# THE UPS AND DOWNS
# OF A
# SOCCER STAR

a screenplay by

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based on an original idea by JOHN SEALEY

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THE UPS AND DOWNS OF A SOCCER STAR

EXT HILCOMBE STADIUM DAY

1 From a blurred image we PULL FOCUS to an AERIAL SHOT of the empty ground of Hilcombe Harriers Football Club. It is an unimpressive pitch, with only a decrepit stand to one side. Rows of terraced houses with gardens back on to the other three sides. 1

2 BOB ROBERTS, the hero of The Ups and Downs of a Handyman, has been employed by the club as a handyman. He is painting the stand. Nearby is his familiar red tricycle. As we pick him up, he is erecting a makeshift and very unsteady scaffolding from the ladders and planks in the carrier of the cycle. 2

3 HILCOMBE HARRIERS emerge from the dressing-room below the stand and run under BOB's scaffolding. It is intended that the team be made up of well-known faces from showbusiness and the sports world, plus comedy actors who are athletic.) 3

4 BOB 4

Careful! It's a bit shaky.

BOB goes back to his trike and begins to prepare brushes and whitewash.

5 On the pitch, the team warm up and kick footballs. 5

6 BOB looks at them enviously. 6

7 JOHNNIE HOUGH ('HUFFER') (John Blythe) is the team's chain-smoking, permanently-out-of-breath, Match-of-the-Day-educated trainer/manager. He wears a track suit and a long scarf wrapped several times around his neck. He is decked out with whistle, stopwatch, etc. He has a cigarette in his mouth. He stands on the touchline near the players. 7

8 PETE is late arriving on the pitch. He walks on, carrying a football. 8

9 HUFFER 9
Pick up your feet, Pete. Let go of the ball if it's too heavy.

10 PETE reacts to the familiar sarcasm. 10

11 HUFFER 11
Get moving! You look as if you wore yourself out tying your bootlaces.

12 PETE gives the ball a mighty kick and it flies high in the air. 12

13 BOB admires the kick. 13

14 HUFFER 14
No need to show off.

15 General shots of the team practising establish that, despite HUFFER's permanent air of scorn, they are very skilful footballers. 15

16 HUFFER 16

If your public could see you now, they'd pray for a miracle.

17 BOB smiles at HUFFER's remark. He picks up a bucket of whitewash and carries it to his scaffolding. He climbs the ladder and sets the whitewash on the plank, then climbs down to get his brushes. As he reaches the bottom rung a loose ball hits the scaffolding. The whole structure threatens to collapse. BOB grabs the plank and the bucket and saves the situation. He picks up the ball, curses, and boots it angrily toward the goal. Then he turns away. 17

18 In the goalmouth is goalkeeper G. ROPER ('GROPER'). He is tall, handsome, powerfully built, and gay. As well as the usual goalkeeper's kit, he wears a brightly-coloured, flowing silk scarf around his neck. He does a flying dive, but BOB's ball goes into the net. 18

19 HUFFER reacts. He is amazed at the shot. 19

20 The other players react. 20

21 BOB picks up his brushes. His back is to the pitch and he is unaware of the stir he has caused. 21

22 GROPER sits in the goalmouth, indignant that he has been beaten by a workman who wasn't even trying. 22

23 HUFFER looks across at GROPER. 23

HUFFER
Get up, Groper. You'll find the ball just behind you there.

24 BOB walks toward his scaffolding, with brushes in his hand. 24

25 GROPER retrieves the ball from the back of the net. 25

26 HUFFER 26
(to GROPER)
See if he can do that again.

27 GROPER kicks it as hard as he can toward the scaffolding. 27

28 BOB drops his brushes, breaks into a run, neatly traps the ball as it is about to hit the ladder, and in one fluid movement turns and sends it back. 28

29 GROPER, who has moved away from his goal, is caught out of position and just stands there as the ball again finds the net. 29

30 HUFFER 30
Same place, Groper.

31 A group of players. 31

DAVID
What a fluke!

31 contd

PETE
Two flukes?

32 GROPER and FRED in the goalmouth. 32

FRED
It's a long time since
you saw a couple of balls
like that.

GROPER reacts to the double meaning.

33 HUFFER shouts at BOB. 33

HUFFER
Hey!

34 BOB turns. 34

BOB
Now what?

35 GROPER and FRED in goalmouth as sc. 32. 35

GROPER
Let's try him with a
long banana.

He kicks the ball toward BOB.

36 HUFFER shouts to BOB. 36

HUFFER
I could make you a star!

31 contd

37 BOB, surprised, points to himself. 37

BOB

Me?

The ball hits the scaffolding behind him, overturning the bucket of whitewash directly above his head. As the whitewash empties from the bucket, just before it splashes on to BOB's head, we FREEZE FRAME and SUPERIMPOSE:-

KFR PRODUCTIONS PRESENT

THE UPS AND DOWNS
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38 The rest of the titles are superimposed over a montage of football training scenes establishing Hilcombe Harriers with Bob in the team as a very professional and talented side. 38

INT POLICE STATION-HOUSE KITCHEN DAY

39 PC KNOWLES (Chic Murray) is the Hilcombe village policeman; an intrepid custodian of the law, familiar to us from The Ups and Downs of a Handyman. He has been the village bobby for twenty-five years, but he never gives up hope of being called to higher things. He dreams of finding the Train Robbers' hoard buried in the barn at Elgin Farm. 39

He is at the sink performing one of his daily tasks - washing-up. He wears an apron over shirt and tie, uniform trousers and braces.

39 contd

MRS KNOWLES (Alexandra Dane, also from The Ups and Downs of a Handyman) sits at the table finishing her fried breakfast and reading the newspaper propped in front of her. She is big and tall, with enormous boobs and a domineering manner. At present she wears a tatty dressing gown and her hair is in curlers, although she can look very attractive when dressing for someone other than her husband.

39 contd

40 CS of the newspaper. We read the headline:- 40

"Hilcombe Sign Handyman"

above a photograph of BOB.

41 PC KNOWLES looks back over his shoulder at his wife. 41

PC KNOWLES
May I have your plate, dear?

42 Without looking up from the newspaper, MRS KNOWLES lifts her plate and holds it up. 42

43 PC KNOWLES wipes his hands in the apron and has to walk across to collect the plate from the outstretched hand. He sniffs and returns dutifully to the sink.

44 A TWO-SHOT from behind MRS KNOWLES with newspaper in foreground. 44

44 contd

44 contd

MRS KNOWLES

The Harriers have signed a new striker.

PC KNOWLES

These trade unionists get everywhere.

MRS KNOWLES

(mutters)

Fool.

(louder)

No - a player, a forward, a striker.

PC KNOWLES

Oh.

He picks up a pile of clean plates from the draining board.

PC KNOWLES

Who is he?

He moves away from the sink to put the plates away.

MRS KNOWLES

Bob Roberts, the handyman.

PC KNOWLES drops all the plates.

45 CS of MRS KNOWLES. 45

MRS KNOWLES
There goes your pocket-money.

46 A TWO-SHOT as PC KNOWLES begins to pick up the pieces. 46

PC KNOWLES
You shouldn't give me shocks like that.

MRS KNOWLES
Oh, yes! He made you look very silly.

PC KNOWLES
Not at all. The village was becoming the Babylon of East Surrey - and I put a stop to it.

MRS KNOWLES
(mutters)
More's the pity.

PC KNOWLES
Besides, I can keep him under tight surveillance now we're a fully mechanised force, capable of lightning response to the outbreak of crime, wherever it may occur.

MRS KNOWLES
You mean the car.

46 contd

PC KNOWLES dumps the broken crockery and reaches for his uniform jacket.

PC KNOWLES
(correcting her)
The Mobile Police Patrol Unit.

He puts his jacket on.

PC KNOWLES
We are now part of the modern computerised high-technology police force.

MRS KNOWLES
In that case, you won't need your apron.

PC KNOWLES takes off the apron, folds it neatly, and puts his jacket back on, while she gets up and hands him his helmet.

47 They go to the door.

EXT POLICE STATION-HOUSE DAY

48 PC KNOWLES emerges through front door closely followed by MRS KNOWLES. She kisses his cheek. He is embarrassed as usual by this indecent display. He walks briskly down the path.

46 contd
47
48

49 MRS KNOWLES calls after him from the doorway. 49

MRS KNOWLES
(deadpan)
Don't go tearing up the motorway after criminals.

She turns to go inside.

50 LS of Station House with car in foreground. It is the old type of Morris Minor panda car, and is at least second hand. 50
PC KNOWLES walks briskly to the door, gets in, and turns the key. The starter motor whirrs but the engine will not fire.

EXT BOB'S COTTAGE DAY

51 BOB, dressed in a track suit, throws his football boots into the carrier of his trike, climbs on the saddle, and cycles away. 51

EXT POLICE STATION-HOUSE DAY

52 A closer shot of PC KNOWLES in the car. He is still trying to start it. A PEDESTRIAN walks into shot and stops beside the car. 52

EXT A COUNTRY LANE DAY

53 BOB cycles along, whistling. 53

EXT A STREET IN HILCOMBE DAY

54 A TRAVELLING SHOT. CS through the side window of the moving panda car. PC KNOWLES is at the wheel, steering. No sound. 54
CAMERA PULLS BACK to reveal that the car is being pushed by six or seven people.
The car coughs, splutters, emits black exhaust and fires. It shoots forward, now on a slight downhill slope.

55 ANOTHER ANGLE. PC KNOWLES pulls up and gets out. 55
He salutes his helpers and thanks them.
The car gives another splutter and starts to roll away.
PC KNOWLES loses all his dignity as he scrambles into the moving car.
CAMERA PANS with him as he moves off, jerking, at five miles per hour.

EXT A COUNTRY LANE DAY

56 LS HIGH ANGLE as the car moves along slowly. 56

57 MS of BOB cycling along. He rounds a bend and sees the panda car ahead. 57

58 BOB's POV The car. 58

59 INTERCUT between 57 and 58 as the cycle gains on the car. 59

60 BOB sticks out his right hand and pulls out to overtake. 60

61 PC KNOWLES' POV as BOB overtakes. 61

62 REVERSE ANGLE showing PC KNOWLES' expression as he is overtaken by the tricycle. 62

63 PC KNOWLES' POV as the tricycle continues on its way. 63

64 PC KNOWLES sniffs and throws a switch. 64

65 HIGH ANGLE. The panda car, with siren blaring and blue light flashing, continues at the same speed. 65

66 CLOSER SHOT of PC KNOWLES gripping the steering wheel and leaning forward as if to urge the car to greater speed. 66

67 HIGH ANGLE as sc. 65. The trike is still outpacing the panda car. 67

68 CS BOB looking back over his shoulder and reacting to the siren. 68

BOB
Oh, Christ, it's Mr Plod.

69 REVERSE ANGLE on BOB as he brings the trike to a halt. The panda car catches up at last. The car dramatically pulls in front of the trike, blocking BOB's escape. 69

70 CLOSER SHOT as the panda car swerves in and bumps the grassy bank at the side of the road. 70

71 CS from inside the car as it hits and PC KNOWLES jerks forward. He sniffs and gets out. 71

72 PC KNOWLES gets out, takes a furtive glance at the damage (which is slight), and approaches BOB, taking out his notebook. 72

73 A TWO-SHOT. 73

PC KNOWLES
Pushing it a bit, back there, weren't you?

BOB
You're joking! On this thing?

PC KNOWLES
You flashed past me.

BOB
If you went much slower you'd go backwards.

PC KNOWLES
I thought we'd seen the last of you and your ... er ... lethal weapon.

BOB
It seems to go better than your panda.

73 contd

PC KNOWLES
(pretending he didn't hear)
And where would you be off to in such a tearing hurry?

BOB
Hilcombe Stadium. I've been signed up.

PC KNOWLES
You should be locked up.

BOB
Haven't you seen my name in the paper?

PC KNOWLES
Yes, and it's now in my book, too.
(A BEAT)
Think yourself lucky there's no speed limit on this stretch.

73 contd

74 He pockets his notebook and returns to his car. BOB sits patiently, waiting for him to go. 74

75 CLOSER SHOT of PC KNOWLES getting into the car, putting the key into the ingition, and turning it. As usual, the car will not start. 75

76 BOB waits. 76

77 PC KNOWLES tries the ignition again. Still no good.
He gets out of the car and walks back to BOB. 77

78 A TWO-SHOT. 78

BOB
What now?

PC KNOWLES
Would you be kind enough to give me a push, sir?

EXT HILCOMBE STADIUM DAY

79 Aerial shot of the stadium as sc. 1. 79

INT CHAIRMAN'S OFFICE DAY

80 The CHAIRMAN's office has a certain faded elegance. Flock wallpaper, a well-worn carpet, a few tarnished trophies in a cabinet, browning photos of past teams on the walls, and a very big desk. 80
Behind the desk sits the CHAIRMAN (Robert Dorning). He is a small, dapper man with a moustache and spectacles, and wears a blazer with a badge. He is puritanical, and stammers when speaking of sex.
HUFFER sits opposite him.

81 HUFFER 81
The new boy will be here soon.

CHAIRMAN
I gather you're pleased with him.

81 contd

HUFFER
He's a really aggressive player: always moving forward, looking for openings, putting it in. What he's brought to the team is aggressive play.

81 contd

INT GENERAL OFFICE DAY

82 A utilitarian office furnished with filing cabinets, needing a coat of paint. A door off it is marked "Private - Chairman". A secretary, MARJORY DIDSBY, sits behind an elderly typewriter. She is young and attractive, and wears big round spectacles. She is typing.

82

83 BOB comes in through the door.

83

84 MARJORY
You're here at last. Just let me finish this.

84

85 BOB closes the door behind him.

85

86 MARJORY whips the paper out of her typewriter and puts it in a wire tray. She stands up.

86

MARJORY
Now, you're to start by painting that wall green. Here are the brushes - the paint is over there.

87 BOB is surprised 87

88 MARJORY 88
(continues)
You'll have to move
all those cabinets.

She moves toward him.

MARJORY
(continues)
I suppose I'd better
give you a hand.

89 As she moves close to him, CAMERA TRACKS IN for a tight TWO-SHOT. 89

BOB
(half to himself)
I didn't expect to start
the day shifting furniture.

MARJORY
What's the matter?
(suggestively)
You look like a big
strong boy.

90 She moves away, over to a filing cabinet. 90

91 BOB still looks a bit dazed. 91

92 MARJORY stands tapping the filing cabinet. 92

MARJORY
Come on, big boy. Let's
move it.

93 BOB goes over and grabs the other side of the filing cabinet. They tilt it forward and the second-from-bottom drawer slides out. BOB kicks it shut. 93

94 CS of the drawer. As it shuts it catches the hem of MARJORY's skirt. 94

95 As sc. 93 95

MARJORY
Let's lock it shut. I'll get the key.

She steps smartly away and her skirt is ripped off.

96 BOB's POV. MARJORY stands there in stockings, suspenders and knickers, looking very appetising. She screams in surprise. 96

INT CHAIRMAN'S OFFICE DAY

97 The scream startles the CHAIRMAN and HUFFER. They look up and then at each other. 97

INT GENERAL OFFICE DAY

98 BOB grabs the torn skirt from the filing cabinet and moves to give it to MARJORY. 98

99 The door to the CHAIRMAN's office opens. CHAIRMAN and HUFFER look out. 99

100 CHAIRMAN's POV of BOB, who looks as though he has just ripped MARJORY's skirt off. 100

101 As sc. 99. 101

CHAIRMAN
(to HUFFER) (angrily)
I see what you mean by aggressive play!

102 As sc. 100 102

BOB
No, look - it was an accident. I was ... that is, she was ... you see she went to -

103 CHAIRMAN 103
(interrupting)
We'll continue this in my office, to protect Miss Didsby from further embarrassment ... and anything else you had in mind.

He turns. BOB follows meekly. HUFFER goes in after them and shuts the door.

104 MARJORY looks slightly disappointed. 104

INT CHAIRMAN'S OFFICE DAY

105 CHAIRMAN moves behind his desk and stands, drumming his fingers and fuming silently for a moment. 105

CHAIRMAN
What's wrong with you, boy? Within five minutes of arriving here you're undressing my secretary!

106 BOB 106
No, her skirt got caught -

107 HUFFER 107
(interrupting)
You mean you got caught.

108 CHAIRMAN 108
If it were not for Mr Hough's high opinion of your skill you'd be out of here so fast ...

CAMERA TRACKS IN to CLOSER SHOT of CHAIRMAN.

CHAIRMAN
(continues) (waving contract)
Before I sign this I want it clearly understood that this is a football team, not a n-n-knocking shop!

HOLD on CHAIRMAN's angry face for a beat.

EXT HILCOMBE STADIUM DAY

109 Hilcombe Harriers on the pitch having a kick-about. FRED shoots at goal. 109

110 A CLOSER SHOT of an apparently empty goal - we do not see the left-hand post. The ball finds the net. 110

111 A WIDER SHOT of the goal revealing both posts. GROPER is behind the left-hand post. He is preening himself in the mirror which he has, as usual fixed to the upright. He adjusts his colourful scarf. 111

112 BOB, in soccer gear, and HUFFER, come on to the pitch. 112

HUFFER
(pointing to GROPER)
One of these days I'll strangle him with that bloody scarf.

113 As sc. 111. 113

GROPER
I'm ready now.

114 TERRY takes a shot. 114

115 SLOW MOTION. Shot from behind the goal as GROPER makes a superb flying save. 115

116 HUFFER and BOB in a TWO-SHOT. 116

BOB
(admiringly)
Not bad!

HUFFER
(contemptuously)
He always wanted to be
a ballerina.

117 GROPER throws the ball out, returns to his mirror, and adjusts his scarf. 117

118 As 116.

HUFFER
Now what I want you is fit.
We do exercises.

He goes into the crouch position.

HUFFER
(continuing)
Like this. Come on.

He motions BOB to follow his example. BOB does.

119 A LOWER ANGLE. HUFFER attempts to demonstrate press-ups in the proper manner, still with a cigarette in his mouth. He places his hands palms-down on the turf and springs his legs backward. He just about manages to get into the correct position. 119

120 CS HUFFER's face as he tries to conceal the agony. 120

121 As sc. 119.
HUFFER slowly bends his arms and lowers his chin to the ground. There is a pause. BOB does several press-ups but HUFFER cannot straighten his arms.

122 ANOTHER ANGLE. HUFFER from the side, struggling, the effort showing on his face. Behind him we can see BOB's body going up and down effortlessly. 122

123 ANOTHER ANGLE. HUFFER rocks back on to his knees and struggles to his feet, exhausted. 123

HUFFER
(breathlessly)
You may find it tough at first - but this is the way we keep fit.

124 ANOTHER ANGLE, from which we can see both HUFFER and BOB. BOB continues to do press-ups without apparent strain. HUFFER breaks into a coughing fit. 124

125 CHARLIE is near the garden-fence side of the pitch, keeping the ball in the air with his knees. The ball falls a little too far forward and he lobs it back over his head - into a garden. 125

126 This particular garden is surrounded by a high, solidly-built wooden fence. 126

127 CHARLIE gives a furtive look around, then walks away with his hands behind his back, whistling, hoping no-one has noticed. 127

128 HUFFER, now recovered, stands alone on the touchline. He shouts to CHARLIE.

HUFFER
I saw you. Go and ask
for your ball back.

129 CHARLIE throws up his hands, turns, and goes to the fence. 129

130 From the other side of the fence we see CHARLIE's face appear over the top. He looks around with trepidation. 130

131 REVERSE ANGLE. CHARLIE scrambles over the fence. 131
The other players gather to watch.
After a beat, the ball comes back over. Still nobody moves.
Suddenly a woman's voice is heard screaming abuse.

132 CS HUFFER shakes his head knowledgeably. 132

133 A CLOSER SHOT of the fence. CHARLIE scrambles over in obvious haste, tumbles to the ground on this side, picks himself up and runs away from the fence.
The top half of a woman appears over the fence, still hurling abuse at the fleeing CHARLIE. To our surprise she is an attractive woman in her thirties, with a good figure.

134 A TWO-SHOT of BOB and FRANK. The woman's abuse can be heard in the background. 134

BOB
Who's she?

FRANK
We call her Jaws.

135 CS JAWS leaning over the fence. 135

JAWS
Keep your balls to yourselves!

She goes.

136 CHAIRMAN runs on to the pitch, shouting. 136

CHAIRMAN
Hey, listen!

137 Players begin to gather around him. 137

CHAIRMAN
They've just done the draw for the first round - and we're playing Waterford!

138 HUFFER 138
Marvellous. The only other non-League side in the FA Cup.

He turns.

139 HUFFER and BOB in a TWO-SHOT. 139

HUFFER
(to BOB)
And I'm playing you as striker.

140 CS BOB. 140

BOB
Yippee!

141 LS of BOB. In his excitement he does a drop-kick. 141

142 CAMERA FOLLOWS the ball high into the air and down ... into the garden of JAWS. 142

143 BOB 143
Oh, no!

144 HUFFER 144
Oh, yes.

145 CS from the garden side of the fence. Very slowly, BOB's head comes up over the fence only as far as his nose - a la Kilroy. His eyes travel from one side to the other. SHOT WIDENS as he gingerly climbs over the fence. 145

146 REVERSE ANGLE. The players gather to watch, the spectacle as before. 146

146 contd

After a few beats, the ball comes back over the fence.

There is long pause. The expected does not happen.

146 contd

147 CS on the players, looking at one another quizzically as the pause stretches.

147

148 As sc. 146

Slowly the players move toward the fence and, one by one, lift themselves up to peer over.

148

149 REVERSE ANGLE of the players' faces appearing over the fence.

149

DAVID

I don't believe it.

PETE

Now I've seen everything.

CHARLIE

(to FRANK)

Do you think we should ... ?

FRANK

No.

150 REVERSE ANGLE. On the pitch side of the fence, GROPER gets down. HUFFER comes up to the fence. He looks at GROPER questioningly.

150

150 contd

GROPER
(funereally)
It's all over.

HUFFER rushes to the fence and tries to scramble up.

151 A WIDER SHOT of the fence from the pitch side. Three or four players grab HUFFER's legs and hoist him upward.

152 REVERSE ANGLE. HUFFER's head shoots above the fence.

153 ECU HUFFER. He looks into the garden, stares in amazement, blinks and covers his eyes with his hand.

154 CS of what everyone has been looking at. BOB and JAWS are At It. She is on top. He lies prone beneath her and is well beyond the point of no return.
CAMERA CRANES BACK over the garden fence to include in shot HUFFER, high in the air, looking over the fence, being held up by the whole team.

150 contd

151

152

153

154

INT HILCOMBE STADIUM SOCIAL CLUB NIGHT

155 A corridor, an anteroom, and a lounge with a bar. CAMERA TRACKS along the corridor, down a queue of elegant and attractive women. CAMERA STOPS in the anteroom, where two unattractive women sit behind a desk enrolling new members.

155

155 contd

1ST UNATTRACTIVE WOMAN
I can't understand it - we never used to have any lady members.

2ND UNATTRACTIVE WOMAN
It seems to be since we beat Waterford.

1ST UNATTRACTIVE WOMAN
Fair-weather friends - if we lose in the Second Round you won't see them again.

She hands membership cards to the two women at the head of the queue.

156 ANOTHER ANGLE as the two new members walk into the lounge.

1ST NEW MEMBER
If she thinks that's why I joined -

2ND NEW MEMBER
(interrupting)
We know why you joined. He's sitting over there.

157 Their POV. BOB sits in a corner surrounded by similar new members.
CAMERA PANS to another table where the rest of the team sit, surrounded by themselves.
CAMERA CONTINUES TO PAN to the bar, where stands 'RUNNER' BEAN, local amateur bookmaker and general entrepreneur without scruples. His clothes have more colour than taste.

157 The BARMAID is a sexy blonde with a big bust. Her half-unbuttoned blouse reveals that she is not wearing a bra. 157

BARMAID
Evening, Mr Bean.

158 BEAN 158
Gin and tonic, love.

159 BEAN's POV. The BARMAID stands immediately in front of him and stretches up to the glass-rack above the counter. CAMERA CLOSES IN on her bust straining against her blouse. 159

160 PROFILE CS of BEAN with the offending bosom thrust close to his face. He blinks and shakes his head. 160

BEAN
Make it a large one.

161 CAMERA PANS with BARMAID as she takes a glass to the optic and reaches up again for the gin, almost exposing one boob. 161

162 BEAN reacts. 162

163 BARMAID comes back to the counter and stretches across to the ice bucket, almost exposing the other boob. In this position she looks at BEAN. 163

BARMAID
One lump or two?

164 BEAN looks down her front. 164

BEAN

You must be joking - you wouldn't get one of <u>those</u> into a pint mug!

165 BARMAID 165

(icily)

Ice.

166 BEAN 166

Two.

167 A WIDER ANGLE as BARMAID haughtily puts down the glass and buttons her blouse. 1ST DRINKER walks into shot. 167

1ST DRINKER

Hello, Runner. Have you started a book on the FA Cup yet?

BEAN

Of course.

1ST DRINKER

What odds are you giving on Hilcombe?

BEAN

I wouldn't take your money.

167 contd

167 contd

1ST DRINKER
(thinking as he speaks)
All right, what odds on Hilcombe ... er, getting through to the Quarter Finals.

BEAN
(getting it clear)
So they have to win the Fifth Round.

1ST DRINKER
Yeah.

BEAN
(airily)
Oh, a thousand to one.

FIRST DRINKER goes for his wallet.

1ST DRINKER
I'll have a fiver.

BEAN is surprised, but he is never slow to separate a mug from his money. He gets out his little black book and makes a note. He pockets the fiver gloatingly.

He looks around the bar with narrowed eyes, suddenly seeing a gold mine.

168 CS of BEAN. 168

BEAN
(to the bar in general)
Any more takers? I'm giving a thousand to one against Hilcombe reaching the Quarter Final.

169 A WIDER ANGLE. Several male members come forward, including some of the team. BEAN is pocketting fivers thick and fast. 169

170 The anteroom as sc. 155. 170
PC KNOWLES is being stopped by 1ST UNATTRACTIVE WOMAN. He looks disdainfully at her restraining hand.

1ST UNATTRACTIVE
Are you a member, please?

PC KNOWLES
I'm not here to indulge myself. I'm on duty - supervising the observance of the licensing laws.

He removes her hand and marches in.

171 PC KNOWLES enters the lounge and looks around with a foolish smile, hoping for someone to buy him a drink. A number of people glance at him and quickly look away. 171

172 PC KNOWLES' POV. There is a crowd at the bar, where money appears to be flowing. 172

173 CS PC KNOWLES reacts as he sees the possibility of a free drink. 173

174 ANOTHER ANGLE as PC KNOWLES approaches the bar. The crowd do not notice him. 174

PC KNOWLES
(jokingly)
What's going on here -
unlicensed tombola?

175 CS BEAN looks up, startled. 175

BEAN
(hastily)
Hello, Mr Knowles, I didn't
see you come in!

He hides his book under his jacket.

BEAN
Will you have a drink
with me?

176 PC KNOWLES beams. 176

PC KNOWLES
A wee dram, if I may.

177 REVERSE ANGLE as BEAN turns to the BARMAID. 177

BEAN
Scotch for the officer.
Make it a large one.

178 PC KNOWLES salutes. 178

PC KNOWLES
That's very kind of you,
sir.

179 PC KNOWLES moves to the bar to get his drink. 179

180 BEAN finishes taking bets, with the occasional furtive look over his shoulder at PC KNOWLES. 180

181 PC KNOWLES drains his glass and looks at it. BARMAID comes across. 181

BARMAID
Same again?

PC KNOWLES
Oh, no thankyou. One's
quite enough when I'm on
duty.

182 BEAN pockets his well-stuffed wallet and turns to the bar. He approaches PC KNOWLES. 182

BEAN
Another one, Mr Knowles?

182 contd

PC KNOWLES
Well, that's very kind of you, sir.

183 BARMAID takes PC KNOWLES' glass with a disgusted look.

184 ANOTHER ANGLE. TWO-SHOT.

BEAN
You know they're offering a thousand to one against our team reaching the Quarter Final?

PC KNOWLES
(interested)
Really?

BEAN.
Yes. Most of us have had a bet.

PC KNOWLES
I wouldn't mind a little flutter myself.

BEAN
I could fix it for you ...

PC KNOWLES
If it's no trouble ...

182 contd

184

184 contd

BEAN takes out his stuffed wallet with ill-concealed glee. PC KNOWLES puts his hand in his pocket.

BEAN

For you, Mr Knowles, nothing's trouble.

PC KNOWLES

(grandly)

I'll have ten pee.

He hands over the coin.

185 BEAN slowly closes his wallet with a look of disgust.

186 ECS of PC KNOWLES.

PC KNOWLES

And they'd better win!

184 contd

MONTAGE SEQUENCE

187 A montage sequence to establish Hilcombe's early victories in the F.A. Cup. They win the second, third and fourth rounds.

187A BOB scores a goal.

187B GROPER makes a spectacular save.

187C The final whistle. 187C

187D GROPER rushes forward to kiss BOB. 187D

187E GROPER's kiss is very passionate. BOB reacts. 187E

187F JIMMY HILL on television screen. 187F

JIMMY HILL
... and Hilcombe Harriers have had two lucky matches, but they've got no chance next Saturday ...

187G DAVID scores. 187G

187H GROPER makes a spectacular save. 187H

187I PETE scores. 187I

187K The final whistle. 187K

187L GROPER runs forward and kisses DAVID passionately. 187L

187M GROPER runs to kiss PETE but PETE backs off. 187M

187N GROPER kisses the nearest player. 187N

1870 JIMMY HILL on television screen. 1870

JIMMY HILL
... and Hilcombe, who confounded the pundits in the Third Round, are now certain to be knocked out of the F.A. Cup this week ...

187P TERRY scores. 187P

187Q PETE scores. 187Q

187R BOB scores. 187R

187S DAVID scores. 187S

187T The final whistle. 187T

187U GROPER rushes forward. 187U

187V TERRY, PETE, BOB and DAVID are in a jubilant embrace. They see GROPER coming and all run away. 187V

187W GROPER looks around for someone else to kiss. 187W

187X Every footballer on the pitch runs away from GROPER. 187X

INT TEAM COACH DAY

183 (Last shot of montage.) 188
CS A radio. The roar of a football crowd continues from the montage.

RADIO COMMENTATOR (VO) (FILTER)
Smith intercepts for Hilcombe - and this could be dangerous! Two Hilcombe players are loose in the box but will Smith see them? He does - and it's a beautiful cross and Roberts is there - the heads go up - Roberts gets to it first and it's there! It's a goal!

188 contd

FADE crowd roar.

2ND RADIO VOICE (VO) (FILTER)
And that was the goal that took giant-killers Hilcombe Harriers through to the Fifth Round of the F.A. Cup.

CAMERA PULLS BACK to reveal HUFFER sitting in the front seat of the moving coach. He turns and looks back over his shoulder with a proud smile.

189 REVERSE ANGLE. We see the length of the coach occupied by the rest of the team. They are in a happy mood.

190 VARIOUS SHOTS of the players as they listen to the radio.

2ND RADIO VOICE (VO) (FILTER)
(continues)
Well, Hilcombe are drawn against Crystal Palace a week next Saturday, and earlier today I asked Palace manager Malcolm Allison how he felt about the draw.

MALCOLM (VO) (FILTER)
Well, Brian, the Harriers are a good little side and we're taking them very seriously. I don't mind telling you, I'd rather we were drawn against Manchester United.

188 contd

190 contd

2ND RADIO VOICE (VO) (FILTER)
And when I left Malcolm
he was off to see Hilcombe
play today in a friendly
match in their own league.

190 contd

191 HUFFER turns off the radio and looks over his shoulder at the team.

191

HUFFER
There you are, lads - we've even
got Malcolm Allison worried.
He's coming along this
afternoon to pick up some
tips.

He settles back comfortably in his seat as if he might go to sleep.

192 We see a half-empty whisky bottle tucked away on the seat beside him.

192

EXT COUNTRY ROAD DAY

193 TRAVELLING SHOT of the coach.

193

EXT ANOTHER COUNTRY ROAD DAY

194 Coach travels past CAMERA.

194

EXT WOODED AREA NEAR COUNTRY ROAD DAY

195 A crowd of about fifteen Soccer Groupies stand chatting excitedly. They include JAWS and 2ND NEW MEMBER. 195

1ST NEW MEMBER rushes from the bushes to join the group.

1ST NEW MEMBER
Here they come!

2ND NEW MEMBER
Right - Joyce, Denise, you know what to do.

196 JOYCE and DENISE have been well chosen as decoys. Both are attractive and busty, and they wear mini skirts which emphasize long, slender legs. They are dressed to stop a tank. 196

They go off into the bush, in the direction from which 1ST NEW MEMBER came.

EXT SIDE OF COUNTRY ROAD DAY

197 JOYCE and DENISE emerge from the bushes, step to the kerb, and wait. 197

198 LS from beside the girls of the coach approaching. 198

INT TEAM COACH DAY

199 POV from rear of coach of the road ahead and the girls thumbing. As the coach passes the girls, every player's head turns. 199

EXT SIDE OF COUNTRY ROAD DAY

200 JOYCE and DENISE's POV of the coach passing, with a face at every window staring at them. 200

INT TEAM COACH DAY

201 DAVID shouts to the driver. 201

DAVID

Stop!

202 DRIVER looks across at HUFFER for instructions. 202

203 CS HUFFER is fast asleep. 203

204 MLS the length of the coach. 204

ALL PLAYERS

(in unison)

Stop!

EXT SIDE OF COUNTRY ROAD DAY

205 JOYCE and DENISE's POV as the coach screeches to a halt and immediately begins to reverse toward them. 205
As the coach reaches them, the doors open.

206 DENISE gets on the coach. JOYCE puts one foot on the step. Suddenly all the other Soccer Groupies appear from the bushes and pile into the coach. 206

INT TEAM COACH DAY

207 Players' delighted reactions as the coach fills with beautiful women. 207

EXT SIDE OF COUNTRY ROAD DAY

208 The coach pulls away. 208

INT TEAM COACH DAY

209 1ST GROUPIE turns on the radio and tunes to music. 209

210 HUFFER sleeps on. 210

211 The Groupies begin to attack the players. 211

212 JOYCE plonks herself in DAVID's lap, throws her arms around him in wild abandon, and kisses him. His eyes at first widen in surprise and then close in pleasure. 212

213 DENISE stops beside PETE, pulls her sweater over her head, gaily throws it away, and falls on him. 213

214 General shot of the whole coach interior as the party gets under way. 214

215 2ND GROUPIE sits beside TERRY and strokes his leg. 215

2ND GROUPIE
I love footballers. They have such big muscles.

216 Toward the back of the coach, three groupies are ignoring the players and searching behind seats. They are 1ST NEW MEMBER, 2ND NEW MEMBER and 3RD GROUPIE. 216

1ST NEW MEMBER
He must be here somewhere.

2ND NEW MEMBER
I hope they haven't left him behind.

217 CAMERA LOOKS UP at 3RD GROUPIE from behind a seat. 217

217 contd 217 contd

3RD GROUPIE
(smiling in a predatory way)
There you are!

218 3RD GROUPIE's POV. BOB is cringing behind the seat. 218

219 The three women roughly drag BOB out and throw him on the back seat. They rip his clothes off. 219

220 3RD GROUPIE sits on him and begins to take her own clothes off. 220

221 4TH GROUPIE sits astride FRED's lap, wearing a skirt and a bra. She takes the bra off. 221

FRED
Now I know what they mean by Up for the Cup.

EXT ANOTHER COUNTRY ROAD DAY

222 The coach enters a tunnel. 222

INT TEAM COACH DAY

223 As the coach leaves the tunnel we see HUFFER still asleep. 223

224 5TH GROUPIE lies across a seat with CHARLIE half on top of her. Her clothing is disarranged. 224

225 CS their faces. 225

CHARLIE
Do you know anything about football?

5TH GROUPIE
(sighs dreamily)
Sweet F.A.

226 General shot of the coach interior as clothes fly everywhere. 226

227 CS of 6TH GROUPIE's panties. The front is printed with a picture of a goalmouth. Above the goal is the slogan: "Up Hilcombe". 227

EXT COUNTRY ROAD DAY

228 TRAVELLING SHOT of the back of the coach as various articles of clothing fly out of the windows. 228

229 A man is taking a country stroll. The "Up Hilcombe" knickers have just landed on his face. He removes the knickers and we see that he is a VICAR.
He looks at the knickers and then at the receding coach. 229

229 contd

VICAR
Be sure your sins will
find you out!

229 contd

INT CHAIRMAN'S OFFICE DAY

230 CS CHAIRMAN. Red-faced, he bangs his fist on his desk. 230

CHAIRMAN
You lost!

231 HUFFER sits in a chair looking contrite. 231

232 A TWO-SHOT. 232

CHAIRMAN
(continues)
I can't understand you
letting the women on the
coach in the first place.

HUFFER
But -

CHAIRMAN
(interrupting)
You were there! You must
have seen it all! Why
didn't you stop it?

232 contd

HUFFER
Well, I didn't actually see it.

232 contd

INT GENERAL OFFICE DAY

233 MARJORY is listening to the conversation over the intercom.

233

CHAIRMAN (VO) (FILTER)
I can't believe it. The coach was full of n-n-naked women - and naked men!
(painfully)
- thrashing around in an orgy of l-l-lust ...

MARJORY wriggles pleasurably at the thought.

INT CHAIRMAN'S OFFICE DAY

234 CHAIRMAN is getting worked up.

234

CHAIRMAN
(continues) (with abhorrence)
heaps of sweating, groping, panting, f-f-flesh ...
You're telling me you didn't notice?

234 contd

At last HUFFER manages to spit it out.

HUFFER
I was asleep.

This is too much for the CHAIRMAN. He makes a gesture of despair.

CHAIRMAN
The mind boggles.

The phone rings. CHAIRMAN picks it up.

235 CHAIRMAN
(into phone)
What the hell do you want?
... Oh, good morning Vicar.
I'm sorry, I thought it was
my secretary ... A pair of
WHAT?

234 contd

235

INT GENERAL OFFICE DAY

236 A brief shot of MARJORY, still listening and giggling.

236

CHAIRMAN (VO) (FILTER)
I see. I understand ...

INT CHAIRMAN'S OFFICE DAY

237 CHAIRMAN 237

(into phone)

I'm terribly sorry. St Michael's? ... Yes, I'd be grateful if you would. I'd better examine them. Thankyou.

He hangs up.

CHAIRMAN

(to HUFFER)

The Vicar would like to return to us a pair of very brief, frilly, ladies' p-p-panties marked Up Hilcombe.

HUFFER

The vicar of St Michael's?

CHAIRMAN

No, you idiot, that was the make of the n-n-n-knickers.

(a beat)

But that does it. It's got to be stopped.

HUFFER.

You're absolutely right, sir.

(becoming uncertain)

But what can we do?

237 contd

CHAIRMAN
(decisively)
I shall insert my s-s-sex clause.

HUFFER
I beg your pardon?

CHAIRMAN
They'll have to abstain
from - from - well, they'll
just have to do without it.
We'll get Knowles' help. He shares my views.

EXT A STREET IN HILCOMBE DAY

238 TRAVELLING SHOT from inside PC KNOWLES' car. 238
He is listening to the police radio.

POLICE RADIO (VO) (FILTER)
Twelve hundred bottles of
Vat 69 whisky were stolen
from a hijacked lorry in
Barking yesterday. All units
should be on the lookout for
Vat 69 whisky being offered
cheap. (A BEAT) A quantity of toys
stolen from a warehouse in -

INT HILCOMBE STADIUM SOCIAL CLUB DAY

239 CS a cardboard box marked "Vat 69 One Dozen" 239
is banged down on the bar.

240 ANOTHER ANGLE. BEAN lifts a second crate on to the bar as BARMAN enters shot. BARMAN takes out one bottle and examines it. We see the Vat 69 label. 240

BARMAN
Usual price, Runner?

BEAN
No, I'm afraid it's gone up to two quid a bottle.

BARMAN
That's a bit steep!

BEAN
Well, I got overheads! Do you realise I took over two hundred quid in bets at a thousand to one on Hilcombe getting to the Quarter Final - and they look like doing just that next week!

BARMAN
Well, maybe something will turn up.

PC KNOWLES (VO)
Bean! I've been after you all day.

241 BEAN turns, sees PC KNOWLES, panics, and tries to conceal the boxes with his body and outstretched arms. 241

242 PC KNOWLES approaches the bar. 242

243 ANOTHER ANGLE. A THREE-SHOT. 243

PC KNOWLES
(to BEAN)
You're a slippery customer.
Where've you been hiding?

BEAN
Now just a minute, Mr
Knowles, don't jump to
conclusions.

PC KNOWLES
I've had a tip-off.
(He taps his nose) I'm in the know.

BEAN
(resignedly)
Oh, that's it, then.
I'll come quietly.

PC KNOWLES
No, that's all right.
I'll give it to you
here.

BEAN is bewildered.

243 contd

PC KNOWLES hands BEAN a coin.

PC KNOWLES
I want another fifty pee
on Hilcombe - to win.

244 ECS BEAN's face changes from fear to understanding then relief.

245 THREE-SHOT as sc. 243

BEAN
You're very sure of
yourself, Mr Knowles.

BARMAN discreetly removes the cases while:-

PC KNOWLES
(boasting)
I've been called in as
security consultant to
Hilcombe Harriers Football
Club.

BEAN pockets PC KNOWLES' coin.

BEAN
Congratulations.
(ingratiatingly)
They couldn't have picked
a better man.

243 contd

244

245

245 contd . 245 contd

PC KNOWLES' chest swells.

PC KNOWLES
Well, of course, they need professional enforcement of the sex clause.

BEAN
Sex clause?

PC KNOWLES
They wouldn't have lost last week if it had been in force earlier and I'd been around to prevent that disgusting incident on the coach with those, eh, soccer groupies.

BEAN is suddenly very interested.

BEAN
Really? Have you got time for a drink?

PC KNOWLES beams with pretended surprise.

PC KNOWLES
Very good of you, sir.

BEAN pours him a drink from the bottle on the bar.
PC KNOWLES gulps the whisky.

245 contd

PC KNOWLES
A very good brand.

BEAN, suddenly remembering, turns the bottle around slowly until its VAT 69 label is hidden.

- DISSOLVE TO

INT HILCOMBE STADIUM SOCIAL CLUB NIGHT

246 1ST and 2ND NEW MEMBERS at the bar. 246

247 BEAN enters, wearing a sharp suit with a bow tie. He looks around the lounge. 247

248 BEAN's POV of the two women at the bar. 248

249 BEAN approaches the bar and stands near them. 249

250 A THREE-SHOT from behind the bar as BEAN eavesdrops. 250

2ND NEW MEMBER
The players aren't in here again tonight.

1ST NEW MEMBER
I haven't seen anything of them since the coach.

2ND NEW MEMBER
(suggestively, with a hint of sarcasm)
You saw plenty then.

250 contd

BEAN

It'll be a long time
before any woman sees
them again.

They look at him disdainfully, but they can't ignore him because he has said something important.

BEAN
(continues)

Now that they're enforcing
the sex clause.

251 REVERSE ANGLE The women turn and look at one another. They move to stand one either side of BEAN. Their attitude is menacing.

BEAN
(gulps)

Straight up. I got it
from the copper. They're
not allowed to have any,
you know ...

He makes the bent-arm gesture.

BEAN
(continues)

... until after the
big match.

250 contd

251

251 contd

1ST NEW MEMBER
If they think we're taking this lying down ...

2ND NEW MEMBER
It's the only reason I'm in the club!

1ST NEW MEMBER
There must be a way round it ...

BEAN
Now there I may be able to help you.

251 contd

EXT HILCOMBE HIGH STREET DAY

252 TRAVELLING SHOT CS A minibus. Inside can be seen Hilcombe Harriers soccer team. 252

253 TRAVELLING SHOT CS PC KNOWLES in the panda. 253

254 From inside the panda, behind PC KNOWLES, we see that the panda is following the minibus. The van turns left and the panda follows. 254

255 From the other side of the road. The two vehicles drive into shot, revealing that the minibus is towing its police escort. 255

256 The minibus and the panda park outside a photography shop. 256
PC KNOWLES gets out, moves to the minibus, unlocks the back door and opens.

257 A CLOSER SHOT. PETE emerges from the minibus. 257
PC KNOWLES salutes him.

PETE
Is all this top security really necessary?

PC KNOWLES
Just doing my duty, sir. You won't come to any harm with me around.

PETE
Too bloody right.

PC KNOWLES
Move along, now. In there, please.

He points to the shop.

258 A car parked across the road. Inside we see a figure, his face shadowed by the pulled-down brim of a hat. He pushes the hat back and leans closer to the window, peering at the players, and we see that it is BEAN. 258
He gives a satisfied nod.

INT PHOTOGRAPHER'S STUDIO DAY

259 The team begin to file in. 259
The PHOTOGRAPHER, a woman, appears from behind the Colorama. She is young and attractive, and wears a wrap-around dress.

PHOTOGRAPHER
Come in, let's have a look at you.
(a beat)
What a fine body ... of men. I think I'll have you all ... in your shorts. If you'd like to go in there and change...

260 The players troop into the dressing room. 260

261 The PHOTOGRAPHER closes the door behind them, goes back to the Colorama, and beckons. 261

262 One by one the Soccer Groupies emerge. 262

EXT HILCOMBE HIGH STREET DAY

263 PC KNOWLES stands beside the panda. He unclips his two-way radio from his lapel and speaks into it. 263

263 contd

PC KNOWLES
Alpha Charlie George to
Hilcombe Ground Control,
come in please, over.

MARJORY (VO) (FILTER)
What?

PC KNOWLES
(pained)
Alpha Charlie George to
Hilcombe Ground Control,
over.

MARJORY (VO) (FILTER)
Alf who?

PC KNOWLES
This is P.C. Knowles, over.

MARJORY (VO) (FILTER)
Why didn't you say so?

PC KNOWLES ignores this breach of radio etiquette.

PC KNOWLES
Reporting all quiet. Subjects
are in the studio having their
picture taken. I have the
entrance to the premises
secured. You can be sure the
team is in no danger.
Over and out.

263 contd

INT PHOTOGRAPHER'S DRESSING ROOM DAY

264 The team in various stages of undress. 264

265 The PHOTOGRAPHER enters and looks around. She steps out of her dress, revealing herself to be wearing nothing else. 265

PHOTOGRAPHER
(over her shoulder)
Come on, girls!

The soccer groupies swarm in.

266 MCS GROPER. He wears only a frilly pink jock strap. He reacts, terrified. He panics and dashes past the women out of the door. 266

EXT HILCOMBE HIGH STREET DAY

267 PC KNOWLES outside the shop door in the traditional policeman's stance - legs apart, hands behind back, on guard. 267
Suddenly the door opens and GROPER leaps on to PC KNOWLES' back, arms around his neck, legs around his waist.

GROPER
Save me, Constable, save me!

PC KNOWLES struggles and finally disentangles himself. He stares at GROPER.

267 contd

PC KNOWLES
What on earth is going on up there?

GROPER
Thousands of women! They're everywhere!

PC KNOWLES
Heaven help us!

The rest of the team, still half-naked, come rushing through the door knocking PC KNOWLES over.

268 On the other side of the road, BEAN watches from his car.

269 CS BEAN.

BEAN
Oh Gawd, it's all gone wrong.

270 BEAN drives away.

INT CHAIRMAN'S OFFICE DAY

271 Present are CHAIRMAN, HUFFER and PC KNOWLES. CHAIRMAN bangs his desk.

267 contd 268 269 270 271

271 contd

271 contd

CHAIRMAN

It won't do! Mind you, I'm not blaming you, Knowles. Your quick thinking seems to have saved the day.

PC KNOWLES

Just doing my job, sir.

HUFFER

Yes, but they'll be <u>on</u> the job again in no time if we don't do something.

PC KNOWLES

They should be locked up.

HUFFER

That's an idea.

PC KNOWLES

I'm glad you think so, sir.

CHAIRMAN

Yes, but where?

PC KNOWLES

Ah. It's going to be difficult, all in the one cell.

271 contd

271 contd

CHAIRMAN
(abstractedly)
No no no, of course not.
(a beat)
Somewhere spacious.

PC KNOWLES
Parkhurst?

CHAIRMAN
(irritably)
No, I don't mean that.

PC KNOWLES
(persisting)
Dartmoor?

CHAIRMAN
(shouts)
SHUT UP, KNOWLES!

HUFFER is struck by a thought.

HUFFER
A hotel!

PC KNOWLES
I can't surround a hotel.

271 contd

CHAIRMAN

No, but I know who can.

He picks up the phone.

CHAIRMAN

There's an organisation that specialises in this sort of problem.

He begins to dial.

271 contd

INT SHABBY SECURITY OFFICE DAY

272 ECS The front of a peaked cap. On the band is printed the name of the organisation:-

272

Chasticor

CAMERA PULLS BACK to reveal the COMMANDER (Bob Todd). He wears full dress uniform, bedecked with braid, ribbons and medals. He sits behind a desk. Across his knee is draped a woman dressed as a schoolgirl. In fact she is his SECRETARY. He is cackling merrily and spanking her, as is his wont.

The phone rings.

COMMANDER hesitates with his hand raised.

He picks up the phone. At first he puts it to the girl's bottom by mistake. Then he puts it to her ear.

272 contd

SECRETARY

Chasticor, can I help you?

272 contd

INT CHAIRMAN'S OFFICE DAY

273 CHAIRMAN

(into phone)

Give me the Commander, please.

273

INT SECURITY OFFICE DAY

274 SECRETARY

(into phone)

Would you hold the line, please? I'll see if he's in.

274

INT CHAIRMAN'S OFFICE DAY

275 CHAIRMAN puts his hand over the mouthpiece.

275

CHAIRMAN

This man has done more than anyone in England to preserve the moral fibre of the nation.

INT SECURITY OFFICE DAY

276 SECRETARY 276

(into phone)
Connecting you now, sir.

She hands the phone back to COMMANDER. He continues to spank her as he speaks.

COMMANDER
Hello. Oh, how are you? ... I'm in spanking good health, thankyou. ... Oh, yes. I see ...
(melodramatically)
It sounds like a job for Chasticor ... A meeting? We'll be there.

He replaces the phone and stands up.

COMMANDER
(calls)
Number One!

He notices that the girl has tumbled off his lap and fallen on the floor.

COMMANDER
Terribly sorry, my dear. I'm always doing that.

277 Enter NUMBER ONE. She is very masculine, with broad shoulders and short hair. She smokes a cigar and wears a uniform similar to the COMMANDER. In short, she is butch, but not unpleasantly so. 277

278 The SECRETARY returns to her desk, smoothing her skirt and ignoring NUMBER ONE. 278

279 NUMBER ONE looks lasciviously at SECRETARY and approaches COMMANDER. 279

280 A TWO-SHOT. 280

COMMANDER

Ah, Number One. What is the total number of men presently under our command.

NUMBER ONE

Two.

COMMANDER

Including yourself?

NUMBER ONE

Yes. And you.

COMMANDER

(slightly taken aback)

Ah. In that case, call up the reserves.

280 contd

NUMBER ONE

Very good, sir.

She turns to SECRETARY.

NUMBER ONE

Get me the Labour Exchange.

280 contd

EXT HILCOMBE HIGH STREET DAY

281 BEAN arrives on the pavement with two large cardboard boxes which he sets down, one on top of the other. He begins to open the top box.

281

BEAN

Roll up! Roll up!
Shop early for Christmas!
Bean's novelties, special
price today only and they've
all got to go. You won't
find bargains like this in
the shops.

He puts on a funny hat.

EXT POLICE STATION-HOUSE DAY

282 TRAVELLING SHOT. CS of PC KNOWLES through the window of his car. He is smiling. The car jerks, coughs and splutters.
CAMERA PULLS BACK to reveal that MRS KNOWLES is pushing the car.

282

282 contd

The car starts, belching black smoke.

283 CS MRS KNOWLES, all dolled up, her face blackened by the smoke.

284 LS The panda car moves away.

EXT HILCOMBE HIGH STREET DAY

285 BEAN

I can only do this
because my overheads
are low.

One passing shopper stops and looks.

286 MCS over BEAN's shoulder into the box. It is full of toys, including toy pistols and rifles.

287 As 285.

BEAN
(continuing)

Roll up now, it's what
we call a special purchase,
I've only got a few left
and you won't get a second
chance. Lovely toys, as
advertised on Police Five.

A crowd begins to gather, including a woman with an uncontrollable BOY.

287 contd 287 contd

BEAN takes a doll out of the box.

BEAN

Now I'm not asking
a fiver - I'm not
asking four pounds -

EXT A STREET IN HILCOMBE DAY

288 LS The panda car going down the street. 288

EXT HILCOMBE HIGH STREET DAY

289 As 287 289

A crowd has now gathered around BEAN.

BEAN

I'm not asking seventy-five
pence - I'm not asking sixty.
Just one price, fifty pence
each. Half a nicker, now don't
all shout at once.

290 There is no response from the crowd. 290

291 BEAN 291

Come on now, I know you've
all got adorable little
kiddies -

292 BOY reaches into the box. 292

293 BEAN swipes at the boy's hand and continues:- 293

BEAN
Lovely little ones, and
I'm not going to -

Another swipe at the BOY's hand.

BEAN
(continues)
- haggle, at these prices
you can't say -

The BOY takes a rifle from the box. BEAN snatches the gun away without interrupting his flow.

BEAN
(continues)
- no, and if you don't
want dolls we got guns -

He picks up a pistol in the other hand.

BEAN
(continues)
- genuine imitation ex-army,
let the lovely little
bleeders - kiddies - shoot
each other. Now I'm not
asking a fiver for the pair -