

**JOHNY ENGLISH'S CHARACTERIZATION THROUGH  
THE WAY HE USES COOPERATIVE PRINCIPLE  
IN *JOHNY ENGLISH REBORN* MOVIE**

A GRADUATING PAPER

Submitted in Partial Fulfillment of The Requirement for Gaining  
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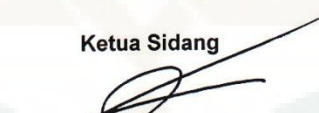
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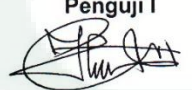
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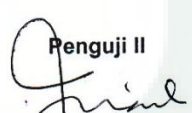
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# **JOHNNY ENGLISH'S CHARACTERIZATION THROUGH THE WAY HE USES COOPERATIVE PRINCIPLE IN *JOHNNY ENGLISH REBORN* MOVIE**

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## **ABSTRACT**

This research aims to find Johnny English's characterization as the main character in *Johnny English Reborn* movie through the way Johnny English uses the maxims of the cooperative principle by Grice in his conversation. The data of this research is all of Johnny English utterances in the movie. Since, almost every utterances of Johnny English can be analyzed by using cooperative principle. The way Johnny English uses the cooperative principle leading to his characterization is explained. This research uses qualitative method. The data is analyzed by understanding the meaning of the utterance, considering the context when the conversation happens, finding the way Johnny English uses the maxims of the cooperative principle, and concluding Johnny English's characterization. There are two conclusions of the research. First, Johnny English uses the cooperative principle by observing and failing the maxim. He observes the maxim by following the requirement of the maxim and fails the maxims by flouting, violating, opting out, facing clash, and infringing the maxim. Second, from each characterization found in the analysis, there are nine bad characterizations and six good characterizations of Johnny English are found. It is also known that Johnny English is a person who can possess some opposite characterizations at once.

**Keywords:** *cooperative principle, maxim, Johnny English, characterization*

# **JOHNNY ENGLISH'S CHARACTERIZATION THROUGH THE WAY HE USES COOPERATIVE PRINCIPLE IN *JOHNNY ENGLISH REBORN* MOVIE**

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## **Intisari**

Penelitian ini bertujuan untuk mengetahui karakterisasi Johnny English sebagai pemeran utama dalam Film *Johnny English Reborn* dari cara Johnny English menggunakan maksim dari prinsip kerjasama yang ditulis oleh Grice dalam percakapannya. Data penelitian ini adalah semua tutur kata yang diucapkan Johnny English. Mengingat, semua tutur kata Johnny English dapat di analisis dengan menggunakan prinsip kerjasama. Cara Johnny English menggunakan maksim prinsip kerjasama yang merepresentasikan karakterisasi Johnny English akan dideskripsikan. Penelitian ini menggunakan metode kualitatif. Data penelitian ini dianalisis dengan cara memahami arti ucapan Johnny English, mempertimbangkan konteks ketika percakapan berlangsung, memahami cara Johnny English menggunakan maksim prinsip kerjasama, dan menyimpulkan karakterisasi Johnny English. Ada dua kesimpulan dari penelitian ini. Pertama, Johnny English menggunakan maksim prinsip kerjasama dengan cara mematuhi dan melanggar maksim. Ia mematuhi maksim dengan cara mengikuti apa yang diharuskan maksim dan melanggar maksim dengan cara *flouting*, *violating*, *opting out*, *facing clash*, dan *infringing*. Kedua, dari beberapa karakterisasi yang ditemukan di dalam analisis, ada sembilan karakterisasi buruk dan enam karakterisasi baik dari Johnny English yang ditemukan. Dari analisis, juga diketahui bahwa, Johnny English adalah orang yang dapat memiliki dua karakterisasi yang berlawanan secara bersamaan.

**Kata kunci:** *prinsip kerjasama, maksim, Johnny English, karakterisasi*

## **MOTTO**

To live is to study

-Susianto Surya-

Mind must be master of the body. Strong mind can separate the body from its suffering.

-Wang-

A success is based on how someone struggles and asks what he or she wants to Allah. Strongly struggling, little asking and let Allah beautify the rest.

-Yudith Tyas Prameswari-



## **DEDICATION**

I dedicate this graduating paper to:

Allah SWT

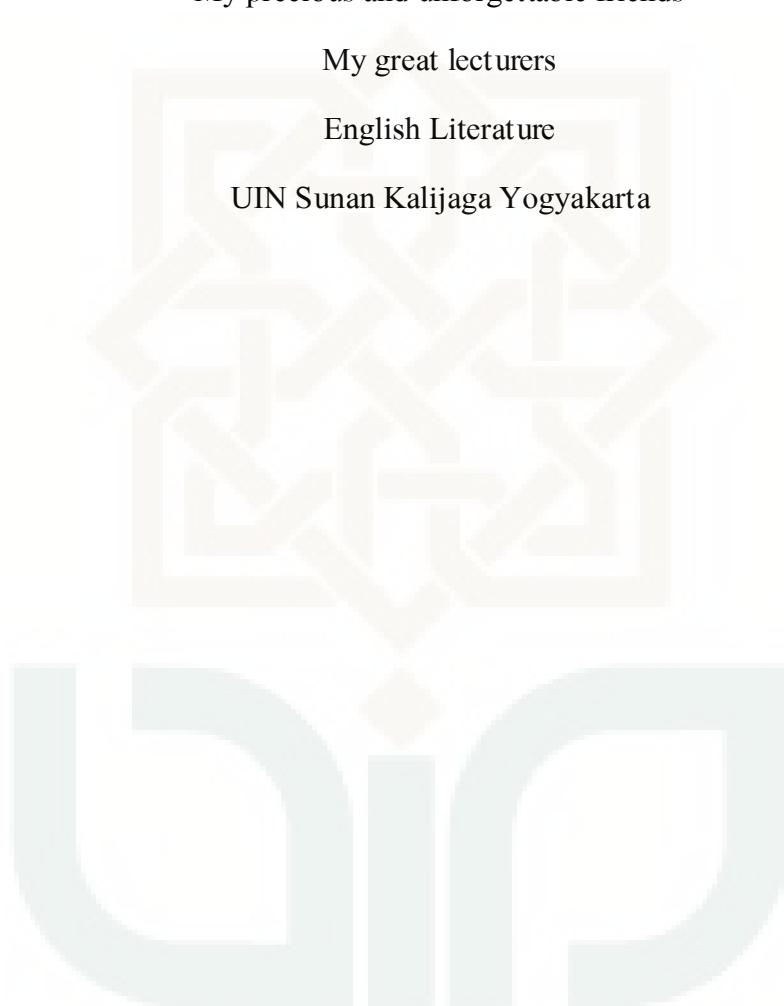
My lovely parents and lovely brother

My precious and unforgettable friends

My great lecturers

English Literature

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

There is no human living alone in this world. Every human needs the help of other human in order they can reach their goal in life. It is why human is called as a social creature. Human can succeed in this life because of two things. The first is because of his own skill (15%). The second is their ability in conducting good and cooperative communication with others (85%) (as cited in [www.academia.edu](http://www.academia.edu)).

In conducting good and cooperative communication, there is a theory written by Grice. Grice is an English Philosophical Lecturer that creates one of pragmatics theories. One of the theories is conversational implicature theory (as cited in [plato.stanford.edu](http://plato.stanford.edu)). Conversational implicature provides principle called cooperative principle that require human to be cooperative in conducting communication. About the cooperative principle, Grice says “Make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (Grice, 1989: 26). There are four maxims of the cooperative principles. They are quality maxim, quantity maxim, relation maxim, and manner maxim. Each maxim has its requirement. Quality maxim requires the speaker to talk honestly and truthfully, quantity maxim requires the speaker to talk efficiently, relation maxim

requires the speaker to be relevant in the conversation, while manner maxim requires the speaker to be clear in doing the conversation.

Communication does not only happen in the real live. In movie, there are also communications. The communication happens between characters. According to Barsam & Mohanan, “Movie is motion picture that entertains masses at the multiplex” (2010: 3). Multiplex is kind of movie theater. Formerly, movie is only played in theater but, people nowadays can watch movie through their electronic gadget such as television, VCD player, laptop, hand phone, and many others. Movie is the most popular art nowadays (Barsam & Mohanan, 2010: 2). Movie is popular. It means that movie is familiar to people. Like Barsam and Mohanan says, People treats movie as something that can entertain and please them. However, there are also people who think that movie is also worth for serious study (2010: 2).

A movie tells a story. It can be called as a movie narrative (Barsam & Mohanan, 2010: 114). Because a movie is also included as a narrative work, movie will have the elements of narrative. They are theme, story, setting, plot and point of view, character and characterization.

Among the elements of narrative, character and characterization are important because the character is the one who are in the story and who does and experiences things in the story (Nurgiyantoro, 2012: 164). As what Abrams and Harpham say:

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons

say and their distinctive ways of saying it-the dialogue-and from what they do-the actions” (2009: 42).

A character possesses particular moral, intellectual and emotional qualities. The qualities that the character has are the characterization of the character. Each character may have different characterizations. It sometimes represent the different qualities or characterizations that creature have in the real life especially human qualities or human characterizations.

There is a movie entitled *Johnny English Reborn* Movie. This movie is a successful movie launched in 2011 and directed by Oliver Parker ([www.imdb.com](http://www.imdb.com)). The movie tells about a secret agent trying to prevent the murder of Chinese Premier. Johnny English is the main character of this movie. He plays the role as the secret agent. Johnny English is commanded to prevent the murderer of Chinese Premier called Xiang Ping. Johnny English does not work alone in doing the mission. He has an assistant called Tucker. Besides, other characters in the movie also help him in doing mission.

In the movie, in order Johnny English can succeed the mission and become a good agent, Johnny English shall be able to be cooperative with his partners especially in doing communication. However, Johnny English sometimes is not being cooperative with his partner. He sometimes tells lies, irrelevant statement, not to the point statement, changes the topic and others. Here is the example:

Tucker: Sir, I don't think he's a "Susan."

**Johnny English: But then you're not a linguist, are you, Tucker'? It's not "Susan," it's "Shoooshan." From the Xinzhou region, unless I'm very much mistaken. (speak to Susan) Thank you, Shoooshan.**

Johnny English is in a plane with Tucker. Tucker says this utterance when he sees a steward stowing Johnny English's stuff named Susan. Susan is a name of a woman. Tucker is suspicious because the steward is a man. Tucker is afraid of someone in disguise that is going to fail the mission. Tucker tries to be cooperative with Johnny English by telling what he thinks. However, Johnny English is not being cooperative to Tucker by telling something that is not really the truth and what he lacks of adequate evidence. By this, Johnny English flouts the quality maxim of cooperative principle. It means that he is not being cooperative with Tucker. After the plane lands, Johnny English finds that the key of Vortex that he keeps in his cabin is lost. It is because he is not being cooperative in communicating with Tucker. He does not really consider what Tucker informs to him. The steward is actually the key thief. Johnny English does not aware about that. Consequently, He loses the key.

In being cooperative especially in stating true statement, there are two verses in Holy Quran Surah Al-Ahzab verses 70-71:

يَا أَيُّهَا الَّذِينَ آمَنُوا اتَّقُوا اللَّهَ وَقُولُوا قَوْلًا سَدِيدًا ﴿٧٠﴾

*“O ye who believe! Fear Allah, and make your utterance straight forward.”*

يُصْلِحْ لَكُمْ أَعْمَالَكُمْ وَيَغْفِرْ لَكُمْ ذُنُوبَكُمْ وَمَنْ يُطِيعِ اللَّهَ وَرَسُولَهُ  
فَقَدْ فُوزَ فَوْزًا عَظِيمًا ﴿٧١﴾

*“That He may make your conduct whole and sound and forgive you your sins: He that obeys Allah and His messenger, has already attained the great victory”* (Al-Saud, 1989: 1268).

According to Al-Saud, “We must not only speak the truth as far as we know it, but we must always try to hit the right point” (1989: 1268). These verses tell the Muslim to be honest in conducting conversation. The point of being honest in these verses still has some criteria that are related to the maxims of the cooperative principle. Al-Saud adds that “We must not speak unseasonably, and when we do speak, we must not beat about the bush, but go straight to that which is right, indeed as well as in word” (1989: 1268). In *English Advance Learner’s Dictionary*, ‘unseasonably’ means ‘something that is not usual or suitable.’ It means that a speaker shall speak in suitable way or usual way. It is the way that the hearer can understand. It can be considered as talking clearly as the manner maxim requires. ‘Not beat about the bush and go straight to that which is right’ can mean ‘to speak straightforwardly about the right thing’. It means that the speaker shall be honest by saying the thing directly without saying other unimportant thing first and saying the valid condition about the thing. It is also related to the requirements of quantity maxim and quality maxim that requires speaker to be effective and honest in speaking.

These verses have near relations with the maxims of the cooperative principle, since the requirements to the Muslim and the speaker are almost the same although the relation maxim has not been mentioned. However, Allah commands His creature especially Muslim to speak honestly, clearly, and



effectively. It means that Allah commands the creature to conduct cooperative conversation.

To succeed the mission Johnny English shall be cooperative with his partner. However, what happens is the opposite. Johnny English is often being uncooperative with his partner but Johnny English still succeed the mission although it is in the difficult way. The reason of Johnny English in doing so is still unknown. However, it is maybe based on his wants because a person can choose to be cooperative or not. Johnny English surely has personal thinking and reason in doing so. In relation with Johnny English as a character or the main character of the movie, the writer becomes curious about actually what kind of person or what quality that Johnny English has and is described in the movie in the way he becomes cooperative and uncooperative in doing communication with others. It is why this research aims to analyze the way Johnny English being cooperative or uncooperative in doing communication by using the maxims of the cooperative principle. The qualities or characterizations of Johnny English are also aimed to be found by using Abrams and Harpham theory of characterization after the analysis using the maxims of the cooperative principle.

## **1.2 Research Questions**

Based on the background of study above, these are the problem statements:

1. How does Johnny English use the cooperative principle when communicating with others?

2. How is Johnny English's characterization that is described in the movie based on the way he uses the cooperative principle when communicating with others?

### **1.3 Objectives of Study**

Based on the problem statements above, here are the objectives of study:

1. to analyze how Johnny English uses the cooperative principle when communicating with others.
2. to understand Johnny English's characterization that is described in the movie based on the way he uses the cooperative principle when communicating with others.

### **1.4 Significances of Study**

Theoretically, this research aims to show that cooperative principle by Grice can be used to analyze a character's characterization through the way the character in the movie says the dialogues and do the actions.

Practically, this research also aims to show that in the real life, people can know other people's characterization through the way people being cooperative with their speaking partner in the conversation. It is like how they deliver their conversation, like whether those people lying or telling the truth, whether they are quiet, too much talking, or informative enough, whether they want to be relevant or do not want to be involved in the conversation, and whether they want to be clear or not.

### 1.5 Literature Review

There are three prior researches relevant to this paper. The first is a graduating paper by Rosiana Rizqy Wijayanti from State Islamic University Sunan Kalijaga Yogyakarta in 2014 entitled “Parents’ and Children’s Use of Cooperative Principle in *Despicable Me 2*”. The Subject of this research is *Despicable Me 2*. This research uses Grice’s implicature theory especially cooperative principle. This research describes how parents and children follow and breach the cooperative principle in their communication. The cooperative principle that is used by the parents and children are being compared and contrasted. The differences and the similarities of both in using cooperative principle are also studied. The data of the study is taken from *Despicable Me 2* movie script. This research uses descriptive qualitative method. There are three research questions in this graduating paper. The first is “How does Gru as the father use the cooperative principle in *Despicable Me 2*?” The second is “How do Gru’s children use cooperative principle in *Despicable Me 2*?” The third question is “How are the difference and similarity of Gru’s and his children’s use of cooperative principle in *Despicable Me 2*?” The result of this research shows that there are reasons and meanings of parents in breaching maxims of cooperative principles. There are also reasons and meanings of children in breaching or following the maxims of cooperative principle. Children and parents are the same when they are trying to be cooperative and to follow the maxims of cooperative principle in their communication. But there are many differences when they breach the maxims of cooperative principles. The researcher’s graduating paper is

really well organized although there are some little mistakes in writing. The conclusion is really completed and described clearly.

The second prior research is a graduating paper by Lina Hidayatus Sholihah from State Islamic University Sunan Kalijaga Yogyakarta in 2014 entitled “Tony Stark’s Non-observance of Cooperative Maxim in Iron Man 3 Movie” The Subject of this research is *Iron Man 3* movie. This research uses cooperative principle theory by Grice. This research describes how Tony Stark’s utterances show non-observance of the cooperative maxim and the implicatures created by Tony Stark. The data of the study is taken from *Iron Man 3* movie script. This research uses descriptive qualitative method. There are two research questions in this graduating paper. The first is “How do Tony Stark’s utterances in *Iron Man 3* movie show non-observance of the cooperative maxim?” The second is “What are the implicatures created by Tony Stark in *Iron Man 3* movie?” The result of this research shows that Tony Stark does three kinds of non-observing the cooperative maxims. He violates, flouts, and opts out the maxims. It happens when Tony Starks talks to his girl friend or his close friends and his enemies. Tony fails to observe the maxims in talking to his close friends or his girl friend. Tony also fails to observe the maxims in talking to his enemies because he wants to deceive the enemies. It is his strategy to defeat the enemies. Tony Stark also creates many implicatures here. The implicatures are created from the non-observance of the cooperative maxim. Mostly, the implicatures happen in the non-observance of the relation maxim.

The last is a graduating paper by Sulthonan Nashiro from State Islamic University Sultan Maulana Malik Ibrahim Malang in 2011 entitled “Implicatures Used by the Main and Supporting Characters in “Crash” Movie”. The Subject of this research is *Crash* movie. This research uses implicature theory proposed by Grice especially generalized and particularized implicature. This research describes how the characters in *Crash* movie use implicature. The implicature that they use are then classified to two kinds of implicature. They are generalized and particularized conversational implicature. The data of the study are taken from *Crash* movie script. This research uses descriptive qualitative method. There are two research questions in this graduating paper. The first is “What kind of implicature that is found in *Crash* movie?” The second is “How is implicature used in *Crash* movie?” After the research, the researcher finds that there are two kinds of conversational implicatures. The main and the supporting characters use particularized conversational implicature. The researcher also says that whether it is a generalized or particularized conversational implicature is based on the context in the movie. The researcher also finds the way the main and supporting character using implicature. The main and the supporting characters tend to obey the cooperative principle when they are using generalized conversational implicature. The researcher also says that the main and the supporting characters use particularized implicature when they need certain context to understand the meaning. The researcher says that understanding generalized conversational implicature is easier than understanding particularized implicature.

This research is different from the prior researches. Although this research also focuses on character and cooperative principle used in the movie same with above researches, this research's subject is different with the three researches above. This research's subject is *Johnny English Reborn* movie. Because the movie is different, the character analyzed is also different. This research aims to find the character's characterization based on the way the character uses the cooperative principle while the first research aims to compare parents and children when using cooperative principles, the second research aims to find how the character fails to observe the cooperative maxim and find the implicature, and the third research aims to analyze how the characters in the movie use implicature.

### **1.6 Theoretical Approach**

In communicating with others, Johnny English has his own way. When he talks with others, there are sometimes, obscure expressions or gestures, lies, irrelevant statements, and so on. His reasons in doing those things have not been found yet. Is it his habit or his way in communicating with others has not been known. Is he being cooperative or not in his conversation with others is unknown. It may be suitable when the dialogues or the conversations are analyzed with the cooperative principles by Grice.

Grice said, "Make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice, 1989: 26). It means that if Johnny

English wants to be cooperative when he is communicating with others, he shall observe the cooperative principles.

Grice elaborated the cooperative principle in four sub-principles, called maxims (Yule, 1997: 37). They are:

*Quantity*

1. Make your contribution as informative as is required (for the current purposes of the exchange).
2. Do not make your contribution more informative than is required

*Quality*

1. Do not say what you believe to be false
2. Do not say that for which you lack adequate evidence.

*Relation* Be relevant.

*Manner* Be perspicuous.

1. Avoid obscurity of expression.
2. Avoid ambiguity.
3. Be brief (avoid unnecessary prolixity)
4. Be orderly

With these maxims of cooperative principle, whether Johnny English is being cooperative or not in his conversation will be known. In observing the cooperative principle in order to be cooperative in the conversation, Johnny English, may sometime fail to observe a maxim in various ways which include the following:

1. He may quietly or unostentatiously violate a maxim; if so, in some cases he will be liable to mislead.
2. He may opt out from the operation both of the maxim and of the Cooperative Principle; he may say, indicate, or allow, it to become plain that he is unwilling to cooperate in the way the maxim requires. He may say, for example, *I cannot say more; my lips are sealed*.
3. He may be faced by a clash; he may be unable, for example, to fulfill the first maxim of Quantity (Be as informative as is required) without violating the second maxim of quality (Have adequate evidence for what you say)
4. He may flout a maxim; that is, he may blatantly fail to fulfill it.

(Grice, 1989: 30)

These are possibilities when Johnny English tries to fail or to fulfill the maxims. In observing or failing to observe the maxims, the question of why Johnny English observes or fails the maxims and how he fulfills and fails the maxims will arise. The „Why’ question will need the answer of reason or motivation and the „How’ question will need the answer of the process of Johnny English observing or failing the maxim.

After knowing how Johnny English fulfills the cooperative principle, because this paper aims to find Johnny English’s characterization, theory of characterization is needed. In literary work, according to Abrams and Harpham, “Character is the name of a literary genre” (2009: 42). Its definition is

Characters are the person represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons



say and their distinctive ways of saying it-the dialogue and from what they do-the action (Abrams & Harpham, 2009: 42).

It means that a character's qualities or characterization can be decided by understanding their dialogue and paying attention to what they do in their actions. There are two methods in characterizing a person included in a literary work. The methods are showing and telling methods. In showing, a character's talking and acting are presented and the reader or the viewer have to find the motive of the character's talking and acting interpret what kind or the character's characterizations are. In telling, the author controls the reader or the viewer in characterizing the characters by describing directly particular characterization of a character and the motive (Abrams & Harphams, 2009: 43).

Both theories, Cooperative Principle and Characterization, will be used in deciding Johnny English's characterizations. The characterization theory will be applied after Johnny English's application of the maxims of Cooperative Principle and motives are found.

## **1.7 Methods of Research**

### **1.7.1 Type of Research**

According to Creswell, "Major characteristic of qualitative research is that the up close information is gathered by actually talking directly to people and seeing them behave and act within their context" (2009: 164). This research is qualitative research because this research aims to find the characterization, as the information of this research, of a character through seeing or observing the way the character does the dialogue. Furthermore, Creswell also says that "Qualitative procedures rely on text and image data" (2009: 162). Because this research relies

on the movie script as the text and the movie scenes as the image, this research is included in qualitative research. “Qualitative research is interpretative research” (Creswell, 2009: 165). This research is a qualitative research because it will include interpretation during the analysis to find the answers of the research questions. Creswell also quotes other writers’ statement, “The data that emerge from a qualitative study are descriptive” (Fraenkel & Wallen as cited in Creswell, 2009: 180). It means that the data have to be explained through words. So, because the result of the analysis of this research is explained by words, this research is included in qualitative research.

### **1.7.2 Data Sources**

The data of this research is taken from Johnny English movie’s scenes and script. The script is taken from [www.yifysubtitles.com](http://www.yifysubtitles.com). Johnny English utterances or dialogues and gestures are the main data of this research. His conversations with others are also used as the context of the conversations.

### **1.7.3 Data Collection Technique**

The technique of collecting the data is documentation technique. Documentation technique is used to number and bold Johnny English utterances that are going to be analyzed using cooperative principle. The technique is also used to capture some pictures of Johnny English’s gesture and expressions, and the situations in the movie. The captures will help the writer in understanding the context of the situations in the movie. The numbered utterances will help the writer in noticing Johnny English utterance.

#### **1.7.4 Data Analysis Technique**

These following steps will be used in analyzing the data:

1. Understanding the meaning of Johnny English's utterances.
2. Understanding Johnny English's gestures.
3. Understanding the context and the situations happening in the movie.
4. Analyzing the utterances, the gestures, and the context with the cooperative principle.
5. Analyzing how the maxims are observed or not observed.
6. Finding Johnny English's reasons, motives or causes in observing or not observing the Cooperative Principle.
7. Finding Johnny English's characterization based on how he observes or does not observe the Cooperative Principle.

#### **1.8 Paper Organization**

This paper consists of four chapters. Chapter one consists of introduction including background of study, research questions, objectives of study, significances of study, literature review, theoretical approach, methods of research and paper organization. Chapter two consists of theoretical background explaining about Pragmatics, Implicature, and Cooperative Principle. Chapter three is the discussion explaining about the analysis of how the Cooperative Principle used by Johnny English when communicating with others and reflects on his characterization, and the research finding. Chapter four consists of the conclusion of the entire paper discussion and suggestion for the readers.

## **CHAPTER IV**

### **CONCLUSSION AND SUGGESTION**

#### **4.1 Conclusion**

Johnny English uses the cooperative principle by observing or failing the cooperative principle. English observes the maxims by following how the maxims require. English also fails the maxim. Sometimes, he fails the maxim intentionally because he has his own motivation. He intentionally fails the maxims by violating flouting, and opting out the maxims. Sometimes, English also faces a clash and he should choose one of two maxims to observe and fails the other. English also fails the maxims because he really cannot follow how the maxims require because of the situation. The maxims are sometimes infringed or suspended.

From the observance and the non-observance of the maxims, many of Johnny English's characterizations are found. However, the characterizations are gathered and concluded in order to find the more specific characterizations. Finally, it is known that Johnny English is an arrogant, not to the point, careless, foolish, emotional, and coward person. He is also a liar and easily attracted to woman. Johnny English is also proven as a person that has no resistance toward hypnosis. However, Johnny English is actually a sincere, bashful, strong, good, smart and true person. Besides, Johnny English also possess some opposite characterizations at once. It is like he is a smart person but he is also a foolish person. He is a liar but he is also a true person. He is an arrogant person but he is also a sincere person. He is a confident person but he is also a bashful person. At

last, he is a strong person but he is also a person that has no resistance toward hypnosis. It is also known that each maxim of the cooperative principle has certain characterization from the observance and the non-observance of the maxim. The observance of the maxim often leads to positive characterization and the non-observance of the maxim often leads to negative characterization. However, the characterizations that are found are not always exact. It is always various because of the motive/reason from the use of the cooperative principle.

#### **4.2 Suggestions**

Analyzing a character's characterization using the maxims of the cooperative principle actually leads to detail finding of characterizations since there are requirements possessed by each maxim. So, for students who are also interested in analyzing a character's characterization using the maxims of the cooperative principle, focusing only in using one maxim to analyze a character's characterization is suggested. It makes the analysis more effective and the result of the analysis more focused and clearer. Since, using all maxims will make the analysis felt heavy.

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## APPENDICES

### *Johnny English Reborn* Movie's Play Script

#### SCENE 1 (MI7 Office)

1. 00:00:40,073 -- 00:00:41,518 (DOOR OPENS)
2. 00:00:43,143 -- 00:00:44,645 (DOOR CLOSES)
3. 00:00:44,978 -- 00:00:46,548 (FOOTSTEPS)
4. 00:01:03,163 -- 00:01:04,938 AGENT 1: Johnny English.
5. 00:01:07,367 -- 00:01:10,246 AGENT 2: Five years ago,he was our top agent.
6. 00:01:10,571 -- 00:01:13,882 AGENT 1: Yeah. Took his eye off the ball in Mozambique.
7. 00:01:20,047 -- 00:01:30,290 AGENT 2: (SIGHS) Does it have to be him?
8. 00:01:30,390 -- 00:01:33,098 AGENT 1: He's the only one our contact will talk to.
9. 00:01:35,929 -- 00:01:37,931 AGENT 2: So where is he?

#### SCENE 2 (Tibetan Mountain)

10. 00:01:51,244 -- 00:01:52,723 (MONKS YELLING)
11. 00:02:07,628 -- 00:02:20,642 WANG: You came here to forget your life of shame. But the path you must tread to new life will not be easy, English.
12. 00:02:21,975 -- 00:02:23,977 (MONK GRUNTING)
13. 00:02:26,079 -- 00:02:38,535 WANG: Our purpose here is simple. To strengthen what is weak. Make hard what is soft.
14. 00:02:38,792 -- 00:02:40,635 (YELLING)
15. 00:02:52,172 -- 00:02:55,381 WANG: This will take time.
16. 00:02:56,143 -- 00:02:58,054 (WHIMPERING)
17. 00:03:00,180 -- 00:03:13,529 WANG: Mind must be master of the body. Strong mind can separate the body from its suffering.



18. 00:03:16,363 -- 00:03:18,809 WANG: Good concentration, English.
19. **00:03:19,900 --> 00:03:23,370 ENGLISH: Sorry? (EXCLAIMS) Hot! Hot! Hot! Hot! Hot! Hot!**
20. 00:03:27,808 -- 00:03:36,219 WANG: You are not young. But with age comes wisdom.
21. 00:03:37,384 -- 00:03:38,419 (YELLING)
22. 00:03:53,433 -- 00:03:55,174 (GRUNTING)
23. 00:03:56,336 -- 00:04:03,751 WANG: When mind is master of the body, you will be warrior once more.
24. 00:04:04,911 -- 00:04:05,946 (YELLS)
25. 00:04:06,613 -- 00:04:08,786 (MONKS CHEERING)
- SCENE 3 (Wang's Place)
26. **00:04:10,951 --> 00:04:13,864 ENGLISH: Master, what is my destiny?**
27. 00:04:15,756 -- 00:04:19,761 WANG: I'm in touch with a higher power.
28. 00:04:27,901 -- 00:04:28,936 (COMPUTER BEEPS)
29. 00:04:29,736 -- 00:04:35,243 WANG: MI7 wants you on the first flight back to London
30. **00:04:41,148 --> 00:04:45,255 ENGLISH: Master, am I ready?**
31. 00:04:47,788 -- 00:04:53,627 WANG: No. Window seat or aisle?
- SCENE 4 (MI7 Office)
32. 00:05:48,615 -- 00:05:50,959 RECEPTIONIST 1: One moment, please. Good morning, sir.
33. 00:05:51,017 -- 00:05:53,361 RECEPTIONIST 2: Toshiba British Intelligence.
34. 00:05:54,020 -- 00:05:56,967 RECEPTIONIST: For electronic products press one. To speak to an agent, press two.
35. 00:05:58,859 -- 00:06:01,339 RECEPTIONIST: Certainly, sir. Can I redirect you to our website?
36. 00:06:01,394 -- 00:06:04,898 RECEPTIONIST: [www.spyingforyou.gov.uk](http://www.spyingforyou.gov.uk).

37. 00:06:04,998 -- 00:06:06,568 RECEPTIONIST: Toshiba British Intelligence.
38. 00:06:07,133 -- 00:06:08,578 RECEPTIONIST: Good morning, sir. Can I help you?
39. **00:06:09,035 --> 00:06:10,639 ENGLISH: Johnny English.**
40. 00:06:10,737 -- 00:06:12,216 RECEPTIONIST: Pegasus is expecting you.
41. 00:06:12,973 -- 00:06:14,043 RECEPTIONIST: Look into the camera.
42. 00:06:20,814 -- 00:06:21,986 RECEPTIONIST: Don't smile.
- SCENE 5 (Pegasus' Room)
43. 00:06:26,887 -- 00:06:30,232 PEGASUS: Pamela Thornton, Head of MI7
44. **00:06:30,423 --> 00:06:32,164 ENGLISH: Johnny English.**
45. 00:06:32,592 -- 00:06:33,832 PEGASUS: Have a seat.
46. 00:06:35,996 -- 00:06:42,011 PEGASUS: You've been away for some time, English. But you haven't been forgotten.
47. **00:06:42,836 --> 00:06:44,611 ENGLISH: Come on. -(YOWLS)**
48. 00:06:45,071 -- 00:06:49,076 PEGASUS: People here often talk about your adventures in Mozambique.
49. 00:06:52,345 -- 00:06:59,959 Well, MI7 has come a long way since then. The guns, the fast cars, and the chauvinism are all on their way out.
50. 00:07:00,353 -- 00:07:02,026 (WIND BLOWING)
51. 00:07:02,522 -- 00:07:15,207 Frankly, I didn't want to see you back. You are everything. I came into this service to change. But my hands are tied and there are times when one has to go against one's better judgement.
52. 00:07:08,962 -- 00:07:11,374.-(CAT MEOWS)
53. 00:07:17,637 -- 00:07:19,116 We have a situation.
54. **00:07:21,308 --> 00:07:36,564 Indeed. There's a good puss. There's a good puss. There's a good pussy. Who's a good pussy? Who's a good pussy?**

55. 00:07:34,220 --> 00:07:39,136 I'm impressed. Philby never lets strangers pick him up.
56. **00:07:39,225 --> 00:07:49,909 I'm very much atone with the animal kingdom. There's a good puss. I know, I know. Who's lovely? Who's lovely? Who...**
57. 00:07:50,070 -- 00:07:51,071(CAT PURRING)
58. **00:07:53,573 --> 00:07:57,487 We're all lovely.**
59. 00:07:59,079 -- 00:08:03,084 PEGASUS: Kate Sumner, our behavioural psychologist.
60. 00:08:03,249 -- 00:08:04,751 SUMNER: I've heard a great deal about you.
61. **00:08:04,851 --> 00:08:13,262 ENGLISH: Glowing reports, I trust. Tell me, Ms Sumner, what exactly does a behavioural psychologist do?**
62. 00:08:13,326 -- 00:08:20,610 SUMNER: Monitor observable behavior for signs of internal psychology. We read people.
63. **00:08:21,601 --> 00:08:26,107 ENGLISH: Well, we must get together sometime. I think you'll find me a real page-turner.**
64. **00:08:35,615 --> 00:08:43,394 ENGLISH: Ah. So, Pegasus, this situation.**
65. 00:08:44,124 -- 00:08:57,638 PEGASUS: ex-CIA agent Titus Fisher has contacted us from Hong Kong. He has intelligence of a plot to assassinate the Chinese Premier at the Anglo-Chinese talks next week. We need you to go and find out what he's got.
66. **00:08:57,904 --> 00:09:00,817 ENGLISH: Well, in that case, Pegasus, count me in.**
67. 00:09:03,810 -- 00:09:06,814 PEGASUS: Agent One will meet you downstairs.

SCENE 6 (MI7 Office)

68. 00:09:09,649 -- 00:09:10,719 (PEOPLE LAUGHING)
69. 00:09:10,817 -- 00:09:21,402 AMBROSE: So, I just scaled the walls, blew the whole place to kingdom come. An hour later I'm sitting in the bar

with a White Russian in my hand. Who was very lovely, too, I can tell you.

70. **00:09:21,494 --> 00:09:22,598 ENGLISH: Simon.**
71. 00:09:25,832 -- 00:09:27,277 AMBROSE: Hello, Johnny!
72. **00:09:29,536 --> 00:09:33,711 ENGLISH: Simon, you look wonderful. But, then, you always did.**
73. 00:09:34,107 -- 00:09:36,109 AMBROSE: Welcome back. How long has it been?
74. **00:09:36,209 --> 00:09:40,419 ENGLISH: I don't know. Five years, three months and six days, or something.**
75. 00:09:40,513 -- 00:09:54,034 AMBROSE: Of course, Mozambique. That was a balls-up with a cherry on top. Come on, let's get you sorted.

#### SCENE 7 (Toy Cupboard)

76. 00:09:52,225 -- 00:09:54,034 AMBROSE: Welcome to the toy cupboard.
77. **00:10:03,803 --> 00:10:06,545 ENGLISH: I won't leave you my number.**
78. 00:10:06,639 -- 00:10:07,743 AMBROSE: You know Patch.
79. **00:10:07,874 --> 00:10:10,718 ENGLISH: Patch Quartermain, the man himself.**
80. 00:10:10,810 -- 00:10:11,811 PATCH: English.
81. **00:10:11,911 --> 00:10:13,049 ENGLISH: Please, don't get up.**
82. 00:10:13,246 -- 00:10:20,087 PATCH: No chance of that. (METALLIC CLANGING) Lost them testing the B-6 exploding brogues.
83. **00:10:20,220 --> 00:10:22,723 ENGLISH: Oh, I'm so sorry. How are you?**
84. 00:10:23,389 -- 00:10:28,596 PATCH: Have to be this one, I'm afraid. Lost this to the D-10 doorbell. (CHUCKLES)
85. **00:10:28,728 --> 00:10:32,403 ENGLISH: Ah. Well, it's great to see what's left of you.**
86. 00:10:32,932 -- 00:10:52,995 PATCH: (CHUCKLES) This is rather good fun, actually. Top speed of 60 mph, and I've managed to add the odd

thing. This way. I haven't got all day. (English is pushing a button of a laptop) Don't! Would you stop meddling, English? (they arrived at the car) Here she is.

87. **00:10:53,086 --> 00:10:59,195 ENGLISH: Ah, the Rolls-Royce Phantom. Truly the Rolls-Royce of automobiles.**
88. 00:10:59,292 -- 00:11:02,865 PATCH: Armour plating, all the bells and whistles. Say "Bonnet."
89. **00:11:03,863 --> 00:11:05,638 ENGLISH: Bonnet.**
90. 00:11:03,863 -- 00:11:05,638 AUTOMATED VOICE: Command accepted.
91. 00:11:07,300 -- 00:11:19,386 PATCH: Voice activation recognises only you. Rolls has fitted one of their experimental engines. The nine-litre V16. Goes like the wind. Only quieter.
92. **00:11:20,446 --> 00:11:21,720 ENGLISH: Beautiful.**
93. 00:11:21,948 -- 00:11:22,983 PATCH: Keep up! Here's what you'll be taking to Hong Kong.
94. **00:11:26,486 --> 00:11:28,796 ENGLISH: Ah, yes.**
95. 00:11:28,888 -- 00:11:33,329 PATCH: A satellite receiver, tracking device, Semtex chewing gum. (English is using the camera) Ah no! What did I just say?
96. 00:11:36,129 -- 00:11:37,164 (TECHNICIANS LAUGHING)
97. 00:11:38,631 -- 00:11:40,975 PATCH: That's the new P-two digital dart gun.
98. 00:11:41,167 -- 00:11:47,243 PEGASUS: Gentlemen. May I remind you all that MI7's current weapon of choice is dialogue?
99. 00:11:48,174 -- 00:11:50,654 AMBROSE: We do love it when you get strict, Pegasus.
100. **00:11:50,810 --> 00:11:51,811 ENGLISH: (CHUCKLES)**
101. 00:11:54,347 -- 00:12:07,194 PEGASUS: English, you go to Hong Kong tonight. Fisher will contact you there. To ensure protocol is observed, I'm sending someone with you. Agent Tucker.

102. 00:12:11,030 -- 00:12:13,533 TUCKER: It will be an honour, sir.
103. 00:12:13,666 --> 00:12:16,670 **ENGLISH: Well, it'll be good to have somebody to carry the bags.**
104. 00:12:17,437 -- 00:12:24,350 PEGASUS: You made a laughing stock out of this service once, English. Not on my watch. Clear'?
105. 00:12:24,944 --> 00:12:29,522 **ENGLISH: (IN HIGH-PITCHED VOICE) Crystal clear, Pegasus. (CLEARING THROAT)**
106. 00:12:34,520 -- 00:12:38,934 AMBROSE: Just like old times, eh, Johnny? I'm off to Switzerland. Let's catch up when you get back.
107. 00:12:39,025 --> 00:12:43,537 **ENGLISH: (IN HIGH-PITCHED VOICE) There's nothing I'd like more, Simon. (ENGLISH CLEARING THROAT)**
108. 00:12:44,063 -- 00:12:47,374 TECHNICIAN: Has anyone seen the voice-changing travel lozenges?
109. 00:12:49,769 --> 00:12:55,552 **ENGLISH: (IN HIGH-PITCHED VOICE) Um... No. No.**
- SCENE 8 (Hongkong's Casino)
110. 00:13:19,565 --> 00:13:21,272 **ENGLISH: Come on, Tucker.**
111. 00:13:27,073 -- 00:13:30,782 TUCKER: I'm not 21 till September, sir. I'm not really allowed in.
112. 00:13:30,910 --> 00:13:35,620 **ENGLISH: Tucker, you're an agent working for Her Majesty's Secret Service. Just act the part.**
113. 00:13:48,828 --> 00:13:55,274 **ENGLISH: Ten thousand dollars' worth, please, my lovely. Thank you.**
114. 00:13:56,269 -- 00:13:58,340 TUCKER: And a receipt, please.
115. 00:14:05,011 --> 00:14:11,227 **ENGLISH: Be alert for contact, Tucker. We're looking for a Chinese man in spectacles.**
116. 00:14:11,317 -- 00:14:13,160 WAITRESS: Would you like another drink, sir?
117. 00:14:15,021 -- 00:14:18,468 TUCKER: Sir, the Chinese man in spectacles.

118. 00:14:20,960 -- 00:14:22, 462 CHINESE MAN 2: One more beer.
119. 00:14:20,960 -- 00:14:22,462 WAITRESS: No more bets, please.
120. **00:14:24,297 --> 00:14:26,299 ENGLISH: Contact.**
121. **00:14:33,806 --> 00:14:34,978 ENGLISH: Evening.**
122. 00:14:54,727 -- 00:14:57,936 CHINESE MAN 1: Your grandmother is sick.
123. **00:14:58,030 --> 00:14:59,168 ENGLISH: What?**
124. 00:15:00,166 -- 00:15:03,545 CHINESE MAN 1: Your grandmother is sick.
125. **00:15:03,669 --> 00:15:06,673 ENGLISH: Well, she's dead. That's how sick she is.**
126. 00:15:13,212 -- 00:15:14,247 (GASPS)
127. 00:15:17,350 -- 00:15:18,795 TUCKER: Is he dead, sir?
128. **00:15:18,885 --> 00:15:20,865 ENGLISH: Yes.**
- SCENE 9 (Kowloon Paradise)
129. 00:15:48,748 -- 00:15:50,386 TUCKER: Hi, Mum.
130. 00:15:48,748 -- 00:15:50,386 WOMAN: What's the matter?
131. 00:15:50,450 -- 00:15:56,559 TUCKER: No, no, no, no. Nothing's the matter, no. I felt a bit funny last night, but I'm okay now.
132. **00:16:00,293 --> 00:16:01,601 ENGLISH: So, what have you got for us?**
133. 00:16:02,962 -- 00:16:09,072 FISHER: The people behind the plot to kill Xiang Ping, the Chinese Premier. A group called Vortex.
134. **00:16:09,302 --> 00:16:10,406 ENGLISH: Never heard of them.**
135. 00:16:10,503 -- 00:16:13,074 FISHER: Paid assassins. The best there is.
136. **00:16:20,179 --> 00:16:23,285 ENGLISH: Come on, Fisher, I need names, I need evidence!**
137. 00:16:28,488 -- 00:16:38,799 FISHER: Vortex has a secret weapon. This is one of three keys that, when used together, gain access to it. Without this, Vortex is finished.
138. **00:16:39,265 --> 00:16:41,302 ENGLISH: How did you get hold of it?**



139. 00:16:41,367 -- 00:16:43,779 FISHER: It's mine.
140. **00:16:43,936 --> 00:16:45,176 ENGLISH: I beg your pardon?**
141. 00:16:45,471 -- 00:16:48,384 FISHER: Vortex is three of us.
142. **00:16:52,812 --> 00:17:07,065 ENGLISH: Come off it, Fisher. You, a hired assassin? You couldn't hit a barn door with a banana. And as for Vortex, clearly you got the name off a box of washing powder.**
143. 00:17:07,627 -- 00:17:09,368 FISHER: Vortex was in Mozambique.
144. **00:17:11,631 --> 00:17:12,701 ENGLISH: What?**
145. 00:17:12,865 -- 00:17:15,368 FISHER: Yeah? Really?
146. 00:17:16,402 -- 00:17:19,178 TUCKER: Mum? Mum, Mum, I gotta go. Gotta go.
147. 00:17:19,839 -- 00:17:21,716 FISHER: We were all there that day, Johnny-boy.
148. **00:17:21,908 --> 00:17:23,546 ENGLISH: What?**
149. 00:17:21,908 -- 00:17:27,683 TUCKER: Excusme, sir! Sir, there's a...
150. **00:17:28,014 --> 00:18:02,386 ENGLISH: Quick, come on! Come on! Madam, let me help you with that. Here. Yes, I think you should vacate the area. There are some very dangerous people about. There we go. (SCREAMS) Get after her, Tucker, get after her!**
151. **00:18:11,591 --> 00:18:13,127 ENGLISH: What?**
152. 00:18:26,439 -- 00:18:27,645 TUCKER: Sir! Sir!
153. **00:18:27,740 --> 00:18:29,413 ENGLISH: Over here, Tucker!**
154. 00:18:29,475 -- 00:18:30,783 TUCKER: I lost her, sir.
155. **00:18:30,876 --> 00:18:33,117 ENGLISH: Look what I found.**
156. 00:18:39,251 -- 00:18:40,423 TUCKER: This way, sir! This way!
- SCENE 10 (Building Roof)
157. **00:18:41,220 --> 00:18:44,463 ENGLISH: You get down to the street. I'll take the roof.**
158. 00:19:20,826 -- 00:19:25,673 WANG: You are not young. But with age comes wisdom.
159. 00:19:32,972 -- 00:19:34,007 CHIMP: (YELLS)



160. 00:20:42,374 --> 00:20:43,409 ENGLISH: (SPEAKS MAN DARIN)

161. 00:20:46,946 --> 00:20:49,256 ENGLISH: Hand it over, chimp.

162. 00:21:25,818 -- 00:21:28,059 (ELEVATOR MUSIC PLAYING)

SCENE 11 (Vessel)

163. 00:21:52,812 --> 00:21:54,519 ENGLISH: Come on, Tucker.

164. 00:21:55,181 -- 00:21:56,285 MAN: Can I help?

165. 00:21:56,348 --> 00:21:58,760 ENGLISH: I am commandeering this vessel in the name of Her Majesty.

166. 00:21:59,952 -- 00:22:01,488 MAN: Right-0, Wing Commander.

167. 00:22:02,121 -- 00:22:03,691 WOMAN: How exciting!

168. 00:22:21,674 -- 00:22:28,986 MAN: Now, what's your poison? Can I get you something? We've got vodka, rum.

169. 00:22:32,284 -- 00:22:38,863 TUCKER: Your safety is our priority. But you can help us by familiarizing yourself with this leaflet.

170. 00:22:41,493 -- 00:22:45,805 MAN: Crème de menthe, a smidgen of port, and that's about it, I'm afraid.

171. 00:22:49,501 -- 00:22:50,844 SHIRLEY: I'm Shirley.

172. 00:22:51,203 --> 00:23:00,653 ENGLISH: Hello, Shirley. (taking the camera) Just a tad to your left, Shirley. Thank you.

173. 00:23:02,014 -- 00:23:03,049 (SHIRLEY GASPS)

174. 00:23:05,851 -- 00:23:06,886 CHIMP: (SCREAMS)

SCENE 12 (Harbour)

175. 00:23:42,922 -- 00:23:45,232 SHIRLEY: I say, Wing Commander!

176. 00:23:45,457 --> 00:23:46,527 ENGLISH: (SPEAKING MANDARIN)

177. 00:24:24,630 -- 00:24:27,975 MAN & WOMAN: Well played, sir! Well played! - Just like a gladiator!

178. 00:24:28,734 -- 00:24:30,145 (ALL EXCLAIM)

179. 00:24:40,946 -- 00:24:42,016 (ALL GROANING)

180. 00:24:53,025 -- 00:24:56,029 TUCKER: Come on. Put 'em up.

181. 00:24:59,498 -- 00:25:00,602 (TUCKER GROANING)

182. 00:25:22,287 -- 00:25:24,961 MAN & WOMAN: Well played, sir! Well played!

SCENE 13 (Plane)

183. 00:25:45,177 --> 00:25:46,713 **ENGLISH: More champagne, my lovely.**

184. 00:25:46,812 -- 00:25:48,086 STEWARDESS: Certainly, sir.

185. 00:25:48,180 --> 00:25:50,421 **ENGLISH: Tucker' are you sure you don't want a Shandy or something?**

186. 00:25:50,516 -- 00:25:56,526 TUCKER: I have got to finish this mission report, sir. And Pegasus wants to see us as soon as we touchdown.

187. 00:25:57,056 --> 00:26:44,737 **ENGLISH: The mission report? Oh, come on, Tucker. Live a little. You should learn to savour success. Work hard, (speak to barbara) play hard. Isn't that right... Barbara? (speak to tucker again) Vortex is finished. But better still, for years I believed what happened in Mozambique was my fault. Now I realise it was only partly my fault.**

188. 00:26:45,370 -- 00:26:47,873 TUCKER: What did happen in Mozambique?

189. 00:26:59,084 -- 00:27:03,897 STEWARD (SUSAN): Excuse me, sir. We're coming in to land. Can I stow that overhead for you?

190. 00:27:03,956 --> 00:27:05,162 **ENGLISH: Certainly.**

191. 00:27:07,726 -- 00:27:10,935 TUCKER: Sir, I don't think he's a "Susan."

192. 00:27:11,296 --> 00:27:25,783 **ENGLISH: But then you're not a linguist, are you, Tucker'? It's not "Susan," it's "Shoooshan." From the Xinzhou region, unless I'm very much mistaken. (speak to Susan) Thank you, Shoooshan.**

SCENE 14 (Pegasus' House)

193. 00:27:40,425 --> 00:27:43,133 **ENGLISH: Foreign Secretary.**

194. 00:27:43,195 -- 00:27:48,604 FOREIGN SECRETARY: hope you've got something for us, English. The Prime Minister is extremely concerned.

195. 00:27:48,667 --> 00:27:58,812 ENGLISH: He has every reason to be so. There is a plot to kill the Chinese Premier. Masterminded by a group of ruthless assassins called Vortex.
196. 00:27:59,811 -- 00:28:00,949 FOREIGN SECRETARY: Good Lord.
197. 00:28:01,013 --> 00:28:08,362 ENGLISH: The danger, however, has been averted. Now that we have this.
198. 00:28:14,626 -- 00:28:16,697 PEGASUS: English?
199. 00:28:14,626 --> 00:28:29,679 ENGLISH: Now, I know what you're going to say, it's a pretty small object. Well, it's often the little things that pack the biggest punch. After all, David killed Goliath with a pebble.
200. 00:28:26,004 -- 00:28:29,679 TUCKER: Sir.
201. 00:28:30,542 --> 00:29:02,613 ENGLISH: The mighty Vortex has been slain by my possession of this small key. (interval) Shoooshan.
202. 00:29:03,875 -- 00:29:05,877 TUCKER: Susan.
- SCENE 15 (Parking Area)
203. 00:29:09,681 -- 00:29:24,439 AMBROSE'S MAN: We got it, but Fisher talked. Understood. We'll deal with English. You've got some more cleaning to do.
- SCENE 16 (Pegasus' House)
204. 00:29:26,632 -- 00:29:28,873 IZZIE: Mummy, Mummy! Mr Rhubarb's here!
205. 00:29:29,701 -- 00:29:35,211 PEGASUS: Izzie, darling, why don't you show him into the conservatory? I'll be with you in just a minute.
206. 00:29:35,274 -- 00:29:37,811 IZZIE: Okay. Come on, come on, let's go!
207. 00:29:37,909 -- 00:29:39,820 MR RHUBARB: Shall we?
208. 00:29:37,909 -- 00:29:39,820 IZZIE: Hurry up, Mr Rhubarb
209. 00:29:40,245 -- 00:29:44,455 FOREIGN SECRETARY: Perhaps when you've found your key, you'll give me a call.
210. 00:29:44,549 -- 00:29:48,554 PEGASUS: I'm very sorry, Foreign Secretary. I had hoped to have more for you.

211. 00:29:50,155 --> 00:29:51,964 ENGLISH: Oh, God.
212. 00:29:53,992 -- 00:29:55,062 (GRUNTING)
213. 00:29:59,898 -- 00:30:01,639 (VACUUM CLEANER WHIRRING)
214. 00:30:23,955 --> 00:30:27,695 ENGLISH: Pegasus! I've got her! Come on, you witch.
215. 00:30:27,793 -- 00:30:28,828 PEGASUS: English?
216. 00:30:28,927 --> 00:30:32,465 ENGLISH: She was in Hong Kong! She's the killer!
217. 00:30:32,597 -- 00:30:34,099 PEGASUS: She's my mother!
218. 00:30:36,601 --> 00:30:37,841 ENGLISH: Couldn't she be both? (EXCLAIMS)
219. 00:30:42,441 -- 00:30:53,456 PEGASUS: Mummy, Mummy, are you all right? Let me get you a cup of tea. You'll be fine, Mummy.
220. 00:30:50,816 -- 00:30:53,456 PEGASUS' MOTHER: Who was that man?
221. 00:30:54,019 --> 00:30:58,331 ENGLISH: Yeah, I think a cup of tea, that's what's required.
222. 00:31:03,628 --> 00:31:06,734 ENGLISH: Pegasus, I am truly, truly sorry.
223. 00:31:06,832 -- 00:31:09,676 PEGASUS: Don't apologize to me. Apologize to her.

SCENE 17 (Kitchen)

224. 00:31:21,380 --> 00:31:35,838 ENGLISH: I cannot apologize enough, Mrs Pegasus. It was a simple case of mistaken identity, I'm afraid. Now, I completely understand, how upset you are, but I was hoping perhaps...

SCENE 18 (Living Room)

225. 00:31:41,833 -- 00:31:42,903 TUCKER: Sir!
226. 00:31:43,235 --> 00:31:47,615 ENGLISH: Tucker! That's her! It's the killer from Hong Kong!
227. 00:31:47,706 -- 00:31:50,448 TUCKER: No, it's not her, sir.

228. **00:31:47,706 --> 00:31:50,448 ENGLISH: It is! This time it's really her!**
229. 00:31:50,542 -- 00:31:53,523 TUCKER: It's not her, sir!
230. **00:31:50,542 --> 00:31:53,523 ENGLISH: Yes, it is! Make way!**
231. 00:32:02,854 -- 00:32:04,197 TUCKER: Sir.
232. **00:32:05,257 --> 00:32:07,362 ENGLISH: You murderous crone!**
233. 00:32:09,528 -- 00:32:12,031 IZZIE: Granny! What's he doing?
234. **00:32:12,764 --> 00:32:14,072 ENGLISH: Take that! And that!**
235. 00:32:15,867 -- 00:32:17,710 IZZIE: Hey! Stop it.
236. 00:32:18,370 -- 00:32:19,405 (CHILDREN SCREAMING)
237. 00:32:20,205 -- 00:32:21,240 PEGASUS: English!
238. **00:32:22,240 --> 00:32:31,592 ENGLISH: I've got her this time, Pegasus! This is the witch who works for Vortex! (speak to the wrong killer cleaner) Want any more' you old hag?**
239. 00:32:31,716 -- 00:32:33,457 PEGASUS: English!
240. 00:32:31,716 -- 00:32:33,457 IZZIE: Granny!
241. 00:32:44,062 -- 00:32:50,235 PEGASUS: You humiliate me in front of the Foreign Secretary, you lose our only lead on Vortex, and then you try and kill my mother!
242. 00:32:51,303 -- 00:32:52,577 PEGASUS' MOTHER: Twice!
243. **00:32:53,572 --> 00:33:00,451 ENGLISH: Pegasus, we have another lead. Vortex was in Mozambique! They were responsible for the death of President Chambal!**
244. 00:33:00,579 -- 00:33:04,584 PEGASUS: No! You were responsible for the death of President Chambal.
245. 00:33:08,420 -- 00:33:09,455 (CHILDREN LAUGH)
246. 00:33:16,294 -- 00:33:32,016 SUMNER: Well, you certainly gave Mr Rhubarb a run for his money. Still, at least we know Vortex was in Mozambique. When you told Pegasus, you displayed all four indicators of someone telling the truth.

SCENE 19 (Camera's Room)

247. 00:33:40,285 -- 00:33:50,166 SUMNER: This is a facial action coding system. Its high-speed cameras record microexpressions, invisible to the naked eye. It detects what we call emotional leakage.
- 248. 00:33:50,295 --> 00:33:54,175 ENGLISH: Ms Sumner, I'm a trained agent. I don't "leak."**
249. 00:33:54,566 -- 00:33:57,308 SUMNER: I want to take you back to Mozambique.
250. 00:33:57,502 -- 00:33:58,572 (BEEPING)
- 251. 00:33:58,670 --> 00:34:00,411 ENGLISH: Is that really necessary?**
252. 00:34:02,741 -- 00:34:03,981 SUMNER: Take a look at this.
253. 00:34:05,744 -- 00:34:07,917 SUMNER ON TV: I want to take you back to Mozambique.
254. 00:34:10,749 -- 00:34:26,207 SUMNER: There. Could we call that leakage? Now, play ball. I'm taking a risk being here after hours. If Vortex was in Mozambique, perhaps you saw something. I'm going to take you back there using hypnosis.
- 255. 00:34:26,331 --> 00:34:29,778 ENGLISH: Oh, please. Spare me the new age mumbo jumbo.**
256. 00:34:29,868 -- 00:34:38,352 SUMNER: Mr English' please. I'm a professional. I'm not going to just snap my fingers (snapping fingers) and make you say the first thing that comes into your head.
- 257. 00:34:38,443 --> 00:34:39,945 ENGLISH: Plump pillows.**
258. 00:34:40,045 -- 00:34:41,718 SUMNER: Excuse me?
- 259. 00:34:41,846 --> 00:34:45,589 ENGLISH: Brilliant mind. Beautiful face.**
260. 00:34:45,684 -- 00:34:47,027 SUMNER: Incredible.
- 261. 00:34:47,686 --> 00:34:54,467 ENGLISH: And completely out of my league. Mmm.**
262. 00:34:56,528 -- 00:35:07,713 SUMNER: I'd like to take you back to Mozambique. Tell me what's happening, Johnny. Where are you?

SCENE 20 (Mozambique)

263. 00:35:08,807 --> 00:35:11,651 **ENGLISH: President Chambal's inauguration day.**
264. 00:35:12,310 -- 00:35:15,052 SUMNER: Yes, you're head of security.
265. 00:35:17,716 --> 00:35:19,753 **ENGLISH: Everything's going perfectly.**
266. 00:35:19,884 -- 00:35:22,057 CHAMBAL: Today we climb the mountain!
267. 00:35:22,220 -- 00:35:23,995 MADELEINE: (WHISPERING) Agent English.
268. 00:35:26,424 -- 00:35:33,401 CHAMBAL: The people have spoken, and the message is clear. A future of peace and prosperity!
269. 00:35:33,498 -- 00:35:36,672 MADELEINE: The backup electrical supply has been cut.
270. 00:35:38,903 --> 00:35:41,941 **ENGLISH: No, it hasn't. It's been turned off.**
271. 00:35:43,908 -- 00:35:45,945 MADELEINE: Do you know how to turn it on?
272. 00:35:47,779 --> 00:35:49,918 **ENGLISH: I should be getting back.**
- SCENE 21 (Jacuzzi)
273. 00:35:51,249 --> 00:35:59,331 **ENGLISH: Well, operations like this are always difficult. But it's very satisfying when you get a result. The President couldn't be in safer hands.**
274. 00:35:59,424 -- 00:36:04,099 CHAMBAL: The future belongs to Mozambique! Thank you.
275. 00:36:04,362 -- 00:36:05,534 (GUNSHOTS) (PEOPLE SCREAMING)
276. 00:36:05,630 --> 00:36:11,140 **ENGLISH: The fireworks have begun. The sound of freedom and celebration.**
277. 00:36:12,971 -- 00:36:14,473 (CLAMOURING)
278. 00:36:18,777 -- 00:36:23,658 SUMNER: Easy, Johnny. Easy. Go back. Before the Jacuzzi, what did you see?



**279. 00:36:29,287 --> 00:36:37,303 ENGLISH: Yes, Fisher, On the terrace with two others,**

280. 00:36:37,395 -- 00:36:44,911 SUMNER: Yes. All three members of Vortex were there that day. Who can you see? Who can you see, Johnny?

**281. 00:36:47,739 --> 00:36:50,686 ENGLISH: Artem Karlenko.**

SCENE 22 (MI7 Office)

282. 00:36:53,978 -- 00:37:13,874 PEGASUS: Artem Karlenko, double agent, recruited by MI7 in Moscow, retired after his penchant for killing people threatened his cover. Five years ago, he turned up here as Sergei Pudovkin rich, very rich. A member of the exclusive Oakwood Golf Club, which is where you'll be meeting him.

283. 00:37:13,998 -- 00:37:25,016 TUCKER: He's in a match play competition, sir. I'm making you his opponent for the day. Done it, sir. You're booked in as Mr Peter Adams.

**284. 00:37:27,612 --> 00:37:29,091 ENGLISH: Thank you, Tucker.**

285. 00:37:30,248 -- 00:37:35,027 PEGASUS: If Karlenko is Vortex, I want you to bring him in. Alive.

SCENE 23 (Golf Field)

**286. 00:38:00,478 --> 00:38:02,480 ENGLISH: Mr Pussykin?**

287. 00:38:02,881 -- 00:38:06,624 KARLENKO: Pudovkin. And you must be Mr...

**288. 00:38:09,053 --> 00:38:12,392 ENGLISH: Um... Adams.**

289. 00:38:12,724 -- 00:38:15,227 KARLENKO: Beautiful car, Mr Adams.

**290. 00:38:15,560 --> 00:38:17,130 ENGLISH: Ah, the Royce.**

291. 00:38:17,228 -- 00:38:18,298 AUTOMATED VOICE: Ready, sir.

**292. 00:38:19,063 --> 00:38:20,235 ENGLISH: Thank you.**

293. 00:38:20,899 -- 00:38:22,401 KARLENKO: Shall we?

**294. 00:38:23,067 --> 00:38:24,239 ENGLISH: Let's go.**

295. 00:38:24,302 -- 00:38:25,747 AUTOMATED VOICE: Command accepted.



296. 00:38:27,138 --> 00:38:30,483 **ENGLISH: So, what line of business are you in, Mr Adams?**
297. 00:38:30,575 -- 00:38:31,747 KARLENKO: Pudovkin.
298. 00:38:32,644 --> 00:38:45,928 **ENGLISH: Sorry. Yes, I'm Mr Adams, and you're Mr... Whoever you said you were. Well... Stop! Sorry, I thought I had forgotten something.**
299. 00:39:12,350 -- 00:39:13,795 TUCKER: Glove, sir'?
300. 00:39:15,286 --> 00:39:19,725 **ENGLISH: I may not know much about golf, Tucker, but I know how to hold the bat.**
301. 00:39:46,217 -- 00:39:47,662 TUCKER: Shot, sir.
302. 00:40:01,933 --> 00:40:05,403 **ENGLISH: So, what line of business are you in, Mr Puddykin?**
303. 00:40:05,503 -- 00:40:08,575 KARLENKO: I made my money in the removals business.
304. 00:40:10,742 --> 00:40:17,954 **ENGLISH: A friend of mine had shares in a removals business. Titus Fisher. You haven't come across him at all?**
305. 00:40:18,917 -- 00:40:25,032 KARLENKO: I warn you, Mr Adams, not to stray into the rough. You get in there, you might never come out.
306. 00:40:25,089 --> 00:40:27,194 **ENGLISH: I'll bear that in mind, Mr Puddykin.**
307. 00:40:27,292 -- 00:40:30,102 KARLENKO: Pudovkin. Please.
308. 00:40:35,199 -- 00:40:36,200 (BALL HITS)
309. 00:40:36,367 -- 00:40:37,437 (MAN GRUNTS)
310. 00:40:43,942 --> 00:41:06,833 **ENGLISH: Shot! As was my friend Fisher, actually. In the back. By his cleaner, of all people. But they didn't take much. Just a key.**
311. 00:41:14,772 -- 00:41:16,479 KARLENKO: Break, left to right, I think.
312. 00:41:16,574 --> 00:41:17,780 **ENGLISH: Thank you.**
313. 00:41:18,142 -- 00:41:19,177 KARLENKO: (IN RUSSIAN) Please kill him.

314. 00:41:38,096 -- 00:41:39,131 (KARLENKO'S MAN GRUNTS)
315. 00:41:41,265 -- 00:41:42,767 TUCKER: (STAMMERING) In the trees.
- 316. 00:41:46,704 --> 00:41:48,183 ENGLISH: Come on.**
317. 00:41:48,539 -- 00:41:50,109 (KARLENKO MOANING)
- 318. 00:41:50,174 --> 00:41:52,620 ENGLISH: Oh, my God.**
319. 00:41:50,174 -- 00:41:52,620 TUCKER: He can't die. He mustn't die.
- 320. 00:41:52,677 --> 00:41:54,714 ENGLISH: Let's get him out of here. Come on! Come on.**

SCENE 24 (Helicopter)

321. 00:41:59,017 -- 00:42:08,362 TUCKER: He's not looking good, sir. (to Karlenko) We're getting you to a doctor. You'll be fine. (to English) You do know how to fly these, sir?
- 322. 00:42:08,459 --> 00:42:10,700 ENGLISH: It was part of basic training.**
323. 00:42:08,459 -- 00:42:10,700 TUCKER: Good.
- 324. 00:42:10,795 --> 00:42:12,638 ENGLISH: It's just like riding a bike.**
325. 00:42:14,632 -- 00:42:16,168 (TUCKER YELLING)
- 326. 00:42:18,870 --> 00:42:21,476 ENGLISH: Yes. It's all coming back to me.**
327. 00:42:22,306 -- 00:42:24,081 (TUCKER EXCLAIMING)
328. 00:42:43,261 -- 00:42:50,778 TUCKER: This is helicopter Golf Hotel Zulu Zulu Tango. We have a casualty on board. Request guidance to nearest hospital.
329. 00:42:50,868 -- 00:42:52,176 MAN ON RADIO: Where's your exact location?
330. 00:42:52,236 -- 00:42:53,613 TUCKER: Our location? (to English) Location?
- 331. 00:42:54,238 --> 00:42:58,050 ENGLISH: She shot out the navigation system. Hang on.**
332. 00:43:05,116 -- 00:43:06,186 (CAR HONKING)
- 333. 00:43:08,586 --> 00:43:11,430 ENGLISH: Runstock.**

334. 00:43:08,586 -- 00:43:11,430 TUCKER: Our location is Runstock.
335. 00:43:11,522 -- 00:43:12,626 MAN ON RADIO: What is your altitude?
336. 00:43:12,723 -- 00:43:21,577 TUCKER: What's our altitude? About 18 inches. Hello? Hello?
337. **00:43:24,302 --> 00:43:26,248 ENGLISH: (to honking cars) Sorry. I'll just move.**
338. 00:43:28,239 -- 00:43:29,877 TUCKER: What now, sir'?
339. **00:43:29,941 --> 00:43:35,147 ENGLISH: We'll have to stick to the road. Let's follow the 1328. There's bound to be a hospital in Dingham.**
340. 00:43:41,285 -- 00:43:42,389 (KARLENKO GROANING)
341. **00:43:42,453 --> 00:43:44,057 ENGLISH: Look after him, Tucker. Look after him.**
342. 00:43:47,925 -- 00:43:48,960 (CAR HONKING)
343. 00:43:50,928 -- 00:43:53,738 TUCKER: I think we're losing him, sir.
344. **00:43:50,928 --> 00:43:57,439 ENGLISH: We can't lose him, Tucker. He's our only lead. Try something else.**
345. 00:44:03,074 -- 00:44:14,922 TUCKER: (SINGING) Don't give up on us, baby. Lord knows we've come this far. (VOCALISING)
346. **00:44:17,588 --> 00:44:34,272 ENGLISH & TUCKER: (SINGING) We are The angel and the dreamer (BOTH VOCALISING) Don'! give up on us, I know. We could still come through.**
347. 00:44:42,813 -- 00:44:44,622 (MEN SCREAMING)
348. 00:44:50,154 -- 00:44:53,192 TUCKER: Look, sir! Follow that ambulance!
349. **00:44:53,291 --> 00:44:54,793 ENGLISH: Good idea.**
350. 00:45:05,403 -- 00:45:07,178 TUCKER: Sir. Sir, quickly.
351. **00:45:10,741 --> 00:45:22,091 ENGLISH: Karlenko. Karlenko! The second key.**
352. 00:45:23,654 -- 00:45:28,569 KARLENKO: Vortex is KGB...
353. **00:45:29,427 --> 00:45:31,998 ENGLISH: Yes.**

354. 00:45:29,427 -- 00:45:31,998 KARLENKO: CIA.
- 355. 00:45:35,233 --> 00:45:37,577 ENGLISH: Yes? Yes?**
356. 00:45:42,073 -- 00:45:43,552 KARLENKO: MI7.
- 357. 00:45:52,183 --> 00:45:57,132 ENGLISH: Unbelievable. A vole in MI7.**
358. 00:45:59,757 -- 00:46:01,566 TUCKER: A mole, sir.
- 359. 00:46:02,526 --> 00:46:03,869 ENGLISH: What?**
360. 00:46:04,295 -- 00:46:06,468 TUCKER: There's a mole in MI7.
- 361. 00:46:07,632 --> 00:46:09,703 ENGLISH: There's a mole and a vole?**
362. 00:46:10,301 -- 00:46:13,748 TUCKER: No, sir. There's a mole, not a vole.
- 363. 00:46:14,472 --> 00:46:22,416 ENGLISH: Well, I disagree. There's certainly a vole. I mean, we know that much. But what you're saying is there might be a mole as well.**
364. 00:46:23,080 -- 00:46:24,150 (MOBILE PHONE CHIMES)
365. 00:46:24,248 -- 00:46:30,626 TUCKER: Pegasus. There's a meeting at MI7 with the Prime Minister.
- SCENE 25 (MI7 Meeting Room)
366. 00:46:36,227 -- 00:46:42,338 SUMNER: And here again, eyes down and to the left, indicating dissent. With Xiang Ping, it's all about the eyes.
367. 00:46:42,433 -- 00:46:45,141 PRIME MINISTER: Thank you, Ms Sumner. If the talks go ahead, I'd like you with us.
368. 00:46:46,737 -- 00:46:48,410 SUMNER: Yes, Prime Minister.
- 369. 00:46:49,740 --> 00:46:51,344 ENGLISH: Good evening, gentlemen.**
- 370. 00:46:51,442 -- 00:46:52,853 SUMNER: Mr English.**
- 371. 00:46:51,442 --> 00:47:02,461 ENGLISH: Ms Sumner. Right. So when is the Prime Minister going to grace us with his presence?**
372. 00:47:02,820 -- 00:47:04,595 PRIME MINISTER: I'm the Prime Minister.
- 373. 00:47:04,689 --> 00:47:21,539 ENGLISH: (SNORTS) Yeah, you wish. (after noticing) All right. So we're all here. (CLEARING THROAT)**

374. 00:47:22,173 -- 00:47:41,830 PRIME MINISTER: These talks with China are of paramount importance. Rogue states in Southeast Asia have begun secretly to develop nuclear weapons. It is vital that we get China onside. Traditionally, China has been impervious to our concerns, but I believe Xiang Ping, given the opportunity, can and will help defuse this situation.
375. 00:47:41,959 -- 00:47:50, 301 FOREIGN SECRETARY: Well, with his pro-West stance, it certainly offers an opportunity, but the talks can't go ahead unless we can guarantee his safety.
376. 00:47:50,368 -- 00:47:52,405 PRIME MINISTER: I believe, with the correct security, that we can.
377. 00:47:52,503 -- 00:47:55,575 PEGASUS: If Vortex is operational it's just too dangerous.
378. 00:47:55,673 -- 00:47:58,552 FOREIGN SECRETARY: I'm inclined to agree, Prime Minister.
379. 00:48:00,878 -- 00:48:06,525 AMBROSE: There is a way. The Swiss are willing to lend us Le Bastion.
380. 00:48:06,650 -- 00:48:20,197 PATCH: That's their government fortress in the Alps. It's a stunning example of architectural engineering at altitude, and completely impregnable. I mean, that should solve all our security issues.
381. 00:48:20,998 -- 00:48:28,779 PRIME MINISTER: Then the talks go ahead. Pamela, I hope you've brushed up on your Mandarin. I'd like you in the room with me, and your best man on security.
382. 00:48:28,873 -- 00:48:30,716 PEGASUS: Yes, Prime Minister.
383. 00:48:32,676 -- 00:48:35,020 PRIME MINISTER: Where are we on Vortex?
384. 00:48:36,180 -- 00:48:37,250 PEGASUS: English?
385. 00:48:37,882 --> 00:48:46,900 ENGLISH: Vortex is three men. Fisher was one, Karlenko was another. Karlenko was killed today on the orders of the third.

386. 00:48:48,092 -- 00:48:49,571 PEGASUS: Any leads?
- 387. 00:48:49,693 --> 00:48:51,866 ENGLISH: Yes, but I need time.**
388. 00:48:51,929 -- 00:48:58,040 PEGASUS: We do not have time. We need to know the identity of the third person in Vortex.
- 389. 00:49:03,240 --> 00:49:05,049 ENGLISH: Give me 24 hours.**

SCENE 26 (Restaurant)

390. 00:49:16,787 -- 00:49:18,130 AMBROSE: Another bottle of Romaine-Conti?
391. 00:49:19,056 -- 00:49:20,967 WAITRESS: Of course. And would you like to choose dessert?
392. 00:49:21,058 -- 00:49:23,095 AMBROSE: Yes. You.
- 393. 00:49:24,929 --> 00:49:27,102 ENGLISH: And bring two spoons.**
394. 00:49:27,231 -- 00:49:28,938 (BOTH CHUCKLING)
- 395. 00:49:31,902 --> 00:49:33,643 ENGLISH: Cheers.**
396. 00:49:31,902 -- 00:49:33,643 AMBROSE: Cheers.
- 397. 00:49:34,071 --> 00:49:35,744 ENGLISH: Cheers.**
398. 00:49:37,908 -- 00:49:41,253 AMBROSE: So, come on, Johnny, what was it you wanted to ask me?"
- 399. 00:49:45,783 --> 00:49:50,163 ENGLISH: Simon, do you know what this is?**
400. 00:49:53,924 -- 00:49:55,801 AMBROSE: Some sort of key?
- 401. 00:49:55,926 --> 00:50:01,433 ENGLISH: Karlenko and Fisher both had one, and they were both killed for them.**
402. 00:50:02,333 -- 00:50:06,713 AMBROSE: Well, I'll give it to the boys at the lab and see...
- 403. 00:50:06,804 --> 00:50:13,153 ENGLISH: Karlenko told me that the third man in Vortex is in MI7.**
404. 00:50:19,683 -- 00:50:23,324 AMBROSE: And you believed him?
- 405. 00:50:23,988 --> 00:50:37,142 ENGLISH: Simon, I have to ask you a question, face to face. (interval) Do you have any idea who it might be?**

406. 00:50:39,837 -- 00:50:43,307 AMBROSE: Johnny, I thought you were about to accuse me.
407. **00:50:43,374 --> 00:50:44,819 ENGLISH: No! I mean, honestly.**
408. 00:50:44,875 -- 00:50:45,979 (BOTH LAUGHING)
409. **00:50:46,043 --> 00:50:48,819 ENGLISH: What?**
410. 00:50:46,043 -- 00:50:48,819 AMBROSE: Simon Ambrose, the evil mastermind!
411. **00:50:48,879 --> 00:50:50,825 ENGLISH: Don't. Stop it**
412. 00:50:48,879 -- 00:50:50,825 AMBROSE: The traitor in our midst!
413. **00:50:50,881 --> 00:50:55,691 ENGLISH: You! You! Ah, Simon, you are so funny.**
414. 00:50:57,087 -- 00:50:58,498 (GURGLING) Hysterical.
415. **00:50:59,823 --> 00:51:01,029 ENGLISH: Oh, dear.**
416. 00:51:01,158 -- 00:51:02,159 (MOBILE PHONE BEEPS)
417. **00:51:04,595 --> 00:51:07,201 ENGLISH: Would you excuse me for one moment, Simon?**

SCENE 27 (Lavatory)

418. 00:51:21,178 -- 00:51:23,249 TUCKER: Sir.
419. **00:51:21,178 --> 00:51:23,249 ENGLISH: Tucker, can't this wait?**
420. 00:51:23,347 -- 00:51:25,054 TUCKER: Sir, it's Ambrose.
421. **00:51:25,683 --> 00:51:27,424 ENGLISH: Yes, I know it's Ambrose. I'm having dinner with him.**
422. 00:51:27,518 -- 00:51:30,192 TUCKER: No, he's the third man in Vortex.
423. **00:51:31,889 --> 00:51:37,364 ENGLISH: Simon Ambrose? He went to Eton.**
424. 00:51:37,695 -- 00:51:38,696 (DOOR OPENS)
425. **00:51:39,697 --> 00:51:40,971 ENGLISH: Simon.**
426. 00:51:41,065 -- 00:51:42,203 TUCKER: Leave it.
427. 00:51:45,302 -- 00:51:46,372 AMBROSE: What are you
428. 00:51:45,302 -- 00:51:46,372 TUCKER: Move.



429. 00:51:46,470 -- 00:51:48,575 AMBROSE: All right, all right.
430. 00:51:46,470 -- 00:51:48,575 TUCKER: Come on, move.
- 431. 00:51:48,706 --> 00:51:50,379 ENGLISH: Tucker.**
432. 00:51:51,241 -- 00:51:54,745 TUCKER: You said you never knew Karlenko.
433. 00:51:51,241 -- 00:51:54,745 AMBROSE: That's right.
434. 00:51:54,878 -- 00:52:02,053 TUCKER: Then how do you explain these? I hacked into Karlenko's computer. You and him in Mozambique?
435. 00:52:30,180 -- 00:52:33,093 OLD MAN: Sometimes I have trouble myself, old boy.
436. 00:52:51,769 -- 00:52:53,612 TUCKER: You're Vortex! You're the third man in Vortex!
- 437. 00:52:53,704 --> 00:52:58,051 ENGLISH: Tucker, this is ridiculous. (URINATING) Sorry, I'll be with you in just a tick.**
438. 00:52:58,375 -- 00:53:00,116 AMBROSE: It's true, I was in Mozambique.
- 439. 00:53:01,045 --> 00:53:02,319 ENGLISH: What?**
440. 00:53:02,780 -- 00:53:06,125 AMBROSE: I was there because of Patch Quartermain.
- 441. 00:53:06,183 --> 00:53:10,029 ENGLISH: Patch? Sorry, I'll just be one second.**
442. 00:53:10,120 -- 00:53:12,999 AMBROSE: He's the man you're after.
- 443. 00:53:13,490 -- 00:53:15,629 TUCKER: You're bluffing!**
- 444. 00:53:13,490 --> 00:53:15,629 ENGLISH: Sorry.**
445. 00:53:15,693 -- 00:53:21,837 AMBROSE: I work for a secret organisation inside MI7 set up specifically to bring him in.
- 446. 00:53:22,700 --> 00:53:24,680 ENGLISH: A secret Secret Service?**
447. 00:53:24,802 -- 00:53:29,807 TUCKER: Yeah? What's it called? What's it called?
448. 00:53:31,642 -- 00:53:32,985 AMBROSE: Armitage.



449. 00:53:33,210 --> 00:53:36,817 ENGLISH: A secret secret secret service called Armitage?
450. 00:53:37,214 -- 00:53:39,524 AMBROSE: We answer only to the PM.
451. 00:53:41,852 --> 00:53:44,162 ENGLISH: It's extraordinary, Simon...
452. 00:53:44,688 -- 00:53:46,031 AMBROSE: Indeed, it is.
453. 00:53:46,156 --> 00:53:57,908 ENGLISH: ...That you'd think for one moment that I would fall for such a steaming pile of old baloney. Well done, Tucker. You're not Spy of the Month for nothing.
454. 00:53:58,001 -- 00:54:01,210 TUCKER: Thank you, sir.
455. 00:53:58,001 --> 00:54:02,544 ENGLISH: Here, let me take that. Now go home.
456. 00:54:03,674 -- 00:54:06,621 TUCKER: What?
457. 00:54:03,674 --> 00:54:09,520 ENGLISH: You're the one talking baloney. You're in way over your head, boy. Now run along.
458. 00:54:09,580 -- 00:54:13,050 TUCKER: No! I won't go, sir. He's lying.
459. 00:54:13,183 --> 00:54:18,624 ENGLISH: You've let me down, you've let the Service down and, frankly, I think you've let yourself down.
460. 00:54:18,722 -- 00:54:21,396 TUCKER: But I...
461. 00:54:18,722 --> 00:54:36,448 ENGLISH: Now get out!
- SCENE 28 (Restaurant)
462. 00:54:26,263 --> 00:54:31,406 ENGLISH: Patch Quartermain, of all people. Blowing his own legs off? Now that's what I call deep cover. And to think how much I admired him.
463. 00:54:36,540 -- 00:54:37,610 AMBROSE: He hates you.
464. 00:54:38,575 --> 00:54:40,885 ENGLISH: Really?
465. 00:54:38,575 -- 00:55:04,071 AMBROSE: He always has. He thinks you're a moron with no place in MI7, a jumped-up grammar school nobody That's why he tried to destroy you. Now, Johnny, just because he ruined your life, that's no reason for you to go rogue and take him down on your own. God forbid I should put a crazy idea like that in your head.
466. 00:55:06,303 --> 00:55:08,078 ENGLISH: Good night, Simon.

467. 00:55:09,139 -- 00:55:13,610 AMBROSE: Johnny, that key you showed me. We might need it to bring him in.
468. **00:55:19,583 --> 00:55:21,995 ENGLISH: Thank you.**
469. 00:55:19,583 -- 00:55:35,766 WAITER: You're welcome, sir.
470. 00:55:19,583 -- 00:55:35,766 AMBROSE: (Interval) Silly tit. (to Ambrose's man and Madeleine) Bingo! Arrange a meeting with our client
471. 00:55:33,764 -- 00:55:35,766 MADELEINE: Of course.
472. 00:55:49,179 -- 00:55:58,300 AMBROSE: Pegasus. We have the third man. It's Johnny English.

SCENE 29 (Church)

473. **00:56:09,132 --> 00:56:13,372 ENGLISH: Hello, Patch. Looking for forgiveness?**
474. 00:56:15,639 -- 00:56:20,486 PATCH: It's all over for you now, English. It's the end of the line.
475. **00:56:20,978 --> 00:56:27,992 ENGLISH: Yes, you'd like that, wouldn't you, Patch? After all, I'm just a jumped-up grammar school nobody, aren't I?**
476. 00:56:28,518 -- 00:56:30,020 PATCH: (CHUCKLING) What are you talking about?
477. **00:56:31,321 --> 00:56:36,703 ENGLISH: I know that you are the third man in Vortex.**
478. 00:56:40,330 -- 00:56:43,038 PATCH: No, Johnny. You are.
479. **00:56:44,234 --> 00:56:45,679 ENGLISH: No, you are.**
480. 00:56:45,736 -- 00:56:47,511 PATCH: No. You are!
481. 00:56:49,339 -- 00:56:51,512 PEGASUS: Standby, all agents.
482. 00:56:51,575 -- 00:56:53,851 PATCH: And it all ends here.
483. 00:56:58,882 -- 00:57:00,054 PEGASUS: Take him.
484. 00:57:02,686 -- 00:57:03,687 (SILENCED GUNSHOT)
485. 00:57:03,754 -- 00:57:04,858 (METALLIC CLANGING)
486. 00:57:16,600 -- 00:57:17,704 (GRUNTS)
487. 00:57:43,393 -- 00:57:44,736 PATCH: Johnny.

## SCENE 30 (London)

488. 00:57:56,807 -- 00:57:57,945 WOMAN: Hey! Watch it!
489. 00:58:00,911 -- 00:58:02,948 AGENTS: Got him! Move! Move!
490. 00:58:04,581 -- 00:58:06,117 PEGASUS: Don't lose him. Go, go!
491. 00:58:06,283 -- 00:58:07,421 AGENTS: Halt!
492. 00:58:07,584 -- 00:58:08,585 (CAR HONKING)
493. 00:58:21,298 -- 00:58:24,336 PEGASUS: Heading west into Vine Street.  
Mobilise all vehicles.
494. 00:59:01,471 -- 00:59:02,472 MAN: Idiot!
495. 00:59:10,547 -- 00:59:13,391 PEGASUS: You've lost him! I don't believe it.
496. 00:59:27,364 -- 00:59:29,844 OLD MAN: Oi! Who do you think you are?
497. 00:59:33,036 -- 00:59:34,071 (ALL GASPING)
498. 01:00:07,571 -- 01:00:09,778 PEGASUS: Gotcha.
499. 01:00:28,558 -- 01:00:29,935 (SIRENS BLARING)
500. 01:00:39,903 -- 01:00:43,077 AGENT: Agent English, pull over! Pullover!
501. 01:01:10,167 -- 01:01:11,271 MAN: Stop ii!
502. 01:01:15,305 -- 01:01:16,477 AGENT: Get after him.

## SCENE 31 (Kate's Apartment)

503. 01:01:23,613 -- 01:01:25,183 (POP MUSIC PLAYING ON STEREO)
504. 01:01:34,624 -- 01:01:35,659 (SCREAMS)
505. 01:01:35,792 --> 01:01:42,374 ENGLISH: Kate, Kate, I'm not Vortex.  
**I've been framed. You must believe me.**

## SCENE 32 (Vortex's Place)

506. 01:02:09,226 -- 01:02:10,534 CHI HAN LY: How will it be done?
507. 01:02:14,598 -- 01:02:18,603 AMBROSE: Same as in Mozambique. One person, apparently working alone.
508. 01:02:20,070 -- 01:02:21,413 CHI HAN LY: Who have you chosen?

509. 01:02:22,072 -- 01:02:31,582 AMBROSE: Leave that with me. My account in Zurich. 500 million US dollars, as agreed.

SCENE 33 (Sumner's Apartment)

510. 01:02:47,230 -- 01:02:48,607 SUMNER: You've been out for hours

511. 01:02:59,876 -- 01:03:00,946 (ENGLISH GRUNTS)

512. 01:03:01,044 -- 01:03:08,160 SUMNER: Well, you're lucky it was just a flesh wound. Now, look, I'm going to Switzerland tonight, but you can stay here while I'm gone.

**513. 01:03:08,885 --> 01:03:09,955 ENGLISH: Mmm-hmm. Mmm-hmm.**

514. 01:03:10,053 -- 01:03:30,475 SUMNER: I've been going through the news footage from the night Chambal was killed and there's something not right. Seconds after President Chambal was shot, the assassin collapses and dies and the autopsy says heart failure. But, if you go through the classified CCTV footage...

515. 01:03:31,908 -- 01:03:33,182 (ENGLISH CLATTERS)

516. 01:03:33,843 -- 01:03:35,413 SUMNER: You all right?

**517. 01:03:35,945 --> 01:03:37,583 ENGLISH: Yeah, fine.**

518. 01:03:38,615 -- 01:04:12,349 SUMNER: Take a look at this. Fifteen minutes before the assassination, look, he's manic. He's completely lost control of his body and then, suddenly, catatonic. Here, wait. There. Someone was talking to him. I don't think he had any idea what he was doing. I think Vortex's secret weapon...

**519. 01:04:13,116 --> 01:04:16,359 ENGLISH: Is a mind control drug.**

520. 01:04:16,453 -- 01:04:18,831 SUMNER: And only one fits the symptoms.

**521. 01:04:21,224 --> 01:04:24,467 ENGLISH: Timox... Timoxilin Bubby...**

522. 01:04:24,527 -- 01:04:33,814 SUMNER: Timoxeline Barbebutenol. The CIA ordered its destruction 10 years ago. And the agent in charge of its disposal...

**523. 01:04:34,804 --> 01:04:42,983 ENGLISH: Titus Fisher. I don't know how to thank you.**

524. 01:04:44,381 -- 01:04:45,826 SUMNER: I'd love a take-away.

**525. 01:04:47,150 --> 01:04:48,857 ENGLISH: Consider it done.**

526. 01:04:51,388 -- 01:04:52,833 SUMNER: Flying low.

SCENE 34 (Dining Room)

527. 01:05:02,198 -- 01:05:05,543 SUMNER: So, Johnny, what are you going to do about Vortex'?

**528. 01:05:07,036 --> 01:05:11,712 ENGLISH: I don't know. If only Simon was here. He'd know what to do.**

529. 01:05:11,775 -- 01:05:14,255 SUMNER: Why do you think he's better than you?

**530. 01:05:14,878 --> 01:05:16,880 ENGLISH: Well, the man's a god.**

531. 01:05:17,180 -- 01:05:42,944 SUMNER: Well, I prefer mortals. Pure, complicated, maddening mortals. I've come to realize that what's really exciting to me is great loyalty, determination, and courage. You have always fascinated me, clinically. But now you...

**532. 01:05:44,741 --> 01:05:49,588 ENGLISH: Ms Sumner, your pupils are dilating.**

533. 01:05:49,979 -- 01:05:51,788 SUMNER: Are they?

**534. 01:05:53,283 --> 01:05:55,786 ENGLISH: Your cheeks are colouring.**

535. 01:05:56,152 -- 01:05:58,428 SUMNER: Eye contact deepening.

**536. 01:05:58,788 --> 01:06:08,932 ENGLISH: Heart-rate rising. Ms Sumner, I believe we're emotionally leaking.**

537. 01:06:10,834 -- 01:06:11,904 (DOORBELL RINGS)

538. 01:06:12,669 -- 01:06:15,513 SUMNER: The bedroom, quickly.

**539. 01:06:12,669 --> 01:06:15,513 ENGLISH: Absolutely.**

540. 01:06:16,172 -- 01:06:17,412 SUMNER: Now! (interval) Hello?

541. 01:06:25,448 -- 01:06:27,428 AMBROSE: Hello.

542. 01:06:27,484 -- 01:06:29,828 SUMNER: Oh, Simon.

543. 01:06:27,484 -- 01:06:32,957 AMBROSE: Hi, Kate. You ready? I'll drive you to the airport.

544. 01:06:33,022 -- 01:06:35,662 SUMNER: How nice. I'll just get my bag.

545. 01:06:40,630 -- 01:06:41,973 AMBROSE: You alone?
546. 01:06:42,098 -- 01:06:43,839 SUMNER: (WHISPERING TO ENGLISH) No. (LOUDER TO AMBROSE) Of course.
547. 01:06:43,933 -- 01:06:45,105 AMBROSE: Been working?
548. 01:06:45,168 -- 01:06:48,945 SUMNER: Been brushing up on the Chinese PM. You?
549. 01:06:49,005 -- 01:07:00,686 AMBROSE: We're trying to track down Johnny English. There's some questions we want to ask him, about Vortex. I don't suppose you've seen him, have you?
550. 01:07:00,783 -- 01:07:01,853 SUMNER: No.
551. 01:07:03,119 -- 01:07:04,962 AMBROSE: Not hiding him away?
552. 01:07:05,788 -- 01:07:08,962 SUMNER: Not my type. (CHUCKLES) Shall we?
553. 01:07:09,125 -- 01:07:10,160 AMBROSE: Mmm-hmm.
- 554. 01:07:51,367 --> 01:07:53,404 ENGLISH: Ambrose.**
555. 01:07:53,870 -- 01:07:55,611 (VACUUM CLEANER WHIRRING)
556. 01:08:22,031 -- 01:08:23,066 (WHIRRING STOPS)
557. 01:08:45,388 -- 01:08:46,423 (EXCLAIMS)
558. 01:08:50,627 -- 01:08:51,662 (SCREAMS)
559. 01:08:55,498 -- 01:08:56,568 (ENGLISH GRUNTING)
- SCENE 35 (Tucker's House)
560. 01:09:27,130 -- 01:09:29,804 TUCKER'S MOTHER: There's a Mr Adams to see you, Colin.
561. **01:09:31,434 --> 01:09:34,176 ENGLISH: Hello, Tucker.**
562. 01:09:31,434 -- 01:09:37,183 TUCKER: What are you doing here? Every agent in the country is after you.
- 563. 01:09:37,273 --> 01:09:38,684 ENGLISH: We were right about Ambrose.**
564. 01:09:39,609 -- 01:09:40,713 TUCKER: What do you mean "we"?
- 565. 01:09:40,810 --> 01:09:42,118 ENGLISH: And if we can act fast, we can still...**

566. 01:09:42,178 -- 01:09:52,629 TUCKER: You wouldn't listen, would you? You think you know it all. Well' you don't! Being an agent means everything to me. And, thanks to you, I'm suspended!
567. 01:09:53,990 -- 01:09:56,027 TUCKER'S MOTHER: Would you boys like some orange squash?
568. **01:09:56,125 --> 01:09:58,002 ENGLISH: No, thank you.**
569. 01:09:56,125 -- 01:09:58,002 TUCKER: Bye, thanks, Mum.
570. **01:10:00,129 --> 01:10:14,985 ENGLISH: Tucker, Ambrose is in Switzerland. We are in Tooting. I am here because my country needs me. And because it needs you, too.**

SCENE 36 (Royce Garage)

571. **01:10:34,230 --> 01:10:36,938 ENGLISH: Royce.**
572. 01:10:34,230 -- 01:10:36,938 AUTOMATED VOICE: Ready, sir.
573. **01:10:37,600 --> 01:10:39,079 ENGLISH: Come.**
574. 01:10:44,507 -- 01:10:46,111 AUTOMATED VOICE: Obstruction detected.
575. 01:10:47,677 -- 01:10:48,712 (ALARM BLARING)
576. **01:11:06,195 --> 01:11:09,608 ENGLISH: Set the sat nav for Switzerland. Let's kick some bottom.**

SCENE 37 (Le Bastion)

577. 01:11:41,664 -- 01:11:47,743 AUTOMATED VOICE: You have arrived at your destination. Good luck, sir!
578. **01:11:56,312 --> 01:12:06,634 Le Bastion. One way up, one way down. Come on. Let's get the stuff.**
579. 01:12:11,594 -- 01:12:15,371 TUCKER: Whoa, look. The T-2 ground-to-air missile!
580. **01:12:16,432 --> 01:12:24,016 ENGLISH: That's a D-7 bulletproof shield. Take it from me, Tucker. I was working with these while you were stringing conkers.**

SCENE 38 (Le Bastion Yard)



581. 01:12:24,207 -- 01:12:25,811 (CHATTERING IN FOREIGN LANGUAGE)
- 582. 01:12:54,136 --> 01:12:55,581 ENGLISH: The P-8 grapple hook?**
583. 01:12:56,739 -- 01:12:57,979 TUCKER: Check.
584. **01:12:58,040 --> 01:12:59,747 ENGLISH: Estimated height?**
585. 01:12:58,040 -- 01:12:59,747 TUCKER: Thirty-five feet.
- 586. 01:12:59,842 --> 01:13:01,344 ENGLISH: All yours, Tucker.**
587. 01:13:01,410 -- 01:13:07,186 TUCKER: Can I just say, sir'? This is just great.
- 588. 01:13:09,752 --> 01:13:22,441 ENGLISH: Well, go on. The D-16 ascender, and up we go.**
589. 01:13:23,332 -- 01:13:24,868 TUCKER: Are you sure that's the ascender, sir?
- 590. 01:13:24,934 --> 01:13:26,538 ENGLISH: Yes, yes, I'd know it anywhere.**
591. 01:13:27,236 -- 01:13:30,376 AUTOMATED VOICE: Agent in distress. Agent in distress.
592. 01:13:30,439 -- 01:13:32,544 (ALARM BLARING)
593. 01:13:36,112 -- 01:13:37,182 (INDISTINCT)
594. 01:13:37,713 -- 01:13:38,748 (DOG BARKING)
595. 01:13:39,682 -- 01:13:48,262 AUTOMATED VOICE: Agent in distress. Agent in distress. I am over here!
596. 01:13:48,357 -- 01:13:50,098 ENGLISH: Shut up! Shut up!
597. 01:13:50,192 -- 01:13:52,035 AUTOMATED VOICE: I am over here!
598. 01:13:58,768 -- 01:13:59,803 (SIREN STOPS)
599. 01:14:01,938 -- 01:14:08,244 MUFFLED AUTOMATED VOICE: Activating visual locator. Three, two, one.
600. 01:14:11,047 -- 01:14:12,082 (SPEAKS FOREIGN LANGUAGE)
601. 01:14:15,251 -- 01:14:16,889 MAN ON LOUDSPEAKERS: Intruders in Sector Four!



602. 01:14:17,320 -- 01:14:19,493 (MAN ANNOUNCING IN FOREIGN LANGUAGE)
603. 01:14:19,755 -- 01:14:20,790 (DOGS BARKING)
604. **01:14:23,559 --> 01:14:31,806 ENGLISH: Dear God, let me not die at the hands of the Swiss. Tucker, now listen. I want you to attack me**
605. 01:14:31,901 -- 01:14:33,505 TUCKER: What?
606. **01:14:31,901 --> 01:14:37,414 ENGLISH: After a struggle, you can "arrest me" and take me inside as your prisoner.**
607. 01:14:37,473 -- 01:14:40,010 TUCKER: Sir, I can't.
608. **01:14:37,473 --> 01:14:47,150 ENGLISH: Tucker, that's an order. Hit me. Hit me. Come on, harder.**
609. 01:14:48,084 -- 01:14:50,997 TUCKER: Better, sir?
610. **01:14:48,084 --> 01:14:50,997 ENGLISH: (GRUNTING) Yes, much better.**
611. 01:14:53,656 -- 01:15:00,437 TUCKER: I can see how people get a taste for this. I got a better idea. I'll shoot you!
612. **01:15:00,496 --> 01:15:02,169 ENGLISH: No, no, no.**
613. 01:15:02,298 -- 01:15:04,300 TUCKER: Die, Vortex scum!
614. **01:15:02,298 --> 01:15:04,300 ENGLISH: Tucker!**
615. 01:15:06,168 -- 01:15:07,943 (AGENTS SHOUTING IN FOREIGN LANGUAGE)
616. 01:15:10,172 -- 01:15:21,018 TUCKER: Agent Tucker! It's Johnny English. Bag him.
- SCENE 39 (Le Bastion Office)
617. 01:15:37,733 -- 01:15:42,983 AMBROSE: The glass can withstand mortar attack. The door's one-way. You can get out, but no one gets in.
618. 01:15:43,039 -- 01:15:44,347 PEGASUS: Excellent.
619. 01:15:49,011 -- 01:16:01,428 AMBROSE: You ready, Slater'? (to Pegasus) I'll have them send refreshments to your room when you're ready, Pegasus.
620. 01:16:01,524 -- 01:16:03,094 PEGASUS: Thank you, Agent One.

## SCENE 40 (Le Bastion Yard)

621. 01:16:12,501 -- 01:16:14,572 TUCKER: I'll take it from here, boys.
622. 01:16:17,273 -- 01:16:22,886 AGENT: Hold it right there! Let me see your ID.
623. **01:16:24,213 --> 01:16:26,124 ENGLISH: (WHISPERING) Excuse me**
624. 01:16:24,213 -- 01:16:26,124 AGENT: What the...
625. 01:16:29,552 -- 01:16:34,968 TUCKER: Stop! Warning, this is a designated conflict zone.
626. 01:16:37,226 -- 01:16:38,864 (GRUNTING)
627. 01:16:40,262 -- 01:16:41,297 (CHUCKLES)
628. 01:16:43,532 -- 01:16:46,206 TUCKER: Sir'? Sir'?

## SCENE 41 (Pegasus' Le Bastion Room)

629. 01:16:53,776 -- 01:16:55,722 (MEN CHATTERING)
630. 01:17:01,650 -- 01:17:02,720 (GRUNTS)
631. 01:17:03,652 -- 01:17:06,496 PEGASUS: Thank you so much
632. 01:17:03,652 -- 01:17:06,496 MADELEINE: You're welcome, Pegasus.
633. **01:17:07,156 --> 01:17:08,464 ENGLISH: Pegasus.**

## SCENE 42 (Le Bastion Monitor Room)

634. 01:17:17,566 -- 01:17:21,412 AMBROSE: Go on. Go on.
635. 01:17:26,775 -- 01:17:27,810 (GASPS)
636. 01:17:29,178 -- 01:17:30,486 SLATER: What the hell is that?
637. 01:17:37,086 -- 01:17:40,295 TUCKER: Sir'? Sir'?

## SCENE 43 (Pegasus' Le Bastion Room)

638. 01:17:42,992 -- 01:17:44,300 PEGASUS: English!
639. **01:17:42,992 --> 01:17:44,300 ENGLISH: Pegasus.**
640. **01:17:45,661 --> 01:17:48,107 ENGLISH: They're going to make you kill Xiang Ping!**
641. 01:17:48,164 -- 01:17:54,310 PEGASUS: You're insane! Agent One, thank God.
642. **01:17:54,637 --> 01:19:01,847 ENGLISH: He won't help you. He's the third member of Vortex. Aren't you, Simon? Here to give you some**

**Timoxy bubby... (STUTTERING) Timoxy bubby Timoxy bubby... To give you a drug that will make you obey his every command. I'm intrigued, Simon. How exactly were you going to administer it? By injection? Some hideous gas through the air vents? Or by spiking her drink?**

643. 01:19:04,406 -- 01:19:06,511 AMBROSE: Timoxeline Barbebutenol.
644. 01:19:11,947 -- 01:19:16,259 SLATER: He'll enter the manic phase any moment now.
- 645. 01:19:17,453 --> 01:19:25,868 ENGLISH: (SCOFFS) I have to warn you that I've been trained to resist this kind of thing. (STUTTERING) You swine.**
646. 01:19:27,029 -- 01:19:28,702 PEGASUS: Agent One, what's going on?
647. 01:19:28,764 -- 01:20:07,069 AMBROSE: He's quite harmless at this phase. The drug will kill him, but just before it does, there'll be a short window where he'll do everything I tell him to. Poor Johnny. You were never really M1-7, Johnny. You were never really one of us. Now you're about to become our most famous agent. You'll now do exactly as I tell you.
648. 01:20:07,136 -- 01:20:09,912 PEGASUS: You are a traitor to the Service and to your country.
649. 01:20:09,972 -- 01:20:11,508 AMBROSE: Shut her up, old chap.
- 650. 01:20:13,008 --> 01:20:15,249 ENGLISH: Duck.**
- 651. 01:20:13,008 -- 01:20:15,249 PEGASUS: What?**
- 652. 01:20:18,080 --> 01:20:19,582 ENGLISH: I warned you.**
653. 01:20:20,516 -- 01:20:23,087 Okay, Slater. Let's get him ready.
- 654. 01:20:26,088 --> 01:20:27,431 Ready.**

SCENE 44 (Le Bastion Meeting Room)

655. 01:20:28,257 -- 01:20:37,434 PRIME MINISTER: Premier Ping, it's a pleasure to finally meet you. You had a pleasant flight, I trust? I was just asking the Premier if he had a pleasant flight.

656. 01:20:39,935 -- 01:20:42,438 AMBROSE: Kate, Johnny's back on the team.
657. 01:20:42,538 -- 01:20:43,846 SUMNER: What?
658. 01:20:43,939 -- 01:20:46,510 AMBROSE: It's all checked out and the PM and the Chinese have approved it.
659. 01:20:46,608 -- 01:20:48,519 SUMNER: Approved what?
660. 01:20:46,608 -- 01:20:50,681 AMBROSE: He's standing in for Pamela. Isn't it great?

SCENE 45 (Le Bastion Office)

661. 01:21:00,222 -- 01:21:04,568 MADELEINE: Excuse me. Agent Tucker.
662. 01:21:10,132 -- 01:21:13,204 PRIME MINISTER: Good, good. And your wife is well?
663. 01:21:13,969 -- 01:21:15,915 (SPEAKING MANDARIN)
664. 01:21:17,473 -- 01:21:20,147 AMBROSE: Lock it up, Johnny.
665. 01:21:20,242 -- 01:21:21,653 PRIME MINISTER: Wonderful.
666. 01:21:23,312 -- 01:21:24,723 AMBROSE: That's it.
667. 01:21:34,223 -- 01:21:38,763 PRIME MINISTER: Premier, I am most grateful you have agreed to meet me at this time.
668. 01:21:39,828 -- 01:21:42,331 (SPEAKING MANDARIN)
- 669. 01:21:45,567 --> 01:21:47,410 ENGLISH: It is our pleasure.**
670. 01:21:48,337 -- 01:21:51,446 SUMNER: Maintain that tone, Prime Minister. Avoid confrontation, keep eye contact.
- 671. 01:21:52,841 --> 01:22:00,283 ENGLISH: I can assure you that the Chinese people have always regarded the British people as completely horrible.**
672. 01:22:02,184 -- 01:22:04,095 AMBROSE: Honourable.
- 673. 01:22:02,184 --> 01:22:07,532 ENGLISH: Honourable. Completely honourable.**
674. 01:22:08,357 -- 01:22:13,373 PRIME MINISTER: Of course. I was very keen to meet...

SCENE 46 (Le Bastion Office)

675. 01:22:21,470 -- 01:22:23,313 (TUCKER SWISHING)

SCENE 47 (Le Bastion Meeting Room)

676. 01:22:31,647 -- 01:22:34,560 AMBROSE: Johnny, stand up and go to the water table.

677. 01:22:40,556 -- 01:22:44,899 PRIME MINISTER: Premier, I believe the present danger can be averted if we act swiftly.

678. 01:22:44,993 -- 01:22:47,064 AMBROSE: Go to your right pocket.

679. 01:22:50,732 -- 01:22:52,803 SLATER: We designed it for Pegasus.

680. 01:22:52,901 -- 01:23:00,345 AMBROSE: Well, it's too bloody late now. Just act natural.

681. 01:23:07,983 -- 01:23:09,018 (SIGHS)

682. 01:23:14,189 -- 01:23:16,328 CHINESE TRANSLATOR: Prime Minister, traditionally...

683. 01:23:14,189 -- 01:23:16,328 SUMNER: Somethings wrong.

684. 01:23:16,425 -- 01:23:18,996 CHINESE TRANSLATOR: ...China does not respond well to advice...

685. 01:23:19,094 -- 01:23:26,777 AMBROSE: Pull out the barrel. Now, Johnny, I want you to kill Xiang Ping.

686. 01:23:30,038 -- 01:23:36,021 SUMNER: Oh, dear God, no. He's being controlled.

687. 01:23:36,111 -- 01:23:37,556 FOREIGN SECRETARY: By who?

688. 01:23:38,180 -- 01:23:39,523 TUCKER: Ambrose.

689. 01:23:40,616 -- 01:23:41,993 AMBROSE: Shoot Xiang Ping!

690. 01:23:46,622 -- 01:23:50,968 WANG: Mind must be master of the body.

691. 01:23:54,296 -- 01:23:56,139 AMBROSE: He's resisting it.

692. 01:23:57,466 -- 01:24:00,640 SLATER: His left hand is fighting the right hand.

693. 01:24:05,407 -- 01:24:06,977 SUMNER: Come on, Johnny.

694. 01:24:08,010 -- 01:24:11,524 TUCKER: If I can interrupt the frequency, I could stop Ambrose from communicating with him.

695. 01:24:11,813 -- 01:24:12,848 (GRUNTS)

696. 01:24:28,997 -- 01:24:30,704 AMBROSE: English, stand up!
697. 01:24:41,009 -- 01:24:42,181 TUCKER: Come on. Come on.
698. 01:24:45,614 -- 01:24:47,389 SLATER: He'll be dead in 50 seconds, sir.
699. 01:24:50,185 -- 01:24:51,391 SUMNER: Tucker!
700. 01:24:52,187 -- 01:24:53,359 TUCKER: Come on.
701. 01:24:54,356 -- 01:24:56,131 AMBROSE: Pull the trigger!
702. 01:24:54,356 -- 01:24:56,131 TUCKER: I'm in.
703. 01:24:56,358 -- 01:24:58,463 (DANCE MUSIC BLARING)
704. 01:25:13,408 -- 01:25:14,978 (RADIO STATIC)
705. 01:25:15,077 -- 01:25:16,147 (MUSIC STOPS)
706. 01:25:17,212 -- 01:25:22,057 AMBROSE: Listen to me, this is Simon Ambrose, (ON INTERCOM) and I order you to shoot Xiang Ping!
707. 01:25:25,921 -- 01:25:27,059 SLATER: Ten seconds, sir.
708. 01:25:29,558 -- 01:25:30,764 AMBROSE: Fire!
709. 01:25:37,766 -- 01:25:38,836 (GRUNTING)
710. 01:25:41,503 -- 01:25:43,141 PEGASUS: Go, go, go.
711. 01:25:43,238 -- 01:25:45,275 AMBROSE: Time to get out of here.
712. 01:25:49,745 -- 01:25:53,525 PEGASUS: Hold your fire! Stand down!
713. 01:26:06,428 -- 01:26:08,203 (HEART MONITOR BEEPING)
714. 01:26:19,107 -- 01:26:20,211 FIRST AID: His pulse is dropping.
715. 01:26:20,308 -- 01:26:21,719 PEGASUS: Don't lose him!
716. 01:26:21,810 -- 01:26:23,289 TUCKER: Come on, sir.
717. 01:27:07,155 -- 01:27:12,434 WANG: Open your head, English, and you shall be reborn.
- 718. 01:27:25,507 --> 01:27:57,475 ENGLISH: Almost there. Thank you, Kate.**
719. 01:27:57,572 -- 01:27:58,880 SUMNER: I was passing.
720. 01:27:59,541 -- 01:28:00,918 TUCKER: Sir.
- 721. 01:28:01,042 --> 01:28:02,385 ENGLISH: Tucker!**
722. 01:28:03,645 -- 01:28:05,056 TUCKER: Welcome back, sir.
- 723. 01:28:05,380 --> 01:28:06,450 ENGLISH: Thank you, Tucker.**

724. 01:28:06,548 -- 01:28:07,925 TUCKER: I won't kiss you, if you don't mind.
725. **01:28:08,049 --> 01:28:14,894 ENGLISH: Well, whatever. Where's Ambrose?**
726. 01:28:26,835 -- 01:28:28,439 PEGASUS: English?
727. 01:28:28,570 -- 01:28:30,777 TUCKER: Sir. What are you doing, sir'?
728. **01:28:30,906 --> 01:28:35,286 ENGLISH: Guideline 17-5: Never question a senior agent in the field.**
729. 01:28:35,410 -- 01:28:36,616 TUCKER: No!
- SCENE 48 (Le Bastion Lift)
730. **01:30:17,379 --> 01:30:20,360 ENGLISH: Ambrose' you five-star turd.**
731. 01:30:20,515 -- 01:30:21,550 (AMBROSE GRUNTS)
732. 01:30:27,188 -- 01:30:29,099 (BOTH GRUNTING)
733. 01:30:45,240 -- 01:30:47,379 AMBROSE: Another balls-up, Johnny.
734. **01:30:56,217 --> 01:30:57,218 ENGLISH: Ooh.**
735. 01:30:59,087 -- 01:31:00,725 AMBROSE: What's the matter with you?
736. **01:31:02,924 --> 01:31:03,959 (YAWNING)**
737. 01:31:21,309 -- 01:31:23,084 (GRUNTING)
738. **01:31:24,779 --> 01:31:41,932 ENGLISH: It's all over, Ambrose. You can betray your country, you can cheat your friends, but you can't get away from Johnny English... (SCREAMING) (GRUNTING)**
739. 01:31:52,674 -- 01:31:54,620 AMBROSE: So long, Johnny!
740. 01:31:56,678 -- 01:31:57,782 (GUNSHOT)
741. **01:32:00,982 --> 01:32:09,525 ENGLISH: The D-7. The bulletproof shield! Hey! It's not working!**
742. 01:32:09,958 -- 01:32:11,995 TUCKER: It's the T-2, sir!
743. 01:32:12,127 -- 01:32:14,835 SUMNER: Is he... Oh, he's alive!
744. 01:32:12,127 -- 01:32:17,503 TUCKER: It's the T-2! Close it. Close it!
745. **01:32:17,632 --> 01:32:19,305 ENGLISH: Stupid thing!**
746. 01:32:32,547 -- 01:32:34,026 SUMNER: Oh, Johnny.



**747. 01:32:39,654 --> 01:32:48,406 ENGLISH: The T-2. Tucker, you clever boy.**

SCENE 49 (The Palace)

748. 01:33:08,850 -- 01:33:19,228 PRIME MINISTER: I couldn't be more delighted. Vortex's paymasters have been arrested, and China has expressed its gratitude to both Britain and the Service. We owe English a great deal.

749. 01:33:23,531 -- 01:33:26,910 PEGASUS: Well, reinstating his knighthood is a truly lovely gesture.

750. 01:33:27,035 -- 01:33:28,412 SUMNER: And it will mean the world to him.

751. 01:33:30,872 -- 01:33:32,909 SERVANT: Her Majesty will be with him shortly.

752. 01:34:01,569 -- 01:34:02,604 (KILLER CLEANER SCREAMING)

**753. 01:34:18,620 --> 01:34:43,655 ENGLISH: Gotcha! Gotcha. Got you! Just about had enough of you, you old cow! You're going nowhere! Pegasus!**

754. 01:34:43,711 -- 01:34:44,815 PEGASUS: English!

**755. 01:34:44,879 --> 01:34:59,737 ENGLISH: It's her! It's the killer cleaner! Finally, I've got her! You never know when it's over, do you? Well, it's over, over, over, over, over!**

756. 01:35:20,582 -- 01:35:22,255 (SLOW SONG PLAYING)



## **CURRICULUM VITAE**

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