**Audition Scene 9**

**Scene Twenty-Two: Assembly Hall. Foyer.**

*(The* **HEAVIES** *drag* **HANNAY** *to* **PAMELA***.)*

**HEAVY 1.** He’s the one, miss?

**PAMELA.** Yes definitely. He’s the one.

**HANNAY.** I suppose you think you’ve been damn clever!

**PAMELA.** Officer kindly tell your prisoner not to insult me please!

*(The* **HEAVIES** *start to pull* **HANNAY** *out.)*

**HEAVY 2.** Come along now sir!

**HANNAY.** Don’t you see I was speaking the truth in that railway carriage! You must have seen I was genuine!

**HEAVY 1.** That’ll be all ma’am and thank you for your help. **PAMELA.** Don’t mention it. Goodbye officers.

*(The* **HEAVIES** *doff their hats, drag* **HANNAY** *away.* **HANNAY** *drags them back.)*

**HANNAY.** Alright just listen please! You have to! There’s an enormously important secret –

**HEAVY 2.** That’ll do now!

**HANNAY.** – being taken out of this country by a devilishly brilliant foreign agent! I can’t do anything myself because of these fool detectives! But if you telephone Scotland Yard immediately and tell them this –

**PAMELA.** Goodbye, Mr. Hannay! **HEAVY 1.** Actually beg pardon, Miss – er – **PAMELA.** Edwards. Pamela Edwards.

**HEAVY 1.** – on second thoughts Miss Edwards we should like you to come, too.

**PAMELA.** Me? Whatever for?

**HEAVY 2.** To identify the prisoner, Miss. **PAMELA.** But I’ve told you who he – **HEAVY 1.** Just to the police station Miss.

**HEAVY 2.** If you wouldn’t mind miss.

**PAMELA.** Well, where is the police station?

**HEAVY 1.** Inverary, Miss.

**PAMELA.** Inverary!! But that’s nearly – **HANNAY.** Forty miles.

**PAMELA.** *FORTY MILES!?*

**HEAVY 1.** You keep out of this!

**HEAVY 2.** He’s to be questioned by the Procurator Fiscal personally miss.

**PAMELA.** Procurator Fiscal personally?

**HEAVY 2.** It’s essential for public security miss.

**PAMELA.** Essential for public security?

**HEAVY 2.** That’s right miss.

**PAMELA.** Well if it’s absolutely necessary!

**HEAVY 1.** Thank you miss. If you’d like to climb into the car please miss?

**PAMELA.** The what?

*(The* **CLOWNS** *look at each other. They realize they’ve forgotten the car.* **HANNAY** *the actor sighs. The* **CLOWNS** *hastily improvise a car out of chairs, armchair, whatever’s to hand.)*

**HEAVY 1.** The car, miss.

*(***HEAVY 1** *starts the motor.* **HEAVY 2** *gets in beside him.* **HANNAY** *and* **PAMELA** *sit behind them.* **HANNAY** *gives*

**PAMELA** *a delighted grin. Sticks his pipe in his mouth.)*

**HANNAY.** Hello! *(***PAMELA** *scowls.)* I’m Richard by the way.

**PAMELA.** I’m not talking to you.

**HANNAY.** Right.

*(They look out of their respective windows.)*