

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 STAREXT HILCOMBE STADIUM DAY

- 1 From a blurred image we PULL FOCUS to an AERIAL SHOT 1
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.
- 2 BOB ROBERTS, the hero of The Ups and Downs of a 2
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.
- 3 HILCOMBE HARRIERS emerge from the dressing-room below 3
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.)
- 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 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 24
in his hand.

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 27
scaffolding.

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

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

30 HUFFER 30

Same place, Groper.

31 A group of players. 31

DAVID

What a fluke!

31 contd

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!

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

OF A

SOCCER STAR

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

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.

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

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.

47

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.

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

50 LS of Station House with car in foreground. It is the 50
old type of Morris Minor panda car, and is at least
second hand.

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 51
boots into the carrier of his trike, climbs on the
saddle, and cycles away.

EXT POLICE STATION-HOUSE DAY

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

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. He salutes his helpers and thanks them. 55
- 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
<p>BOB Oh, Christ, it's Mr Plod.</p>		
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 71
jerks forward. He sniffs and gets out.

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

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

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.

- | | | |
|----|--|----|
| 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 ignition, 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

X 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

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.

INT GENERAL OFFICE DAY

82 A 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 89
a tight TWO-SHOT.

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 100
has just ripped MARJORY's skirt off.

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 105
his fingers and fuming silently for a moment.

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, 122
the effort showing on his face. Behind him we can see BOB's body going up and down effortlessly.
- 123 ANOTHER ANGLE. HUFFER rocks back on to his knees 123
and struggles to his feet, exhausted.
- 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 124
and BOB. BOB continues to do press-ups without apparent strain. HUFFER breaks into a coughing fit.
- 125 CHARLIE is near the garden-fence side of the 125
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.
- 126 This particular garden is surrounded by a high, 126
solidly-built wooden fence.

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

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 129
the fence.

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

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 142
down ... into the garden of JAWS.

143 BOB 143
Oh, no!

144 HUFFER 144
Oh, yes.

145 CS from the garden side of the fence. Very 145
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 146
as before.

146 contd

146 contd

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

There is long pause. The expected does not happen.

147

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

147

148

As sc. 146

148

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

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

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. 151
 Three or four players grab HUFFER's legs and
 hoist him upward.
- 152 REVERSE ANGLE. HUFFER's head shoots above the 152
 fence.
- 153 ECU HUFFER. He looks into the garden, stares in 153
 amazement, blinks and covers his eyes with his
 hand.
- 154 CS of what everyone has been looking at. 154
 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.

INT HILCOMBE STADIUM SOCIAL CLUB NIGHT

- 155 A corridor, an anteroom, and a lounge with a bar. 155
 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 contd

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.

156

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.

157

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.

164 BEAN looks down her front. 164

BEAN

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

165 BARMAID 165

(icily)

Ice.

166 BEAN 166

Two.

167 A WIDER ANGLE as BARMAID haughtily puts down 167

the glass and buttons her blouse.

1ST DRINKER walks into shot.

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.
PC KNOWLES is being stopped by 1ST UNATTRACTIVE
WOMAN. He looks disdainfully at her
restraining hand.

170

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, 172
where money appears to be flowing.

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

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

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 180
furtive look over his shoulder at PC KNOWLES.

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

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 182
to the bar. He approaches PC KNOWLES.

BEAN

Another one, Mr Knowles?

182 contd

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.

184

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 ...

184 contd

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.

185

186 ECS of PC KNOWLES.

186

PC KNOWLES

And they'd better win!

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.

187

187A BOB scores a goal.

187A

187B GROPER makes a spectacular save.

187B

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
187O	JIMMY HILL on television screen.	187O

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

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.

189

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

190

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.

190 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.

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 195
chatting excitedly. They include JAWS and
2ND NEW MEMBER.

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 196
decoys. Both are attractive and busty, and
they wear mini skirts which emphasize long,
slender legs. They are dressed to stop a
tank.

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 197
to the kerb, and wait.

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 199
 girls thumbing. As the coach passes the girls,
 every player's head turns.

EXT SIDE OF COUNTRY ROAD DAY

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

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.
DENISE gets on the coach.
- 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 224
half on top of her. Her clothing is disarranged.
- 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 226
everywhere.
- 227 CS of 6TH GROUPIE's panties. The front is printed 227
with a picture of a goalmouth. Above the goal is
the slogan: "Up Hilcombe".

EXT COUNTRY ROAD DAY

- 228 TRAVELLING SHOT of the back of the coach as 228
various articles of clothing fly out of the
windows.
- 229 A man is taking a country stroll. The "Up 229
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 contd

229 contd

VICAR

Be sure your sins will
find you out!

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

232 contd

HUFFER

Well, I didn't actually
see it.

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 pleurably 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

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

235

(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?

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

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.
He is listening to the police radio.

238

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"
is banged down on the bar.

239

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 241
conceal the boxes with his body and outstretched
arms.
- 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

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.

244

245 THREE-SHOT as sc. 243

245

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.

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

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

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.

251

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.

251 contd

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.

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 256
 photography shop.
 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 258
 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.
 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 261
them, goes back to the Colorama, and
beckons.

262 One by one the Soccer Groupies emerge. 262

EXT HILCOMBE HIGH STREET DAY

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

263 contd

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.

267 contd

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.

268

269

CS BEAN.

269

BEAN

Oh Gawd, it's all
gone wrong.

270

BEAN drives away.

270

INT CHAIRMAN'S OFFICE DAY

271

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

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
on 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

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.

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

272 contd

SECRETARY

Chasticor, can I help you?

INT CHAIRMAN'S OFFICE DAY

273

CHAIRMAN

273

(into phone)

Give me the Commander, please.

INT SECURITY OFFICE DAY

274

SECRETARY

274

(into phone)

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

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

280 contd

NUMBER ONE

Very good, sir.

She turns to SECRETARY.

NUMBER ONE

Get me the Labour Exchange.

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		282 contd
	The car starts, belching black smoke.	
283	CS MRS KNOWLES, all dolled up, her face blackened by the smoke.	283
284	LS The panda car moves away.	284

EXT HILCOMBE HIGH STREET DAY

285	BEAN	285
	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.	286
287	As 285.	287

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 -