

NINETEEN EIGHTY-FOUR

POST-PRODUCTION RELEASE SCRIPT



SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

Black background.

CAPTION: (fade-in)

"WHO CONTROLS THE PAST
CONTROLS THE FUTURE
WHO CONTROLS THE PRESENT
CONTROLS THE PAST"
(fade-out)

MUSIC IN AT: 5.11

2: 17.15

HYMN IN AT: 19.0

INT. MINISTRY HALL. DAY.
LS over the heads of a
multitude of PARTY MEMBERS
to giant TELESCREEN, depicting
first the flapping INGSOC flag
& then dissolving to
cornfields.

COMMENTATOR (male)

This is our land. A land of
peace and of plenty.

3: 55.15

CU TELESCREEN showing super-
imposed images of cornfields,
combine harvesters, hands
kneading dough, workers - both
male & female - & lines of
patriotic-looking young men,
wearing stern expressions.
These images then change
to those of war & suffering:
troops, tanks, burning
buildings.

MUSIC/HYMN OUT AT: 101.0
(lost in the sound effects)

COMMENTATOR

A land of harmony and hope.
This is our land. Oceania.
These are our people: the
workers, the strivers, the
builders. These are our
people. The builders of our
world, struggling, fighting,
bleeding, dying.
On the streets of our cities
and on the far-flung battle-
fields, fighting against the...

4: 120.8

MS section of viewing
AUDIENCE of party members.

TROOPS: SCREAM & SHOUTCOMMENTATOR

...mutilation of our hopes
and dreams.

5: 128.15

CU TELESCREEN depicting more
super-imposed montages.
Among them a sea of people
chanting in unison,
dissolving to jack-booted
feet marching along;
troops with their arms
held high in a clenched-fist
Nazi-style salute; a lone
soldier cocking & firing
his gun & a man shooting
wildly at the cam.

COMMENTATOR

Who are they?

CROWD CHANTING

Traitors, traitors, etc.

COMMENTATOR

They are the dark armies.
The dark, murdering armies
of Eurasia.

5: Continued.

MAN FIRING MACHINE-GUN
Yaaaaaah!

COMMENTATOR
In the barren deserts of
Africa and India...

6: 161.3

MS section of AUDIENCE of
party members. Some rise &
cross their wrists hatefully.

COMMENTATOR
...on the oceans of
Australasia, courage,
strength and youth are sacri-
ficed...

7: 171.3

CU TELESCREEN: A dead soldier
in CU dissolves to a line
of soldiers marching past some
ruined buildings. Finally,
a man in CU roars, fiercely
baring his teeth.

COMMENTATOR
...sacrificed to barbarians,
whose only honour is
atrocities.

MAN
Yaaaaaah!

WOMEN: SCREAM

8: 184.12

MCS FEMALE PARTY MEMBERS
watching the programme.
The cam. tracks L. to JULIA.

MAN
Yaaaaaah!

COMMENTATOR
But even as we grasp at
victory, there is a cancer,
an evil tumour, growing,
spreading in our midst.

9: 201.5

CU TELESCREEN: Burning buildings,
dissolving to GOLDSTEIN in CU.

COMMENTATOR
Shout! Shout! Shout out his
name!

GOLDSTEIN (overlapped, faint)
Resist the propaganda.
Think your own thoughts.

10: 210.15

MCS cross-section of viewing PARTY MEMBERS/PARSONS
audience, among them PARSONS, Goldstein, Goldstein!
raising their voices in chorus.

GOLDSTEIN (faint)
You are being brainwashed,
robbed of your reality.

18: 315.3

MCS WINSTON, silent, his eyes turned to the L as the crowd around him continue their unceasing chant.

PARTY MEMBER (male)
Traitor!

GOLDSTEIN (faint)
See the evil...

19: 318.4

MS O'BRIEN turning his head away, with JULIA, f.g. in soft-focus.

JULIA
Death...

GOLDSTEIN (faint)
...that is happening to you.

20: 321.7

MCS WINSTON joining in with the chanting. SYME is seated on the R. Other Party members jump to their feet with eyes full of hatred.

JULIA o.s.
...traitor!

GOLDSTEIN (faint)
The Party drops bombs on its own citizens.

SYME
Traitor, traitor! I hate you!

PARTY MEMBER (male)
Traitor! Death!

PARTY MEMBER 2 (male)
Traitor!

WINSTON
Traitor!

21: 327.3

CU GOLDSTEIN on telescreen.

PARTY MEMBERS
Death, traitor!

GOLDSTEIN (faint)
It is the Party, not the Eurasians who are our enemies.

22: 332.1

MCS PARSONS standing in the midst of his fellow PARTY MEMBERS.

PARSONS
Traitor, traitor, traitor!

GOLDSTEIN (faint)
Rise up.

PARTY MEMBER 3 (male)
Hate!

23: 336.12

MCS SYME, his hands held above his head, shouting with all the volume he can muster.

SYME
Traitor, traitor, traitor!
I hate!

GOLDSTEIN (faint)
Throw off the yoke.
You have nothing...

PARTY MEMBER 4 (male)
Death, death, death, death...

24: 343.6

MCS TILLOTSON shouting. On the L., PARTY MEMBER 4, formerly on the R in 23.

PARTY MEMBER 4 (male)
...death, death, death, death,
death, death!

GOLDSTEIN (faint)
...to lose, and everything to gain.

11: 217.12

CU WOMAN PARTY MEMBER
shouting at the top of
her voice.

PARTY MEMBERS/WOMAN
Goldstein, Goldstein!

GOLDSTEIN (faint)
Nothing the Party says is
true.

12: 222.14

MS PARTY MEMBERS crossing
their wrists in a sign of
hatred, directed at
Goldstein. The cam. pans
L to the telescreen.

PARTY MEMBERS: THEIR
VOICES RISE TO A
JEERING CRESCENDO

GOLDSTEIN (faint)
Nothing the Party does is
good. Even the war itself
isn't real. The Party wants
you to believe we are at war,
so as to channel your
aggressions away from their
rightful target, the Party.
Big Brother is not real.

13: 252.6

MCS vociferous PARTY MEMBERS
behind a row of hard-faced
men & women. The cam. tracks
L to O'BRIEN, one of the
silent minority.

PARTY MEMBERS CHANTING
Death to you, traitor!
Death, death, traitor,
traitor! Death to you!
Etc. (for remainder of
hate ritual)

GOLDSTEIN (faint)
He is pure fiction created
by the Party. The real rulers
of the State are unknown,
faceless manipulators who,
because they are not known,
are able to wield power
without let or hindrance.
People of Oceania, you are
being duped. The party
doesn't serve the people,
it serves itself.

14: 290.14

CU GOLDSTEIN on telescreen,
his voice muffled by the
shouting mob.

JULIA o.s.
Death, death to you,
traitor!

GOLDSTEIN (faint)
We are not at war with
Eurasia.

15: 296.8

CS JULIA giving full vent
to her raging hatred.
She swings back her arm,
about to hurl a Newspeak
dictionary into the air.

JULIA
Death, death, traitor,
traitor!

GOLDSTEIN (faint)
Do you understand what is
happening to you? You
are being made into...

16: 305.11

MLS JULIA, amid the sea
of heads, throwing the
dictionary towards the cam.

GOLDSTEIN (faint)
...obedient...

17: 307.4

MCS JULIA as she sits down
again...O'BRIEN, b.g.,
looks round towards the cam.

JULIA
Death to you! Death, death,
death!

GOLDSTEIN (faint)
...stupid slaves of the Party.
Open your eyes.

24: Continued.

TILLOTSON

Hate, hate, hate!

25: 350.10

CU GOLDSTEIN on telescreen.
His image dissolves &
is replaced by a man
spraying machine-gun fire
at the cam.

GOLDSTEIN (faint)
People of Oceania.

26: 355.3

CU JULIA screaming with her
colleagues.

JULIA

No, No!

GIRL, b.g.

Kill him, kill him!

27: 358.14

CU TELESCREEN as MACHINE-
GUNNER dissolves to flapping
INGSOC FLAG.

MUSIC IN AT: 362.0
(as chanting subsides)

28: 365.11

MCS JULIA rising with her
colleagues & fervently
stretching her arms aloft.

29: 369.12

MCS SYMES following suit
& closing his eyes as if
in prayer.

30: 372.10

MCS WINSTON rising & crossing
his wrists with reverence.

31: 376.10

CS O'BRIEN, one of the
last people to rise.

32: 382.4

LS over saluting PARTY MEMBERS
to TELESCREEN as BIG BROTHER'S
face comes into view.
The cam. tracks slowly L.

MT 1: VIRGIN FILMS PRESENTS
AN UMBRELLA-ROSENBLUM PRODUCTION

33: 399.5

MCS INNER PARTY MEMBERS
mouthing the letter B
repeatedly as the cam. tracks L.
along their ranks.

MT 2: JOHN HURT

MT 3: RICHARD BURTON

MT 4: IN MICHAEL RADFORD'S FILM
OF GEORGE ORWELL'S

34: 422.3

LS BIG BROTHER'S still image
in CU on the telescreen over
the heads of PARTY MEMBERS, their
wrists crossed above their
heads in devotion.

MT 5: NINETEEN EIGHTY-FOUR

35: 433.11

MCS O'BRIEN & his Inner Party
colleagues, viewed from the side.

MT 6: with SUZANNA HAMILTON PARTY MEMBERS (becoming audible)
B-B-B-B...

36: 440.12

MCS WINSTON, his eyes fixed in
a stare & turned to the L. Then
they suddenly shift & gaze
directly ahead.

MT 7: CYRIL CUSACK PARTY MEMBERS/WINSTON
...B-B-B-B-B-B-B-B-B...

MT 8: and GREGOR FISHER

37: 452.14

CS JULIA uttering the chant. PARTY MEMBERS/JULIA
as the cam. pans slowly R ...B-B-B-B-B-B-B-B-B-B-
to her colleague beside her. B-B...

MT 9: ASSOCIATE PRODUCER
JOHN DAVIS

MT 10: PRODUCTION DESIGNER
ALLAN CAMERON

MT 11: EDITOR
TOM PRIESTLY

38: 470.15

MCS PARSONS chanting with
fervour.PARTY MEMBERS/PARSONS
...B-B-B...

39: 475.0

CS WOMAN chanting & flanked
by the dark silhouettes of
her colleagues.PARTY MEMBERS
...B-B-B...

40: 479.1

A MLS, panning over the
heads of the PARTY MEMBERS
to the telescreen, where
BIG BROTHER'S face looms
large.PARTY MEMBERS
...B-B-B-B-B-B-B-B-B-B-B-B-
B-B-B-B-B-B-B-B-B-B-B-B...MT 12: DIRECTOR OF PHOTOGRAPHY
ROGER DEAKINSMT 13: MUSIC EURYTHMICS AND
DOMINIC MULDOWNYMT 14: CO-PRODUCERS
AL CLARK
ROBERT DEVEREUXMT 15: EXECUTIVE PRODUCER
MARVIN J. ROSENBLUMMT 16: PRODUCED BY
SIMON PERRY

41: 511.15

INT. CORRIDOR. DAY.
MS PARTY MEMBERS, among them. (lost in clatter of
WINSTON, advancing in a group. footsteps)MUSIC OUT AT: 519.0ANNOUNCER (female)
Innuendo, deleted.
Intransigence, rendered as
crimethink.
Inversion...

42: 524.7

INT. RECORDS OFFICE. DAY.
MS tracking overhead the
small compartmentalized
units to WINSTON'S work
station.

43: 558.1

CU TELESCREEN bearing the
captions: OLDTHINKERS UNBELLYFEEL
INGSOC
THINK IN NEWSPEAK
IF YOU HAVE A PROBLEM CONSULT
10th NEWSPEAK DICTIONARY
(Caption fades out)

44: 572.3

MCS WINSTON at work as seen
through telescreen's watchful
eye.

45: 579.8

CU NOTE in WINSTON'S hands.
It reads: "MINREC SECTION HISTORY
6079
TIMES 14.2.84 REF MINIPROD
MALQUOTED CHOCOLATE
RECTIFY"

46: 587.7

CU WINSTON as he dials a
number.

47: 596.2

CU WINSTON'S hand dialling
number on telephone dial.
The cam. pans L to his face.
The telescreen flashes up
details of the desired newspaper:
"BACKNUMBERS 14-2-84"

48: 614.11

CU desired page emerging
from PNEUMATIC TUBE

49: 616.13

CU WINSTON looking up to
the L.

50: 625.7

CS SYME speaking into the
speakwrite, glancing round
as he does so.

SYME into speakwrite
UNINTELLIGIBLE
Backday one...

51: 633.2

CU WINSTON looking down
at his work before him.

SYME o.s. into speakwrite
...fighting...

52: 636.8

CU ARTICLE HEADLINED:
"MINIPROD PLEDGE NO
REDUCTION IN 30 GRAMME
CHOCOLATE RATION 1984"

52: Continued.

WINSTON'S hand deletes the headline with a pencil.

53: 651.5

CU WINSTON picking up speakwrite and holding it close to his mouth.

WINSTON into speakwrite
Ref Times, fourteen, two, eighty-four, page three, byline two should read: "Miniprod forecast increase chocoration April..."

54: 667.11

CU ARTICLE.

WINSTON o.s. into speakwrite
...nineteen eighty-four from twenty to twenty-five grames per week."

55: 672.13

CU WINSTON setting down speakwrite and picking up newspaper.

56: 682.1

CS WINSTON from behind as he rolls newspaper up and inserts it in cylinder.

57: 690.14

CU WINSTON turning to the incinerator to destroy note, which is consumed by a tongue of flame.

REEL ONE (1A) ENDS AT: 700.12

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

EXT. VICTORY MANSIONS. DAY.
MLS WINSTON picking his way
through the debris
littering the street.

The cam. pans him L to
some steps, which he
ascends.

2: 18.4

INT. VICTORY MANSIONS. DAY. WINSTON
MS WINSTON entering. He closes COUGHS
the door behind him, coughs
& exits cam. L.
The cam. tilts up to a still
image of AARONSON on the
telescreen.

3: 32.15

INT. LANDING OF VICTORY
MANSIONS. DAY. WINSTON
MCS WINSTON ascending the COUGHS
steps towards the cam.
Behind him, a giant picture
of Big Brother covers the
wall.
The cam. pans R to little
WILLIAM PARSONS, sporting a
scout-like uniform, watching
his every move.

4: 51.5

INT. WINSTON'S FLAT. DAY. WINSTON
MS WINSTON entering. COUGHS
He puts down his briefcase
& wearily walks over to
the telescreen, L, depicting
JONES listing his 'crimes'.
Here he pauses a while,
then steps forward &
exits from shot. WINSTON
COUGHS

5: 78.15

MCS WINSTON dipping into a
pack of "Victory" cigarettes.
The cam. tilts up to his WINSTON
face as he pops one of these SIGHS, Bugger!
into his mouth, only to withdraw
it quickly when the tobacco falls out.

JONES

I confess to spreading the
rumour, on orders from
Goldstein, that the war is
not really with Eurasia,
but with Eastasia. And that
for years, in fact since the
days of our...

JONES

...glorious revolution, I
had no faith in our future.
I forged government
announcements and falsified
figures quoted for
agricultural and...

JONES

...industrial production.
As a result of mental
disturbance, dating from my
experiences during the atomic
wars, I was a willing subject
of Goldstein's influence.

JONES

I was stubborn and egocentric.
When ownlife thoughts occurred
to me, I revelled in them.
I went into the Proletarian
zones, I had sex with
prostitutes, I deliberately
contracted syphilis. It was
at this time that I made
contact with the Resistance.

JONES

I was personally contacted by
the archtraitor, Goldstein,
and ordered to assassinate
certain Inner Party officials.
This I did.

5: Continued.

WINSTON places a broken
off remnant of a cigarette
between his lips and
lights it with a match.

WINSTON v.o.

Thoughtcrime is death.
Thoughtcrime does not
entail death.
Thoughtcrime is death.
I have committed, even
before...

JONES

My agents forged documents
and gained entry to the
Ministry of Truth, where
they falsified production
figures. I deliberately passed
four thousand faulty truck
axles with the result that
many soldiers...

6: 122.3

MS WINSTON smoking as he
looks reflectingly out
of the large oblong windows.

WINSTON v.o.

...setting pen to paper,
the essential crime that
contains all others in itself.

JONES

...were killed and many others
were wounded in vehicle
accidents. I also spent many
hours of my free time
encouraging my agents to
deface Party posters and
hoarding announcements.

7: 142.0

CU JONES relating his crimes
on the telescreen.

JONES

I read and memorized
Goldstein's book. For thirty
years I have plotted to
bring down the Party. I was
sick in mind and body.

8: 158.3

MCS WINSTON easing a brick
out of the wall with meticulous
care.

MUSIC IN AT: 160.0

JONES

Together with my colleagues,
Aaronson and Rutherford, I
did...

9: 165.12

CU WINSTON'S hands pulling
the brick out of the wall.
As he sets this down, the
cam. tilts up to his face.

JONES

...counterfeit important
Party documents, including
ex-London permits and travel
passes, and that by use of
these documents my agents
travelled freely throughout
Airstrip One, encouraging
insurrection and organising
a massive counterplot to
destroy the innermost
faction...

10: 195.1

CS from behind WINSTON as he
takes a notebook out of the
space behind the missing brick.

JONES

...of the Oceanian leadership.
Furthermore...

11: 202.15

CU WINSTON donning his spectacles as he prepares to write.

JONES

...I used my position of privilege within the Inner Party to pervert and betray the truth at all times and to suggest wherever possible that our traditional allies in Eastasia were, in...

12: 226.3

CU WINSTON'S hand penning in his entry:
"APRIL 4th 1984"

WINSTON v.o.

April the fourth, nineteen eighty-four...

JONES

...fact, our deadly enemies. In my position as Chief Factory...

13: 237.4

CU WINSTON rapt in concentration.

WINSTON v.o.

...I think.

JONES

...Planner, I stole military plans and at vast financial profit...

14: 245.14

MCS WINSTON, bent over the notebook, scrupulously recording his thoughts. The cam. pulls slowly back to take in the telescreen depicting JONES.

WINSTON v.o.

To the past, or to the future, to an age when thought is free. From the age of Big Brother, from the age of the Thought Police. from a dead man, greetings.

JONES

...sold them to the Eurasian leadership. I was the ringleader of an attempt to subvert the artificial insemination programme, and so I became open to the evil influence of Goldstein. Under his direction, I assassinated a number of trusted colleagues, organising false evidence so as to implicate a faithful...

15: 282.14

DREAM SEQUENCE:

MS WINSTON as he is tracked from behind to the end of a dank corridor, where a door swings open, giving onto an idyllic landscape. (GOLDEN COUNTRY)

16: 317.9

DREAM SEQUENCE: EXT. RUINS. DAY.

A frontal, tracking slow-motion MS YOUNG WINSTON running among the debris of flattened buildings.

17: 330.0

INT. WINSTON'S FLAT. DAY.
CS WINSTON in bed. He opens
his eyes.

18: 333.5

CU BIG BROTHER'S sepia-toned
portrait on the telescreen.

19: 338.5

MS WINSTON throwing back the
blankets & sitting up on the
edge of his bed. He crosses
his arms over his chest & is
seized by a coughing fit.

MUSIC OUT AT: 342.9WINSTON
COUGHS

20: 348.6

CU BIG BROTHER'S portrait; it
is replaced by the moving
image of the matronly
INSTRUCTRESS.
WINSTON obediently steps
before the telescreen.

WINSTON o.s.
COUGHSINSTRUCTRESS

Thirty-to-forty group, take
your places, please.
Right, let's see which one
of us can touch his toes.

21: 365.8

MCS WINSTON raising his
arms and alternately bending
and straightening in time
to the counting.

WINSTON
COUGHSINSTRUCTRESS

Right over from the hips,
brothers and sisters, please.
One, two. One, two. One, two.
One, two.

WINSTON pauses to be
reprimanded.

Smith. Six-0-seven-nine,
Smith, W.

22: 396.10

CS INSTRUCTRESS glaring
at WINSTON from the telescreen. WINSTON
WINSTON obeys her EFFORT
unquestioningly.
INSTRUCTRESS steps back
to illustrate the exercise.

She comes back up close to
the screen.

INSTRUCTRESS

Yes, you! Bend lower.
You're not trying.
Watch me.
INHALES & EXHALES DEEPLY
WHILE BENDING & STRAIGHTENING
There, brother. That's what
I want.
Anyone under forty-five is
perfectly capable of touching
his toes. I'm thirty-nine
and I've had four children.
We don't all have the
privilege of fighting in the
front line.

23: 438.5

MCS WINSTON holding his
arms up.

He crosses his wrists in
the customary salute.

24: 448.9

EXT. LANDING OUTSIDE WINSTON'S
FLAT. DAY.

MLS PARSONS closing the door
to his flat & advancing to the
lift, f.g. He presses the
'summon' button, then waits.
WINSTON arrives from cam. R
to join him.

WINSTON o.s.
COUGHS

PARSONS
Morning, Smith.

WINSTON
Parsons.

PARSONS
Heard the rumour?

WINSTON
No. Good news, is it?

PARSONS
Oh, I should say so, yes.
Chocoration's going up.

WINSTON
Really?

They give up waiting for
the lift and take the
stairs instead. Cam. swings
L with PARSONS.

PARSONS
Twenty-five grammes next week.
Double plus good, eh?
By the way, Smith, I seem...

25: 512.4

INT. STAIRS AT VICTORY
MANSIONS. DAY.
MS PARSONS & WINSTON
descending the stairs.

PARSONS
...to have run out of
razor blades for some reason.
Er, you wouldn't happen to
have any spare, would you?

WINSTON
I'm sorry, brother. I'm on
the last one.

INSTRUCTRESS

Remember our boys on the
Malabar Front. Just think
what they have to put up with.

ANNOUNCER (female)

Production of water-heaters
is up one point five per cent.
Switchgear, four point five
per cent. Electrical wiring,
ten per cent. Cigarettes,
eighteen per cent. Bricks,
three per cent. Card and
paper, six per cent.
Resistors and capacitors,
four point five per cent.
Receiving vacuum and
oscillator tubes, one per
cent. Waldie carbonisation
rods, three per cent.
Rough diamonds, two per cent.
Asbestos, seven per cent.
Speakwrites, fourteen per
cent. Vibra-aging castings,
nine per cent. Light bulbs...

ANNOUNCER

...four per cent. Macadam,
six per cent. Tyres, five
per cent. Pencils and
inkpencils, ten per cent.
Bandages, nine per cent.

26: 528.8

INT. CANTEEN. DAY.
CU BIG BROTHER'S FACE & a
flapping INGSOC flap
superimposed over it.
Cam. pans R to the crowd
of WORKERS either sitting
at or taking their places
at the spartan tables.

PARTY WORKERS:
SUBDUED BABBLE OF VOICES

MUSIC IN AT: 529.0

ANNOUNCER (female)

In nineteen eighty-three,
Oceania's coal output reached
six hundred and thirty
million tons. In nineteen
seventy-six, coal output
was six hundred and five
million tons - an increase
of four point one per cent.
Five point three million
tractors were produced - an
increase of seventeen point
six per cent.

MUSIC OUT AT: 558.0

27: 559.7

MCS WINSTON & SYME in
the food queue.

SYME
I wanted to ask you if
you've got any razor blades.

WINSTON
I've tried all over the
place.

ANNOUNCER

Six point one million trucks
were produced - an increase
of thirty-three point five
per cent...

28: 569.5

CS SYME & WINSTON from
behind as they move
along the queue, past the
shabbily-dressed waiting
staff doling out the food.

WINSTON
I've been using the same one
for six weeks.

SYME
Oh. Did you see the
prisoners hanged yesterday?

WINSTON
No, I was working. But I
shall see it on the screens.

ANNOUNCER

...four hundred and eighty-
two million tons of crude oil
- a staggering increase of
ninety-three point four per
cent. One hundred and three
million tons of cast iron;
five point three million
six...

29: 589.13

MCS SYME & WINSTON moving
along the line as a
DINNER LADY ladles food
into a worker's plate.

ANNOUNCER

...point five calibre clip-
loaded magazine...

30: 593.15

CS DINNER LADY, cam. tilting
down as she slops stew into
a metal pan, which is promptly
slid away to the R along the
counter.

ANNOUNCER

...Victory rifles; two point
seven million carbine model
thirty-eights...

31: 602.7

MCS WINSTON & SYME, now
next in line for food.

ANNOUNCER

...three point...

32:

CS WINSTON & SYME from
behind as they are waved
on by the DINNER LADY.

SYME

We'll pick up a gin on the
way.

ANNOUNCER

...nine million point thirty
MV four-nine-five...

33: 610.14

MCS WOMAN moving away
from serving hatch.
SYME takes her place &
leans forward to ask for
some gin, while WINSTON
stands by and waits.
Suddenly, his eyes light
on somebody.

SYME

Er, I'll have two.

ANNOUNCER

...automatic rifles; four
point four million MP forty-
three McCallum machine
pistols; two point nine
million...

34: 625.12

MS JULIA looking towards the
cam., then turning her head
away. She is surrounded by
WORKERS busy eating & drinking
at their respective tables.

ANNOUNCER

...Airstrip One mark five
sub-machine guns; three point
one...

35: 633.3

MCS SYME withdrawing clutching 1st MAN IN QUEUE
a gin bottle. WINSTON follows Give me a gin.
him o.s. L.
The next MAN in the queue
approaches the hatch.

ANNOUNCER

...million Grenville gas-
operated light machine guns;
two point two...

36: 641.1

CS GIN being poured into
two cups. The camera tilts
up to WINSTON as he raises
one of the cups to his lips
& drinks from it. He then
sets the cup down again.

WINSTON

How's the Newspeak
Committee?

SYME o.s.

Working overtime. The
plusbig wastage is in
adjectives. The plusbig
problem is timing the
language to scientific
advance.

WINSTON

Yes.

WINSTON raises a spoon full
of food to his lips,
stares at it, and then
returns it to his plate
to discard the unappetising
pinkish solid.

ANNOUNCER

...million point five Victory
recoil-operated heavy machine
guns; six million rifle
grenades; nine million Perry
pineapple pin grenades and
one point four million light-
weight spigot-launching
anti-tank rocket projectors.
Food production is also up.
Eggs, three point five per
cent; butter, two per cent;
milk, six per cent; cheese,
eight per cent; mutton, three
per cent; beef, four point
five per cent; pork, three
per cent; poultry, nine per
cent...

37: 699.14

CS SYME speaking while he eats the runny, gruel-like substance before him. TILLOTSON, b.g., observes & listens.

SYME indicates the dictionary's size with a thumb and index finger.

38: 715.5

CS WINSTON; behind him, the telescreen.

39: 719.8

CS SYME indicating an eleventh edition dictionary that's smaller than the tenth.

40: 722.7

CS WINSTON; behind him, the telescreen.

41: 741.4

CS SYME pointing first to his throat & then to his forehead. TILLOTSON, b.g., interrupts.

SYME

It's a beautiful thing, the destruction of words. You won't have seen the dictionary tenth edition yet, Smith. It's that thick.

SYME o.s.

The eleventh edition will be that...

SYME

...thick.

WINSTON

So the revolution will be complete when the language is perfect.

SYME o.s.

The secret is to move from translation to direct thought to automatic response. No need for self discipline.

SYME

Language coming from here, not from here.

TILLOTSON

Excuse me for intruding, but what you're saying is that we shall be rid of the last vestiges of Goldsteinism when the language has been cleaned.

ANNOUNCER

...fish, eleven per cent; sugar, two point four per cent; lard, twelve per cent; margarine, seven point five per cent...

ANNOUNCER

...coffee, eight per cent; tea...

ANNOUNCER

...six per cent; bread...

ANNOUNCER

...seven per cent. Overall food production is up forty-five per cent. The results of the fourth quarter of the ninth three-year plan show industrial output rising by twenty-four per...

ANNOUNCER

...cent. Overall industrial heavy production is up twenty per cent. Munitions production has...

42: 754.6

CS WINSTON. He nods in agreement with what's being said.

TILLOTSON o.s.

I couldn't be more in agreement with you, brother.

ANNOUNCER

...exceeded the ninth three-year plan. Truly staggering results!

TILLOTSON'S FRIEND o.s.

Absolutely.

43: 762.5

CS TILLOTSON & SYME turning their heads in reaction to the sudden burst of applause.

44: 765.14

MLS WOMEN applauding the the production figures just announced. Their male colleagues, f.g., turn their heads & stare at them.

ANNOUNCER

Praise be to our leader and the Party workers!

45: 770.12

CS WINSTON looking round at the telescreen behind him.

46: 775.9

MCS SYME & TILLOTSON directing their gazes at the telescreen, o.s. behind WINSTON, f.g. L. They soon resume their meal, with SYME & TILLOTSON making way for PARSONS & his food tray.

PARSONS

Smith, Syme.

ANNOUNCER

Other munitions production figures are as follows: Seventy thousand M-twenty tank destroyers with seventy-six millimetre cannon; one point five million...

47: 794.13

CU WINSTON drinking from his cup.

SYME o.s.

It's an encouraging...

ANNOUNCER

...Cameron seventy millimetre grenade launchers; three hundred and...

48: 802.14

MS KITCHEN STAFF from WINSTON'S viewpoint.

SYME o.s.

...thought that by two thousand and fifty, not a single person will be able to have a...

ANNOUNCER

...forty thousand Big Brother ninety millimetre...

49: 807.1

CU WINSTON.

SYME o.s.

...conversation like this.

WINSTON

Except the Proles.

SYME o.s.The Proletariat don't count;
they're animals.ANNOUNCER...heavy mortars; one point
two million pot mines;
six hundred and forty
thousand...

50: 817.3

MCS PARSONS, his face alive
with enthusiasm as he
stirs his food with gusto.PARSONSSee the hanging? Missed it
myself - bloody committees.ANNOUNCER...Pardo mark twelve anti-
tank mines; five hundred and
forty thousand...

51: 827.11

CU WINSTON pensively sipping
more gin. His eyes flicker
surreptitiously to the R.ANNOUNCER...heavy Victory rocket bombs;
thirty-five thousand Black
Eagle five hundred c.c.
motorbicycles...

52: 840.0

MS JULIA engaged in deep
conversation with her
colleagues.ANNOUNCER

...three hundred thousand...

53: 843.4

CU WINSTON dropping his gaze.

PARSONS o.s.

Double plus good, this.

ANNOUNCER...fifteen hundredweight
army trucks;...

54: 847.2

CS PARSONS praising the food
& stabbing his fork into a
synthetic meat cube which he
then holds up for all to see.PARSONSDo you know, huh, I don't
think there's a single
piece of meat in this stew.
Hmm, looks like meat, tastes
like meat, isn't meat at all.
Double plus good.ANNOUNCER...four hundred and five
thousand three ton army trucks
six hundred and thirty thousand
gas masks.
Aeroplane production at the
end of the ninth three-year
plan has...He pops the specimen into
his mouth.

55: 867.8

CU WINSTON reacting to the
question.PARSONS o.s.

Not like it, Smith?

WINSTONYeh, oh, yes. It's, er, too
rich for me.ANNOUNCER...also been a great success.
In every department, norms...

56: 873.11

MS PARSONS leaning across to take WINSTON'S pannikin & emptying its contents into his own.

WINSTON pours himself more gin.
All eyes return to the telescreen as the report reaches its climax.

57: 889.15

MCS JULIA chewing her food while taking in the message of the commentary.

58: 892.13

CS WINSTON staring at Big Brother's face on the telescreen.

59: 896.12

MCS JULIA as in 57. Her gaze travels to the R.

60: 900.6

CS WINSTON watching as Big Brother's face dissolves to a multitude of cheering, waving PARTY WORKERS & TANKS.

61: 917.4

CS PARSONS & others greeting the news with applause.

REEL TWO (1B) ENDS AT: 925.6

PARSONS

Do you mind if I, erm...?

ANNOUNCER

...have been exceeded. Brothers and sisters, the battle for production has been won! Completed returns show that the standard of living has risen by no less than...

ANNOUNCER

...twenty per cent over the last year!

ANNOUNCER

All over Oceania there have been...

ANNOUNCER

...spontaneous demonstrations of Party workers...

ANNOUNCER

...voicing their gratitude and joy! In honour of this massive over-fulfilment of the ninth three-year plan, it has been announced that the chocolate ration is to be increased to twenty-...

ANNOUNCER

...five grammes per week!

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

INT. WINSTON'S FLAT. NIGHT.
CS TELESCREEN over WINSTON
before it. SOLDIERS are
seen securing PROLE PRISONERS
to a gallows.

MUSIC IN AT: 1.6WINSTON v.o.

If there is hope, it lies in
the Proles. If they could
become conscious of their own
strength, they would have no
need to conspire. History does
not matter to them.

2: 36.1

CS WINSTON'S hands as he
writes more dissenting
accounts in the notebook.
The cam. slowly tilts up
to his face.

WINSTON v.o.

It was three years ago,
on a dark evening, easy to
slip the patrols, and I'd
gone into the Proletarian areas.

CROWD: CHEER

3: 60.13

FLASHBACK:

EXT. PROLETARIAN AREA. NIGHT.
MS WHORE as the cam. tracks
slowly towards her.
She nods, then starts to
walk, leading the way,
the cam. tagging along
behind her. In the half-light
she pauses & turns.

WINSTON v.o.

There was no one else in
the street, and no telescreens.

WHORE

Two dollars.

WINSTON v.o.

She said, "Two dollars;" and
so I went with her. She had a
young face...

4: 97.14

INT. WINSTON'S FLAT. NIGHT.
Slow zoom-in to WINSTON as
he reflects.

WINSTON v.o.

...painted very thick.

5: 101.12

FLASHBACK:

INT. WHORE'S ROOM. NIGHT.
MS WHORE sitting down on
her bed. The cam. tracks
in towards her craggy,
careworn face.

WHORE (faint)

Come on. Come on. Come on.

WINSTON v.o.

It was really the paint that
appealed to me. The whiteness
of it, like a mask, and the
bright red lips.

WHORE

Come on.

6: 129.0

FLASHBACK:

CS WINSTON grimacing.

7: 133.4

FLASHBACK:

WHORE

CS WHORE lying back & hitching up her dress.

Come on.

Cam. tilts down to her naked, bruised thighs, then back up to her face.

WINSTON v.o.

There were no preliminaries. Standing there with the scent of dead insects and cheap per(fume.)...

8: 156.15

FLASHBACK:

CS WINSTON stepping slowly forward.

WINSTON v.o.

...I went ahead and did it just the same.

9: 164.13

INT. RECORDS OFFICE. DAY.
MCS WINSTON, his back to the cam., consulting the Party News-sheet.

MUSIC OUT AT: 167.0
(lost in the bustle)

10: 176.4

CU PICTURE depicting RUTHERFORD & accompanying caption:
"INNER PARTY BROTHER RUTHERFORD AFTER RECEIVING ORDER OF CONSPICUOUS MERIT 2nd CLASS"
The cam. tilts up to WINSTON'S face studying the photograph with deliberation.

11: 188.2

MCS WINSTON dialling a number on the unit before him.

12: 206.9

CS TELESCREEN over WINSTON'S shoulder flashing up pictures of fallen soldiers:
PRIVATE S.C.R. SMITH
INGSOC TANK CORPS
DIED 14.1.71 CAMEROONS

12: Continued.

PRIVATE A. SNAEFEL
PILOTED MISSILE SECTION
DIED 14.1.71 MALAYAN PENINSULAR

13: 215.14

MCS WINSTON staring at the
telescreen in front of him.
A fellow-worker moves about
in the adjoining cubicle, b.g.

14: 222.0

CS TELESCEEN as in 12, flashing
up more images of dead fighters:

PRIVATE S. RUTTER
FLOATING FORTRESS
DIED 14.1.71. MAGELLAN STRAITS

SUB-LIEUT. N. OGILVY
12th ARMY
DIED 15.1.71. ARTIC FRONT

15: 228.15

PROFILE CU WINSTON.
He turns full face to the cam.
& raises his fingers to his
cheek as he ponders what to do.

16: 246.1

CS RUTHERFORD pictured on
the news-sheet.

17: 250.12

CU WINSTON raising the
speakwrite & dictating his
amendment into it.

WINSTON into speakwrite
Rutherford unperson, substitute
Ogilvy.

18: 262.4

CS OGILVY'S image on the
telescreen over WINSTON.

WINSTON into speakwrite
Ogilvy blog details as follows:
War hero, recently killed
Malabar Front, today awarded
posthumous order of
conspicuous merit, second class.

19: 280.15

CU WINSTON'S hands masking
RUTHERFORD'S picture with tape.

20: 292.8

EXT. CHESTNUT TREE CAFE. DAY.
LS WINSTON picking his way
through the rubbish-strewn
street as an army truck
drives past behind him.

RUTHERFORD

I accuse myself of
sabotage, embezzlement of
Party funds, sale of
military secrets, of being
in the pay of the government
of Eurasia, of being a
sexual pervert...

21: 313.15

INT. CHESTNUT TREE CAFE. DAY.
MLS WINDOW with writing on
it reading: "CHESTNUT TREE
CAFE". WINSTON walks into view
& looks inside.

RUTHERFORD

...and a thought criminal.
I exploited my trusted
position at the Ministry of
Peace...

22: 323.14

MS RUTHERFORD, JONES &
AARONSON sitting round a
table surmounted by a chess-
board as a WAITER pours gin
into AARONSON'S glass.
The cam. pans slightly R
as the WAITER withdraws to
include the giant telescreen
featuring RUTHERFORD
confessing to his 'crimes'.

MUSIC IN AT: 326.0

WAITER

It's on the house.

RUTHERFORD

...to mislead our allies in
Eastasia, and also to
corrupt youth by means of
seditious literature and
drugs. I am guilty on all
counts. I stand here...

23: 348.5

CU WINSTON peering through
the window.

WINSTON v.o.

"Under the spreading
chestnut tree,
I sold you, you sold me..."

RUTHERFORD

...a victim of the influence
of Emmanuel Goldstein. I
implore you once again to
shoot me while my mind is
clean.

24: 363.13

CS TELESREEN depicting
RUTHERFORD as the WAITER, f.g.,
moves aside.

RUTHERFORD

And I ask only for you to
accept...

25: 370.13

CU RUTHERFORD with tears
coursing down his cheeks.
Behind him sits AARONSON.

RUTHERFORD

...my love of our leader.

26: 378.5

CS WINSTON looking through
the cafe's front window.
A tank trundles past behind
him.
He walks o.s. L.

27: 393.1

EXT. STREETS OF PROLETARIAN
AREA. NIGHT.

MUSIC OUT AT: 396.0

A tracking CS FEET pacing the
streets filled with the
roar of distant explosions.

PROLES: BABBLE FAINTLY

28: 401.13

EXT. DRINKING HOUSE. NIGHT.

PROLES: BABBLE

MS FIGURES seen through a
murky window supping gin.
WINSTON walks into view &
looks past the two black
silhouetted shapes of men
at the activity within.
The cam. then tracks him
to the door, R.

29: 432.8

PROLES: BABBLE

INT. DRINKING HOUSE. NIGHT.
MCS MAN pushing past the
crowds of PROLES to the
table surmounted by lottery
tickets. (Cam. pans him R)

30: 440.9

PROLES: BABBLE

MCS WINSTON in the doorway,
over 2 PROLES.

31: 446.12

PROLES: BABBLE

MCS MAN & WOMAN kissing.

32: 453.5

EXT. PROLETARIAN BAR/STREETS. PROLES: BABBLE
NIGHT.

MCS WINSTON withdrawing as
two POLICE PATROLMEN push
their way to the door.

33: 466.12

EXT. PROLETARIAN STREET.
NIGHT.

MS LITTLE GIRL as an army
vehicle chugs past.

The road clear, the girl
crosses to the middle.

34: 481.11

EXT. CHARRINGTON'S SHOP. NIGHT.

MS WINSTON, briefcase in hand,
walking into the shop, R.

The LITTLE GIRL wanders back
towards the kerb.

35: 496.15

INT. CHARRINGTON'S SHOP. NIGHT.

MCS WINSTON looking up at
the assortment of junk placed
on shelves.

36: 509.4

MCS CHARRINGTON coming forward CHARRINGTON
& pausing. Can I help you?

37: 518.15

MCS WINSTON straightening up
& stepping forward.

38: 524.3

CS CHARRINGTON staring
inquisitively.

CHARRINGTON
Hmm? Anything special?

39: 529.5

CS WINSTON.

WINSTON
I was here before.

40: 533.14

CS CHARRINGTON nodding as
he recollects.

CHARRINGTON
Ah.

40: Continued.

WINSTON o.s.
Razor blades.

CHARRINGTON
Ah-ah-ah.

41: 539.5

CS WINSTON, wanting to
elicit a more positive
response.

WINSTON
You sold me the notebook.

42: 543.13

CS CHARRINGTON nodding.

CHARRINGTON
Yes. Yes. Well, please
look round.

43: 552.15

MS WINSTON over CHARRINGTON'S
shoulder & back.
WINSTON sets his
briefcase down on the
counter & starts to
scrutinize several objects
on display.

CHARRINGTON
Hmm?

44: 578.8

MCS CHARRINGTON over
WINSTON. CHARRINGTON nods
at the object
in his customer's hands.

CHARRINGTON
Ah.

45: 580.13

CS WINSTON turning the
object (a shoe) over in
his hands before putting
it down.

46: 586.7

MUSIC IN AT: 588.0

CU WINSTON'S hands
selecting a round, smooth
piece of glass with an
anemone-like object sealed
within. The cam. tilts up
to his face.

WINSTON o.s.
What's this?

CHARRINGTON o.s.
Oh, it's a...

47: 597.13

CS CHARRINGTON.

CHARRINGTON
...beautiful thing. Over
a hundred years old.

48: 603.15

CU WINSTON looking up.

49: 606.14

MCS CHARRINGTON over WINSTON. CHARRINGTON
Cost you four dollars..

50: 612.14

CU WINSTON'S hands holding the
glass ball.

51: 615.12

CU WINSTON turning his
head to the L.

52: 619.10

MS WINSTON over CHARRINGTON
as he delves into his
pocket for money & steps
forward to pay him.

CHARRINGTON
There's another room
upstairs you might like to
see. Yes, it's, er, not much
in it, just a few things.

CHARRINGTON unhooks the
old-fashioned oil lamp
hanging from the wall &
moves away to the R..
WINSTON follows.

53: 659.5

INT. STAIRS OF CHARRINGTON'S
SHOP. NIGHT.

MCS CHARRINGTON shuffling up
the stairs with WINSTON
close behind him.

54: 664.8

INT. UPSTAIRS ROOM. NIGHT.
MCS door opening revealing
CHARRINGTON lighting the
way. Both he & WINSTON
pause to survey the room.
CHARRINGTON moves off,
while WINSTON lingers
behind.

CHARRINGTON
Hmm...

55: 687.11

Cam. pans across the room from the window to a MCS CHARRINGTON standing by an old bed. He prods the mattress with his fist.

WINSTON steps into view, f.g.

WINSTON withdraws from the scene; CHARRINGTON looks on.

56: 730.12

MCS WINSTON looking out of the window as a flash from an explosion lights the night sky. He turns round.

CHARRINGTON

My woman's dead. I'm just trying to sell the furniture. Mmm, it's a beautiful bed, if you can get the bugs out of it.

CHARRINGTON o.s.

Interested in old prints at all?

57: 744.5

MCS CHARRINGTON approaching an old print of a church hanging on the wall. He raises his arm to illuminate it with the lamp. WINSTON draws nearer to inspect it.

CHARRINGTON

The frame's fixed to the wall, but I daresay I could unscrew it.

WINSTON

How did this escape? I know what it is. It's the museum in the street outside the Palace of Justice.

CHARRINGTON

"Oranges and lemons say the bells of St. Clement's..."

WINSTON

What was that?

CHARRINGTON

Something old.

58: 795.1

MUSIC OUT AT: 794.0

EXT. CHARRINGTON'S SHOP.
NIGHT.

MS WINSTON leaving the shop. He pauses on the threshold then ventures forward a step.

59: 806.15

MCS GIRL sticking an ARTSEM poster to wall. The cam. pans R to her two COLLEAGUES, one of whom is JULIA. She looks round.

60: 817.5

MCS WINSTON staring towards the cam.

MUSIC IN AT: 820.8

61: 821.13

CU JULIA staring back.

62: 825.9

MCS WINSTON walking off.

63: 829.13

INT. WINSTON'S FLAT. NIGHT.
CU WINSTON'S hand pouring gin into a cup. The cam. follows the cup to his lips as he raises it to drink.

WINSTON
GULPS

ANNOUNCER (female)
War is peace!
Freedom is slavery!
Ignorance is strength!

64: 846.6

CU TELESBREEN showing ranks of marching ANTI-SEX LEAGUE WOMEN, ending in the traditional crossed-wrist salute.
The cam. pans L to WINSTON writing in his notebook.

ANNOUNCER
A triumph of willpower over the orgasm.

WOMEN
CHEER

ANNOUNCER
At a rally of the Anti-Sex League in Victory Square tonight, held to celebrate a fifty per cent decrease in civil marriages, over ten thousand Party women took a vow of celibacy and pledged themselves as...

65: 872.0

CU WINSTON'S hand penning in another entry: I HATE HER

WINSTON v.o.
I hate her.

ANNOUNCER
...vessels for the artificial insemination programme....

66: 875.15

CS WINSTON.
He takes off his
glasses & rubs his
tired eyes.

WINSTON v.o.

I should kill her before
she denounces me. I have
disliked her from the first
moment of seeing her.

ANNOUNCER

...Artsem Three, designed
to coincide with the
breakthrough recently
announced by Party
neurologists in the search
to eradicate the orgasm.

67: 892.8

DREAM SEQUENCE: EXT.
COUNTRYSIDE. DAY.
CS YOUNG WINSTON, his face
twitching as he witnesses
a gruesome sight.

68: 899.13

DREAM SEQUENCE:
CS WINSTON'S MOTHER lying
in the grass, a line of
blood running from the
corner of her mouth down
her chin.

69: 902.14

DREAM SEQUENCE:
CS YOUNG WINSTON as in 67.
O'BRIEN rests a fatherly
arm on the boy's shoulders.

70: 911.1

DREAM SEQUENCE:
MS WINSTON'S MOTHER'S
rat-infested body over
YOUNG WINSTON, O'BRIEN'S
hand gripping his shoulder.

71: 913.7

DREAM SEQUENCE:
MCS YOUNG WINSTON & O'BRIEN
looking at each other,
then turning their faces
to the macabre scene before
them.

72: 921.4

DREAM SEQUENCE:
MCS RATS crawling over
WINSTON'S MOTHER'S body.

MUSIC OUT AT: 930.7REEL THREE (2A) ENDS AT: 930.7

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

INT. WINSTON'S FLAT. DAY.
CU WINSTON'S hands carefully
removing the wrapper from
a razor blade. (The blade
is old and rusted). He
then inserts it in his
razor.

MUSIC IN AT: 8.7

2: 13.0

CS WINSTON staring at
himself in the mirror.
Also captured in the mirror
is the reflection of a
helicopter flying past
the window.

The cam. pans slowly L to
the window as the aircraft
hovers intrusively outside.

MUSIC OUT AT: 44.0
(lost in the throbbing
of the helicopter's engine)

3: 56.0

INT. MINISTRY CORRIDOR. DAY.
MLS WINSTON approaching.
He passes a group of men
going the opposite way.

ANNOUNCER (female)
Sector Forty-Three: nine
hundred and twenty-nine
male...

4: 63.7

MS JULIA approaching.
Her arm in a sling, she
carries a bag of tools.

ANNOUNCER
...seven hundred and fifty-
three female; Sector...

5: 68.11

MCS WINSTON continuing
towards the cam.

ANNOUNCER
...Forty-Four: four hundred
and thirty-seven...

6: 73.1

MCS WINSTON witnessing JULIA
slip and fall as they're
about to pass each other.
WINSTON pauses beside her
& inquires:

JULIA
Ow! Uh... GASPS

WINSTON
Are you hurt?

ANNOUNCER
...male, six hundred and nine
female; Sector Forty-Five:
two hundred and twenty-two
male, two hundred and twenty
female;

6: Continued.

JULIA raises her arm
for assistance.

JULIA

Oh, it's nothing. It's
my arm. I'll be all right
in a second. Brother,
could you...?

ANNOUNCER

Sector Forty-Six: one
thousand seven hundred and
twenty-four male, one
thousand eight hundred and
seventy-five female;
Sector Forty-Seven:

7: 108.11

MCS WINSTON stooping.

ANNOUNCER

forty-three male...

8: 111.14

MCS JULIA being helped
to her feet by WINSTON.

JULIA: SIGHS AS SHE RISES

ANNOUNCER

...one hundred and seventy-
nine female;

9: 116.13

CS WINSTON watching as
JULIA rises into view
in front of him, f.g.

WINSTON

Are you all right?

ANNOUNCER

Sector Forty-Eight: five
hundred and sixty-nine male...

10: 123.13

MCS JULIA over WINSTON.
She makes light of her
fall, then turns to
recover her bag.

JULIA

It's nothing. I only gave
my wrist a bit of a bang.

ANNOUNCER

...five hundred and fifty-
four female; Sector Forty-
Nine: two...

11: 133.5

CS WINSTON as JULIA, f.g.,
straightens up.

JULIA

Thank you, brother.

ANNOUNCER

...hundred and eighty-eight
male, two hundred...

12: 137.9

MS WINSTON & JULIA
parting company & going
their separate ways.

ANNOUNCER

...and ninety-four female;
Sector Fifty: one thousand
two...

13: 146.12

INT. RECORDS OFFICE. DAY.
MCS WINSTON at his work
station.

14: 151.9

CU WINSTON'S hands
surreptitiously unfolding a
message conveyed to him
by JULIA, reading: I LOVE YOU

MUSIC IN AT: 152.0

15: 163.9

CU WINSTON reading the note.

16: 168.1

CU WINSTON'S hands turning over the notepaper, revealing a further message: VICTORY SQUARE

17: 177.6

CU WINSTON as in 15.

18: 181.2

CU WINSTON'S hand tossing the note into the incinerator.

19: 186.14

INT. WINSTON'S FLAT. DAY.
MS spying HELICOPTER hovering up close to the window. It pauses, then climbs out of sight.
Cam. pans L to WINSTON, smoking & drinking as he observes it.

WINSTON v.o.

Who is she? All I know is that she works in the Porno Section. Probably on the Proletarian novel-writing machines.

20: 251.3

INT. PARSON'S FLAT. NIGHT.
CS SUSAN PARSON watching the hanging of prisoners on the telescreen.

WINSTON o.s.
EFFORT

CROWDS: CHEER

MUSIC OUT AT: 255.0

21: 258.0

MCS WINSTON lying underneath the sink. He fumbles to find the spanner to help him complete the repair.

WINSTON

Mrs. Parsons, a spanner?

MRS PARSONS o.s.

Oh, er, under the sink, beside you.

22: 269.14

CS MRS PARSONS turning her head to the L.

23: 273.11

CS WILLIAM PARSONS
staring fixedly.

24: 276.2

MCS WINSTON draining
water from the sink into
a bucket. The job complete,
he draws his head
out of the confined space.

WINSTON
COUGHS

25: 287.13

CS WILLIAM PARSONS
staring as before.

26: 291.12

CS WINSTON'S hand clearing
blocked sink.

27: 296.5

MCS WINSTON drying his
hands in a cloth.

MRS PARSONS o.s.
Oh, thank you, brother.
I wouldn't have had to
bother you, but my...

28: 303.1

CS WILLIAM, his eyes
still fixed in a stare.

MRS PARSONS o.s.
...husband's out late:

29: 305.10

CS WINSTON returning
the stare.

MRS PARSONS o.s.
committees. You know
what us Parsons are like.

CROWD: CHEER

30: 310.14

CS WILLIAM, passing
judgement.

WILLIAM
You're a thought criminal.

31: 314.13

MCS WINSTON forcing a
smile as he dries himself.

MRS PARSONS o.s.
They...

32: 321.9

CS WILLIAM looking daggers
at cam. R. SUSAN, b.g. turns
her head.

MRS PARSONS o.s.
...they haven't been
out much. But...

33: 325.15

MCS MRS PARSONS over
WINSTON.

MRS PARSONS
...thank you, brother.

MUSIC IN AT: 327.0
(fanfare)

34: 327.7

CS WINSTON, impassive.

MUSIC OUT AT: 330.12

ANNOUNCER (female)
Attention!
Your attention, please!

35: 330.12

MCS WILLIAM turning to
the telescreen; JULIA is
already fixed to it.

ANNOUNCER
A newsflash has this moment
arrived from the Malabar
Front.

36: 337.5

MS WILLIAM SUSAN, MRS
PARSONS & WINSTON, all
facing the cam.

ANNOUNCER
The forces of Oceania in
South India have won a
glorious victory. I am
authorized to say that the
war against...

37: 349.1

CU TELESCEEN & images
of PRISONERS marching along
with their hands behind
their heads.

ANNOUNCER
...Eurasia is within
measurable distance of its
end. Forty thousand Eurasian
soldiers have been killed or
captured.

38: 360.3

EXT. VICTORY SQUARE. NIGHT.
MLS TRUCKS carrying PRISONERS
advancing past a chanting mob,
punching the air with their
fists as they shout.
The cam. pans L.

CROWD
Kill, kill, kill, kill,
kill, kill...

39: 369.1

MLS PRISONERS being
conveyed by truck past the
chanting CROWD.

CROWD

...kill, kill, kill, kill,
kill, kill, kill, kill,
kill, kill, kill...

40: 376.1

CS TELESCREEN televising
the machine gun execution
of a prisoner.
The cam. tilts down to
WINSTON among the
applauding the crowd.

CROWD

...kill, kill, kill, kill,
kill, kill! CHEER
Kill, kill, kill, kill, kill,
kill, kill, kill, kill, kill!
CHEER

41: 391.9

A MS, panning along the
line of bedraggled PRISONERS,
glimpsed between the
heads of people in the
crowd, f.g.

CROWD

Hate, hate, hate, hate,
hate, hate...

42: 397.11

A MCS, panning along
the throng of chanting
PEOPLE.

CROWD

...hate, hate, hate, hate,
hate...

43: 401.2

MS TRUCK carrying PRISONERS
through the CROWDS lining
both sides of the road,
who cheer each time a shot
rings out.
As another truck passes,
the cam. tilts up to
include the giant TELESCREEN
in the b.g. depicting a
SOLDIER shooting hooded
PRISONERS in the head.

CROWD

...hate, hate, hate, hate,
hate, hate, hate, hate, hate,
hate, hate, hate, hate, hate,
hate, hate, hate! CHEER

44: 420.2

MLS jubilant CROWD applauding
the executions. Beyond them,
PRISONERS are seen tied to
stakes.

CROWDCHEER

45: 423.5

MCS PRISONERS parading past
on a truck.

46: 429.9

CS PARSONS participating
in the frenzied applause.
Cam. pans R & focuses on
WINSTON, b.g.
JULIA sidles up to him.

CROWD
CHEER

JULIA
Can you hear me?

WINSTON
Yes.

JULIA
Do you have an ex-London
permit?

WINSTON
Yes.

47: 456.6

MCS ORIENTAL PRISONERS
being ferried past.

CROWD
CHEER

JULIA o.s.
Can you get Sunday afternoon
off?

48: 461.7

MCS WINSTON & JULIA
in the midst of the
crowd.

CROWD
CHEER

WINSTON
Yes.

JULIA
Take this.

49: 466.13

CU JULIA'S hand slipping
a note into WINSTON'S hand.
She gives the hand a
reassuring squeeze.

CROWD
CHEER

50: 473.0

CS JULIA & WINSTON.

CROWD
CHEER

JULIA
It's quite precise. I rely
on you to destroy it. Are
you sure you can come?

WINSTON
Yes.

JULIA withdraws.

50: Continued.

CROWD

Kill, kill, kill, kill...

51: 489.8

MS WINSTON looking
about him as JULIA
squeezes past the
crush of people as she
withdraws.

CROWD

...kill, kill, kill,
kill! CHEER

52: 497.5

EXT. BATTERSEA POWER STATION. MUSIC IN AT: 497.5
DAY.

MS POWER STATION BUILDING.
The cam. cranes down &
pans R to a dilapidated
RAILWAY STATION & a
TELESCREEN showing dissolving
images of battle scenes.

53: 525.14

EXT. PLATFORM. DAY.

MLS WINSTON standing on
the platform waiting for a
train. A group of YOUTH
LEAGUE CHILDREN & their
LEADER march past behind
him.

54: 546.7

CS WINSTON, his head turned
to the R.

55: 552.15

MS MAN over WINSTON
approaching in a casual
manner.

MAN

On your own, brother?

WINSTON

No, I'm joining the Vicmans
Community Hiking Group.

56: 575.15

CS WINSTON.

WINSTON

I was held up on urgent
Minrec business.

57: 580.9

MCS MAN over WINSTON
looking away.

MUSIC OUT AT: 591.2

58: 591.3

EXT. TRAIN. DAY.
MS TRAIN, drawn by a
steam engine, crawling
along laboriously.

CHILDREN (singing)
Sing to the sailors on the
Floating Fortress
Sing to the soldiers on
the battlefields

59: 609.14

INT. TRAIN. DAY.
CS WOMAN & other
sad-faced PASSENGERS.

CHILDREN (singing)
Sing to the airmen in
the burning azure
Sing to the farmers'...

60: 619.11

CS YOUTH LEAGUE CHILDREN
in full voice. The cam.
pans L.

CHILDREN (singing)
...rising yields
We are the children,
builders of the future
And we the children swear
to thee
Loyal devotion, fearless
devotion

The cam. tilts up to
include an OLD WOMAN
& the MAN who formerly
stood on the station platform.

61: 643.11

MCS WINSTON & a group of
PASSENGERS.

CHILDREN (singing)
And to die with dignity
Sing to the faithful...

62: 653.12

EXT. TRAIN. DAY.
MS CARRIAGES, old & crumbling,
clattering as they move o.s.

CHILDREN (singing)
...members of the Party
Sing to the Party policy

ANNOUNCER (female)
A daring and resourceful
manoeuvre...

63: 663.3

EXT. COUNTRYSIDE. DAY.

LS WINSTON walking along
a path past an electricity
pylon.

ANNOUNCER
...under the personal
direction of BB himself,
ensuring the total
annihilation of the
Eurasian heavy armoured
divisions...

64: 673.9

EXT. WOODS. DAY.

MUSIC IN AT: 673.9

CS TREE-TOPS, tilting
down to ground level &
WINSTON strolling through
the leafy surroundings.
He turns as he hears a
twig snap behind him &
sees it's JULIA. She lays
a finger on her lips to
enjoin silence & walks
on ahead. WINSTON follows.

65: 721.3

CS JULIA'S bandaged wrist
parting the branches as
she & WINSTON make their
way to the edge of the wood,
where they pause & take
in the green undulating
slope beyond: the Golden
Country in Winston's dreams.
WINSTON looks at JULIA.

JULIA
Look.

WINSTON
It's a dream.
I want you.

JULIA
Not here. Come back to
the woods, it's safer.

They exit, cam. R.

66: 779.4

MLS JULIA & WINSTON
walking among the trees.

WINSTON o.s.
Have you done this before?

67: 793.12

CS JULIA.

JULIA
Of course. Hundreds of
times.

WINSTON o.s.
With Party members?

JULIA
Yes.

68: 806.8

CS WINSTON.

WINSTON
Inner Party members?

69: 809.11

CS JULIA.

JULIA

Not with those bastards.
Though there's plenty who
would.

WINSTON o.s.

Look...

70: 815.7

CS WINSTON.

WINSTON

...I hate purity. I
hate goodness.

71: 822.5

CS JULIA.

WINSTON o.s.

I don't want virtue
to exist anywhere.

72: 827.6

CS WINSTON.

WINSTON

I want everyone corrupt.

73: 830.3

CS JULIA.

JULIA

Well, I ought to suit
you then. I'm corrupt to
the core.

74: 836.14

CS WINSTON.

WINSTON

Do you like doing this?
I don't mean just me.

75: 845.15

CS JULIA, with relish.

JULIA

I adore it.

MUSIC OUT AT: 849.0REEL FOUR (2B) ENDS AT: 851.0

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

EXT. WOODS. DAY.
CU WINSTON, expressionless
& staring.

2: 7.9

DREAM SEQUENCE: EXT.
UNDULATING GREEN HILLS.
(GOLDEN COUNTRY). DAY.
A slow-motion MLS JULIA
walking towards the cam.
As she does so, she pulls
off the red sash about her
waist & unbuttons her
overalls to reveal her
breasts.

MUSIC IN AT: 11.0

3: 28.14

EXT. WOODS. DAY.
CU WINSTON staring
intensely.

4: 32.12

A slow-motion MS JULIA
discarding her overalls
entirely & baring the
rest of her body.

DISSOLVE TO:

5: 37.4

CS JULIA & WINSTON
engaged in love-making.
(Slow-motion)

DISSOLVE TO:

6: 45.8

CS WINSTON relinquishing
his embrace; JULIA still
ecstatic. (Slow-motion)

DISSOLVE TO:

7: 58.12

CS WINSTON looking down
at JULIA, asleep, as
the cam. pans L.

8: 81.0

DREAM SEQUENCE: EXT. RUINS. DAY.

A frontal, tracking, slow-motion
MS YOUNG WINSTON running
among the debris of flattened
buildings.

9: 96.3

DREAM SEQUENCE: INT. CORRIDOR. O'BRIEN v.o.

DAY. Winston, we shall meet in
the place where there is no
darkness.

MCS O'BRIEN escorting WINSTON
to the end of a corridor,
where a door swings open onto
the undulating green hills
witnessed earlier. (GOLDEN COUNTRY)
(Cam. tracks them from behind)

10: 130.9

INT. WINSTON'S FLAT. NIGHT.

MS VIEW from window, panning
L across the war-torn buildings,
mingling with the reflection
of the INGSOC FLAG from the
telescreen. WINSTON steps into
shot & scans the desolation.

11: 150.7

MS VIEW from window, panning
L from the ragged INGSOC FLAG
to the tall dimly-lit windows
of the building opposite.

12: 174.0

CS WINSTON contemplating the
view.
He bites into a hunk of bread.

MUSIC OUT AT: 193.11ANNOUNCER (female)

Adult literacy amongst the
Proletariat has risen by
fifty-six per cent. The
Proletarian infant mortality
rate has dropped by twelve
per cent. Incidences of
leukaemia, tuberculosis and...

ANNOUNCER

...meningitis have dropped
considerably. Improved diet
has been responsible for a
dramatic decrease in rickets.
Eye diseases show a steep
drop, so too do deaths from
pneumonia and smallpox. The
improvement in sewerage...

ANNOUNCER

...drainage systems has
resulted in better health
overall. State rodent
operatives report a fifty
per cent reduction in the
number of vermin in the
central Proletarian zones.

13: 193.12

INT. COMMUNITY CENTRE. DAY.
MS ARTSEM LECTURER, his back
to the cam., addressing the
congregation of MEN & WOMEN.

ARTSEM LECTURER

I just want to finish by
saying a few words about
the impact of this imminent
neurological breakthrough.
When the orgasm has been
finally eradicated, the
last remaining obstacle
to the psychological
acceptance of the principles
of Ingsoc, as applied to
Artsem, will be overcome.

14: 224.15

MLS ARTSEM LECTURER over
the heads of members of
the AUDIENCE.

ARTSEM LECTURER

In other words, the
unorthodox tendencies towards
ownlife, which constantly
threaten the natural erosion
of the family unit...

15: 236.13

CS WINSTON listening intently
to the lecture.

He takes a puff from his
cigarette as the cam.
starts to pan R, past
PARSONS, to JULIA in
female section of the
audience.

ARTSEM LECTURER o.s.

...will no longer have the
biological support of the
organism. As we all know,
the biological and social
stimulation of the family
leads to private reflection
outside Party needs and to
the establishment of
unorthodox loyalties, which
can only...

16: 263.1

CS ARTSEM LECTURER.

ARTSEM LECTURER

...lead to thoughtcrime.
The introduction of Artsem...

17: 269.7

MCS female section of the
AUDIENCE including JULIA.

ARTSEM LECTURER o.s.

...combined with the
neutralisation of the orgasm,
will effectively render
obsolete the family until...

18: 278.11

CS ARTSEM LECTURER.

ARTSEM LECTURER

...it becomes
impossible to conceptualize.
Thank you.

19: 285.15

CS PARSONS, joining in
the ensuing applause.

20: 290.9

CS JULIA applauding.

21: 293.15

CS WINSTON applauding.

22: 297.11

CS TILLOTSON applauding,
then rising with other
members of the audience.

23: 304.3

MS MEN & WOMEN leaving the
lecture hall. The ARTSEM
LECTURER & the two men
flanking him, f.g., watch
the departing audience.

24: 307.12

MCS JULIA stooping to
pick up an ink pencil which
she hands to WINSTON.
They exit L & R of shot
respectively.

JULIA

Excuse me, brother. You
dropped your ink pencil.

WINSTON

Thank you, sister.

25: 325.1

INT. WINSTON'S FLAT. NIGHT.
CU WINSTON'S HANDS removing
message concealed within
ink pencil. He unrolls the
note bearing the word "YES"
written in bold capitals.

ANNOUNCER (female)

A pincer movement has
developed, involving the
Floating Fortresses of the
Eurasian Seventeenth Fleet,
which have disembarked over
three hundred thousand
armed...

26: 342.2

INT. CHARRINGTON'S SHOP. DUSK.

CS WINSTON'S hands unwrapping

a piece of cloth from round

CHARRINGTONan old machine part. The cam. CHARRINGTON

tilts up as CHARRINGTON appears

& pauses in the doorway, b.g. WINSTON

WINSTON looks up at him.

No.CHARRINGTON

Not much left at all these
days. The wars. Police don't
like us much.

27: 387.9

MUSIC IN AT: 386.0

CS WINSTON.

WINSTON

That room, how much?

28: 392.11

MCS CHARRINGTON with a
resigned air.CHARRINGTON

Four dollars a week

29: 398.11

CS WINSTON lowering his
gaze.

30: 402.9

MCS WINSTON approaching
CHARRINGTON to pay him the
stipulated sum, then
retracing his steps &
withdrawing from shot.

MUSIC OUT AT: 434.0

31: 434.4

INT. MINISTRY HALL. DAY.

MCS WINSTON joining in the
chanting during a 'hate'
ritual.

PARTY MEMBER (behind Winston)

Traitor! Traitor!

Hate, hate, hate, hate,
hate!

WINSTON

Traitor, traitor, traitor!

The cam. pans L. to JULIA

CROWD

Death! Traitor! Etc.

JULIA

Death! Traitor! You criminal!

32: 453.7

MCS O'BRIEN & other INNER
PARTY MEMBERS sitting
sedately as JULIA, in soft
focus f.g.; shouts out.

JULIA (over bawling crowd)
No! No! No!

33: 459.12

MCS JULIA rising when the
music sounds & crossing
her wrists.

JULIA
Criminal! No! No! Ah...

MUSIC IN AT: 459.12

The cam. pans R to
WINSTON, his attention
drifting to where Julia
sits.

PARTY MEMBERS CHANTING
B-B-B-B-B-B-B-B-B-B-B-B-B
-B-B-B! (rising to a
crescendo)

MUSIC OUT AT: 506.10

34: 506.11

INT. CANTEEN. DAY.
CU WINSTON directing his
gaze to the R. Behind him
the telescreen displays the
flapping INGSOC FLAG
superimposed over BIG BROTHER'S
portrait.

PARTY WORKERS:
SUBDUED BABBLE OF VOICES

ANNOUNCER (female)
A vast military build-up
of armoured divisions,
missiles and Floating...

35: 513.11

MCS JULIA popping a morsel
of food into her mouth,
her eyes fixed in a stare.

ANNOUNCER
...Fortresses, accompanied
by a four-fold increase...

36: 518.14

MCS WINSTON shifting his
gaze & nodding gently.

ANNOUNCER
...in the number of radio-
controlled rocket bombs,
directed at the most densely
populated areas of Airstrip
One.

37: 529.5

INT. CHARRINGTON'S ROOM. DUSK.
MS WINSTON smoking a
cigarette as he sits, lost
in thought, on the bed.

WINSTON v.o.
It is folly. As though
deliberately we move one
step nearer the grave. I
can't understand why she
accepted the idea. She who
is so careful.

He rises in reaction to
the sound of approaching
footsteps.

38: 557.12

MS JULIA entering. She closes
the door behind her &
stands still, gripping her
toolbag.

JULIA
Hello.

39: 571.13

MS WINSTON standing by
the bed.

WINSTON
Hello.

40: 576.7

MS JULIA stepping forward.
She squats & unfastens
her toolbag.

JULIA
Let me show you what
I've brought.

WINSTON shuffles up &
squats down in front of
her, watching as she casts
aside her tools & produces
a bag containing sugar.

Look.

WINSTON
What is it?

Next, she pulls out a
loaf of bread, followed
by an assortment of other
food items.

JULIA
Real sugar. Not saccharin.
And I've got a loaf of bread
- proper white bread. And jam.
A real tin of milk. And look...

41: 634.1

MCS WINSTON as he takes
a paper bag from JULIA. He
sniffs it, then looks inside.

WINSTON
Coffee.
Real coffee.

JULIA
Inner Party; half a kilo.

42: 652.15

MCS WINSTON over JULIA.

WINSTON
How did you manage to get hold
of all this?

JULIA
Oh, there's nothing those
bastards don't have.
Aren't you pleased?

WINSTON picks up the bag
of tea.

WINSTON
Yes. Yes, of course.

43: 682.9

MCS WINSTON over JULIA.
He sniffs the bag of tea.

WINSTON
Real tea.

JULIA
Mmm. There's been a lot of
tea about lately. They've
captured India or something.

WINSTON
I want you.

44: 701.7

CS JULIA.

JULIA
I want you, too.

45: 705.11

CU WINSTON. He bends
forward slightly, then
stops short.

JULIA o.s.
Wait.

46: 710.15

CS JULIA.

JULIA
Turn round and don't look
until I tell you.

47: 716.1

MCS JULIA & WINSTON rising.
JULIA exits, R, while
WINSTON is drawn to the
window by the mellifluous
sound of singing.

WASHERWOMAN (singing)
...but a look and a word
And the dreams they stirred
They've stolen my...

48: 732.4

MLS WASHERWOMAN at work
in the yard below WINSTON'S
window. WINSTON steps into
shot & observes.

WASHERWOMAN (singing)
...heart away.

49: 741.14

MS WINSTON by the window,
looking out.

WASHERWOMAN (singing)
They say time heals all...

WINSTON (overlapping song)
Listen to that.

50: 749.7

CU WINSTON looking down.

WASHERWOMAN (singing)
...things
They say you can always
forget
But the smiles and the
tears across the years

WINSTON (overlapping song)
How can she make a song written
by a machine sound so
beautiful?

WINSTON turns round.

JULIA o.s. (overlapping song)
You can turn round now.

51: 776.13

MS JULIA, her face painted,
wearing a Proletarian dress
with a floral pattern.

WASHERWOMAN (singing)
They twist...

52: 780.7

CU WINSTON, speechless
& staring.

WASHERWOMAN (singing)
...my heartstrings yet

53: 786.6

CS JULIA.

MUSIC IN AT: 789.0

54: 790.11

CU WINSTON at a loss for
words.

WINSTON
I...

55: 793.5

MS JULIA stepping forth
towards WINSTON & placing
her hands on his shoulders.

JULIA
Winston... do you like me?

JULIA now hugs WINSTON'S
neck & draws him close.

WINSTON
More than ever.

DISSOLVE TO:

56: 814.0

LATER:

MS WINSTON & JULIA in bed.

57: 828.0

CU WINSTON, panning L with
his hand as he runs it over
JULIA'S arm down to her thigh.

WINSTON v.o.
Was there ever a time
when this seemed ordinary?

58: 851.1

INT. WINSTON'S FLAT. NIGHT.
MLS WINSTON writing another
entry in his notebook as
the telescreen behind him
shows tanks advancing
menacingly.
The cam. tracks slowly
towards WINSTON.

WINSTON v.o.

There is truth, and there
is untruth. Freedom is the
freedom to say, two plus
two equals four. If that
is granted...

ANNOUNCER (female)

Attention! Your attention,
please! A vast military
build-up has been reported
in the Sahara Desert, sectors
seventeen and eighteen of
the war zone. Fourteen
heavy tank divisions,
supported by a strike force
of some nine hundred piloted
missiles, have been sighted
proceeding in convoy in a
northerly direction from
Wakadubu. It has been
estimated that they should
reach the Oceanic line of
defence on the northern
coast by...

59: 895.15

CU WINSTON'S hand penning
in his latest entry,
dated 12th MAY 1984.

WINSTON v.o.

...all else follows.

MUSIC OUT AT: 900.0ANNOUNCER

...noon on Thursday.
That is the end of the
announcement.

REEL FIVE (3A) ENDS AT: 902.4

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

INT. RECORDS OFFICE. DAY.
MS WINSTON at work in
his cubicle over WORKER
dictating into a speakwrite,
f.g.

WORKER: (into speakwrite)
UNINTELLIGIBLE/IN NEWSPEAK

2: 18.0

INT. WINSTON'S CUBICLE. DAY.
MS WINSTON folding a newspaper
& placing it on his lap.

3: 26.15

CS SYME'S PHOTOGRAPH in
the newspaper with the
caption: "MINREC BROTHER WINS
MINI CHESS CHAMPIONSHIP
HAROLD SYME"
The cam. pans up to WINSTON'S
face. He removes his glasses.

4: 41.14

CS HEADLINE, dated 31 OCTOBER
1981,
"INGSOC IN RELATION TO CHESS
BROTHER WINS"
The cam. tilts down to
SYME'S PHOTOGRAPH.

5: 50.12

CU WINSTON transferring his
gaze.

SYME o.s. (into speakwrite)
FAINT, UNINTELLIGIBLE

6: 56.13

MCS SYME dictating into
his speakwrite.

SYME (into speakwrite)
...Eurasians take Brazzaville.

7: 60.14

CU WINSTON donning his
glasses.

8: 76.11

CU NOTE in WINSTON'S hands. Typed across it are the words: "MINREC SECTION HISTORY 6079 TIMES 31.10.81 RECTIFY REF UNPERSON"

9: 81.0

CU WINSTON picking up his speakwrite & dictating into it.

WINSTON (into speakwrite)
Re Times, thirty-one ten eighty-one. Brother Tillotson wins minichess. Request photo. Blog follows.

10: 112.9

CU WINSTON'S hands masking SYME'S photograph with brown tape.

11: 123.12

CS CYLINDER shooting out of pneumatic tube.
WINSTON'S hands are seen picking it up, opening it & extracting a black & white photo of TILLOTSON.

12: 144.1

INT. WINSTON'S FLAT. DAY.
CS WINSTON'S hands uncorking a bottle of gin & pouring some into a cup. He then sets the bottle down & lifts the cup.

MUSIC IN AT: 144.0

ANNOUNCER (female)
Attention! Your attention, please! Will all Outer Party members of Ways and Means committees please...

13: 154.11

CS WINSTON gulping down the gin.

WINSTON v.o.
"Under the spreading chestnut tree,
I sold you, you sold me..."

ANNOUNCER (female)
...attend their local community centres for discussions and seminars, concerning the upgrading of the war effort and the continual vigilance against saboteurs working in direct...

14: 170.0

CU LABEL on gin bottle.
WINSTON scratches off
RUTHERFORD'S picture with
his thumbnail.

ANNOUNCER

...contact with the enemy.
The meetings begin at
twenty hundred hours.

15: 178.10

MUSIC OUT AT: 179.0

INT. MINISTRY CORRIDOR. DAY. O'BRIEN o.s.
A MCS, tracking WINSTON from Smith.
behind as he follows other PARTY
WORKERS down the dingy corridor.
A hand suddenly comes down
on his shoulder. It's O'BRIEN.

16: 189.11

MCS O'BRIEN, wearing Inner
Party black overalls, as
he & WINSTON begin to
stroll along side by side
in a frontal tracking shot.

O'BRIEN

I have been reading your
Newspeak articles in The
Times.

WINSTON

Yes.

O'BRIEN

You write very elegantly.
That is not my own opinion.
I was recently talking to
a friend of yours who is
an expert. His name has
slipped my memory for a moment.
What I wanted to say was that
there were one or two unwords.
Only very recent. Have you
seen the tenth edition of
the Newspeak Dictionary?

WINSTON

No. We're, we're still using
the ninth edition in Minrec.

O'BRIEN

A few advance copies have
been circulated. I have one
myself. You might be interested.

WINSTON

Yes.

They pause.

O'BRIEN

There are some plus skilful
new developments.

17: 252.12

CS O'BRIEN handing WINSTON
his address card.

O'BRIEN withdraws.

18: 273.15

CS WINSTON. Entranced, he
places the card in his
top pocket.

19: 288.0

INT. WINSTON'S FLAT. NIGHT.
CS TELESCREEN showing
tanks in the various stages
of production, dissolving
to fleets of war planes.
The cam. pans slowly L
to WINSTON writing in his
journal.

The cam. pulls back &
pans R to the TELESCREEN
again, where OGILVY'S
picture is superimposed
over film of battlefield
scenes.

20: 365.4

INT. RECORDS OFFICE. DAY.
CS WINSTON'S hand deleting
in pencil the headline:
"BB ANNOUNCES IMMINENT
EURASIAN ATTACK NORTH AFRICA
FRONT"

O'BRIEN

Let me give you my address.
I'm usually at home in the
evenings. If not, my servant
will give you the dictionary.

MUSIC IN AT: 273.15

WINSTON v.o.

It has happened at last.
The call has come.
It seems that all my life
I've been waiting for it.

ANNOUNCER (female)

Fourteen thousand Victory
Vampires; six thousand
seven hundred Ingsoc cadets;
four thousand six hundred
Ingsoc sea cadets; twelve
thousand three hundred
Porteous piloted missiles;
thirty-one thousand Victory
fighter bombers; twenty-
three thousand Big Brother
heavy bombers.
It has been announced that
the new thirty-seven
millimetre light multi-
turreted tank, of which
forty-two thousand have been
produced is to be named
after Sub-lieutenant Ogilvy,
hero of the State of Oceania,
recently awarded,
posthumously, the Order of
Conspicuous Gallantry for
his actions in the recent
glorious victory over the
forces of Eastasia on the
Malabar Front in South
India.

21: 373.2

CU WINSTON pressing his glasses
against his face & then looking
up.

22: 378.9

MCS TILLOTSON glancing up
as he dictates a message
into the speakwrite.
He now occupies the post
formerly held by Symes.

TILLOTSON
UNINTELLIGIBLE, FAINT

23: 386.1

CU WINSTON. He looks down
& turns over the page of
the newspaper before him.

MUSIC OUT AT: 393.10

24: 393.11

INT. CHARRINGTON'S ROOM. DUSK.
MS JULIA, naked, biting into
a piece of bread and jam.
She turns & walks over to
the stove, stoops, picks up
a coffee pot & pours some
into her mug. Behind her
stands an old-fashioned clock.

JULIA
Half the water's boiled
away. What does the clock
say?

WINSTON o.s.
It says twenty-one hours.

Julia returns to where
she formerly stood.

JULIA
What time do they cut the
light in your flats?

25: 432.9

CS WINSTON sitting up in bed.

WINSTON
Twenty-three thirty.

JULIA o.s.
In the hostel it's twenty-
three.

26: 441.12

MCS JULIA picking up the
paperweight inquisitively.

JULIA
What is it?

WINSTON o.s.
I don't know. A little chunk
of history that they've
forgotten to alter.

27: 459.0

CS WINSTON.

WINSTON

A message from a hundred
years ago.

28: 464.9

MCS JULIA stepping forward,
the paperweight in one
hand & her coffee mug in
the other.

29: 468.13

CS WINSTON, watching JULIA
settle down beside him.

WINSTON

"Oranges and lemons say
the bells of St. Clement's...

JULIA

"You owe me three farthings
say the bells of St. Martin's...

WINSTON

Who taught you that?
What is it?

JULIA

I don't know. I just know it.

WINSTON

You know, the only thing to
do is to walk out of here
before it's too late; never
see one another again.

JULIA

Yes.

WINSTON

Our luck can't last.
You're young, look normal,
you're innocent. If you keep
clear of people like me,
then you might stay alive.

JULIA

What you do, I do. I've
thought it out.

30: 559.13

MS JULIA & WINSTON lying
on the bed. JULIA gives
WINSTON a kiss, then rises
& exits from shot.

JULIA

KISS

I'm good at staying alive.

31: 583.14

MCS JULIA pulling on her
overalls.

32: 585.14

CS WINSTON.

WINSTON

When shall we meet again?

33: 588.14

MCS JULIA sweeping back
her hair, then walking
over to a chest of drawers,
L, & putting away her
Proletarian dress.

JULIA

Not for several weeks.
It's not safe.

34: 597.9

CS WINSTON as the drawer
thuds shut.

35: 601.3

MS JULIA fastening the
red sash around her waist.

JULIA

Give me half an hour.

She picks up her toolbag.

I love you

36: 619.7

CS WINSTON, making no reply.

37: 623.4

MS JULIA turning & walking
over to the door. She opens
it, stops & looks round.

WINSTON o.s.
Julia...

38: 630.11

CS WINSTON.

WINSTON

Do you think the
resistance is real?

39: 635.1

MS JULIA exiting, closing
the door after her.

JULIA

No. None of it's real.

40: 648.8

CS WINSTON. The cam. pans
L as he extends his arm to pick
up the round glass paperweight,
then R to his face as he MUSIC IN AT: 666.0
looks at it, rolling it between
his fingers.

41: 675.8

EXT. STREETS IN THE PROLE-
TARIAN AREA. NIGHT.
A frontal tracking MCS
WINSTON advancing with caution.
He moves o.s., R.

42: 687.6

A frontal tracking MS WINSTON
rounding a corner.

43: 696.5

LS PROLETARIAN MAN running MAN
past WINSTON & shouting a Steamer! Dead overhead!
warning to him. Get down, get down!
An explosion rocks the silence
& WINSTON is thrown to
the ground.

44: 705.15

CS billowing clouds of
SMOKE & SPARKS mixed with
flying debris.

45: 711.1

WOMEN o.s.: DISTANT SCREAMS

MCS WINSTON lifting himself
up into a sitting position.

46: 720.15

MS EXPLOSION, then flames
engulfing a leaning structure.

47: 727.10

INT MINISTRY OF RECORDS. DAY.
MS PEOPLE hurrying back
& forth, stepping over their
colleagues, asleep on the floor.
Everywhere there is sign of
frenetic activity.

48: 743.5

MS, tracking past the long line of individual cubicles, all of which are a hive of activity. The tracking stops on WINSTON.

WORKER: (into speakwrite)
UNINTELLIGIBLE/IN NEWSPEAK

WINSTON: (into speakwrite)
UNINTELLIGIBLE

49: 779.1

CS WINSTON holding a newspaper before him as he talks into the speakwrite.

He pauses briefly to rub his eye.

WINSTON (into speakwrite)
Round the clock plus a one hundred and fifty-three sets in eyes top a P.M.A.
Willmer, and...aaah...

WINSTON v.o.
Oceania is at war with Eastasia. Oceania has always been at war with Eastasia. Eurasia is our ally. Eurasia has always been our ally.

50: 805.7

INT. WINSTON'S FLAT. NIGHT.
CU WINSTON'S face expressing concentration as he writes.

He removes his glasses & sucks the tip of their frame thoughtfully.

WINSTON v.o.
Everything fades into mist. The past is erased, the erasure forgotten. The lie becomes truth and then becomes a lie again.

51: 834.0

DREAM SEQUENCE: INT. CORRIDOR.
MS WINSTON in darkness, slowly opening the door as the cam. tracks towards him. Light floods in from the undulating hills of the GOLDEN COUNTRY beyond.

52: 857.5

DREAM SEQUENCE: INT. ROOM. DAY.
MCS WINSTON'S MOTHER gazing out of a window. YOUNG WINSTON walks up to her & she responds by putting her arm around his shoulders.

53: 876.3

INT. CHARRINGTON'S ROOM. DUSK. WINSTON o.s.
CS JULIA looking round at SOBS FAINTLY
WINSTON as the cam. pulls
back to his tearful face.

JULIA
What is it?

The cam. moves in close
to WINSTON.

WINSTON
I dreamt... about
my mother.

JULIA
What, darling?

MUSIC OUT AT: 916.8

REEL SIX (3B) ENDS AT: 918.3

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

DREAM SEQUENCE: INT. ROOM.
DAY.MUSIC IN AT: 2.0

MS YOUNG WINSTON entering
& coming forward. He pauses
in a CS & stares, his face
covered in smudged grime.

2: 11.8

DREAM SEQUENCE:WINSTON v.o.

CS WINSTON'S MOTHER.
The cam. tilts down to a
GIRL in her arms: WINSTON'S
SISTER, clutching a piece of
chocolate. Both wear a frozen,
deathly expression.

It was during the wars,
before the Party.

3: 31.5

DREAM SEQUENCE:

CS YOUNG WINSTON leaning
forward.

4: 36.10

DREAM SEQUENCE:

MS YOUNG WINSTON snatching
the chocolate from his
SISTER'S grasp & making
off with it.
(Slow-motion, with the
cam. panning him L to
the door)

5: 44.14

DREAM SEQUENCE: EXT. DEVASTATED
BUILDING. DAY.

MS YOUNG WINSTON running
away from the gutted ruins.
He pauses & turns at the
sound of his mother's
voice calling to him &
bites defiantly into the
stolen chocolate.

WINSTON'S MOTHER v.o.
Winston, Winston!

6: 56.5

DREAM SEQUENCE: INT. ROOM. DAY.
MCS WINSTON'S MOTHER gazing
out of a window.

7: 61.14

DREAM SEQUENCE: EXT. RUINED
BUILDINGS. DAY.
CS WINSTON eating the
chocolate.

WINSTON v.o.
I couldn't help myself.
I knew...

8: 72.5

DREAM SEQUENCE:
LS YOUNG WINSTON running
towards the cam, which
tracks R, past the
smouldering rubble.
(YOUNG WINSTON runs out
of shot, L.)

WINSTON v.o.
...what I had done, and
I couldn't help myself.

9: 85.2

DREAM SEQUENCE:
Tracking L with YOUNG
WINSTON in a LS as he
runs through scenes of
devastation & off to the L.

10: 103.6

DREAM SEQUENCE: INT. ROOM.
DAY.
CS YOUNG WINSTON opening
the door & looking into
the room.

WINSTON v.o.
When I went back...

11: 110.13

DREAM SEQUENCE:
MS RAT-INFESTED ROOM,
deserted but for the
rodents crawling over what
little furniture there is.

WINSTON v.o.
...hours later, my mother
and sister...

12: 119.0

DREAM SEQUENCE:
CS YOUNG WINSTON in the
doorway. He leans his
head on the jamb.

WINSTON v.o.
...were gone. I never
saw them again.

13: 127.5

DREAM SEQUENCE:

CS RATS in a group on the table.

The cam. pans L to a RAT sniffing the edge of the table.

14: 136.1

DREAM SEQUENCE:

CS YOUNG WINSTON contemplating the scene.

15: 140.13

INT. CHARRINGTON'S ROOM. DUSK. WINSTON

MCS WINSTON recounting his experience to JULIA.

It's not so much staying alive as staying human that's important. What counts is that we don't betray each other.

JULIA

If you mean confessing, we're bound to do that. Everybody does. You can't help it.

WINSTON

I don't mean confessing. Confessing isn't betrayal. I mean feelings. If they can make me change my feelings, if they can stop me from loving you, that would be real betrayal.

JULIA

They can't do that. It's the one thing they can't do. They can torture you and make you say anything, but they can't make you believe it. They can't get inside you. They can't get to your heart.

WINSTON

I'm going to see O'Brien.

JULIA

I know.

MUSIC OUT AT: 261.1

16: 261.2

EXT. INNER PARTY APARTMENTS.
DUSK.

MS FACADE of the monolithic
structure displaying an
enormous picture of Big
Brother.

ANNOUNCER (female)

Outer Party Member five-
three-nine-two-two...

17: 266.10

INT. LIFT. NIGHT.

CS MARTIN standing erect &
panning R to WINSTON beside
him. In the b.g. a telescreen
flashes up pictures of the
persons mentioned in the
commentary.

ANNOUNCER

...Hicks, Minirec,
Proletarian Affairs Section;
Outer Party Member two-two-
three-one-five Howard,
Miniprod, Hospital Section;
Outer Party...

18: 285.4

MCS WINSTON & MARTIN as a
shaft of light moves over
the latter's white jacket.

ANNOUNCER

...Member nine-four-seven-
seven-four-three Bolgar,
Minitrue, Records Section;
Outer Party Member five-
seven-...

19: 297.1

INT. CORRIDOR. NIGHT.

MCS MARTIN leading WINSTON
down the immaculate, dark
wood-pannelled passage to
the door of O'BRIEN'S
apartment. The cam. tracks
along behind them, pausing with
them as the door is opened
to reveal O'BRIEN sitting
behind his desk. In the
background, on the wall, is
the ever-present telescreen.

ANNOUNCER

...three-nine Brady, Minitrue,
Records Section; Outer Party
Member nine-eight-four-two-
one-three Devereux, Minitrue,
Records Section; Outer Party
Member nine-one-0-six Dodds,
Minitrue Porno...

20: 320.5

INT. O'BRIEN'S APARTMENT.
NIGHT.

MLS WINSTON entering by the
door held open for him
by MARTIN, who withdraws
on closing it.

O'BRIEN, at his desk, f.g.,
is busy writing & fails to
react to WINSTON'S presence.

ANNOUNCER

...Section; Outer Party
Member three-eight-0-nine-one
Ware, Minitrue, Porno
Section; Outer Party Member
one-one-seven-...

21: 336.7

MLS O'BRIEN at his desk,
over WINSTON.

O'BRIEN lifts his speakwrite
& dictates into it, still
seemingly oblivious to
WINSTON.

O'BRIEN (into speakwrite)
Items one comma five comma
seven approved fullwise
stop. Suggestion contained
item six double plus
ridiculous, verging
crimethink...

ANNOUNCER

...nine-two Bigland, Minitrue,
News Section; Outer Party
Member three-two-seven-one-
four Herbert, Miniprod,
Munitions Section; Outer
Party Member four-seven-six-
six-...

22: 358.11

MLS WINSTON looking down
at O'BRIEN, sitting at
his desk, f.g., who puts
down the speakwrite.

O'BRIEN (into speakwrite)
...cancelled stop.
End message.

ANNOUNCER

...six Craven, Miniprod
Heavy Turbine Section;

23: 367.1

MCS O'BRIEN removing his
glasses as he looks up
from his desk. He makes
a beckoning gesture.

ANNOUNCER

Outer Party Member four-
three-nine-two Rosenblum,
Miniprod, Light Industry
Section; Outer Party Member
six-six-seven-...

24: 383.7

MLS MARTIN bringing O'BRIEN
a glass of wine as WINSTON,
f.g., approaches the desk.

WINSTON is also served with
a glass of wine.

O'BRIEN toasts Big Brother.

O'BRIEN
Not much of this gets
to the Outer Party, I'm
afraid. To our leader.

ANNOUNCER

...five-five Davies,
Miniprod, Women's Section.
That concludes the list of
known agents of Goldstein
actively engaged in the
latest conspiracy to subvert
the war effort by means of
sabotage and seditious
propaganda to the effect...

25: 412.9

MCS WINSTON & O'BRIEN
raising their glasses.
Only WINSTON drinks;
O'BRIEN sets his down.

ANNOUNCER

...that our eternal allies
in Eurasia are turning against
us. More nests of...

26: 422.10

MLS O'BRIEN turning to
look at GOLDSTEIN'S picture
on the telescreen behind him.
WINSTON, looks on subserviently.

ANNOUNCER

...conspirators and saboteurs
have been uncovered and
further arrests are expected
shortly.

27: 434.5

MCS WINSTON holding his
glass of wine. Behind him, R,
is MARTIN.

28: 436.0

MCS O'BRIEN walking up
to GOLDSTEIN'S picture on
the telescreen.
He turns a knob on the
control panel & the image
recedes, leaving the
screen blank.

29: 442.6

MCS WINSTON as in 27,
expressing surprise.

WINSTON
You can...

30: 444.5

MCS O'BRIEN turning
to WINSTON, standing before
him in the f.g.
O'BRIEN points to the
glass in WINSTON'S hand
and inquires:

O'BRIEN
Yes. We're allowed that
privilege.

O'BRIEN sits down,
then motions to a chair.

Some more of this?
It is called wine
SIGHS GENTLY AS HE SITS
DOWN

31: 469.5

MCS WINSTON moving across
to the indicated chair &
sitting down on it.
O'BRIAN, f.g., watches.

32: 475.11

MCS O'BRIEN over WINSTON.

O'BRIEN
There are thought criminals
who maintain that the
resistance is not real.
Believe me, Winston, it is
very real. Perhaps you're
not familiar with how it
operates.

33: 500.6

MCS WINSTON over O'BRIEN.

WINSTON

I'm, er, attentive to the news.

O'BRIEN

Indeed. Then perhaps you imagine a huge network of conspirators prepared to commit any atrocity to demoralize and weaken the order of our society.

34: 521.15

MCS O'BRIEN over WINSTON.

O'BRIEN

The reality is infinitely more subtle. If Goldstein himself fell into the hands of the Thought Police, he could not give them a list of his agents. Such a list does not exist. They are not an organisation in the sense we know. Nothing holds it together but an idea.

35: 557.12

MCS WINSTON over O'BRIEN.

O'BRIEN

There is no possibility of change in their lifetime. In the face of the Thought Police...

36: 569.0

MCS O'BRIEN over WINSTON.

O'BRIEN

...they cannot act collectively. Individually, they cheat, forge, blackmail, corrupt children, spread disease and prostitution in the name of spreading knowledge from generation to generation, until, in a thousand years... uh...

Hmm...

You may find this of interest.

O'BRIEN consults his watch, then points to the tenth edition of the Newspeak Dictionary lying in front of him.

37: 619.4

MCS WINSTON over O'BRIEN.
WINSTON rises & picks the
dictionary up off the desk,
after first setting down
his glass.

WINSTON
Thank you.

38: 637.4

MCS O'BRIEN swivelling
his chair round &
rising.

39: 643.3

MCS WINSTON holding the
Newspeak Dictionary.

40: 645.15

MCS O'BRIEN turning on
the telescreen. Big Brother's
portrait appears, looking
down on him.

ANNOUNCER (female)
...address a rally in
Victory Square at
twenty-one thirty hours.
That is the end of the
announcement.

O'BRIEN turns round to
face the cam.

O'BRIEN
Goodbye, brother.

41: 664.9

MCS WINSTON clutching
the dictionary.
He turns to the R.

WINSTON
Goodbye, brother.

42: 670.0

MCS MARTIN walking away
to the L, his image
captured in the mirror, b.g.

43: 674.6

MS MARTIN striding off to
the R with WINSTON following.
O'BRIEN, at the back of
the room, sits down at his
desk again.

44: 681.3

INT. WINSTON'S FLAT. NIGHT.
CS WINSTON'S hands putting
down his briefcase &
taking out the NEWSPEAK
DICTIONARY.

45: 694.0

CS INNER PARTY SPEAKER
on the telescreen as WINSTON
walks into view, R, &
stands listening to his
report.

MUSIC IN AT: 716.0

After this short pause,
WINSTON wanders off to
the L, the dictionary
still in his hands.

The cam. pans L & tracks
towards WINSTON, now seated,
as he puts on his glasses
& opens the dictionary.

46: 756.3

CU WINSTON'S hand feeling
a page marked: "DICTIONARY
OF NEWSPEAK 10th Edition"

47: 761.13

CU WINSTON looking down.

48: 764.5

CS. WINSTON'S hand
continuing to feel the
texture of the page.

49: 767.3

CU WINSTON looking
down.

INNER PARTY SPEAKER (male)
(over sporadic cheering)
They have attacked an unarmed
village with rocket bombs
and murdered four thousand
defenceless, innocent and
peaceful...

INNER PARTY SPEAKER
...citizens of Oceania.
This is no longer war, this
is cold-blooded murder.
Until now, the war has been
conducted with honour and
bravery with the ideals
of truth and justice in
the best traditions of
mankind; until this moment.
Brothers and sisters, the
endless catalogue of
bestial atrocities which will
inevitably ensue from this
appalling act must, can,
and will be terminated.
The forces of...

INNER PARTY SPEAKER
...darkness and the
treasonable maggots who...

INNER PARTY SPEAKER
...collaborate with them,
must...

INNER PARTY SPEAKER
...can, and will be...

INNER PARTY SPEAKER
...wiped from the face
of the earth!

50: 771.2

CU WINSTON'S fingers
prising apart the doubly
thick paper &
revealing a new page
entitled:
"THE THEORY AND PRACTICE
OF OLIGARCHICAL COLLECTIVISM
By Emmanuel Goldstein"

INNER PARTY SPEAKER

We must crush them!
We must smash them!
We must stamp them out!
We, the people of Oceania,
and our traditional allies,
the people of Eurasia...

51: 793.5

CU WINSTON looking down
at the book before him.

INNER PARTY SPEAKER

...will not rest until the
final victory has been
achieved.

52: 798.12

CU WINSTON'S fingers
setting to work on
prising apart another
double page.

INNER PARTY SPEAKER

Death to the...

53: 803.9

CU WINSTON as before (in 51).

INNER PARTY SPEAKER

...eternal enemy of...

54: 806.1

CU WINSTON'S fingers
separating the double
page and revealing a
new one entitled:
"CHAPTER 1
IGNORANCE IS STRENGTH"

INNER PARTY SPEAKER

...Oceania. Death, death...

55: 814.3

CU INNER PARTY SPEAKER
on the telescreen, his
fist raised, shouting in
a crazed fashion.

INNER PARTY SPEAKER

...death!

MUSIC OUT AT: 817.3CROWDCHEERREEL SEVEN (4A) ENDS AT: 817.3

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

EXT. VICTORY SQUARE. NIGHT.
MLS CROWD over INNER PARTY
SPEAKER, who lowers his
clenched fist. The CROWD
responds by chanting & by
giving the customary salute.

CROWD
Death, death!

SPEAKER
Brothers and sisters...

CROWD
Death!

2: 8.7

MLS INNER PARTY SPEAKER
on the podium, flanked by
two giant telescreens
carrying his image.

SPEAKER
...one week from now,
in this very square,
we shall...

3: 18.13

MS CROWDS of the Party
faithful riveted to the
Speaker's words.

SPEAKER o.s.
...as a demonstration of our
resolve...

CROWD: CHEER

4: 23.8

LS INNER PARTY SPEAKER
over the heads of the
listening AUDIENCE.

SPEAKER
...and as a sure sign to
those who attempt to threaten
our Party and our State,
execute publicly the same
number of Eastasian prisoners...

CROWD: CHEER

5: 40.9

MLS CROWD chanting
unceasingly as the INNER
PARTY SPEAKER, f.g.,
whips them up into a
frenzy.

CROWD: CHEER & CHANT

INNER PARTY SPEAKER
...by hanging, drawing and
quartering.

6: 46.13

LS PODIUM & INNER PARTY
SPEAKER, whose words are
cheered by the CROWD.

CROWD: CHEER
B-B-B...

15: 88.15

MS panning across the
CROWD as they chant &
punch the air with fervour.

16: 94.10

EXT. BATTLEFIELD. DAY.
MLS TANK appearing out of
the scudding clouds of smoke.

17: 98.2

EXT. DERELICT & DESTROYED
BUILDINGS. DAY.
MS advancing, saluting
SOLDIERS.

18: 104.0

CS SOLDIERS marching past
ruined remains.

19: 107.7

MCS INGSOC FLAGS carried
aloft by the SOLDIERS
parading past.

20: 112.5

EXT. BATTLEFIELD. DAY.
MS TANK trundling through
the burning debris.

21: 115.3

CS FLAMES licking
GOLDSTEIN'S portrait.

22: 120.15

INT. WINSTON'S FLAT. NIGHT.
CU WINSTON'S face betokening
concentration as he reads
the subversive book.

WINSTON v.o.

"In accordance with the
principles of doublethink,
it does not matter if the war
is not real or, when it is,
that victory is not possible.

23: 137.2

CS TELESCREEN depicting a dissolving montage of fighting, burning and destroying.

WINSTON v.o.

"The war is not meant to be won, it is meant to be continuous. The essential act of modern warfare is the destruction of the produce of human labour. A hierarchical society is only possible on the basis of poverty and ignorance.

24: 165.0

INT. CHARRINGTON'S ROOM.
DUSK.
MCS WINSTON reading as he & JULIA lie together in bed - JULIA with her head nestled against his chest.

WINSTON

"In principle, the war effort is always planned to keep society on the brink of starvation.

25: 174.1

INT. MINISTRY HALL.
A MCS tracking past the saluting CROWD.

WINSTON v.o.

"The war is waged by the ruling group against its own subjects, and its object is not victory over Eurasia or Eastasia...

26: 187.8

A LS to the front of the hall as the cam. tracks L along the CROWD to the central aisle.

WINSTON v.o.

"...but to keep the very structure of society intact."

27: 199.7

INT CHARRINGTON'S ROOM.
DUSK.
As in 24. WINSTON ceases to read & looks down at JULIA.

MUSIC OUT AT: 203.8

WINSTON

Julia, are you awake?

He closes the book, removes his glasses & puts them both to one side.
Now he turns his attention to JULIA.

Julia, there is truth and there is untruth. To be in a minority of one doesn't make you mad. Julia, my love, I understand how, but I don't understand why.

DISSOLVE TO:

28: 277.0

LATER:

CU WINSTON putting a
cigarette to his lips
& drawing in the smoke.
The cam. pans L as JULIA
stirs from her slumber.
She stretches & declares:

JULIA rises & exits from
view. WINSTON continues
to smoke, then he rises
too, to the sound of the
WASHERWOMAN in full song.

29: 338.3

MCS JULIA looking up
from the stove.

JULIA:

I'm hungry. Let's make
some more coffee.

WASHERWOMAN (singing)

It was only a hopeless fancy

30: 344.9

MS WINSTON walking naked
to the window.

JULIA (overlapping song)

The water's cold.

WASHERWOMAN (singing)

It passed like an April...

31: 352.11

MCS JULIA picking up the
stove & shaking it.

WASHERWOMAN (singing)

...day

But a look and a word

WASHERWOMAN (singing)

And the dreams they stirred

JULIA (overlapping song)

There's no oil in it.

WASHERWOMAN (singing)

They've stolen my heart away

JULIA (overlapping song)

That's strange, I thought it
was full.

32: 371.7

MCS WINSTON by the window,
soon joined by JULIA from
the L.
They put their arms round
each other & gaze down into
the yard below.

WASHERWOMAN (singing)

They say that time heals all
things

They say you can...

33: 386.9

CS WASHERWOMAN as the cam.
zooms slowly in on her
wringing & hanging her
washing.
(The view is over the
shoulders of WINSTON &
JULIA)

WASHERWOMAN (singing)
...always forget
But the smiles and the tears
across the years
They...

34: 408.0

MCS WINSTON & JULIA,
their backs to the cam.,
looking down into the
yard.

WASHERWOMAN (singing)
...twist my heartstrings
yet

WINSTON (overlapping song)
She's beautiful.

35: 416.7

EXT. BACKYARD. DUSK.
MS WASHERWOMAN, basin
in hand, walking slowly
away.

WASHERWOMAN (singing)
Now I've lost all my
youth and beauty

JULIA o.s. (overlapping song)
She's a metre across the hips,
easily.

36: 430.1

INT. CHARRINGTON'S ROOM.
NIGHT.
MCS WINSTON & JULIA as
in 34.

WASHERWOMAN (singing)
I am never the kind to complain
I don't care to dream
of what might have been... (fades)

WINSTON (overlapping song)
It's her style of beauty.
The future is hers.
We are the dead.

JULIA
We are the dead.

They look round as a
stentorian voice
booms from the telescreen.

VOICE (male)
You are the dead!

37: 469.2

MLS WINSTON & JULIA standing
motionless by the window.

VOICE
Remain...

38: 472.9

CS PICTURE of church hanging
innocently on the wall.

VOICE
...exactly where you are!

39: 475.7

MCS WINSTON & JULIA, awe-struck.

VOICEMake no move until
you are ordered!

40: 479.9

CS PICTURE crashing onto
the dressing table as it
falls from the wall.
The cam. tilts up to the
spot where it hung. A
TELESCREEN, previously
hidden by the picture,
displays Big Brother glaring
at his victims.

41: 485.10

MCS JULIA looking round at
WINSTON.
A helicopter can be heard
approaching.

JULIA

Now they can see us.

VOICE

Now we can see you!

42: 493.0

CS TELESCREEN.

VOICEClasp your hands behind your
heads!

43: 496.4

MCS JULIA & WINSTON placing
their hands behind their
heads, then stepping forward
&, as instructed, turning
back-to-back.

VOICEStand out in the middle of
the room! Stand back-to-back!
Do not touch one another!

44: 508.13

CS WINSTON with JULIA
standing behind him, both
with their hands clasped
behind their heads;
in the b.g.: the telescreen.

WINSTON

The house is surrounded.

VOICE

The house is surrounded!

45: 516.8

CS JULIA & WINSTON back-to-
back, favouring JULIA.

JULIAI suppose... I suppose we
may as well say goodbye.VOICEYou may as well say goodbye.
While...

46: 526.7

CS WINSTON & JULIA as in 44.

VOICE

...we're on the subject:
"Here comes a candle to light
you to bed, here comes
a chopper to chop off your
head!"

47: 536.6

MCS LADDER smashing
window panes as it's placed
against the frame.
A PATROLMAN ascends into
view.

48: 540.14

MCS 2nd PATROLMAN swinging
open the door.

49: 543.11

MCS PATROLMAN climbing through
the window into the room.

50: 545.7

MCS PATROLMEN walking up
to WINSTON & JULIA.

51: 556.9

MCS JULIA & WINSTON as the
PATROLMEN look about them.
One of their number, b.g.,
picks up the round glass
paperweight & hurls it to
the ground.

52: 577.4

CS PAPERWEIGHT smashing
in the grate.

53: 578.4

CS FRAGMENTS splintering
on the floor. Among them
lies the pink piece of coral.

54: 580.5

MCS WINSTON & JULIA
back-to-back, favouring
WINSTON. A PATROLMAN
moves towards JULIA.

55: 589.7

MCS JULIA doubling up
& collapsing as the
PATROLMAN punches her hard
in the chest.

JULIA
Aaah! GASPS

56: 597.14

MCS WINSTON straightening
up.

57: 600.15

MCS JULIA agape with pain
as she is hauled into a
sitting position by a
heavy-handed PATROLMAN.

JULIA
Aah, aah...
Aah, aah...

58: 609.15

MCS PATROLMAN pulling
JULIA to her feet, then
slinging her over his
shoulder & carrying her
away.

JULIA
GASPS

The cam. tracks R to
PATROLMAN & WINSTON
standing face to face.

The PATROLMAN springs to
attention as CHARRINGTON
now enters the room, then
fawningly stoops to recover
the piece of broken coral.

CHARRINGTON
Pick that up.

He hands this to CHARRINGTON,
who gives WINSTON an icy
stare.

WINSTON (in a whisper)
The Thought Police.

59: 676.3

CS WINSTON over CHARRINGTON.

WINSTON: HIS VOICE TREMBLES

60: 682.7

CU CHARRINGTON with a
PATROLMAN standing behind
him.
FADE-OUT.

61: 690.9

INT. WHITE CELL. DAY.

FADE-IN

CU TELESCREEN showing
Big Brother's ubiquitous
face. The cam. pans slowly
round to WINSTON sitting on
a white-tiled bench, then
tracks in to a CS. He looks
up in response to his name
& number being called out.
(His eyes had begun to
close with fatigue)

VOICE (female)
Six-0-seven-nine Smith!
Open your eyes!

62: 739.12

MS WINSTON looking up at
the TELESCREEN on the wall, L.

DISSOLVE TO:

63: 744.0

CS WINSTON reacting to noises
off.

64: 760.5

MS PARSONS, bruised &
battered, as GUARDS thrust him
into the cell.

Clutching his stomach with
one hand, he eases himself
onto the seat beside WINSTON.
(A L pan to include WINSTON)
PARSONS suddenly shrinks
back with fear.

WINSTON
Parsons.

PARSONS (with a quaking voice)
K-keep away from me,
Smith. I'm an agent of
Goldstein. I didn't know
it myself. Thoughtcrime is
so insidious.
It just creeps up on you.
My daughter found it out.
I'm very proud of her.
I'm very grateful I've been
discovered before it's too
late. SOBS
They won't shoot me, will
they, Smith? I know I could
be very useful in a labour
camp.

He forces a smile as he
mentions his daughter.

65: 872.4

MCS WINSTON, his head bowed
& PARSONS with his leant
against the tiles on the wall,
looking up as the telescreen
calls out.

The cell door clatters open:
PARSONS grows uneasy & focuses
on the telescreen ahead of
him.

VOICE (female)
Room One-0-one.

PARSONS

No. Please. You don't
have to take me there.
Why? You see, there's
nothing I won't confess.
Nothing. I've told you
everything already.

66: 920.1

CU BIG BROTHER'S staring
passively down from the
telescreen.

PARSONS

W-W-What is it you want
me to know? GASPS

REEL EIGHT (4B) ENDS AT: 928.9

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

INT. WHITE CELL. DAY.
MS PARSONS pointing an
accusing finger at WINSTON,
f.g.
PARSONS rises submissively
& shuffles over to the door,
where he is seized by GUARDS.
(A L pan follows him to
the door)

PARSONS (his voice faltering)
Take him instead of me.
He's the thought criminal.
It's him you want!
SOBS

2: 44.0

CS WINSTON watching with
an air of resignation.

DISSOLVE TO:

3: 57.8

MS WINSTON rising slowly
from the bench as O'BRIEN
enters the cell & stands
before him with an escort
of armed GUARDS.

WINSTON
They've got you, too.

4: 89.1

MCS O'BRIEN & GUARDS over
WINSTON.

O'BRIEN
They got me a long time ago.
You knew this would happen,
Winston. Don't deceive
yourself.

5: 104.13

MCS WINSTON over O'BRIEN.

O'BRIEN
You've always known it.

6: 112.6

MCS O'BRIEN over WINSTON
as one of the GUARDS steps
between captor & captive.
(O'BRIEN dons his glasses)

7: 123.4

MCS WINSTON as he is felled
to the floor by a blow
from the GUARD'S truncheon.
O'BRIEN, f.g. looks on.

WINSTON
Ow! Ooh. GASPS Ooh.

8: 134.1

MCS O'BRIEN holding up
a collection of incriminating
photographs. A GUARD stands
behind him.

O'BRIEN

The photos of you and the
girl will be recycled for
Proletarian use.

WINSTON o.s.
GASPS

9: 143.11

MCS WINSTON in a kneeling
position, holding his injured
arm. O'BRIEN walks off to
the R; WINSTON breaks down
& cries, his head thudding
against the tiled surface
of the bench.

WINSTON

GASPS & SOBS

10: 154.7

MUSIC IN AT: 154.7

CS a Black & White still
photograph of WINSTON
holding JULIA in an
intimate embrace.

DISSOLVE TO:

11: 156.12

A montage of intimate
PHOTOGRAPHS superimposed over
WINSTON, haggard & bloodied
having his hair clipped by
a MAN IN A WHITE COAT. (A MCS).

12: 187.8

DREAM SEQUENCE: EXT. GOLDEN
COUNTRY. DAY.

MCS WINSTON from behind as
he takes in the idyllic
scenery of undulating countryside
& scattered trees.

O'BRIEN approaches him &
lays a seemingly avuncular
hand on his shoulder.

O'BRIEN

Do you know where you are,
Winston?

WINSTON

I-I don't know. I can guess.
In the Ministry of Love?

12: Continued.

O'BRIEN

Do you know how long you've been here?

WINSTON

No. Weeks? Months?

O'BRIEN

Do you know why you're here?

O'BRIEN v.o.

Shall I tell you why we've brought you here? To cure you...

13: 251.10

MUSIC OUT AT: 252.0

INT. INTERROGATION CELL.
NIGHT/DAY.

MCS WINSTON strapped to a rack, his hands

manacled above his head.

O'BRIEN, f.g., leans across to activate the controls.

O'BRIEN

...to make you sane.

WINSTON

Yes.

14: 262.2

MS WINSTON'S body straining as his aching limbs are forcibly stretched & strained.

WINSTON

Aah! Aah! Aaaaaah!

Aah! No, no, no!

(This scene is a reflection, captured in a mirror)

O'BRIEN

That was forty.

15: 274.9

MCS O'BRIEN looking down at WINSTON stretched out on the rack before him. Next to O'BRIEN is the dial he refers to in the dialogue.

O'BRIEN

You can see that the numbers on this dial run up to one hundred. Will you please remember that during our conversation I have it in my power to inflict pain on you at any time...

WINSTON

PANTS

16: 290.7

CU WINSTON looking up with frightened eyes.

O'BRIEN o.s.

...and in whatever degree I choose.

WINSTON (panting)

Yes.

17: 298.0

CS O'BRIEN removing his
glasses.

WINSTON o.s.
PANTS

O'BRIEN
You know perfectly well
what is the matter with
you, Winston. You've known
it for years, though you've
fought against the knowledge.
You are mentally deranged.
You suffer from a defective
memory.

18: 326.1

MS WINSTON tied down to
the rack, with O'BRIEN
standing in the f.g., his
back turned.

O'BRIEN
You never tried to cure
yourself of it because
you did not choose to.

19: 332.10

MCS O'BRIEN gazing down
at WINSTON. (As in Scene 15)

O'BRIEN
There was a small effort
of will, which you were not
ready to make. For example,
which power is Oceania at
war with?

20: 350.6

MCS WINSTON stammering out
his reply.

WINSTON (his voice trembling)
Eastasia. Oceania is at
war with Eastasia.

O'BRIEN'S head is visible, L.

O'BRIEN
Eastasia.

21: 366.5

CS O'BRIEN.

O'BRIEN
Good. And Oceania has always
been at war with Eastasia, has
it not?

22: 375.5

The same shot as in
Scene 20.

O'BRIEN
Tell me what you think you
remember.

22: Continued.

WINSTON (his voice faltering)
I remember that until only
a week before I was arrested,
we weren't at war with
Eastasia at all. It was
Eurasia. That lasted four
years, I think.

23: 417.11

CS O'BRIEN.

O'BRIEN
Another example. A serious
delusion. Photographs about
which you've had hallucinations,
which you believed you held
in your hand.

He holds up two pictures,
one of RUTHERFORD, the
other of SYME.

24: 438.7

CS WINSTON over O'BRIEN
showing him the two
photographs, then rising
from his seat.

O'BRIEN
They never existed.

25: 447.8

MCS O'BRIEN walking over to
the memory hole in the wall.
He lifts up the grating &
tosses the photographs inside.
They vanish, incinerated by
a flash of flame.

WINSTON o.s.:
CONTINUES TO GASP & PANT
O'BRIEN
Say what you're about to
say, Winston.

26: 458.6

CU WINSTON, resisting.

WINSTON
They exist. In memory.
I remember.

27: 470.11

CS O'BRIEN stepping forward.

WINSTON o.s.
You remember.

O'BRIEN
I do not remember. Only the
disciplined mind can see
reality, Winston.
It needs an act of self-
destruction, an effort of the
will.

28: 496.13

CU WINSTON.

O'BRIEN

Do you remember writing in
your diary: "Freedom is the
freedom to say two plus
two equals four"?

WINSTON (gasping)

Yes.

29: 513.11

CS O'BRIEN holding up four
fingers.

O'BRIEN

How many fingers am I
holding up, Winston?

30: 517.0

CU WINSTON.

WINSTON

Four.

31: 520.7

CS O'BRIEN lowering his
hand.

O'BRIEN

And if the Party says
there are not four, but
five, then how many?

32: 527.11

MCS WINSTON sheepishly
replying to the question.
O'BRIEN reaches across
and increases the tension.
WINSTON writhes & screams.

WINSTON

Five.

Aaaaaah!

33: 539.5

CS NEEDLE on DIAL showing
a tension of sixty.
The cam. then pans R to
O'BRIEN.

WINSTON o.s.

Aaah! Aaah! PANTS

O'BRIEN

No. That's no use.
You're lying.

34: 549.5

MCS WINSTON over O'BRIEN,
holding up four fingers
again.

O'BRIEN

How many fingers, please?

WINSTON

Huh, huh, four. Four.
What else can I say?
Five, four, anything you
like, only please stop it.
Stop the pain!

35: 578.14

CS O'BRIEN lowering
his hand.

WINSTON o.s.
Aaaaah!

MUSIC IN AT: 580.0

DISSOLVE TO:

36: 582.0

CS O'BRIEN supporting
WINSTON, weak & racked by
pain.

WINSTON (sobbing)
How can I help it?
How, how can I help what I
see in front of my eyes?
Two and two makes four.

O'BRIEN
Sometimes, Winston. Sometimes
they're five; sometimes
they're three; sometimes
they're all of them at once.

WINSTON
SOBS

O'BRIEN releases WINSTON
so that he can lie back
on the rack. The MAN IN THE
WHITE COAT secures the
wrist-restraints in
readiness for further torture.

MUSIC OUT AT: 638.0

O'BRIEN
Neither the past, nor the
present, nor the future
exists in its own right,
Winston.

37: 643.7

CS O'BRIEN.

WINSTON o.s.: GASPS

O'BRIEN
Reality is in the human mind,
not in the individual mind,
which makes mistakes and soon
perishes, but in the mind of
the Party, which is collective
and immortal. Again.

38: 677.0

CS O'BRIEN'S hand reaching
across to the rack's tension
control box & administering
more pain to WINSTON, whose
body convulses & contorts
in response.

WINSTON (gasping)
No. Aaah! Aaah! Aaah!

39: 690.9

CS O'BRIEN again raising
four fingers.

WINSTON o.s.
Aaah!

O'BRIEN

How many fingers, Winston?

40: 693.13

CU WINSTON'S emaciated face.

WINSTON (gasping)
Four. Four; I suppose
there are four, but I'm
trying to see five. I wish
I could.

O'BRIEN o.s.

Which do you wish?

41: 715.7

CS O'BRIEN with four
fingers raised close
to his face, his manner
calm, cold.

O'BRIEN

To persuade me that you
can see five, or really to
see them?

42: 720.14

CS WINSTON as before in
Scene 40.

WINSTON (gasping)
Oh, oh, really to see them.

43: 724.15

CS O'BRIEN lowering his
hand, then turning to
the tension control. A pan
to the L shows the dial
shooting up the scale
when activated.

WINSTON o.s.: GASPS

O'BRIEN

Again.

WINSTON o.s.

Aaah! Aaah!

44: 734.1

MCS WINSTON screaming
in agony as the rack
slowly, but painfully,
elongates. O'BRIEN, f.g.,
& THE MAN IN THE WHITE coat,
b.g., look on unsympathe-
tically.

WINSTON

Aaah! Aaah!

O'BRIEN shows WINSTON four
fingers again.

O'BRIEN

How many, Winston?

WINSTON

Aaah!

45: 746.1

CU WINSTON open-mouthed &
shrieking.

WINSTON

Aaah! Aaah! Huh-huhhh...
(GASPS)

46: 755.0

CU O'BRIEN holding four
fingers before his face.

WINSTON o.s.: GASPS

The fingers are suddenly
superimposed with another
set of fingers, which
swing to and fro in a
confused image.

WINSTON o.s.

I-I...

47: 763.3

CU WINSTON, his mind on
the verge of submission.

WINSTON (gasping)

...I don't know.

I don't know.

REEL NINE (5A) ENDS AT: 772.3

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

INT. INTERROGATION CELL.
NIGHT/DAY.
CS O'BRIEN turning to
the rack control handle.
The cam. pans L as he
loosens the tension &
& the dial plummets down
the scale.

O'BRIEN
Better.

WINSTON o.s.: GASPS

2: 11.14

MS a mirror reflection of
WINSTON'S body relaxing
as O'BRIEN lessens the
tension. In the b.g. sits
the MAN IN THE WHITE COAT.

WINSTON: GASPS

MUSIC IN AT: 14.0

3: 16.0

DREAM SEQUENCE: INT. DARK
CORRIDOR. DAY.
MCS WINSTON from behind
as he gently pushes the
door open & light from
the idyllic GOLDEN COUNTRYSIDE
floods in, lighting the
scene. The cam. tracks slowly
forward to take in the
landscape.

O'BRIEN v.o.
No one escapes, Winston.
There are no martyrs here.
All the confessions made here
are true.

4: 42.7

INT. INTERROGATION CELL.
NIGHT/DAY.
CU WINSTON on the rack;
now more relaxed than before.

MUSIC OUT AT: 45.0

O'BRIEN o.s.
We do not destroy the heretic
because he resists us. As
long as he resists us, we
never destroy him. We make
him one of ourselves before
we kill him. We make his brain
perfect before we blow it out.

5: 68.9

CU O'BRIEN.

O'BRIEN
And then, when there is nothing
left, but sorrow and love of
Big Brother, we shall lift you
clean out of history. We shall
turn you into gas and pour you
into the stratosphere.

5: Continued.

O'BRIEN

Nothing will remain of you.
Not a name in a register,
not a memory...

6: 102.4

CS WINSTON looking up
from the rack.

O'BRIEN o.s.

...in a living brain.
You will be annihilated
in the past as well as in
the future. Three thousand.

7: 118.3

MCS MAN IN THE WHITE COAT
attaching two pads, one to
each side of WINSTON'S head.
Wires from them lead away
to a machine.

WINSTON

Huhh, huhh, huhh!

O'BRIEN, rests an insidious
hand on his shoulder as
if to calm and soothe him;
but this is promptly
withdrawn.

O'BRIEN o.s.

This time it won't hurt you.

The cam. tracks slowly R.

Now, before we bring this
session to an end, I want you
to ask me your questions.
I want you to clear your mind.

WINSTON falteringly asks
his questions.

WINSTON

Julia?

The cam. turns & continues
to track along the head
of the rack, then round
to the other side, where
it stops, holding O'BRIEN,
WINSTON & the MAN IN THE
WHITE COAT (f.g.)

O'BRIEN o.s.

She betrayed you, Winston.
Immediately, unreservedly.
(ON) All her rebellion, deceit,
folly, dirty-mindedness, has
been turned out of her.

WINSTON

Does...does Big Brother
exist?

O'BRIEN

Of course.

WINSTON

In the same way as me?

O'BRIEN shakes his head.

O'BRIEN

You do not exist. You have
not asked me the question that
is uppermost in your mind,
Winston. You know what is in
Room One-0-one. Everyone knows
what's in Room One-0-one.
Now, fix your eyes on mine.

7: Continued.

WINSTON turns his head
& fixes O'BRIEN with a
stare. O'BRIEN gives the
MAN IN THE WHITE COAT
a knowing look & the
latter responds by switching
on the machine & pulling
down a lever.

WINSTON'S body arches.
Slowly, the lever is
returned to its original
position.

WINSTON
Aaah!

8: 253.8

CS WINSTON'S body going
limp.

MUSIC IN AT: 254.0

9: 258.10

DREAM SEQUENCE: EXT. GOLDEN
COUNTRY. DAY.
LS WINSTON standing on
one of the undulating hills.

O'BRIEN v.o.
What country is Oceania
at war with?

10: 265.4

DREAM SEQUENCE:
CS WINSTON, his back turned,
overlooking the golden
landscape.

WINSTON v.o.
I don't remember.

O'BRIEN v.o.
Oceania is at war with
Eastasia. Do you remember
that now?

11: 280.6

DREAM SEQUENCE:
CS WINSTON against a back-
ground of sky; the whole
scene is suffused with a
golden light.
A smile comes to WINSTON'S
lips.

WINSTON
Yes.

O'BRIEN v.o.
How many fingers am I
holding up?

WINSTON
Five.

12: 293.14

INT. INTERROGATION CELL.
NIGHT/DAY.
CU FOUR FINGERS of O'BRIEN'S
hand.

O'BRIEN o.s.
You see at least that
it is possible.

13: 301.0

CU WINSTON, pads against
the sides of his head,
looking up with a mesmeric
stare.
FADE-OUT.

O'BRIEN o.s.
You have understood the
reality of the past...

MUSIC OUT AT: 310.0

14: 311.0

FADE-IN.
MS O'BRIEN stepping up to
& looking down at WINSTON
on the rack in front of
him. (Gone are the
electrodes from WINSTON's
head)

O'BRIEN
...and of the present,
Winston. Now, what of
the future?
A question: How does one
man assert power over
another?

WINSTON
By making him suffer.

O'BRIEN
Exactly. Obedience is not
enough. Power is inflicting
pain and humiliation, otherwise
you cannot be sure.

15: 350.14

MCS WINSTON lying on the
rack.

O'BRIEN o.s.
Power is tearing human minds
apart, and putting them
together again in new shapes
of your own choosing.
Power is not a means, it is
an end.

16: 369.9

MS WINSTON on the rack, f.g.,
as O'BRIEN, b.g., steps closer
towards him.

The cam. tracks slowly
forward.

O'BRIEN
In our world, there will only
be triumph and self-abasement.
Everything else we shall
destroy. The past is forbidden;
why? Because when we can cut
man from his own past, then
we can cut him from his family,
his children, other men.

17: Continued.

O'BRIEN leans forward, placing O'BRIEN
both hands on the rack.

There is no loyalty,
except loyalty to the
Party. There is no love,
except love of Big Brother.
All competing pleasures, we
will destroy.
If you want a vision of the
future, Winston, imagine a
boot stamping on a human
face forever.

The cam. has closed in
to CS of O'BRIEN.

18: 436.3

CU WINSTON: drained &
emotionless, he lies on
the rack.

19: 441.8

CS O'BRIEN sitting down.

O'BRIEN
Winston, you are thinking that
my face is old and tired, that
while I talk of power, I am
unable to prevent the decay
of my own body. But the
individual is only a cell,
Winston. And the weariness of
the cell is the vigour of the
organism.

20: 476.4

MCS WINSTON over O'BRIEN,
whom he looks up at from
the rack.

WINSTON
You'll fail.

O'BRIEN
Why?

WINSTON
It's impossible. Hatred
and fear have no life.

21: 494.7

CS O'BRIEN.

O'BRIEN
Why is hate less vital
than love?

WINSTON o.s. (in a whisper)
I don't know.

22: 502.5

As in Scene 20.

WINSTON
But somehow you will fail.
Something will defeat you.
Life will defeat you.

23: 515.0

MS O'BRIEN sitting beside
WINSTON, strapped to the
rack.

O'BRIEN

We control life at all
levels. We create human
nature. Men are infinitely
malleable. Or perhaps you've
returned to your old idea
that the Proletarians will
arise. Put it out of your
mind. They're helpless animals.
Humanity is the Party.

WINSTON

I don't care.

24: 555.13

MCS WINSTON over O'BRIEN.

WINSTON

In the end, they'll beat
you. Sooner or later, they'll
tear you to pieces.

O'BRIEN

On what evidence?

WINSTON

Goldstein's book.

25: 575.10

CS O'BRIEN looking down
at WINSTON.

O'BRIEN

I wrote it. Or, at least,
I collaborated in writing it.

26: 583.11

CU WINSTON on the rack.

O'BRIEN o.s.

No book is individually
produced, as you know.

WINSTON

I just believe it. I know
you'll fail. There is something
in this world, some spirit
that you will never overcome.

27: 612.7

CS O'BRIEN looking down
at WINSTON.

O'BRIEN

What is it, this principle?

WINSTON

I don't know. The spirit of
man.

27: Continued.

O'BRIEN

And do you consider
yourself a man?

28: 629.15

CU WINSTON on the rack.

WINSTON

Yes.

29: 633.7

MS O'BRIEN sitting beside
WINSTON on the rack as
the MAN IN THE WHITE COAT
arrives to unfasten the
manacles binding his arms
& legs to the rack.

O'BRIEN

If you are a man,
you're the last man.
Your kind is extinct.
We are the inheritors.
Do you understand that you're
alone?

WINSTON raising his right
arm, now unshackled, &
drawing it down to his side.

WINSTON

Ah...

O'BRIEN

You are outside history.
You unexist.
Get up.

The MAN IN THE WHITE COAT
withdraws & O'BRIEN leans
forward, about to rise.

30: 674.10

MCS WINSTON drawing his
other arm down to his side
as O'BRIEN moves off to
the L.
He wriggles & struggles
to sit upright, but succeeds
only in falling off the
rack, landing heavily on
the floor.
Finally, he manages to
draw himself to his feet,
using the rack for support.

WINSTON: STRAINING

O'BRIEN o.s.

Come here.

WINSTON: GASPS, SPLUTTERS

REEL TEN (5B) ENDS AT: 722.9

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

INT. INTERROGATION CELL.
NIGHT/DAY.CS O'BRIEN seizing WINSTON
& pulling him into shot
to make him stand in front
of a mirror & gaze at his
pathetic, broken figure.WINSTON o.s.
PANTSO'BRIEN
Look at you.

2: 10.3

CS O'BRIEN'S & WINSTON'S
reflection in the mirror.
O'BRIEN grips one of
WINSTON'S rotting teeth
between his fingers &
twists it till it breaks
loose.O'BRIEN
You're rotting away.WINSTON: SOBS WITH PAINO'BRIEN
That, is the last man.
If you're human, that is
humanity. It won't last
for ever. You can escape
from it whenever you choose.
Everything depends on you.WINSTON (sobbing)
Ah... You did it.
You reduced me to this.O'BRIEN
No, Winston, you reduced
yourself to it.WINSTON
When will you shoot me?O'BRIEN
It might take a long time.
But don't give up hope.
Everyone is cured sooner
or later.

3: 97.8

MCS O'BRIEN & WINSTON from
behind, as O'BRIEN holds
his distraught victim
before the mirror & pats
his back in a gesture of
mock friendship.WINSTON: GASPSO'BRIEN
And, in the end, we
shall shoot you.

4: 108.8

MUSIC IN AT: 109.0DREAM SEQUENCE:

EXT. GOLDEN COUNTRY. DAY.
MCS O'BRIEN, the teacher,
"unlearning" his pupil,
WINSTON.

O'BRIEN

The Law of Gravity is
nonsense. No such law
exists. If I think I float,
and you think I float, then
it happens.

5: 126.4

DREAM SEQUENCE:

CS WINSTON - the normal,
untortured face of the man
smiling.

WINSTON

I love you.

O'BRIEN o.s.

You have the strength,
Winston.

6: 132.1

DREAM SEQUENCE:

MCS O'BRIEN over WINSTON
as in Scene 4.

WINSTON

You have the whole Party.
You are the Party.
You're one of us, one
of the chosen.

7: 143.1

DREAM SEQUENCE:

CS WINSTON,
with a smile.

WINSTON

I love you.

8: 146.6

DREAM SEQUENCE:

CU JULIA, returning the
smile.

JULIA

I love you, too.

9: 152.3

MUSIC OUT AT: 153.0DREAM SEQUENCE:

CS WINSTON drawing JULIA
close. Suddenly, a shot
rings out & her head flops
back, limp & lifeless.

WINSTON (in a whisper)
Julia. Julia, my love.

MUSIC IN AT: 157.0

10: 165.8

DREAM SEQUENCE:

MCS WINSTON nestling his
head against JULIA'S neck.
Her mouth dribbles blood
from the corner.

WINSTON (in a whisper)
Julia...

11: 173.11

DREAM SEQUENCE:

LS WINSTON kneeling
with JULIA dead in his
arms.

WINSTON v.o.
Julia!

12: 177.14

INT. WHITE CELL. NIGHT/DAY.
MS WINSTON sitting entranced
on an unmade dirty bed.
He rises automatically at
the sound of O'BRIEN'S
command & turns to face
the telescreen behind him.
Big Brother's inanimate
portrait is replaced by
O'BRIEN'S moving image.

WINSTON
Julia!

MUSIC OUT AT: 181.0

O'BRIEN

Get up!
Stand up straighter.
Look me in the face.

O'BRIEN fades & Big Brother
returns to the telescreen.

WINSTON swings round to
face O'BRIEN, who now
approaches him from
behind.

O'BRIEN
Tell me Winston - and,
remember, no lies -
what are your true feelings
towards Big Brother?

WINSTON
I hate him.

13: 225.15

MCS O'BRIEN with two GUARDS
in tow over WINSTON.

O'BRIEN
You must love him. It's
not enough to obey him;
you must love him.

14: 235.13

MCS O'BRIEN turning away
from WINSTON, standing at
attention.

O'BRIEN
Room One-0-one.

MUSIC IN AT: 243.8

15: 246.11

CS WINSTON with Big Brother's
face as a backdrop.
FADE-OUT

16: 256.4

INT. CORRIDOR/ROOM 101.

NIGHT.

A MCS tracking along behind WINSTON & the two GUARDS leading him towards ROOM 101. On entering the room, they stop & watch as O'BRIEN, already in the room & pacing the floor, walks over to the chair in the centre of the room, turns, pauses a while, & then advances towards WINSTON.

O'BRIEN

You asked me once, Winston, what was in Room One-0-one.

I told you that you knew already. Everyone knows. The thing that is in Room One-0-one is the worst thing in the world.

A gentle nod to the GUARDS from O'BRIEN & WINSTON is led to the chair & made to sit in it. Straps are then secured to his wrists & to the chair arms to restrain movement.

The MAN IN THE WHITE COAT arrives carrying an object - a cage - covered by a piece of cloth, which he sets down on the table.

17: 325.1

CS GUARD'S hands working at securing the ligature to WINSTON'S wrist as O'BRIEN addresses the torture victim.

O'BRIEN

It goes beyond fear of pain or death. It is unendurable and it varies from individual to individual. It may be burial alive or castration or many other things.

In your case, it is rats.

The GUARDS withdraw & O'BRIEN nods to the MAN IN THE WHITE COAT, who uncovers the cage, which is found to contain rats.

18: 362.11

CU WINSTON, his face tautens with fear.

WINSTON

No!

19: 369.8

CS two angry, fighting, squealing RATS inside the cage.

WINSTON o.s.

Rats...

20: 372.5

CU WINSTON, submissively:

WINSTONPlease, what do you
want me to do?

21: 376.2

CU O'BRIEN.

O'BRIENYou will do what is required
of you.WINSTON o.s.: SOBS

22: 379.8

CU WINSTON paralysed by
fear.WINSTONWhat, what, what is it?
How can I do it if I don't
know what it is?

23: 390.7

CU O'BRIEN looking down
at the cage beside him,
then up again.O'BRIENIn the Proletarian areas,
they will attack a baby and,
within five minutes, strip it
to the bone. They also attack
the sick and dying. They show
astonishing intelligence in
knowing when a human being is
helpless.

24: 416.6

CS RATS squabbling in the
cage - a slow zoom-in.WINSTON o.s.

Please.

25: 425.6

CU WINSTON'S terrified eyes.

WINSTON

GASPS Please.

26: 436.10

DREAM SEQUENCE: EXT. GOLDEN
COUNTRY. DAY.LS WINSTON, a solitary figure,
standing in the midst of
the golden, rolling hills.O'BRIEN v.o.The mask fits over your head,
leaving no exit. I press the
first lever, and the rats...

27: 450.12

INT. ROOM 101. NIGHT.

MS O'BRIEN walking over to WINSTON. The mask he describes already hangs over WINSTON'S head. Inside, the restive rats thrash about hungrily.

O'BRIEN

...move into the front compartment.

WINSTON

Please.

O'BRIEN

I press the second, and the door of the cage will slide up.

28: 462.7

CS mask enclosing the front of WINSTON'S face. O'BRIEN, f.g., sees his body grow tense in anticipation.

O'BRIEN

These starving brutes will shoot at you like bullets.

29: 468.7

CS RATS wrestling with each other as the cam. tilts up to O'BRIEN.

O'BRIEN o.s.

Have you ever seen a rat leap through the air?

(ON) They will leap onto your face and bore straight into it. Sometimes they attack the eyes first.

30: 488.8

CS hungry, fighting RATS.

31: 491.14

CS frenzied RATS from a different angle, with WINSTON'S face close to, almost touching the starving creatures.

O'BRIEN o.s.

Sometimes they burrow through the cheeks and devour the tongue.

WINSTON (whimpering)

Oh, oh...

32: 502.9

CU O'BRIEN.

WINSTON o.s.

...oh, oh! Tell me...

33: 507.15

CS RATS in the mask on WINSTON'S face growing more and more vicious.

WINSTON

...what do you, what do you want? What do you want?

34: 517.13

CS O'BRIEN pulling down
the lever, which raises the
door separating the first
and second compartments
in the cage.

WINSTON o.s.
No, no, please!

35: 522.3

CU RATS rushing forward,
as seen from WINSTON'S
viewpoint.

WINSTON o.s.
No!

36: 523.15

CS RATS, a mere whisker's
breadth away from WINSTON'S
face with the second &
final door in the cage still
to be opened.

WINSTON
Aaaah!

37: 525.5

CU RAT clawing at the cage
door.

38: 527.11

As in Scene 36.

39: 528.14

CS O'BRIEN, panning L to
JULIA, who utters the words
with tenderness, displaying
an air of detachment.

JULIA (in a whisper)
I love you.

40: 536.5

CU RAT baring its teeth
through the cage wire.

WINSTON o.s.
GASPS

41: 540.0

CS RATS jockeying to get
close to WINSTON'S face.

WINSTON
Do it to her! Do it to Julia!
I don't care what you do...

42: 547.6

CS JULIA looking on with
callous indifference.
The cam. pans R to O'BRIEN.

WINSTON o.s.
...to her, but do it to her!
Tear her face off! But do
it to Julia, not to me!

43: 552.13

CU WINSTON'S terrorized face WINSTON
trembling before the agitated Do it...
RAT.

44: 557.5

DREAM SEQUENCE: EXT. GOLDEN WINSTON v.o.
COUNTRY. DAY. ...to Julia!
LS over the deserted Do it to Julia, not me!
landscape.
FADE-OUT MUSIC OUT AT: 570.0

REEL ELEVEN (6A) ENDS AT: 570.9

SCENE No. & ACTION:DIALOGUE & MUSIC:TELESCREEN:

1: 000.00

FADE-IN

EXT. FIELD BORDERED BY
BUILDINGS. DAY.LS several PEOPLE filing
past the huge TELESCREEN
dominating the scene.ANNOUNCER (female)A vast military build-up
has been reported in the
Sahara Desert, Sectors
Seventeen and Eighteen of
the War Zone.

2: 11.7

INT. CHESTNUT TREE CAFE.
DAY.ANNOUNCERThat is the end of the
announcement.CS WINSTON'S hand raising
the glass on the table
before him. He takes a
sip of the gin it contains,
then sets it down again.WINSTON
GULPSThe same hand then moves
across the chessboard &
slowly picks up one of
the pieces, hovering
indecisively whilst judging
where to place it.At this point, JULIA enters
& walks towards the table.The cam. tracks round
behind WINSTON as she
settles down on the chair
opposite him.

3: 66.11

MS WAITER approaching with
a bottle in one hand &
a glass in the other.

4: 71.5

MCS WINSTON over JULIA
as he looks up at her.
The WAITER, R, puts down
the glass & pours gin
into it from the bottle.
To this he adds several
drops of a mysterious liquid.JULIA
Brother.

5: 89.11

MCS WAITER reiterating the
words he uttered in an
earlier scene in similar
circumstances.WAITER
On the house.

6: 94.5

MCS JULIA over WINSTON, as she watches the WAITER repeat the ritual with WINSTON'S glass before withdrawing.

7: 103.7

MCS WINSTON over JULIA. WINSTON'S eyes remained fixed to the chessboard, until a trumpet fanfare & the ensuing announcer's voice make him swivel round in his chair & direct his attention at the telescreen.

The cam. pans slowly round to the TELESCREEN showing the face of Big Brother.

WINSTON

Thank you for coming.

MUSIC IN AT: 110.9
(fanfare)

MUSIC OUT AT: 113.10

ANNOUNCER (female)

You are warned to stand by for an important announcement at fifteen-thirty. This is news of the gravest national consequence, concerning the war with Eurasia.

8: 127.4

MCS JULIA, as WINSTON, f.g., turns towards her.

WINSTON

I'm very worried about the African Front.

ANNOUNCER

Fifteen-thirty!

9: 136.7

CS WINSTON looking up.

WINSTON

The news is disquieting in the extreme.

10: 142.3

MCS JULIA over WINSTON, her expression glazed. She transfers her gaze to WINSTON.

WINSTON

I've been worrying about it all day. It's not just a question of losing Africa.

11: 150.7

CS WINSTON.

WINSTON

For the first time, the territory of Oceania itself is threatened by invasion.

12: 156.8

MCS JULIA over WINSTON, her response, automatic, unconsidered.

JULIA

It's inconceivable.

13: 162.1

CS WINSTON shaking his head.
The cam. tilts down to his
hand moving a chess piece,
then up again to his face.

WINSTON

It must have been possible
to out-flank them in some
way. I have an instinct
there's bad news on the way.

14: 197.0

MCS JULIA over WINSTON
as she gulps down her drink.
She sets down the glass &
looks up at her friend.

JULIA

I told them all about you.

15: 209.3

MCS WINSTON over JULIA.
WINSTON gazes fixedly at the
chessboard, as if considering
his next move.

16: 213.3

MCS JULIA over WINSTON.

JULIA

I'm only thankful they got
me before it was too late.

17: 217.9

As in Scene 15, WINSTON
staring blankly at the
chessboard before him.

WINSTON

Yes, I told them about you,
too. Thoughtcrime, sexcrime,
all your treachery.

18: 233.6

MCS JULIA over WINSTON.
JULIA'S gaze wonders into
space.
Then, almost resolutely,
she picks up her bag &
places it in her lap.

JULIA

I have a meeting to go to.

We must meet again.

19: 258.3

MCS WINSTON lifting his
gaze, then lowering it
again as he utters the
second half of his sentence.
JULIA moves across the
picture in front of him
as she withdraws.
The cam. tilts down to
the chessboard; WINSTON
makes another move.

WINSTON

Yes. We must meet again.

20: 296.15

EXT. FIELD BORDERED BY
BUILDINGS. DAY.
MLS giant TELESCREEN
depicting WINSTON detailing
his "crimes".
PEOPLE file past carrying
briefcases.

WINSTON

I accuse myself of the
following crimes:
I have seduced Party members
of both sexes. I've been
to the Proletarian areas.
I deliberately contracted
syphilis in order to spread
the disease to my wife
and other Party members.

21: 322.1

INT. CHESTNUT TREE CAFE.
DAY.
MCS WINSTON, his head
bowed over the chessboard
as the telescreen behind
him displays him making
his "confession".
Slowly, the cam. tracks
round the table.

WINSTON

Together with other agents,
I have counterfeited
banknotes, wrecked industrial
machinery, polluted the
water supply and guided
Eurasian rocket bombs to
targets on Airstrip One by
means of coded radio signals.
I stand here, a victim of
the influence of Emmanuel
Goldstein, guilty on all
counts. I'm glad I was caught.
I was mentally deranged.
Now I am cured. I ask only
for you to accept my love of
our leader. I ask only to
be shot while my mind is
still clean.

22: 388.7

CU WINSTON'S finger
writing in the dust on the
table: $2 + 2 =$
The sum is left without
a total, the hand drawn
back to a chess piece:
a white knight.
The cam. zooms in to
a CU as the knight is
lifted, then dropped.

MUSIC IN AT: 403.8
(fanfare)

MUSIC OUT AT: 407.0

ANNOUNCER (female)
A glorious victory!

23: 408.14

MCS WAITER watching
the dissolving montage
of battlefield images
on the telescreen.

ANNOUNCER

(over battlefield sounds)
A vast strategic manoeuvre
to outflank the Eurasian
forces on the African
Front has been successful.
Perfectly co-ordinated,
it has resulted in the utter
rout of the Eurasian Army.
There have been nearly a
million prisoners.

24: 433.9

CS WINSTON listening &
watching, then summoning
the waiter.

WINSTON

Waiter.

ANNOUNCER

It has been an utter rout.
A complete demoralization...

25: 439.12

MS WAITER responding to
the call & sauntering up
to WINSTON. The cam.
tracks with him.

MUSIC IN AT: 441.0ANNOUNCER

...of the Eurasian enemy.
This immense victory brings
the war within measurable
distance of its end.

WINSTON puts his hand
on the WAITER'S arm
& looks up at him.
The WAITER makes no
reply, but administers
more gin and a few drops
of the mysterious potion
before withdrawing to
view the telescreen.
WINSTON gulps back the
mixture, then turns his
face towards the ever-
changing images.

WINSTON

Wonderful news.

CHEERING/CHANTING (faint)

B-B-B-B-B-B-B-B-B-B-B-B...

26: 500.0

CU WINSTON, relaxed &
composed.

CHANTING (faint)

...B-B-B-B-B-B-B-B-B-B-B-B-
B-B-B-B-B-B-B-B-B-B... (fades)

27: 511.5

CU BIG BROTHER'S vigilant
face on the telescreen as
the cam. tracks L to WINSTON,
gazing up at him.

Suddenly WINSTON turns
away & we see tears streaming
down his face from his
reddened eyes.

WINSTON v.o. (in a whisper)
I love you.

DISSOLVE TO:

28: 558.8

MLS WINSTON sitting
in the cafe, with
the dishevelled figure of
the WAITER in the b.g.,
& BIG BROTHER'S menacing,
all-seeing portrait on
the telescreen.

The credits appear and roll: HYMN IN AT: 739.0

ET 1 (roller): ("Oceania, 'Tis For Thee")

Winston Smith	JOHN HURT
O'Brien	RICHARD BURTON
Julia	SUZANNA HAMILTON
Charrington	CYRIL CUSACK
Parsons	GREGOR FISHER
Syme	JAMES WALKER
Tillotson	ANDREW WILDE
Tillotson's Friend	DAVID TREVENA
Martin	DAVID CANN
Jones	ANTHONY BENSON
Rutherford	PETER FRYE
Waiter	ROGER LLOYD PACK
Winston as a boy	RUPERT BADERMAN
Winston's Mother	CORINNA SEDDON
Winston's Sister	MARTHA PARSEY
Mrs Parsons	MERELINA KENDALL
William Parsons	P.J. NICHOLAS
Susan Parsons	LYNNE RADFORD
Inner Party Speaker	PIP DONAGHY
Whore	SHIRLEY STELFOX
Instructress	JANET KEY
Artsem Lecturer	HUGH WALTERS
Man in white coat	JOHN HUGHES
Shouting Prole	ROBERT PUTT
Soup Lady	CHRISTINE HARGREAVES
Guards	GARRY COOPER
Patrolmen	MATTHEW SCURFIELD
Eurasian Soldier	JOHN GOLIGHTLY
Executioner	ROLF SAXON
Man on station	OLE OLDENDORP
Youth Leader	EDDIE STACEY
Party Members	NORMAN BACON
	JOHN FOSS
	CAREY WILSON
	MITZI MCKENZIE

ET 1 (roller) Continued:

and featuring

PHYLLIS LOGAN as The Telescreen Announcer

PAM GEMS as The Washerwoman

JOSCIK BARBAROSSA as Aaronson

JOHN BOSWALL as Goldstein

and

BOB FLAG as Big Brother

(Picture fades to black)

ET 2: Based on the novel
"NINETEEN EIGHTY-FOUR"
by George Orwell
first published in 1949

This film was photographed in and around London
during the period April-June 1984, the exact time
and setting imagined by the author.

ET 3: With love and admiration
RICHARD BURTON
1925-1984

ET 4: Music of Oceania
including "Oceania, 'Tis for Thee",
"The Hiking Song", "The Washerwoman's Song"
composed and conducted by
DOMINIC MULDOWNY

Lyrics by JONATHAN GEMS, GEORGE ORWELL
Singers SALLY MATES, LINDA HIRST

ET 5: Special colour process devised by
KAY LABORATORIES
London, England

Laboratory Executive JOHN HEMMINGS
Original Research PAUL COLLARD

ET 6: Project Development
ROBIN DALTON

Special thanks to
GINA ROSENBLUM
BURTON W. KANTER

ET 7: First Assistant Director
CHRIS ROSE

Costume Designer
EMMA PORTEOUS

Additional Script Material
JONATHAN GEMS

ET 8 (roller):

Camera Operator
Sound Mixer
Associate Editors

ROGER DEAKINS
BRUCE WHITE
POLLY MOSELEY
NICOLAS GASTER
COLIN MILLER
MARTIN HEBERT
GRANT HICKS

Sound Editor
Art Directors

SID SUTTON
REBECCA HOWARD
CHARLES STAFFELL
IAN SCOONES
MARY HILLMAN
PAULA GILLESPIE
JACK SMITH

Graphic Designer
Casting Director
Technical Supervisor
Special Effects Supervisor
Make-Up Supervisor
Hairdressing Supervisor
Production Accountant

Production Manager
Second Assistant Director
Continuity
Production Co-ordinator
Unit Manager
Location Manager
Production Assistant
Crowd Co-ordinator
Third Assistant Directors

GLADYS PEARCE
JOHN DODDS
ENE WATTS
MARGARET WALDIE
PAUL SHERSBY
RICHARD CRAVEN
SARAH O'BRIEN
JACK ROSS
PATRICK KINNEY
DAVE KEATING
GERARD WALL
SIMON CELLAN-JONES

Floor Runner
Production Runner

Senior Focus Puller
Focus Puller
Clapper Loader
Camera Grip
Boom Operator
Second Assistant

ANDREW SPELLER
JAMES AINSLIE
FRASER TAGGART
MIKE ANDREWS
GUIDO REIDY
GERRY BATES

ET 8 (roller) Continued:

Dialogue Editor	DEREK HOLDING
Effects editor	BRYAN TILLING
Assistant Editors	NEIL FARRELL
	SIMON HARRIS
	NICOLETTE BOLGAR
	EVA MARTIN
Assistant Sound Editors	BILL BARRINGER
	JOE GALLAGHER
Cutting Room Runner	SARAH RAINS
Assistant Art Director	MARK RAGGETT
Art Department Assistants	AMANDA GRENVILLE
	EDDIE ANDRES
Matte Artist	RAY CAPLE
Production Buyer	PETER RUTHERFORD
Draughtsman	ROYCE BAXTER
Scenic Artist	TONY STRONG
Sketch Artist	SIMON MURTON
Construction Manager	JOHN GODFREY
Property Master	JOHN ALLENBY
Wardrobe Supervisors	JOHN BRADY
	PHILIPPE PICKFORD
Make-Up Artists	DEBBIE SCRAGG
	ANNA DRYHURST
Hairdresser	STEPHANIE KAYE
Wardrobe Assistants	COLIN WILSON
	CYNTHIA DOWLING
	NOEL RADFORD
Unit Publicist	ANNE TASKER
Stills Photographer	SARAH QUILL
Film Researcher	SUE SUDBURY
Assistant to the Producer	MARY DAVIES
Assistant Casting Director	JANE ARNELL
Chargehand Propman	KIERON MACNAMARA
Supervising Rigger	PHIL ST. JOHN
Chief Electrician	JOHN HIGGINS
Propman	MARK FRUIN
Stand-by Crew	HARRY HARRISON
	PAT LYNCH
	GEORGE ARNOLD
	JEFF KHAN
Chargehand Electricians	BILL WOLOHAN
	JOHN HAYLEN
	MICHAEL JAMES

ET 8 (roller) Continued:

Stunt Co-ordinators	BILL WESTON TERRY WALSH EDDIE STACEY
Special Effects Technicians	CHRIS VERNER ANDREW THOMPSON
Special Effects Assistant	DAVID SCHOLEFIELD
Rat Handler	DAVID CORKE
Unit Nurse	LYNNE BUCKLEY

Assistant Accountant	BERYL BROWN
Cashier	SANDRA NIXON
Accounts Secretary	REBECCA STARR

Second Unit

Camera Operators	ANDREW SPELLER DICK POPE
Production Manager	PAUL SPARROW
Continuity	MARGARET WALDIE

Wiltshire Locations

Production Supervisor	TONY HOPKINS
Assistant Directors	CRISPIN REECE STEPHEN BROWN

Acknowledgements

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Smith & Jones Catering
Eureka Location Management
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Victory Square location by courtesy of
The Alexandra Palace Trustees

Colour by EASTMANCOLOR
Processed at KAY LABORATORIES
Opticals by GENERAL SCREEN ENTERPRISES

ET 8 (roller) Continued:

Music recorded at CTS STUDIOS
Mixer DICK LEWZEY

Soundtrack pre-mixed at
TWICKENHAM FILM STUDIOS
Dubbing Mixers GERRY HUMPHREYS
ROBIN O'DONOGHUE

Re-recording Mixer TREVOR PYKE

Filmed at Twickenham Studios, London
and on location in England

Production Services
UMBRELLA-ROSENBLUM FILMS LTD

ET 9: Soundtrack album "1984 (FOR THE LOVE OF BIG BROTHER)"
by EURYTHMICS
released by VIRGIN RECORDS (T/M)

ET 10: Made by Virgin Cinema Films Ltd
95-99 Ladbroke Grove, London W11 1PG, England
in association with Virgin Benelux and Virgin Schallplatten

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MUSIC OUT AT: 1108.0

REEL TWELVE (6B) ENDS AT: 1108.0 (musical play-out)

This Release Script was compiled by:
R.J. Lagna, B.A. (Hons).
October, 1984.