

Script Sept.

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TEDDINGTON,
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C A M E R A S C R I P T.

CALLAN

"ONCE A BIG MAN, ALWAYS A BIG MAN" (W/T)

by

LEE DUNNE

Series created by
JAMES MITCHELL

Associate Producer
JOHN KERSHAW

Designed by
ROGER ALLAN

Producer
REGINALD COLLIN

Directed by
BILL BAIN

TEDDINGTON, STUDIO TWO

<u>CAMERA REHEARSAL:</u>	10.30. Wednesday, 5 June, 1968.
	10.00. Thursday, 6 June, 1968.
<u>DRESS REHEARSAL:</u>	15.00. - 16.30. 6 June, 1968.
<u>VTR INSERTS:</u>	19.30. - 21.00. 5 June, 1968.
<u>VTR:</u>	17.30. - 19.00. 6 June, 1968.

PROD. NO: 1924.

VTR/ABC/7648

R/T: 46'25"

CAST LIST

Callan EDWARD WOODWARD
Hunter DEREK BOND
Meres ANTHONY VALENTINE
Lonely RUSSELL HUNTER
Eva Watt JACQUELINE PEARCE
Albert George Watt BERNARD ARCHARD
Clive MICHAEL FORREST
Barman Ted MARK MOSS
Captain West MICHAEL BEINT

EXTRAS: FOR FILMING (FROM THE JEFF SHANE AGENCY)

26 June: JOHN CAESAR, ROBERT MURPHY, STAN BRAY, FRED DORAN,
GEORGE RICHARDSON

27/28 June: ERNEST SMITH, RONALD MURKERY, BILLY SHANE,
WILLIAM SULLIVAN

Stunt girl for 27/28 June: ROBERTA GIBBS.

From the JEFF SHANE AGENCY for 6th June, 1968.

8 CUSTOMERS IN HOTEL BAR: GARY HILLSDEN, BILLY SHANE, JACK SHARPE,
JOHN DE MARCO, ARTHUR ZAN, HENRY RAYNER,
COLIN CUNNINGHAM, RALPH KATTERNS.

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	Patrick Kennedy
Stage Manager	Shirley Cleghorn
P.A. Timer	Paddy Dewey
Make-Up Supervisor	Launa Bradish
Wardrobe Supervisor	Gillian Grimes
Technical Supervisor	Del Randell
Lighting Director	Brian Turner
Cameras	Dickie Jackman
Sound	Mike Pontin
Racks	J. Fergus Smith
Vision Mixer	Nigel Evans
Call-boy	Richard Mervyn
Grams	Mike Fairburn

SCHEDULE:

Wednesday, 5 June, 1968.

Camera Rehearsal	10.30. - 12.30.
LUNCH BREAK	12.30. - 13.30.
Camera Rehearsal	13.30. - 17.30.
Turn round to Studio 3	17.30. - 18.00.
SUPPER BREAK	18.00. - 19.00.
Line Up and Make Up	19.00. - 19.30.
Camera Rehearsal and VTR INSERTS	19.30. - 21.00.

Thursday, 6 June, 1968.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Line Up and 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.

(3 SECONDS BLACK)

FADE UP

T/CINE

B.O.F.

16 mm DOUBLE HEAD

SEQUENCE "A"

DURATION .40"

EXT SMALL HARBOUR PIER. DAY

TWO DIVERS LOADING EQUIPMENT, WATCHED
BY CAPT. WEST.

THE OPERATION IS BEING OBSERVED BY
CLIVE, AND OTHER LOCALS.

THE WORK DONE, THE MEN AND WEST CLIMB
DOWN INTO THE BOAT AND PULL AWAY.

CUT TO

1.

1 A

MINI BOOM 1

C.S. TELESCOPE

PAN UP TO CLOSE 2/S. EXT. WATT'S STUDY. DAY

CLIVE/WATT

PAV.-CLIVE

CLIVE: Diving equipment and
oxyacetylene, or something like that,
sir. Cutting equipment anyway.

WATT: And you're sure it's
the Miss Ellen they're after.

CLIVE: The whole village
knows it, sir.

WATT: That's not enough, Clive.

(2 on 44)

(On 1 on 1A)

MINI BOOM 1

CLIVE: I didn't want to ask the Captain, sir, but apparently he told Ted in the bar, himself. Mind you, sir. I shouldn't think they'll find much now, not after all these years.

WATT GOES OUT R.
HOLD SINGLE CLIVE

WATT: They obviously think it's important enough to look.

2. 4 A (AS WATT SPEAKS)

M.S. WATT

(INT. STUDY)

BOOM A1

PAN HIM R.

CLIVE ENTERS f.g.
FULL FOCUS TO FAV.
CLIVE.

WATT (contd.): Damn them. I thought it'd been safely forgotten. We'd better see what we can do. Get me George Holt at the Admiralty.

And then I'll talk to the Lord Lieutenant and that idiot of an M.P. if you can raise him from whatever bed he's in.

(CAM.1 to B. WATT'S STUDY)

3. 2 A

(OUTER OFFICE)

INT. HUNTER'S OFFICE DAY.

BOOM C1

C.S. PAPERS

PAN UP TO C.S. CALLAN

(CAM. 4 to B. HUNTER'S OFFICE)

HUNTER: Devon's glorious at this time of year, Callan. Do you good.

CALLAN: I'm not a messenger

boy, sir./ This is a job for

British Rail.

4.

3 A

DEEP 2/S. HUNTER/
CALLAN. FAV. HUNTER

HUNTER GOES OUT L.
CALLAN X's UPSTAGE.

HOLD SINGLE CALLAN

HUNTER: Not any more, I'm afraid.
Beeching axed that bit of the line.

(5 on 4B)

(On 4 on 3A)

ROOM C1

CALLAN: Got an answer for
everything, haven't we, sir!

HUNTER: Just about, Callan.

5. 4 B (AS CALLAN LEAVES FILE)
C.S. CALLAN (INNER OFFICE)
PAN HIM R.

CALLAN: So, what's in the safe?

ROOM R1

HUNTER: No idea. Not our
concern.

CALLAN: Not much.

HUNTER: Why should it be?

6. 2 A (SWING) involved?/
C.S. HUNTER

HUNTER: We've been told to
be./

7. 4 B
C.S. CALLAN
PAN HIM R.

CALLAN: Come on, John. There's
more to it than that./

8. 2 A
A/B
9. 4 B Think so?/
A/B

CALLAN: Look sir. If I'm
going out on a job I like to know what
it's all about./

10. 2 A
A/B

(11 on 4B)

(On 10 on 2A)

BOOM B1

11. 4 B HUNTER: And if I send you I
A/B like to tell you. Unfortunately, this
time, I have no idea./
- HE STRAIGHTENS
12. 2 A CALLAN: Sir!/
A/B
13. 4 B HUNTER: Callan. I'm told to do
A/B things; you're told to do things.
We both get on with them. Right?/
14. 2 A CALLAN: Right sir./
A/B
15. 4 B HUNTER: Then get on with it./
A/B REACTION
16. 2 A /
A/B REACTION
17. 4 B /
A/B REACTION
18. 2 A /
A/B REACTION
19. 4 B /
A/B REACTION
20. 2 A /
A/B
- HUNTER (contd.) All I can tell you
is that we want that safe back here
and that someone is trying to bring
pressure to stop us./
21. 4 B /
A/B
22. 2 A CALLAN: Who?/
A/B
23. 4 B HUNTER: I don't know./
A/B
- PAN HIM R. CALLAN: Charming!
24. 2 A Neither of us know what we're up against./
DEEP 2/S HUNTER/CALLAN
PAV. HUNTER

(25 on 4B)

(On 24 on 2A)

BOOM B1

HUNTER: Who knows. Probably the locals getting worried about the navy spoiling their view.

CALLAN: Yeah!

HUNTER: If it was dangerous, Callan, I'd send Meres./

25. 4 B
BCU CALLAN

(CAM. 2 to B. Same Set)

26. 2 B (AS HE MOVES L.)
2/S. CALLAN MOVES R.
HOLD 2/S.

CALLAN: Thank you. Thank you very much. Sir. When do I go?

HUNTER: Hardly worth it today and it's going to take the salvaga boys another couple of days, anyway. Go down in the morning, Wayerloo - second class./ Get a car at Axminster. And no fancy hotels, Callan.

27. 4 B
C.S. CALLAN

(CAM. 2 to A. Same Set)

CALLAN: Of course not, sir. Wouldn't dream of it. What about transport back? Or do I walk Sir?/

28. 2 A
C.S. HUNTER

HUNTER: Captain West will arrange a jeep for you./

29. 4 B
DEEP 2/S HUNTER/CALLAN
FAV. CALLAN

CALLAN WALKS R.b.g.
TO DOOR

CALLAN: Don't know why they can't handle the whole thing.

HUNTER: Have a good time, Callan. Get some sun while you're there.

30. 3 A (AS CALLAN TURNS BACK)
BCU CALLAN REACTION (OUTER OFFICE)

(COMING TO TELECINE)

<u>T/CINE</u>	<u>S.O.F.</u>
16 mm DOUBLE HEAD	
<u>SEQUENCE "B"</u>	
<u>DURATION .49"</u>	<u>LODGE GATES DAY.</u>
<u>(CAM.2 to B. WATT'S STUDY)</u>	
<u>(CAM.4 to C. WATT'S STUDY)</u>	EVA DRIVES OUT OF LODGE GATES

<u>VTR INSERT "A"</u>	<u>BOOM X</u>
<u>INT. LONELY'S FLAT. DAY</u>	<u>GRAMS:</u>
	<u>RACING</u>
	<u>COMMENTARY</u>
	<u>OVER</u>

	<u>LIGHTING:</u>	<u>FLICKER FX.</u>	*
	<u>ON LONELY'S FACE.</u>		*
1.	<u>2 X</u>		*
	<u>LONELY FRAMING T.V.</u>	<u>(KNOCK ON DOOR)</u>	*
	<u>SET L.f.g.</u>		*
	<u>AS LONELY GOES L.</u>	<u>CALLAN: (V/O)</u>	<u>Lonely!</u>
	<u>CRAB TO POS. Y.</u>		*
	<u>PANNING WITH HIM.</u>	<u>CALLAN:</u>	<u>Lonely, old son.</u>
	<u>HOLD CALLAN AND LET</u>		*
	<u>LONELY GO OUT R.</u>	<u>LONELY:</u>	<u>'Ang on a minute,</u>
	<u>PAN CALLAN R.</u>	<u>Mr. Callan.</u>	*
			<u>(AS HE SWITCHES OFF.)</u>
	<u>CALLAN:</u>	<u>Didn't know you were</u>	
		<u>fond of gee-gees, Lonely. That where</u>	
		<u>all your money goes?</u>	
	<u>LONELY:</u>	<u>Money, Mr. Callan? I</u>	
		<u>ain't got no money.</u>	
	<u>CALLAN:</u>	<u>Not surprising is it,</u>	
		<u>putting your money on three-legged horses./</u>	
2.	<u>1 X</u>		
	<u>C.S. LONELY</u>	<u>LONELY:</u>	<u>Mr. Callan. Don't make</u>
	<u>INCLUDE PHONE L.</u>		<u>it worse. I was only having a little</u>
	<u>ON TABLE.</u>		<u>flutter.</u>

(3 on 3X)

(On 2 on 1X)

BOOM X

3. 3 X
2/S. CALLAN/LONELY
FAV. CALLAN
CALLAN SITS L.b.g.
- CALLAN: No wonder I couldn't get in touch with you.
- LONELY: I haven't been well, Mr. Callan. Don't know what it is. I've been right off colour./
- CALLAN: What you need, mate, is a spot of fresh air. Sea breezes, Lonely. Good sea air. Ozone.
- LONELY: I don't know about that
- CALLAN: Do with some in here, an' all....!
- LONELY: Haven't had much time, Mr. Callan...
4. 1 X
BCU LONELY
- CALLAN: Been busy, have you? Ever been to Devon?/
- LONELY: Devon? I'm not going there. No thank you.
- CALLAN: Who mentioned Dartmoor? There are other places in Devon, you know.
- LONELY: I'm not going anywhere near that place, Mr. Callan. Not for love nor mon....
5. 3 X
C.S. CALLAN INC. FAN
- CALLAN: Bridford near Axminster./
6. 1 X
A/B
- I want you to get down there and find out all you can about the local big-wigs./
7. 3 X
A/B
- LONELY: Big-wigs?/
- (8 on 1X)

VTR INS. "A"

(ON 7 on 3X)

ROOM X

8. 1 X CALLAN: That's right. Who they
A/B are. What they are. What they do.
Everything./
9. 3 X LONELY: Ah, I see. Sounds
2/S. CALLAN/LONELY expensive, Mr. Callan. All them
FAV. CALLAN questions to ask... Hotels./
CALLAN RISES AND X's
R. THEN GOES L. CALLAN: No hotels, mate.
There's only one and I'm staying there,
aren't I? You get yourself an
understanding landlady. She might
let you have a bath.
- LONELY: When Mr. Callan?
- CALLAN: If no-one's using it,
as soon as you get down there.
- LONELY: When do I go, Mr. Callan?
- CALLAN: When do I go,
Mr. Callan?
10. 1 X CALLAN: Half past eleven,
Victoria Coach Station - gets in at
5.54. in the morning./
C.S. LONELY - PAN HIM I'll see you in the pub tomorrow night.
L. TO 2/S. WITH CALLAN
CALLAN GOES OUT DOOR
HOLD SINGLE LONELY LONELY: But, Mr. Callan.
- CALLAN: Oh yes, your bus fare.

(End of INSERT "A")

(Coming to T/CINE)

<u>T/CINE</u>		<u>S.O.F.</u>
<u>16 mm DOUBLE HEAD</u>		
<u>SEQUENCE "C"</u>	<u>EXT. PUB/COUNTRY ROAD DAY</u>	
<u>DURATION: .28"</u>	EVA GETS INTO SPORTS CAR OUTSIDE PUB - DRIVES AWAY, UNDER BRIDGE - AND OFF.	
31.	<u>2 B</u> <u>W.S. WATT.</u> HE TURNS AND X's DOWN R.	<u>INT. WATT'S STUDY. EVENING</u> <u>BOOMS A1/E2</u>
32.	<u>1 B (AS HE STOPS)</u> <u>DEEP 2/S. WATT/CLIVE</u> <u>FAV. CLIVE</u>	<u>WATT:</u> Clive, have you seen Eva? <u>CLIVE:</u> No sir. Not since this morning. She came in from riding, and went out again, sir, in her car. <u>WATT:</u> Do you know where? CLIVE MOVES DOWN R. IN 2/S. <u>CLIVE:</u> No sir. But Taunton, I should think. Or Exeter. More sherry, sir? <u>WATT:</u> No.
33.	<u>2 B (AS WATT MOVES OFF L.)</u> <u>C.S. WATT</u> PAN HIM TO SIT L.	I don't know what she does with herself all day. Do you? <u>CLIVE:</u> She seems very busy, sir. Always going somewhere. Very lucky young lady. <u>WATT:</u> Um! We may have to leave here, Clive. If they drag this safe up./
34.	<u>1 B</u> <u>C.S. CLIVE</u> PAN HIM L.	

(On 34 on 1B)

BOOMS A1/R2

35. 2 B CLIVE: Leave here? Can't
C.S. WATT Mr. Holt....?/
36. 1 B WATT: Mr. Holt says he'll try.
C.S. CLIVE I know what that means./
37. 2 B CLIVE: But it was all a long
A/B time ago, sir. There's nothing they
can do to you now/ even if....
38. 1 B WATT: I wish I had your confidence,
A/B Clive. Unhappily, I know my former
colleagues, only too well. They'll do
anything to save their skins./
39. 2 B CLIVE: What can they do,
A/B sir?/
40. 1 B WATT: To me, I suppose,
A/B very little. But they could ruin the
business. And that would mean the end
of all this - for Eva./ And you, Clive.
41. 2 B (AFTER REACTION)
2/S. WATT/CLIVE FAV.
WATT I shall sell up. Find somewhere
WATT X's UPSTAGE L. else. Miles away. Even abroad.
- CLIVE: Seems a bit drastic, sir.
If I may say so.
- WATT: Perhaps it does. And
perhaps I should have done it years ago.
By the look of things I've been the only
one clinging on anyway. No-one else has
kept even a glimmer of the old dream alive./
42. 1 B
C.S. REACTION CLIVE
43. 2 B
A/B

(44 on 1B)

(On 43 on 2B)

BOOMS A1/B2

44. 1 B WATT (contd.): I want to talk to Eva
BCU CLIVE REACTION as soon as I can. Tell her when she
comes in, will you!

T/CINE
16 mm DOUBLE HEAD

S.O.F.

SEQUENCE "D"

EXT. HARBOUR PIER DAY.

DURATION: 1'15"

WEST: Pretty grotty mess.

(CAM. 2 TO C. HOTEL BAR)

CALLAN: Found the safe?

WEST: Hardly found the boat,
old boy. It was only a prawner you know.
Ten tons, or so. Pretty well broken
up by now.

CALLAN: Any idea when?

WEST: Once we've found the thing
matter of hours really. It's not deep,
just bloody dark.

CALLAN: You know where to find me.

WEST: Yes. Sure.

What's it all about, do you know?

CALLAN: Delivery boy, mate. That's
all. Pick up a safe. Take it to London.

WEST: Oh. I thought you were
Special Branch or something.

(ON T/CINE)

S.O.F.

CALLAN: I'm special all right,
Captain. Special mug. Still. Keeps me
off the streets.

Thought she was bigger than a prawn.

WEST: The Miss Ellen? No. Not as
far as I know. That's how she's charted.

CALLAN: Do you know the story?

WEST: The locals'll tell you.
They're full of it.

CALLAN: Yeah?

WEST: Went down in the war.
Storm. Smuggling I wouldn't wonder.

CALLAN: In the war?

WEST: Heavens, yes. That didn't
make much difference. One of the crew
survived. Still lives in Cornwall. He'd
tell you, if you really want to know.

Goa you a jar or two, of course.

CALLAN: Not worth it. I'm not that
interested.

(SEE CLIVE WATCHING FROM A DISTANCE)

(END OF T/CINE)

(45 on 2C)

F.M: EXTRAS IN

45.	2 C	BOOM B3
	2/S. TED/LONELY	FX: SLIGHT
	FAV. LONELY	SEASIDE
	INT. SMALL HOTEL BAR. DAY	ATMOS. OFF

AS TED GOES L.

CRAB TO POS. D.
TO CLOSE 2/S.
TED/LONELY

FAV. LONELY

LONELY: Big house, ain't it? *

BARMAN: Mr. Watt's? Oh ar. *
It's big all right. *

LONELY: Retired, is he? *

BARMAN: Don't rightly know about *
that. He don't work mind. But then, *
couldn't exactly say he's retired from *
work neither. He hasn't done much, *
not since afore the war. *

LONELY: Gawd blimey! Straight up? *

BARMAN: Big feller once, you *
know - M.P. *

LONELY: Yeah? *

BARMAN: Cabinet, or summat! *
Until he went to prison. *

LONELY: Prison. *

BARMAN: Well, a camp. I don't *
know the full details but it had to do *
with the war. *

LONELY: Foreign, is he? *

(46 on 1B)

(On 45 on 2C)

BOOM B3
FX: SEASIDE
ATMOS. OFF

BARMAN: No, no. It was just,
politics. You know how it is.

LONELY: Yeah!

BARMAN: Lovely daughter, too.
Often in 'ere. Real lady she is./

46.

1 B
LOW 2/S. EVA/WATT
FAV. WATT

INT. WATT'S STUDY. DAY

BOOM A2
BM. B2 JOINS

HE MOVES R. AND
UP STAIRS.

HOLD 2/S. FAV. WATT
CROPPING ON EVA
CLOSE L.f.g.

WATT: Eva, you can't stop the
whole Admiralty in full sail. I've tried
everyone. There's nothing doing.

(CAM.2 to B. WATT'S STUDY)

EVA: But surely....

WATT: But surely nothing.
They say they've tried. I know they're
scared, every one of them. And they're
leaving me to take the knocks.

EVA: You sound pretty scared
yourself.

WATT: I don't fancy giving all this
up.

EVA: Why should you?

WATT: Eva, I've been trying to tell
you - for God's sake listen. If that list
comes up, if the Government gets hold of it,
then we'll have to leave./

47.

4 C
C.S. EVA

(48 on 1B)

(On 47 on 40)

BOOMS A2/B2

48. 1 B EVA: First of all, they
C.U. WATT REACTION may not be looking for it./
49. 4 C
C.S. EVA A/B And, secondly, if they did find it,
it wouldn't be very legible after
twenty-five years under water. Honestly.
50. 1 B Sometimes I think you're quite stupid./
C.U. WATT
51. 4 C WATT: The list was sealed in an
A/B oilskin pack./
52. 1 B EVA: So! It was sealed.
2/S. EVA/WATT All right. They find your name on a list.
PAN HER R. What are they going to do? / You
don't hold any office. You're not
important.
- WATT: Thank you.
53. 4 C EVA: Well, come off it daddy.
DEEP 2/S. WATT/EVA You know very well you're not. Except
you've got ten times as much money as
any of those so-called ex-colleagues
of yours./
- WATT: That's precisely why I
shall be in real trouble. Personal
trouble, Eva. Not political. We shall
be hounded out of house and home.

EVA: Ridiculous!

(54 on 2B)

(On 53 on 4C)

BOOMS A2/B2

WATT: I've seen it happen to other people. I'm the only one on the list who isn't in politics or the Civil Service. They can all pull strings. I can't. Not any longer. I've found that out. Today. And remember, my name is on the top of that list. And I'll be the number one scapegoat. There's nothing people love better than throwing dirt at rich men.

54. 2 B (AS SHE MOVES)
W.S. EVA

PAN HER TO DOOR.

EVA: I'm going out. When you've got something serious to tell me, let me know.

WATT: Eva.

55. 4 C
C.S. WATT

EVA: What?

WATT: Come here,

56. 2 B
M.S. EVA

please./

(SHE TURNS TO HIM)

57. 4 C (AFTER SHE TURNS)
A/B. HOLD HIM AS
HE MOVES FWD.

I just wanted to warn you, my dear. We may have to leave here.

58. 1 B
LOW 2/S. WATT/EVA

Very soon. That's all./

SHE MOVES FWD. TO HIM
HOLD 2/S. EVA R. TO
DOOR AND INCL. CLIVE
O/S WATT L.f.g.

EVA: That's all! Just because a lot of old men - old men, Daddy, because that's what you are, isn't it? A tired weak, old man - just because a lot of old men have got their names on some stupid, ancient list. Who cares! I wish your dear old hero could see you now. He'd be proud, Daddy Watt. He'd be so proud.

(59 on 4C)

(On 58 on 1B)

BOOMS A2/E2

59. 4 C CLIVE: Sir.
C.U. WATT WATT: What is it, Clive?
- CLIVE: There's someone
arrived from London, now, sir./
- WATT: Here?
- CLIVE: In the village.
60. 1 B EVA: And?
LOW 2/S EVA/CLIVE
- Strangers come in and out of here
the whole year round, Clive. Didn't you
know?
- CLIVE: They don't...
- EVA: It is the sea-side.
- CLIVE: They don't all go
prowling down the harbour talking to
Captain West.... His name's Mr. Callan.
He's booked in at the hotel./
61. 4 C
C.U. WATT WATT: You see what I mean?
62. 1 B CLIVE: It's beginning to happen./
C.S. EVA
WHIP R. TO C.S. CLIVE EVA: If you want to run away,
you can. As far as you like. I'm staying
here. This is where I live. It's where
I belong.
63. 4 C (ON CUE)
BCU WATT REACTION

----- TAPE RUN -----

REPOS. CAM. 1 to C. HOTEL BAR
CAM. 2 to D. HOTEL BAR
CAM. 4 to D. HOTEL BAR

BOOM A to 3 HOTEL BAR

F.M: EXTRAS IN

64. 1 C BOOM A3
LOW W.S. O/S. LONELY
CALLAN ENTERS b.g. INT. SMALL HOTEL BAR. EVENING.
X's L. TO BAR
BARMAN: 'Evening, sir.
65. 2 D (ON CUE)
C.S. LONELY REACTION
66. 1 C CALLAN: 'Evening. I'll have a
A/B large Scotch.
CALLAN X's to R.
HOLD 2/S. FAV. CALLAN
BARMAN: 5/9. sir. Just right,
sir.
LONELY: Good evening, Mr. Callan.
I've been waiting, like you said.
CALLAN SITS L. IN
CLOSER 2/S.
FAV. CALLAN
CALLAN: Yes mate, I can see that.
Well?
LONELY: I don't much like this
fresh air stuff, Mr. Callan. It don't
arf make me cough. You should have heard
me this morning.
CALLAN: Yeah! Sorry I missed it.
Is that all you've been waiting to tell me?
67. 2 D (AS LONELY LOOKS UP) LONELY: No, Mr. Callan. No.
BCU LONELY It's been very expensive, though,
68. 1 C getting information./
BCU CALLAN
CALLAN: Oh dear. I am sorry about
69. 2 D that, mate./
A/B

(70 on 10)

(On 69 on 2D)

BOOM A3

70. 1 C LONELY: There's a chap who lives
A/B up the hill. Big house. Used to be
a member of Parliament./

71. 2 D CALLAN: Yeah!
A/B

72. 1 C LONELY: High up, he was./
A/B

73. 2 D CALLAN: On the hill?/
A/B

74. 1 C LONELY: No, Mr. Callan. In the
MID 2/S. CALLAN/LONELY government. Before he went inside./

TED ENTERS CALLAN: Inside?

AS TED GOES OUT
T/IN TO BCU 2/S.
FAV. CALLAN LONELY: Yeah. Something to
do with the war. Didn't quite get
that bit.

CALLAN: I'm in scrap myself.
What else?

LONELY: Well, there's this
ship. Bit of a mystery that is.

CALLAN: Yeah! I've heard about it.

LONELY: Sunk it was, Mr. Callan.
In a storm.

CALLAN: I know, Lonely, all about
it. Thanks very much.

(75 on 4D)

(74 on 10)

BOOM A3

LONELY: The navy's trying to
get it up, Mr. Callan. It's full of
bombs.

CALLAN: Bombs?

LONELY: That's what they say,
Mr. Callan. It sank in the war.

CALLAN: What else do they say?

LONELY: They reckon it'll
blow the place to bits if it's moved,
Mr. Callan.

CALLAN: Do they?

LONELY: Yes, they do.

CALLAN: Any other bits of gossip?

LONELY: Oh no, Mr. Callan. I

75. 4 D don't listen to gossip./ FX: LOUD
W.S. CALLAN/LONELY EXPLOSION
INCL. WINDOWS b.g.

76. 1 C (ON CUE)
BCU CALLAN REACTION

77. 2 D
BCU LONELY REACTION

78. 1 C
BCU CALLAN REACTION

SCANNER

CAPTION: END OF PART ONE

REPOS. CAM. 1 to B. WATT'S STUDY
2 to D. HOTEL BAR
3 to B. HUNTER'S OFFICE
4 to B. HUNTER'S OFFICE

BOOM C to 2 HUNTER'S OFFICE
A to 2 WATT'S STUDY
B to 2 WATT'S STUDY

GRAYS:

MYSTERY
PROJECT

F/UP
CAPTION SCANNER
CAPTION: PART TWO

GRAMS:
MYSTERY PROJECT

FADE TO BLACK

F/UP

79.

A B
M.W.S. 2/S HUNTER/
MERES INCL.
PROJECTOR

BOOM C2

INT. HUNTER'S OFFICE DAY.

PRACTICAL PROJECTOR
LIGHTING: HUNTER OPENS CURTAINS
DURING.

HUNTER: Ch_p called Albert
George Watt. Member of the Labour Party.
Resigned the Party Whip in '34.
Detained during the War under the
Defence Regulations. Nazi sympathiser.

MERES: Is he interested in the
new lot, sir?

HUNTER X's b.g.
AND RETURNS L.

HUNTER: We don't know. All we
know is that he heads a large Investment
Corporation and he's got this big house
right on top of the spot where this blasted
ship sank.

MERES: Where is Callan, sir?

(80 on 3B)

(On 79 on 4B)

BOOM C2

		<u>HUNTER:</u>	Go and give him a hand, will you?
	<u>MERES RISES IN M.2/S.</u>	<u>MERES:</u>	To bring back a safe, sir?
80.	<u>3 B</u> <u>C.S. HUNTER</u>		He won't like that./
		<u>HUNTER:</u>	He'll have to, won't he? Somebody's already trying to stop us.
81.	<u>4 B</u> <u>C.S. MERES</u>		Last night they blew up a salvage tender./
82.	<u>3 B</u> <u>A/B</u>	<u>MERES:</u>	Watt's idea, sir?/
83.	<u>4 B</u> <u>A/B REACTION</u>	<u>HUNTER:</u>	Could be./

T/CINE

S.O.F.

16 mm DOUBLE HEAD

EXT. SMALL HARBOUR PIER. DAY

SEQUENCE: "E"

DURATION: .37"

WEST: Sorry about this, but it
means a morning lost.

(CAM. 3 to C. WATT'S STUDY)

CALLAN: Any ideas?

(CAM. 4 to C. WATT'S STUDY)

WEST: Not for me to say,
really, but it must have been sabotage.

CALLAN: Nobody seen, I suppose?

WEST: The Police are down there now,
but I doubt if they'll find anything
helpful.

(ON T/CINE)

S.O.F.

CALLAN: It's always the same, isn't it? A simple, ordinary little job they tell you. Which means you walk right into.....

They always make it worse for themselves in the end, anyway.

WEST: I must push off. There's a craft on it's way round from Plymouth now, so we should be under way again this afternoon.

(END OF T/CINE)

84.

4 C

BOOMS 12/P2

LOW 2/S. WATT/CLIVE

WATT X's UP STAIRS

FAV. WATT IN 2/S.

WITH CLIVE BIG f.g.R.

INT. WATT'S STUDY. DAY.

WATT: Let him have this, and say thanks very much.

CLIVE: Yes, sir.

WATT: Tell him I'm not sure it'll have done any good, but it was a try. Personally I think it was an idiotic notion, but don't say that to him, for god's sake.

CLIVE: No.

85.

3 C (AS CLIVE REACTS TO EVA ENTERING)

W.S. EVA

SHE X's DOWN R.

EVA: I hope that wasn't your crazy doing last night, daddy?

(86 on 1B)

(85 on 30)

BOOMS 42/B2

86. 1 B
WIDE 2/S. WATT/CLIVE
CLIVE GOES OUT R.
AS WATT X's DOWN L.
JIB WITH HIM TO 2/S.
WITH EVA.
THEY SIT
HOLD DEEP 2/S.
WATT/EVA FAV. EVA
PAST WATT'S PROFILE
L.f.g.

WATT: Last night?

EVA: Someone blew up the
salvage tender./

WATT: Is that what it was?
Thank you Clive.

CLIVE: Thank you, sir.
Shall I get your breakfast Miss Eva?

EVA: Just coffee. I'll have
it in here.

CLIVE: Very well, Miss.

EVA: Was it you?

WATT: Why are you so
interested?

EVA: Because it was a stupid
thing to do.

WATT: I heard it was an accident.

EVA: So you know about it.

WATT: It was an old boy
from Polperro. He thought he was
helping.

EVA: Polperro! That's miles
away.

(87 on 40)

(86 on 1B)

BCOMS A2/H

WATT: He survived when Miss Ellen went down. That's where he lives now.

EVA: And how did he know they were trying to salvage the safe?

WATT: None of us do, Eva. You pointed that out yesterday.

EVA: Don't be evasive.

WATT: Clive told him.

EVA: Whatever for?

WATT: He's an old man. It could upset his life, too.

EVA: You're not trying to tell me that some decrepit old Cornish fisherman was another top man on the list.

WATT: He did a great deal for us in the war. Crossed the Channel many times, illegally.

EVA: Bully for him.

AS EVA RISES
P/BACK TO WIDER 2/S.
AND LET CLIVE ENTER
R. IN LOW 3/S.

I honestly don't know what's the matter with you. What happened to the man on the list, father? The man who was tough, big. Good enough to take over the country. Or were you always a little man, after all?/

87.

A C
BCU WATT

(88 on 1B)

(On 87 on 4C)

BOOMS A2/B2

EVA (contd.): Is that why you were
chosen? Are you a 'yes' man deep
down?

WATT: You know nothing,
Eva.

EVA: I know enough to handle
this little problem.

88. 1 B WATT: Unfortunately, it's not
3/S. A/B your problem./

EVA: It is - if you want to
sell up.

89. 4 C (ON CUE)
A/B REACTION

90. 2 D EM.A2 SWUNG
C.S. CRATE

AS IT IS LIFTED,
CRAB R. TO POS. C.
TO 3/S. TED/CALLAN/
LONELY.

INT. SMALL HOTEL BAR. DAY.

T/IN TO V.C.2/S. FAV. CALLAN:
CALLAN AS TED GOES OUT Cornwall.
L.

Folperro. It's in

(CAM. 4 to E. WATT'S HALL)

LONELY: Gawd blimey, Mr. Callan.
How do I get there?

CALLAN: I don't know. Swim if
you like. Might do you good!

LONELY: What's this fellow's
name, anyway, Mr. Callan?

(91 on 1B)

(On 90 on 2D)

EM. A2 SWUNG

CALLAN: Harry Vernon. He was on
the Miss Ellen when she sank.

LONELY: Miss who?

CALLAN: Miss Ellen, Lonely.
The ship that didn't have the bombs on.

LONELY: Oh!

CALLAN: I want to know all about him.
How he lives. Where. Politics.
Anything you can.

LONELY: All right, then.

CALLAN: Good. Scarper.
And keep out of trouble.

LONELY RISES.
HOLD CALLAN

LONELY X's AND COMES
IN L. IN 2/S.
P/B. AS LONELY GOES
TO SEE HIM X
UPSTAGE TO DOOR R.b.g.

LONELY: You know me, Mr. Callan.

CALLAN: Yeah. What are you
hanging about for? You've had your ration.

LONELY: No. It's not that, Mr. Callan.

CALLAN: Well, it's my landlady.
She wants her money in advance.

CALLAN: I don't know what you do
with it, mate?

91.

1 B (AS HE GOES)
LOW CLOSE 2/S. WATT/EVA
INCL. HER HAND
f.g. ON HIS SHOULDER

BOCM B2

INT. WATT'S STUDY. DAY.

EVA: Father, you've been playing
at Squire for years. Why don't you now?
If Callan's important, then you should know.
It's quite reasonable.

(92 on 3C)

(On 91 on 1B)

BOOM B2

- WATT: I shouldn't think he's the least bit important by the sound of things. Just a man doing his job.
- AS EVA GOES R.
CRAB L. WITH HER
IN SINGLE
SHE TURNS BACK L.
- EVA: Then it'll flatter him.
- WATT: For what that's worth!
- EVA: Father, have you given up, totally?
- WATT: I just don't see what you hope to gain.
- EVA: It'll show you the sort of people you're dealing with./
92. 3 C
C.S. WATT
- WATT: At best, Special Branch.
93. 1 B
C.S. EVA
- EVA: All right. So it's worst!
94. 3 C
A/B
- WATT: In which case, you must get the safe first./
- WATT: Don't be ridiculous.
95. 1 B
A/B
- EVA: How can I?/
- EVA: Look father, let's find out where we are exactly. You can't plan anything unless you know the facts./
96. 3 C
A/B
- WATT: Eva. I wish you'd leave it alone. There's nothing we can do. We can only hope they don't find the thing.
97. 1 B
A/B
- WATT: If they do../

(98 on 3C)

(On 97 on 1B)

BOOM B2

98. 3 C EVA: If they do a lot of heads
 A/B will roll./
99. 1 B WATT: Mine, certainly./
 A/B
100. 3 C EVA: So you say./
 A/B REACTION
101. 1 B /
 A/B
102. 4 E All right. That's settled. I shall go
 C.S. CLIVE REACTION down this afternoon and ask him to dinner
 myself./
 (WATT'S HALLWAY) NO BOOM

T/CINE

S.O.F.

16 MM DOUBLE HEAD

EXT. HOTEL DAY

SEQUENCE "F"

DURATION .43"

CALLAN IN FORECOURT OF HOTEL -
HE GOES IN, WATCHED BY LOCALS.

(END OF T/CINE)

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

DURING TAPE STOP:

CAM. 1 to C. HOTEL HALL
 3 TO D. HOTEL HALL
 4 TO F. HOTEL BAR

EVA COSTUME CHANGE

BOOM A to 3 HOTEL HALL

PART 2A.

103. 1 C BOOM A3
FLOOR AND BROOM
PAN UP AND CRAB R. INT. HOTEL HALLWAY DAY
TO FRAME THRU f.g.
CHAIRS AS CALLAN ENTERS
 b.g.

HOLD 2/S. TED/CALLAN
AS TED X's UP TO HIM

BARMAN: Oh, Mr. Callan, sir.
There's a gentleman upstairs, sit.
Says he's a friend of yours.

CALLAN: Friend of mine?

BARMAN: Yes sir. And there's
been a phone call too, sir, from
Miss Watt.

CALLAN: Who?

BARMAN: Miss Watt. She's the
daughter, up at the big house. She wondered
if you were going to be in this afternoon.
She wants to see you.

CALLAN: She asked for me by name?

BARMAN: Yes, sir.

CALLAN: This friend of mine, is he
in my room?

BARMAN: Oh no, sir. He's got his
own room. Number five.

MERES COMES DOWN
STAIRS INTO 3/S.
TED GOES OUT
AND MERES/CALLAN X
TO f.g. TABLE

MERES: Hello David, old boy !

CALLAN: What the hell are you doing
here? (104 on 2D)

THEY SIT

(On 103 on 10)

BOOM A3

MERES: Is the bar open?

BARMAN: It's after three o'clock, sir. But you can sit in there, if you like.

CALLAN: What's this all about?

104. MERES: Hunter just thought you
2 D would like your hand held.
C.S. CALLAN
PAN HIM TO SIT R.

CALLAN: Getting a conscience is he?

MERES: Something's turned up since you came down.

CALLAN: Like what?

MERES: A list, old boy.

105. CALLAN: What sort of list?
1 C
C.S. MERES

MERES: Someone's been browsing through German records. An historian. No-one official. Turned up this note about a Cornish fishing boat, the Miss Ellen. Apparently she made regular trips back and forth during the war, smuggling brandy and carrying messages for Hitler. On her last

106. 2 D trip she was carrying a list of all
C.S. CALLAN REACTION

107. 1 C collaborators and puppets who were planning
A/B to run the country for him after the

108. 2 D invasion.
C.S. CALLAN

(109 on 10)

(On 108 on 2D)

BOOM A3

CALLAN: And this list is in the
safe under the water?

MERES: If there's anything
left of it.

109. 1 C (AS CALLAN RISES)
2/S. MERES/CALLAN

TED ENTERS b.g.

BARMAN: Miss Watt has just driven up,
sir.

MERES/CALLAN STAND

EVA ENTERS b.g.

MERES X's UP TO HER

MERES: Not been wasting much
time, old boy? Have we?

HOLD 3/S. WITH CALLAN
R.f.g.

I'll see you later, perhaps.

EVA: Mr. Callan?

MERES: Ah.

EVA: Thank you.

110. 2 D (ON CUE)
ECU CALLAN REACTION

T/CINE

S.O.F.

16 MM DOUBLE HEAD

SEQUENCE "G"

EXT. HARBOUR. DAY.

DURATION: .46"

(CAM. 2 to E. HOTEL HALL)

WEST: Not another one?
Where's friend, Callan?

MERES: He's busy just now.
Any luck?

WEST: Yes. They've located it.

(ON T/CINE)

S.O.F.

MERES: Have they! Good.

WEST: Should be up by nightfall.
But we don't want any more sabotage. I
won't bring it in till the morning.

MERES: Fine. We'll see you
then.

WEST: Right. Will you want a
driver with the jeep?

MERES: No thanks. Not unless
she's in skirts.

WEST: He wouldn't be.
(End of T/Cine)

111. 1 C ROOM A3
C.S. EVA O/S CALLAN INT. HOTEL BAR. DAY
- EVA: It's just that father thought
you might welcome an evening out. It's
a pretty dull place unless you know people.
- CALLAN: It's very kind of him.
- EVA: And, to be absolutely
honest, I'd love you to come myself. We
hardly ever have visitors these days./
112. 4 F
C.S. CALLAN CALLAN: This evening? PHONE FX. OFF
113. 1 C EVA: Yes./
C.S. EVA
- Please say you will. I'd be
114. 4 F awfully grateful./ (115 on 10)
A/B

(On 114 on 4F)

BOOM A3

115. 1 C CALLAN: All right. Thank you very
WIDE 2/S. much, Miss Watt. I'd like to./
THEY X UPSTAGE EVA: Good.
HOLD 2/S.

(CAM. 4 TO B. HUNTER'S OFFICE) Have you any transport?

CALLAN: No. I'm afraid I
haven't but I can soon fix something.

EVA: Don't worry. I'll fetch
you. About seven-thirty.

CALLAN: Right.

EVA: 'Bye.

116. 3 D (ON CUE) BOOM B4
(IN 2's LOOP)
BCU CALLAN REACTION HOTEL HALLWAY. DAY

117. 2 E (ON CUE)
DEEP 2/S. TED/CALLAN
FRAMING TED L.f.g.
CALLAN X's DOWN INTO BARMAN: Phone, Mr. Callan.
SINGLE CLOSE (FACING
R. FRAME) CALLAN: Blimey. I am in demand.
(CAM. 3 to B. PHONE BOX)

Hello!

118. 3 E LONELY: (DISTORT) Mr. Callan. STAND MIC.
C.S. LONELY (FACING PHONE BOX. IN PHONE
L. FRAME) BOX.

CALLAN: (V/O) Yes?

LONELY: It's that fisherman,
Mr. Callan. He's in hospital.

CALLAN: Go on.

(119 on 2E)

(On 118 on 3E)

BOOM B4

STAND MIC.

LONELY: I saw his wife. She says
he come 'ome last night. Late. He was
all covered in burns. All his clothes
an' that. Said he'd had an accident
with some diesel.

CALLAN: (V/O) Which hospital is he
in?

119.

2 E

C.S. CALLAN

SEE TED X DOWN STAIRS
b.g. and GO OUT L.

LONELY: Plymouth General./

CALLAN: Right. Tell you what you
do. Hang on. Get back here as soon as you can
and go up to the big house. Mr. Watt's
Place. Don't go in. Just keep out of sight.
I'm going up there to dinner. I want to know
who comes in or out. Okay?

120.

3 E

A/B

LONELY: (V/O) All right, Mr. Callan./

121.

2 E

A/B

But Mr. Callan. What about my dinner? /

122.

3 E

A/B REACTION

CALLAN: I'll save you some scraps./

123.

4 B

C.S. HUNTER FACING
L. FRAME

INT. HUNTER'S OFFICE DAY

BOOM C2

HUNTER: Well, get Meres down to
Plymouth. Find out all he can.

(124 on 2E)

(On 123 on 4B)

BOOM C2

CALLAN (V/O) Do you want me to go
to dinner with them, or not?

124. 2 E HUNTER: She's pretty, isn't
A/B she? Why do you ask?

CALLAN (V/O) Well. Just thought I'd
let you know. You always like to know
things, so you're telling us.

125. 4 B (AS HE HANGS UP)
A/B REACTION

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

DURING TAPE STOP:

REPOS. CAM. 1 to B. WATT'S STUDY
2 to B. WATT'S STUDY
3 to F. WATT'S STUDY

EVA COSTUME CHANGE

ROOM A to 2 WATT'S STUDY.
B to 2 " "

PART 2B

126. 3 F
LOW W.S. WATT INT. WATT'S STUDY. EVENING. BOOMS A2/B2
EVA/CALLAN ENTER R.
EVA X's DOWN L.
HOLD 3/S. EVA/WATT/ EVA: (OFF) This way, Mr. Callan.
CALLAN.
FAV. WATT/CALLAN CALLAN (OFF): Thank you.
EVA: Father, this is David
Callan.

(127 on 2B)

(On 126 on 3F)

BOOMS A2/E

WATT: Welcome, Mr. Callan.

CALLAN: Good evening, sir.

WATT: Glad you were able to join us.

CALLAN: Good of you to ask me.

EVA: Sherry?

CALLAN: Thank you.

EVA: Or would you prefer Scotch?

CALLAN: No, thanks. Sherry will be fine.

WATT: Nice place.

WATT: We think so. Bit quiet, perhaps especially for Eva. But I've been very happy here.

EVA: And will be, father.

CALLAN: I was down this way in the war.

WATT: Were you?

CALLAN: Evacuee.

LET CALLAN GO OUT L.
HOLD 2/S. WATT/EVA
WATT X's DOWN TO
CLOSE 2/S. WATT/EVA
AS EVA GOES L.
PAN HER TO CALLAN.
HOLD 3/S. CALLAN
O/S WATT/EVA
AS EVA COMES BACK R.
TO WATT

(127 on 2B)

(On 126 on 3F)

ROOMS A2/B2

EVA: That's a long time ago.

127. 2 B CALLAN: Yeah! They thought we'd
CLOSE 2/S. WATT/EVA be safer here, away from the bombing./

Nasty all that, wasn't it? The war.
Beats me why they ever do it.

WATT: Ideals, Callan.
There've always been wars for ideals.

CALLAN: Ordinary people seem
to get left out though, don't they, sir?

128. 3 F WATT: It's inevitable. You can't
C.S. CALLAN expect progress to stop for the whims of
your 'ordinary' people./

CALLAN: Maybe I'm a bit prejudiced.
My mother was ordinary, she was killed by
a Gerry bomb.

129. 2 B It's bound to make you a bit bitter,
A/B isn't it?/

EVA GOES R.

HOLD 2/S.

EVA LEAVES SHOT R.

EVA: I'll go and see how the
dinner is.

WATT: Oh, Clive'll tell us,
dear, when it's ready.

EVA: It's all right. I'd like
to see.

HOLD SINGLE WATT

130. 3 F (ON CUE)
C.S. CALLAN REACTION

131. 1 B
C.S. WATT
PAN HIM L.

(132 on 3 F)

(On 131 on 1B)

BOOMS A2/B2

132. 3 F WATT: Are you with the
Admiralty, Mr. Callan? /
A/B
133. 1 B CALLAN: Admiralty? No. /
A/B
134. 3 F WATT: I'm sorry. My mistake.
But you know how it is in a small
village. The gossip soon spreads. /
A/B Everyone thought you had something
to do....
135. 1 B CALLAN: With the Salvage operation?
A/B REACTION No. Only indirectly. I'm a scrap
dealer. /
136. 3 F /
A/B
137. 1 B Come to see if I can pick something
A/B up. /
138. 3 F WATT: I'd have hardly thought a
A/B Cornish prawnier would yield much for you
chaps. /
139. 1 B CALLAN: You'd be surprised,
A/B REACTION sir. /
140. 2 B /
2/S. CALLAN/WATT
CRAB R. WITH CALLAN Got some nice bits of junk yourself,
TO INCL. GUNS ON WALL if I may say so.
(CAM.1 to D. HOTEL BAR)
141. 3 F WATT: Yes?
C.S. WATT CALLAN: Those old guns. May I?
Quite nice. German, aren't they? /

(142 on 2B)

(On 141 on 3F)

BOOMS A2/R2

142. 2 B M.S. CALLAN WATT: Oh, really. I've no idea.
They're my daughters. I gave them to
her - oh, years ago./

EVA ENTERS L. INTO 2/S.

(CAM. 3 to WATT'S DIN'G RM.)
(POS. 6)

CALLAN: Amazing, isn't it?
The things people have in the house
without knowing what they've got.
I pick up a lot of stuff that way.

EVA: It's ready.

WATT ENTERS SHOT
THEY GO R.

WATT: Good. Let's go in,
shall we?

143. 3 G (AS EVA ENTERS 3's SHOT) EM. C2 SWUNG
W.S. ROOM (DINING ROOM)
EVA/CALLAN/WATT ENTER
AND SIT

CALLAN: I was just telling
your father, Miss, they're nice old guns on
the wall.

(CAM. 2 to D. HOTEL BAR) EVA: Quite valuable, some of
them.

EVA: Would you think so?

CALLAN: I could offer you a fair
price, if you were interested?

144. 4 B (SWUNG) WATT: Mr. Callan's a
C.S. EVA dealer, my dear./ He's come
down to salvage scrap from the
MISS ELLEN.

CALLAN: How long have you had
them? The guns.

(145 on 3G)

(On 144 on 4B)

RM. C2 SWUNG

145. 3 G EVA: They're not mine.
TIGHT 3/S. EVA/CALLAN/
WATT

CALLAN: Oh I'm sorry. I thought
your father said

WATT: That's what comes of
spoiling your children, Mr. Callan.
She doesn't even remember what I give her.

146. 1 D Do sit down./
DOOR O/S MERES

LONELY ENTERS AND
X's DOWN TO C. IN
CLOSE 2/S.

MERES TURNS INTO
PROFILE f.g.

INT. HOTEL BAR. NIGHT

BOOM A3

LONELY: Excuse me, Mr. Meres.

MERES: You're excused.

LONELY: Could you do me a favour?

MERES: Now, what could that be,
old son?

LONELY: Mr. Callan wants me
up at the big house, Mr. Meres.

MERES: And you want to borrow
my dinner jacket?

LONELY: No, I'm not going in.
Just outside, watching. In the road.
You know.

JIB R. WITH MERES
TO POS. C. TO 2/S.
LONELY/MERES
FAV. LONELY

MERES: Well wrap up warm,
old lad.

LONELY: No. The thing is, Mr. Meres,
I've only just got back. I've been down
in Cornwall, see. And I've been all
this time getting back.

(147 on 2D)

(On 146 on 1D)

BOOM A3

MERES: Glad I didn't know. I
could have given you a lift.

LONELY: Yeah, well that's it,
Mr. Meres. Could you just give me a lift
up the hill? Only me feet's killing me.
I've just got off the buss, see.

MERES: Standing all the way?

LONELY: Yeah, that's right.
It in't arf a bother on these local
buses, en' it?

MERES: Yes. The answer is No.

147. 2 D the hill./
C.S. MERES

MERES: Lonely, it's too draughty
to have all the windows wide open,

148. 1 D at this time of night./
BCU LONELY REACTION

----- TAPE RUN -----

REPOS. CAM. 1 to E. WATT'S STUDY
2 to F. WATT'S STUDY
4 to C. WATT'S STUDY

BOOM A to 2 WATT'S STUDY
BOOM B to 2 WATT'S STUDY

(149 on 1E)

(CAM. 1 WORKS IN 2's: CAME IN THIS
SCENE)

149. 1 E BOOMS A2/B2
3/S CALLAN/EVA/WATT
 CALLAN X's DOWN
 HOLD 3/S O/S WATT
INT. WATT'S STUDY NIGHT.
CALLAN: It certainly is very nice.
 You're lucky, aren't you! Having all
 this.
WATT: I only hope we can manage
 to keep it.
150. 2 F (AFTER CALLAN REACTS)
C.S. WATT
 Oh, you know. Onething and another.
 Taxes mainly. This and that. /
151. 1 E
CLOSER 3/S. O/S WATT
FAV. CALLAN/EVA
 I run an Investment Corporation;
 it gets more and more difficult.
 The money market these days are so
 sensitive, it only needs a whisper
 and your credit drops overnight.
 CALLAN X's DOWN L.f.g.
CALLAN: I've never been much
 for big business, Mr. Watt. It's all
 too involved for me.
WATT: I used to enjoy it, at one
 time. But the prospect of losing a
 fortune is no longer very attractive.
 I sometimes wonder if we wouldn't
 be better off getting out and going
 to live abroad.
 FAV. EVA b.g.
 BETWEEN f.g.
 CALLAN/WATT

(152 on 4C)

(On 151 on 1E)

BOOMS A2/R2

		<u>EVA:</u>	Let's not start all that again, Father. We're staying
152.	<u>4 C</u> C.S. CALLAN		here./
		<u>CALLAN:</u>	It's not quite like
153.	<u>2 F</u> C.S. WATT		home, sir. Is it? Abroad, I mean./
		<u>WATT:</u>	I suppose you're
154.	<u>1 E</u> 3/S. A/B		right./
		<u>EVA:</u>	Of course he is.
	PAN CALLAN R. IN SINGLE	<u>CALLAN:</u>	Well, I'd better be going. Early start tomorrow.
		<u>EVA:</u>	Tomorrow?
		<u>CALLAN:</u>	Back to the smoke, as
155.	<u>4 C</u> DEEP TIGHT 2/S WATT/EVA REACTION		they say./
		<u>EVA:</u>	Already?
		<u>CALLAN:</u>	Afraid so! I've got what I came for. Can't afford to hang about, you know. Not in my line. Wish I could.
156.	<u>1 E</u> M.S. CALLAN		It's a lovely spot./
	PAN HIM R. WATT ENTERS SHOT L.f.g. HOLD 2/S. FAV. CALLAN		Anyway. Thanks very much for the evening. Very enjoyable.
		<u>EVA:</u>	I'll get my coat.
		<u>CALLAN:</u>	No, no. Don't bother, Miss. I'll walk down. Do me good,

(157 on 4C)

(On 156 on 1E)

BOOMS A2/E2

157. 4 C WATT: Thank you for coming,
C.S. WATT Mr. Callan.
Think well of us 'provincials', back in the
big city. We're not all ready for the
scrapyard yet./
158. 1 E And, if you ever need any capital,
C.S. CALLAN you know - the chance to expand, something
like that - well, now's the time./
I'm here. And I'm ready to talk
business.
159. 4 C CALLAN: Thank you. That's very
C.S. EVA REACTION kind./
160. 1 E WATT: We might do a deal of
2/S. WATT/CALLAN some kind. You and I./
FAV. CALLAN
CALLAN GOES OUT DOOR
CLIVE X's SHOT AND
GOES R.
Don't forget.
161. 4 C (ON CUE) CLIVE (OOV) This way, sir.
C.S. WATT
WHIP L. TO EVA

----- TAPE RUN -----

REPCS. CAM. 1 TO B. WATT'S STUDY	BOOM A TO 2 (SWUNG) HOTEL BAR
2 TO C. HOTEL BAR	C TO 2 HUNTER'S OFFICE
3 TO H. HOTEL BAR	B TO 4 " "
4 TO B. HUNTER'S OFFICE	

162. 2 C BM. A2 SWUNG
BEHIND BAR W.S. O/S TED
MERES COMES INTO 2/S. INT. SMALL HOTEL. BAR. NIGHT.
DOWN STAIRS
FAV. MERES AS HE X'S
R.
- BARMAN: I'm just locking up, sir.
Is there anything you'd like before I go
to bed?
- MERES: No thanks. But leave
the door, will you. Mr. Callan's not in
yet.
- BARMAN: Of course, sir. I'll
say goodnight then.
- MERES: You say it awfully
well.
163. 3 H (AS MERES TIPS DOMINOES OUT)
C.S. BIZ WITH DOMINOES
164. 2 C (ON CUE)
DEEP 2/S.
CALLAN/MERES
CALLAN X'S DOWN TO
CLOSE 2/S. FAV. CALLAN
- CALLAN: Well? How's Polperro?
- MERES: He's all right.
Just a couple of burns. Nothing he
couldn't show his mother.
- CALLAN: And?

(165 on 3H)

(164 on 20)

RM. A2 SWUNG

MERES: He's very frightened.

165. 3 H CALLAN: Is he?/
C.S. DOMINGOS
PAN UP TO C.S. MERES

MERES: He thinks they'll put
him away for ever if that list is dragged
up.

CALLAN: Is his name on it?

MERES: He's hardly your
gauleiter, old boy.

CALLAN: What about last night?

166. 2 C MERES: Says it was his own idea./
C.2/S. CALLAN/MERES

CALLAN: It's all bloody
amateurs, isn't it?
Has Ted gone to bed?

PHONE RINGS

MERES: Yes.

He says he isn't a traitor, never was.
And he only did it for the money.

CALLAN: What money?

167. 3 H MERES: Your friends up the hill./
C.S. MERES

168. 2 C Watt gave him a hundred quid./
2/S. A/B
PAN CALLAN OUT AND THRU
HATCH
HOLD MERES f.g.R. CALLAN: That follows.
PAV. CALLAN

(CAM. 3 to J. HOTEL HALL) Hello. (169 on 4B)

(On 168 on 20)

RM. A2 SWUNG

HUNTER (DISTORT) Callan?

CALLAN: Sir!

HUNTER (DISTORT) What the devil's
going on down there?

169. 4 B CALLAN: If you mean, what am I
C.S. HUNTER (FACING doing - I've been out to dinner./
L. FRAME) INT. HUNTER'S OFFICE. NIGHT BOOM C2

HUNTER: I know you've damn
well been to dinner. Now when are you
getting that safe? And has Meres been
170. 3 J to see that blasted fisherman yet?/
DEEP 2/S CALLAN/MERES (HOTEL HALLWAY) BOOM B4
FAV. MERES THRU
HATCH
(CALLAN FACES R.FRAME) CALLAN: Which, sir?

HUNTER (DIST.) What do you mean,
which?

CALLAN: Which question would
171. 4 B you like me to answer, sir?/
A/B BOOM C2

HUNTER: Callan, I've been sitting
here twelve hours waiting for one of you
to ring. I want this business cleared up.
There are more important things to get
on with.

CALLAN (DIST.) Oh, really sir? I thought
this was important.

(172 on 3J)

(171 on 4B)

BOOM C2

172. 3 J HUNTER: Well of course it is, man.
A/B If friend Watt's name is on that list, and
it looks as if it must be.../ BOOM B4

CALLAN: Oh, it's there all
right.

HUNTER (DIST.) How do you know
that?

173. 4 B CALLAN: He's just been
A/B trying to bribe me./ BOOM C2

HUNTER: Bribe you!
Good God, he must be out of his mind.
On the other hand, he does stand to

174. 3 J lose thirteen million./ BOOM B4
A/B

CALLAN: Poor feller!

HUNTER (DIST.) What?

175. 4 B CALLAN: I said, 'bad luck', sir./
A/B BOOM C2

HUNTER: Yes. Well. I want you
back here. Fast.

CALLAN (DIST.) With or without the
safe?

(176 on 3J)

(175 on 4B)

BOOM C2

176. 3 J HUNTER: Of course with the
A/B safe. And for God's sake don't go
near that man Watt again./

BOOM B4

CALLAN: He sends his love

----- TAPE RUN -----

REPOS. CAM. 2 to F. WATT'S STUDY
4 to C. WATT'S STUDY
3 to D. HOTEL HALL

BOOM A to 2 WATT'S STUDY
B SWING TO 2 WATT'S STUDY

(CAM. 2 WORKS IN CAM. 1's LOOP
IN THIS SCENE)

177. 1 B EBS.A2/B2
C.S. EVA

INT. WATT'S STUDY. NIGHT

178. 4 C EVA: At least you've always
C.S. WATT behaved intelligently, before./

179. 1 B WATT: Men like Callan need
A/B money, Eva. And even if they don't,
they think they do./

180. 4 C EVA: You're a fool.
DEEP 2/S. WATT/EVA Callan's not a scrap merchant. You
FAV. WATT know damn well he's not. He's Security.
T/IN AS EVA Must be./
MOVES TO WATT

WATT: That doesn't make him
FAV. WATT IN incorruptible.
CLOSER 2/S.

(181 on 1B)

(On 180 on 4C)

BMS.42/E2

WATT (contd.) I don't think you
understand what's happening, do you?

EVA: Of course I understand.

WATT: Can't you see all
this running away through my fingers,
like sand.

EVA: No I can't.

All I see is some squirming little rat
in a stupid trap.

181. 1 B WATT: Do you begin to know what
C.S. EVA I'll lose if they drag this list up?/

EVA: Yes I do.
You'll lose nothing, father.
Nothing.

WATT: Nothing.
Thirty years ago....

EVA: I don't want to know....

WATT: A great career, Eva.
a great political career.

182. 4 C EVA: For God's sake, father,
HIGH 2/S. WATT/EVA let it alone./
FAV. WATT
EVA PACES L. FRAME

(183 on 1B)

(On 182 on 4C)

BMS. 42/B2

WATT: I was almost there.
Almost at the top. You don't know what
it's like, that feeling of power.
Controlling a people. A nation.

EVA: You never made it.

WATT: No.

EVA: I don't want to know
about your politics, father.
They're not important.

WATT: To me, Eva. They're
important to me. I was a politician.

EVA: As you have spent
twenty-five years telling me.

183. 1 B WATT: You make one mistake in your
C.S. EVA life, just one.../

EVA: You're giving up,
aren't you?

WATT: If I'd had the chance -

184. 4 C EVA: Aren't you?
C.S. WATT

185. 1 B WATT: No. I am not. It
C.S. EVA doesn't matter how old the wound, they'll
open it up again. They'll tear it apart./

186. 4 C EVA: Only if you show them where
C.S. WATT it is./

(187 on 1B)

(On 186 on 40)

BMS. A2/B2

187.

1 B
LOW MID 2/S WATT/EVA

WATT: They know, Eva.
That's why I've got to buy them out.
There's no alternative./

EVA: It won't work.
You know it won't. All Callan
wants is to destroy you.

JIB R. TO POS. E.
EVA X's L. TO DEEP
2/S. EVA/WATT
FAV. WATT f.g.

WATT: All Callan wants is to do
his job. He doesn't need
any motives. Whatever happens to
me will happen in spite of him....

AS SHE X's DOWN L.
T/IN TO V.C.2/S.

EVA: Unless you buy him off!

WATT: What else can I do?

EVA: It's running away with
you, isn't it? Septic. One little rip
and the whole thing gives way.

WATT: It's always been there,
round some corner. As the years have gone
I began to think.....

EVA: You've given up thinking.
That's the trouble. You've capitulated.
Given in to some stupid, old man's

WATT: Be quiet!

(188 on 2F)

(On 187 on 1B)

BMS.A2/B2

BOOM E2
RELEASED

EVA: No. I will not.
You've sat and watched that headland
day after day, worrying. Waiting for
someone to drag up that bloody list.
You've wanted to be exposed, haven't
you? It goes with your breed. It
wouldn't do, would it, not to be a
martyr. You actually want someone to
nail you up. That's what makes you
feel important. What do you think Hitler
would have done to you? Given you a crown?
Called you bloody sir?

AS SHE GOES OUT R.
HOLD SINGLE WATT
188. 2 F WATT: Get out..
(IN 1'S LOOP) Get out./
CLOSE 2/S. WATT/EVA
FAV. EVA EVA: I am not going to let you
martyr yourself. You are going to stand
up like the man you think you are and take
whatever they chuck at you. And nothing
will happen, father. Nothing. We don't
189. 4 C need to lose anything./
BCU WATT
WATT: You don't care what I
190. 2 F go through, do you?/
BCU EVA
EVA: No, I don't.
191. 4 C No, I don't./
A/B
T/IN TO V BIG CU.
(CAM. 2 FAST TO G. HOTEL HALL)
192. 3 D (AFTER WATT OPENS DRAWER)
(IN 2'S LOOP)
W.S. INT. HOTEL HALLWAY NIGHT. BOOM E4

(193 on 2G)

(192 on 30)

ROOM B4

CALLAN TURNS OFF LIGHT
AND GOES R. TURNS TO
DOOR.

T/IN TO CLOSE 2/S.
AS LONELY ENTERS
DOOR
FAV. LONELY

CALLAN: What the hell are
you doing here?

LONELY: You'd better come
Mr. Callan. Quick. There's someone
been shot./

193. 2 C
BCU CALLAN REACTION

SCANNER

CAPTION: END OF PART TWO

GRAMS: MYSTERY
PROJECT

REPOS. CAM. 1 to B. WATT'S STUDY
CAM. 2 to B. WATT'S STUDY
CAM. 3 to F. WATT'S STUDY
CAM. 4 to E. WATT'S HALL

ROOM A to 2 WATT'S STUDY
B to 2 WATT'S STUDY

F/UP
SCANNER
CAPTION: PART THREE

GRAMS: MYSTERY
PROJECT

FADE TO BLACK

F/UP
194. 1 B BMS. A2/B2
H/A M.S. OF WATT'S
BODY ACROSS DECK INT. WATT'S STUDY. NIGHT.
JIB DOWN L. TO
INCL. EVA R.b.g. AND
PHONE L.f.g. CLIVE: I'll call the police,
CLIVE'S HAND LIFTS Miss.
PHONE
EVA: No.
195. 3 F I said "No" Clive./
C.S. CLIVE REACTION We've got to get that safe, first.
196. 1 B It must be in the village somewhere.
2/S. A/B PAV. EVA Callan doesn't go till the morning./
197. 3 F
A/B Come on. Don't pretend you
don't know what it's all about.
The list!
198. 1 B CLIVE: Miss?
C.S. EVA
EVA: Listen, you're in this
up to your little Nazi neck. So don't
199. 3 F think you can creep out of it./
A/B

(200 on 1B)

(On 199 on 3P)

BMS. A2/B2

200. 1 B CLIVE: But you'll have to
A/B tell someone, Miss - sooner or
later./
201. 3 F EVA: Later./
CLIVE A/B I was out. You didn't hear a
thing. No one needs to find him
until the morning.
202. 1 B CLIVE: Yes, but.../
2/S. CLIVE/EVA
F.V. EVA
PAN HER R. TO DRINKS EVA: Get me a drink.
- CLIVE: Drink.... Miss?
- EVA: At a time like this!
- CLIVE: I think you're wrong, Miss.
You should tell the police.
Now!
203. 3 F EVA: When I am ready./
C.S. CLIVE I want you to go down to the harbour.
Find out if the safe's there. If not,
go to the pub.
204. 1 B CLIVE: Miss, don't be ridiculous.
C.S. EVA How?/
- EVA: Do as I tell
205. 3 F you./
2/S CLIVE/EVA
F.V. CLIVE

(206 on 1B)

(On 205 on 3F)

BMS. A2/B2

CLIVE: No, Miss Eva, I will
not. Your father....

EVA: Was a fool.

CLIVE: A good man....

EVA: He was an old man. And he
was finished.

206. 1 B CLIVE: He still had a lot of
C.S. EVA dignity.../

EVA: Dignity!
Where? He hasn't had dignity
207. 2 B for years./ He was frightened.
M.S. WATT'S BODY. Frightened that a thousand puny
T/IN SLOWLY TO C.S. little investors would take their
money out of his pockets.

208. 1 B Call that dignity?/
C.S. EVA it wouldn't have been so bad if
(CAM.2 to F. INT. WATT'S STUDY) he'd done it for the cause, or
something. If it had been some grand

209. 3 F political gesture./
C.S. CLIVE

CLIVE: He hasn't deprived you,
Miss, all these years. If I may say
210. 1 B so./
C.S. EVA

EVA: And he's not going to now.
Not now, Clive. That's why you're
going to help me. Because you won't
want to mess up your neat little life,
211. 3 F either. Will you?/
A/B

(212 on 4E)

(On 211 on 3F)

BMS. A2/B2

(CAM. 1 to A. EXT. WATT'S STUDY)

DOOR BELL
RINGS

CLIVE MOVES TO HER EVA: Wait!
LET CLIVE GO OUT R.

DOOR BELL

PAN EVA L. TO TABLE.
HOLD 2/S. CORPSE/EVA

CLIVE: The light's on, Miss.
I must.

212. 4 E (ON CUE)
C.S. CLIVE REACTION. WATT'S HALLWAY
HE GOES OUT R.

(CAM. 3 TO C. INT. WATT'S STUDY)

213. 1 A (AS HE GOES OUT) BMS. AS INT.
W.S. FRAMING WINDOWS EXT. WATT'S STUDY. STUDY
EVA MOVES UP TO
L.f.g.
CALLAN ENTERS b.g. CALLAN: What happened?
IN DEEP 2/S.

EVA: My father, Mr. Callan,
has shot himself. If that's
anything to do with you.

(CAM. 4 TO C. INT. WATT'S STUDY)

CALLAN: Have you called the
Police?

EVA: Of course. Unfortunately,
the nearest are ten miles away. It takes
them some time to get here.

214. 3 C CALLAN: Touched anything?
(TAKES OVER FROM 2B) INT. WATT'S STUDY
C.S. EVA

215. 2 F EVA: You're being very.../
C.S. CALLAN

(CAM. 1 to B. INT. WATT'S STUDY)

(216 on 3C)

(On 215 on 2F)

BMS. A2/B2

HE STRAIGHTENS
PAN HIM UP
216. 3 C
C.S. EVA
CALLAN: Aggressive, Miss? Yes, I
get like that, sometimes. Have you
touched anything? /

217. 2 F
C.S. CALLAN
EVA: No. I have not. /
CALLAN: Any note? Any
reason?
EVA: Has it really got
anything to do with you? I
appreciate your help, Mr. Callan.
But I think you should leave this to
me. It is my problem.

218. 4 C
BCU EVA
CALLAN: Yes, it certainly
is. /

219. 2 F
BCU CALLAN
EVA: Who do you think
you are? /

220. 4 C
A/B
CALLAN: Let's just say I'm
trying to help. /

221. 2 F
A/B
EVA: What are you doing here,
anyway? You've no right to come
bursting in. /

222. 3 C
2/S. EVA/CALLAN
EVA X's R.
CALLAN STOPS HER
CALLAN: I'm trying to help you,
Miss. /

(223 on 40)

(On 222 on 3C)

BMS. A2/B2

EVA: Yes, well,
I'm rather cold. I think I'll
change into something warmer.

223. 4 C (AS SHE STOPS)
BCU EVA REACTION

224. 2 F
BCU CALLAN REACTION

225. 4 C
BCU EVA REACTION

226. 2 F
A/B

227. 4 C CALLAN: Go on./
A/B

EVA: Thank you.
228. 1 B (AS SHE MOVES R.)
WIDE 2/S.
CALLAN/EVA INCL.
BODY F.G.
EVA X's R. AND GOES
OUT DOOR.
CALLAN X's F.G.
AND GOES TO BODY

229. 3 C (AS HE PUTS HAND ON CORPSE'S NECK)
C.S. CORPSE AND CALLAN'S
HAND.
WHIP PAN TO CALLAN'S FACE CALLAN INSPECTS BODY
AND HOLD FOR REACTION

230. 1 B (AS HE MOVES OFF)
A/B
CALLAN TAKES KEYS AND GOES CALLAN TAKES KEYS FROM
UPSTAGE. DRAWERS.
PAN HIM INSPECTS WALLS.
HOLD CORPSE F.G. CLIMBS STEPS TO GALLERY

231. 3 C (ON CUE)
M.S. LONELY - HE ENTERS
THRU WINDOWS AND X's
DOWN INTO CLOSE SHOT.

(232 on 1B)

(On 231 on 30)

BMS. 12/B2

CALLAN: What the hell do you
want?

LONELY: She's gone, Mr. Callan.
I thought I'd better tell you.

CALLAN: Gone?

LONELY: And that Clive feller.
He crep out a bit back.

232. 1 B (AS LONELY MOVES R.)
DEEP 2/S. LONELY/CALLAN
FAV. CALLAN

T/IN FAST WITH
LONELY TO CLOSER 2/S.
FAV. CALLAN AND
BRING HIM DOWN STAIRS

LONELY: She just went, in
her motor. Pushing it was, till
it got on the hill. Then she jumped in.

CALLAN: Bloody fool.

LONELY: Sorry, Mr. Callan.

CALLAN: Not you - me, Mate. Me!
I shouldhave watched her instead of
messing about in here.

LONELY: What you on about?

CALLAN: Nothing to do with you, mate.
Get back to London.

CALLAN GOES OUT DOOR R.

Before you go, mate, give the coppers
a ring. I don't think she's called them
at all.

(233 on 30)

(On 232 on 1B)

BMS. A2/B2

P/B. TO DESK
WITH LONELY

LONELY:

Coppers?

CALLAN:

See you in London.

LONELY:

Put, Mr. Callan,.,

233. 3 C (AS HE SEES CORPSE)
C.S. CORPSE

234. 1 B (ON CUE)
LONELY A/B
HE PICKS UP PHONE
T/IN. TO BCU

T/CINE
16 mm DOUBLE HEAD

S.O.F.

SEQUENCE "H"

DURATION: 4'55"

EXT. HARBOUR MORNING.

MERES: She drove up, took a
look. And went.

CALLAN: And she didn't see you?

MERES: Quite sure, old boy.
Wasting her time, anyway. West isn't
bringing the safe in until our transport
has arrived.

CALLAN: That it?

WEST: I see it got here, then.

MERES: Bright and early.

(On T/CINE)

S.O.F.

WEST: Must have some
influence somewhere, you chaps. Never
get this kind of service when I want
transport.

(CAM. 2 to H. HUNTER'S OFFICE)

CALLAN: What's it like?

(CAM. 3 to B. HUNTER'S OFFICE)

WEST: Hell of a mess.
You'll have to blow it.

(CAM. 4 to B. HUNTER'S OFFICE)

CALLAN: Thanks, Captain.

WEST: You off right away?

MERES: Long drive, old son.

THEY DRIVE AWAY IN JEEP. TURN CORNER OF
THE ROAD AND A HORSE-BOX IS COMPLETELY
BLOCKING THE ROAD. THEY BRAKE AND
THERE IS A BURST OF GUNFIRE FROM BEHIND.
MERES IS SHOT - CALLAN AND MERES ROLL OUT
OF THE JEEP. CALLAN MOVES AROUND, UNDER
BRIDGE. HE CLIMBS UP BANK AND ONTO BRIDGE.
EVA TAKES AIM TO SHOOT HIM - BUT CALLAN FIRES
AT HER FIRST, AND SHE ROLLS DOWN THE BANK -
DEAD.

CALLAN - LOOKING AT HER BODY

CALLAN: Stupid..... Bloody stupid!

CALLAN'S POV OF COUNTRYSIDE.

(End of T/cine)

(235 on 3B)

235. 3 B EMS. B5/C3
BCU HUNTER

INT. HUNTER'S OFFICE DAY.

CALLAN: I told you in the
first place it wasn't a job for us.

236. 2 H HUNTER: We were given
M.S. CALLAN it./

PAN HIM L. TO
2/S. WITH HUNTER CALLAN: It's always the same.
AND R. AGAIN TO SINGLE Time after time we get mixed up
with bloody amateurs. What the hell
are the police for?

HUNTER: You know as well as I
do that even we have to do as we're told,
sometimes.

CALLAN: I'm sick of it.

HUNTER: You don't have to
shout, David.

237. 3 B CALLAN: I am not shouting.
BCU HUNTER REACTION Sir! /

238. 4 B /
BCU CALLAN If you're up against real opposition
PAN HIM it's one thing. You expect it.
But I don't want to know about a

239. 3 B twenty-five year old girl./
A/B

HUNTER: You're old enough to
240. 4 B look after yourself./
A/B

CALLAN: So was Meres. What
241. 3 B happened to him? He got shot./
A/B

(242 on 4B)

(On 241 on 3B)

BMS. B5/C3

242. 4 B HUNTER: He'll be back in a week.
C.S. CALLAN It's only a flesh wound./

PAN HIM CALLAN: This time. Look I'm
telling you...

HUNTER: You're just telling me you've
had to shoot a silly, misguided girl.
And you didn't like it.

243. 3 B CALLAN: That's the understatement
A/B of the year. I didn't like it./

244. 2 H HUNTER: I hate it as much as
A/B you do. Believe me./

245. 3 B CALLAN: You didn't have to do
A/B it, did you?/

246. 2 H HUNTER: I do have to answer for
A/B it./

247. 3 B CALLAN: What's it for? Who
V.B.C.U. HUNTER cares about a stupid bloody list that's
donkey's years old anyway?/

248. 2 H HUNTER: No one, I'm afraid.
V.B.C.U. CALLAN REACTION The safe was empty./

249. 3 B A/B REACTION

250. 2 H A/B REACTION

251. 3 B A/B REACTION

252. 4 B Still, you caught the
2/S. HUNTER/CALLAN sun./
PAV. CALLAN.

(253 on 3B)

(On 252 on 4B)

RMS. B5/C3

CALLAN X'S TO HIM
CALLAN: My hotel bill and expenses - £18. 7. 6./

253. 3 B
C.S. HUNTER REACTION

254. 2 H
C.S. CALLAN
PAN HIM Cheap enough for a couple of lives,
isn't it?

255. 3 B
A/B REACTION

256. 4 B
DEEP 2/S. HUNTER/CALLAN
O/S HUNTER.
CALLAN GOES OUT
b.g. AND CLOSES
DOOR.

257. 1 X
CAP: BRICK WALL

(COMING TO SCANNER)

SUPER 8CAMMER
CAPTIONS:

GRAMS: GIRL I
THE DARK

1.	Callan EDWARD WOODWARD	*
2.	Hunter DEREK BOND	*
3.	Mares ANTHONY VALENTINE	*
	Lonely RUSSELL HUNTER	*
4.	Eva JACQUELINE PEARCE	*
	Watt BERNARD ARCHARD	*
5.	Clive MICHAEL FORREST	*
	Captain West MICHAEL BEINT	*
	Barman MARK MOSS	*
6.	Series Created by JAMES MITCHELL	*
7.	Associate Producer JOHN KERSHAW	*
8.	Designed by ROGER ALLAN	*
9.	Producer ROGER ALLAN	*
10.	Directed by BILL BAIN	*
		*

FADE SOUND AND VISION