

Script Dept.

A.B.C. TELEVISION LTD.,  
BROOM ROAD,  
TEDDINGTON,  
MIDDX.  
TEL: 977-3252

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C A M E R A      S C R I P T

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CALLAN

"BLACKMAILERS SHOULD BE DISCOURAGED"  
(WORKING TITLE)

by  
JAMES MITCHELL

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DESIGNER  
DAVID MARSHALL

---

ASSOCIATE PRODUCER  
JOHN KERDEW

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PRODUCER  
REGINALD COLLIN

---

DIRECTOR  
JAMES GODDARD

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VTR: 17.30 Wednesday, 19th June, 1968.  
Studio Two, Teddington.

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PROD. NO. 1915

VTR/ABC/7701 + INSERT.

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CASE

Callan.....Edward Woodward  
Hunter.....Derek Bond  
Lonely.....Russell Hunter  
Sir Gerald Waylor...Nicholas Selby  
Lady Waylor.....Karin MacCarthy  
Ritchie.....John Franklyn Robbins  
High Commissioner...John Arnatt  
Bishop.....John Woodnutt  
Danson.....Denis Thorne  
Todd.....Barry Andrews  
Toastmaster.....Bernard Whitehorn

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EXTRAS. Directable.

Laycock and Turner..Peter Lund, Max Latimer. Called 4.00 18.6.68 & 19.6.68  
2 Photographers.....Dennis Dalcombe, Michael Reid. Called 4.00 18.6.68  
2 Waiters.....Ray Marioni, Louis Haynes. Called 4.00 18.6.68 &  
10.00 19.6.68

EXTRAS. Non-directable. Names TBA.

Called 4.00 18.6.68

13 Men and 13 Women for Reception scene.  
1 Waiter.

Called 10.00.19.6.68.

10 Men and Women for Reception scene.  
1 Waiter. Reception Scene.  
2 Barman. Restaurant Scene.  
3 Business men. Restaurant Scene.

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Floor Manager.....John Wayne  
Stage Manager.....Stuart Orde  
Production Assistant...Marina Lloyd  
P.A. Finer.....  
Wardrobe Supervisor....Gillian Grimes  
Make Up Supervisor.....Mini Kimmins  
Callboy. ....Richard Norwyn

Technical Supervisor....Campbell Keenan  
Camera.....Jim Fallock  
Sound.....Mike Westlake  
Gross.....Bob Davis  
Rocks.....John Turner

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TUESDAY, 18th JUNE.

Camera Rehearsal.....10.30 - 13.00  
Lunch.....13.00 - 14.00  
Camera Rehearsal.....14.00 - 17.30  
Turn Round to Studio 3..17.30 - 18.00  
Sup or Break.....18.00 - 19.00  
Line Up & Make Up.....19.00 - 19.30  
Cam. Reh. & VTR INSMPT..19.30 - 21.00

WEDNESDAY, 19th JUNE.

Camera Rehearsal.....10.00 - 13.15  
Lunch Break.....13.15 - 14.15  
Line Up and Make Up....14.15 - 15.00  
EXTRAS REH.....15.00 - 16.30  
Ten Break & Notes.....16.30 - 17.00  
Line Up.....17.00 - 17.30  
VTR.....17.30 - 19.00  
Tech. Clear.....19.00 - 19.15  
Supper Break.....19.15 - 20.15

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P/U  
T/C

THAMES SYMBOL + CALLAN OPENING FILM  
(Not available)

1. P/U  
4A INT. HUNTER'S OFFICE. EVENING. DCM A1 +  
Very DCU T.V. Screen VTR SOUND
- FX: Distant traffic
2. 2A  
Very DCU CALLAN

CUT IN VTR INSERT AS DIRECTED.

VTR FX:  
Laughter,  
Applause,  
Chatter.

TOASTMASTER: Your FIXED MICS.  
Eminence, Your Excellencies, FX: Gavel  
Your Grace, my lords, ladies  
and gentlemen. Pray silence  
for your chairman, Sir Gerald  
Baylor.

3. 4A  
V. DCU T.V. Screens
- BAYLOR: Your Eminence, your...
4. 2A  
V. DCU HUNTER
5. 4A  
A/B  
PULL OUR SLOWLY to  
show four screens  
as directed. HUNTER: Oh, my God, not again.



NAYLOR: Excellencies, your Grace,  
my Lords, Ladies and Gentlemen.  
Once I've said all that I feel  
as though my speech is almost  
over.

FX: Laughter.

As you know, this is my swan  
song. My wife and I will be  
shortly leaving for Canada  
where I shall be in charge of  
the Nuclear Research Division  
of the three power atomic  
project.

FX: Applause

HUNTER comes into frame L.  
Contain him as he X's  
back to desk in  
mid shot.  
To Pos. 4B.

At such a time it is, I think,  
always as well....

HUNTER: You got enough of  
him?

Yes.

CALLAN: As much as I'll need.

LOSE VTR INSERT.

HUNTER: Good.

Scientists make even worse  
after dinner speeches than  
judges. /

6. 2A  
M.S. CALLAN

CALLAN: Naylor hasn't been a  
scientist for twenty years.

7. 4B  
M.S. HUNTER

He's an administrator. /

HUNTER: He talks their  
language, anyway. And they  
did make him chairman of their  
society. /

8. 2A  
A/B CALLAN

Coming to 9 on 4

On Shot 8 on 2

9. 4B MCU HUNTER CALLAN: You're letting him go to Canada, then? /

10. 2A MCU CALLAN HUNTER: That rather depends on you. The CIA were on to me again today. Security wise - are we hundred per cent sure? /

CALLAN: In other words, they've got nothing to go on?

HUNTER: Just a hunch. A feeling.

11. 1A C/S 2/e MCU HUNTER CALLAN MCU HUNTER CALLAN CONTAIN HUNTER AS HE RISES AND GOES TO CHAIR CALLAN CALLAN: I can't check up on a feeling. /

HUNTER: There is something more. Do you mind moving my chair?

2 to PCS.B. SAME SEC.

12. 2B MCU LOOSE CALLAN

CALLAN: Sir Gerald Taylor is a Communist traitor. His sexual activities are disgusting. He gets an awful lot out of twelve words this bloke. I bet he sends marvellous telegrams.

On Shot 12 ca 2

HUNTER: The message is typed as you see. No signature, no address.

13. 4B CALLAN: Who was it sent to? /  
MS HUNTER

HUNTER: The High Commissioner. He passed it on to us, with the greatest reluctance. He despises anonymous letters.

CALLAN: Where's the envelope?

14. 2B HUNTER: Being analysed. It was  
a/b typed too. I doubt if it will tell  
us anything. /

15. 4B CALLAN: Anything in all this? /  
a/b

FO: L BACK  
FIVON LEFT as Hunter  
goes upstage for coat.  
HOLDING CALLAN lfg.

HUNTER: If he's a Communist, he's hidden it damn well. Oh, I agree. A lot of them do.

/ 2 to PCS.A. SAME SET. /

CALLAN: What about the disgusting sexual activities?

16. 1A HUNTER: It seems he keeps them  
MCU CALLAN hidden too. His wife might know  
of some. /

17. 4B CALLAN: What am I supposed to  
FOU HUNTER do, sir, go up and ask her? /  
at hat stand.

HUNTER: Do what you like.

18. 1A(as Hunter leaves frame) But find out.  
M.S. HUNTER Do you think he's through  
yet?

On Shot 18 on 1

PAN him LEFT and  
see CALLAN R.b.g.

CALLAN: I doubt it.

A to POS.C.RECEPTION

EASE BACK as Hunter  
comes fwd.  
To Pos. 1B.

HUNTER: So do I. All the same,  
we'd better get along to the  
reception. Are you going to  
tell him who you are?

CALLAN: I might, if I think it  
would frighten him. You're not  
giving me much time.

CALLAN comes into  
TIGHT 2/s fwd. CALLAN

HUNTER: He's supposed to fly to  
Canada on Thursday.

CALLAN: I'd better frighten him  
then. /

19. 21  
V.S. HUNTER

HUNTER: Good Lord. You look quite  
elegant. /

20. 1B  
V.S. CALLAN

CALLAN: I may look it, but I'm not  
going to sound it. /

21. 20  
V.S. HUNTER

HUNTER: Then keep your mouth shut. /  
The invitation said specifically  
"Orders and decorations"  
Where are the orders and  
decorations?

22. 1B  
2/s HUNTER & CALLAN  
MEDIUM SLOW PUSH IN  
to V.SCU the medals  
on CALLAN

CALLAN: It's taken me all the time to get  
monkey suit. And this is the only  
gung I've got.

HUNTER: It's too blatant for a  
diplomatic reception. Now what can  
I spare. Here. That's the ticket.

T A P E R U N

Cam.1 to POS.C.  
Cam.2 to POS.L.



23. 3A INT. RECEPTION ROOM, NIGHT. DOOM C1  
Very DCU Chandelier.  
GIB DOWN at low angle  
to 3/s  
HIGH COMMISSIONER L.frame  
HUNTER C.frame  
CALLAN L.frame  
FX: Chatter,  
Laughter.  
Thru scene  
MUSIC.  
Thru scene.  
HIGH COMMISSIONER: Naylor,  
should be here any time.  
How do I introduce you to  
him?  
HUNTER: Not to me, your  
excellency. Just Callan here.  
Say he's with the Foreign  
Office. He quite often is, in  
a shabby sort of way.  
H.C.: I see.  
TIGHTEN as H.C. leaves  
to 1/4 2/s  
HUNTER: He hates all this.  
They do, you know, all the  
decent chaps. And yet they use  
us.  
CALLAN: Supposing Naylor isn't  
clean. What happens to him?  
HUNTER: That depends on what he's  
done. If it's just routine I  
expect we'll retire him.  
Overwork. Strain on the heart.  
24. AC (as Hunter looks L.) The usual.  
Group shot. Good Lord.  
Part HUNTER extreme R.o.f.  
CALLAN R.o.f.  
(CAM. 3 GIBS LEFT)  
LADY MAYLOR Centre.  
H.C. End.  
SIR GERALD L.o.f.  
25. 3A  
2/s CALLAN & HUNTER  
HUNTER: That is his wife?

On Shot 25 on 3

CALLAN: You've seen her on the box.

HUNTER: But she looked quite ordinary. She's lovely. And so young.

CALLAN: We all want them like that. But most of us can't afford them.

H.C., SIR GERALD & LADY MAYLOR come to CALLAN & HUNTER.

GIB RIGHT to accept them.

RASE OUT to accept WAITER who comes with drinks L.frame shooting under the tray.

H.C.: Sir Gerald, may I present Mr. Callan of your Foreign Office? Sir Gerald Maylor.

CALLAN: } How do you do?  
MAYLOR: }

MAYLOR: My wife. Lady Maylor.

CALLAN: } How do you do?  
HUNTER: }

MAYLOR: Are the .P.C. taking an interest in our activities, Mr. Callan?

H.C.: Well you know these Foreign Office fellows. You can't keep them away from a good party.

Let H.C. leave frame.

Hey wait a minute, Roy. I haven't even said hello yet.

On Shot 25 on 3

NAYLOR: Which desk do you work at, Mr. Callan?

26. 4C CALLAN: I don't. I'm not  
CU NAYLOR attached. /

27. 1C (As Naylor leaves frame) NAYLOR: Excuse me.  
(Working in 3's loop)  
CU CALLAN reaction.

4 to POS. D. SAME SET.

28. 3A  
TIGHT Low Angle  
LADY NAYLOR L.o.f.  
HUNTER C.b.g.  
CALLAN R.f.  
CAM. 1 REFO. FAST TO POS. D.

RUTH: Gerald isn't usually rude. Do forgive him. You see the man he's talking to is Skindle.

CALLAN: Really?

RUTH: I bet you haven't the slightest idea who Skindle is. He's a Fellow of Trinity and an FRS. One of the world's experts on heavy water.

CALLAN: Ah.

RUTH: Atoms and things.

CALLAN: Are you a scientist, Lady Naylor?

On shot 28 on 3

RUTH: No. I was my husband's secretary, Mr. Callan. I think I've met every eminent physicist who ever came to this country, but I still can't understand a word they say.

CALLAN: Are you sorry to be leaving England?

RUTH: Oh no, my husband's job is very important, you know. And nowadays one can buy such lovely things in Canada. /

29. AD  
Group shot  
H.C. & NAYLOR R.&L.F.G.  
RUTH, CALLAN & HUNTER  
centre b.g.

NAYLOR WAVES

30. 21  
21/5

Oh dear, my husband's saving me over. Goodbye, Mr. Callan.

31. 22  
22/1

So nice to have met you. /  
RUTH X's CAM. GOING RIGHT.

32. 23

H.S. CALLAN R. frame low angle.  
HUNTER comes into frame L.

CALLAN: It's been tremendous fun.

SLOWLY PUSH IN throughout rest of scene to TIGHTEST POSS. 2/s.

HUNTER: Very, very lovely. I'm sure she means trouble.

CALLAN: Have you checked her out?



On Shot 32 on 3

HUNTER: White then white. Why do you ask?

CALLAN: She said herself she's met every eminent physicist there is. She's bored and she's ambitious.

HUNTER: All this is five minutes chat?

CALLAN: She wasn't making any effort to hide it.

HUNTER: I wonder if writing anonymous letters is a cure for boredom?

CALLAN: No. Not her. She values her husband's career too much.

HUNTER: All the same, you'd better run another check on her. No doubt you'll find it amusing.

FULL BACK PAST as  
CALLAN breaks fwd. to  
f.g. drink's table.  
HUNTER X's frame slowly  
going R. Let him go.  
PAN LEFT as CALLAN  
breaks.  
See him disappear through  
crowd, to POS. 3B.

CALLAN: O.K. I'd better lean on Naylor tonight. He looks worried. It could be useful.

HUNTER: The little run along the corridor to the left. I'll see he's sent to you.

33.

4D

Low angle group shot  
ROY(Extra) & H.C.L.frame.  
RUER Centre  
NAYLOR R.frame.  
HUNTER comes in L.frame

Your excellency, I hate to bother you again....

On Shot 33 on 4

As H.C. breaks frame  
CRAB LEFT as he does  
HOLDING 2/a

H.C.: Look, Hunter, do you have  
to? Gerry Naylor is a friend  
of mine. I like the guy...

3 to POS.C. STUDY.

HUNTER: Sir, I'm afraid I  
must. Callan wants a word  
with him. Alone.

H.C.: What now? At my reception?  
Get him down to your office  
tomorrow...

TIGHTEN SLOWLY through  
scene.

HUNTER: There isn't time.  
Not if we've to check  
on that letter, sir.

H.C.: O.K. What do I have to do?

34. 1B (Working in 3's loop) INT. STUDY. NIGHT. DOOMS D2 &  
Wide shot coffee table. A2  
CALLAN enters, comes  
fwd. to put champagne  
bottle f.g.

4 to POS.E.

35. 3C (Immediately Naylor enters)  
MCU CALLAN reaction

36. 2B (Working in 3's loop)  
MCU NAYLOR reaction.

37. 3C  
a/b

38. 2B  
a/b

NAYLOR: The High Commissioner  
said you wanted to see me. /

39. 3C  
a/b

40. 2B  
a/b

CALLAN: I do. /

Coming to 11 on 5

41. 3C \_\_\_\_\_ NAYLOR: I must warn you that I  
a/b \_\_\_\_\_ don't accept the Foreign Office's  
jurisdiction over our project. /

42. 2B \_\_\_\_\_ CALLAN: Whose do you accept,  
a/b reaction \_\_\_\_\_ Sir Gerald? /

43. 3C \_\_\_\_\_ /  
a/b \_\_\_\_\_

44. 2B \_\_\_\_\_ /  
a/b \_\_\_\_\_

45. 3C \_\_\_\_\_ NAYLOR: What possible business  
a/b \_\_\_\_\_ is it of yours. /

46. 1D \_\_\_\_\_ CALLAN: Before we go any further I think  
a/b \_\_\_\_\_ you'd better take a look at this.  
HOLD frame static.

NAYLOR: This gives you the  
authority to spy on me.

CALLAN: We like to call it  
security.

NAYLOR: What am I supposed to  
have done.

CALLAN: That's your third glass  
since you met me. According to  
your file you don't usually  
drink like that.

NAYLOR: What the hell am I  
supposed to have done?



On Shot 46 on 1

CALLAN: Nothing. We're more concerned about what you might do. Yes, do sit down.

NAYLOR: You do realise what this job means to me? It's as far as anyone with my qualifications

47. 3C can do. /  
MCU CALLAN

48. 1D CALLAN: It pays well too. /  
2/a fav. NAYLOR

NAYLOR: That isn't what I  
49. 3C mean. /  
a/b

CALLAN: It's what your wife  
50. 1D means. /  
a/b

NAYLOR: My wife likes expensive things, and she's young and I'm  
51. 3C not. /  
a/b

52. 2D CALLAN: I hear you're a Red. /  
MCU NAYLOR

53. 3C NAYLOR: It's a damn lie. /  
a/b

CALLAN: I also hear you can be  
54. 2B blackmailed. /  
a/b

55. 3C NAYLOR: Blackmailed? For what? /  
a/b

56. 1D CALLAN: Your sex life? /  
M2/s  
CALLAN L.  
NAYLOR R.

On Shot 56 on 1

NAYLOR: This is ridiculous. Listen to me, I was a scientist. I am an administrator. Last year I got married. And that's my whole adult life. To most people it would be damn boring, apart from my marriage. But it has been useful. It will go on being useful. That's why I'm going to Canada.

CALLAN: If I let you.

NAYLOR: What?

CALLAN: You could be a risk, sir. It's up to me to decide. If you are - you don't go.

NAYLOR: But these accusations.

57. 2B They're fantastic. /  
DCU NAYLOR I demand to know who made  
58. 3C then. /  
MCU CALLAN  
59. 2B /  
a/b

Very well. I'll go to the High Commissioner.

CALLAN: He calls you Gerry. He's a friend of yours. But he can't help you.

Going to 60 on 3



On Shot 59 on 2

60. 3C NAYLOR: We'll see. /  
a/b

CALLAN: We'll see.

61. AE INT. RECEPTION AREA. NIGHT. DOCM C1  
Low angle wide shot  
down corridor. FX: Chatter  
NAYLOR comes in fast MUSIC.  
pushing violently \*  
thru the extras \*  
looking for H.C. \*

3 FAST TO POS.D. STUDY.

62. 3D(As Directed) INT. STUDY. NIGHT. DOCM A2  
Blank frame on mirror.  
CALLAN comes into shot.

4 FAST TO POS.D.

CALLAN: Oh mate. You've come  
a long way since the Scrubs.

63. 4D INT. RECEPTION ROOM. NIGHT. DOCM C1  
Low angle 2/s  
NAYLOR & H.C. FX: Chatter,  
Laughter.  
& MUSIC  
thru scene.

3 to POS.C. STUDY

H.C.: Gerald, calm down,  
will you?

NAYLOR: He called me a Red.....

H.C.: Take it easy. The whole  
place is looking at you.

On Shot 61 on 4

NAYLOR: I'm sorry. But he made  
the most fantastic accusations.

H.C.: I know it.

PUSH IN SLOWLY  
throughout scene

NAYLOR: Did he tell you what they  
were?

H.C.: I know that too.

NAYLOR: And you let him?

H.C.: What choice have I got?

At the end of the  
scene LADY NAYLOR  
rushes after NAYLOR

RUTH: Gerald.

H.C.: Noth.

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T A P E        R U N

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64. 1D INT. STUDY.NIGHT. ROOM B2  
Medium 2/a  
CALLAN R.c.f.  
NAYLOR L.c.f.

NAYLOR: I don't believe it.  
I simply don't believe it.

4 to POS.E.HUNTER'S OFFICE.

CALLAN: Why not? It's  
happening.

NAYLOR: But it's got nothing to  
do with me.

65. 2B CALLAN: You'd say that anyway. /  
M.S.NAYLOR

66. 3C NAYLOR: Alright. What do I have  
MCU CALLAN to do to prove I'm innocent? /

Show me.  
CALLAN: Show me your life,  
Naylor. Show me how boring and  
useful it is. /

67. 2D NAYLOR: My records, d'you mean? /  
a/b

68. 3C NAYLOR: My records, d'you mean? /  
MCU CALLAN

2 PAST TO POS.C.  
HUNTER'S OFFICE.

69. 1D CALLAN: Records, snapshots,  
a/b diaries....the lot. /

LOOSEN as they go. NAYLOR: Tomorrow.

3 to POS.R.LONELY'S FLAT. CALLAN: No. Now.  
You and your wife would like to  
be on that plane.

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T A F E R U N

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70. 4E INT. HUNTER'S OFFICE. DAY. DOOMAL & G2  
Close on CALLAN.  
See HUNTER'S hand  
tap CALLAN'S shoulder.  
  
SHORT PAST PULL BACK  
as CALLAN goes for his gun.

1 to POS.A.

71. 2C(Working in 4's loop)  
CU HUNTER

72. 4E HUNTER: Comfortable./  
a/b

CRAD LEFT as CALLAN  
rises and PULL BACK to  
see HUNTER l.f.g.

CALLAN: Well, it's the only  
decent chair in the place.

As CALLAN breaks back  
to desk CRAD LEFT  
giving CALLAN in M.S.  
To POS.4D.

What time is it?

2 PAST TO POS.A.

HUNTER: Eight o'clock.

How d' you get on?

I didn't.

CALLAN: I didn't./ He's got a  
five roomed flat in Belgravia,  
and a 3½ litre sports - last  
year's model. The flat's seven  
hundred a year. His wife's got  
a mink, a diamond necklace and  
a lot of French perfume./

73. 2A  
MCU HUNTER

74. 4B HUNTER: Very expensive./  
a/h

On Shot 74 on 4

CALLAN: Yeh. Except that he had an aunt die two years ago and left him twenty thousand quid. It's all there, and that is all there is. And he's got three friends he plays bridge with once a fortnight. /

75. 2A /  
MCU HUNTER reaction

76. 4B /  
a/b

77. 2A /  
M.S.HUNTER Communism was the Liberal Club.

78. 4B /  
MCU CALLAN HUNTER: You're going to clear him?

79. 2A /  
MCU HUNTER CALLAN: No. Not yet.

80. 4B /  
a/b He's playing it right. Half the time he's indignant, the rest he's baffled. But underneath he's worried out of his mind.

2 to P.O.S.D. LONELY'S

81. 1A /  
2/s CALLAN profile big Rfg. HUNTER L.b.g. You got any joy out of that envelope?

HUNTER: Cheap stuff. So was the paper. Buy it anywhere.

CALLAN: Postmark?

HUNTER: None. It was delivered by hand. Marked 'For the Attention of the High Commissioner. Personal. Most Urgent.' Look, Callan, it could be just spite, some enemy of his.

82. 4B /  
M.S.CALLAN CALLAN: I tell you, he's a jolly decent chap. He hasn't got any enemies. And nobody's that clean.

T A P E R U N CAM.1 to P.O.S.D. LONELY'S.



83. 3E INT. LONELY'S FLAT. DAY. DOOM B2  
CU LONELY's foot sticking out from under the bed clothes.  
SLOWLY GID along his body to his head. CALLAN: (O/S) Lonely! Lonely!  
/RIGHT HAND FLIPPER OUT./ LONELY: That you, Mr.Callan?  
/4 to POS.G.LONELY'S FLAT./ CALLAN: No. It's Snow White. I've brought the seven dwarfs round for coffee. Open up, will you?
84. 1B(As Lonely sits up)  
Wide Shot Lonely R.f.g. LONELY ROLLS OUT OF BED.OPENS  
The door L.b.g. THE DOOR.CALLAN OUTSIDE.
85. 4G(As Directed)  
M2/s LONELY L.c.f. CALLAN R.o.f. CALLAN: I thought you had a bit of grumble in here.  
LONELY: I was asleep, Mr.Callan.  
CALLAN: You were lucky, mate.  
LONELY: Ain't you been to bed then, Mr.Callan?  
CALLAN: I don't even know what it looks like any more.  
LONELY: Fancy a cup of coffee?



On Shot 85 on 4

LONELY breaks U/S H.  
HOLD CALLAN f.g.  
and LONELY b.g.

CALLAN: I'll make it. Put  
some clothes on for God's  
sake, Lonely. You gorgeous  
beast you. Don't you know all  
you need's a rose in your  
teeth and you can join the  
lovelies on the wall.

Hello. Dresden that is.  
You been thieving again.

LONELY: I got to live, Mr.  
Callan.

CALLAN: I've got a job for  
you tonight. 25 quid.

86. 3E LONELY: I got another job on. /  
M.S. CALLAN

CALLAN: You're scared, Lonely.  
I can smell it. It's easy,  
87. 4G if I say its easy - it's easy. /  
MCU LONELY

LONELY: It's the 25 quid, Mr.  
88. 3E Callan. I need a bit more. /  
a/b

CALLAN: How much? /  
89. 4G  
CU LONELY

LONELY: Three hundred quid. /  
90. 3E  
a/b

CALLAN: Don't be daft. What would  
91. 4G you need three hundred quid for? /  
MCU

LONELY: I got a lot of committments. /  
92. 1E  
M.S. CALLAN

On Shot 92 on 1

PAN him R. as he comes centre stage.

93. du(As he turns)  
MCU CALLAN

CALLAN: Yeh. I can see you have. Lonely, you're not trying to put the screws on me are you?

94. 1E  
M.S. LONELY

PAN him into M2/s with CALLAN

LONELY: No, Mr. Callan. I wouldn't do that. Honest. You been very good to me.

95. 3E  
Wide Shot  
LONELY comes Lfg.  
CALLAN Rb.g.

CALLAN: Remember that, Lonely.

LONELY: Any other night this week I'd have been happy to oblige you.

CALLAN: Sorry. It's got to be tonight. I'll have to do it on my own.

LONELY: Do you mind if I give you a bit of advice? Get some kip first. You'll never do no tickle if you're half asleep.

See CALLAN go b.g.  
As LONELY goes to the mantelpiece  
GIB IN with him.  
TIGHT on money and his face.

CALLAN: Ta.  
Good luck for tonight.

LONELY: You too, Mr. Callan.

CALLAN: Yeh.

T/C  
Outside Lonely's Flat.  
Callan and Todd.  
Duration: 1.00

S.O.F.

STRIKE TABLE

Coming to 96 on 3

96. 3E INT. LONELY'S FLAT. DAY. B2 + FX.  
a/b  
LONELY still counting  
money.  
PULL OUT on knock. KNOCK AT THE DOOR.  
Putting television set  
L.o.f. f.g. LONELY: Who is it?  
and bed f.g.  
LONELY goes to the door.  
TODD kicks the door open & come immediately d/s  
Hurls his briefcase into the lens. TODD: Todd.

97. 1E  
CU LONELY

98. 4G  
Very BCU Todd's snapping  
fingers.

99. 3E  
a/b  
LONELY X's L. to R. to  
get money and gives it  
to TODD.

TODD: There's only two hundred  
here. I want another three.

100. 1E LONELY: You'll get the rest  
MS. TODD tomorrow - like you said. /

TODD: Will I, Lonely?  
Will I really?

LONELY: Cross my heart and hope  
to die.

On Shot 100 on 1

TODD: Because if I don't. The law will get to know who turned over Mike Kennedy's flat. and you'll go inside. And when you come out, Mike will break your skull.

LONELY PICKS UP CUP AND DRINKS.

101. 2D(As Todd sees the cup)  
DCU TODD

102. 4G(As Todd's hand comes into f)

DCU Broaden cup.  
Todd's hand slowly turns it over spilling the coffee.  
LONELY screams.  
VERY FLAST WHIP PAN up to Lonely's face.

How foolish you are, Lonely.  
How very foolish. That's Broaden isn't it?  
The Pont Street job.

103. 1E (As Directed)

1/4 Wide shot  
Ded f.g.

104. 2D  
CU LONELY Profile.

LONELY: I like it. It's pretty. /

As directed  
PAN R. to L.  
past Todd's face arriving at his right hand just as he drops the cup to the floor.

TODD: It's also evidence.

105. 4G  
DCU shattered cup on floor.

106. 3E  
2/3 lowest poss. angle.

TODD eventually pulls LONELY down into the lens.  
Sweep up the pieces, Lonely.  
Put them in the bin. Somebody else's bin.

LONELY: You rotten git. I've got a friend who'd . . .  
fix you....

-25-

On Shot 106 on 3

TODD: No Lonely. No language.  
Not at me. Or I might let  
Mike Kennedy know before I  
told the law. And Mike  
would put you in the  
hospital.

C/S  
End Part One Caption

GILMS: End  
of Act Three.

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C O M M E R C I A L      B R E A K

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CAM.1 to POS.F. H.C.STUDY.  
CAM.2 to POS.F. H.C.STUDY.  
CAM.3 to POS.F. NAYLOR'S LIVING ROOM.  
CAM.4 to POS.J. H.C.STUDY.

ACT TWO

VTR/ABC/7701, PART TWO.

P/O  
C/S  
Part Two Caption

GRAMS:Callan  
Thema.

107. 3F INT. NAYLOR'S LIVING ROOM, RIGHT.

CU CALLAN and flashlight  
under desk the kneewell.  
CALLAN prods the underside  
of the desk.  
GIB UP as he sits upright.  
HOLD him in mid shot,  
putting the flashlight Rfg.

CALLAN: Nothing. Nothing.  
Nothing.

CALLAN empties cigarettes  
from the cigarette box.  
PAN LEFT to contain action

According to his file he  
doesn't smoke.  
Nor does Lady Naylor.

"G" and an "I".  
The base is too thick.

A secret compartment flies  
open containing a  
photograph.

No, mate, nobody is that clean.  
You poor bastard.

As CALLAN prepares to  
photograph  
START SEMI CIRCULAR CRAB  
to see the photo over  
CALLAN's shoulder.  
PUSH into POV photo as  
CALLAN photographs it.

Coming to 108 on 4





108. AJ INT. H.C. STUDY. DAY. DCOM C3 and  
 CU Photograph A3  
 in Hunter's hand.  
 FULL FOCUS & P.W.  
 UP to H.C. who is  
 King frase going  
 R. to L.  
 PAN until he sits.

109. IF H.C.: I want you to lay  
 MCU HUNTER with off Myler. /  
 the photograph

HUNTER: You're sure he's  
 innocent?

110. AJ H.C.: Of course I'm sure. /  
 2/s O/S  
 HUNTER R.f.g.  
 H.C. l.b.g.

HUNTER: In spite of anonyous  
 letter you passed on to us.

111. IF H.C.: I should never have  
 2/s O/S done that. /  
 H.C. l.f.g.  
 HUNTER R.t.g.

HUNTER: Huh.

HUNTER rises and  
 comes fwd. H.C.  
 Keep them both in frame.  
 HUNTER hands the photo  
 to H.C.

H.C.: You don't agree with me.

HUNTER: We found something else.

112. AJ(Cut as he hands photo)  
 MCU H.C.

1 to P.O.S.G. HUNTER'S OFFICE

H.C.: So what? A bunch of kids  
 at Cambridge. I want you to drop  
 this, Hunter.

On Shot 112 on 4

HUNTER: I'm sorry, sir.

PAN UP with H.C.  
as he rises.

H.C.: Look. I'm telling you  
to drop it. /

113. 2F  
TIGHTEST POSS. 0/32/s.

HUNTER: I really am sorry.  
The trouble is, I've been in  
touch with my minister. He  
wants me to go on.

H.C.: Doing what for God's sake?

HUNTER: Investigating this  
photograph. We've found out who one  
of the other two is. /

114. 4J  
TIGHTEST POSS. 0/3 2/s

H.C.: Who? The head of Russian  
Intelligence? /

115. 2F  
a/b

4 to PCS.K.

HUNTER: No. He's a clergyman.  
Somewhere in Somerset. Let's  
hope he has a good memory.

T/S  
CALLAN & RITCHIE AT CHURCH.  
DURATION: 2.28.

S.O.F.

2 to PCS.D. VESTRY

RITCHIE: Mr. Callan.

CALLAN: Mr. Ritchie.

RITCHIE: Did you have a good trip  
down?

CALLAN: Yes, fine.

ON T/C.

RICHIE: This is most unusual you know. I am somewhat at a loss to understand how I can be of service to the Foreign Office.

CALLAN: It's a long shot, Mr. Richie. It may not amount to much.

RICHIE: Oh, I hope it may, I do hope it may. This village is what the parish council terms unspoiled. In a vain hope to attract the more affluent kind of resident. A more accurate definition would be dull. Even boring perhaps. Any intrusion from the great world must sugar a little excitement. I should offer you refreshments, I know, but unfortunately sherry is beyond my means and my coffee is execrable. I am, besides, a very lazy man and since my poor wife died, I use the word poor quite literally. Neither of us had twopence. I'm talking too much.

CALLAN: No. Oh, no. I want you to treat this as confidential, Mr. Richie.

RICHIE: Of course. In any case, my dear chap no one under fifty talks to a parson any more, except to say "I do" or "I will". This way.

END OF T/C INSERT.

Coming to 116 on 3

116. 3G INT. VESTRY. DAY. DOOM GA

A film like composition of hymn books, griffix, sellotape and scissors on f.g. table.  
PAN UP and  
PULL FOCUS to give Wide Shot of Vestry.  
As CALLAN and RITCHIE enter  
SEMI CIRCULAR CRAB LEFT to POS.3H  
into a low angle mid2/s typewriter f.g.

CALLAN: You were at Cambridge, weren't you?

RITCHIE: To be sure. Three delightful years.

CALLAN: Yes. Do you remember this photograph?

RITCHIE: God bless my soul. Isn't that Gerald Maylor?

CALLAN: Yes.

RITCHIE: Not in any trouble is he?

CALLAN: Sir Gerald? Why should he be?

RITCHIE: Sir Gerald of course. I read of his KVC in a birthday honours - let me see - three years ago? And didn't he marry subsequently? A very comely young lady?

117. 4E CALLAN: Lady Maylor is very pretty. /

O/S 2/s  
CALLAN L.  
RITCHIE R.

CRAB RIGHT & LOOSEN  
as RITCHIE breaks  
stage L. to POS.4L.

RITCHIE: My dear chap, my very dear chap, mere prettiness would never do for Gerald.

On Shot 117 on 4

CALLAN: You didn't like him?

RICHIE: What makes you say that?  
I admired him enormously. It is  
good to find that he has at  
least found time for the...er..  
gentle sex.

CALLAN: He didn't when you  
knew him?

RICHIE: He was so dedicated to  
his work - he took an  
excellent double first, you  
know. And of course, there  
were his friends. Men friends.

118. 3E  
M.S. RICHIE  
PAN to CALLAN &  
HOLD TIGHT 2/s

CALLAN: You one of them? /

RICHIE: I? Good Lord, no. I  
was scarcely - personable  
enough for Gerald.

CALLAN: You're on the photograph.

RICHIE: We were at school  
together. He was a very  
dominating boy and one did not  
grudge his domination. He was  
Prince Hamlet, and I an  
attendant lord.

CALLAN: And the other chap?

RICHIE: Oddly enough, when one  
considers my calling - his name  
was Bishop. /

119. 2D  
TIGHT O/S 2/s  
RICHIE profile  
CALLAN facing.

On Shot 119 on 2

CALLAN: First name?

RICHIE: Christian name?

CALLAN: Ah.

RICHIE: Ian. A bad influence, I thought.

120. 3H  
MCU RITCHIE

CALLAN On Sir Gerald? /

RICHIE: Certainly not on me. I had already decided on my way of life. Bishop was degenerate. Need I

121. 2D  
n/b  
Contain RICHIE &  
CALLAN as he breaks fwd.

say more? /

CALLAN: Not yet. And not to me.

RICHIE: I shall be questioned by others?

CALLAN: Maybe. You haven't given me much.

RICHIE: I was never Bishop's intimate. All I remember is that he flattered Gerald disgracefully. That made him pompous. I dislike pomposity. But he did encourage Gerald in entering the Civil Services as a scientist. They took a trip abroad together, I remember, just before Gerald joined his department. That would be in 1956. Bishop never came back.

On Shot 121 on 2

CRAIG LEFT to HOLD 2/a  
as RICHIE goes L.

122. 3H \_\_\_\_\_ CALLAN: Where did they go? /  
CU RICHIE

2 FAST TO POS.V. SAME SET

RICHIE: Gerald was evasive  
on the subject and I lost  
touch. My vacation took  
me far away from the seats of  
the mighty. I never saw Gerald  
again - in the flesh. But in  
the newspapers, magazines, even  
the television. How well Gerald  
has done. /

123. 2E \_\_\_\_\_  
CU CALLAN

124. 4X \_\_\_\_\_ CALLAN: You're not jealous. /  
2/a  
RICHIE f.g.  
CALLAN b.g.

RICHIE: Dallness is agreeable  
to me. I am quite happy as an  
attendant lord, Mr.Callan.

CALLAN: I see. I don't think  
I need keep you any further.

125. 2E \_\_\_\_\_ RICHIE: No. There is one more  
CU CALLAN thing. /

CALLAN: I thought perhaps there  
might be. /

126. 3H \_\_\_\_\_  
M.S. RICHIE TIGHT  
PAN him to CALLAN



On Shot 126 on 2

127. 2E \_\_\_\_\_ RICHIE: You're much too spread  
 MCU CALLAN for a poor person. The year  
 that Gerald and his friend  
 went abroad. /

128. 3E \_\_\_\_\_ CALLAN: 1936? /  
 MCU RICHIE

RICHIE: That was the year that  
 the Spanish Civil War broke  
 out. I have often wondered if  
 there was any connection  
 between the two events.  
 The one so trivial, the other

129. 2E \_\_\_\_\_ antalya, /  
 a/b

130. 3E \_\_\_\_\_ CALLAN: Have you any evidence? /  
 CU RICHIE

RICHIE: Inference merely.  
 Benson might help.

CALLAN: Who's Benson?

RICHIE: Another friend of  
 Bishop's. They were at the  
 same college. He lives in  
 London, I believe. Benson -  
 Roger, he's in the book.

\*TIGHTEN on this line.

131. 4K \_\_\_\_\_  
 TIGHTEST 2/a  
 MASS OUT HOLDING  
 CALLAN b.g.  
 RICHIE breaks fwd.  
 CRAB RIGHT  
 See CALLAN go to  
 typewriter b.g.  
 to FOS.4L.

CALLAN: I'll look him up.

RICHIE: I should take a bottle  
 of whiskey. He drinks a great  
 deal. Most useful.

CALLAN: It's in marvelous nick.

132. 3E(As Richie turns) \_\_\_\_\_

133. 4L \_\_\_\_\_ RICHIE: Nick? /  
 a/b

Going to 134 on 3



134. 3H CALLAN: Condition? /  
a/b RITCHIE

RICHIE: It has to be on my  
135. 4L attend. /  
a/b

CALLAN: Well, you don't mind  
if I try it do you?

RICHIE: Well, really, it is a  
136. 2E most delicate instrument. /  
DCU CALLAN  
WHIP PAN from CALLAN'S face  
to the paper he is holding.

CALLAN: And deadly too.

137. 3H(As the paper leaves frame)  
TIGHT C/S 2/s  
CALLAN Lf.g.  
RITCHIE Rbg.

RICHIE: Sir Gerald is a  
Communist traitor. His  
sexual activities are  
disgusting. /

138. 4L  
CU CALLAN

CALLAN: Somebody else typed that.

RICHIE: Indeed?

CALLAN: Yeh. Then they took a day  
off, went up to London and  
delivered it by hand. You go up  
139. 3H to London, do you sir? /  
MS RITCHIE

RICHIE: What makes you think  
140. 4L so? /  
a/b

CALLAN: You've seen Benson  
141. 3H haven't you? /  
MCU RICHIE

RICHIE: One likes to keep in  
142. 4L touch. /  
a/b

Coming to 143 on 3

On Shot 142 on 4

143. 3H CALLAN: And stir up a little  
a/b mud. /

4 to POS.M.

144. 2E RICHIE: You can't prove that this other  
M.S. CALLAN message was done on  
my typewriter? /

He breaks L. to RICHIE  
PAN him to 2/s

CALLAN: Easiest thing in the  
world. Your bishop

145. 3E wouldn't like that, would he?  
DCU Richie /

RICHIE: It was my  
patriotic duty..

CALLAN: He still wouldn't like  
it.

146. 2E RICHIE: No. He would not. /  
CU CALLAN  
Part Richie R.o.f.

No. He wouldn't.  
CALLAN: We can rely on your  
discretion, then can't we?  
And no more muck raking  
please. Just go on being dull,  
reverend.

3 to POS.J. HURTER'S  
OFFICE.

2 to POS.F.

T A P E R U N

147. 3J INT. HUNTER'S OFFICE, H.Q. BLY, ROOM 44  
CU BENSON
148. 4M CALLAN: He's coming round. /  
Wide Shot  
CALLAN & HUNTER &  
BENSON'S head L.o.f.  
BENSON'S feet R.o.f.  
HUNTER: Better open another  
bottle.
149. 3J(As Directed)  
a/b  
EASE OUT to TIGHT 3/a  
He was very promising, you know.  
Just missed a fellowship.  
Worked for some first rate  
magazines. Wrote a brilliant  
book.  
He never actually joined the  
party. He was rather too subtle  
for them anyway. But he felt  
things very deeply. Perhaps  
that's why...  
CALLAN: Alright, old chap?  
Come on old chap. How you  
feeling?  
BENSON: Passed out, did I. Trouble is  
I don't eat enough. I can't  
afford to really, with scotch  
the price it is.
150. 1G  
BCU glass being filled  
BENSON'S face b.g.  
HUNTER HOLDS GLASS. AS BENSON  
REACHES FOR IT HUNTER NODS TO  
CALLAN.
151. 4M(As H enters nods)  
CU HUNTER
152. 1G (As Callan replies)  
CU CALLAN
153. 3J  
a/b  
CALLAN: We were talking about Ian  
Bishop.

On Shot 153 on 3

BENSON: Who? I'm sorry. My mind's not always...

GALLAN: This chap.

BENSON: Spain 1936. They were both there - in Barcelona.

HUNTER GIVES BENSON HIS DRINK.  
HE DRINKS

154. 1G(As he drinks)  
BCU Benson

155. 3J  
a/b

Waylor didn't stay. But Ian - he was in my battalion of the International Brigade for a bit.

GALLAN: Was he killed?

BENSON: In a way. We all died in Spain, old man.

HUNTER. Cut out the journalist, Benson.

156. 1G  
BCU Benson's glass being filled.

BENSON: No. He wasn't killed. /

157. 3J  
a/b

He was taken off - for special duties.

GALLAN: Who by?

On Shot 157 on 3

BENSON: The Russians old man.  
When it was special duties  
it was always the Russians.  
He was taken back to Russia.

CALLAN: Why?

BENSON: For training?

CALLAN: What kind of training?

BENSON: The overthrow of  
capitalism. That was what  
everybody trained for. Ian was  
attractive. I expect they  
would use that. And he was  
very brave you know. The way  
I tried to be. Why do you  
want to know about him? /

158. AM  
CU HUNTER

159. 3J HUNTER: About who? /  
a/b

160. AM BENSON: Why - Ian Dishon. /  
a/b  
3 to FOS.L.

161. 1G HUNTER: I've never heard of  
CU CALLAN him, have you. /

162. 3J CALLAN: Never heard of him. /  
a/b HUNTER: Come on, old chap, drink up.

ELSE IN as HUNTER  
wheels BENSON and  
couch to wall.  
But still holding 3/s

BENSON: But you showed me  
his picture.

What picture.  
HUNTER: /There's no picture.

163. AM BENSON: Didn't he? /  
M.S. HUNTER

On Shot 163 on .

164. 1G HUNTER: Take him out and ditch  
MCU CALLAN him. Better take a c.p. /

165. AM CALLAN: Won't he talk? /  
2/w HUNTER & BENSON

HUNTER: Who would believe him?  
He won't; even believe himself.

166. 1B \_\_\_\_\_  
a/b

167. AM CALLAN: Do I go back to Hawley? /  
a/b HUNTER/BENSON  
and then PAN to  
CALLAN as HUNTER  
gives him tape recorder. HUNTER: Get the truth out of

him, Callan. All of it.  
Use this. I'll make you an

168. 1G appointment for 4.30. /  
a/b

CALLAN: Right. Where does  
he go? /

169. 3J HUNTER PUTS MONEY IN BENSON'S POCKET.  
a/b HUNTER: Outside a pub, Callan.  
Any pub. Notting Hill if you're

170. AM feeling kind. /  
CU BENSON's hat. He has a room there.  
PAN it RIGHT onto  
his head.

3 to POS.E. LONELY'S FLAT. /

T A P E R U N



1.1.

3E

N.S. LONELY

EASE OUT gently as  
LONELY goes to the  
door.

4 to POS.N. LONELY'S

HOLD LONELY t.g.  
CALLAN b.g.

INT. LONELY'S FLAT. DAY.

CALLAN: (O/S) Lonely?

LONELY: Mr. Callan.

Is there anything you  
want, Mr. Callan?

CALLAN: Why should I?

LONELY: Well, I don't know,  
do I?

CALLAN: No, Lonely. This is  
a social call.

LONELY: You never made no social  
calls before.

CALLAN: I know. It's very  
renewal of me. But most of the  
time I'm so busy. We're  
getting a bit like that.

LONELY: How d'you mean?

CALLAN: I needed you last  
night.

LONELY: Mr. Callan I  
told you....

CALLAN: Yes. I nearly got  
nicked last night.

LONELY: You never.

CALLAN: I needed a look out  
last night.

DOOM B2

FX: Distant  
traffic &  
children  
playing.

On Shot 171 on 3

TIGHTEST even more  
as CALLAN sits.

LONELY: Mr.Callan. I had to  
get three hundred quid.

CALLAN: What did you need it for?

LONELY: It's money isn't it?

CALLAN: What d'you need it for?  
If you'd said it was  
for a bird or something.

LONELY: Me? Three hundred quid  
for a bird?

CALLAN: Then what did you need  
it for? Now look,you and me  
don't have any secrets do we?  
Who's it for?

As CALLAN rises and  
goes L.  
PIVOT HOLDING  
LONELY f.g.  
CALLAN X's behind him.

LONELY: Mr.Callan I weren't.  
He s'll hurt me. He's got friends.  
They take you down to a garage and  
they do things to you. Electric  
shocks and that. He wants me  
to do a job tonight to get the  
money. /

172. 2F  
CU CALLAN

173. 3E CALLAN: Who? /  
TIGHTEST 2/s

LONELY: He's got me scared. I  
can't work proper. He's  
putting the block on me,  
Mr.Callan. /

174. 2F  
a/b

175. 4N CALLAN: Who? /  
CU LONELY  
Part CALLAN's head L.o.f.

On Shot 175 on 4

LONELY: I screwed a drum a few months back. I didn't know where it was. Honest. I got near a thousand quid worth of stuff. Turned out to be big Mike Kennedy's. You'r heard of him.

176. 2F  
Match 4's shot but reversed.

177. 4N  
a/b CALLAN: I've heard of him. /

LONELY: If he knew I screwed his drum he'd half kill me. And this git says he'll tell him. And he can prove it. He's got Big Mike's lighter.

CALLAN: What?

LONELY: Well, I had to sell some of the stuff. What am I going to do, Mr. Callan? /

178. 2F  
a/b  
179. 3E  
2/s TIGHTEST  
fav. CALLAN

CALLAN: Who is this git? /

Lonely I'm the only chance you've got. Who is he? /

180. 4N  
BCU LONELY

LONELY: Todd. That's the only name I know. I've given him £200.

He's owing for the other £300 tomorrow. /

181. 3E  
a/b

CALLAN : I tell you what to do. You nip off to the off-licence, come back here and stop

182. 4H  
LONELY a/b

worwink. /

On Shot 102 on 4

183. 3E Lonely: But he's coming to  
a/b see me this evening at six o'clock  
to tell me where the job is.

184. 4N Callan: Maybe he'll see me  
TIGHTEST 2/s instead.

Lonely: What'll you do to  
him, Mr. Callan?

Callan: I'll get him off our  
back, son?

185. 2F Lonely: But his notes.  
MCU CALLAN

186. 4N Callan: When I've finished with  
MCU LONELY him he won't have any notes.

187. 2F Lonely: He's a real bad 'un,  
BCU CALLAN Mr. Callan.

188. 4N Callan: Is he?  
LCU LONELY reaction In your considered  
opinion is he as bad as me?

189. 3E Come on, get off to the boozier and  
a/b treat yourself.  
Lonely: Mr. Callan. Wait for me.

T A P E R U N  
190. 1H INT. NAYLOR'S STUDY. DAY. DCM B3  
Wide M.S.

FX:Phone bell.

PUSH IN as Naylor  
takes phone.

NAYLOR: Sir Gerald Naylor

OPERATOR: Sir Gerald Naylor?  
Mr. Ian is calling you from  
Berlin and wishes you to pay  
for the call. Will you accept  
the charge?

On Shot 190 on 1

RISE OFF as E aylor rises.

PAN him LEFT to chair, left of fireplace. Letting him go into full centre.

NAYLOR: Ian ? Yes, alright. Put him on.

OPERATOR: Sir Gerald TATE  
Naylor will pay for the call . Go ahead please.

BISHOP:(V/O) Danke schohn, XXCM 41  
Fraulein. So you recognised Mr. Ian did you love?

NAYLOR: Of course I did. But what are you doing in West Berlin?

BISHOP:(V/O) Drinking excellent beer and listening to terrible music. What else can we do in West Berlin? Actually I'm on my way to see you.

GRADUALLY PUSH IN until in V.BCU at end of scene

NAYLOR: That's marvellous.

BISHOP: I think so too, Gerry. I've missed you.

NAYLOR: Have you?

BISHOP: I really have.

NAYLOR: How soon am I going to see you?

BISHOP: Tomorrow 12.30. At Franchi's. They tell me it's still there.

On Shot 190 on 1

MAYLOR: Yes it is. But I haven't been since...

BISHOP: You really are a love, Gerry. And I treated you awfully badly. I had to. You know that. Are you going to do what I asked you?

MAYLOR: Yes.

BISHOP: I knew you would.

MAYLOR: Did you, Ian?

BISHOP: Of course. It isn't spying at all you see. It's preserving world peace. And you want that almost as much as you want your wife, don't you love? 12.30 tomorrow. Franchi's. Don't write it down.

ADJUST as he puts the phone on his lap.

C/S  
End of Part Caption.

GRAMS:  
End of  
Act Music.

COMMERCIAL BREAK

CAM.1 to POS.K. MAYLOR'S FLAT  
CAM. 2 to POS.O. MAYLOR'S FLAT.  
CAM. 3 to POS.K. MAYLOR'S FLAT.  
CAM.4 to POS.H. MAYLOR'S FLAT.

ACT THREE

VTR/ADC/7701 PART 3.

F/D  
C/S

PART THREE CAPTION

GR.MS:Opening  
Part Theme

191. 28 INT. NAYLOR'S FLAT. D.Y. DOOMS CA & BA  
2/S C/S  
NAYLOR Dig L.f.g.  
CALLAN R.b.g.

NAYLOR: Really, Mr. Callan, I  
can see no point in going on  
with these conversations.

CALLAN: Can't you?

NAYLOR: Either I'm guilty or  
I'm not.

CALLAN: That's right.

NAYLOR: And you've no proof of  
my guilt. Obviously, because  
it doesn't exist.

CALLAN: That's a nice cigarette

192. 1K(As Callan's hand picks box.  
up cigarette box)  
MCU Cigarette box.  
CALLAN's hand comes into shot.  
FULL BACK to mid as he  
comes fwd. and develops  
to 2/s seeing NAYLOR b.g.  
to FCS.11.

NAYLOR: Yes.

CALLAN: "G" is for Gerald I  
suppose? And the "I" - wh t's  
the "I" for?

On Shot 192 on 1

193. 2G NAYLOR: Just someone I used to  
 WCU CALLAN. Low angle. know. /

194. 3K CALLAN: A girl? /  
 N.S. NAYLOR. High angle.

195. 2G NAYLOR: Yes. A girl. /  
 a/b

196. 4N CALLAN: What was her name? /  
 DCU NAYLOR

197. 2G NAYLOR: Iris. /  
 O/S 2/e  
 NAYLOR R.f.g.  
 CALLAN L.b.g.

198. 3K (As box flies open) CALLAN: Yes. There aren't a  
 DCU Cigarette box lot beginning with 'I' are  
there?

199. 1K CALLAN OPENS DRAWER IN BOTTOM  
 2/s O/S OF BOX.  
 CALLAN L.f.g.  
 NAYLOR R.b.g.

As NAYLOR rounds the  
 upstage end of desk  
 CRAB PIVOTING on CALLAN.

As NAYLOR breaks twd.  
 camera again  
 FULL BACK to put the  
 ashtray R.f.g.  
 NAYLOR R.o.f.  
 CALLAN L.b.g.  
 To POS. 1M.

NAYLOR: May I see that?  
Good Lord. I wonder how that  
got in there? I haven't seen  
that photograph for twenty  
five years. These were two  
men I was up at Cambridge  
with you know.

CALLAN: Yes,

NAYLOR: The chap with the punt-pole  
became a parson or something.  
I've quite forgotten who the  
other one was. Ah well, I  
shan't need it again. No point  
in hanging on to old memories  
for too long.



On Shot 199 on 1

CALLAN: No point at all.

200. 3K  
MCU CALLAN reaction

NAYLOR: It's far better to get  
rid of them don't you think? /

201. 1M  
a/b

CALLAN: Far better  
Would you like to burn these,  
too? We took quite a lot of  
copies you know. /

202. 4N  
CU NAYLOR

NAYLOR: But where did you...  
nobody has another copy only.. /

203. 3K  
CU CALLAN

CALLAN: Only Ian. The 'I' stands  
for Ian doesn't it. And we  
couldn't get his could we?  
This one is yours, Sir Gerald. /

204. 1M  
TIGHTEST 2/s  
CALLAN/NAYLOR

NAYLOR: You broke into my  
flat?

START SLOW CRAB  
from Right to Left.

CALLAN: Yes.

NAYLOR: But I showed you  
everything.

CALLAN: Everything except this.  
Why did you hide this?

NAYLOR: You committed an  
offence.

CALLAN: Do you want to take  
me to court?

On Shot 204 on 1

NAYLOR: No. It's not important.

CALLAN <sup>noticed</sup> when you burnt this picture your hands were shaking. Was it that hard to hurt him?

NAYLOR: I don't understand you. A picture of an undergraduate who went into the church. As I remember he was - rather malicious.

Now back to POS. I.

CALLAN: This one still is.

2 RETURN TO POS.G.  
3 RETURNS TO POS.K.

205. 23  
2/s TIGHTEST O/S Low Angle.  
Part NAYLOR Rfg.  
CALLAN Lbg.

NAYLOR: Oh my God. /

CALLAN: It's the other boy I want to talk about. But he'll be a man now, won't he?

206. 11  
2/s TIGHTEST O/S  
to match 2's shot.

About your eye. /

207. 23  
o/b CALLAN reaction

NAYLOR: A year younger. /

208. 11  
a/b

209. 23  
a/b

1 to POS.J.

CALLAN: You went to Spain with him didn't you? /

210. 3K  
2/s Fov. NAYLOR  
across CALLAN's back.  
Low angle.

On Shot 210 on 3

NAYLOR: A lot of people went to Spain. It was like a crusade. The forces of light against the forces of darkness.

CALLAN: And the forces of darkness won.

NAYLOR: No. The imagery doesn't hold. I was 21 years old, Mr. Callan. Everyone over-simplifies at that age. I see things quite differently nowadays I promise you. And yet, do you know, I'm glad I did it? I fought for what was right. Surely that is something to be proud of. /

211. 2G  
a/b

CALLAN: Except that you kept it hidden. You never once admitted that you'd fought in Spain. /

212. 3K  
a/b

2 FULL CUT PAST TO POS.H.

NAYLOR: My masters would hardly consider it an advantage in my career.

CL as your wife know?

On Shot 212 on 3

NAYLOR: No. For Ruth Spain is a place where one acquires a tan in summer. My war was over when she was two years old.

DOUGEN as CALLAN breaks upstage. Eventually let CALLAN go and PAN to accept LADY NAYLOR in R.o.f. to PGS.3F.

CALLAN: Was it?

NAYLOR: Yes?

213. 1J  
MCU LADY NAYLOR

3 BACK to PGS.K.

RUTH: Darling, I don't want to disturb you - oh, good evening Mr. er..

214. 2H(As Ruth looks back)  
M.S.CALLAN reaction

NAYLOR: Callan

215. 3K  
a/b

What is it Ruth? /

RUTH: You won't forget that we're dining with the Falthams will you?

NAYLOR: No, I won't forget.

216. 2H  
a/b

RUTH: Because if you're going to be delayed I really ought to phone them. /

217. 3K  
a/b

CALLAN: I think you should, Lady Naylor. /



On Shot 217 on 3

RUTH: Really, Gerald, they're absolutely relying on us.

218. 2H NAYLOR: I'll be there.  
Group shot O/S RUTH.

CALLAN: Sir Gerald, I honestly don't think you'll be able to go, not even when we've finished.  
219. 1J  
a/b

RUTH: Gerald. Is everything alright?  
220. 4N  
MCU NAYLOR  
(but looser than 1's shot)

NAYLOR: Yes. Yes. Mr. Callan and I have to go over something which he considers important.  
221. 1J  
a/b

RUTH: Don't you?  
222. 4N  
a/b

1 FULL CUT V. FAST TO  
POS. M. HUNTER'S OFFICE.

NAYLOR: To me the whole thing is immensely trivial. Would you like a drink, Mr. Callan?  
223. 2H  
a/b

4 to POS. P.

C Yes. Yes I would please. Scotch.  
224. 3K  
Group shot  
CALLAN L.c.f.  
NAYLOR C.C.f.  
RUTH R.c.f.

NAYLOR: I think I'll join you. You, my dear?

On Shot 224 on 3

Contain NAYLOR as he rounds  
the upstage end of the desk.  
Momentarily losing RUTH.  
Finishing with drink and  
NAYLOR f.g.  
CALLAN/RUTH h.g.

RUTH: No thank you.  
Mr. Callan, what's wrong?

CALLAN: I'm afraid this one is  
most secret, Lady Naylor.

RUTH: You seem to have got my  
husband worried.

CALLAN: I've got a lot of  
people worried. It's my job.

RUTH: But my husband isn't  
just anybody, you know.

CALLAN: Yes. Yes. I do know.

RUTH: That's what I'm saying.

NAYLOR: And the more important  
you are the more you have to  
worry.

CALLAN: Exactly. That's why  
I never worry.

RUTH: I think you worry all  
the time.

225. 1 H.  
M.S. HUNTER  
Is Directed.

INT. H.G. EVENING. ROOM A1

3 to POS. P. NAYLOR'S FLAT.

HUNTER: Height five eleven,  
weight about ten stone, gray  
eyes. According to Denson he  
has a scar on his left index  
finger. <sup>No.</sup> Something dramatic with  
a tin opener. I think it may be.....

On Shot 225 on 1

HUNTER:(CONT)...the chap who did those jobs in Teheran in the forties. Could you check. Accent? Oh pure Cambridge. His real name is Ian Bishop, if that helps at all, and most urgent please, with any luck he may be coming to visit us quite soon. Cheeky young pup.

226. 2H INT. NAYLOR'S FLAT. EVENING. DOOMS C6&A4

MC S. NAYLOR. PAN him to Group shot  
R.f.g.  
NAYLOR C.o.f.  
CALLAN L.o.f.

Take NAYLOR and RUTH  
up to the door in 2/s.  
PULLING BACK &  
FLANNING RIGHT as they  
reach the door.

NAYLOR: If you'll excuse us,  
my dear, we really must get  
on.

RUTH: I'd better call Mrs.  
Feltham.

NAYLOR: Yes. Perhaps you'd  
better do that.

227. 3F(as Naylor turns back from door)  
MCU NAYLOR

GIB BACK in front of him  
as he comes twd. door.  
PIVOT on NAYLOR  
Eventually looking  
over his shoulder  
at CALLAN  
CALLAN L.o.f.  
NAYLOR R.o.f.

CALLAN: You love her very much?

NA s.

2 to P.C.S.J.

CALLAN: She's a lot younger  
than you.



On Shot 227 on 3

NAYLOR: That's none of your business.

CALLAN: I'm afraid it is. We did a bit of homework on her too. Brought up very strictly wasn't she? /

228. 1P  
CU NAYLOR

NAYLOR: I happen to be very fond of her parents. /

229. 3F  
s/b

CALLAN: Yes I'm sure. They couldn't give her much could they? Except a fear of hell fire. Now you can give her everything, nice car, posh flat, a title. Just before you got married you even came into money! In a way you could say you bought her. /

230. 4P  
MS NAYLOR  
He throws drink

NAYLOR: You....

231. 2J  
DCU CALLAN

232. 3F  
s/b  
CALLAN rises fast and smashes the glass from NAYLOR'S hand.

CALLAN breaks R. fast  
FIN HIM seeing tape recorder.  
He switches it on.

CALLAN: Right. I want you to listen to something.

2 to POS.K./

233. 2K(Immediately tape recorder starts)

TAPE

DENSON: He was taken back to Russia.

\*  
\*  
\*  
\*

234. 3F  
CU CALLAN

CALLAN: Why? /

Cu Shot 234 on 3

PAN to medium pace  
to NAYLOR  
then back to CALLAN  
as directed.

DENSON: For training.

CALLAN: What kind of training?

DENSON: The overthrow of  
capitalism, that's what  
everybody was trained for.  
Ian was attractive.  
I expect they would use  
that.

PAN BACK to CALLAN  
for his first  
live line\*

CALLAN STOPS TALK.

END OF TAKE

CALLAN:\* Ian was attractive.  
I expect they would use  
that. /

235. 2K  
CU NAYLOR

236. 4P (As Naylor turns)  
M.S. NAYLOR R.c.f.  
NAYLOR comes big f.g.  
into 4's shot.

NAYLOR: Say it all, Callan.  
I want to get it over.

2 to POS.L.

CALLAN: Right. The big love  
of your life was Ian Bishop.  
Until she came along. Suppose  
she ever found out.

237. 2L (Working in 3's Loop)  
NAYLOR Profile R.f.g.  
CALLAN L.b.g.

You wouldn't tell her? /

238. 4P  
a/b

CALLAN: Hasn't he threatened to? /

On Shot 238 on 4

239. 2L  
a/b but now High Angle

GALLAN: Shall I tell you what I think. I think he contacted you, asked after your wife, told you all you had to do was co-operate and she need never know. /

I bet he told you something else too. I bet he said you wouldn't be spying at all. Not really, you'd be helping world peace. /

240. 4P  
a/b

MAYLOR: How on earth did you...

GALLAN: They always do, Sir Gerald. Well?

241. 2L  
M.S.GALLAN

MAYLOR: You might have been listening. /

GALLAN: I'll tell you what you are. You're what we call in the trade "a sleeper". To them you've been in a deep-freeze ever since 1936. And then it was time they thawed you out. When you got married and you got the job they wanted you to get. /

242. 4P  
MCU MAYLOR

MAYLOR: He still had all my letters you see. He said he'd show them to Ruth. I can't lose Ruth. Callan. Not now. /

243. 2L  
High Angle 2/a

On Shot 243 on 2

CALLAN: Perhaps you won't have to,  
if we pick him up. When's he  
coming to see you?

NAYLOR: He said tomorrow,  
unless I warned him off.

CALLAN: Have you?  
That should be a help then.

244. AP / FX: PHONE BELL  
Wide Shot.  
See NAYLOR go to phone.

NAYLOR: Sir Gerald  
Naylor.

245. 3F(When Naylor has held the phone out to Callan)  
M.S. CALLAN + BOOM A1  
He rises  
X's to NAYLOR  
Takes the phone from him  
NAYLOR goes off U/S L.  
GO with CALLAN

HUNTER:(DISTORT)(V/O) Mr. Callan,  
please.

CALLAN: Thank you. Callan.

/4 to PCS.O. SAME SET/

HUNTER:(V/O) Charlie here. DISTORT  
How's it going?

En Shot 245 on 3

CALLAN: Bishop's visiting our friend tomorrow.

HUNTER:(V/O) And you'll be DISTORT in attendance?

CALLAN: Yes.

246. 1W INT.HUNTER'S OFFICE. /  
Loose MCU HUNTER

HUNTER: Good. Bishop's been something of a blipster in the past. Tehran, Iraq, the Lebanon. The Englishmen abroad you know. He could tell us a great deal, very useful stuff.

CALLAN: That's a help then. DISTORT

HUNTER: And the patient? Should we let him go to the dominions?

247. 2E INT.NAYLOR'S FLAT./  
n/b

CALLAN: No.

HUNTER: Really? I thought you DISTORT liked him?

CALLAN: I do.

On Shot 247 on 3

HUNTER: Well then?

DISTORT

248. 2H  
MCU NAYLOR reaction

CALLAN: He's too vulnerable. /

1/2 to PCS.M.

HUNTER: Forthcoming was he?

DISTORT

249. 1N  
a/b

INT.HUNTER'S OFFICE. /

Yes. I see what you mean.  
Come in soon. The lie's  
longing to hear all about  
it.

250. 2H  
2/3 CALLAN R.f.g.  
NAYLOR L.b.g.

INT.NAYLOR'S FLAT. /

FX:Double  
Phone Click.

NAYLOR: Well?

CALLAN: I'm not recommending  
you.

NAYLOR: But you'll get hold of  
Ian and he's the only one. I  
swear.

C.J sorry. You can be  
hard. easily. I really am  
sorry.

On Shot 250 on 2

1 to POS. F. LONELY'S PLAT.

NAYLOR: You know when I heard from Ian the other day I realised something. I still love him very much. And look what I've done to him, so that I could keep the love of the only other human being I ever cared for. And now I shall lose her too.

As CALLAN goes to door  
FULL BACK in front of  
him HOLDING NAYLOR b.g.  
To POS. M.

251. 3M(As Callan whips open the door)  
DCU RUTH

CALLAN: Come in, Lady Naylor.

252. 2M(As Ruth leaves frame and enters 2's shot)  
2/s over RUTH's L. shoulder.  
NAYLOR L.b.g.  
PUSH IN FAST to  
POS. 2K

RUTH: We're not going are we?

253. 4G  
2/s RUTH

CALLAN: She listened on the  
extension. /

RUTH: It's true isn't it?  
We're not going.

CALLAN: No. You're  
not going. Your husband's going  
to be ill. They'll have to send  
somebody else..when he's better  
they'll find him another job.

On Shot 253 on 4

RUTH: But not Canada?

254. 2K CALLAN: No. Not Canada.  
a/b  
PULL BACK FAST to  
POS. 2M.  
HOLDING 2/s

RUTH: But why not. Tell me.  
I've got a right to know.

255. 3M What did he do?  
TIGHT O/S 2/s  
Part RUTH L.o.f.  
CALLAN R.

CALLAN: You're his wife. You  
should be on his side. What  
makes you think he did  
anything?

RUTH: Because you're here.

CALLAN: Alright. I've hurt him.  
It's my job. It isn't yours.  
We haven't finished yet, would  
you mind waiting outside. /

256. 2M  
a/b

257. 3M  
a/b

RUTH goes out.  
CALLAN shuts the door  
behind her.  
Then X's R. to L. to  
NAYLOR.  
PULL BACK  
PAN his and  
PUSH INTO O/S 2/s  
NAYLOR Lb.g.  
CALLAN R.f.g.

Please.

Right. When and where are you meeting  
Bishop?



On Shot 257 on 3

258. 4Q  
MCU CALLAN
- NAYLOR: 12.30. We're having lunch together in Franchi's - in Scho. We used to eat there in the thirties. /
- CALLAN: We'll be there too. You'll be watched from now on.
- NAYLOR: Yes. I thought I might be.
- CALLAN: I'll be off, Sir Gerald. You've had enough for one day. Goodbye.
259. 3M  
M.S. CALLAN  
PAN CALLAN to door  
He opens it.  
See RUTH.
- NAYLOR: Goodbye. /
- 4 to P.O.B. RESTAURANT.
260. 2M  
MCU NAYLOR
- CALLAN: Right, Lady Naylor. /
- NAYLOR: Mr. Callan. You'll recognise Inn quite easily tomorrow. He's the one I shall greet as a very old, dear friend. /
261. 3M  
a/b  
CALLAN exits
262. 2M  
M.S. NAYLOR
263. 3M  
a/b
264. 2M  
a/b  
FULL BACK as RUTH leaves to wide shot NAYLOR C.
- Ruth, my darling. I realise that this will take a great deal of explanation..

On Shot 264 on 2

3 to POS.N. RESTAURANT

RUTH: Don't talk. For God's sake  
don't talk. Oh you fool.  
You stupid old fool.

265.	<u>1P</u> M.S.LONELY As Directed	<u>INT.LONELY'S FLAT.DAY.</u>	<u>SCEN A3</u> <u>FX:Distant</u> <u>traffic.</u>  <u>FX:Tim.</u>
------	--	-------------------------------	--

2 to POS.N.RESTAURANT.

LONELY: Oh, come on, Mr.Callan.  
Please get here. Please.

<u>T/C</u> FIGHT SEQUENCE. DURATION: 2.52.	<u>SCF</u>
--	------------

CALLAN: Good evening, squire.

TODD: What the hell do you think  
you' re doing?  
If you don't get out of this  
car I'll...

CALLAN: Call the police? Will  
you really? There's one down  
the road now. If you yell hard  
enough he'll hear you. What I  
really came in here for was to  
show you something.

TODD: What?

ON T/C

CALLAN: This.

TODD: You're crazy.

CALLAN: It's the crazy ones who pull the trigger. Do something for me?

TODD: What?

CALLAN: Take me for a drive.

TODD: If you're that tough friend of Lonely's. I better warn you. I've got tough friends too..

CALLAN: If I were you I'd start to drive, mate. Otherwise I might just go off you. Know what I mean?

Alright out.

TODD: No.

CALLAN: You can walk or I can carry you. Make up your mind.

Up.  
Move. Go on. Move. Turn your back. Go on right round.  
Good boy. Go on move. Good boy.

Oh mate, you've got a lot to learn about handling yourself.

END OF T/C.

Continuing to 266 on 2

266. 2F INT. RESTAURANT. DAY. B5  
Medium W.S.  
BISHOP with glass lfg. FX:Chatter.  
NAYLOR enters Rbg.  
EASE BACK SLIGHTLY then  
CRAB LEFT to POS.Q. into 3/s  
BISHOP L.  
CALLAN's head centre frame.  
NAYLOR R.  
NAYLOR: Len.
267. 3M (As Callan looks away)  
MCU BISHOP  
2 to POS.P. SAME SET.  
BISHOP: Hello, love. Your drink's  
all ready.
268. 4R  
MCU BISHOP's hand  
touching NAYLOR'S
269. 2F  
MCU NAYLOR  
NAYLOR: Just the way I like it.
270. 3M  
a/b You haven't forgotten.
- BISHOP: Not about you, Gerry.  
I never forget a thing about
271. 2F  
a/b you.
- NAYLOR: It's been the same with
272. 3M  
a/b me.
- BISHOP: Has it, love? I'm glad..  
I didn't want to..force you, you
273. 2F  
a/b know.
274. 3M  
a/b NAYLOR: I know.
- BISHOP: And your wife will never  
know now, I promise you.
275. 4R  
Group shot  
BISHOP/NAYLOR  
CALLAN enters frame C. CALLAN: Your car's road, Mr.
276. 3M  
DCU BISHOP Bishop.
- BISHOP: I'm afraid you made a  
mistake. My name's not.
277. 4R  
a/b  
LAYCOCK/TURNER come into



On Shot 277 on A

278. 3F MCU BISHOP CALLAN: De sociable, sir.  
We don't want a scene do  
we? /

279. 2F CU NAYLOR BISHOP: Certainly not. We  
never had scenes at Franchi's  
in the old days. Did you tell  
them, Gerry? /

280. 3R a/b NAYLOR: Yes. /

281. 4R TIGHTEST 2/a BISHOP: Poor love. What have  
we done to you? /

282. 2F CU NAYLOR CALLAN: Come on, Sir Gerald.  
I've got a cab waiting to take  
you home. /

A to POS.S. EAST.

283. 4S Wide Shot NAYLOR: Not to my home. To my flat,  
Mr.Callan.. A home is where  
one's wife is. And my wife  
left me last night. You've  
taken everything I ever had. /  
NAYLOR Rfg.  
CALLAN walks away lbg.

END CREDITS

GRAMS

- |     |   |   |
|-----|---|---|
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FADE SOUND AND VISION

