

Script Rept.

ABC TEL VISION LTD.,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
977-3252

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

CALLAN

"THE RUNNING DOG"
(WORKING TITLE)

by
WILLIAM EDMS

DESIGNER
PETER LE PAGE

ASSOCIATE PRODUCER
JOHN KERSHAW

PRODUCER
REGINALD COLLIN

DIRECTOR
JAMES GODDARD

CAMERA MEN: 10.30 Wednesday, 27th March.
Studio One, Teddington.

VTR: 17.30 Thursday, 28th March.
Studio One, Teddington.

PROD. NO. 1922.

VTR/ADC/7528

CAST

Callan.....Edward Woodward
Hunter.....Derek Bond
Mares.....Anthony Valentine
Lonely.....Russell Hunter
Holder.....FERENCE RIGBY
Tao Tsung.....Durt Kwouk
Felice.....Renny Lister
David Forbes.....Nicholas Courtney
Henry.....Jonathan Newth.

EXTRAS

Chinese Guards.....Tom Gow, Jo Iemall, Chien Hsiang Yang,
L.K.F.Kees Tong. Called 27.3.68 & 28.3.68
Girl in bar.....Darigus. Called 28.3.68.
Hippie.....Michael Patton. Called 28.3.68.
Middle aged couple.....Gordon Craig, Jean Barry. Called 28.3.68.

Floor Manager.....John Wayne	Technical Sup.....Del Randall
Stage Manager.....Daphne Lucas	Lighting.....Louis Bottone
P.A.Marian Lloyd	Vision Mixer.....John White Jones
Timer.....Betty Kenworthy	Cameras.....Dick Jackman
Wardrobe.....Gillian Grimes	Sound.....Mike Pontin
Make Up.....Mimi Kimmins	Racks.....Jim Fergas Smith
Callboy.....Peter Groome	

SCHEDULE:

Wednesday, 27th March, 1968.

Camera Rehearsal..... 10.30 - 13.00
Lunch Break13.00 - 14.00
Camera Rehearsal14.00 - 18.00
Supper Break18.00 - 19.00
Camera Rehearsal.....19.00 - 21.00

Thursday, 28th March, 1968.

Camera Rehearsal.....10.00 - 13.15
Lunch Break.....13.15 - 14.15
Line up and Make Up14.15 - 15.00
DRESS REHEARSAL15.00 - 16.30
Ten Break and Notes16.30 - 17.00
Line Up17.00 - 17.30
VTR17.30 - 19.00
Technical Clear19.00 - 19.15
Supper Break19.15 - 20.15

CALLAN. PART ONE. VTR/ABC/752B

F/U

T/C

Thames Television Symbol + Callan Opening Film
(Not available. Title Caption and Author's
Caption to be supered also). Allowed: .50

F/U

T/C(DIRECT FEED)

Ext.Chinese Embassy.
Duration: 1.56.

Sc.1. FILM/HUNTER MONITOR. EXT.S.O.F. &

CHINESE EMBASSY. DAY.

Studio Sound
BOOM A1.

HUNTER:(OOV) Their bible, you see.

MERES:(OOV) Reading# from the
red book.

CALLAN:(OOV) Reminds me of
Sunday School.

HUNTER: Observe the young man.
Watch this.

ON T/C

MERES: That will make the front pages in Peking.

HUNTER: Of course, what the reader sees in a photograph depends on the caption you print underneath.

CALLAN: Our loyal countrymen repelling imperialist invaders.

HUNTER: Now watch.
Now. There's the man.

MERES: Holder

1. LA
TIGHT 3/s including Monitor R. of frame. FX: Distant traffic.
As HUNTER leans across shot from L. to R. LOSE T/C
to switch off set
FULL BACK & PED DOWN to L/A
& CRAB LEFT to POS. 1B.
to 3/s fav. HUNTER.

HUNTER: The Hon. Ronald Holder.
Rugby, Cambridge, Sandhurst.

CALLAN: And every Fascist bog from here to Newcastle.

MERES: What's he to us, sir?

HUNTER: Nothing. At the moment.

On Shot 1 on 1

2. 2A CALLAN: Here we go. /
MS CALLAN The worse the trouble, sir,
3. 1D the less you tell us. /
a/b

HUNTER: There is no trouble, Callan. Yet. Except the usual nuisance. Holder's an irritant as we all know. Disrupts other people's meetings, holds provocative marches, stimulates racial hatred, that sort of thing.

MERES CID sir.

- HUNTER: Sit down. As you say, Meres. CID. However..... /
3a. 2A However what sir? /
a/b

- 3b. 1B However what sir? /
a/b

HUNTER: The Home Office want to keep him out of the courts. If he gets in front of a magistrate he'll bowl his political head off, get put away for ten days, make every headline in the country, and we're worse off than ever. /

4. 2A than ever. /
MS MERES

- MERES: It's hardly our department, sir, all the same. /
5. 1D department, sir, all the same. /
a/b

HUNTER: There's reason to believe he's up to something a bit more serious this time. Against the Chinese.

On Shot 5 on 1

CALLAN: Good luck to him.

HUNTER: That may be your view,
Callan. But I can't encourage

6. 2A
MCU CALLAN
PAN him R. as he
goes d/s

it. /

CALLAN: What about our
people in Peking?
They're having it pretty tough.
There was a time not very long
ago when you used to worry about
things like that, sir. /

7. 1B
c/b
CALLAN now Rfg.
HUNTER b.g.

HUNTER: It's pretty clear the
Chinese are looking for any form
of propoganda they can to exploit.
It's up to us to see that Holder
for one doesn't provide it. /

8. 2A
MS MERES seated.

MERES: Do we know what he's
planning, sir?

PAN UP to CALLAN as
he X's behind MERES
going W.S. (Cam.L)

HUNTER: Not yet.

CALLAN: Look, Johnny says, the
more you fight him the more he
likes it. /

9. 1B
MCU HUNTER

HUNTER: Exactly, Callan, which
is why we must move carefully. /

10. 2A
TIGHTER M.S. CALLAN

CALLAN: Doubtless, when you've got a plan
of campaign you'll let us know, sir. /

11. 1B
a/b HUNTER

12. 2A
TIGHTEST POSS. 3/s

HUNTER: Callan, sit down. /
We'll use our brains for
once. Shall we?

T A P E R U N. FOR CALLAN REPO.

1 to POS.C.HOLDER'S OUTER OFFICE.
2 to POS.D. HOLDER'S OUTER OFFICE.

13. 5B SC.2. INT. CALLAN'S FLAT. BOOM B1
Start as TIGHT as POSSIBLE EVENING.
on toy soldier which
CALLAN is painting FX:Plumbing
FULL BACK to incl. noises.
LONELY
LONELY: Gawd blimey, Mr.
Callan. I wouldn'd do that,
honest.
CALLAN: Oh, come on Lonely.
There'll be no one there. It's
dead simple.
LONELY: But they're a rough lot,
Mr.Callan.
14. 4A SC.3. INT. HOLDER'S INNER BOOM A2
I/A W.S. shooting OFFICE. EVENING.
thro sliding door down
the length of the table FX:Occasional
HOLDER stands at the lift working.
far end.
15. 3A
TIGHT H.S.FELICE at
the safe.
She is taking a map
from the safe d/s L.
She X's L. to R. u/s
of table to HOLDER
PIVCT & CRAB to POS. 3B.
PED DOWN to L/S during
move to
HOLD TIGHTEST POSS.
I/A 2/s at the end of
the move.
4 to POS. D. SAME SET.
PASTE

On Shot 15 on 3

16. 4E
TIGHTEST POSS. 2/s
L/A FELICE L. of frame
HOLDER R. of frame
FELICE in profile
HOLDER full face.

3 to POS. C. S. ME SET.

FELICE: I thought you'd find this interesting. It's pretty obvious stuff, I suppose. I mean, you're bound to get heavy recruiting here, but it looks good, blocked out like this. /

HOLDER: Yes. On the other hand, we shouldn't get carried away, Felice. Let's not delude ourselves. We couldn't exactly take over the government, could we?

FELICE: It'll come.

HOLDER: Well, we mustn't get things out of proportion. The Chinese business should bring us a few more members. But we're nowhere near that thousand mark yet. We must get there by next year. /

17. 3C
MCU FELICE

FELICE: We will. There's a man out in the hall now. /

18. 4B
MCU HOLDER

HOLDER: Just one.

FELICE: Better than none.

On Shot 18 on 4

19. 30
CU FELICE
PAN her as she breaks L.
HOLDER: I sometimes think you've
got more tenacity than I have. /

FELICE: There has to be a woman
behind every great man. You
know that. You do the talking.
We'll do the rest.

20. 4B(As she turns from Holder)
L/S W.S.FELICE exits frame L.
HOLD on HOLDER

21. 1C(As Callan turns)
M.S.CALLAN on L.frame
FELICE enters R.frame.
CRAB RIGHT as FELICE
X's behind CALLAN
to HOLD 2/s
FELICE now seated behind
desk.
CALLAN standing R.frame
SC.4. HOLDER'S OUTER ROOM.
ROOM C1
EVERING.
FX:
Occasional
lift
working.

FELICE: I'm sorry to keep
you waiting. I gather you'd
like to join us.

CALLAN: I had thought about it,
miss.

FELICE: But?

CALLAN: Nothing really. I'd
just like to know a bit more
about it first. I was a member
of another organisation, something
like yours, but there was no real
leadership there. I've read the
papers and that, and I've heard
your leader's big speeches. But
I don't trust the papers all
that much. Do you?

On Shot 18 on 4

19. 30
CU FELICE
PAN her as she breaks L.
HOLDER: I sometimes think you've
got more tenacity than I have. /

FELICE: There has to be a woman
behind every great man. You
know that. You do the talking.
We'll do the rest.

20. 4B(As she turns from Holder)
L/S W.S.FELICE exits frame L.
HOLD on HOLDER

21. 1C(As Callan turns)
M.S.CALLAN on L.frame
FELICE enters R.frame.
CRAB RIGHT as FELICE
X's behind CALLAN
to HOLD 2/s
FELICE now seated behind
desk.
CALLAN standing R.frame
SC.4. HOLDER'S OUTER ROOM.
ROOM C1
EVERING.
FX:
Occasional
lift
working.

FELICE: I'm sorry to keep
you waiting. I gather you'd
like to join us.

CALLAN: I had thought about it,
miss.

FELICE: But?

CALLAN: Nothing really. I'd
just like to know a bit more
about it first. I was a member
of another organisation, something
like yours, but there was no real
leadership there. I've read the
papers and that, and I've heard
your leader's big speeches. But
I don't trust the papers all
that much. Do you?

On Shot 21 on 1

FELICE: They've been known to be less than fair to us.

CALLAN: I want somebody to tell me about it, see. Get at the truth.

FELICE: Of course, Mr...?

CALLAN: Tucker, miss. You could tell me, couldn't you?

22. 2B FELICE: I'll do my best. /
MCU CALLAN

1 FAST TO POS.D.

CALLAN: Great. Tell you what. I haven't had a bite yet. Straight out of work. Come and have a coffee and bun with me. There's a cafe round the corner.

23. 1D Then you can tell me. /
MS FELICE reaction

24. 2D _____ /
a/b

No, straight up. I just want to hear about it. Dunno what's the matter with birds these days. Only got to look at 'em and they think you're making a mess.

25. 1D _____ /
a/b

26. 2B _____ /
a/b

Course, I mean, if you're too busy to see a potential member....

27. 1D _____ /
a/b
FULL OUT to 2/s as she rises.

On Shot 27 on 1

FELICE: Alright, Mr. Tucker.
I've finished here, anyway.
Excuse me a moment.

28. 2B(As she exits frame)
CU CALLAN's reaction

29. 3C SC.5. INT.HOLDER'S INNER ROOM A2
Blank frame OFFICE. NIGHT.
FELICE comes into MCU FX:
Occasional
lift
working

30. 4B
MS HOLDER . HOLDER: Will the British
He walks away from people over hold their
cam. practising his heads high.....
speech

31. 3C(As he turns to cam.& reacts)
a/b

FELICE: I'm going to the cafe
with him to tell him about
thr organization. /

32. 4B
a/b
HOLDER removes his
glasses

33. 3C HOLDER: Felice. /
a/b FELICE

FELICE: Don't be a bear. He's
quite innocent, and he might
be quite useful. /

34. 4B
a/b

Coming to 35 on 3

On Shot 34 on 4

HOLDER: Very well. Be brief.

35. 3C I'll need you later. /
a/b FELICE

36. 1D (As she leaves frame) SC.6. INT. HOLDER'S OFFICE DOOR C1
MCU CALLAN reaction OFFICE. NIGHT. FX:
3 to POS.D.HOLDER'S Occasional
INNER OFFICE. lift
working.

37. 2B
CALLAN MS. L.frame
FELICE enters R.frame
FELICE moves R. for
her coat.

FELICE: Oh Henry, go through.

38. 1D He's almost ready. /
MS HENRY at the door
CALLAN/FELICE pass
thro shot.
HENRY shuts the door
after them.
He moves off R.
PAN him to the door
of Holder's office.

2 to POS.C.HOLDER'S
INNER OFFICE.

39. 4B SC.6A. HOLDER'S INNER OFFICE. DOOR A2
1/A M.S.HOLDER R.frame NIGHT.
Accept Henry L.frame
PUSH IN to TIGHT 2/s
to POS.4C

HOLDER: Ah, there you are
Henry.

1 to POS.E.EMBASSY

HENRY: You told me seven
o'clock.

On Shot 39 on 4

HOLDER: And here you are.
What would I do without you?
To keep me safe?
Come along my boy.

RISE OFF as they
break
PAN them R. to L.
PUSH IN on door
after HOLDER/HENRY
to POS. 4B

40. 3D
CU LONELY's face and knife
outside window.
He springs catch as
window begins to open.

41. 4B
Wide shot LONELY entering.
He comes fwd. down of
level to the door thru
which Holder and Henry have
just exited.
He is now in M.S.
He looks at the lock.
Fusses, selects a selection
of keys and unlocks them.

3 to P.C.S. E. CAPE.

42. 2C
Loose MCU the other side
of doors from Cam. 4.
The doors open,
LONELY's head pops thru.

43. 4D (as it disappears)
Loose MCU LONELY
FULL BACK with
him as he comes fwd. to
safe lfg.
See safe & LONELY in TIGHT 2/s

Coming to 44 on 5

44. 5H SC. 7. INT. ROOM AT EMBASSY. DCOM B2
W/A 2/s NIGHT. PULLING
TAO R.f.g. BACK.
FORBES Lf.g. slightly behind
PULL BACK with them
as they walk fwd. to POS. 50
1 to POS. D. EMBASSY TAO: You accuse me?
FORBES: We accuse no one.
45. 1E (As Tao/Forbes appear in 1's shot)
TAO & FORBES in L.S.
They walks towards
Cam. 1 and come
into mid-shot DCOM A3
just before they
turn and exit Frame Cam. 1. TAO: Don't play with words, Mr.
Forbes. Your Foreign Office is
5 to POS. D. HUNTER'S OFFICE. asking us to leave your
ambassador in Peking in
peace. /
46. 2C
Mid 2/s TAO & FORBES
PULL BACK as they come
thru doors and
PIVOT on FORBES
HOLDING Rfg and
TAO lbg. including FORBES: To protect him and
the flags of the Chinese his staff.
Republic and pictures
of Mao above his head.
to POS. 2D. TAO: Which is accusing us of
47. 4D neglect. /
MS FORBES FORBES: We feel sure your police
could save them from being
48. 2D benten up. /
a/b
49. 4D TAO: With such provocation? /
a/b
50. 2D FORBES: There's been none. /
a/b
1 to POS. F. CALLAN'S FLAT.

On Shot 50 on 2

TAO: You should try not to be naive, Mr. Forbes. It is Imperialist policy to offer constant provocation, and we cannot prevent our democratic people from freely expressing their disgust and contempt for capitalist lackeys.

FORBES: By beating up and torturing people in no position to defend themselves.

TAO: There has been no such incident, only compulsory reading of our leader's red book.

FORBES: Bare headed. In the sun. For endless hours.

TAO: Our men here have been DOOM D1
TAKE OVER.
stoned. How do you defend that? /

51. AD
MS FORBES
PAN him R. & DOWN

FORBES: With all due reference to your leader, British people do not take kindly to the idea that any politician is a god, as numerous politicians have discovered. Your people, by insisting on reading the works of Mao Tse Tung to ears which find such cant offensive are being deliberately

52. 2D(As he sits)
CU Mao portrait

53. AD(As Forbes looks at it)
MCU FORBES

provocative. /

54. 2D
MCU TAO

On Shot 54 on 2

55. 4D TAO: But only in reply to what
MS FORBES your people are doing in
Peking. /

FORBES: A waste of time, I
imagine, to point out that
your country started all this.

56. 2D TAO: Our country is a people's
a/b reaction democracy, not a capitalistic
slave farm. No one is
controlled. All are free. /

WHILE SAYING THIS HE WATCHES
FORBES EXTRACT A DOCUMENT
FROM HIS BRIEFCASE, CROSS AND
PLACE IT ON HIS DESK.

57. 4D TAO: We have asked for
a/b moderation in the free /
expression of protest, but we

58. 2D cannot, like you, use the
MS TAO police and the military to
enforce our will /
What is that?

FORBES: A restriction order.

59. 4D TAO: As we expected.
MS FORBES Inprisonment. /

2 to POS.E. FAST SAME SHL.

On Shot 59 on 4

FORBES: It's only a five mile limit. You can still move about. Our people in Peking can't. It's difficult isn't it, when you've been forced to your

60. 2E
Wide Shot TAO seated Rfg.
FORBES standing Rfg.
He turns and exits frame R.
PUSH IN on TAO.

knees. /

4 to POS.E.CAFE

61. 3E
TIGHTEST POSS. 2/s
FELICE AND CALLAN

SC.8. INT.CAFE.NIGHT.

DCOM A4

CALLAN IS DRINKING AND
EATING DUN.

FX: Chatter
& Espresso
machine

2 to POS.F.HOLDER'S
OUTER OFFICE.

CALLAN: I don't want to see
Britain insulted any more,
that's all.

CR.B LEFT to fav. CALLAN
& ALLOW CAM.4 to come in
on left,
to POS.3F

FELICE: Nor do we.

CALLAN: I mean, everybody does it
now, don't they? Look at the
blacks. We give 'em their
freedom and when, nothing but
insults.

FELICE: Britain must be made
great again.

On Shot 61 on 3

CALLAN: That's it. That's it.

FELICE: Which is what our
organisation stands for.

62. 4E _____ CALLAN: That's why I can to
DCU FELICE see you, isn't it? /

63. 3F _____ FELICE: You're a thoughtful man,
TIGHTEST POSS. 2/s Mr. Tucker. /
fav. CALLAN

CALLAN: Yeh, well. You can't
let it all just 'appen can you?

FELICE: No. One must eat.

64. 4E _____ CALLAN: You're right. Act. I'd
a/b like to see some action about
those Chinks and all. /

65. 3F _____ FELICE: The Chinese Legation
a/b you mean? /

66. 4E _____ CALLAN: Yeh. Why don't your
MCU FELICE organisation do something about
that? I'd 'olp. Willingly. /

On Shot 66 on 4

67. 3F FELICE: There isn't really
VERY DCU CALLAN anything we can do. /

CALLAN: Course there is. Kick
up a fuss. 'Urt them like
they're 'urting our people.

68. AE(As Felice begins to turn Put the boot in. Put the boot in. /
2/s to Callan)
fav.CALLAN.

3 to P.C.S.G.HOLDER'S OUTER OFFICE.

CUT
T/C SC.9.
HOLDER/HENRY OUTSIDE HOUSE.
NIGHT.
Duration: 1.32

A to P.C.S.F.CALLAN'S FLAT.

HOLDER: Blast. Henry;
there's a map in the office.
I meant to bring it home
tonight. Go and get it will
you? It's in my top drawer.
Put it in an envelope or
something. I don't want the
whole world to see it. Yot.

69. 5D SC.10. INT.HUNTER'S ROOM. ROOM D3
MS.HUNTER NIGHT. FX:Cistern
The phone rings. working.
HUNTER breaks d/s to cam.
PULL BACK and FED DOWN
as he comes to phone FX:Phone
Ring.

HUNTER: Charlie.

MERCS: Merce, sir. F/T 1

HUNTER: Right.

On Shot 69 on 5

MERES Callan's just left her.
I followed her home as you
suggested. (OOV)

HUNTER: Good.

MERES: She doesn't live where
Callan thought.

HUNTER: Go on.

MERES: She lives with Holder,
sir.

PED UP & PUSH IN
at end of scene.

70.	<u>2F</u>	<u>SC. 11. INT. HOLDER'S OUTER</u>	<u>BOOM C1</u>
	MS HENRY as he enters. He goes to switch on the light. Notices something, does not switch lights. PUSH IN FIRMLY to MCG PAN DOWN to see his hand removing gun from its shoulder holster. He moves R. cautiously CRAB IN front of him, KEEPLY SLIGHTLY AHEAD of him. EVENTUALLY PANNING to the double door into Holder's main office. He stops and listens, slowly he raises his R. foot He boots the sliding doors open.	<u>OFFICE. NIGHT.</u>	FX: Occasional lifts.

5 to PUS. E. CALLAN'S ROOM.

71. 30
L/A TIGHT M.S. HENRY
as he boots the door open.
He comes in crouching.
He scans room with gun and
eyes.
FED UP as he straightens up.
He eventually looks and
walks d/s L. to safe.
SEE LONELY making off
outside windows.
HENRY eventually looks
at the safe quizzically.

72. <u>1F</u>	<u>SC.13. INT.CALLAN'S FLAT.</u>	<u>ROOM B1</u>
Wide Shot	<u>NIGHT.</u>	PX:Plumbing noises
CALLAN lfg pouring tea at the sink. Centre f/g table with bottle of scotch. Front door,centre b/g. CALLAN X's to bed, is about to sit. LONELY knocks. CALLAN goes to open door. LONELY enters and comes d/s CALLAN X's back to sink.	<u>CALLAN: Who is it?</u> <u>LONELY: Me, Mr.Callan.</u>	

3 to POS.H.HUNTER'S OFFICE. CALLAN: I thought you'd gone and
lost yourself.

LONELY: Another twenty minutes
and I damn well would've, Mr.
Callan.

CALLAN: Oh yes?
Just made some tea. Want some?

CALLAN pulls out chair
from f/g table.

LONELY: Oh ta. I wouldn't say
no.

Sit down.
CALLAN: /Do you mind, that's my
bed. You alright, Lonely?

LONELY: Bit shaky and that's a
fact.

On Shot 72 on 1

CALLAN: Better sit down, then.
You want something stronger
than tea.
Try that.

LONELY: Thanks.
Cheers.

73. AF(As Callan sits)
2/s over LONELY's shoulder
TIGHT as Poss.

74. SE
2/s over CALLAN's shoulder

CALLAN: Cheers. /

You'd better tell me all about
it.

LONELY: I didn't think
you'd do that to me. Not you,
Mr. Callan. Not to your old mate.

CALLAN: What did I do?

LONELY: I mean, a feller with
a gun. It's not the form, is
it? Anything could've
happened.

75. SE
a/b

CALLAN: Who had a gun, Lonely?

LONELY: A big blonde bloke.

CALLAN: Squeazy black raincoat
and polo necked sweater? /

76. SE
a/b

LONELY: That's 'im. Frightened
the bleedin' life out of me 'e
did.

80. 5E CALLAN: You're still alive. /
a/b
but loose enough:
to inc. glass.

81. A³ LONELY: For which thanks be to
O/S 2/s God. /

82. 5E CALLAN: Oh dear, you're
O/S 2/s empty. /

LONELY: Well, so I am.

CALLAN: Have some more.

On Shot 82 on 5

LONELY: If you're pressin' me,
Mr. Callan.

I didn't know you was mixed up
in politics, see. Wouldn't 've
thought it. /

83. 4F
MCU CALLAN

CALLAN: I'm not. Some people
are trying to put me on that's
all. /

84. 1F
Loose 2/s

LONELY: Oh.

A FAST TO POS. 3.

85. 5E CALLAN: Let's have it then. /

Loose MCU LONELY
CALLAN exits frame L.
behind LONELY.
HOLD on LONELY
CALLAN comes back with
the money. His hand
waves money thro top of frame.
LONELY makes a grab at the
money.
CALLAN pulls the money back
and takes the camera first.
ELSE OFF to contain action.
HOLDING the TIGHTEST POSS 2/s

LONELY: Of course, yes.

Very kind of you. Most kind, Mr.
Callan.

CALLAN: Get all of it?

LONELY: Everything there was in
the safe.

86. 1F CALLAN: Well done, mate. /
W.S. CALLAN & LONELY

CALLAN sees LONELY out.

And listen. Don't leave:
the country, Lonely. I
might need you agnin.

On Shot 86 on 1

LONELY: I'll be at home, Mr. Callan.

CALLAN: Put it in the sink.

LONELY: Goodnight.

CALLAN: Yeh, kind how you go.

87. 5E(As Callan turns back
MCU CALLAN from door)

PUSH IN CU if Poss.

I'll bet that's packed full of surprises.

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

T A P E R U N. FOR CALLAN TO REPO.

88. 4G SC.14. INT.HUNTER'S OFFICE. ROOM A1
CALLAN Rfg. seated DAY.
HUNTER Centre seated.
MERES standing L.frmac

PAN with MERES & CRAB L as he reaches camera, till he is U/S of monitor. HOLD him at monitor in MCU to P.C.S.4H.

HUNTER: Next. That's a bad print.

CALLAN: Lonely was very nervous.

MERES: Kwok Tun Tse. Aged 54. Slight. Married. Three children. Interests not known. Weaknesses not known. Action nil. Brilliant. All action nil.

89. 3H
O/S 2/s
CALLAN over MERES's
shoulder.

HUNTER: Mmm. Next. /

CALLAN: Who's Tao Tsung?

On Shot 69 on 3

PUSH IN to CALLAN
as MERES goes w/s
of him away from cam.

MERES: Tso Tsung, old boy.

CALLAN: Ta. Who is he?

PULL BACK & CR.D LEFT as
CALLAN rises.
T.KE hint into MCU with
screen.
to PGS.3J.

HUNTER: The Charge d'Affairs.
Why?

CALLAN turns back to
monitor

CALLAN: Well, it doesn't say
action nil after his name, does
it? It says action kill.

90. 1G(As Callan turns into cam)
MCU CALLAN extreme R.frame
MERES comes in L.

C/S
End of Part Caption

GILMS:End
of Part
Music.

F I R S T C O M M E R C I A L B R E A K

1 to P.C.S.D. HUNTER'S OFFICE.
2 to P.C.S.G. HUNTER'S OFFICE
3 to P.C.S.K. CAFE
4 to P.C.S.J. HUNTER'S OFFICE
5. to P.C.S.F. HUNTER'S OFFICE.

PART T.O.VTR/LDC/7528

F/U
C/S
PART TWO

GRMS: Opening
of Part
Theme

91. LD
TIGHTEST POSS. 2/a
HUNTER L.frame
FORDES R.frame

SC. 15. INT. HUNTER'S OFFICE.
DAY.

DCM 11

HUNTER: Is that final?

FORDES: Absolutely. Tao Tsung is adamant. He will not stop his people from trying to provoke an incident.

HUNTER: That's what they're doing, of course.

FORDES: We'd better pray they're not successful. Because if anything serious happens the lives of our people in Peking won't be worth a tuppenny damn. Not that they're worth much more now. But at least they're still alive.

See HUNTER go U/S for drinks.
C.E. LEFT HOLDING
2/a FORDES
Seeing HUNTER b/g.
to POS. 1H.

HUNTER: I'm happy to hear that.
(GOES TO ANOTHER DRINK FOR PAINES)

92. AJ
MCU HUNTER

FORDES: We all are. /

On Shot 92 on 4

93. 1H _____ HUNTER: You more than most.
c/b _____ You were at school with
Philipa weren't you. You're
god father to his two
children. /
- FORBES: Indeed I am.
- HUNTER: And Tao Tsung?
- FORBES: He says what he has to.
94. 4J _____ HUNTER: The true diplomat. /
MS FORBES _____
- FORBES: He's a loyal Chinaman,
Hunter. His job is to give
voice to his government's
attitude. That's what he's
doing.
95. 1H _____ HUNTER: No matter how stupid
TIGHTEST POSS. 2/s _____ it is. /
HUNTER L.frame _____ Does he realise the trouble
FORBES R.frame _____ he might cause?
- FORBES: The end justifies the
means.
- HUNTER: And what is the end?
- FORBES: World domination,
I suppose.
- HUNTER: A nation gone and if
ever I saw one.

On Shot 95 on 1

FORBES: In this world, how do
you identify the same?
You will watch them won't you?

96. 4J HUNTER: Of course. /
MCU FORBES

FORBES: Only HMG is rather
concerned that we don't get a
97. 5F had press out of all this. /
TIGHTEST POSSIBLE O/S 2/s

98. 4J HUNTER: Yes. /
a/b

FORBES: You see, what with one
thing and another, our image is
a little tarnished at the
99. 5F moment. /
CU HUNTER

100. 4J H UNTER: I do read the reports. /
a/b

FORBES: Of course you do.

101. 1H But one nasty incident. /
Mid 2/s Do come to the club soon. It

102. 5F will amuse you. /
TIGHTEST POSS O/S 2/s

1 to POS. J. CALLAN'S FLAT.

103. 4J HUNTER: Goodbye, Forbes. /
Loose 2/s
HUNTER L. frame
FORBES breaks going R.

FORBES: See myself out, old
chap. Must dash.

104. 5F
MCU Hunter reaction

4 to POS. K. CAFE.

CUT
T/O

S.O.P.

EXT. CHINESE EMBASSY
HOLDER AT SPEAKER'S CORNER
& CAR SEQUENCE.
TELEPHONE BOX -GALLAN.
Duration: 4.32.

HOLDER: Will the people of
England ever again hold
their heads high in the
world until this gratuitous
insult from the little yellow
races has been avenged,
finally and forever.
Will the people of England
ever again hold their heads
high in the world. Will the
people of England ever again
hold their heads high?
Yes, ladies and gentlemen.
When they learn to stand
alone. When they learn
independence. That spirit
that once made them truly
proud. Clean. God fearing.
And British.

GALLAN: Very good, mate.
Very good.

ON T/C

FELICE: This is the Mr. Tucker
I told you about.

HOLDER: You find us interesting,
Tucker?

FELICE: He's the new member.

HOLDER: The new member, Felice?

FELICE: A new member. Sorry.

CALLAN: We could do with a few
more outspoken blokes like you,
you know! Wake us up to what
we really are.

HOLDER: Or could be, Tucker.

CALLAN: Yeh.

HOLDER: Well, the movement's
expanding, driving on. We're
getting near the thousand
mark, you know. And then these
newling leftwing peacocks'll
have something to reckon with.

CALLAN: A thousand. Blimey.
I didn't know you'd got
that far.

On T/C

HOLDER: You'd be surprised how far we have got, Mr. Tucker. There are a lot of people, people who matter, people who are used to ruling, to governing, people who are sick and tired of mismanagement, of being represented by a cloth cap government, tired of being pushed around the world and at home by ignorant, greedy, stupid masses.

CALLAN: Yeh. Like the Chinese you mean?

HOLDER: Like the Chinese, the French and Africans.

CALLAN: I'm right with you there, mate.

HOLDER: Good. Then stay with us, Tucker, and rise the waves.

CALLAN: How about giving me something to do then? You know, I mean, I'd like to help.

HOLDER: Money?

CALLAN: Sorry. You don't earn much bookkeeping you know. But, I mean. Well, I could do what he does.

HOLDER: I like a few brains around me, Tucker, as well as brawn.

ON T/C

CALLAN: Yeh, but....

HOLDER: We'll think of something.

FELICE: You shouldn't bother him, you know, Mr. Callan. He's got too much to think about. Talk to Henry, if you think you're tough enough.

CALLAN: Right. I'll do that. Good afternoon, miss.

HOLDER: I'm not sure that I trust your Mr. Tucker. He's altogether too keen.

CALLAN: Lonely? Listen. I've got another job for you. You know that bloke Henry. Henry the one that frightened you with a gun. Wait a minute. Just listen. Alright. Meet me at my place in half an hour, and I'll tell you what I want you to do.

END OF T/C SEQUENCE.

Coming to 105 on A

105. CUT
4K SC.19. INT.CAFE.NIGHT. DOOM C3
H/S DOUBLE CU CALLAN
& his reflection. FX:Chatter
EASE BACK to wider shot & Espresso
As Directed. Machine
CALLAN sees HENRY.
HENRY now Rfg.
CALLAN Lbg.
- As HENRY sits
PED DOWN
PUSH IN SLIGHTLY
letting HENRY go,
so CALLAN now in M.S.
- CALLAN: Here, Henry. Sit
'ere.
Oh, come on. I'm one of your
mob now. Might as well be
mates. /
106. 3K
MCU HENRY reaction
107. 4K
a/b
- CALLAN: I like that jacket
you're wearin'.
- HENRY: Good isn't it?
- CALLAN: Do you think I could
get one?
- HENRY: I expect so.
- CALLAN: Where did you get it,
108. 3K
MS HENRY
- HENRY: Groove. Down the Kings
Road.
- CALLAN: Tomorrow I'll be
there.
109. 4K HENRY: They're a bit pricey. /
MS CALLAN
See bottle he takes from
his pocket.

On Shot 109 on 4

110. 3K _____ CALLAN: I'll empty my piggie.
a/b _____ Would you like some? /
111. 4K _____ HENRY: No, not for me. Have
Loose MCU CALLAN _____ to keep myself in trim, you
_____ know. /
112. 3K _____ CALLAN: Yeh. Bet you've been in
a/b _____ some punch ups. /
113. 4K _____ HENRY: One or two. /
a/b _____
114. 3K _____ CALLAN: Been in the movement
a/b _____ long? /
- _____ HENRY: Two and a half years.
- _____ CALLAN: Lucky man.
115. 4K _____ HENRY: I'm Mr. Holder's aide de
MCU CALLAN reaction _____ camp. /
116. 3K _____
a/ b _____
117. 4K _____ His right hand man. /
a/b _____
118. 3K _____ CALLAN: He's great. /
a/b but a little tighter. _____
119. 4K _____ HENRY: Yes. /
a/b _____
120. 3K _____ CALLAN: And what a speech. /
a/b _____
121. 4K _____ HENRY: Fine command or rhetoric,
a/b _____ hasn't he? /

Coming to 122 on 3

On Shot 121 on 4

CALLAN: Yeh. I can see you're
an educated bloke as well.
Naver 'eard anybody like 'im.

122. 3K _____ CALLAN: Tell you what though. /
MS HENRY

123. 4K _____ HENRY: What? /
CU CALLAN

CALLAN: If ever he er wants a
shooter, just come to me. /

124. 3K _____
a/b HENRY

125. 4K _____ /
a/b
LISE OFF SLIGHTLY &
CRAB LEFT to give a
DOUBLE CU of CALLAN
with his reaction

unning
You/bastard. You've got one.

HENRY: I'm a bodyguard.

CALLAN: Lucky man. But I 'ave
thought. I'll tell you. I
'ave thought of puttin' it in
my pocket, goin' up west, and
doin' somethin' about these
chinks. /

126. 3K _____
CU HENRY reaction

127. 4K _____ /
a/b

I might yet. Not made up me

128. 3K _____ /
DCU HENRY

mind. /

129. 4K _____ HENRY: Now look..... /
CALLAN a/b

130. 3K _____ CALLAN: What's up? /
a/b

HENRY: I wouldn't do that?

On Shot 130 on 3

CALLAN Why not?

HENRY: Mr. Holder wouldn't like it.
Mr. Holder wouldn't like it at
all.

CALLAN: Why not? What's it got
to do with him?

131. AK HENRY: Look, I think you
CALLAN a/b should understand... /

132. AK CALLAN: I wouldn't be muckin'
a/b up something of his would I? /
Let HENRY leave frame

133. AK HENRY: Got to go now. /
Loose MCU CALLAN

3 to P.C.S. L. HUNTER'S OFFICE.

CALLAN: What's the rush? We were
just gettin' to know each other.

CUT AS DIRECTED

T/C

S.O.F.

CALLAN LEAVES CAPE &

HENRY FOLLOWS HIM

Duration: .37

4 to P.C.S. J. HUNTER'S OFFICE.

Coming to 13. on 1

134. LJ SC. 21, INT. CALLAN'S FLAT. DOOR A3
DCU CALLAN's foot. NIGHT.
in a basin. FX:Plumbing
EASE BACK SLOWLY noises.
during dialogue

CALLAN eventually
takes his foot
from the basin and
hops backwards
and sits on the
lavatory seat.

CALLAN: You picked him up,
then?

LONELY: Easy, Mr.Callan.

CALLAN: Amateur?

LONELY: Didn't 'ave a clue.
You came down Table Street
like you said you would, and
all I 'ed to do was tag onto
'im.

CALLAN: And he didn't see
what you were at?

LONELY: I didn't start
yesterday. I'm a professional
in this game. Not like 'im.

LONELY exits for slippers.
HOLD on CALLAN

CALLAN: Good lad. Get my
slippers, will you?

LONELY: 'E didn't 'alf got in a
panic when you shook 'im off.
Runnin' up and down the arcade
'e was. S'truth 'e saw me three
times and still didn't catch on.

CALLAN: So he went home.

On Shot 134 on 1

LONELY: S'right. With me on 'is
tail.

CALLAN: Let's have the address
then.

135. 5G(As Callan/Lonely come
H/A W.S. thru bathroom door)
Table f.g.

DCCM B1

LONELY: 34 Stapleton Crescent,
name on the door, Thackeray.

CALLAN: Henry Thackeray. 34
Stapleton Crescent. A house of
his own, is it?

136. 1K
Loose MCU CALLAN LONELY: A little two up and two
down. You know. /

CALLAN: Yeh. Small enough to
make living uncomfortable and
big enough for the mortgage
to break your back.

LONELY: 'at's it.

137. 5G
CU LONELY CALLAN: Nothing else about him? /

LONELY: Blimey, what do you want
for £5, blood?

T A P E R U N. F O R C A L L A N T O C L E A R.

138. 2G SC.22. INT.HUNTER'S OFFICE.DAY. DOOM 11
MS CALLAN bent double
speaking into intercom.

1 to LOS.K.

CALLAN: Mores is on his way up,
tell him to bring in my report
on Henry Thackeray will you.
We know all about Henry. Why
don't we just pull them all in
and cool their heels in the cells
until everything's blown over? /

139. 3L
MCU HUNTER
PAN him L.

HUNTER: Can't be done.

CALLAN: Seems a simple solution,
though, sir.

140. 2G HUNTER: Mm? /
MS CALLAN

CALLAN: I said it would seem
a simple solution. /

141. 3L
a/b
Continue PANNING HUNTER

HUNTER: It would mean too much
publicity for them.

CALLAN: In the nick?

ELSE OFF to see
MEGGS R.frame

HUNTER: Of course. The
disappearance of a public figure
like Helder would be noticed
immediately.*
And don't think his
agents wouldn't be on to the
press immediately. They would.
And they'd love it. /

* Telex
Noise.

142. 2C
Loose MCU CALLAN

143. 3L CALLAN: Bang a D notice on it. /
a/b

On Shot 143 on 3

HUNTER: It would do us no good.
They have backers, in high places.

CALLAN: Do we know them?

HUNTER: No.

CALLAN: Not like us.* *STOP TELEX.

HUNTER: They haven't previously
had any importance for our
department. /

144. 2G
CU CALLAN

CALLAN: And now they have, and
here we sit, with our trousers
down. /

145. 4J
3/s
CALLAN L.frame
MERES 6.
HUNTER R.frame

MERES: By putting Holder away
we'd increase his membership
overnight.

HUNTER: Exactly. And that's why
he must be stopped. Quietly.* *START TELEX.
Without anyone being hurt. /

146. 2G
a/b

CALLAN: Can't guarantee that,
can we? /

147. 3L
1/ - TIGHTEST POSS. 3/s

On Shot 147 on 3

FASE OFF as HUNTER
breaks down towards cam.
CRAB LEFT SLIGHTLY as
X's R. to L. across
the end of his desk.
HOLDING a 3/s all
the way.

HUNTER: Then if anyone is to be
hurt - has to be hurt - make sure
it is not Tao Tsung.
Or anyone of his staff.

CALLAN: O.K.

HUNTER: It's a matter of selecting
the least embarrassing of two
unpleasant alternatives. For
our purposes Tao Tsung is made
of porcelain.* / *STOP TAPE

148. 2G
MS HUNTER

But I repeat, ideally no one
is to be hurt. Understood? /

149. 3L
a/b

150. 2G
MCU HUNTER

MERES: Yes sir. /

151. 4J
CU CALLAN
PAN to MERES in CU
PAUSE & BACK to
CALLAN for dialogue

HUNTER: No loaded guns.* /

CALLAN: Helder's boys will
love that. /

152. 3L
L/S 3/s TIGHT AS POSS.

HUNTER: You must take care not
to give them any opportunity
for violence. /

153. 4J
MCU CALLAN

CALLAN: I have some paper work
to do. /

154. 2G
MS HUNTER

On Shot 154 on 2

HUNTER: Keep them away from the Chinese, but otherwise, don't touch. Now, the other thing. Tho Tsung must be warned.

155. 3L
MCU MERES

Meres. /

CUT LS DIRECTED

T/C

SC.24.

S.O.F.

CROWD OUTSIDE EMBASSY

Duration: .15.

156.

5H

SC.25. INT. EMBASSY. DAY...

DOCM B4

TAO Loose mid shot R.frame
Conservatory window L.frame
He is tending a plant.
CRAB ROUND to POS.5J.
as directed during
dialogue

TAO: So you are from security?

MERES: Yes, sir.

TAO: And what is it
specifically that you secure?

MERES: Whatever crops up.

TAO: In this case us.

MERES: That's right.

Must be in POS.5J.by now.

TAO: How very kind. Tea?

DOCM A3.

On Shot 156 on 5

TAO X's frame going
L. to R. u/s.
MERES comes in behind him.

MERES: Thank you.

157. 1K (As they break d/s to
Wide shot desk) TAO: That I can't understand
CRAD LEFT to POS.1L for the moment, you see, is what
to give TAO BIG Lfg. leads you to think we need
MERES Rbg. security.

158. 4D
MS MERES

MERES: I'd have thought the
incidents of the last few days
would have been sufficient
indication.

159. 1K
Loose MUC TAO

TAO: Being frightened by large
numbers of people is not one
of our national characteristics.

160. 4D
MS MERES

MERES: When large numbers of
people become violent, yes.

161. 1K
MS TAO who is now seated

4 EAST TO POS.L.

TAO: Chairman Mao says "Be
resolute, fear no sacrifice and
surround every difficulty to
win victory."

162. 4L
MCU MERES

MERES: What victory would that
be?

163. 1K
c/d

TAO: Of enlightened thought in
the land of the running dog.

164. 5K
L/A Wide shot TAO Rfg.
MERES Lbg.
Servant enters with tea centre.

On Shot 164 on 5

165. 1K (as servant leaves)
c/b but TIGHTER
166. 5K
Loose MCU MERES
167. 1K
L/S O/S 2/s
TAO Lbg.
MERES back Rfg.
Try to see Mao's
portrait above
TAO's head.
168. 5K
a/b
169. 1K
MCU TAO
170. 5K
a/b
171. 1K
a/b
172. 5K
a/b
- TAO: You see, we communists are
like seeds and the people are
like the soil. /
- MERES: And some fell on stoney
ground, not these people,
Mr. TAO. /
- TAO: We shall see.
- MERES: There's no doubt that
you will.
- TAO: Though I cannot accept
readings from Chairman Mao as
provocative. /
- MERES: There is the small matter
of our people in Peking being
attacked. /
- TAO: Educated, Mr. Meres. /
- MERES: By force. /
- TAO: I'm afraid our red guards
sometimes get a little over-
enthusiastic. /

Coming to 173 on 1

On Shot 172 on 5

173. 1K _____ MERES: Despite what Chairman
a/b reaction Mao says. /
174. 5K _____ /
a/b
Communists must use the democratic method of persuasion and education, and must on no account resort to commandism or coercion.
175. 4L(As Tao rises) _____
Wide Shot
As TAO sits PAN to MERES TAO: You've done your homework.
MERES: I like a change from mere serious reading. Ching lung?
TAO: But there has been no coercion.
176. 1K _____ MERES: What do you call it? /
MS TAO
177. 5K _____ TAO: A natural expression of
MS MERES the anger of the masses. /
MERES: Which is why I'm here, of course.
TAO: Oh?
MERES: You yourselves are about to receive a natural expression of the anger of the masses.

On Shot 177 on 5

TAO: In what form?

178. 1K (After Meres has drunk) MERES: Assassination.
a/b

TAO: The paper tiger is about to bite.

MERES: That's it.

TAO: How interesting. Who is it in particular? Ronald

179. 5K Holder? /
Loose MCU MERES

180. 1K MERES: Holder. /
a/b

TAO: Wherever there is a struggle there is sacrifice and death is a common occurrence. /

181. 5K
MC MERES

MERES: More from Mao? Get a word for everything, hasn't he? /

182. 1K
a/b

183. 5K TAO: His thoughts are universal. /
a/b

Coming to 184 on 1

On Shot 163 on 5

MERES: Well, ours aren't, Mr.Tao.
In fact, at the moment, they're
extremely local. And we'd like
your permission to put some
security men in here. /

184. 1K
MCU TAO

TAO: That I must decline. /

185. 5K
a/b

MERES:It's for your good. /

186. 1K
a/b
FAN him up as
he rises

TAO: This house is Chinese
territory, Mr.Meres. We
permit no intruders. /

187. 5K
MCU MERES

MERES: Then someone will die. /

188. 1K
MCU TAO

TAO: We believe in our cause. /

189. 5K
a/t

MERES: And it will be you.

C/S
End of Part Caption

GR.MS:End
of Part
music.

SECOND COMMERCIAL BREAK

1 to ICS.L. CALLAN'S FLAT.
2 SMLY ICS.G.HUNTER'S OFFICE
3. to ICS.L. HUNTER'S OFFICE
4 to ICS.J. HUNTER'S OFFICE
5 to ICS.E.Callan'S FLAT.

PLAT THREE, VTR/ADC/7528

F/U C/S Part Three Caption	GRIMS: Beginning of Act Three
----------------------------------	----------------------------------

190. <u>3L</u> MS MERES. He enters taking off his coat.	SC. 26. INT. HUNTER'S OFFICE. DCOM A1 <u>RAY.</u>
--	--

HUNTER: And T'ao Tsung will allow
no one inside the legation.

191. <u>2G</u> MS HUNTER who is seated at his desk	<u>MERES: No, sir. No one. /</u>
--	----------------------------------

HUNTER: I trust he will be
accorded due recognition of his

192. <u>4J</u> , case MCU CALLAN	<u>COMMENTS. /</u>
-------------------------------------	--------------------

CALLAN: When his body is flown
home why would he want to do a
thing like that. /

193. <u>3L</u> I/L W3/s HUNTER Rfg. MERES Cbg. CALLAN Lfg.	<u>HUNTER: He's a Chinese communist and a diplomat has to do what is expected of him.</u>
--	---

CALLAN: Even if he's going to
get a bullet in the back?

On Shot 193 on 3

HUNTER: The oriental attitude to life and death is different from ours. What do know of his movements?

MERES: Normal but limited, sir. Out several times a week in the legation car, official business. Some shopping expeditions.

HUNTER: So he is vulnerable.

194. 4J _____ MERES: Very. /
MCU CALLAN

195. 2G _____ CALLAN: Where's his reception
MS MERES room? /

196. 4J _____ MERES: At the rear of the
a/b building. On the south side. /

197. 2G _____ CALLAN: And I bet it's got a
a/b great big window in it. /

198. 3L _____ MERES: Great big window. /
a/b

199. 2G(As Hunter rises) _____ CALLAN: Holder's got it made. He's
MS HUNTER only got to pick his moment.

On Shot 199 on 2

- HUNTER: You still have your brief, which is to protect him from injury. Since we aren't to be allowed inside the legation, we shall adopt the only other course, guard it from the outside. /
200. 3L _____
MCU MERES
- MERES: Difficult, sir, with all those people demonstrating. /
201. 2G _____
CU HUNTER
- HUNTER: Nonetheless, you will do it. /
202. 3L _____
CU MERES
203. 4J _____ /
CU CALLAN
ELSE OUT to MCU as
Callan starts to speak. CALLAN: There is one other way, a bloody stupid way, but think of something better. The real problem is this Tao Tsung, isn't it. /
204. 2G _____
MS HUNTER
- HUNTER: That is what we've been talking about. /
205. 4J _____
a/b
- CALLAN: Yeh. Well, Holder wouldn't be able to get Tao Tsung if Tao Tsung wasn't there would he? If he was spirited away. Why not? It's the only way to do it. We nip in there, bandage him up and... /
- ELSE OUT & FED DOWN
to L/A W.S.
206. 2G _____
MCU HUNTER

Coming to 207 on 4

On Shot 206 on 2

207. 4J _____ HUNTER: The world's press would
 MS CALLAN love that. /

208. 2G _____ CALLAN: No, sir. Not if the
 a/b reaction Chinese themselves think that
Tao Tsung's defeated. /

209. 4J _____ They wouldn't want anyone to
 a/b know.

2 to PCS.H.FAST SAME SET.

210. 3L(As Hunter hits table) _____ HUNTER: It'd take more than your
 L/A Wide Shot a/b persuasive charm to arrange that,
 HUNTER brooks W.S. going Callan. Anyway, it's quite
 diagonally R. ridiculous and unethical,
 HCLD 3/s and therefore was neither
 spoken nor heard.
 Good heavens above, man.

211. 4J(Cut as directed) _____
 CU HUNTER reaction
 Get my car.

212. 3L(Cut as directed) _____
 a/b

213. 2H(As Hunter leaves shot) _____
 L/A 2/s
 C.LLAN Dig Rfg.
 HERES bg.

214. 4J (As directed) _____
 Loose MCU HUNTER

3 to PCS.B.HOLDER'S INNER OFFICE.

On Shot 214 on 4

HUNTER: I think the best thing
you can do, Callan, is take
three days to cool your head.
Damn ridiculous.
And remember that anything you
do in those three days is
not the responsibility of this
department.

215. 2H(As Hunter leaves frame)
a/b

1 to P.C.S.M. CALLAN'S FLAT.

CALLAN: Alright laughin boy, you on?

MERES: Love to, old boy.

CUT AS DIRECTED

E/C

S.C.F.

CALLAN GRABBED BY CHINESE

& PUT INTO C.A.R.

MERES TAKING PHOTOGRAPHS.

Duration: .35

2 to P.C.S.J. TAO'S ROOM, LEGATION.

216. 1L
TIGHTEST POSS. H/A 2/s
LONELY seated at table
CALLAN standing

SC.29. INT. CALLAN'S FLAT. NIGHT. DOOM B1

FX: Plumbing
noises.

CALLAN: Have another drink.

LONELY: It's no good, Mr. Callan.

CALLAN: What harm will a drink do?

LONELY: You're tryin to soften
me up.

On Shot 216 on 1

CALLAN: Well, if you're going to
refuse my booze...

LONELY: I don't want to offend
you. Well, just a little one.
But I still won't do it.

217. 5E CALLAN: I don't see the difficulty
TIGHT 2/S fav. LONELY myself. /

LONELY: The Chinese Embassy. It's
not right. It's not proper. It's
not ethical. Furthermore, it's
bleedin' dangerous.

CALLAN: I'd be right behind you,
mate.

218. 4M LONELY: I'm not goin' anywhere
MCU CALLAN near it, Mr. Callan. /

219. 5E CALLAN: Do a lot with two hundred
MCU LONELY sheets. Steak, eggs and chips, with
chablis on the side for half a year. /

220. 4M LONELY: I've got money. /
a/b

221. 5E CALLAN: How much? /
a/b

222. 4M LONELY: Enough. /
r/b

On Shot 222 on 4

CALLAN: Bet there's not much left of that forty I gave you. You can go through money faster than anybody I ever saw. Two fifty.

223. 1L LONELY: Nope. /
TIGHT 2/s

224. 5E _____ /
MCU CALLAN

CALLAN: I don't know what you're worried about. After all, all I want you to do is jack the window open. I'm the one who's going in.

225. 4M going in. /
DCU LONELY

LONELY: And just think, me gettin' it open and findin' a big, yellow oriental face smilin' at me.

226. 5E face smilin' at me. /
a/b reaction

227. 4M _____ /
a/b

What's all this slit-eyed stuff? You want to turn that up. Forget about it. Or you'll very likely get a great big oriental shiv stuck on your kidneys.

228. 5E kidneys. /
a/b

Coming to 229 on 4

On Shot 228 on 5

229. AM _____ CALLAN: Now if you get me inside. /
a/b

230. 5E _____ LONELY: For what, Mr.Callan?
CU CALLAN For what? /

231. AM _____ CALLAN: No business of yours, but
c/b I'll tell you, there's some
valuable stuff in embassies. /

232. 1L _____ LONELY: Yen. And that's it,
TIGHTEST POSS. 2/a in it? /

4 to POS.N. HOLDER'S OFFICE. CALLAN: What now?

233. 5E _____ LONELY: Well, it's an embassy.
BCU CALLAN Dugs and alarms everywhere.
And I know, believe me, I've
seen it. In the pictures. /

234. 1L _____ CALLAN: Two seven five.
a/b Final offer. /

5 to POS.E. TAO'R SOCM. LONELY: Ho. Sorry, Mr.Callan,
LEGATION. but no.

CALLAN: Look, Lonely, you're
not going to let me down,
are you?

CUT AS DIRECTED

T/C

S.O.F.

TWO POLICEMEN STANDING
GUARD OUTSIDE EMBASSY.NIGHT.
Duration: .17.

3 to POS.M. REAR OF LEGATION.

T A P E R U N. FOR CALLAN TO REFO.

235. 6A SC. 31. EXT. REAR OF LEGATION. DCOM C1
VERY DIG CU NIGHT. * F/Pole 2
- $\frac{3}{4}$ Diameter hole in window.
on Cms.R. of window frame.
PAN ACROSS the wire which
was hanging from the hole.
PAN ALONG wire R. to L
to an identical hole on L.
into which the wire is clipped
now.
PAN ALONG central glazing
back to catch.
As we arrive at the catch a
blade slips between the
window frames and the catch
pressure is gradually applied
to the catch. It springs open
with a loud noise.
WHIP PAN to LONELY's
terrified face.
He pauses.
EMSE OUT to see complete the
operation of opening the
window.
He picks up his bag of tools
and turns.
236. 1M
LONELY comes down
the ladder.
- 6 EAST TO POS. B.
- LONELY: Mind the wire. And
Gawd help yer.
- Hang on.
CALLAN/ Thanks, mate. Off you
go.
237. 6B(As Callan comes into shot)
CALLAN comes fwd. and
looks back and waves
to MERRIS in the bushes.
238. 1M
MCU MERRIS/ *
Dash f.g.
He gives CALLAN the
thumbs up.
239. 6B
c/b
CALLAN gets in window under
corner and disappears from
shot. 1 to POS. K. EMBASSY
- Coming to 240 on 5

240. 5B SC.32. INT. TAO TSUNG'S ROOM. DOCM D2
L/A Wide Angle Mid Shot NIGHT. (MOONLIGHT) PULLING
CALLAN BLACK.
PULL BACK as he stalks
along corridor
PULL BACK to PCS.5H

241. 2J(Cut as directed)
W.S. TAO Lfg.
CALLAN Rbg.
CALLAN pauses and moves on.

DOCM A3 + D1

242. 5H(As Callan leaves 2's shot)
c/b
Continue to PULL BACK with
CALLAN to PCS.5L.
& HOLD.
Allow CALLAN to go away
from cam.

243. 2J(As Callan comes into 2's shot)
a/b

L I G H T S U P

/5 to PCS.K.SAME SET.

TAO: Good evening. Your name?

CALLAN: Didn't know it was going
to be a party.

TAO: Your name?

CALLAN: Callan.

TAO: And you are a security man?

ELSE D/S to contain
action as TAO comes D/S
to put satchet and
handkerchief on the
corner of the desk.
PUSH BACK as TAO
K's back to CALLAN

CALLAN: You seem to know.

On Shot 243 on 2

TAO: We know your friend who is waiting outside in the bushes.

CALLAN: Television cameras?

TAO: Eyes. And windows. Sit down please. /

244. 5K
TIGHTEST POSS. 3/a
CALLAN & GUARDS

2 to POS.M. SAME SET. /

CALLAN: At times like this, you know, I do feel a fool. /

245. 1K
MCU TAO

TAO: We rather thought your people would try to do something to prevent an incident. /

246. 5K
a/b

CALLAN: But you don't want it prevented. /

247. 1K
a/b

TAO: We have our reasons. /

248. 5K
a/b

CALLAN: Inscrutable oriental gentleman. /

249. 1K
a/b

TAO: But you are a member of the working class.

CALLAN: So?

TAO: Working for the capitalists. I find that interesting. /

250. 5K
MCU CALLAN

Coming to 251 on 1

On Shot 250 on 5

251. 1K CALLAN: I work for democracy.
a/b I like it better than your
system. /
252. 5K TAO: Our government is
a/b democratic. /
253. 1K CALLAN: And I'm a Chinaman,
L/A M.S.TAO beg your pardon. /
Poss. see Mao's portrait
behind him.
FULL BACK to inc.
CALLAN BIG Rfg.
as TAO X's to him.
- TAO: You have been misguided by
a lifetime of imperialist
propaganda. We ought to
discuss it.
- CALLAN: I wish you wouldn't.
254. 5K TAO: It might prove
a/b interesting. /
- CALLAN: I doubt it, mate. I'm
prepared to accept that your
sort of government suits you.
But it wouldn't suit us.
- TAO: I'm sure it would.

On Shot 254 on 5

255. 1K _____ CALLAN: No, mate. We're all
a/b going the same way. Only
you've had to jump from the
sixteenth to the twentieth
century in one go. Not
pleasant. But you'll get
over it. /
256. 5K _____ TAO: You've been reading. /
a/b
257. 1K _____ CALLAN: The capitalist press. /
a/b
258. 5K _____ TAO: Purveyors of propaganda. /
a/b
See CALLAN watch TAO
all the way until TAO
has stopped CALLAN: Circular arguments got
on my wick. Now you've got
me, what you going to do? /
259. 1K _____ me, what you going to do? /
a/b
260. 5K _____ TAO: We hope you'll remain as
MS CALLAN a guest, for a time at least. /
261. 1K _____ CALLAN: Till when? /
a/b
262. 5K _____ TAO: Until whatever you've
a/b CALLAN reaction come to prevent happens. /

1 to pos.N.HOLDER'S
INNER OFFICE.

Coming to 263 on 1

267.	<u>SE</u> CU HENRY'S hands banging clip of bullets into his luger. His gloved hands put the gun into his shoulder holster. SLOW FIRM PAN to Felice's hands in CU. She is just finishing putting on gloves. She moves to R.tws. HOLPER PAN with her hands to HOLDER hands. He bangs in the bullet clip on his gun. PAN UP as he puts the gun in his shoulder holster. PAN UP & FULL BACK to make the TIGHTEST POSS. 2/s FELICE/HOLDER to POS. 3M.	<u>SC. 34. INT. HOLDER'S INTER</u> <u>OFFICE. NIGHT.</u>	<u>D.A.M. CA</u> FX: Occasion -cl lifts.
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CAM. 5 to POS. 3M.

On Shot 267 on 3

268. 4N HOLDER: You've got everything? /
100 HENRY

269. 3M HENRY: Yes sir. /
a/b

HOLDER: And you remember
270. 4N the route? /
a/b

271. 3M HENRY: I've got it all, sir. /
a/b

PAN HOLDER/FELICE
as they go L. to
HENRY.

HOLDER: Then we're ready.

272. 1N(As Henry turns)
3/s HOLDER C.frame
FELICE L.frame
HENRY R.frame

PULL BACK as far as poss.
Eventually allow
HOLDER's body to
BLANK OUT VISION.

3 to POS. N. TAO'S ROOM. LEGATION.

280. 1K SC. 36. INT. TAO'S LEGATION. D1 and A3
L/A Wide shot NIGHT.
T.O(TIGHT)

TAO: Odd, isn't it, that a
fascist like Holder has the
same belief as Chairman Mao
- Political power grows out
of the barrel of a gun.

On Shot 275 on 4

TAO: In detail. By a Mr. Moran.

276. JK (Cabled thru 2 columns CALLAN: And you're still
on extreme R. of set) doing nothing about it? /
 L/A Wide shot
 CALLAN's back Rfg
 TAO Lbg.

TAO: That, of course, depends upon what you mean by doing nothing. /

277. AD
n/b

CALLAN: All I can see is your sitting there waitin' for a bullet in the head. /

278. JK
MCU TAO

279. AD
n/b TAO: we need an incident. /

CALLAN: That's just what you're going to get, mate.

TAO: We hope so.

280. JK CALLAN: Holder won't muck
L/A Wide Shot TAO(TIGHT) about. /

TAO: Of course he won't. Odd, isn't it, that a fascist like him holds the same belief as Chairman Mao - Political power grows out of the barrel of a gun.

On Shot 280 on 1

CALLAN: Oh very odd.

281. 4D TAO: I find it interesting.
MCU CALLAN

282. 1K CALLAN: Good.
a/b

TAO: And here you sit. Having
lifted a rock, only to drop it
on your own feet.

283. 4D on your own feet.
a/b

284. 1K CALLAN: Oh, good.
a/b

TAO: You see, Mr. Callan,
invasion of a foreign legation
is a considerable crime, with
severe diplomatic repercussions.
And if as a result, someone
is hurt in that legation, you
can imagine the furor for
yourself.

285. 5N Ah, Mr. Holder has arrived.
VERY DCU
Flashing indicator
on Tao's desk.

1 CLEAR FAST TO POS.M.

286. 2M Chinese.....
Widest poss. shot L/A.
We see the GULIERS vanish
behind columns

5 REPO FAST TO POS.M.

And please don't say anything.
One of those guns is
trained on you.

Coming to 287 on 1

On Shot 286 on 2

287. AD (As Henry bursts in)
Wide Shot
Columns and guards gun Dig Rfg.
HENRY R.b.g.
HENRY bursts in and looks about.
288. 1M HENRY: Keep still. /
Loose MCU as HENRY
gestures to HOLDER
who is outside the
door
289. AD (As Holder comes in)
a/b
T.O. leaps into middle f.g.
290. 2M
MS TAO
291. AD TAO: What is the meaning of this? /
3/a
HOLDER standing L.frame
CLIFFIN seated C.frame
FELICE R.frame
FELICE: Tucker. What are you
292. 3M doing here? /
MS HENRY
293. 2M HENRY: Another traitor. /
a/b reaction
294. AD
a/b
295. 5M FELICE: There isn't much time. /
CU HOLDER
HOLDER: We've come to
296. 2M execute you. /
CU T.O.
297. 5M TAO: Execute me? Why - what
CU HOLDER have I done? /

On Shot 297 on 5

298. 2M _____ HOLDER: You've treated the
c/b _____ British race with contempt. /

299. 4D _____ TLO: Never. I've done no such
L/A Wide shot _____ thing. /

HOLDER raises his gun
with dialogue

HOLDER: In the name of British
democracy.*

* Q:LIGHT CUT/

FELICE: Look out.

T A P E S T O P

CAM.1 to POS. AS DIRECTED.
CAM.2 to POS. AS DIRECTED.

GUN FIRING SEQUENCE AS DIRECTED.

300. 4D _____
MCU GUARD'S face & gun R. of profile
Column R.frame

301. 1(Pos as directed) _____
GUARD'S face and gun. R.frame
Column C.frame

302. 3N _____
GUARD'S face and gun C.frame
Column L.frame

303. 2 _____
GUARD'S face and gun C.frame
Column L.frame

T A P E S T O P.

ARRANGE BODIES. MAKE UP AND WARDROBE.

C.M.1 to POS.M. SAME SET.
CAM.2 to POS.N. SAME SET.

SOUND:Record
WILDTRACK O
of FELICE
screaming and
thumps of
bodies
hitting the
floor.

304. 4D
MS GUARD Cam.R.
switching light on.
305. 2N
TIGHTEST POSS. 2/s
CALLAN gun in R.hand
His left hand protecting
TAO's head.
306. 3N
MWS Chair f.g.
HOLDER/HENRY bodies
FELICE runs into them
screaming and collapses
on top of their bodies. FELICE: Oh, my God!
307. 2N
MCU TAO
308. 3N TAO: Thank you for defending me. /
WIDE SHOT
CALLAN L.frame
TAO C.frame
HENRY/HOLDER bodies & More or less as I had expected.
chair f.g.
309. 1M (CHINESE) In a handkerchief. /
MS CALLAN
310. 4D CALLAN: What's all this? /
MCU TAO

TAO: We're going to put one
bullet from your gun into each
of these bodies, then turn you
over to the police. We will
have fired in self defence. The
question will be, why did you?
And we shall say, because you
defected to us. That should
cause a considerable stir. /
311. 1M
CU CALLAN

Coming to 312 on 3

On Shot 311 on 1

312. 3N CALLAN: I wondered why you
a/b didn't shoot me. /
- TAG: (CHINESE) Shoot them again.
313. 2H(Just before the gun fires)
L/A 2/s
GUARD who has the gun Lfg.
T.C Rbg.
314. 1M(As Tao looks at Callan)
TIGHT M.S. CALLAN
- CALLAN: It's not loaded. Boss's
orders. Didn't want anybody
315. 4D hurt. /
DCU CALLAN
- TAG: But you had it in your
316. 1M hand. /
a/b
317. 4D CALLAN: Force of habit. /
a/b T.C reaction
318. 1M _____ /
DCU CALLAN
- Before you try anything else,
I'd better tell you something.
Last night I was seen to be
attacked by two Chinese men.
Then I was bundled into a
a car. Then that car was driven
to the Chinese legation. The
report of that and these photos
are with the police. /
319. 3N _____ /
3/s CALLAN L.frame
GUARD with gun Centre.
T.C R.frame
- If I'm not out here in about
ten minutes that report and
these photos will be released
to the press. Can we go now? /
320. 4D _____ /
CU TAG

On Shot 320 on 4

TAG: I regret that a man of
your calibre is an imperialist
lackey.

321. 1M(As Callan bracks)
s/b

322. 3E
s/b
PAN with CALLAN
as he X's to FELICE

CALLAN begins down and
gets the girl up.

CALLAN: Come on, miss. Walk
straight out and don't look
back.

As CALLAN rises with
FELICE
PAN CALLAN and FELICE
further and thru arch.

323. 2H
Wide Shot TAG & GUARDS.

324. 1M(As Callan turns back into 1)
CU CALLAN

CALLAN: It's all a game, 'in it.

325. 5(As door shuts)
Caption for supering
and captions.

SUPER:
a. EDWARD WOODWARD
b. DEREK BOND
c. JIMMY VALENTINE, RUSSELL HUNTER
d. TERENCE RIGBY, DIRT KWOUK
e. HENRY LISTEN, NICHOLAS COURTNEY, JONATHAN NEWTH
f. Associate Producer JOHN KERSHAW
g. Designer PETER LE PAGE
h. Producer REGINALD COLLIN
i. Director JAMES GORDARD

GRAMS: End
Theme

HOLD LAST CAPTION FOR 10 SECONDS
AS NO THAMES TELEVISION CREDIT
AVAILABLE.

F. LE GRAMS

FADE SOUND AND VISION