

PROD. NO: 1914

ABC TELEVISION LIMITED,
TEDDINGTON LOCK,
TEDDINGTON,
MIDDLESEX.

VTR/ABC/7589

C A M E R A S C R I P T

CALLAN

'THE LAND OF LIGHT AND PEACE'

by

JAMES MITCHELL

Designed by

MIKE HALL

Associate Producer

JOHN KERSHAW

Producer

REGINAL COLLIN

Directed by

PIERS HAGGARD

STUDIO L, TEDDINGTON

CAMERA REHEARSAL: Wednesday, 8th May, 1968. 10.30-21.00

VTR: Thursday, 9th May, 1968. 17.00-19.00

RUNNING TIME: 46.25 + 1 commercial break

CALLAN 'THE LAND OF LIGHT AND PEACE' (1914)

CAST

Callan	EDWARD WOODWARD	Det. Sget. Lynn	BRUCE PURCHASE
Hunter	DEREK BOND	Geoffrey Gleeson	ALAN CULLEN
Meres	ANTHONY VALENTINE	Sir Bruce Ingoe	JOHN BARRARD
Jane Ellis	AVRIL ELGAR	Markinch	IAN COOPER
Miss Hogg	BETTY MARSDEN	Secretary	ROBIN LLOYD
Det. Insp. Charwood	WENSLEY PITNEY	Hunter's Secretary	LISA LANGDON

Members of seance: Lisa Doran, Cathleen Heath, Rex Rashley

EXTRAS: 8/5/68 10.30 a.m.

Seance: Peta Collins, Mary Warden, Iris Fry, Harry Douglas.
 Waitress: June Turner. Lorry Drivers doubling as Policemen: Derek Chafer, John James. Lorry Driver: Ali Hassan

9/5/68 10.00 a.m.

As above + Secretary: Kelly Grant

Floor Manager	HARRY LOCK	Tech. Sup.	PETER KEW
Stage Manager	SHIRLEY CLEGHORN	Lighting	KEN BROWN
P.A.	ANNE SUMBERTON	Cameras	DICKIE JACKMAN
P.A. Timer		Sound	MIKE POWTIN
Wardrobe Sup.	GILLIAN GRIMES	Vision Mixer	NIGEL EVANS
Make-Up Sup.	CAROLE BRIGHT	Rocks	JIM FERGUS SMITH
Graphics	IAN KESTLE	Grams	MIKE FAIRDUN
Call Boy	RICHARD MERVYN		

SCHEDULE

Wednesday	Camera Rehearsal	10.30 - 13.00
8 May	Lunch Break	13.00 - 14.00
	Camera Rehearsal	14.00 - 18.00
	Supper Break	18.00 - 19.00
	Camera Rehearsal	19.00 - 21.00
Thursday	Camera Rehearsal	10.00 - 12.15
9 May	Line Up, Make Up Notes	12.15 - 12.45
	Lunch Break	12.45 - 13.45
	Line Up, Make Up cont.	13.45 - 14.00
	Dress Rehearsal	14.00 - 16.00
	Esc Break & Notes	16.00 - 16.30
	Line Up	16.30 - 17.00
	VTR	17.00 - 19.00
	Tech. clear	19.00 - 19.15
	Supper Break	19.15 - 20.15

Cam. 1 Turner Arm
 Cam. 2 Pedestal
 Cam. 3 Pedestal
 Cam. 4 Hole Crane
 Cam. 5 Pedestal + zoom
 Cam. 6 Pedestal + zoom

3 booms, 1 mini-boom, 1 fishpole, 1 neck mic.

Prac. phones Callan's Room/Hunter's office
 " " Miss Hogg's house/Hunter's office

Prac. intercoms Secretary's Office/Hunter's office
 " " Sir Bruce's Office/Secretary's office

1. F/U
5A

LOW ANGLE POSTERS.
ON Q PAN R. SLOWLY
to see cinema frontage.
PUSH IN, PANNING L. &
ELEVATING to see
singers

1. EXT. CINEMA - EVENING

CONGREGATION:

Oh land of peace, oh land of
light,
Oh resting place of all,
May yet thy spirit glow be
bright,
And loud thy voices call.

BOOM A.1
NECK MIC. FOR
MISS HOGG

F/X LIGHT
TRAFFIC

2. 1A-B

C.S. COLLECTION BAG
PAN UP to see row of
singers, Callan centre,
Gleeson L.F/GD.
CRAB R. with Gleeson
to see front row.
CONTINUE R. to find
Miss Hogg R.F/GD.
(Pos.D)

2. INT. CINEMA - EVENING

Oh spirit friends, remain our
guide,
Through all this world's mischance,
Till we live on the other side,
In one eternal trance.

BOOM A.1
NECK MIC. FOR
MISS HOGG

TIGHTEN as Group sits

5 TO D - KIOSK

ON Q PUSH IN to 3-S
Jane/Callan/Gleeson

HOGG: Bannerjee is here. And
with him the fair maiden whom
you know. We are ready to speak
if you will hear and believe.
Do you believe?

ALL: Yes.

HOGG: Do you truly believe?

ALL: Yes, truly.

3. 3A

M.C.U. HOGG

HOGG: Annie will speak.

4. 1B

2-S JANE/CALLAN

(PAUSE)

5. 3A
M.C.U. HOGG
- JANE: Annie, have you a message for us? You have no pain now. Tell us of your happiness./
6. 2A
PROFILE GROUP SHOT of 2nd row.
GO R. to profile shot front row, JANE L.F/GD.
- HOGG: Annie is young and shy. Her message she is whispering to me. She says, there is one among you who lives alone / -
who must be jolly sure to take care of health in near future.
- JANE: Can she say which one of us? ... Annie?
7. 3A (12")
C.U. HOGG
- HOGG: Georgay /
porgy pudding and pie,
Kissed the girls and made them cry.
8. 1B
C.U. JANE
9. 2A
M.C.U. HOGG
- JANE: Annie, tell us more./
- HOGG: Do not pursue her madam. Your guides now go to the next valley, where the spirits walk in white robes. The peace of RhadaKrishna be upon you.
- SOUND FADE DOWN
NECK MIC.
- 3 TO B - SAFE SHOW ROOM /
ROUND FIRELINE OUTSIDE
CINEMA SET
- ON Q FULL BACK to
O/S 2-S Jane/Hogg
- SET IN POR. STEPS
10. 1B
3-S JANE/CALLAN/GLIBSON
then FULL BACK QUICKLY
- Well? I see they didn't have a lot to say. Was there a message? /
- JANE: Annie tried to speak to us again, but Mr. Dannerjee had to speak for her./
11. 2A
M.C.U. HOGG
- CAM. 1 TO C - HUNTER'S OFFICE

PAN her rise

HOGG: Oh, well, so long as there was something. Perhaps next time she will find courage. Jane dear, why don't you make the tea, then we can all have a nice chat about it?

12. 6A
W.S. GROUP, HOGG BOTTOM
R.fr.
Jane/Extra X F/GD &
up steps
Gleeson comes to Hogg

Geoffrey.

F/X LIGHT CHAT

13. 2A
2-S GLEESON/HOGG, F&V.
HOGG

Have you the spirit dues?

GLEESON: Here we are Miss Hogg.

HOGG: Not so many friends this evening. Perhaps Annie is getting a little difficult for them.

14. 6A
3-S CALLAN F/GD./
GLEESON/HOGG

GLEESON: Surely not - she is very precious to me.

HOGG: Hum. I think they had more benefit when Black Bull controlled me.

15. 2A (As Callan goes)
C.V. HOGG

Perhaps he will honour us again soon.

16. 5B
C.S. CUPS
PAN then up,
LOSSEWING to 2-S
Callan/Jane, tea urn
L.F/GD.

CALLAN: Are you having one?

SLUNG MIC. FOR
GLEESON/CALLAN

JANE: Thank you, Mr. Tucker.

SLU

CALLAN: My pleasure. Splendid little canteen you've got there.

JANE: Yes, my own little department.

LET Gleeson enter
centre fr. to 3-S
Callan/Gleeson/Jane

GLEESON: How did you find it?

CALLAN: Edifying. Very
edifying. Wonderful the thought
of all that happiness over there -
eh, Mr. Gleeson.

GLEESON: 'The land of light and
peace'. It's very different from
the one on this side, Mr. Tucker.

17. 6B
M.C.U. JANE & SUGAR JAR
thru' door

JANE: That's only because we let
it be different. We don't try to
make our world like theirs. Not
even when they try to help us.

18. 5B
2-S CALLAN/GLEESON

CALLAN: Mind you, we could have
done with a little more help
today, I thought . . .

19. 6B
L/B

LET Hogg in L.F/GD.
thru' door, LOOSEN
to 2-S Hogg/Jane

JANE: It's probably my fault. I
should have been more patient.

PAN Hogg L. to 3-S
Callan/Gleeson/Hogg

HOGG: Don't reproach yourself,
Jane. We all did our best. Dear
Mr. Bannerjee. What a helpful
man he is. This is your third
visit I believe Mr. Tucker.

CALLAN: Yes, it is.

HOGG: Well, then, you know
Bannerjee passed over in the
Indian Mutiny. At the hands of
English soldiers I regret to say.
But he bears us no malice.

LET Hogg out R.,
TIGHTEN to 2-S Callan/
Gleeson

On Cam. 6 Shot 19

- 5 -

GLEESON: I wish I had known
Annie in the flesh. She must
have been a beautiful child.
Tragic./

20. 5D

C.S. DISCUIT.

ZOOM BACK ON Q to
TIGHT 4-8 Hogg L.F/GD./
Callan/Gleeson/Jane

HOGG: Still, we did get our
message.

JANE: Someone who is alone must
take care of their health in the
near future.

GLEESON: He didn't say whether
she meant a man or a woman.

JANE: You and I live alone,
Geoffrey.

GLEESON: Not for long my dear.

ON Q ZOOM IN to C.U.
Callan

HOGG: What about you, Mr. Tucker?

FADE TO BLACK

/TAPE RUN - CALLAN REPOS. TO HUNTER'S OFFICE/

CAM. 2 TO D - SAFE SHOWROOM
CAM. 3 TO D - " "

- 5 -

Coming to Cam. 1 Shot 21

21. F/U
LC

(Cameraman L. of area)

C.S. GLOBE

LOOSEN to see Hunter
& floor behind.

Meres feet enter

PAN UP to 2-S Meres/
Hunter

Meres comes to L.F/GD.

P.B. as Meres Xs R. to
sit F/GD., SEE him sit.

Callan enters centre
B/GD.

TIGHTEN to LOW ANGLE
2-S Hunter/Callan,
globe L.F/GD.

3. INT. HUNTER'S OFFICE - EVENING. DOOM D.1

HUNTER: Any success?

MERES: Not with Miss Ellis.

HUNTER: How cautious women are!

MERES: But there's a safe in
Gleeson's flat, sir.

HUNTER: Safe?

MERES: An old one sir.

HUNTER: But what on earth does an
obscure clerk in the Ministry of
Defence want with a safe, I
wonder?

MERES: Must have something to
hide.

(KNOCK)

HUNTER: Yes?

And how's the other world, Callan?

CALLAN: Got a message today.
Somebody who lives alone has to
look after his health.

MERES: Do take care then old
boy.

HUNTER: So the medium performed?

Callan sits, PAN R. &
P.D. to INC. Meres
R.F/GD., making 2-3
Callan/Meres with
desk lamp

CALLAN: You bet. It's a very good
act. She runs a Bentley and has a
ten roomed house in St. John's
Wood.

HUNTER: Does she indeed?

CALLAN: Do we turn her place over?

HUNTER: Not for the moment. Our
problem is a leakage of Defence
Secrets. It's Gleeson and Miss
Ellis who work at the Ministry, not
your Miss Hogg. Meres has already
been to Gleeson's. Apparently he's
got a safe.

CALLAN: What kind?

MERES: Thurlow - looks ancient,
but quite solid. 'Bout 2' square.

CALLAN: You want it done, sir?

HUNTER: Definitely.

CALLAN: I can't cut it open or
blow it?

HUNTER: God, no!

CALLAN: What is it? Combination
lock? Key lock?

MERES: Key lock.

CALLAN: Well, I can't just pick
it unless it's an antique.

MERES: About your age.

HUNTER: What about your contacts?

CALLAN: Yes, he's - er - visiting. I don't think he'll be out for another ten days. There is another way but I'd have to see the plans. If I could get a drawing of the door it would be simple.

Callan sits fwd.,
MAKE 3-8 Hunter/
Callan/Meres, globe
L.fr.

PROSP: STRIKE GLOBE FOR
CAMERA MOVEMENT

HUNTER: Good, well get moving.

Meres rises, LET him
out & PUSH IN to
M.C.U. Callan

CALLAN: We'll need a letter, sir, Thurlows of Threadneedle Street. don't usually open their files to people like me.

FADE TO BLACK

TAPE RUN - ARTISTS REPOS. TO SAFE SHOWROOM

CAM. 1 TO D - GLEESON'S ROOM

22. F/U
2B (+ tracker please)

C.S. MERES'S HAND on
safe handle

PULL OUT to M.C.U.
Meres, going back &
L. with him to 2-S
Callan/Markinch,
fav. Markinch

4. INT. SAFE SHOWROOM - DAY

F/X TRAFFIC
DOOM A.2
DOOM C.1

MARKINCH: Well, Mr. Callan, it's an unusual request, and without the letter, I can tell you ... But with a matter of national security - security is our job. Our reputation is unrivalled.

PAN Markinch L. X
Callan & GO R. with
Callan to O/S 3-S
Markinch/Meres/Callan

CALLAN: Oh I know Mr. Markinch.

MARKINCH: Now I presume, if it's
an old safe, it doesn't resemble
any of these.

MERES: No, not at all.

MARKINCH: Hmm, just as well.
The modern Thurlow is well nigh
impregnable - unless, of course,
you intended to use a thermic
lance.

Callan turns into fr.,
FIND Meres R.D/GD. &
CRAD R. with them,
holding 2-S

CALLAN: No, nothing like that.

MERES: It was smaller - the
hinges were different - and the
lock was in the centre.

LET Markinch in centre
E/GD to 3-S Callan F/GD./
Markinch/Meres

MARKINCH: Always in the centre,
locks, actually. Was it a
square corner model?

MERES: Come again.

MARKINCH: Were the edges squared,
or round and welded like this.

MERES: Oh, square and the name-
plate was here.

MARKINCH: I know the one. If
you'd like to come this way ...
I've had the drawings of the most
probable types brought up in
readiness.

They go L., PAN then &
PUSH IN QUICKLY to
follow them, HOLDING
Meres R.fr.

PUSH IN on door & thru'
it to 2-S Markinch/
Callan

(INNER OFFICE)

F/X LOSE
TRAFFIC

SCENES: SWING PILLAR PLASTER
& STRIKE PLAT BY DOOR

MARKINCH CONT: We'll be more
private here.

CALLAN: I don't mind.

MARKINCH: I do. What you are
going to see now are closely
guarded professional secrets.

23. 3D

C.S. FILE

PAN it up to see
Meres/Callan behind

24. 2C (As Callan hands it to Meres)

LOOSE SHOT ILLUSTRATION
& MERES R.

PAN it DOWN to table,
FIND Callan L.fr.

MERES: That's it.

CALLAN: Good. Can I see the
drawings.

MARKINCH: Here they are. It's
many years since ...

DEPRESS to see
Markinch's hands top
of fr.

CALLAN: Have you some paper,
unlined?

MARKINCH: Let me see.

On Cam. 2 Shot 24

- 11 -

ON Q PAN UP to M.C.U.
Markinch.

PAN his sit to 3-S
Callan/Markinch/Meres

CALLAN: Yes, I remember, it's a technique you can't use now - but it works well with these old safes. What you do is, you drill a hole just here, you knock out the bolt stump and the horizontal strapping slides back like magic. Have you got the detailed measurements?

MARKINCH: All here Mr. Callan.

CALLAN: I want the exact distance of the bolt stump from the top and side of the door. Outside measurements.

ON Q, PUSH IN on
Callan's drawing

MARKINCH: Er - $6\frac{1}{2}$ inches inside, add on $\frac{7}{8}$ to allow for bevel, is - from the side -

MERES: $9\frac{3}{8}$.

MARKINCH: And, um ... $11\frac{1}{4}$, no $\frac{1}{8}$ th, from the top.

CALLAN: Ta.

FADE TO BLACK

STOP TAPE - ROLL BACK & MIX

CAM. 2 TO D - MISS HOGG'S
CAM. 3 TO C - GLEESON'S ROOM

- 11 -

/SCENES: BOTH SWINGERS OPEN/
/LIGHTING: TORCH EFFECT/
/CAM. 1 IN POS. D - UNDER 3's CABLE/
/DURING SCENE BRING MOLE TO 4D STORAGE POSITION/

F/U
VTR

MIX
25. 1D (Under 3's cable)
(35° cameraman R. of arm)

C.S. DRILL in safe.

5. INT. GLEESON'S ROOM - NIGHT

BOOM B.2
BOOM C.2

ON Q, PULL OUT to see
torch.

F/X DRILL
IN MERE

Callan puts drill down,
LOOSEN & GO L. to make
2-S Meres/Callan, fav.
Callan

CALLAN: Keep the torch still.
It's tough stuff. We've
already been through two bits.

He drills again, PUSH
IN on drill.

Gotcher!

INC. Callan's head R.fr.
torch L.fr. for
hammering

Punch. Hammer

Callan opens safe door

Get your camera.

LET Callan out R.,
Meres in L. with camera

MERES TAKES PHOTOGRAPH

LET Meres X fr.R.

PUSH IN on envelopes
& pills
GO L. to make DEEP
2-S Meres/Callan

CALLAN: Theatre programmes ...
assorted envelopes ... pills ...

/SET IN ARMCHAIR. CLOSE/
/SWINGER BY FIREPLACE

MERES: In the safe?

ELEVATE as Callan
stands to shoot over
top of safe 2-S
Meres/Callan, cashbox
F/OD.

CALLAN: That's it. If there's
any microfilm it must be in here.

MERES: Somebody's coming.

On Cam. 1 Shot 25

- 13 -

CALLAN: You said he went to the pictures!

GO R. SLIGHTLY to HOLD 2-S as Meres goes L. to door

MERES: He did. I followed him in.

F/X FOOTSTEPS

MERES MAKES SIGN.

CALLAN: All right, but mind what you're doing!

PAN Callan R. to chair in C.M.S., FOLLOW his business

26. 30 (OnL. of Cam.1)
C.U. MERES at door

MERES LISTENS

27. 1
A/B CALLAN.
FOLLOW him as he crouches behind table

28. 30
M.C.U. MERES.
He comes to F/GD. in profile, door opens.
EM Gleeson into room.
LET Meres in L.
Meres hits him & catches him.
Callan looks over table top, O/S 3-S Meres/
Gleeson/Callan

FADE TO BLACK

/TAPE RUN/

CLOSE L.H. SWINGER
STRIKE F/GD. PIECE
SET IN FURNITURE
CAMERA 1 TO POS. B

- 13 -

Coming to Cam. 1 Shot 29

29. 1D
VERY LOW 3-S MERES &
GLEESON L.D/GD./CALLAN
R.F/GD. MERES: Gentle enough for you?
- Callan rises out of fr.
PUSH IN on thread
caught on table, SEE
Meres/Gleeson D/GD.
Cashbox is put on
table, torch shines
on it. CALLAN: Fine. Put him down.
- LIGHTING: TORCH EFFECT/
PAN UP & ELEVATE to 2-S
Callan/Meres.
LET Callan X out fr.R.,
HOLD on Meres MERES: It must be here somewhere.
- CALLAN: Let's have another look
at the stuff.
30. 3C
C.M.S. CALLAN at chair MERES: Could be anywhere. We'd better
take all this stuff.
31. 1
M.C.U. MERES. HE BEGINS TO PACK BAG./
PAN him R., he
walks round table &
comes to M.C.U. MERES: He's extraordinarily
careful - if Hunter's right. All
his books are on painting or
spiritualism. Not even a little
red book.
32. 3C
A/B CALLAN, business CALLAN: Somebody trained him well.
33. 1
A/D MERES.
PAN him L. to TIGHT
O/S shot Gleeson on
floor MERES: I do hope so. I'd hate
to waste my time on a weird
little clerk with religious
mania.
- LET Callan in L. fr.
to 3-S Callan/Gleeson/
Meres F/GD. CALLAN: How are you mate?

LET Meres out R.
PUSH IN QUICKLY to
Callan/Gleeson

34. 30
M.C.U. MERES at door

35. 1
A/D.

LET Meres in R.

3 TO D - MISS HOGG'S

PAN DOWN, SEE them go
thru' pockets

They exit R.,
PUSH IN to C.U. GLEESON

MIX
36. 2D - R
(with tracker please)
C.U. JANE reflected in
table.
ON Q FULL BACK to see
cards, then Hogg's
hands, then HOGG F/GD.

1 BACK UNDER 3's CABLE &
TO POS. E HUNTER'S OFFICE
ANGLE TO POS. 4C
GLEESON'S ROOM

MERES: Let's go.

CALLAN: Shut the door. Bring the
torch over here./

MERES: There's no time to play
Florence Nightingale./

CALLAN: You heard me. Bring the
torch.
You've croaked him.

MERES: I can't have done.

CALLAN: He's dead.

MERES: But how on earth ...

CALLAN: Those pills - he must
have had a bad heart.

MERES: What a bloody nuisance.

CALLAN: Pockets!
Do you really think it's all light
and peace on the other side?

MERES: Perhaps he'll tell you at
the next meeting.

6. INT. MISS HOGG'S HOUSE - NIGHT DOOM A.3

On Cam. 2 Shot 36

- 16 -

HOGG: Oh my dear, it's going to be such a wonderful time for you.

JANE: Wonderful?

HOGG: For romance, especially. Everything's so right.

JANE: And the wedding?

HOGG: Happiness could be yours at last.

Oh! Not so good.

JANE: What is it?

HOGG: Only, my dear, that there seems to be some problem - something to do with work perhaps? Something hanging over you unresolved?

JANE: I can't think of anything.

HOGG: Well - it's all in the cards. Let me see. ... Oh ... yes ...

JANE: What?

HOGG: Most definitely a barrier to your happiness. What could that be?

JANE: I don't know.

ON C. PUSH IN QUICKLY to C.U. card. It goes onto table. CRAB R. QUICKLY, HOLDING card in C.S. & PULL BACK to see reflection Hogg Pos. E)

PULL BACK with hand movement to INC. Jane R.F/GD.

- 16 -

Coming to Cam. 3 Shot 37

PAN UP with hand &
PUSH IN to M.C.U.
Hogg

HOGG: Let me think. Ah - it
couldn't be our little business
matter could it?

JANE: What?

HOGG: The micro film. My
friends are getting impatient.
I must have the rest of it soon.

37. 3D
C.U. JANE

JANE: That wouldn't show in the
cards would it?

38. 2E
C.U. HOGG

HOGG: Everything shows in the
cards. And they tell you to make
haste and settle the matter.

39. 3D
C.U. JANE

JANE: Well ... it's the money,
you see. Geoffrey thought ...

40. 2 (As Jane looks at her)
C.U. HOGG

HOGG: I'll have to talk to
Geoffrey again, won't I?
Because we must get this settled.
Your future happiness could be
at stake ...

41. 3D (As she turns card)
C.S. CARD & JANE'S
REFLECTION

and Geoffrey's.

42. 1E
(Cameraman R. of arm)

HIGH ANGLE C.U. HUNTER 7. INT. HUNTER'S INNER OFFICE - NIGHT BOOM D.3
LIGHTING: TABLE LAMP EFFECT

P.D. as he puts phone
down to FIND Callan
R.F/GD., 2w3 Hunter/
Callan

HUNTER: I see, thank you.
Nothing.

CALLAN: What about the theatre
programmes?

On Cam. 1 Shot 42

- 18 -

HUNTER: No. And the medicine's just medicine.

CALLAN: They've tried the money?

HUNTER: They're going through it now. There's over three thousand pounds.

CALLAN: They don't often pay that much.

HUNTER: They can't often buy a new short-range missile. Pity he died.

CALLAN: Yeah.

HUNTER: It means the police get involved.

CALLAN: They've only got to go to the safe-makers.

HUNTER: Well, let's cross that bridge when we come to it. Meantime, you go back to the seances, I think. Jane Ellis is all on her own now.

CALLAN: So?

Hunter rises, goes R.
PAN R. & PUSH IN to
Callan.

LOCSEN to find 2-S
Callan/Hunter R.D/GD.

PAN with Hunter as
he comes R.F/GD., 2-S
Callan/Hunter, fav.
Callan

- 18 -

Coming to Cam. 4 Shot 43

LOOSEN as Hunter Xs
L. out of fr.

HUNTER: We must have that micro-
film, Callan. Try to be at your
most consoling. After all, Miss
Ellis is hardly in her first bloom.
She should be quite vulnerable.

CALLAN: What about me?

PAN Callan R.

43. MIX
4C (35°)

(Crewed by Cameraman
of 2, 3, 4 or 5)

M.C.U. GLEESON on floor,
Charwood's hand drawing
with chalk.

B. INT. GLEESON'S ROOM - NIGHT

ROOM C.2
ROOM R.2

As he stands, TRACK BACK
SLIGHTLY & CRANE UP
HIGH to inc. 2 P.C.s
F/CD., SEEING Gleeson
on floor

CHARWOOD: He's all yours.

We're wasting our time George.

This lad was an expert.

CRANE R. with Charwood
as he walks past Lynn,
SEE safe

LYNN: Certainly was. This is a
very neat job.

CRANE DOWN to TIGHT
2-3 Lynn/Charwood,
fav. Charwood

CHARWOOD: The doctor said he
was chopped behind the ear and
died because he had a weak heart.
That means the defence'll try
manslaughter - but till the Public
Prosecutor tells me different, I'm
going for murder.

LYNN: He'll take a bit of finding,
sir.

CHARWOOD: I'll get him. Remember,
it's my last case and I want a
good result.

LET Lynn out L.,
CRANE UP as Charwood
goes above table,
CRANE L. with him to
door.

SEE door open LET
Lynn in L.F/GD.

CRANE DOWN, TRACK IN
to TIGHT 2-S

CRANE UP as Lynn opens
door.

SEE Jane enter bottom
fr., over top of door

TRACK BACK with Jane
bottom R. of fr.

Lynn exits, Charwood
closes door, comes
down to top L. of fr.

SEE chalk marks on
floor. Jane reacts.
ON Q CRANE DOWN FAST
to C.U. JANE

She moves away.

LYNN: Of course.

KNOCK.

LYNN: There's a Miss Ellis just
come in sir. She lives downstairs.
She was Gleeson's fiancée.

CHARWOOD: All right. I'll talk
to her. Oh, have you got that
ticket stub?

LYNN: Yes sir.

CHARWOOD: Go to all the local
cinemas. See if any of them
remember Gleeson being there
tonight.

LYNN: Sir.

JANE: Inspector, I'm sorry, but
I've got to talk to you.

CHARWOOD: All right George.

This isn't the place for you, Miss.

JANE: No - I want to see what
happened.

On Cam. 4 Shot

- 22 -

JANE: He was very careful with money.

CHARWOOD: How long have you known him?

JANE: Seven years. I work in the same department as he - did.

CHARWOOD: And what would that be?

JANE: Ministry of Defence. Oh nothing very grand, inspector. We were only clerks, both of us.

CHARWOOD: You know where he was tonight?

JANE: At the pictures.

CHARWOOD: You didn't want to go with him?

JANE: We didn't do everything together. I went to see a friend.

CHARWOOD: Mind telling me who?

JANE: It was Miss Hogg, Miss Bella Hogg, 6 Dolters Lane, St. John's Wood.

CHARWOOD: Did Mr. Gleeson have a lot of friends?

JANE: We kept very much to ourselves inspector - and our little group.

As Charwood goes R.,
TRACK BACK, CRANE UP
& R., PANNING him R.
to chair & back to
table, making equal
high angle 2-3 Jane/
Charwood

ON Q CRANE DOWN & R.
& TRACK IN a little
to TIGHT LOW ANGLE
2-3 Jane/Charwood,
fav. Jane, SEE table
rim

- 22 - Staying on Cam. 4

CHARWOOD: Group?

JANE: The League of Light.

CHARWOOD: Religion?

JANE: Well, in a sort of way it is. Miss Hogg might not agree but some of us call it that.

CHARWOOD: This Miss Hogg's in it too, is she?

JANE: Yes. She's the medium.

You know, I shan't cry any more for Geoffrey. That would be selfish of me. You see, I know he's happy.

CHARWOOD: Yes, of course, Miss. Now, can you tell me who else is in this group of yours?

JANE: I can give you their names, but it won't help. It couldn't have been anybody we know.

CHARWOOD: Never mind, Miss, we've got to start somewhere.

JANE: Yes. Well, apart from Miss Hogg and Mr. Gleeson, there's myself and Mrs. Prescott. Her husband sometimes, too. And then there's Mr. Tucker. He's new.

As Jane rises, CRANE
UP & R. & TRACK BACK
a little to HIGH
ANGLE 2-S Charwood/
Jane
TIGHTEN ON HER R.P/GD.

LET her X L., CRANE
DOWN, T.I. a little
to see notebook over
Charwood's shoulder
& Jane's hand L.fr.

On Cam. 4 Shot 43

- 24 -

CHAIWOOD: Tucker?

ON Q CLOSE IN on writing JANE: Yes. David Tucker.
AS TIGHT AS POSSIBLE

c/s

CAPTION: END OF PART ONE

GRAMS 'MYSTERY
PROJECT'

FADE SOUND & VISION

END OF ACT ONE

CAM. 1 TO POS. P - MISS HOGG'S HOUSE
CAM. 2 TO POS. D - " " " (In 1's loop)
CAM. 3 TO POS. E - HUNTER'S OFFICE
CAM. 4 TO POS. D - CINEMA
CAM. 5 TO POS. A - EXT. TEASHOP
CAM. 6 TO POS. C - CINEMA

- 24 -

F/U
C/S

CAPTION: PART TWO

GRAMS MYSTERY
PROJECT

FADE TO BLACK

44. F/U
2D

(In 1's loop)
C.S. CRYSTAL BALL &
HOGG'S HANDS

9. INT. MISS HOGG'S HOUSE - DAY

SCEN. C.3

PULL OUT to see Meres' reflection in table

HOGG: No, you aren't married, Mr. Meres. In fact, I see no woman with a permanent place in your life.

MERES: No. Since mymy died ...

HOGG: You're quite alone, aren't you, poor boy. It's difficult to determine your profession, Mr. Meres.

45. 1F

(Cameraman on R. of arm)
LOW ANGLE M.C.U. HOGG,
crystal ball R.F/GD.

MERES: I don't do anything.

HOGG: There. One should always believe. You aren't poor.

46. 2D (As she sees watch)
C.S. MERES' WATCH

You have never been poor.

47. 1F
A/D HOGG

In fact, you are quite rich.
It's getting misty again.

MERES: Daddy was in shipping.

48. 2D _____
C.U. MERES HOGG: It's the sea! /

49. 1F _____
A/D HOGG MERES: He left me everything. /

50. 2D _____
SHOT OF BALL & MERES' CAR KEYS

As he moves hands away,
SEE his reflection HOGG: Indeed. Just a minute ...

You take risks with your life,
Mr. Meres. I see you driving
very fast.

51. 1 _____
TIGHT 2-S HOGG/MERES,
PAV. Hogg, ball L.fr. MERES: That's amazing. /

HOGG: My dear, it's very dangerous
you know. And there are better
things to spend your money on.

MERES: But what else is there?
I'm all alone now.

HOGG: No-one is ever alone. Those
who have passed over are all around
us, waiting to speak to us.

PUSH IN as Meres
turns to her

MERES: Even nunny?

52. 2 _____
C.U. MERES HOGG: Particularly your mother.
All you have to do is believe. /

MERES: Oh I wish I could speak
to her.

HOGG: You shall, Mr. Meres.

53. 1 _____
C.U. HOGG MERES: Please call me Toby. /

HOGG: I'd like to. Thank you
Toby. I swear to you that you
shall speak to her.

LET her rise out of fr.

54. 2
2-S HOGG/MERES in
table, crystal at
bottom fr. centre P/GD.

MERES: How?

HOGG: No dear. Not now. These
things take time.

MERES: Of course.

PUSH IN

HOGG: But soon ... next time.
Now why don't you and I have a
little drink and talk about your
dear mother.

55. MIX
3E
HIGH ANGLE SHOT MAPS,
GLOBE CENTRE P/GD.
bottom of fr. &
Hunter's arm

10. INT. HUNTER'S OUTER OFFICE - DAY ROOM B.1

PAN UP as Secretary
enters, to SEE her
feet.

SECRETARY: It's the lab report on
that money, sir.

She puts folder on
desk.

HUNTER: And?

Hunter lifts folder,
PAN UP to DEEP 2-S
Hunter/Sec.

SECRETARY: Nothing sir.

TIGHTEN 2-S

HUNTER: Didn't really expect
anything. Tell Callan to pull
his finger out or Meres'll
beat him to it.

FADE TO BLACK

/TAPE RUN/

MOLE CRANE TO BE CRAWLED BY CAMERAMAN ON 1 & 5
CAM. 1 TO G - TRASHOP
CAM. 2 TO A - CINEMA
CAM. 3 TO F - GLEESON (SUPER)

56. F/U
4D
VERY HIGH ANGLE
C.M.S. HOGG.
CRANE DOWN & R. to
TIGHTEN, TRACKING IN
to profile M.C.U.,
PANNING L. to O/S
U.S. GROUP, with
Hogg R.F/GD.
11. INT. CINEMA - DAY
- BOOM A.1
MINI BOOM
NECK MIC.
- HOGG: He's a very nice man.
We go picking flowers together.
Lovely flowers. Uncle Geoffrey
would like to speak to Jane,
but he knows he can't yet. He
says to her: do not mourn me.
The light and peace are perfect
and one day I will share them
with you. Also: do all you can
to help a friend, who was a dear
friend to both of us. By making
gifts you will please me. That's
all.
57. SUPER
3F
M.C.U. GLEESON
ON Q T.I. to C.U.
- LOSE SUPER
ON Q CRANE L. a little
to profile C.U. Jane

ON Q CRANE L. & T.I.
a little to O/S W.S.
Group, Jane L.F/GD./
Hogg B/GD.
- FADE NECK MIC.
58. 2A
C.U. JANE (reaction)
- BOOM A.1
59. 4
C.M.S. HOGG/GROUP F/GD.
- 3 TO G - INT. TEASHOP
- Miss Posdyke, perhaps you'd get
the tea today.
- THEY RISE.
60. 6C
HIGH ANGLE W.S. GROUP,
CALLAN centre.
PAN him L. to Jane,
TIGHTEN 2-S Jane/
Callan, fav. Jane
- CALLAN: You all right, Miss Ellis?
- JANE: Yes, thank you.
- CALLAN: I think you're being
wonderful about this - I do
really.

She rises, PAN THEM R.
in 2-3

JANE: Thank you, Mr. Tucker. But then, you see, I don't think there's anything to be miserable about.

CALLAN: You know, if there's ever anything I can do to help ...

LET her out R.,
PAN Callan R. to her,
2-3 Callan/Jane at
foot of steps.

JANE: Thank you, I appreciate that. Well, I'd better be going.

CALLAN: Can't I get you a cup of tea?

She climbs steps to
R.F/GD.

JANE: No, no thanks. Geoffrey seems all around me here. Mr. Tucker - can I ask you a favour?

CALLAN: Now what have I just said?

61. 4D
M.C.U. JANE on steps

JANE: You're very kind. You see I would like a cup of tea - quietly. There's a place just down the road...

62. 6C
2-3 CALLAN/JANE

She exits R., he climbs
up steps to camera.

CALLAN: I'd be honoured to go with you, honoured.

LET him out R.fr., HOLD
extras B/GD.

FADE TO BLACK

TAPE RUN - VERY SHORT - ARTISTS REPOS.

CAM. 2 TO F - TEASHOP PASSAGE

63. F/U
5A
2-S EXTRAS on steps.
PAN then up L. to meet Callan/Jane.
PAN then R., SEE Charwood D/GD.
LET her out R., Callan stops, then exits R.
ZOOM IN to Charwood
12. EXT. TEASHOP STEPS - DAY F/POLE
F/X TRAFFIC
LOUD
64. 2F
2-S CALLAN/JANE
13. INT. TEASHOP PASSAGE - DAY F/POLE
- CALLAN: Who's your friend?
- JANE: Who?
- CALLAN: The man who waved to you.
- JANE: He's the policeman who's working on Geoffrey's - what happened to Geoffrey.
- CALLAN: I'm sure you'd rather be alone.
- JANE: Please stay with me, Mr. Tucker.
65. 3G (As she closes door)
(Cabled in front of 1)
C.M.S. CHARWOOD as he rises.
LET Callan/Jane in F/GD to 3-S Jane/Charwood/Callan
14. INT. TEASHOP - DAY ROOM C.4
F/X LIGHT
CAVE CHAT
- CHARWOOD: Miss Ellis, come and sit down.
- JANE: Inspector Charwood. This is Mr. Tucker. I told you he belongs to our group.

LET then sit in 3-3

CHARWOOD: Mr. Tucker. Have some tea. Another cup, please.
Sit down Mr. Tucker.

CALLAN: Of course.

JANE: Shall I pour? I'm afraid my hands aren't very steady.

LET Waitress in F/GD. & out again

CHARWOOD: Leave it to me, Miss Ellis. Least I can do. You don't mind if we talk a bit of shop ...

Callan half rises,
As he sits, TIGHTEN
& DEPRESS to TIGHT
2-S Charwood/Callan

CALLAN: Look, two's company...

OPEN SWINGER TO LET 1 IN

CHARWOOD: No Mr. Tucker - do stay. You never know, you might be able to help. By the way, Miss Ellis, Mr. Gleeson left the cinema because he was unwell. He'd forgotten his pills. That's how he disturbed the thief. An usherette remembered getting him a taxi.

JANE: Well this help to catch the murderer?

CHARWOOD: If it is murder, miss, And we'll catch him. /

66. 10

3-S CALLAN/JANE/
CHARWOOD

CAMERAMAN R. OF ARMS

JANE: I hope so.

CHARWOOD: Did you know Mr. Gleeson long, Mr. Tucker?

CALLAN: No, just about three weeks.

CHARWOOD: Go to his place at all?

CALLAN: No, we used to meet here.

CHARWOOD: But you knew where he lived?

CALLAN: Not till I read it in the papers.

JANE: Weren't you going to visit him for a chat?

67. 3
TIGHT 2-S CHARWOOD/
CALLAN

CALLAN: I was. Yes. But it was all vague. You know, I meant to ask him next time, but he ...

CHARWOOD: He didn't have many friends?

JANE: Not many.

CHARWOOD: But he was a friend of yours?

CALLAN: I like to think so. We neither of us made friends easy. I think that's what brought us together.

CHARWOOD: What d'you do for a living, Mr. Tucker?

CALLAN: I'm a book-keeper - unemployed at the moment, unfortunately. Which reminds me, Labour Exchange.

P.D. & L. QUICKLY to
3-S as Callan rises.
He comes to C.U. R.F/GD.

CHARWOOD: I might like another chat with you some time. Where can I reach you?

CALLAN: Flat 3, Stanmore House, Duke William Street, W.2. Any time, Inspector.

CHARWOOD: Right, good.

CALLAN: Good night Miss Ellie.

LET Callan out L.
PUSH IN QUICKLY to
2-S Jane/Charwood
& onto spoon biz.

JANE: Goodnight Mr. Tucker.

68. 10

AS DIRECTED, (IF NEEDED)

FADE TO BLACK

T A P E R U N : CAMERA REPOS.

CAM. 1 TO C - HUNTER'S OFFICE
CAM. 2 TO G - CALLAN'S ROOM
CAM. 3 TO H - HUNTER'S INNER OFFICE

69. 10

(CAMERAMAN L. OF ARM)

C.S. GLOBE. It spins.

PAN with Callan past
Hunter to M.C.U.,
ELEVATING as he comes
to R.F/GD., to DEEP
2-S Hunter/Callan

LIGHTING; FLOOR LAMP TO
BACK TABLE LAMP EFFECT

15. INT. HUNTER'S OUTER OFFICE - NIGHT DOCM B.1

HUNTER: It must have been accidental.

CALLAN: Didn't bloody look like it. She knew Charwood was expecting her, I'm sure. He's a sharp boy; he took my address.

LET him X out L.
DEPRESS & PUSH IN
to find Callan L.fr.

PAN him L., PULLING
BACK to contain his
sit to 2-S Hunter/
Callan

Callan rises L. out of
fr., PUSH IN on
Hunter, FIND Callan
L.D/GD.

Callan comes to Hunter,
TIGHTEN 2-S

HUNTER: Whose fault is that?

CALLAN: If I give a false one in
front of Jane Ellis she'd have
been onto me. Probably is already.

HUNTER: Why should she suspect you?

CALLAN: She took me straight to
Charwood. He had all the right
questions, and she prompted me with
all the right answers. She keeps
telling me how grateful she is -
but I think she's gunning for me!

HUNTER: You're getting too
sensitive.

CALLAN: I was there, sir,
remember.

HUNTER: So was Meres.

CALLAN: Exactly. He hasn't been
inside, sir. I have. And I don't
want any more of it.

HUNTER: Now pull yourself together
for heaven's sake. I want you to
stick with Jane Ellis.

CALLAN: How can I? There's a
copper outside that house night
and day.

HUNTER: Love will find a way.

On Cam. 1 Shot 69

- 35 -

Callan Cs R.fr. to
2-S Hunter/Callan

CALLAN: Look - I'm sick and tired
of your bloody sense of humour, sir.
I could be in a spot, John.

HUNTER: Well, you're not yet.

CALLAN: Can't Toby take over?
What's he doing?

FUSE IN over table to
TIGHT 2-S Hunter/
Callan

HUNTER: He's certainly not wetting
himself, Callan, like you are. You
can be sure of that.

CALLAN: Well perhaps it's time he
started. If I cop it, he'll cop
it too.

HUNTER: Is that a threat?

LET Callan exit fr.

CALLAN: Take it how you like!

FADE TO BLACK

T A P E R U N : C U M E R L , A R T I S T S R E P O S . /

CAM. 1 TO POS. H - CALLAN'S ROOM

70. III

C.S. SOLDIERS on table

16. INT. CALLAN'S ROOM - DAY

DCOM C.5

ON Q, PAN UP QUICKLY &
LOOSEN to M.C.U.
Charwood.

(N.B. HEAR
SOUND OF
KEY IN DOOR)

Door opens behind,
Callan enters to 2-S
Charwood/Callan

CALLAN: Who let you in?

CHARWOOD: Nobody, I let myself
in.

- 35 - Coming to Cam. 2 Shot 71

CALLAN: You haven't got a key.

CHARWOOD: Marvellous the things
you learn in the C.I.D.

CALLAN: But you've got no right
in here. Aren't you supposed to
have a warrant?

CHARWOOD: Come off it! D'you make
this yourself?

CALLAN: Hm?

CHARWOOD: This soldier. D'you
make it yourself?

CALLAN: Yes, yes I did. I made a
lot of them. So what?

Charwood rises & turns
71. 20
M.C.U. CHARWOOD

CHARWOOD: It all fits in. Shows
you're a craftsman. You want to
tell me about it?

72. 1
M.C.U. CALLAN

CALLAN: About the soldiers?

73. 2
M.C.U. CHARWOOD

CHARWOOD: About Gleeson.

74. 1
M.C.U. CALLAN

CALLAN: But I have told you. I
met him at the League of Light.

CHARWOOD: You killed his son.

75. 2
A/B M.C.U. CHARWOOD

CALLAN: You're mad.

He comes to Callan,
PAN R. with him &
TIGHTEN to 2-S
Charwood/Callan fav.
Charwood

CHARWOOD: Look - there's only you
and me here. We needn't bother
about Judges' Rules - you robbed
him and hit him and he died.

CALLAN: I didn't.

CHARWOOD: Now if you were to
confess to me - if you were to come
up to me man to man and tell me
you killed him /

76. 1H
(downstage)
2-S CHARWOOD/CALLAN,
fav. Callan

and my sergeant, say, was there as
a witness - I tell you straight
I'd be grateful. I'd get you off
with manslaughter.

GC R. as Callan Xs
L.F/GD. to DEEP 2-S
Callan/Charwood

CALLAN: I didn't kill him.

CHARWOOD: Look son, I know all
about you. You were a paratrooper
weren't you? You killed your share
in Malaya.

CALLAN: Did I?

CHARWOOD: You've got a bit of form
too. You did a safe once before.
You were sent down for two years.
Of course you've changed your name
since then. And it isn't Tucker,
is it?

Callan turns to Charwood
77. 2 (After turn)
C.U. CALLAN (reaction)

78. 1
C.Y. CHARWOOD

CHARWOOD CONT: You left some prints on a teaspoon old son. And you have got a record, haven't you.

79. 2
M.C.U. CALLAN
PAN his sit.

CALLAN: All right. So I did some time. That was years ago. I'm going straight now. I'm a book-keeper.

CHARWOOD: Unemployed. Yes, you told me.

80. 1 (On his turn)
LOW ANGLE C.M.S.
CHARWOOD.

PAN him L. to table.

As he goes to wardrobe
FIND CALLAN R.P/GD. in
DEEP 2-3 Charwood/Callan

As Charwood comes to
Callan, ELEVATE to
M.C.U. Charwood & GO
R. a little. PAN his
sit to 2-S Callan/
Charwood, PUSH IN &
TIGHTEN

I've seen one of these in a shop up West. It costs forty quid. And the chest over there is full of stuff like that. There's four bottles of Scotch in your cupboard. Where d'you get the money?

Gleeson's safe?

I'm retiring next month. This is my last case. I mean to enjoy it. But I can only enjoy it by solving it. Right? If you help me - I'll help you.

Manslaughter.

81. 2
TIGHT 2-S CALLAN/
CHARWOOD, fav. Callan

If you won't - this is murder in the execution of a robbery and I'll see you sent down for life.

82. 1
TIGHT 2-S CALLAN/
CHARWOOD, fav. Charwood

Well?

83. 2
A/D. PAN Callan's rise
to M.C.U., GOING L. to
make him look R.fr.

84. 1 C.U. CHARWOOD CALLAN: You get out of here - or I'll report you.

85. 2 A/B CHARWOOD: What for?

86. 1 A/B CALLAN: Intimidation to start with.

2 REPOS. R. A LITTLE

87. 2 C.M.S. CALLAN CHARWOOD: Son - who would believe you? I'm a detective-inspector. What are you? Besides an ex-con?
PAN him R. to door

88. 1 LOW ANGLE 2-S CALLAN/CHARWOOD. CALLAN: Out.
LET Charwood stand out L.fr.

89. 2 (On rise) CHARWOOD: All right, I did my best for you.
C.M.S. CHARWOOD A few years ago you'd have been topped for this. As it is - you'll get life.
PAN him R. to 2-S at door. He turns

90. 1 (On turn) CALLAN: Toby, you're a bloody idiot!
2-S CALLAN/CHARWOOD.
Charwood exits.
Callan shuts door & comes to chair.
He puts on coat

FADE TO BLACK

T A P E R U N : C A M E R A R E P O S .

CAM. 2 TO POS. E - MISS HOGG'S - FAST
CAM. 1 TO POS. J - HUNTER'S INNER OFFICE

91. 3H
C.U. HUNTER on phone

17. INT. HUNTER'S INNER OFFICE - DAY DOOM B.3

HUNTER: Good Meres. And how is Miss Hogg?

MERES: (V/O) She's asleep, sir.

HUNTER: Asleep?

92. 2E (16°)
MERES & PHONE D.C.U.
R.fr./Hogg on couch
reflected in mirror

18. INT. MISS HOGG'S HOUSE - DAY DOOM A.3

LIGHTING: HIGH LIGHT
LEVEL ON THIS SHOT

MERES: I didn't hurt her, sir.
She's dragged, sir.

HUNTER: (V/O) Splendid. How did you find the microfilm anyway?

MERES: I looked into her crystal ball.

HUNTER: (V/O) What?

MERES: Feeling better?

HOGG: No dear, very poorly.

MERES: You'll feel a lot worse presently.

HOGG: Thank you, dear.

LET Meres out L.
TIGHTEN on mirror
reflection 2-8
Meres/Hogg

They X out of fr.

93. 1J
(L. of 3 in 3's loop)
C.S. VIEWFINDER of slide
projector

19. INT. HUNTER'S INNER OFFICE - DAY DOOM B.3
DOOM C.6

2 TO H - HUNTER'S INNER OFFICE

N.B. V/C FEED TO MONITOR ON SET - TOP L.HAND SCREEN

On sound of buzzer,
PAN R. to intercom

SECRETARY: (V/O) Callan, sir.

94. 3H

M.S. CALLAN at door,
TV screen F/GD.

PAN him L. QUICKLY to
O/S 2-S Hunter/Callan

CALLAN: That copper, Charwood.
He's been round to see me. What
are you going to do about it.

95. 1J

LOW ANGLE 2-S HUNTER/
CALLAN

HUNTER: Routine Callan./

CALLAN: Routine my foot. He said
if I'd co-operate, he'd get me off
on a manslaughter charge.

HUNTER: Did he indeed?

CALLAN: And I'm sure he believed
it. He wasn't trying it on./

96. 3

M.O.U. HUNTER

He sits back

HUNTER: You must've been careless
old chap.

CALLAN: It wasn't me who was
careless, sir.

HUNTER: Look Callan, I can't do
anything until you're actually
accused./

97. 1

LOW ANGLE C.M.S. CALLAN

He sits into L.F/GD.
making 2-S 1/3

CALLAN: I've already been
accused.

HUNTER: Not officially. When you are, I'll do what I can.

98. 3 _____
C.U. HUNTER.
He looks up

CALLAN: Is that all?

99. 1 _____
L/D 2-8

HUNTER: All right?

CALLAN: It'll have to be.

Callan moves away &
turns

HUNTER: Oh and by the way, Meres has found the microfilm.

CALLAN: Clever boy.

HUNTER: Miss Hogg had it. She was the controller.

CALLAN: What about Jane Ellis? Will she be arrested?

HUNTER: If she's implicated, of course.

100. 3 (As hunter looks up)
C.U. HUNTER

Is she?

101. 2H _____
(In 3's loop)
C.U. CALLAN

CALLAN: Why not ask Toby? He seems to have all the answers, doesn't he?

102. 3 _____
C.U. HUNTER

HUNTER: It does look that way.

103. 2 _____
C.U. CALLAN
He moves in a little

CALLAN: What about me?

On Cam. 2 Shot 103

- 43 -

HUNTER: We'll have to see. Go home and watch telly. If anything comes up I'll be in touch.

CALLAN: Look, John, couldn't you .y.

104. 3
C.U. HUNTER

HUNTER: Not now, Callan. If and when. Not now.

105. 2
C.U. CALLAN
He turns

106. 1
2-S HUNTER/CALLAN
PAN DOWN to view-
finder

107. 2
M.C.U. HUNTER

Where's Mares?

SECRETARY: (V/O) Out sir.

HUNTER: Find him will you. There are six prints missing. Six critical frames.

108. 3
C.U. CALLAN at door
Door closes

C/S
CAPTION: END OF PART TWO

GRIMS MYSTERY
PROJECT

FADE SOUND & VISICE

END OF ACT TWO

CAM. 1 TO POS. D - GLEESON'S ROOM
CAM. 2 TO POS. F - TEA SHOP
CAM. 3 TO POS. A - CINEMA
CAM. 4 TO POS. E - "
CAM. 5 TO POS. A - TEA SHOP
CAM. 6 TO POS. C - CINEMA

- 43 -

F/U
C/S

CAPTION: PART THREE

GRIMS MYSTERY
PROJECT

PAGE TO BLACK

F/U

109. LD

(Cameraman R. of arm)

LOW ANGLE C.S. FEET,
SEE chalk marks of
feet.

PLN UP & R. with walk
to 2-3 Charwood/Lynn,
edge of table R.F/GD.

20. INT. GLEESON'S ROOM - DAY

DOOM C.2

LYNN: I promise you, sir, I did
it very carefully.

CHARWOOD: Don't despise
thoroughness, George, I've seen
a feller get ten years because he
didn't clean his fingernails. Did
you do the carpet?

LET Charwood go R.D/GD.
to 2-3 Lynn/Charwood

LYNN: Yes.

CHARWOOD: And the chairs?

LYNN: It's all there.

LET Charwood come to
Lynn, HOLD 2-3 Lynn/
Charwood, edge of
table R.F/GD.
PULL BACK & R. as
Charwood goes out R.,
FIND THREAD F/GD.,
LET Charwood's hand
in R.fr.

CHARWOOD: Keep calm.
There must be something. Nobody's
perfect, not even you, George.

George!

LYNN: Yes.

LET Lynn rise out L.,
CRAD L., PANNING R.
to see Charwood R.fr.,
HOLDING thread L.F/GD.
LOOSEN to let Lynn in
L.fr. to 2-3 Lynn/
Charwood, thread C.

CHARWOOD: Come over here. Torch.

Look, a bit further over. There.

LYNE: There's something sticking
to it.

CHARWOOD: Yes. Tweezers.

LYNE: In the briefcase.
Wool - off a sweater maybe.

CHARWOOD: Good. That'll do.

LYNE: Not a hell of a lot to go on.

ON Q PUSH IN TO
C.U. CHARWOOD

CHARWOOD: It's enough George,
I promise you.

110. 2F

M.C.U. JANE paying
for tea.

PAN her L. past
equipment, thru'
door to 2-3 Jane/
Callan

She sees Callan

21. EXT. TEL SHOP - EVENING

F/POLE/SLUNG
MINIBOOM

E/X TRAFFIC

111. 5A

O/S 2-3 JANE/CALLAN,
corner of wall L.F/GD.

CALLAN: Good evening Miss Ellis.

1 TO K - EXT. TELSHOP
PUSHING 2's CABLE

JANE: Good evening, Mr. Tucker.
I was just leaving.

CALLAN: Going to get the hall
ready for the meeting?

Jane comes to Callan

JANE: Yes?

CALLAN: I'd offer to help you but

JANE: I'll manage ...

CALLAN: There won't be a meeting.

LET Jane X out L.
TIGHTEN on Callan

JANE: Don't be silly. And get
out of the way please.

CALLAN: Miss Hogg's been arrested.
She's a spy, you see.

112. 1K

(Pushing 2's cable,
no tracker needed)
C/S 2-S JANE/CALLAN

JANE: Mr. Tucker, I don't want to
talk to you.

CALLAN: She buys secrets. From
other spies.

113. 5A

C.U. CALLAN
PAN his L. to 2-S
Jane/Callan

You sure you don't want to talk to
me?

I know just the place. Where it's
all light and peace.

LET them out L.

FADE TO BLACK

T A P E R U N /ARTISTS REPOS./

CAM. 2 TO G - CALLAN'S ROOM
CAM. 1 TO POS. L - SIR DRUCE'S

114. 5i

POSTERS. Shadows X
they L. to R., PAN
shadows R. to see
Jane/Callan at
frontage. They
open door

22. EXT. CINEMA - EVENING

F/X LIGHT
TRAFFIC +
SOMETHING
INTERESTING

115. 4E

(Cameramen 1 & 2)
V. LOW ANGLE W.S.
CINEMA, CHAIRS L.F/GD.,
HOOG'S CHAIR R.
MIDGROUND

23. INT. CINEMA - EVENING

DOOM A.1
(L. of Mole)
ECHO EFFECT
MINIDOOM

Callan/Jane enter doors
top of fr. & come fwd.
to top R.fr.

HOLD WIDE SECT.

CALLAN: No leave it.

JANE: I'm waiting to hear this
fantastic story.

CALLAN: Oh it isn't fantastic
love. It happens every day.
People start spying and they get
caught. Then they go to prison.

JANE: Dat Miss Hogg - she was
such a sincere woman. A believer.

CALLAN: Come off it, love. You
supplied her with the goods didn't
you. The new missile. The stuff
you and Gleeson took pictures of.

JANE: You must be mad. Geoffrey
and I - we're only clerks. Neither
of us could get near anything
secret. Even if we wanted to.

As Callan goes L. after
Jane, TRACK IN & CRANE
UP & R. to TIGHT 2-S
on balcony, fav. Callan

CALLAN: Gleeson was a filing-
clerk. He spent hours in that
filing room. All by himself.

JANE: The secret stuff's all
locked up. Only the chief had a
key.

CALLAN: You did his typing, didn't
you? Took him his tea?

JANE: Of course I did. I do.
It's my job.

CALLAN: You got hold of his key too. Made yourself a copy.

JANE: Prove it. Go on. Prove it.

CALLAN: Gleeson had £3,000 in his safe.

JANE: Who are you anyway? The police?

CALLAN: Do I look like a copper?

JANE: Security? It was you who killed Geoffrey.

They struggle.

PAN them down to 2-8 Callan/Jane thru' railings

CALLAN: Behave. Don't make me belt you darling!

Fond of him were you - or was it the money?

PAN them up

JANE: My God I hate you.

116. 6C

TIGHT 2-S CALLAN/JANE

MOLE CLEAR RIGHT OUT OF
SRT TO POS. A

CALLAN: A lot of people do. You get used to it.

Jane turns, comes to F/GD. LOOSEN, PAN her L. CRABING R. till she has back to cam & window opposite her. ELEVATE & PUSH IN to W.S. cinema floor

JANE: Geoffrey and I - we've been civil servants since we were children. We had no exams - no qualifications. Nothing. Just dead end jobs for the rest of our lives. So the two of us - we just drifted. Till we met each other here. The League of Light. PAUSE

117. 5C (after pause)

TIGHT DEEP 2-S CALLAN/
JANE

CRAD R. as Jane turns
& Callan goes R. to
2-S Jane/Callan

JANE CONT: You don't believe in
the League, do you? It was all
an act I suppose.

CALLAN: Yes, it was.

JANE: Geoffrey believed every word.
And I still do. Even Miss Hogg.
Funny that - when you think of
what she got us into. The people
at the Ministry thought we were
real comic turns. But we didn't
mind. We had the League. And
then we had each other. We just
needed a bit more money.

Callan goes out R.

118. 6C
M.C.U. JANE

CALLAN: Yes we all need money.

JANE: And anyway - Geoffrey and
I - we were going to get married.
But we wanted to do it nicely.
Have a few nice things. And then
you killed him.

119. 5C
C.M.S. CALLAN
He comes to M.C.U.

CALLAN: And you set the coppers
on me. Why did you do that?

120. 6
M.C.U. JANE O/S

JANE: I didn't trust you. Nobody
ever made friends with Geoffrey
and me just for ourselves.

121. 5
M.C.U. CALLAN

CALLAN: So you tried to get me
sent down for life?

122. 6
M.C.U. JANE

JANE: You killed him.

123. 5
M.C.U. CALLAN

PAN him L. to 2-S
Jane/Callan

CALLAN: I want you to remember that.
Where is it?

As Jane goes L.
LOUSEN & PAN then L.
down steps onto
cinema floor in
LOOSE 2-S

JANE: What?

CALLAN: The microfilm. Six
frames. I want them.

JANE: I haven't got them.

CALLAN: They're not in your room,
and Miss Hogg didn't have them...
not all. Neither did Geoffrey -
you've got them on you.

JANE: No.

They scuffle, Callan
throws her against
rostrum.
ZOOM IN on her.

CALLAN: I need them. I really
need them.

FADE TO BLACK.

T A P E R U N :

REMOVE F/GD. STEPS.
MOLE TO POS. E
C/M. 3 TO POS. A

124. 4E

LOW ANGLE TIGHT 2-S
CALLAN/JANE, Callan
framed in high window
He opens her bag

125. 3A

M.C.U. JANE, BAG F/GD.
contents fall out

126. 4E

A/D. Callan turns to
her, frame him in window

127. 3A

M.C.U. JANE

CALLAN: We haven't much time.

128. 4E _____
A/B

JANE: I haven't got them. I haven't. /

CALLAN: I tell you what I'll do - you believe in the land of Light and Peace. Right?

JANE: Of course I ...

CALLAN: I mean you really believe? You'll see Geoffrey again and all that?

129. 3A (As she sees gun)
M.C.U. JANE, F/W/GD.

130. 4 _____
C.U. CALLAN

131. 3 _____
A/B

How would you like to see him now? You've got your choice. Give me the stuff or I'll kill you.

All right love. Suit yourself.

She rises L.

132. 4 _____
LOW 2-S CALLAN/JANE

JANE: No. Wait.

/3 TO PCS. J - SIR BRUCE'S OFFICE/

They go away R., CRANE R. & TRACK IN past chair F/GD to find them at foot of steps. As they climb, CRANE UP with them CRANING L. & TRACKING IN to TIGHTEN 2-S

GO UP to max. height then let Jane out R.

PAN R. with Callan's gun to see Jane in kiosk B/GD., shooting thru' railings.

133. 5B _____
C.U. SUGAR TIN

ZOOM OUT to see Jane R.
& Callan L.D/GD.

Jane turns

CALLAN: My God you took a chance.

134. 6D (As she turns)

TIGHT 2-S CALLAN/JANE
fav. Jane

JANE: Nobody ever bothered about
the refreshments but me. Last time -
when we didn't stay, they didn't
even wash up. See?

135. 5D

LOW ANGLE 2-S CALLAN/
JANE, cups F/GD.

She cries.

TIGHTEN on her as
Callan goes. He
reappears R.L/GD.

CALLAN: Come on love.

She goes L. PAN
her L. & R. again
to 2-S.

They exit.

136. 1L

(Camera on L. of ans)
(Cabled in front of 3)
M.C.U. HUNTER &
PORTRAIT.

Hunter turns into cam.

PULL BACK & DEEPEN to
find Secretary &
phone R.F/GD.

24. INT. SIR BRUCE'S OFFICE - EVENING

DOCM C.7
DOCM D.4

SIR BRUCE:(V/O) What time was
the appointment with the Home
Secretary?

SECRETARY: Seven-thirty, sir.

SIR BRUCE: Is Hunter still there?

SECRETARY: Yes sir.

SIR BRUCE: Oh God. All right.

SECRETARY: Sir Bruce will be with
you in a moment, Mr. Hunter.

LET Secretary out L.

GO L. to see door.

LET Girl X R. to L.
& out.

SEE Sir Bruce R.B/GD.
thru' door, HOLDING
Hunter L.fr.

Sir Bruce comes to
Hunter, O/S 2-S
Hunter/Sir Bruce

HUNTER: Good, thank you.

HUNTER: Hello, Bruce.

SIR BRUCE: Hello Hunter. So
sorry, but I'm in a hurry to meet
the Home Secretary.

HUNTER: How are you?

SIR BRUCE: Busy. And you?

HUNTER: Fine thanks. Almost.

LOOSEN to see Sec.
centre fr.

SIR BRUCE: You've put the
development files in, have you?

SECRETARY: Yes, sir. They're all
there.

137. 3J

M.C.U. HUNTER

SIR BRUCE: What's the problem?

HUNTER: It's the Ministry of
Defence leak. There's one rather
awkward hangover. I'd like the
pressure taken off my chaps.

138. 1

2-S SEC./SIR BRUCE

LET Sec. go B/GD.,
PULL BACK to inc.
Hunter L.F/GD., seeing
Sec. thru' door

SIR BRUCE: Get my pen will you?
I've left it on the desk.

139. 3

M.C.U. HUNTER

HUNTER: There was an unfortunate accident during our enquiries.

SIR BRUCE: Gleeson's death you mean.

140. 1 HUNTER: Yes, you know. /
A/D 3-S

SIR BRUCE: I haven't studied the report yet.

SECRETARY: I'm sorry, sir, I can't see it.

141. 3 SIR BRUCE: Excuse me a moment. /
C.M.S. HUNTER.
PAN him past Secl to
2-S Sec. Hunter

142. 1 (As Hunter turns)
2-S SIR BRUCE L.E/GD.
thru' door/HUNTER R.
in C.M.S.
Sir Bruce comes to
2-S fav. Hunter

SIR BRUCE: How did it happen?

INC. Sec.'s arm &
hat F/GD.

HUNTER: He returned home unexpectedly, caught my chaps at work on his safe.

SIR BRUCE: Doubtless without a warrant.

HUNTER: Well, you know as well as I do, Bruce ...

143. 3 SIR BRUCE: I know that your section
all too frequently works in a manner
that is highly unorthodox.
2-S SEC. /SIR BRUCE

HUNTER: We do what we're asked to.

SIR BRUCE: Is the car here?

SECRETARY: It is, sir.

144. 1 (As Bruce lifts briefcase) SIR BRUCE: Was it necessary to
2-S BRUCE/HUNTER. kill the man?

LET Sec. in centre fr.

HUNTER: They did not kill him, he died of a heart attack.

SIR BRUCE: How very convenient.

HUNTER: It was unfortunate. But in any event he'd have gone to prison for ten years at least.

SIR BRUCE: And what do you expect me to do?

HUNTER: I would like to draw the Home Secretary's attention to the facts, that's all.

145. 3
C.U. SIR BRUCE

SIR BRUCE: Burglary and violence, leading to manslaughter.

146. 1
C.U. HUNTER

HUNTER: This was a High Priority State Security matter.

147. 2
C.U. SIR BRUCE

SIR BRUCE: Which does not give you or your men a licence to total irresponsibility.

148. 1 He turns
2-S BRUCE/HUNTER, SEE
hat.

Hat goes, LET Bruce
out L., Hunter comes
to M.C.U.

HUNTER: They did not kill Gleeson
intentionally, and they are not
criminals. I'm simply asking that
the case should be quietly
dropped. It's been done before,
Bruce.

149. 3
2-S SIR BRUCE/SEC.
at door

SIR BRUCE: Very well, I'll raise
the matter with the Minister.
But personally Hunter, I have very
little time for your team of
killers.

150. 1
C.U. HUNTER

3 TO K - CALLAN'S ROOM FAST

151. 2G (L. of set)
M.C.U. CALLAN eating

25. INT. CALLAN'S ROOM - EVENING

F/POLE
DOOM C.5

1 TO M - CALLAN'S ROOM

KNOCK

CALLAN: Who is it?

PAN him R. to
O/S 2-S Callan/
Charwood at door

CHARWOOD: Charwood.
Evening Callan. Can I
come in?

152. 3K (R. of set in 2's loop)
M.C.U. CALLAN

PULL BACK QUICKLY on
his move to LOOSE 2-S
Callan/Charwood

(HALL)

153. 2
2-S CALLAN/CHARWOOD

(INT. ROOM)

3 INTO ROOM

CALLAN: If you must.

LET Charwood X out L.

CHARWOOD: Thank you.

154. 3K (L. of set)

CALLAN: Cuppa? /

M.C.S. CHARWOOD
PAN him

CHARWOOD: No thank you.

155. 2

M.C.U. CALLAN
PAN his sit

CALLAN: Well, er, sit down.

156. 3 (REPO'D CLOSER)

M.C.U. CHARWOOD

CHARWOOD: Feeling pretty good? /

157. 1M

(Cameraman L. of arm)
M.C.U. CALLAN

CALLAN: Pine. /

158. 3

M.C.U. CHARWOOD

CHARWOOD: You wouldn't be if it
was left to me. /

159. 1

A/B

CALLAN: Yeah. That's this all
about then? /

160. 3

M.C.U. CHARWOOD

CHARWOOD: I wasn't wrong, was I?

CALLAN: Well, you weren't right.

161. 1

C.U. CALLAN

CHARWOOD: You're guilty Callan. /

162. 3

C.U. CHARWOOD

CALLAN: Sorry mate. /

CHARWOOD: As guilty as anybody
I've ever put away. /

163. 1

C.U. CALLAN

CALLAN: You mean you can prove
it? /

164. 3

C.M.S. CHARWOOD

He throws envelope
on table & sits to
2-S Charwood/Callan
TIGHTEN

165. 2 _____
M.C.U. CALLAN & ENVELOPE

166. 3 _____
A/D

167. 1 _____ CHARWOOD: Open it.
C.U. CALLAN

168. 2 _____
C.S. ENVELOPE
PAN it up to
C.U. Callan & envelope Go on.

169. 3 _____
D.C.U. CHARWOOD

170. 1 _____
M.C.U. CALLAN &
THREAD
SEE him put it on
shoulder

171. 3 _____
D.C.U. CHARWOOD

Lucky your friends have got
influence. That thread could
have put you away for life.

172. 1 _____
C.U. CALLAN & THREAD
He puts it back in
envelope, holds out
envelope to Charwood

173. 3 _____
2-S CHARWOOD/CALLAN,
envelope F/GD.
LET him rise.

You keep it. It's no use to me.
Teach you to be more careful.

174. 1 _____
C.U. CALLAN
CRANE IN QUICKLY TO
D.C.U. FINGERS
CRUMPLING ENVELOPE
F/GD.

175. _____
CAPTION: WALL

<u>SUPER</u>		<u>GRAMS</u>
<u>C/S</u>	<u>CAPTION: EDWARD WOODWARD</u>	<u>GIRL IN THE</u>
		<u>DAWK</u>
<u>C/S</u>	<u>CAPTION: DEWEK BOND</u>	*
<u>C/S</u>	<u>CAPTION: ANTHONY VALENTINE</u>	*
<u>C/S</u>	<u>CAPTION: Jane Ellis</u> <u>Miss Hogg</u>	<u>AVRIL EDGAR</u> <u>BETTY MARSDEN</u>
<u>C/S</u>	<u>CAPTION: Det. Insp. Charwood</u> <u>Det. Sgt. Lynn</u>	<u>WENSLEY PITNEY</u> <u>BRUCE PURCHASE</u>
<u>C/S</u>	<u>CAPTION: Sir Bruce Ingoe</u> <u>Secretary</u>	<u>JOHN BARRARD</u> <u>ROBIN LLOYD</u>
<u>C/S</u>	<u>CAPTION: Geoffrey Gleeson</u> <u>Markinch</u> <u>Hunter's Secretary</u>	<u>ALAN CULLEN</u> <u>IAN COOPER</u> <u>LISA LANGDON</u>
<u>C/S</u>	<u>CAPTION: Series created by</u>	<u>JAMES MITCHELL</u>
<u>C/S</u>	<u>CAPTION: Associate Producer</u>	<u>JOHN KERSHAW</u>
<u>C/S</u>	<u>CAPTION: Designed by</u>	<u>MIKE HALL</u>
<u>C/S</u>	<u>CAPTION: Producer</u>	<u>REGINAL COLLIN</u>
<u>C/S</u>	<u>CAPTION: Directed by</u>	<u>PIERS HAGGARD</u>
<u>FADE TO BLACK</u>		*
<u>F/V</u>		
<u>T/C</u>	<u>SLIDE: THAMES TELEVISION (if available)</u>	*

FADE SOUND & VISION