

Script Sept

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

CALLAN

"GOODNESS BURNS TOO BRIGHT"

by

JAMES MITCHELL

Associate Producer
TERENCE FEELY

Designed by
PETER LE PAGE

Executive Producer
LLOYD SHIRLEY

Directed by
BILL BAIN

TEDDINGTON, STUDIO TWO.

CAM. REHEARSAL: 10.30. Tuesday, 18 April, 1967.
 10.00. Wednesday, 19 April, 1967.

DRESS REHEARSAL: 3.00. - 4.30 p.m. Wednesday, 19 April, 1967.

VTR: 5.30. - 7.00 p.m. Wednesday, 19 April, 1967.

PROD. NO: 1903.

VTR/ABC/6678.

R/T: 46'45"

CAST LIST

CallanEDWARD WOODWARD
HunterRONALD RADD
MaitlandJEREMY LLOYD
LonelyRUSSELL HUNTER
EvaROSEMARY FRANKAU
BauerROBERT LANG
FranzLESLIE WHITE
Dr. SchultzGLADYS COOPER

PRODUCTION:

Floor Manager	Denver Thornton
Production Assistant	Dottie Rice
Stage Manager	Mary Lewis
P.A. Timer	
Make Up Supervisor	Launa Bradish
Wardrobe Supervisor	Frances Hancock
Technical Supervisor	Mike Roberts
Lighting	Louis Bottone
Cameras	Dickie Jackman
Sound	Mike Ponting
Racks	Bert White
Vision Mixer	Nigel Evans
Call-Boy	Peter Groome
Grams	Mike Fairburn

SCHEDULE:

Tuesday, 18 April, 1967.

Camera Rehearsal	10.30. - 12.30.
LUNCH BREAK	12.30. - 13.30.
Camera Rehearsal	13.30. - 14.30.
SUPPER BREAK	18.00. - 19.00.
Camera Rehearsal	19.00. - 21.00.

Wednesday, 19 April, 1967.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Line Up, Normal Scan, Make-Up	14.15. - 15.00.
Dress Rehearsal	15.00. - 16.30.
Tea Break, Notes	16.30. - 17.00.
Line Up	17.00. - 17.30.
VTR	17.30. - 19.00.
Tech. clear	19.00. - 19.15.
SUPPER BREAK	19.15. - 20.15.

F/U
T/CINE

S.O.F.

FILM: ABC SYMBOL

BOOM A1

BOOM B1

FADE UP

1. 3 A (CUTAWAY) INT. H.Q. DAY

C.S. T.V. MONITORS -
CAR APPEARS AND DRIVES
L. to R.

NOTE: VTR INSERT
APPEARS ON DUPLICATE
MONITOR AND ONE
MONITOR IN H.Q. SET

VTR INS: CAR APPROACHING.

2. 4 A (ON CUE)

THRU SHELVING
MONITORS L.f.g.
HUNTER R. MAITLAND L.b.g.
MAITLAND X's DOWN TO
BESIDE HUNTER in 2/s.
(as Hunter operates zoom
mechanism)

HUNTER: There's the car now.

3. 3 A
4/b

4. 4 A HUNTER (o.o.v.): That's Bauer.
A/b Fav. MAITLAND/
HUNTER

AS HUNTER MOVES AWAY MAITLAND: No. One mustn't be
CRAB R. and HOLD 2/s. crude.
thru shelving.

HUNTER RETURNS TO R.f.g. HUNTER: We'll put him here. Light
Fav. MAITLAND O/S HUNTER enough for you?

(Coming to Shot 5 Cam.1)

(On Shot 4 Cam. 4)

BOOM A1
BOOM B1

MAITLAND: Fine. I'd like to be
here sir, if you don't mind. With
Bauer one always likes to be sure.

HUNTER: He's that good?

5. 1 A MAITLAND: He has to be. He's still
C.S. HUNTER alive./ He's given us a lot of
trouble in Berlin.

6. 4 A HUNTER: I know. That's why we
C.S. MAITLAND brought you over./

7. 1 A MAITLAND: What's he after,
A/b sir?/

8. 4 A HUNTER: He wants us to find
A/b him a victim./

9. 1 A MAITLAND: A lamb to the
A/b slaughter?/

10. 4 A HUNTER: Precisely. And we are
M.C.U. MAITLAND going to supply the lamb./
INCLUDE GUN

11. 1 A MAITLAND: Top quality meat?/
M.S. HUNTER - HE
PICKS UP FILE.

T/IN TO FILE TO
SEE NAME "CALLAN"

HUNTER: He'll want the best

CUT TO
T/CINE

FILM: CALLAN series opening film
(.48")

MUSIC:
S.O.F.

SUPER
SCANNER

CAP: 1. "GOODNESS BURNS TOO BRIGHT"

CAP: 2. BY JAMES MITCHELL

(On T/Cine)

BED OUT SWINGER OPEN

12.	CUT TO 3 A (SWUNG) B.C.U. GUN ON TABLE	INT. CALLAN'S FLAT DAY	CONT. MUSIC OVER TITLES
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SUPER SCANNER

CAP. 3: GUEST STARS
GLADYS COOPER
and ROBERT LAUG

LOSE SUPER

FADE MUSIC
UNDER

BOOM CL

BOX IS PLACED ON TABLE LONELY: Fifty rounds,
P/B TO 2/S. Mr. Callan.
CALLAN/LONELY PAV.
CALLAN.
CALLAN SITS

14.	2 B (AS CALLAN LOOKS UP AT LONELY) C.U. LONELY	
-----	---	--

CALLAN: You look worried.

15.	3 A C.U. CALLAN	<u>LONELY:</u> That's the second box this month. Mr. Callan./
-----	--------------------	--

16.	2 B A/b	<u>CALLAN:</u> So what?/
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17.	3 A A/b	<u>LONELY:</u> My wholesaler's beginning to ask questions./
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18.	2 B A/b	<u>CALLAN:</u> Change him./
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(Coming to Shot 19 Cam. 3)

(On Shot 18 Cam. 2)

BOOM C1

19. 3 A LONELY: He's reliable,
A/b Mr. Callan./
20. 2 B CALLAN: And nosey too.
A/b We can't have that in our
business./
21. 3 A LONELY: I don't even know what
A/b our business is./
22. 2 B CALLAN: Just as well. You'd
A/b only worry - and you know what worry
does to your halitosis./
23. 3 A LONELY: What do you do with all
C.2/S. CALLAN/LONELY them bullets?/
PAV. CALLAN inc. GUN
- CALLAN: I practice, Lonely.
- LONELY: But what for, Mr. Callan?
- CALLAN: In our business, sometimes
people try to kill you. If you
practice, they don't.
24. 2 B (AS CALLAN POINTS GUN AT LONELY)
B.C.U. LONELY
25. 4 A (ON CUE) BOOM A1 B1
WIDE 2/S MAITLAND/ INT. H.Q. DAY
BAUER O/S HUNTER
BAUER X's DOWN TO
CENTRE PAV. BAUER BAUER: Charming, charming. And so
very functional. He also is
/CAM.3 to B S.set/ functional?

(Coming to Shot 26 Cam. 1)

(On Shot 25 Cam. 4)

BOOM A1 B2

HUNTER: On yes. I don't like risks, Bauer.

BAUER: I also.

26. 1 A HUNTER: Sit there./
C.U. BAUER

27. 4 A (ON CUB)
A/b BAUER SITS
FAV. BAUER You can hardly miss me from there, young man.

MAITLAND: Hardly.

HUNTER SITS f.s.
HOLD FRAMING O/S
HUNTER

BAUER: It will not be necessary to prove it, Maitland. They would give me £50,000 if I killed your chief. I shan't do so. Why? Because alive he is worth so much more to me.

/CAM.2 to C. S. set/

HUNTER: Let's have it, Bauer.

BAUER: As you know. I have a scheme to plant an Agent in East Germany.

HUNTER: It's approved.

28. 1 A BAUER: And the price?/
C.U. HUNTER

29. 4 A HUNTER: £10,000. If and when
M.C.U. BAUER you get him there./

30. 1 A BAUER: That is where I need
C.U. HUNTER your help. I need a diversion./

(Coming to Shot 31 Cam. 4)

(On Shot 30 Cam. 1)

ROOM A1 B1

31. 4 A HUNTER: Go on.
A/b

INC. HIS GUN
L. FRAME

BAUER: I should like to drop a hint in East Berlin that we are going to plant our agent - a very delicate hint, you understand. Then the Reds will feel very proud of themselves when they work out what is going to happen - it would never do to make things too easy for them.

HUNTER: Get on with it man.

BAUER: When they expect a victim, it becomes our business to supply one. When they catch him, they will be content - and a little careless. Then we will slip in the real agent - and nobody will suspect him, because the spy the British were sending has already been caught.

32. 1 A HUNTER: Standard procedure for
A/b the other side, but it won't do for us.

33. 4 A You see the difficulty, Maitland?
C.S. MAITLAND

34. 1 A MAITLAND: Yes sir.
A/b. HUNTER PAN HIM L.

HE TURNS TO CAM.

BAUER: You must think me very stupid, but I don't.

HUNTER: You're not stupid Bauer - but you're greedy - and that's made you careless.

(Coming to Shot 35 Cam. 4)

(On Shot 34 Cam. 1)

BOOM A1 B1

- BAUER: I do hope not.
35. 4 A HUNTER: I'm sure you do. It
C.S. BAUER could kill you./
36. 1 A BAUER: On day it will,
C.U. HUNTER no doubt. But how have I been
careless in this?/
37. 4 A HUNTER: The victim, Bauer.
A/b The victim. When the East Germans
catch him - they'll interrogate him.
And they do it well,/
38. 1 A BAUER: They are thorough.
A/b Yes./
39. 4 A HUNTER: They'll get information
A/b out of him - if he has any. And if
he hasn't -/
40. 1 A BAUER: Yes?/
A/b
41. 4 A HUNTER: They'll never believe a man
A/b is a spy if he has no information to
give./
42. 2 C BAUER: Then we'll send them a spy
C.U. MAITLAND REACTION who has some information. Not the
newest, of course, and not the best.
But enough to be convincing./
43. 1 A
A/b
44. 4 A HUNTER: You want us to select one of
A/b our men and then betray him?/

(Coming to Shot 45 Cam. 1)

(On Shot 44 Cam. 4)

BOOM A1 B1

45. 1 A BAUER: He would not, of
A/b course, be a successful or important
man./

PAN HUNTER R. TO SIT

HUNTER: And that's where it
won't do for us. There's the germ
of an idea there - but I can't have
that. Not betrayal./

46. 4 A
A/b

BAUER: An agent's entire life
is betrayal./

47. 1 A
A/b

HUNTER: Not by his own side.
Don't you agree, Maitland?/

48. 2 C
A/b

MAITLAND: It would leak out sir.
Good scheme though. Very bad for
morale./

49. 1 A
A/b

HUNTER: There we are then Bauer.
Good scheme though, Sorry to turn
it down./

50. 4 A
2/S. MAITLAND/BAUER

PAN BAUER UP AND
OVER TO DESK

BAUER: There is one way.

51. ?

HUNTER: Oh yes - what do you
suggest?

BAUER: I felt sure you would come
to it in time.... We must send

51. 1 A
A/b REACTION

Callan./

GRAMS:
GIRL IN
THE DARK
Q 1

52. 2 C
A/B REACTION

53. 3 B (ON CUE)

C.S. CALLAN
INC. TOY SOLDIER

INT. CALLAN'S FLAT DAY.

BOOM C1

SWINGER SHUT

(Coming to Shot 54 Cam. 2)

(On Shot 53 Cam. 3)

MUSIC Q 1

BOOM CL

FX:BUZZER

FADE MUSIC
UNDER

/CAM.2 to B.CALLAN'S/

CALLAN: Yes?

EVA: (o.o.v.) You're not very
polite, Callan.

CALLAN: Eva?...

54. 2 B (AS HE RISES)
W.S. CALLAN
PAN HIM TO DOOR.
INC. EVA IN 2/S. AS
SHE ENTERS

/CAM.3 to C. S.Set/

EVA: I have missed
you./

55. 3 C
G.S. CALLAN

CALLAN: Yeah. A long
time./

56. 2 B
A/b
THEY X TO f.g. TABLE
HOLD 2/S.

EVA: I even missed this
flat. I must have liked you very
much.

/CAM.3 to B.S.Set/

CALLAN: You acted like it ...

EVA: Or I would never have come

57. 3 B (AS SHE SPEAKS AGAIN)
C.S. EVA

to clean up this place for you./
Forgive me - I know English people
are sometimes upset by these

58. 2 B
C.S. CALLAN

questions - but are you very poor?/

59. 3 B
A/b

CALLAN: No. Not any more./

EVA: But why do you live
here?/

60. 2 B
A/b

(Coming to Shot 61 Cam. 3)

(On Shot 60 Cam. 2)

BOOM C1

61. 3 B CALLAN: It suits me./
A/b
62. 2 B EVA: You will never have
A/b chic -/
63. 3 B CALLAN: I leave that to
A/b you./
64. 2 B EVA: You are very wise,
A/b. Callan./
PAN HIM L.
TO C.2/S. WITH EVA
- CALLAN: And you are very
beautiful.
- EVA: When you say that it is
like saying: "Today is Saturday".
- CALLAN: It is.
- PAN CALLAN R. TO SIT
65. 3 B CALLAN: How long you here
A/b for?/
PAN HER R.
TO SIT IN C.2/S
WITH CALLAN FAV. EVA
- EVA: I leave tonight.
- CALLAN: Quick visit.
- EVA: I have been here a
whole week....working.
- CALLAN: Ah!
- EVA: What does it mean - Ah!
- CALLAN: It means you'll get yourself
knocked off one of these days - if you
don't watch it.
- EVA: But I always watch it,
Callan. (Coming to Shot 66 Cam. 2)

(On Shot 65 Cam. 3)

BOOM C1

CALLAN: I hope so.

EVA: Are you really beginning
to worry about someone?

66. 2 B (AS HE SPEAKS)
B.C.U. CALLAN

CALLAN: Sometimes I think I'd like
to./

67. 3 B
A/b PAN EVA TO TABLE

EVA: I will cook dinner -
like in the old days.

68. 2 B (AS SHE LIFTS PARCEL)
L/b

CALLAN: Evawhy did you
come?

EVA: To bring you a little
present. It's on the table.

CALLAN: Thanks.

69. 3 B (AS HE RISES)
WIDE 2/S EVA/CALLAN
CALLAN MOVES L.
TO TABLE

70. 2 B (AS HE OPENS BOX)
B.C.U. BOX
PAN UP WITH SOLDIER
TO B.C.U. CALLAN

EVA: (o.o.v.): I saw it and I couldn't
resist it. I think you'll love
it.

71. 3 B (AS HE LAUGHS)
C.U. EVA
SHE TURNS AND SMILES

72. 4 A
C.S. DRAWER -
FILE GOES IN.
AS DRAWER CLOSSES
PAN UP TO BAUER and
P/B TO C/S HUNTER, INC.
MATH AND b.g. L in 3/S.
FAV. BAUER

INT. H.Q. DAY

BOOM A1

BOOM B to 2
BOOM C to 2

(Coming to Shot 73 Cam. 1)

(On Shot 72 Cam. 4)

BOOM A1

BAUER: But surely - Callan's the obvious one. You've finished with him and he's a potential danger to you.

CAM.2 to C.H.Q.
CAM.3 to A S.Set

HUNTER: Is he?

BAUER: With his knowledge and his temperament, he must be. Do as I say, and you are rid of the danger./

73. 1 A
C.S. HUNTER

HUNTER: Those are my reasons for using Callan. I still haven't heard yours./

74. 4 A
C.S. BAUER

75. 1 A
A/b BAUER: My reasons?/

HUNTER: You worked with him

76. 4 A
A/b once./

BAUER: I did./

77. 1 A
A/b

HUNTER: You tried to cheat him./

78. 4 A
A/b

BAUER: That is in my record.

79. 1 A
A/b You know all about that?/

HUNTER: I do indeed. What happened when Callan found

80. 4 A
A/b out?/

BAUER: He beat me. Very badly.

81. 1 A
A/b I was in hospital for a month./

HUNTER: And he could have been in Siberia - for life. If you'd

82. 4 A
A/b succeeded./

(Coming to Shot 83 Cam. 1)

(On Shot 82 Cam. 4)

ROOM A1

83. 1 A BAUER: I did not succeed that
A/b time./
84. 4 A HUNTER: In our business, revenge
A/b REACTION is a very dangerous luxury. You really
hate Callan, don't you Bauer?/
85. 1 A
86. 2 C HUNTER:How long do we have
B.C.U. BAUER to set him up?/
- 86a. 4 A BAUER: Two days./
M.S. BAUER PAN HIM L. I must have Callan in Berlin
TO STAIRS AND INC. in two days.
MAITLAND IN 2/S.
- /CAM.2 to A.CALLAN'S/ MAITLAND: Two days!
87. 1 A BAUER: Forgive me. I thought
A/b this scheme would be immediately
acceptable to you. I have already
leaked the news that an agent is
on his way./
88. 4 A HUNTER: You're trying to push us,
2/S. A/b O/S HUNTER Bauer. We'll let you know
tomorrow./
- BAUER: You are very good.
Believe me, Callan is the only -
- HUNTER RISES
PED UP WITH HIM
MAITLAND/BAUER GO
OUT R. HUNTER: Don't go on, Bauer.
Tomorrow. At your hotel.
Show him out, Maitland.
- MAITLAND: Yes.
89. 3 A (AS THEY GO)
C.S. CALLAN INT. CALLAN'S FLAT EVENING. ROOM B2
90. 2 A (AS EVA SPEAKS)
C.2/S. CALLAN/EVA PAV. EVA. - - 13 - SWINGER OPEN

(On Shot 90 Cam. 2)

BOOM B2

EVA: So, you liked my present?

CALLAN: He's marvellous. Hungarian hussar, isn't he?

EVA: Yes. There is a photograph at home somewhere of my grandfather. He wore a uniform just like that - before the first world war. I tell everyone my grandfather was a count - with a castle in the Carpathians and a palace in Budapest. He was not. He kept a shop. But the Russians shot him just the same.

INCLUDE TABLE TOP

CALLAN: And your father?

EVA: No. He was shot by the Germans.

CALLAN: And so will you be if -

EVA: Espionage is my business. It pays me well. But it has its risks, like any other. I go back to West Berlin tonight. I had to see you before I go. Women are possessive about old flames.

91. 3 A
B.C.U. CALLAN -
AS HE LOOKS DOWN,
PAN DOWN TO HANDS

92. 1 A (ON CUE)
M.C.U. HUNTER
INC. DESK TOP & BIZ.

INT. H.Q. EVENING. (RANGE)

BOOM A1

BOOM B SWING L. TO
BATHROOM

CAM.2 to B. CALLAN'S BATHRM

CAM.3 to B. CALLAN'S KITCHEN

MAITLAND: Any news from the man tailing Callan sir?

(Coming to Shot 93 Cam. 4)

(On Shot 93 Cam. 4)

ROOM A1

93. 4 A HUNTER: No, Maitland.
C.S. MAITLAND He's acting like a law abiding
citizen. Nothing we can use.....
At the moment he's entertaining a
lady./

94. 1 A MAITLAND: We can hardly just ask
C.S. HUNTER him, sir, can we?/

95. 4 A HUNTER: No, Maitland. We can
C.S. MAITLAND hardly just ask him, can we?/

96. 1 A MAITLAND: But anything we do
A/B HUNTER INC. PHONE he's bound to suspect, isn't
he?/

HUNTER: Betrayal is never easy,
Maitland.
Charlie here.

FX: PHONE
RINGS

97. 4 A (AS HUNTER PICKS UP PHONE)
2/S. MAITLAND/HUNTER
FAV. MAITLAND
CRAB L. WITH MAITLAND
TO COUNTER. HUNTER
ENTERS R.f.g.
HOLD 2/S.

HUNTER: That lady Callan's
entertaining, Maitland -

MAITLAND: Yes sir?

/CAM.1 TO C.CALLAN'S BAGGEM/

HUNTER: It's a woman called
Eva Faber, Hungarian father,
English mother. Callan used to be
quite fond of her....

MAITLAND: Oh, really, sir?

(Coming to Shot 98 Cam. 2)

(On Shot 97 Cam. 4)

BOOM A1

HUNTER: You know, betrayal
isn't so difficult after all.
It's as simple as shooting.

All you need is a steady hand.

GRAMS:

MUSIC Q2

trumpets

Theme

98. 2 B (ON CUE)

PROFILE EVA.

CALLAN ENTERS R.b.g.
and X's DOWN TO HER.

HOLD C.2/S. FAV.
CALLAN

INT. BATHROOM CALLAN COMPOSITE NIGHT.

SWINGER SHUT

BOOM B2

(SWUNG)

*

*
Fade music
under dia-
logue

/CAM.4 to B. H.Q./

CALLAN: Oi. Something I want to
ask you.

EVA: Yes?

CALLAN: I don't want to be nosey
or anything -

EVA: Liar!

CALLAN: But this job you did - who
was the opposition?

EVA: I can't tell you.

CALLAN: Was it Hunter?

CALLAN GOES

OUT R.b.g.

EVA: If you don't know - he
cannot hurt you.

99. 1 C (AS EVA TURNS R. TO MIRROR)

C.S. EVA REFLECTION

100. 3 B

M.S. CALLAN

PAN HIM L.

KITCHEN (CALLAN COMPOSITE) NIGHT

BOOM B2

SWING TO

KITCHEN

101. 2 B (SWUNG)(AS HE LOOKS UP)

B.C.U. CALLAN

/CAM.1 to B.CALLAN'S

/CAM.3 to CALLAN'S//

(Coming to Shot 102 Cam. 4)

(On Shot 101 Cam. 2)

BOOM E2

SWUNG

CALLAN (v.o.c.v.):

Hunter. That'll be the third
time she's done him. Stupid.
Our Colonel's not the sort to
kiss and make up. Better get
Lonely to keep an eye on her till
her plane leaves.

VOICE TAPE

Q1 ON CAM.

CUT

102. 4 B (ON CUE)

M.S. MAITLAND THRU
FEET f.g.

T/IN SLOWLY

INT. H.Q. NIGHT

BOOM A1

C2 (ON BAUER)

FX: PHONE

(from Call-
er's end)

BAUER: (DISTORT) Bauer.

MAITLAND: Bauer? Maitland
here. The colonel asked me to
give you a message.

BAUER: (DISTORT) Yes?

MAITLAND: The chap we discussed will
be going to West Berlin after all.
Tonight or tomorrow.

BAUER: (DISTORT) That is very
good news.

MAITLAND: You will be taking
the bait back with you. We'll tell
you where to pick her up. You
understand?

BAUER: (DISTORT) Of course. Thank
the colonel for me.

(Coming to Shot 103 Cam. 2)

(On Shot 102 Cam. 4)

BOOM A1
C2 (BAUER)

MAITLAND: Will do. Take care
of yourself, old man.

103. 2 B (AS HE SWITCHES OFF RECORDER)
M.S. CALLAN INT. CALLAN'S ROOM NIGHT BOOM B2
INC. TABLE SWINGER SHUT FX: DOOR KNOCK
PAN HIM UP TO
DOOR
104. 3 C (AS CALLAN TRIES TO CLOSE DOOR)
M.S. CALLAN
INC. UMBRELLA CALLAN: Sorry mate. I've got
too much insurance already.
105. 2 B (AS HUNTER ENTERS)
A/b
HOLD 2/S. CALLAN/HUNTER
HUNTER X's f.g. HUNTER: Mind if I come
ROUND TABLE to L. in?
CALLAN X's DOWN R. Casualties?
IN 2/S.
/CAM.3 to D. Same set
/CAM.4 to A. Same Set CALLAN: Yeah. Sometimes I get
carried away.
106. 3 D
C.S. HUNTER
107. 1 B (AS CALLAN SPEAKS)
C.S. CALLAN
108. 3 D CALLAN: Been crying?
A/b
/CAM.2 to D. BAUER'S
109. 1 B HUNTER: How long have you been
A/b using perfume?/
110. 3 D CALLAN: Since I left the firm
M.S. HUNTER I've changed in lots of ways./
INC. SOLDIER HUNTER: Oh, it's a new one,
is it? Austrian Imperial Cavalry.
111. 1 B CALLAN: You know how I keep
A/b forgetting how old you are. You
carry it so well./
112. 3 D
C.S. HUNTER (Coming to Shot 113 Cam. 1)

(On Shot 112 Cam. 3)

BOOM B2

113. 1 B HUNTER: ¹ This was a Hungarian
A/b regiment. You like Hungarians,
Callan?/
114. 3 D CALLAN: They the ones who invented
A/b goulash?/
115. 1 B HUNTER: One came to see you
A/b tonight. Eva Faber. She left here
at eleven./
116. 3 D CALLAN: How dare you. What are
A/b you implying?/
117. 1 B HUNTER: Miss Faber was doing a
A/b little job for the West Germans.
Nothing important - but she did it
very well. We got on to her too
late./
118. 3 D CALLAN: Yeah. She can cook
A/b too./
119. 1 B HUNTER: You and she are friends,
A/b I understand -/
120. 3 D CALLAN: I don't work with her,
A/b PAN HIM Hunter./
UPSTAGE R.to DOOR
- HUNTER: It wouldn't matter if you
did old son. Not now. But do try
not to pick your lady friends from
among the opposition in future. It
upsets me.
121. 1 B (AS HE CLOSSES DOOR)
B.C.U. CALLAN
PAN HIM AS HE LEANS CALLAN: He's on to you, Eva girl.
BACK. You haven't got a chance. Hope you're
doing your job properly, Lonely.

GRAMS Q 3
MYSTERY
PROJECT

TAPE RUN REPOS. HUNTER.
/CAM, 3 to E. PHONE BOOTH/

(On Tape Run)

INT. H.Q. NIGHT

BOOM A1

122. 4 A (ON CUE)
HUNTER O/S MAITLAND

HUNTER X's DOWN
TO DESK

MAITLAND: Yes, yes.
(Hange up) It seems to have
worked sir. That chap who
smells followed her all the way
to the airport. He saw everything.

HUNTER: Good.

123. 1 B (ON CUE)
C.U. PHONE
AS CALLAN PICKS IT UP
PAN TO C.U.
CALLAN - HE FACES L.

/CAM.4 TO B.BAUER'S FLAT

CALLAN'S FLAT NIGHT (INTERCUTTING)

BOOM B2

124. 3 E
C.S. LONELY
HE FACES R.

CALLAN: Yeah?
PHONE BOOTH NIGHT (INTERCUTTING)
LONELY: Mr. Callan. Your
friend managed to get on that plane
to West Berlin./

STAND MIC

FX: AIRPORT
NOISES

125. 1 B
A/b

CALLAN: What do you mean -
managed?/

126. 3 E
A/b

LONELY: Very wobbly she was.
Lucky she had two mates to help
her./

127. 1 B
A/b

CALLAN: What two mates? Where
did she meet them?/

128. 3 E
A/b

LONELY: Brought her all the
way from the hotel. Both had an
arm round her./

129. 1 B
A/b

(Coming to Shot 130 Cam. 3)

(On Shot 129 Cam. 1)

BOOM B2

130.	<u>3 E</u> A/b	<u>CALLAN:</u> Lonely, this is important. What did you think?/	<u>STAND MIC.</u> <u>FX: AIRPORT</u> <u>NOISES</u>
		<u>LONELY:</u> Well - I thought they were a couple of heavies. She looked as if she'd been drugged. If she was my friend, Mr. Callan, I wouldn't be happy./	
131.	<u>1 B</u> A/b HOLD C.U. CALLAN AS HE PUTS PHONE DOWN		<u>GRAMS: Q 4</u> <u>FLUTE -</u> <u>MYSTERY</u> <u>PROJECT</u>
132.	<u>2 D (ON CUE)</u> C.S. PHONE INC. NEWSPAPERS. PAN UP AS BAUER PICKS UP PHONE TO C.S. BAUER. HE FACES R.	<u>INT. BAUER'S FLAT. DAY</u> (INTERCUTTING)	<u>BOOM A1</u> <u>BOOM C2</u> (BAUER)
133.	<u>4 B</u> CLOSE 2/S. HUNTER/ MAITLAND FAV. HUNTER	<u>BAUER:</u> 'Allo? / <u>INT. H.Q. DAY (INTERCUTTING)</u>	
		<u>MAITLAND:</u> Hallo, Bauer? It's Maitland in London. Can you hear me?	
		<u>BAUER:</u> (DISTORT) Perfectly	
		<u>MAITLAND:</u> Oh good. Your old chum's on his way. Flight BEB 379. Should get in to West Berlin at 11.30. your time. He'll call on Miss Faber -/	
134.	<u>2 D</u> BAUER A/b		
		<u>BAUER:</u> Thank you, Mr. Maitland.	
135.	<u>4 B</u> A/b	<u>Thank you very much indeed./</u>	

(On Shot 135 Cam. 4)

BOOM A1
BOOM C2

T.I. TO
E.C.U. HUNTER

MAITLAND: Not at all. Up to
you now, Bauer. Take care of
yourself, old boy.

(AS MAIT-
LAND HANGS UP)

GRAMS:
MUSIC Q 5
End of Act

MYSTERY
PROJECT

SCANNER

CAP: END OF PART ONE

FADE SOUND AND VISION

CAMERA REPOS.

CAM. 1 to D EVA'S FLAT

2 to E EVA'S FLAT

3 to F EVA'S FLAT

4 repos. BEHIND SCENERY TO OTHER END OF STUDIO -
POS. C. BAUER'S FLAT

PART TWO

<u>SCANNER</u>		<u>GRAMS 06</u>
<u>CAP: PART TWO</u>		<u>MYSTERY</u>
		<u>PROJECT</u>
136.	3 F C.S. GUN BEING DRAWN OUT - P/B TO SHOW BAUER BIG L.f.g. HE OPENS DOOR TO SHOW FRANZ R.b.g.	INT. EVA'S FLAT DAY FISHPOLE BOOM 42 *
137.	1 D (ON CUE) C.S. EVA	*
138.	3 F (ON CUE) A/b	*
139.	1 D (AFTER BUZZER) EVA A/b	FLOOR FX: BUZZER SOUNDS EVA: Var ist da? CUT MUSIC ON BUZZER
140.	3 F A/b	CALLAN: It's me, love. Callan./ EVA: Come in.
141.	2 E (AS CALLAN ENTERS) M.S. EVA	CALLAN ENTERS
<u>/CAM. 3 to G. CORRIDOR/</u>		
142.	1 D MID. 2/S. CALLAN/Franz AS CALLAN COLLAPSES PAN HIM DOWN TO FLOOR INC. EVA AS SHE KNEELS	EVA: Callan! BAUER: You are a fool. This man is wanted by East German Intelligence. Do you want them after you too?
145.	2 E (AS BAUER GRABS EVA) C.S. EVA PAN HER UP	EVA: No./ (Coming to Shot 144 Cam. 1)

(On Shot 143 Cam. 2)

BOOM A2

BAUER: I know all about you and
this job you did in London. Forget
about this. You understand?

144. 1 D (AS BAUER THROWS EVA: Yes.
WIDE S. EVA/ HER BACK,
BAUER.

HE X'S TO HER AND
STRIKES HER TWICE.

AS HE & FRANZ MOVE
TO CALLAN
PAN DOWN TO CALLAN
AND PAN HIM OUT L.

/CAM.2 to F. BAUER'S/

BAUER: Discipline, Miss Faber.
We must have discipline.

----- STOP TAPE -----

/CAM.1 to E. SAME SET/

BOOM A to POS. 3

ROLL BACK AND MIX PART 2A
145. 3 C
O.S. CALLAN'S PERT INT. CORRIDOR DAY BOOM C3
DRAGGING.

AS THEY MOVE L. PAN
UP TO 3/S. BAUER/CALLAN/
FRANZ.

146. 2 F (AS THE DOOR OPENS)
L/A. WIDE SHOT ROOM INT. BAUER'S FLAT DAY BOOM B3
FRANZ/CALLAN/BAUER BOOM A3
ENTER. FRANZ THROWS
CALLAN f.g. ON BED.

HOLD 3/S. AS BAUER X's
f.g. FAV. BAUER/CALLAN

/CAM.3 to H. DOC'S SURGERY/

BAUER MOVES UP L. BAUER: Hein. Das ist
AND BACK TO BED. dumheit.

CALLAN STIRS.

147. 4 C (AS BAUER SMACKS CALLAN'S FACE)
B.C.U. CALLAN

CALLAN: Bauer.

(Coming to Shot 148 Cam.2)

(On Shot 147 Cam. 4)

BOOM B3
BOOM A3

BAUER: As you see.

148. 2 F CALLAN: What's the gag?
B.C.U. BAUER

BAUER: No gags with you Callan.
149. 4 C Not any more./
A/b

CALLAN: Where's Eva?
150. 2 F
A/b

BAUER: At home. Minding her own business.

CALLAN: I thought she was

BAUER: Going to East Berlin?
151. 4 C No Callan. You are./
A/b

CALLAN: What?
152. 2 F
A/b

BAUER: You are a spy for the British - and you will be caught. I am sorry I shall not be there when they interrogate you. Their methods are very thorough. /

153. 4 C
A/b

CALLAN: Why send me?
154. 2 F
A/b

BAUER: To relax their suspicious minds. Once they have you, they will not look for the real agent. Clever, eh? /

155. 4 C
A/b

156. 2 F (AS BAUER TWISTS ARM)
2/S. BAUER/CALLAN
CALLAN TWISTS INTO
CLOSE f.g.R.

BAUER: You will answer.

CALLAN: Yeah. It's clever.

(On Shot 156 Cam. 2)

BOOM B3

BOOM A3

BAUER: Good. I am going to eat
now. Franz here will watch you. If
you try to escape he has orders to
hurt you - where it will not show.

BAUER GOES OUT R.
HOLD FRANZ L.b.g.
CALLAN R.f.g.

157. 4 C (AS CALLAN LOOKS R.)
A/b

CALLAN: (v.o.o.v.) Big. Too
big for me. This one would
eat me....

VOICE TAPE

Q 2

158. 2 F (AS HE LOOKS L.)
2/S. FRANZ/CALLAN
FAV. FRANZ

BOOM A to

POS. 2

CALLAN: Water.

FRANZ X. 3 UP TO CALLAN

Wasser bitte?

159. 4 C (AS FRANZ DRINKS)
A/b REACTION

160. 2 F (ON CUE)
2/S. A/b

FRANZ KNOCKS GLASS
AWAY

CALLAN: Danke schohn.

161. 4 C (AS CALLAN SPEAKS)
A/b

CALLAN: It's all go,
isn't it?/

162. 2 F
2/S A/b
FRANZ GOES BACK L.
AND SITS

CALLAN: One of these days I'll

163. 4 C
A/b
see you again mate./ And I'll
give you and English

164. 1 E
W.S. EVA PAST
TELEPHONE BIG R.f.g.

lesson./

INT. EVA'S FLAT DAY

BOOM A2

BOOM B3

(DISTORT)

SHE X's f.g. AS SHE
LIFTS PHONE.

VOICE:(DIST)Polizei.

T/IN TO C.U. EVA

VOICE: (DISTORT) Polizei.

HOLD ON HER AS PHONE
GOES DOWN

PX: PHONE

RINGING

FROM CALLER'S

END

165. 4 C (ON CUE)
B.C.U. CALLAN

INT. BAUER'S FLAT EVENING.

BOOM B3

(On Shot 165 Cam. 4)

BOOM B3

BOOM A to Pos.3

CAM.1 to F.DOC'S SURGERY

VOICE TAPE
Q 4 (Q3 CUT)

		<u>CALLAN:</u> (v.o.o.v) If Bauer puts you over the wall you'll confess. They know just how to make you. Then it's fifteen years in the nick, - and no remission. Hunter won't exchange you. You've	*
166.	<u>2 F (AS CALLAN LOOKS L.) got to get out./</u> <u>WIDE 2/3. A/b</u>		*
167.	<u>4 C (AS CALLAN LOOKS R.)</u> <u>L/b</u>		
		<u>CALLAN:</u> (v.o.o.v.) No. I can't take him./	*
168.	<u>2 F</u> W.S. ROOM BAUER ENTERS R. FRANZ LEAVES R. BAUER SITS L.		*
		<u>BAUER:</u> Are you hungry?	
		A little sick, perhaps..... In five hours, you won't have to worry about your stomach, the Reds will have you. Or maybe you are scared? You will answer./	
169.	<u>4 C</u> <u>A/b</u>		
		<u>CALLAN:</u> Yeah. I'm scared.	
170.	<u>2 F</u> C.S. BAUER	<u>BAUER:</u> So you should be./ Not of me. I do not want you marked. It would make the East Germans suspicious. You must go to them unblemished./	
171.	<u>4 C</u> <u>A/b</u>		
172.	<u>2 F</u> <u>A/b</u>	<u>CALLAN:</u> Like a bride./	

(Coming to Shot 173 Cam. 4)

(On Shot 172 Cam. 2)

ROOM B3
ROOM 43

BAUER: I forgot how amusing
you can be. It will not help you
with them.

173. 4 C Nothing will help you with them./
A/b

174. 2 F CALLAN: Yeah. I know./
A/b

BAUER: I waited five years
for this, Callan. Ever since you
175. 4 C gave me that beating./
A/b

CALLAN: I should have killed
176. 2 F you./
A/b

BAUER: No doubt the beating
177. 4 C was more satisfying./
A/b

CALLAN: Yeah You yelled
178. 2 F like a woman./
A/b

PAN HIM UP

BAUER: This time you will do
179. 4 C the yelling./
A/b

CALLAN: (v.o.o.v) You got to get
him to come to you, mate. It's no
good waiting for Eva. She won't
help you Nobody will.... You've
got to work it so he hits you first.

VOICE TAPE
Q5

CALLAN (LIVE): You doing this job
180. 2 F for Hunter?/ How much is he paying
2/S. BAUER/CALLAN you?
FAV. BAUER

(Comin to Shot 181 Cam. 4)

(On Shot 180 Cam. 2)

BOOM B3
BOOM A3

BAUER: £20,000.

CALLAN: Come off it, mate - more like ten.

BAUER: But anyway - you cannot afford to buy me off.

CALLAN: I know.

BAUER: Would you like to beg?

CALLAN: No.

BAUER: You will suffer a great deal. You will have to tell the truth, and they will not believe you./

181. 4 C
C.S. CALLAN

CALLAN: I'll remember the way you yelled, Bauer. It won't be so bad then. Just like a woman. Begging.

182. 2 F
A/b

Pleading./

BAUER: Be quiet.

CALLAN: I never saw anything like it. Tears in your eyes. 'Don't hit me', you said. 'I swear I didn't mean it', you said.

BAUER: Be quiet!

(Coming to Shot 183 Cam. 4)

(On Shot 182 Cam. 2)

BOOM B5
BOOM A5

CALLAN: No. Not even a woman.
A naughty little girl caught
stealing jam.

BAUER APPROACHES
THEY FIGHT
BAUER FALLS
HOLD ON CALLAN
AS HE TURNS TO CAM.

CALLAN: But my God, you know
how to hurt.

183. 4 C (AS HE TURNS AGAIN TO BAUER)
M.S. BAUER

CALLAN ENTERS, GETS GUN
AND GOES OUT R.
HOLD ON BAUER

/CAM.2 to G. DOC'S SURGERY/
/CAM.4 to D. SAME SET/

----- STOP TAPE -----

BOOM B TO POS. 6

PART 2B

ROLL BACK AND MIX

184. 2 C
W.S. WINDOWS INT. DOCTOR'S SURGERY NIGHT. FX. DISTANT
CALLAN ENTERS R. NIGHT
AND X'S CENTRE. TRAFFIC
HE OPENS WINDOWS FISHPOLE 2
(EXT.)

185. 3 H (AS HE TRIES 2nd WINDOW)
C.S. WINDOW CATCHES
THEY OPEN DR. SCHULTZ: (o.o.v.) Var 1st BOOM B6
CALLAN ENTERS da? BOOM C3
PAN HIM TO TROLLEY
AND ACROSS ROOM R. TO
CURTAINS
PAN L. TO DOOR.
HOLD AS DOCTOR ENTERS
LET HER GO OUT L.

LIGHTING: SHE
TURNS LIGHTS ON

186. 2 C (AS SHE MOVES OFF L.)
FRAME WINDOWS DOCTOR b.g. FISHPOLE 2

(Coming to Shot 187 Cam. 1)

(On Shot 186 Cam. 2)

BOOM B6
BOOM C3
FISHPOLE 2

SHE APPROACHES,
LOOKS OUT
CLOSES WINDOWS

187. 1 F (AS SHE TURNS AWAY)
C.S. DOCTOR

/CAM.2 to H. SAME SET/

188. 3 H DR. SCHULTZ: Var zint see?
W.S. CALLAN
HE ENTERS THRU DRAPES

CALLAN: Do you speak
189. 1 F English?/
DREF 2/S.
DOCTOR O/S CALLAN
LET CALLAN GO OUT R. DR. SCHULTZ: I spoke English before
you were born I am English....
or I was.

190. 2 H (AS CALLAN MOVES OFF R.)
MID.S. CALLAN
PAN HIM UP L. TO DOOR CALLAN: You alone?

DR. SCHULTZ: Yes.

CALLAN: Damn! When's the doctor
191. 1 F coming back?/
M.S. DOCTOR

192. 3 H DR. SCHULTZ: The doctor?
C.S. CALLAN

CALLAN: Heinrich Schultz love.
193. 1 F The one with his name on the brass plate./
C.S. DOCTOR

DR. SCHULTZ: He's never coming
194. 3 H back./
L/b

CALLAN: You're an old lady and
195. 1 F all that - but don't lie to me./
L/b

DR. SCHULTZ: I hardly ever lie
newadays. I'm too tired. My husband
196. 3 H was shot by the Russians in 1945./
M.S. CALLAN

(On Shot 196 Cam. 3)

BOOM B6
BOOM C3

HE MOVES DOWN
INTO CLOSER SHOT

CALLAN: Oh my God.

DR. SCHULTZ: Why did you want to see
him?

197. 1 F CALLAN: I saw his name on the
C.S. DOCTOR A/b door. I need a doctor.../

198. 3 H DR. SCHULTZ: Will any doctor
A/b do?/

199. 1 F CALLAN: Yeah it's not
A/b that complicated. Just messy./

200. 3 H DR. SCHULTZ: I'm a doctor. /
A/b

201. 1 F CALLAN: You - a doctor? /
A/b

202. 3 H DR. SCHULTZ: You're not very
A/b flattering./

CALLAN: Excuse me. I've been
mixing with the wrong sort of people
lately.

DR. SCHULTZ: I think you had better
sit down and let me look at you.

PAN HIM TO SIT
203. 1 F (AS HE RAISES GUN)
DEEP 2/S. DOCTOR/
CALLAN INC. GUN

/CAM.3 to J. SAME SET/

CALLAN: Why aren't you
yelling for the police?

DR. SCHULTZ: I only do that after
I've examined the patient - if at all.
Now, let's see what's wrong.

(Coming to Shot 204 Cam. 2)

(On Shot 203 Cam. 1)

BOOM B6
ROOM C3

CALLAN: I don't want to hurt you, Doctor - so don't try anything.

DR. SCHULTZ: I can't treat you if you hurt me, can I? Now come along and don't be so silly./

204. 2 H
C.S. CALLAN REACTION
PAN DOWN TO GUN

205. 3 J (AS GUN GOES ON COUCH)
2/S. DOCTOR/CALLAN

CALLAN: There.

BOOM B TO
POS. 3

DR. SCHULTZ: You have two broken ribs.

CALLAN: That's what I thought. Can you fix it?

DR. SCHULTZ: I can tape them up for you.

STAY ON CALLAN AS DOC.
GOES OUT L.

206. 1 F
C.S. DOCTOR
CALLAN: Just fix it so I can move around./

207. 2 H
C.S. CALLAN
DR. SCHULTZ: You should be in hospital - in bed./

208. 1 F
A/b
CALLAN: I should be in Bermuda with a blonde on each arm. But I'm not./

209. 2 H
A/b
DR. SCHULTZ: I can tape your ribs so that you can get around./

(Coming to Shot 210 Cam. 1)

(On Shot 209 Cam. 2)

BOOM B3

BOOM C3

210. 1 F CALLAN: Do it then./
A/b

211. 2 H DR. SCHULTZ: But I have to know
A/b something first./

212. 1 F CALLAN: Oh! What?/
A/b

213. 2 H DR. SCHULTZ: How did it
A/b happen?/

214. 1 F CALLAN: I got hit with
A/b this./

215. 2 H DR. SCHULTZ: I see. And the man
A/b who hit you?/

216. 1 F CALLAN: I clobbered him.
A/b Look, doctor, please../

217. 2 H DR. SCHULTZ: You hit him after
A/b he did that to you?/

218. 1 F CALLAN: Yeah. I set it up like
A/b that. Made it happen. It was the
only way I could get him to come
to me./

219. 2 H DR. SCHULTZ: You are a remarkable
A/b young man./

220. 3 J CALLAN: I'll be a dead young man
2/S. DOCTOR/CALLAN if you don't fix my ribs./

DOCTOR MOVES UPSTAGE

HOLD 2/S. FAV. DOCTOR
INCL. GUN

DR. SCHULTZ: I have to report this to
the police.

(Coming to Shot 221 cam. 2)

(On Shot 220 Cam. 3)

BOOM B3
BOOM C3

CALLAN: No.

DR. SCHULTZ: I have no choice.

CALLAN: Oh yes you have.

DR. SCHULTZ: I don't know why,
but I'm almost certain you won't
shoot me.

CALLAN: Almost mightn't be good
enough.

DR. SCHULTZ: Do you know - I
think I'll risk that?

CALLAN: All right. But I'll
have to lock you up.

DR. SCHULTZ: But you can't go away
without treatment. You can't go
around like that. A broken rib can
cause serious injury.

CALLAN: You're giving me no
choice.

DR. SCHULTZ: It's very unfair to
blackmail me - just because I have a
conscience./

221. 2 H
B.C.U. CALLAN

CALLAN: If I fight fair, I
always lose. Please./

222. 3 J
A/b

SHE MOVES DOWN TO HIM

DR. SCHULTZ: Very well. No police.
Not yet.

223. 4 D (ON CUE)
L/A UNDER BED
BAUER & MAITLAND

INT. BAUER'S ROOM NIGHT

BOOM B3

BOOM C SWING TO CO RIDOR

(On Shot 223 Cam. 4)

BOOM B3

AS BAUER MOVES FWD. TO
BED. PED UP TO
CLOSER 2/S.
PAV. BAUER
MAITLAND LEAVES R.
BAUER GOES OUT R.

MAITLAND: He got away, didn't
he?

I told you twice to take care
of yourself, Bauer. The deal's
off.

/CAM.3 TO K. CORRIDOR/

BAUER: Wait, Wait!

224. 3 K (AS BAUER GOES OUT OF DOOR)

WIDE 2/S. BAUER/
MAITLAND PAV. BAUER

INT. CORRIDOR NIGHT.

BOOM C3

AS MAITLAND X's TO
BAUER T/IN TO C.2/S.

BAUER: He can't have got far.

AS MAITLAND GOES OUT R. I - hurt him.

T/IN TO CLOSE SINGLE
BAUER

MAITLAND: I'm at this number.
Find Callan and we'll talk. And this
time, for God's sake do as I say.
Take care of yourself, old chap.
You look terrible.

BAUER: REACTION

GRAMS
MUSIC Q 4

225. 2 H (ON CUE)

C.S. BIZ WITH HYPODERMIC

INT. DOCTOR'S SURGERY NIGHT.

BOOM C3

AS SHE RAISES IT,

PAN UP AND P/B. TO 2/S.

DOCTOR/CALLAN PAV.

CALLAN

CALLAN: What now?

DR. SCHULTZ: I'm going to give you an in
jection.

/CAM.3 to J. DOC'S SURGERY/

CALLAN: No, you're not.

(Coming to Shot 226 Cam. 3)

(On Shot 225 Cam. 2)

BOOM C3

DR. SCHULTZ: I'm old. My hands are more clumsy than they used to be. I'll hurt you.

T/IN TO SINGLE
CALLAN

CALLAN: I've just been hurt, love.
By an expert.

DR. SCHULTZ: Very well. Sit down.

226. 5 J (AS HE MOVES TO SIT)
2/S. DOCTOR/CALLAN
FAV. DOCTOR.
DOCTOR MOVES UPSTAGE
HOLD 2/S.

CRAB R. AS DOCTOR
X's DOWN TO CALLAN
TO CLOSE 2/S.
O/S CALLAN FAV. DOCTOR

DR. SCHULTZ: Drink this.

CALLAN: What is it?

DR. SCHULTZ: For heaven's sake.
Schnapps. Very good Schnapps.

CALLAN: Thanks. You're right.

DR. SCHULTZ: Finish it.

Did you really mean it - someone is trying to kill you?

CALLAN: Just about.

DR. SCHULTZ: Then why don't you let me call the police?

CALLAN: For all I know, the police could be helping him.

227. 2 H
B.C.U. CALLAN

DR. SCHULTZ: You're a criminal?/

(Coming to Shot 228 Cam. 3)

(On Shot 227 Cam. 2)

BOOM C3

228. 3 J CALLAN: No. /
2/S A/b

PAN HER IN SINGLE L.
AND BACK TO 2/S. WITH
CALLAN

DR. SCHULTZ: I'll treat the lacerations
first.

Berlin's been full of spies for the
last 20 years. They're almost a
commonplace.

CALLAN: Like rats in a sewer.

PAN HER BACK L.
IN SINGLE AND
BACK R. TO
CLOSE 2/S.

DR. SCHULTZ: I suppose they're
necessary ... my husband was a social
democrat. The Nazis hated him. He
resisted them, you see. If he'd not
been an exceptionally fine doctor he would
have gone to Bolson.

CALLAN: And the Russians got
him instead?

DR. SCHULTZ: Yes.

CALLAN: What had he done?

DR. SCHULTZ: Tried to protect me...
twenty two years ago I was still quite
handsome. /

229. 2 H
C.U. CALLAN

CALLAN: It must have been rough here,

230. 3 J all right. /
2/S. A/b

DR. SCHULTZ: I'd almost forgotten.
The British genius for understatement!
Here. Drink up.

(Coming to Shot 231 Cam. 2)

(On Shot 230 Cam. 3)

BOOM C3

DR. SCHULTZ: You still don't want
an injection?

CALLAN: No.

DR. SCHULTZ: Very well. This is the part
that is going to hurt. Please try to sit
as still as possible. And try not to
shout. Someone might hear you outside.

231. 2 H
B.C.U. CALLAN

CALLAN: I won't shout.

DR. SCHULTZ: Very well.
You're being very brave.

CALLAN: Thanks.

DR. SCHULTZ: But I'm afraid it's
a bad one.

CALLAN: Just get it over love.

DR. SCHULTZ: Seh! Good boy. It's almost
over.

232. 3 J (AS HE FALLS FWD.)
CLOSE 2/S. CALLAN/DOCTOR
P.V. DOCTOR.

P/B AS SHE LAYS HIM BACK

233. 2 H (AS SHE REACHES FOR GUN)
C.U. HIT WITH GUN

234. 1 F (AS SHE TAKES GUN)
C.U. DOCTOR

235. 2 H (ON CUE)
C.U. CALLAN

GRAB

MUSIC Q 7

GIRL IN THE
BACK (AS HE
FAINTS)

*

*

*

*

*

*

SCANNER

CAP: END OF PAIT TWO

PAIR SOUND AND VISION

CAMERA REPOS. CAM. 1 to Pos. G. DOCTOR'S BEDROOM
2 to Pos. J. DOCTOR'S BEDROOM
3 to Pos. L. EVA'S FLAT
4 to Pos. E. EVA'S FLAT.

PART THREE

SCANNER

CAP: PART THREE

GRAMS:

MUSIC Q B

FROM REG.

GIRL IN THE

DARK

236. 2 J
C.S. PHOTOGRAPH INT. DOCTOR'S BEDROOM NIGHT ROOM 14 *
PAN OFF R. TO *
DOCTOR AND R. TO *
CALLAN ON BED. *
T/IN ON CALLAN DR. SCHULTZ: How do you feel? *
Fade under

237. 1 G (AFTER HE SPINS RD.) CALLAN: Terrible.../how
C.U. DOCTOR REACTION did I get here?

238. 2 J
CALLAN A/B DOCTOR: I wheeled you in.

239. 1 G
A/B CALLAN: You call the
coppers?/

240. 2 J DOCTOR: No. Not yet./
A/B

241. 1 G CALLAN: Why not?/
A/B

242. 2 J DR. SCHULTZ: I didn't think that
A/B would be fair./
PAN HIM UP TO SIT CALLAN: You're a caution, love.

243. 1 G DR. SCHULTZ: Am I?/ I don't think
A/B I know enough about you to call

244. 2 J the police yet, Mr. Callan./
A/B
CALLAN: Have you been through my
pockets, Doctor?

(Coming to Shot 245. Cam. 1)

(On Shot 244 Cam. 2)

BOOM AA

245. 1 G DR. SCHULTZ: It was on your air
M.C.U. DOCTOR ticket./ All women are inquisitive
you know. Even women doctors. I
wanted to know more about you before I
sent for the police./

246. 2 J
M.C.U. CALLAN

247. 1 G CALLAN: Know what?
A/b

DR. SCHULTZ: Why - all I've
discovered so far is that you're being
hunted - and that you have a very high
tolerance to pain and that you ./

248. 2 J
A/b

249. 1 G CALLAN: Go on./
A/b

DR. SCHULTZ: That you're as wary as
an animal. You - excuse me. I was
going to be rude./

250. 2 J
A/b

251. 1 G CALLAN: Go on. Don't stop
now./
A/b

DR. SCHULTZ: A long time ago my
husband and I used to go on trips to the
Bavarian forests. We used to watch
animals - and photograph them. Foxes,
badgers, hawks too sometimes./
Heinrich was very good at it.
He published a book it was a
new technique - in those days./
You're very like those animals. The
way you watch and listen. Your body's
always ready to fight for you, isn't it?

254. 2 J
A/b Just like a fox's./

(Coming to Shot 255 Cam. 1)

(On Shot 254 Cam. 2)

BOOM A4

255. 1 G CALLAN: I hope so.
A/b

256. 2 J DOCTOR: I'm glad my children
C.U. CALLAN didn't get like that./

257. 1 G CALLAN: You've got a family?
C.U. DOCTOR Here?/

258. 2 J DR. SCHULTZ: Two sons. One killed
A/b REACTION over Coventry - the other at
Stalingrad.../

259. 1 G I'm all alone - and at
A/b your mercy./

260. 2 J
M.S. CALLAN
PAN HIM L. TO SIT AGAIN

261. 1 G (AS HE SETTLES ON END OF BED)
DEEP 2/S. DOCTOR/CALLAN
P.A.V. DOCTOR

CALLAN: I'm as weak as a kitten....
You didn't drug me? When I was
out?

DR. SCHULTZ: No. It's shock.
It'll pass off.

CALLAN: It better.... I've got to
get out of here.

DR. SCHULTZ: Mr. Callan. Please.
I must ask you this. Why is this
man chasing you?/

262. 2 J
C.U. CALLAN

CALLAN: He needs me. He needs
me for a job he's doing.

DR. SCHULTZ: A crime?

(Coming to Shot 263 Cam. 1)

(On Shot 262 Cam. 2)

BOOM A4

263. 1 G CALLAN: No love. But it ought
C.U. DOCTOR to be..... give me five minutes.
I'll get out of your life./

264. 2 J DR. SCHULTZ: Where will you
A/b go?/

265. 1 G CALLAN: Tempelhof Airport.
2/S. FAV. DOCTOR They can't touch you when you fly
BEA/... where's my gun?

DOCTOR RISES AND DR. SCHULTZ: It's here.
X's TO HIM

HOLD 2/S. CALLAN: Ahh!

266. 2 J (AS HE SPEAKS)
C.S. CALLAN

Where are the bullets,

267. 1 G Doctor?/
C.S. DOCTOR

DR. SCHULTZ: I'm sorry. There can be
no more killing here. Not any more.

268. 2 J I dropped them down the drain./
A/b

CALLAN: That's all right, love.
I respect your feelings. But why the hell
didn't you shoot me first?/

269. * L INT. EVA'S FLAT NIGHT.
B.C.U. EVA

BOOM CA

BAUER: He didn't come back?

EVA: No.

BAUER: Or telephone?

EVA: No.

(Coming to Shot 270 Cam. 4)

(On Shot 269 Cam. 3)

BOOM C4

270. 4 E
FRANZ/BAUER O/S EVA
BAUER: You wouldn't lie
to me? No. Not now. You wouldn't
dare to lie, would you?/

271. 3 L
C.S. EVA
I shall leave Franz here to look
after you. Just in case Callan should
come here and be troublesome./

272. 4 E
C.S. FRANZ REACTION
Don't worry. Franz won't
do anything - if you don't./

273. 1 G (ON CUE)
M.S. CALLAN
PAN HIM AS HE
MOVES ACROSS L.
TO DOOR AND
R. TO CHAIR

INT. DOCTOR'S BEDROOM NIGHT

BOOM A4

BOOM B7

CALLAN: It's no good. It
hurts like hell.

DR. SCHULTZ: An injection -

/CAM.3 to M. DOC'S BEDRM.
/CAM.4 to C. BAUER'S ROOM

CALLAN: No.

DR. SCHULTZ: Just a pain-killer -

274. 2 J
M.S. DOCTOR
CALLAN: I can't trust you./

275. 1 G
M.S. CALLAN A/b
DR. SCHULTZ: I didn't call the police,
did I? /

276. 2 J
A/b
CALLAN: You got rid of the
bullets./

277. 1 G
A/b
DR. SCHULTZ: I've seen too many men
die./

278. 2 J
C.S. DOCTOR
CALLAN: We all have. There's no
novelty in it. But I don't want to die
myself - I don't want you to die either./
- 44 - (Coming to Shot 279 Cam. 1)

(On Shot 278 Cam. 2)

BOOM A4

BOOM B7

279. 1 G DR. SCHULTZ: It isn't all that
C.S. CALLAN important - when you're alone./

280. 2 J CALLAN: It is to me./
A/b

DR. SCHULTZ: We watched it all happen -
in this street. First the Jews,
then the socialists. The beatings,
the arrests, disappearances.
And the bombs falling, and the
Gestapo at the door because I'd
been born English and I might be a
spy... My husband spoke out against it
all./

281. 1 G
A/b

282. 2 J CALLAN: Did he?/
A/b

283. 1 G DR. SCHULTZ: I told you./
A/b

CALLAN: Yeah ... you told me...
was it true?/
A/b

284. 2 J
A/b

285. 1 G DR. SCHULTZ: That's very cruel./
A/b

CALLAN: I'm sorry. I've
been too busy just surviving. I forgot
there was something better. But the
ones who try it always get clobbered.

PAN HIM L.TO DOOR

AND BACK R.

DR. SCHULTZ: But so do you,
Mr. Callan. When my husband was an
officer in the first World War.

286. 2 J CALLAN: In the Army was he?/
M.S. DOCTOR

(Coming to Shot 287 Cam. 1)

(On Shot 286 Cam. 2)

BOOM /A
BOOM B7

PAN HER R. DR. SCHULTZ: Yes. He finished
AND BACK L. his studies when it was over.
This is Heinrich.

287. 1 G (AS SHE HOLDS OUT PICTURE)
 M.S. CALLAN

PAN HIM R. TO 2/S.
WITH DOCTOR
PAV. CALLAN

288. 4 C (AS HE TAKES PICTURE)
 CUTAWAY

DUPLICATE PICTURE (FRANZ HOLDS IT)

289. 1 G CALLAN: He's carrying a
 A/b pistol./

DR. SCHULTZ: All officers did.

CALLAN: All officers kept them too,
didn't they?

DR. SCHULTZ: Yes.

290. 2 J CALLAN: Have you still got it,
 C.S. DOCTOR Dr. Schultz?/ Please get it
 for me.

DR. SCHULTZ: No.

CALLAN: I've got to have it.

DR. SCHULTZ: Why don't you just leave?
You're stronger now. I won't tell
anybody I've seen you./

291. 1 G
 C.U. CALLAN

(Coming to Shot 292 Cam. 2)

(On Shot 291 Cam. 1)

BOOM A4
BOOM B7

292. 2 J
A/b CALLAN: They're looking for me.
I could go out now and walk straight
into them, I've got to have a gun./
You think I won't hurt you. But
suppose you're wrong this time? I'm
scarred rotten. That makes a
difference.

293. 3 M
WID 2/S. DR. SCHULTZ: Mr. Callan - you're in
no condition to hurt anybody - not even
an old woman./

CALLAN: Not even with this?
Doctor, it's the only chance I've got.
Please don't make me -

DR. SCHULTZ: You won't hurt me. And
I can't let you kill. I can't.

PAN CALLAN L.
TOWARDS DOOR

CALLAN: What about your
husband? Didn't he ever kill?

BOOM B to POS.5

294. 2 J
C.S. DOCTOR DR. SCHULTZ: Yes, he killed a
Russian defending me/ and the
rest of them shot him - here in
this house. The Russian died
and Heinrich died and it didn't
help me. Killing never helps./

/CAM.3 to N. BAUER'S RM.

295. 1 G
M.S. CALLAN
HE MOVES FWD. INTO
C.S.

CALLAN: How did he kill
him?/

296. 2 J
A/b

DR. SCHULTZ: It was horrible.

CALLAN: Did he use his
pistol?

(Coming to Shot 297 Cam. 1)

(On Shot 296 Cam. 2)

BOOM A4
BOOM B5

DR. SCHULTZ: There wasn't time
to get it.

CALLAN: He'd hidden it?

DR. SCHULTZ: Yes.

CALLAN: Then it's still here.
I'd better start looking, then,
hadn't I? Tell me when I'm getting

297. 1 G WIDE 2/S. CALLAN/DOCTOR

CALLAN X's L. AND
FULLS THINGS ABOUT

298. 2 J (AS SHE SITS)
B.C.U. DOCTOR'S REACTION

299. 3 N (ON CUE)
PROFILE BAUER
AND PHONE.
(HE PACES L.)

INT. BAUER'S ROOM NIGHT.

BOOM C5
BOOM B5

BAUER: Frau Doktor Schultz!
Ein Engländer? Danke.

BAUER GETS UP AND
X's UP TO DOOR.

FLOOR FX:
DOORBELL

INCL. MAITLAND IN 2/S.
BAUER X's f.g. R.
MAITLAND X's to L.b.g.
AND SITS.
HOLD 2/S. FAV.
MAITLAND

MAITLAND: Do you live on the phone
Bauer? I've been trying to get you
for half an hour. We're running out
of time.

BAUER: I'm doing my best.
There are fifty-four doctors in West
Berlin that he hasn't been to.

MAITLAND: The Colonel thinks we'd
better forget the whole thing.

(Coming to Shot 300 Cam. 4)

(On Shot 299 Cam. 3)

BOOM C5

BOOM D5

BAUER: There's still
an hour -

MAITLAND: That depends on
who he's talked to.

BAUER: Who can he talk to?
Who will believe him?

300. 4 C MAITLAND: That's for you to
M.C.U. BAUER find out, if you want the money./

BAUER: Mr. Maitland -

MAITLAND: Yes.

BAUER: There is another
way.

MAITLAND: Is there?

300A. 3 N BAUER: We could deliver the
C.S. MAITLAND REACTION girl instead./

300B. 4 C
A/b

300C. 3 N BAUER: Have I said something
A/b amusing?/

MAITLAND: No, no, not at all.
It's just that half an hour ago the
colonel said you'd probably make
300D. 4 C that suggestion./
C.S. BAUER

300E. 3 N BAUER: Well?/
A/b

MAITLAND: It wouldn't work if Callan
gets away. He'll tip off the East Germans.
300F. 4 C The girls important to him./
C.S. BAUER

(Coming to Shot 301 Cam. 3)

(On Shot 300F Cam. 4.)

BOOM C5

BOOM B5

BAUER: Forgive me - I don't think the girl is the only thing that's important to him.

MAITLAND: Then why did he come to Berlin?

BAUER: To put Hunter in his place./

301. 3 N
2/S. MAITLAND/BAUER
FAV. MAITLAND

MAITLAND: He did it very nicely, didn't he...? Look Bauer, find Callan. But if you've roughed him up too much - send the girl - but only if you find

302. 4 G
C.S. BAUER

Callan in time./

BAUER: If he's too rough to send

303. 3 N
C.S. MAITLAND

Erst - do I send him back to you?/

CAM.4 to D.BAUER'S

MAITLAND: No. He doesn't belong to us any more./

304. 2 J
DEEP 2/S DOCTOR/
CALLAN FAV. CALLAN

INT. DOCTOR'S BEDROOM NIGHT

BOOM 44

CAM.3 to M. DR'S BEDRM.

305. 1 G (AS CALLAN MOVES FROM BED)
C.S. DOCTOR REACTION

306. 2 J
A/b CALLAN REACHES
UP TO TOP OF WARDROBE

CALLAN: Getting hotter,

307. 1 G
A/b am I?/

308. 2 J
A/b

CALLAN: Pass me the chair,

309. 1 G
A/b love./

310. 2 J
CHAIR ON FLOOR
AS CALLAN PICKS IT UP,
PAN UP TO 2/S A/b
FAV. CALLAN

DOCTOR: No./

(Coming to Shot 311 Cam. 1)

(On Shot 310 Cam. 2)

BOOM A4

CALLAN: Ah.

311. 1 G (AS HE FINDS GUN)
A/b REACTION

312. 2 J
2/S. A/b
AS DOCTOR MOVES TO HIM
T/I WITH HER AND PAN
THEM R. TO BED,
FAV. CALLAN

DR. SCHULTZ: Careful.

313. 1 G CALLAN: You're a funny one. What
A/b did you want to help me for?/

314. 2 J DR. SCHULTZ: I'd sooner do that
C.S. CALLAN than tape you up again./

315. 1 G CALLAN: Dr. Schultz - you believe in
A/b doing good to people, don't you?/

316. 2 J DR. SCHULTZ: I try to.
A/b

317. 1 G CALLAN: How did you manage to
A/b stay alive so long?/

318. 2 J DR. SCHULTZ: I never thought
A/b about it./

319. 1 G CALLAN: And I never thought about
2/S. DOCTOR/CALLAN anything else./

AS CALLAN UNWRAPS
GUN, DOCTOR MOVES L.
HOLD 2/S. FAV. DOCTOR

CALLAN: Your husband looked after
it? But you didn't, love. It's
beginning to rust. I'll have to clean it.
Where are the rest of the bullets?

(Coming to Shot 320. Cam. 2)

(On Shot 319 Cam. 1)

BOOM A4

DR. SCHULTZ: That's all there
are.

CALLAN: Doctor, please.
Don't start again.

DOCTOR MOVES BACK R.
TO CLOSER 2/S.

DR. SCHULTZ: I give you my word.
If things got too bad - we only
needed two./

320. 2 J
A/b

CALLAN: I'm sorry, doctor.
Honest./

321. 1 G
C.S. DOCTOR

DR. SCHULTZ: We never used
them./

322. 2 J
A/b

CALLAN: Maybe I won't either./

323. 1 G
A/b

DR. SCHULTZ: No. I think you
want to./ Now I'm sorry.

324. 2 J
A/b REACTION

325. 1 G
A/b
SHE TURNS AWAY

326. 2 J (AS SHE MOVES AWAY)
C.S. CALLAN

PAN DOWN TO C.S. BIZ.
WITH GUNS

CALLAN: Wrong size ammo.
I'll have to clean the luger.

/CAM.1 to J.Same Set/

327. 1 J (ON CUE)
WIDE 2/S DOCTOR/CALLAN
FAV. DOCTOR

FLOOR FX: PHONE
RINGS ON CUE.

328. 2 J (AS PHONE RINGS)
C.S. CALLAN REACTION

329. 1 J (ON CUE)
2/S A/b
DOCTOR MOVES L. TO DOOR
HOLD 2/S.

DR. SCHULTZ: Should I answer?

CALLAN: No.

DR. SCHULTZ: It could be an emergency.

(Coming to Shot 330 Cam. 2)

(On Shot 329 Cam. 1)

BOOM A4

PHONE RINGING

*

CALLAN: If it is, they'll
call another doctor.

*

*

PHONE STOPS

330. 2 J (AS HE SPEAKS AGAIN)
C.S. CALLAN

CALLAN: Look - the man who's
looking for me knows I'm hurt. He'll
ring all the doctors round here, just

331. 1 J in case./
2/S A/b

PAN DOCTOR L. in 2/S.

CALLAN: I said No.

FLOOR FX:

PHONE RINGS ON CUE

332. 2 J me./
C.S. CALLAN

DR. SCHULTZ: Somebody may need

*

*

*

CALLAN: Somebody does, love.

*

333. 1 J Me. And the opposition know it./
C.U. DOCTOR REACTION

*

*

334. 4 D INT. BAUER'S ROOM NIGHT
DEEP 2/S. MAITLAND/BAUER
PAV. MAITLAND
INCL. PHONE f.g.

BOOM C5

PHONE FX:

(DISTORT)

/CAM.1 to G.SAME SET/

BAUER: No reply. This is
the last one. I got word about
her from a friend. She's English.

MAITLAND: Really.

BAUER: Dr. Schultz. An old
woman. She doesn't practice any
more.

MAITLAND: Does she live on the
ground floor?

BAUER GETS UP OFF BED
AND K's R.

BAUER: How should I know?

HOLD 2/S.

BAUER COMES f.g. TO
PICK UP GUN.
GOES OUT R.b.g.

MAITLAND: It would do no harm to
find out. From what you tell me Callan
was in no fit state to go climbing.

(Coming to Shot 335 Cam. 2)

(On Shot 334 Cam. 4)

BOOM C5

BAUER: You'll come with me?

HOLD MAITLAND MAITLAND: Good heavens, no. He's all yours, old boy.

335. 2 J (AS BAUER GOES OUT DOOR)
C.S. PHOTOGRAPH - INT. DOCTOR'S BEDROOM NIGHT. BOOM A4
AS DOCTOR TURNS IT
OVER P/B TO INCL. HER.
SHE IS TURNED AWAY
FROM CAM.

BOOM 0 to 3
B to 4

CAM. A to F. HALL

DR. SCHULTZ: Tonight taught me a lot about myself and Heinrich. I - I don't say I enjoyed talking to you, but I needed to.

336. 1 G
M.S. CALLAN
PAN HIM UP AS HE
RISES CALLAN: Me too. I mean
337. 2 J that.
C.S. DOCTOR
SHE TURNS TO HIM

DR. SCHULTZ: I don't practice now. It was good to be able to do something useful again.

338. 1 G
C.S. CALLAN

339. 2 J CALLAN: Thanks.
A/b REACTION

340. 1 G You're right, Doctor. You
A/b know that. You'll always be

341. 2 J right. And I'll always be
A/b REACTION wrong. And I can't change.

342. 3 M (ON CUE)
MID. 2/S. CALLAN/DOCTOR

CALLAN: Well ...

DR. SCHULTZ: Write to me when you get to London. Just so I know you're safe.

HE BENDS FWD. AND
KISSES HER.

PAN HIM R. IN SINGLE

(Coming to Shot 343 Cam. 2)

(On Shot 342 Cam. 3)

BOOM A4

CALLAN: I will.

FLOOR FX:DOOR
BELL ON CUE

343. 2 J (AS HE STOPS)
A/b REACTION

344. 3 M
A/b
PAN HIM R. BEHIND
DOOR

345. 2 J (AS HE STOPS AGAIN)
A/b SHE MOVES FWD.

HOLD HER
/CAM.3 to P.SURGERY/

DR. SCHULTZ: I needn't
answer ..

346. 1 G
WIDE 2/S. CALLAN/DOCTOR
FAY. CALLAN

CALLAN: You must. They'll have
seen the light.

AS DOCTOR MOVES L.
T/I. WITH HER TO
DOOR.

CALLAN X's f.g. to L.

HOLD CALLAN BIG L.f.g.
and DOCTOR BIG R.f.g.
THRU CRACK IN DOOR

DR. SCHULTZ: Ja, bitte?

BOOM B4
(HALL)

BAUER: Dr. Schultz? I must
come in please.

DR. SCHULTZ: But I don't take
patients now.

/CAM.2 to H.SAME SET/

BAUER: It's very urgent.

DR. SCHULTZ: You know I'm English,
I see.

BAUER: I know all about you
Doctor Schultz.

DR. SCHULTZ: How terrifying.
But if you want a doctor, I suggest
you -

(Coming to Shot 347 Cam. 3)

(On Shot 346 Cam. 1)

BOOM A4
BOOM B4

BAUER: I'm perfectly well.
I'm looking for a man. An
Englishman. He had an accident.
He hurt his ribs. He would have
to visit a doctor for treatment.

DR. SCHULTZ: He didn't come to
me.

BAUER: No?

DR. SCHULTZ: I've been alone
here.

347. 3 P (AS SHE CLOSSES SURGERY DOOR)

M.S. BAUER

INT. SURGERY NIGHT.

BOOM C3
(SURGERY)

/CAM.1 to H.DR's HALL/

BOOM B4

BAUER: All evening?
Drinking schnapps?
You are a schnapps drinker,
Doktor Schultz?

DR. SCHULTZ: Sometimes, I ...

348.

2 H
DEEP 2/S.
DOCTOR O/S BAUER

BAUER: Let me smell your
breath, doctor....

DR. SCHULTZ: Really, you have no
right to...

349.

3 P
C.S. GUN
PAN UP TO BAUER'S FACE

BAUER: Oh, but I have.
Let me show you my warrant.

350.

2 H
M.C.U. DOCTOR
PAN HER ACROSS L.
TO B.C.U.

BAUER: Come here. Reuss!

(Coming to Shot 351 Cam. 1)

(On Shot 350 Cam. 2)

BOOM C3
BOOM B4

/CAM.3 to J.SURGERY

BAUER: Where is he? The man whose
ribs you bandaged. The man who drank
the schnapps. Where is he?

351. 1 H (AS SHE STAGGERS BACK)

M.C.U. CALLAN

INT. DOCTOR'S HALL NIGHT

BOOM B4

PAN HIM ACROSS R.
TO DOOR

352. 4 F (AS HE OPENS DOOR)

C.U. CALLAN

PAN HIM L. TO DOOR

BOOM A to Pos. 2

BAUER AND DOCTOR LEAVE
SURGERY DURING THESE
2 SHOTS

BAUER: (OFF) I have very
little time, doctor.
Where is he?

SOUND: THIS
DIALOGUE & NOISES
TO BE RECORDED IN
STUDIO DURING
REHEARSAL & PLAYED
IN FOR RECORDING

DR. SCHULTZ (OFF): He didn't
come here.

BAUER: (OFF) You're lying..

CALLAN (LIVE): What are you waiting
for? Get in there mate. Go in there.

353. 2 H (AS SURGERY DOOR OPENS)

M.S. CALLAN

SURGERY NIGHT

HE FIRES TWICE

CALLAN: Doctor! Stay down!

STOP TAPE

/CAM. 1 to J. DOCTOR'S HALL/

PART 3A

ROLL BACK AND CUT

354.

1 J

(CALLAN'S P.O.V.)

HALL. NIGHT

M.S. BAUER

HE STRAIGHTENS AND
FALLS BACK AGAINST
WINDOW.

/CALLAN LEAVES SET/

STOP TAPE

DOCTOR AND CALLAN REPOSITION

/CAM.1 to H. DOCTOR'S HALL/

/CAM.4 to G.SURGERY

PART 32
(SURGERY)

ROOM B4

ROOM #2

355. 2 H
C.S. CALLAN REACTION

356. 3 J
M.S. DOCTOR

SHE CRAWLS OVER TO BODY
PAN HER AND INCL.
CALLAN'S LEGS R.

DR. SCHULTZ: He's dead.

CALLAN: Yeah.

357. 2 H
A/b the head./

DR. SCHULTZ: The heart - and

CALLAN: That way you're

358. 3 J
M.S. DOCTOR A/b

sure./

CALLAN HELPS HER TO
HER FEET

HOLD 2/S. CALLAN/
DOCTOR AND CRAB R.
WITH THEM AS DOCTOR
MOVES FWD. TO COUCH

DR. SCHULTZ: You shoot very well.

DOCTOR R.f.g.
CALLAN L.b.g.

CALLAN: So did he.

DR. SCHULTZ: You didn't give him a chance.

CALLAN: He was hurting you.

DOCTOR: I wanted you to stop
him - yes, but not to kill him.

359. 2 H
C.S. DOCTOR

CALLAN: What did you expect me
to do? Challenge him to a duel?

360. 4 G
B.C.U. CALLAN

DR. SCHULTZ: Couldn't you have
wounded him?

(Coming to Shot 361 Cam. 2)

(On Shot 360 Cam. 4)

BOOM B4
BOOM A2

CALLAN: No love. They never taught me how to wound. Only how to kill./

361. 2 H
B.C.U. DOCTOR REACTION

362. 3 J
2/S. CALLAN/DOCTOR
CALLAN X's UP TO BAUER
GETS GUN AND X's
DOWN TO DOCTOR
HOLD 2/S.
INCL. GUN ON COUCH
CALLAN LEAVES R.
HOLD SINGLE DOCTOR

363. 4 G (AS SHE PUTS HAND ON GUN)
C.S. GUN
HER HAND GOES ON IT

CAM.3 TO L.EVA'S FLAT
CALLAN: Can I use your 'phone?

364. 2 H
C.S. DOCTOR REACTION

365. 4 G
A/b HER HAND
MOVES AWAY

366. 2 H
A/b REACTION

CAM.4 TO P. HALL
HALL
BOOM B4
PHONE DIS-
TORT FX.

367. 1 H
C.S. PROFILE CALLAN
R.f.g.
SURGERY DOOR L.b.g. EVA (DISTORT): Ja?

CALLAN: Callan. You alone?/
368. 3 L (ACROSS 4'S CABLE) EVA'S FLAT NIGHT
C.S. PROFILE EVA
SHE PACES R.

EVA: Not really./
369. 1 H
A/b. DOCTOR APPEARS IN DOORWAY L.b.g. DOCTOR'S HALL NIGHT

CALLAN: Bauer's dead.
EVA (DISTORT) His friend is here.
You'd better tell him.
(Coming to Shot 370 Cam. 4)

(On Shot 369 cam. 1)

BOOM B4
BOOM A2

		<u>CALLAN:</u>	Franz? Put him on.	
	HE LOOKS AT HER		Franz? Here's the English lesson	
370.	<u>4 F(AS SHE LOOKS BACK) I promised you./</u> (first in German)			
	B.C.U. CALLAN		One through the heart. (first in German) and one through the head.	
			(first in German) He'll never be	
371.	<u>1 H</u>		deader./	
	C.S. DOCTOR REACTION			
372.	<u>3 L</u>			
	C.S. PHONE RECEIVER	<u>EVA'S FLAT NIGHT</u>		<u>BOOM A2</u>
	PAN IT UP TO C.S.EVA			
		<u>EVA:</u>	He's gone. You're very convincing.	
	<u>CAM.1 to K.DR'S BEDRM.</u> <u>CAM.2 to K. SURGERY</u> <u>CAM.4 to H. HALL</u>			
		<u>CALLAN (DISTORT)</u>	The truth always is.	
		<u>EVA:</u>	Thank you, Callan.	
		<u>CALLAN (DISTORT)</u>	Why thank me?	
			I was the one they were really after.	
		<u>EVA:</u>	Are you all right?	
		<u>CALLAN:</u>	I'll do.	
		<u>EVA:</u>	Where are you?	
373.	<u>4 H</u>		I'll come to you../	
	C.S. PROFILE CALLAN	<u>DOCTOR'S HALL NIGHT</u>		
374.	<u>3 L</u>	<u>CALLAN:</u>	No./	
	A/b	<u>EVA'S FLAT NIGHT</u>		
		<u>EVA:</u>	But I want to help you.	
375.	<u>4 H</u>		My gallant hussar./	
	A/b	<u>DOCTOR'S HALL NIGHT</u>		
		<u>CALLAN:</u>	You should have yelled	
			out sooner love. Then we'd all have been	
376.	<u>3 L (AS HE HANGS UP)</u>		gallant.	
	A/b STAY ON HER AS	<u>EVA'S FLAT NIGHT</u>		
	SHE PUTS PHONE DOWN			
377.	<u>4 H (ON CUE)</u>	<u>EVA:</u>	Callan! Callan!	
	DEEP 2/S DOCTOR/CALLAN	<u>INT. DOCTOR'S HALL NIGHT</u>		<u>BOOM B4</u>
	F.V. DOCTOR			

(On Shot 377 Cam. 4)

SCENE B4

CALLAN: I've got to go.

DR. SCHULTZ: You talked about him
as if he were a sheep - and you
worked in a slaughter house.

CALLAN: I do.....

DR. SCHULTZ: I wanted to like you.
But now -

CALLAN MOVES UP
TO HER WITH COAT
HOLD 2/S.

CALLAN: Yeah. It's as well
we didn't get to know each other better.
I'm taking you to the airport with me.
You can call the coppers from there
when I've gone. Tell them what
happened.

DR. SCHULTZ: All of it?

378. 1 K CALLAN: Yes./
B.C.U. DOCTOR

379. 2 K DR. SCHULTZ: Your name too?/
B.C.U. CALLAN

380. 1 K CALLAN: Callan? There's no such
A/b REACTION person love. He doesn't exist./ GRAMES:
MUSIC TO
END

381. 4 H (AS SHE MOVES OFF) GIRL IN
2/S. A/b THE DARK
DOCTOR EXITS L.
CALLAN CLOSES SURGERY DOOR
AND EXITS L.
HOLD FRAMING
(AND SUPER CREDITS)

(Coming to Scanner Captions)

SCANNER CAPTION

CallanEDWARD WOODWARD

SCANNER CAPTION

Dr. SchultzGLADYS COOPER
BauerROBERT LANG

SCANNER CAPTION

HunterRONALD RADD
MaitlandJEREMY LLOYD

SCANNER CAPTION

EvaROSEMARY FRANKAU
LonelyRUSSELL HUNTER
FranzLESLIE WHITE

SCANNER CAPTION

Designed by
PETER LE PAGE

SCANNER CAPTION

Series developed by
JAMES MITCHELL AND TERENCE PERLY

SCANNER CAPTION

Associate Producer
TERENCE PERLY

SCANNER CAPTION

Executive Producer
LLOYD SHIRLEY

SCANNER CAPTION

Directed by
BILL BAIN

TELECINE SLIDE
AN ABC PRODUCTION

FADE SOUND AND VISION

GRAMS:
MUSIC

GIRL IN THE
DARK

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