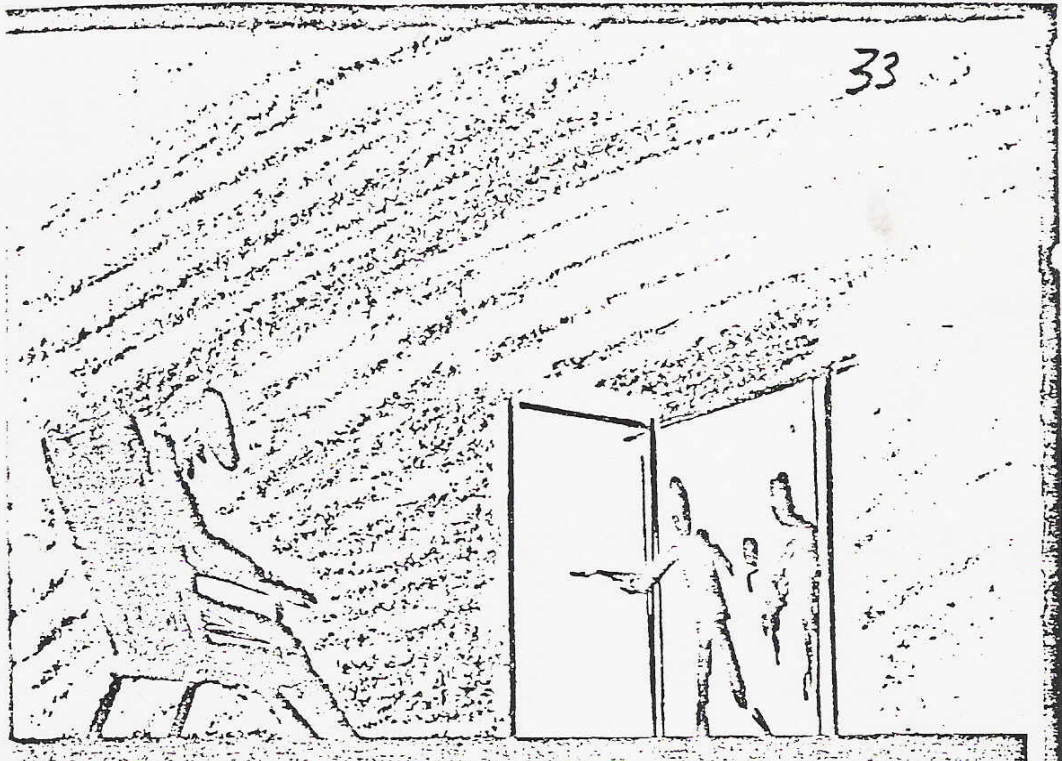
COMFORTABLY NUMB

Hello?
Is there anybody in there?
Just nod if you can hear me,
Come on now,
I hear you're feeling down.
I can ease your pain,
And get you on your feet again.
Relax,
I'll need some information first,
Just the basic facts,
Can you tell me where it hurts?

There is no pain, you are receding,
A distant ship smoke on the horizon,
You are only coming through in waves,
Your lips move but I can't hear what you're saying.
When I was a child I had a fever,
My hands felt just like two balloons.
Now, I've got that feeling once again,
I can't explain, you would not understand,
This is not how I am,
I have become comfortably numb.

O.K.
Just a little pin prick,
There'll be no more aaaaaaaaah!
But you may feel a little sick.
Can you stand up?
I do believe it's working, good,
That'll keep you going through the snow,
Come on it's time to go,

There is no pain, you are receding,
A distant ship smoke on the horizon.
You are only coming through in waves,
Your lips move but I can't hear what you're saying.
When I was a child
I caught a fleeting glimpse
Out of the corner of my eye.
I turned to look but it was gone.
I cannot put my finger on it now,
The child is grown,
The dream is gone,
And I have become
Comfortably numb.



65 INT. HOTEL BEDROOM. NIGHT

Black screen. Almost. A crack of light around a door. There is much confusion outside. People bang on the doors. The door opens a crack. As far as the guard chain will let it. A shaft of light floods in. A hand snakes around the door to undo the guard chain. Unsuccessfully. Large metal wire cutters come in and snap through the steel chain. The door bursts open and a crowd of people rush in, and we track back as they find PINK slumped in his chair. PARAMEDICS, HOTEL STAFF, MANAGERS ETC., slap PINK'S face, move his limbs for sign of life. A DOCTOR pushes people out of the way. Fussess. PINK doesn't respond. MAIDS look at the mad symmetrical debris, and begin to tidy up. PINK is carried to his bed.

"Hello? Is there anybody in
there? Just nod if you can
hear me"

66 INT. YOUNG PINK'S BEDROOM. DAY

YOUNG PINK in bed as a child.
We flash cut to DOCTOR talking to MOTHER and then closing the door. Leaving PINK alone.

67 EXT. RUGBY FIELD. DAY

"There is no pain you are receding,
A distant ship smoke on the horizon,
You are only coming through in waves,
Your lips move but I can't hear
what they're saying.
When I was a child I had a fever ..."

We see the image we have often seen before as YOUNG PINK runs towards us he drops down to his knees. As before. This time we see what he sees. A rat. Not quite dead. He picks it up carefully into his arms. Walks off.

68 INT. KITCHEN. YOUNG PINK'S HOUSE

MOTHER is at the sink. YOUNG PINK brings in the dying rat. She reacts predictably. PINK doesn't throw the rat away, but takes it into the garage.

69 INT. GARAGE. YOUNG PINK'S HOUSE

PINK pulls off his sweater and makes a nest for the rat in a cardboard box. He leaves a piece of bread to tempt the rat into eating.

70 INT. BEDROOM. YOUNG PINK'S HOUSE

We cut to Scene (66) as before. DOCTOR talking to MOTHER YOUNG PINK ill in bed. Door is closed once more on PINK. Leaving him in darkness.

71 INT. GARAGE. DAY

Black. Door opens. YOUNG PINK runs in. Now well. He pulls off the cardboard boxes, and discovers his rat. Now quite dead. The stiff body rolls over as he pokes it.

72 INT. HOTEL SUITE. NIGHT

"O.K.
Just a little pin prick,
There'll be no more aaaaaah!..."

We cut to the hotel bedroom where the DOCTOR takes out a hypodermic and injects PINK. The MANAGER and ENTOURAGE watch. Not concerned at what junk is being injected, so long as PINK is O.K. to go on stage. The MANAGER talks on the telephone, looking at his watch.

73 EXT. ALIEN LANDSCAPE

PINK's delirious vision of the DOCTOR as he approaches through the mist. He wears a Scarfian mask. Other figures from PINK'S story are with him. MOTHER, TEACHER YOUNG PINK'S FATHER holding the dead rat. They all wear Scarfian masks of their own image.

74 INT. HOTEL SUITE. NIGHT

The DOCTOR completes the job. ENTOURAGE smile. There is life now in PINK'S eyes. But it isn't human. The ENTOURAGE heavies lift him to his feet and help him to the door.

75 INT. HOTEL CORRIDOR. NIGHT

We see PINK'S P.O.V. as he is lead into the corridor.

76 INT. ROOMS. DAY/NIGHT

"There is no pain, you are receding.
A distant ship smoke on the horizon..."

We see empty rooms from the film. Places we've been. Places we know. But totally empty. Only the slightest hint of life. We pan across these barren, sterile, lifeless areas. This. No people. No heart. Each succeeding pan joins onto the previous one.

