# THE UPS AND DOWNS
# OF A
# SOCCER STAR

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

10 PETE reacts to the familiar sarcasm. 10

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

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

13 BOB admires the kick. 13

14 HUFFER
No need to show off. 14

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. 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.

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.

HUFFER
Hey!

34 BOB turns.

BOB
Now what?

35 GROPER and FRED in goalmouth as sc. 32.

GROPER
Let's try him with a
long banana.

He kicks the ball toward BOB.

36 HUFFER shouts to BOB.

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
OF A
SOCCER STAR

38 The rest of the titles are superimposed over a series of stills of incidents in the film depicting BOB playing football and getting invlolved with various girls. 38

INT BOB'S BEDROOM DAY

39 Early the next morning BOB is in bed with his wife MARGARETTA. They are kissing and cuddling, but we can see only their heads. 39

The phone rings. They ignore it.

Eventually MARGARETTA reaches out and lifts the receiver. Her voice sounds deep and sexy.

40 CS MARGARETTA speaking into the phone. 40

MARGARETTA
Mmm ... don't stop ...

INT CHAIRMAN'S OFFICE DAY

41 The Chairman's Office has a certain faded elegance. Flock wallpaper, a well-worn carpet, a few tarnished trophies in a cabinet, browning photographs of past teams on the walls, and a very big desk. 41

HUFFER sits with his feet on the desk, speaking into the phone. He wears his training rig, complete with muddy soccer boots.

CAMERA CLOSES IN on HUFFER as he reacts to the sexy voice and looks quizzically at the receiver. He takes a deep draw on his interminable cigarette before speaking.

HUFFER
Is that Mrs Roberts?

INTERCUT between Chairman's Office and Bob's Bedroom while:-

MARGARETTA
Ye-es ...

41 contd

41 contd

HUFFER
How does it feel?

MARGARETTA
What!?

HUFFER
To have a man who's up
and coming.

MARGARETTA
I beg your pardon?

HUFFER
I saw him put it in
three times yesterday.
I can make him big.

MARGARETTA
You can make him big!?

INT BOB'S BEDROOM DAY

42 BOB kisses MARGARETTA'S neck. 42

HUFFER (VO) (FILTER)
He's got a beautifully
delicate touch ...

BOB moves down to her shoulder.

42 contd

HUFFER (VO) (FILTER)
(continues)
... floats around the area ...

BOB puts a hand up MARGARETTA's nightdress.

HUFFER (VO) (FILTER)
(continues)
... finds the right spot ...

BOB rolls on top of MARGARETTA.

HUFFER (VO) (FILTER)
(continues)
... positions himself expertly ...

MARGARETTA
What?

HUFFER (VO) (FILTER)
(continues)
... and bangs it in with
the longest banana I've
ever seen!

MARGARETTA
How dare you!

She slams the phone down. BOB looks up, surprised.

42 contd

42 contd

BOB

Who was that?

MARGARETTA

Just an obscene phone call.

42 contd

INT CHAIRMAN'S OFFICE DAY

43 HUFFER taps the cradle. 43

HUFFER

Hello? Hello?

44 The CHAIRMAN enters. 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. 44

45 HUFFER leaps guiltily to his feet, and hastily brushes mud from the desk where his boots have been, into his cupped hand. 45

HUFFER

Good morning, Chairman.

46 CHAIRMAN turns to put his brolly in the umbrella stand while he speaks. 46

CHAIRMAN

Phoning your auntie in Sydney again, Huffer?

47 HUFFER slyly opens a desk drawer and drops the mud into it. He shuts it again. 47

HUFFER
Ha ha, sir. Just calling the new boy, Bob Roberts, actually.

48 CHAIRMAN walks to his desk. After an awkward moment, HUFFER moves away. 48

CHAIRMAN
Ah, yes, the new boy. I gather his performance impressed you.

49 REVERSE ANGLE as HUFFER goes to the other side of the desk. 49

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

INT POLICE STATION-HOUSE KITCHEN DAY

50 PC KNOWLES (Chic Murray) is the Hilcombe village policeman, familiar to us from Handyman. The local bobby for 25 years, he never gives up hope of being called to higher things. 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. 50

50 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.

50 contd

51 CS of the newspaper. We read the headline:- 51

"Hilcombe Sign Handyman"

above a photograph of BOB.

52 PC KNOWLES looks back over his shoulder at his wife. 52

PC KNOWLES
May I have your plate, dear?

53 Without looking up from the newspaper, MRS KNOWLES lifts her plate and holds it up. 53

54 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. 54

55 A TWO-SHOT from behind MRS KNOWLES with newspaper in foreground. 55

55 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.

55 contd

56 CS of MRS KNOWLES. 56

MRS KNOWLES
There goes your pocket-money.

57 A TWO-SHOT as PC KNOWLES begins to pick up the pieces. 57

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.

57 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.

58 They go to the door.

EXT POLICE STATION-HOUSE DAY

59 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.

60 MRS KNOWLES calls after him from the doorway. 60

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

She turns to go inside.

61 LS of Station House with car in foreground. It is the old type of Morris Minor panda car, and is at least second hand. 61
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

62 BOB, dressed in a track suit, throws his football boots into the carrier of his trike, climbs on the saddle, and cycles away. 62

EXT POLICE STATION-HOUSE DAY

63 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. 63

EXT A COUNTRY LANE DAY

64 BOB cycles along, whistling. 64

EXT A STREET IN HILCOMBE DAY

65 A TRAVELLING SHOT. CS through the side window of the moving panda car. PC KNOWLES is at the wheel, steering. No sound. 65.
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.

66 ANOTHER ANGLE. PC KNOWLES pulls up and gets out. 66
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

67 LS HIGH ANGLE as the car moves along slowly. 67

68 MS of BOB cycling along. He rounds a bend and sees the panda car ahead. 68

69 BOB's POV The car. 69

70 INTERCUT between 57 and 58 as the cycle gains on the car. 70

71 BOB sticks out his right hand and pulls out to overtake. 71

72 PC KNOWLES' POV as BOB overtakes. 72

73 REVERSE ANGLE showing PC KNOWLES' expression as he is overtaken by the tricycle. 73

74 PC KNOWLES' POV as the tricycle continues on its way. 74

75 PC KNOWLES sniffs and throws a switch. 75

76 HIGH ANGLE. The panda car, with siren blaring and blue light flashing, continues at the same speed. 76

77 CLOSER SHOT of PC KNOWLES gripping the steering wheel and leaning forward as if to urge the car to greater speed. 77

78 HIGH ANGLE as sc. 65. The trike is still outpacing the panda car. 78

79 CS BOB looking back over his shoulder and reacting to the siren. 79

BOB

Oh, Christ, it's Mr Plod.

80 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. 80

81 CLOSER SHOT as the panda car swerves in and bumps the grassy bank at the side of the road. 81

82 CS from inside the car as it hits and PC KNOWLES jerks forward. He sniffs and gets out. 82

83 PC KNOWLES gets out, takes a furtive glance at the damage (which is slight), and approaches BOB, taking out his notebook. 83

84 A TWO-SHOT. 84

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.

84 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.

84 contd

85 He pockets his notebook and returns to his car. BOB sits patiently, waiting for him to go. 85

86 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. 86

87 BOB waits. 87

88 PC KNOWLES tries the ignition again. Still no good.
He gets out of the car and walks back to BOB. 88

89 A TWO-SHOT. 89

BOB
What now?

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

EXT HILCOMBE STADIUM DAY

90 Aerial shot of the stadium as sc. 1. 90

91 BOB pulls up on his trike and looks toward the pitch. 91

92 Various shots of the team in training show them to be good footballers. 92

93 BOB leaves his trike and walks toward the office building. 93

INT GENERAL OFFICE DAY

94 A utilitarian office furnished with filing cabinets, needing a coat of paint. A door off it is marked: 94

PRIVATE

CHAIRMAN

94 contd

A secretary, MARJORY DIDSBY, sits behind an elderly typewriter. She is young and attractive, and wears big round spectacles. She is typing.

94 contd

95 BOB comes in through the door. 95

96 MARJORY looks up. 96

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

97 BOB closes the door behind him. 97

98 MARJORY whips the paper out of the typewriter and puts it in a wire tray. She stands up. 98

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

99 BOB is surprised. 99

100 MARJORY 100
(continues)
You'll have to move all those cabinets.

100 contd

She moves toward him.

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

As she moves close to him, CAMERA TRACKS IN for a TIGHT TWO-SHOT. We can see from MARJORY's expression that BOB's unconscious - but nonetheless enormous - sexual magnetism is already having its effect.

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.

She moves away, over to a filing cabinet.

101 BOB still looks a bit dazed. 101

102 MARJORY stands tapping the filing cabinet. 102

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

103 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. 103

104 CS of the drawer. As it shuts it catches the hem of MARJORY's skirt. 104

105 As sc. 93 105

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

She steps smartly away and her skirt is ripped off.

106 BOB's POV. MARJORY stands there in stockings, suspenders and knickers, looking very appetising. She screams in surprise. 106

INT CHAIRMAN'S OFFICE DAY

107 The scream startles the CHAIRMAN and HUFFER. They look up and then at each other. 107

INT GENERAL OFFICE DAY

108 BOB grabs the torn skirt from the filing cabinet and moves to give it to MARJORY. 108

109 The door to the CHAIRMAN's office opens. CHAIRMAN and HUFFER look out. 109

110 CHAIRMAN's POV of BOB, who looks as though he has just ripped MARJORY's skirt off. 110

111 As sc. 99. 111

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

112 As sc. 100 112

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

113 CHAIRMAN 113
(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.

114 MARJORY looks slightly disappointed. 114

INT CHAIRMAN'S OFFICE DAY

115 CHAIRMAN moves behind his desk and stands, drumming his fingers and fuming silently for a moment. 115

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

116 BOB 116
No, her skirt got caught -

117 HUFFER 117
(interrupting)
You mean you got caught.

118 CHAIRMAN 118
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

119 Hilcombe Harriers on the pitch having a kick-about. FRED shoots at goal. 119

120 A CLOSER SHOT of an apparently empty goal - we do not see the left-hand post. The ball finds the net. 120

121 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. 121

122 BOB, in soccer gear, and HUFFER, come on to the pitch. 122

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

123 As sc. 111. 123

GROPER
I'm ready now.

124 TERRY takes a shot. 124

125 SLOW MOTION. Shot from behind the goal as GROPER makes a superb flying save. 125

126 HUFFER and BOB in a TWO-SHOT. 126

BOB
(admiringly)
Not bad!

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

127 GROPER throws the ball out, returns to his mirror, and adjusts his scarf. 127

128 As 116. 128

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.

129 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. 129

130 CS HUFFER's face as he tries to conceal the agony. 130

131 As sc. 119. 131
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.

132 ANOTHER ANGLE. HUFFER from the side, struggling, 132
the effort showing on his face. Behind him we can see BOB's body going up and down effortlessly.

133 ANOTHER ANGLE. HUFFER rocks back on to his knees 133
and struggles to his feet, exhausted.

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

134 ANOTHER ANGLE, from which we can see both HUFFER 134
and BOB. BOB continues to do press-ups without apparent strain. HUFFER breaks into a coughing fit.

135 CHARLIE is near the garden-fence side of the 135
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.

136 This particular garden is surrounded by a high, 136
solidly-built wooden fence.

137 CHARLIE gives a furtive look around, then walks away with his hands behind his back, whistling, hoping no-one has noticed. 137

138 HUFFER, now recovered, stands alone on the touchline. He shouts to CHARLIE. 138

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

139 CHARLIE throws up his hands, turns, and goes to the fence. 139

140 From the other side of the fence we see CHARLIE's face appear over the top. He looks around with trepidation. 140

141 REVERSE ANGLE. CHARLIE scrambles over the fence. 141
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.

142 CS HUFFER shakes his head knowledgeably. 142

143 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. 143
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.

144 A TWO-SHOT of BOB and FRANK. The woman's abuse can be heard in the background. 144

BOB
Who's she?

FRANK
We call her Jaws.

145 CS JAWS leaning over the fence. 145

JAWS
Keep your balls to
yourselves!

She goes.

146 CHAIRMAN runs on to the pitch, shouting. 146

CHAIRMAN
Hey, listen!

147 Players begin to gather around him. 147

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

148 HUFFER 148
Marvellous. The only other
non-League side in the FA Cup.

He turns.

149 HUFFER and BOB in a TWO-SHOT. 149

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

150 CS BOB. 150

BOB
Yippee!

151 LS of BOB. In his excitement he does a drop-kick. 151

152 CAMERA FOLLOWS the ball high into the air and down ... into the garden of JAWS. 152

153 BOB 153
Oh, no!

154 HUFFER 154
Oh, yes.

155 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. 155

156 REVERSE ANGLE. The players gather to watch the spectacle as before. 156

156 contd

After a few beats, the ball comes back over the fence.
There is long pause. The expected does not happen.

156 contd

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

157

158 As sc. 146
Slowly the players move toward the fence and, one by one, lift themselves up to peer over.

158

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

159

DAVID
I don't believe it.

PETE
Now I've seen everything.

CHARLIE
(to FRANK)
Do you think we should ... ?

FRANK
No.

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

160

160 contd

GROPER
(funereally)
It's all over.

HUFFER rushes to the fence and tries to scramble up.

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

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

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

164 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.

160 contd

TV SCREEN

165 CS JIMMY HILL on screen. 165

JIMMY HILL
The only two non-League clubs in the FA Cup meet in the first round today; and although Hilcombe Harriers are at home, and are playing new striker Bob Roberts in his first professional match, my prediction is that Waterford Wanderers are sure to win.

EXT HILCOMBE STADIUM DAY

166 There are few spectators: some scattered fans in the stand and one or two more around the touchline. 166

167 The ball comes to BOB. He dribbles from the halfway line, beats three men to get to the goal area, passes out to the sweeper, moves into the area, takes a square pass from the sweeper and scores. 167

168 Hilcombe players embrace and kiss him in the usual way. - 168

169 GROPER comes out of goal and runs the length of the pitch to kiss BOB. 169

170 A CLOSER SHOT. The kiss is slightly over-enthusiastic. BOB frowns, a little disturbed. 170

171 GROPER runs back to his goal with a self-satisfied smile. 171

172 The referee blows the final whistle, and we see from the reactions of the Hilcombe players that they have won. 172

INT HILCOMBE STADIUM SOCIAL CLUB NIGHT

173 A corridor, an anteroom, and a lounge with a bar. 173

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.

173 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.

173 contd

174 ANOTHER ANGLE as the two new members walk into the lounge. 174

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.

175 Their POV. BOB sits in a corner surrounded by similar new members. 175
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.

176 The BARMAID is a sexy blonde with a big bust. Her half-unbuttoned blouse reveals that she is not wearing a bra. 176

BARMAID
Evening, Mr Bean.

177 BEAN 177
Gin and tonic, love.

178 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. 178

179 PROFILE CS of BEAN with the offending bosom thrust close to his face. He blinks and shakes his head. 179

BEAN
Make it a large one.

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

180 BEAN reacts. 180

181 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. 181

BARMAID
One lump or two?

182 BEAN looks down her front. 182

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

183 BARMAID 183
(icily)
Ice.

184 BEAN 184
Two.

185 A WIDER ANGLE as BARMAID haughtily puts down the glass and buttons her blouse. 185
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.

185 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.

185 contd

186 CS of BEAN. 186

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

187 A WIDER ANGLE. Several male members come forward, including some of the team. BEAN is pocketting fivers thick and fast. 187

188 The anteroom as sc. 155. 188
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.

189 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. 189

190 PC KNOWLES' POV. There is a crowd at the bar, where money appears to be flowing. 190

191 CS PC KNOWLES reacts as he sees the possibility of a free drink. 191

192 ANOTHER ANGLE as PC KNOWLES approaches the bar. The crowd do not notice him. 192

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

193 CS BEAN looks up, startled. 193

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?

194 PC KNOWLES beams. 194

PC KNOWLES
A wee dram, if I may.

195 REVERSE ANGLE as BEAN turns to the BARMAID. 195

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

196 PC KNOWLES salutes. 196

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

PC KNOWLES moves to the bar to get his drink.

197 BEAN finishes taking bets, with the occasional furtive look over his shoulder at PC KNOWLES. 197

198 PC KNOWLES drains his glass and looks at it. BARMAID comes across. 198

BARMAID
Same again?

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

199 BEAN pockets his well-stuffed wallet and turns to the bar. He approaches PC KNOWLES. 199

BEAN
Another one, Mr Knowles?

199 contd

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

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

201 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 ...

199 contd

201 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.

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

203 ECS of PC KNOWLES.

PC KNOWLES
And they'd better win!

201 contd

TV SCREEN

204 CS JIMMY HILL on screen. 204

JIMMY HILL
Today Hilcombe meet their
first real opposition, fourth-division Cheltenford, and
despite the promise of new
man Bob Roberts I'm afraid
brave little Hilcombe
have no chance at all.

EXT HILCOMBE STADIUM DAY

205 CHARLIE scores. 205

206 CAMERA PANS around the crowd as they cheer. 206
This is a much bigger crowd, and it contains
an unusually large proportion of females.

207 GROPER runs the length of the pitch to 207
kiss CHARLIE.

208 A CLOSER SHOT. Again it is a very enthusiastic, 208
not to say passionate, kiss. CHARLIE rolls his
eyes upward. His reaction is amused tolerance.

209 Cheltenford score. 209

210 BOB scores the winning goal and the final whistle 210
goes.

211 GROPER rushes forward to kiss BOB. 211

EXT HILCOMBE SUPERMARKET CAR PARK DAY

212 CS BEAN and BOB against a sky background. (We do not know where they are.) 212

BEAN
You're a star now -
you should have a car
that goes with the
image. After all, it's
you who's taken
Hilcombe through to
the third round.

BOB
I can't afford anything
fancy.

BEAN
Good job you came to
me, then - I've got the
lowest prices as well
as the biggest range -

BEAN makes an expansive gesture.

BEAN
(continues)
- as you can see.
Take your pick.

213 CS BOB looking puzzled. 213

CAMERA PULLS BACK to reveal that they are in the supermarket car park, with shoppers loading groceries into cars.

BOB
I thought we were going to your showroom ...

BEAN
Showroom? How do you think I can offer such competitive prices? By keeping my overheads down.

BOB
Yes, but -

BEAN
Just point out the type of car you'd like ...

214 Into the car park comes a huge old Cadillac convertible, red with a customised white coachline, very loud and distinctive. 214

215 BOB's eyes light up. 215

BOB
Look at that!

BEAN
You like it?

BOB
My dream car.

216 SMITH gets out of the car, slams the door and hurries off toward the supermarket entrance. 216

BOB and BEAN walk into shot beside the car.

BEAN
You might be in luck!
I think I can get you
one.

BOB
Yeah, but how much?

BEAN
Three hundred quid
cash.

BOB
(amazed)
Really!

216 contd

BEAN takes BOB's arm and, rather hurriedly, leads him away.

As they move BEAN, unseen by BOB, looks off-screen and makes a gesture pointing at the car.

216 contd

217 Bean's two CRONIES in a doorway.

1ST CRONY gives the thumbs-up.

217

218 BEAN and BOB walking away.

218

BEAN
Mind you, it isn't the same colour. It's a nice green.

INT WORKSHOP DAY

219 A tatty garage.

219

CS the Cadillac - we see just an area of the red-and-white paintwork. A nozzle edges into shot and suddenly the paintwork turns green.

CAMERA PULLS BACK to reveal 1ST CRONY spraying the Cadillac green while 2ND CRONY changes the number plates.

TV SCREEN

220 CS JIMMY HILL on screen.

JIMMY HILL
Hilcombe, who confounded the pundits by beating Cheltenford in the second round, will today see the end of their short run of luck when they meet the second division leaders -

EXT HILCOMBE STADIUM DAY

221 Another match. The visitors take a penalty and GROPER does a brilliant save, tipping it over the bar for a corner. He stands there, eyes closed and arms out, waiting for the kisses. The Hilcombe players come up and quickly pat him on the back before running away. 221

222 BOB scores. GROPER rushes forward to kiss him. BOB runs away. GROPER grabs the nearest player and kisses him instead. 222

223 The final whistle, and Hilcombe have won again. 223

INT CHAIRMAN'S OFFICE DAY

224 BOB and CHAIRMAN. 224

CHAIRMAN
One of the magazines wants to interview you. I've made the appointment - here's the address.

CHAIRMAN hands BOB a slip of paper.

EXT A BLOCK OF FLATS EVENING

225 BOB, in his best suit, looks at the slip of paper and then at the building. It is an expensive address. BOB goes in. 225

CHAIRMAN (VO)
Our opponents in the next round are on TV tonight, and the idea is that you watch the game with the reporter.

INT A CORRIDOR IN THE BLOCK EVENING

226 BOB is looking for the right door. 226

226 contd

226 contd

CHAIRMAN (VO)
(continues)
Remember, you're an ambassador for Hilcombe, so be co-operative. Don't upset the Press. Give the reporter whatever is required.

BOB finds the door and rings the bell.

CHAIRMAN (VO)
(continues)
The reporter will be, um ...

The door opens ...

CHAIRMAN (VO)
(continues)
... a chappie by the name of Richmond,

In the doorway stands FIONA RICHMOND, dressed in a sexy negligee.

BOB is taken aback.

BOB
I'm sorry I'm late ...

FIONA
I don't like a man to come early.

226 contd

BOB
I've got an appointment
with Mr Richmond.

FIONA
It's Miss. Come in.

BOB goes in.

INT FIONA'S FLAT EVENING

227 A luxurious room, furnished for seduction: sofas, low lights, erotic paintings and carvings.

FIONA leads BOB in. He sits down and looks around uncertainly.

FIONA
Drink?

BOB
Scotch, please.

FIONA goes to the cocktail cabinet.

BOB
You're not the usual
type of sports
reporter.

226 contd

227

228 FIONA pours a very large whisky. 228

FIONA
I don't cover the
usual type of sport.

229 BOB frowns but does not follow it up. He looks at his watch. 229

BOB
Shall I turn the
telly on? - It's
due to start any
minute now.

230 FIONA 230
(suggestively)
So am I.

231 BOB turns on the TV and sits down again. 231
FIONA comes over and gives him a drink.

FIONA
Cheers.

She sits beside him.

FIONA
Right. Here we go.

BOB looks at her, surprised that she has no notebook.

BOB
Aren't you going to
take anything down?

231 contd

231 contd

FIONA
Don't worry, I already have.

The kick-off whistle sounds from the TV.

BOB
Good, they're off.

FIONA
That's what I mean.

She takes a big sip of her drink and moves very close to him. She begins to stroke his leg, but he is absorbed in the game.

BOB
(reacting to the game)
That's a good start ... keep it going ... move it into the area!

FIONA
You catch on quick.

She moves her hand farther up his thigh. She leans across to kiss him. BOB jerks forward.

BOB
Handball!

FIONA jerks her hand out of his lap.

231 contd

231 contd

FIONA

Sorry!

BOB sits back. FIONA gulps her drink.

FIONA

(mutters into her glass)
This isn't going to
be as easy as I thought.

BOB

(still commenting on the game)
The only way to get an
attack going is to play
really close.

FIONA cuddles up to him again.

FIONA

I'm doing my best.

She loosens his tie and begins to unbutton his shirt. He is still absorbed in the game. She starts to fumble with his belt.

BOB

It's not easy to
get past this defence,
you know.

FIONA

You could help.

231 contd

BOB
The only way to get through is straight down the middle.

232 ECU and sound effect as she unzips his fly.

233 As sc. 231

BOB
(getting excited about the game)
There - look at that -
I was right!
(shouting at the TV)
Now's your chance - go on - NOW!

FIONA hurls herself at him, pushing him over and landing on top of him.

234 ANOTHER ANGLE as she begins to kiss him passionately.

(The following sequence is played against the soccer commentary from the TV, and intercut with football scenes whenever the action on the couch gets too hot.)

COMMENTATOR (VO) (FILTER)
And the game is really getting exciting here now ...

231 contd

234 contd

234 contd

FIONA begins to tear off BOB's clothes.

COMMENTATOR (VO) (FILTER)
... with the home team
very much on top ...

BOB starts to respond.

COMMENTATOR (VO) (FILTER)
(continues)
... although there are
signs that the visitors
are abandoning their
defensive strategy ...

BOB rolls her on to her back.

COMMENTATOR (VO) (FILTER)
... and now they're
beginning to take the
initiative.

BOB starts to fumble with her negligee.

COMMENTATOR (VO) (FILTER)
Looking for an opening ...

BOB opens her negligee and her breasts tumble free.

COMMENTATOR (VO) (FILTER)
... and they've broken out -
and what a superb forward
pair these two are!

234 contd

BOB pushes up FIONA's negligee so that we see her knickerless hip.

COMMENTATOR (VO) (FILTER)
There's nothing between
the striker and the goal!

BOB rolls on top. We see one of FIONA's knees move sideways.

COMMENTATOR (VO) (FILTER)
It's a wide open goal!
He must score!

234 contd

235 A ball going into an open goal. Great crowd roar.

235

COMMENTATOR (VO) (FILTER)
He's there! He's put
it in! What a climax!

236 Crowd roar continues.
CS FIONA's face in delighted surprise.

236

INT CHAIRMAN'S OFFICE DAY

237 CS an open copy of Men Only. There is a nude photo of Fiona and a picture of Bob. The headline reads:-

237

THE SOCCER STAR WHO SCORES IN BED

237 contd

A fist crashes down on the magazine.

CHAIRMAN (VO)
Disgraceful!

238 ANOTHER ANGLE shows CHAIRMAN sitting behind his desk with his fist on the magazine; HUFFER sitting opposite with another copy; and BOB standing.

CHAIRMAN reads aloud from the magazine.

CHAIRMAN
"I can report that Hilcombe Harriers' new striker is a real s-s-s-sexual athlete."

HUFFER sniggers.

CHAIRMAN
"I interviewed him at my flat recently, and for once I was grateful for a half-time break."

BOB looks embarrassed.

HUFFER
I like the bit where she says they changed ends twice before the interval.

237 contd

238

238 contd

CHAIRMAN
It's not funny! And I want to know who is responsible!

HUFFER
It says here, "I would like to record my grateful thanks to Hilcombe's cuddly Chairman for making the whole thing possible."

CHAIRMAN
(hastily)
Well, I'll overlook it this time -

BOB
(interrupting)
And you did tell me to co-operate and give the reporter whatever was required.

HUFFER guffaws.

HUFFER
(to CHAIRMAN)
Did you really say that!

238 contd

238 contd

CHAIRMAN
(to BOB)
You'd better leave me
and Mr Hough to discuss
how we're going to
explain this to the
newspapers.

BOB nods humbly and goes out.

238 contd

INT GENERAL OFFICE DAY

239 MARJORY is reading Men Only. As BOB passes she looks up.

239

MARJORY
Oh, Bob, should I
order your new
shirts?

BOB
What shirts?

MARJORY
(giggles)
The ones with number
sixty-nine.

BOB groans and hurries out.

EXT HILCOMBE STADIUM CAR PARK DAY

240 BOB gets into the green Cadillac and drives to the exit. 240

241 REVERSE ANGLE as the car emerges. A gang of Soccer Groupies, each with a copy of Men Only, spot the car and run toward it. BOB accelerates away. 241

242 They chase after the car waving the magazines. 242

243 As the car goes away, we ZOOM IN to the number plate, which reads:- 243

12 INS.

TV SCREEN

244 JIMMY HILL on screen. 244

JIMMY HILL
The FA Cup fourth round,
and giant-killers Hilcombe
are still with us; but I
don't think even their
ever-optimistic trainer-manager
Vic Hough expects them to
beat their first-division
opponents today -

EXT A FOOTBALL GROUND DAY

| | | |
|---|---|---|
| 245 | Another match.<br>TERRY scores. | 245 |
| 246 | PETE scores. | 246 |
| 247 | BOB scores. | 247 |
| 248 | DAVID scores. | 248 |
| 249 | REFEREE blows the final whistle. | 249 |
| 250 | GROPER runs forward. | 250 |
| 251 | TERRY, PETE, BOB and DAVID are in a jubilant embracs. They see GROPER coming and all run away. | 251 |
| 252 | Every player on the pitch runs away from GROPER. | 252 |
| 253 | GROPER kisses the REFEREE. | 253 |

INT TEAM COACH DAY

| | | |
|---|---|---|
| 254 | CS JIMMY HILL on TV screen. | 254 |

254 contd

JIMMY HILL

And so Hilcombe did it again, as all of us here were sure they would; and they go forward to meet Crystal Palace at Palace's home ground of Selhurst Park in the fifth round a week next Saturday. Earlier today I asked Palace Manager Malcolm Allison how he felt about the draw.

TV CAMERA CUTS to MALCOLM.

MALCOLM

Well, Jim, the Harriers are a good little side, and we're taking them very seriously. I don't mind telling you, I'd rather be drawn against Manchester United.

CAMERA PULLS OFF TV set to show that the set is in the front of the travelling team coach. HUFFER sits in the front seat.

254 contd

254 contd

TV CAMERA cuts back to JIMMY HILL.

JIMMY HILL
And when I left Malcolm he was off to see Hilcombe play today in a friendly match in their own league.

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

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.

255 We see a half-empty whisky bottle tucked away on the seat beside HUFFER. 255

EXT COUNTRY ROAD DAY

256 TRAVELLING SHOT of the coach. 256

EXT ANOTHER COUNTRY ROAD DAY

257 Coach travels past camera. 257

EXT WOODED AREA NEAR COUNTRY ROAD DAY

258 A crowd of about fifteen Soccer Groupies stand chatting excitedly. They include JAWS and 2ND NEW MEMBER. 258

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.

259 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. 259

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

EXT SIDE OF COUNTRY ROAD DAY

260 JOYCE and DENISE emerge from the bushes, step to the kerb, and wait. 260

261 LS from beside the girls of the coach approaching. 261

INT TEAM COACH DAY

262 POV from rear of coach of the road ahead and the girls thumbing. As the coach passes the girls, every player's head turns. 262

EXT SIDE OF COUNTRY ROAD DAY

263 JOYCE and DENISE's POV of the coach passing, with a face at every window staring at them. 263

INT TEAM COACH DAY

264 DAVID shouts to the driver. 264

DAVID

Stop!

265 DRIVER looks across at HUFFER for instructions. 265

266 CS HUFFER is fast asleep. 266

267 MLS the length of the coach. 267

ALL PLAYERS

(in unison)

Stop!

EXT SIDE OF COUNTRY ROAD DAY

268 JOYCE and DENISE's POV as the coach screeches to a halt and immediately reverses to them. As it reaches them, the doors open and we see DAVID. 268

DAVID
Where are you going?

269 JOYCE points to the interior of the coach. 269

JOYCE
In there.

She gets on and pushes past DAVID.

270 DENISE looks back toward the bushes. 270

DENISE
Come on, girls!

271 All the other Soccer Groupies appear from the bushes and pile into the coach. 271

INT TEAM COACH DAY

272 A general shot. Players' delighted reactions as the coach fills with beautiful women. 272

273 CS BOB at the back looking at the girls. 273

BOB
Oh, no.

He ducks behind a seat.

274 CHARLIE 274

Come on, girls - let's
have a tactical discussion.

275 1ST NEW MEMBER 275

Well, well - we've got them
all to ourselves.

2ND NEW MEMBER

They're trapped. Get going,
driver, and don't stop till we
get there. All of us.

EXT SIDE OF COUNTRY ROAD DAY

276 The coach pulls away. 276

INT TEAM COACH DAY

277 1ST GROUPIE turns on a transistor and rock 277
music blares out.

278 HUFFER sleeps on. 278

279 The Groupies begin to attack the players. 279

280 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. 280

281 DENISE stops beside PETE, pulls her sweater over her head, gaily throws it away, and falls on him. 281

282 General shot of the whole coach interior as the party gets under way. 282

283 2ND GROUPIE sits beside TERRY and strokes his leg. 283

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

284 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. 284

1ST NEW MEMBER
He must be here somewhere.

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

285 CAMERA LOOKS UP at 3RD GROUPIE from behind a seat. 285

285 contd

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

285 contd

286 3RD GROUPIE's POV. BOB is cringing behind the seat. 286

287 The three women roughly drag BOB out and throw him on the back seat. They rip his clothes off. 287

288 3RD GROUPIE sits on him and begins to take her own clothes off. 288

289 4TH GROUPIE sits astride FRED's lap, wearing a skirt and a bra. She takes the bra off. 289

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

EXT ANOTHER COUNTRY ROAD DAY

290 The coach enters a tunnel. 290

INT TEAM COACH DAY

291 As the coach leaves the tunnel we see HUFFER still asleep. 291

285 contd

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

285 contd

286 3RD GROUPIE's POV. BOB is cringing behind the seat. 286

287 The three women roughly drag BOB out and throw him on the back seat. They rip his clothes off. 287

288 3RD GROUPIE sits on him and begins to take her own clothes off. 288

289 4TH GROUPIE sits astride FRED's lap, wearing a skirt and a bra. She takes the bra off. 289

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

EXT ANOTHER COUNTRY ROAD DAY

290 The coach enters a tunnel. 290

INT TEAM COACH DAY

291 As the coach leaves the tunnel we see HUFFER still asleep. 291

292 5TH GROUPIE lies across a seat with CHARLIE half on top of her. Her clothing is disarranged. 292

293 CS their faces. 293

CHARLIE
Do you know anything about football?

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

294 General shot of the coach interior as clothes fly everywhere. 294

295 CS of 6TH GROUPIE's panties. The front is printed with a picture of a goalmouth. Above the goal is the slogan: "Up Hilcombe". 295

EXT COUNTRY ROAD DAY

296 TRAVELLING SHOT of the back of the coach as various articles of clothing fly out of the windows. 296

297 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. 297

297 contd

VICAR
Be sure your sins will
find you out!

297 contd

INT CHAIRMAN'S OFFICE DAY

298 CS CHAIRMAN. Red-faced, he bangs his fist on his desk. 298

CHAIRMAN
You lost!

299 HUFFER sits in a chair looking contrite. 299

300 A TWO-SHOT. 300

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?

300 contd 300 contd

HUFFER
Well, I didn't actually see it.

INT GENERAL OFFICE DAY

301 MARJORY is listening to the conversation over the intercom. 301

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

302 CHAIRMAN is getting worked up. 302

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

302contd

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.

303 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?

302 contd

303

INT GENERAL OFFICE DAY

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

304

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

INT CHAIRMAN'S OFFICE DAY

305 CHAIRMAN 305

(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?

305 contd

CHAIRMAN
(decisively)
I shall insert my s-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.

305 contd

INT BOB'S KITCHEN DAY

306 BOB is at the table. MARGARETTA, dressed in an apron and nothing else, takes away his breakfast plate. 306

307 BOB's POV. As she bends over the table he sees a side view of her breasts beneath the apron. As she turns away, of course, he sees her naked bottom. 307

308 BOB
For Gawd's sake, put something on. 308

309 A TWO-SHOT. 309

MARGARETTA
(piqued)
You used to like me to serve breakfast dressed like this. Don't you find it sexy any more?

BOB
That's just it. Since the whole team was banned from sex, just looking at a woman gives me the screaming ab-jabs.

MARGARETTA
Well, I think it's all wrong.

BOB finishes his coffee. He stands up.

BOB
I'd better go before the temptation gets too much for me and I break my contract.

He kisses her.

BOB
It's only till the Cup Final, at worst.

309 contd

309 contd

MARGARETTA

I know, darling.

She kisses him goodbye. He leaves. She gazes wistfully after him.

EXT BOB'S HOUSE DAY

310 BOB emerges. He opens the garage door, which is not locked. A moment later he drives out in the green Cadillac with the top down. 310

EXT A COUNTRY LANE DAY

311 A TRAVELLING SHOT. BOB is driving along. 311

312 BOB's POV. He passes a pedestrian who stares at him open-mouthed. 312

313 CS BOB frowns and looks in his driving mirror. 313

314 BOB's POV. The mirror is filled by a pair of large boobs. 314

315 BOB's POV through the windscreen. He swerves dangerously, just missing an oncoming car. 315

316 CS BOB's face. 316

BOB
I must have boobs
on the brain.

He looks in the mirror again.

317 BOB's POV. The mirror is filled by a strange pair of boobs - one black, one white! 317

318 BOB's POV through the windscreen as he screeches to a halt. 318

319 ANOTHER ANGLE from rear of car as BOB turns around to look into the back seat. 319

CAMERA ZOOMS IN to a CS of his astonished face.

320 BOB's POV. In the back are three girls - one black, two white, all naked. 320

BLACK GIRL
Come on, superstud. Let's
see what you're made of.

321 REVERSE ANGLE including BOB and GIRLS. 321

BOB
Now look, girls -
you're not going
to believe this ...

EXT SELHURST PARK DAY

322 Establishing shot. 322

INT A CORRIDOR IN DRESSING-ROOM AREA

323 CS CHAIRMAN and HUFFER looking furtive. 323
HUFFER wears a false moustache and a corporation uniform with cap marked SANITARY INSPECTORATE. CHAIRMAN is dressed as a workman, in dungarees and cloth cap.

CHAIRMAN
I'm not sure this was such a good idea.

HUFFER
It's the only way we'll get inside information.

CAMERA PULLS BACK and we see them creeping along the corridor.

Behind them, at the far end of the corridor, MALCOLM ALLISON walks into shot and looks at them.

HUFFER
Stop worrying. I've checked it out carefully. There's never anyone around at this time of day.

323 contd

MALCOLM
Can I help you gentlemen?

HUFFER and CHAIRMAN jump and turn around. MALCOLM walks to them.

HUFFER
Ah, Mr Allison. We're here to inspect your waterworks.

MALCOLM
Oh.
(laughing)
For a minute I thought you were spies from Hilcombe!

They all laugh.

MALCOLM
Let me show you where it is.

HUFFER
Oh, very kind of you.

324 MALCOLM leads CHAIRMAN and HUFFER down the corridor to a door. As they reach the door, MALCOLM calls to a security man off screen.

323 contd

324

324 contd

MALCOLM
Bill! Here a minute.

325 BILL, at the far end of the corridor, walks toward camera.

326 As sc. 324

MALCOLM
(to HUFFER and CHAIRMAN)
In here, please, gentlemen.

INT BOOT ROOM DAY

327 HUFFER and CHAIRMAN come in.

HUFFER
(whispers)
I told you we'd fool them.

CHAIRMAN
But why are we in the boot room?

INT CORRIDOR DAY

328 As sc. 326
MALCOLM closes the door and hands a key to BILL.

324 contd
325
326
327
328

328 contd

MALCOLM
(to BILL)
The Chairman and Trainer
of Hilcombe Harriers
have got locked in the
boot room.
(a beat)
Let them out, will you?

BILL
Yes, boss.

MALCOLM walks away as BILL goes to unlock the door.

329 MALCOLM turns.

MALCOLM
Bill?

330 BILL
Yes, boss?

331 MALCOLM
Not till tomorrow,
though.

332 BILL grins as understanding dawns.

333 MALCOLM grins back and walks away.

328 contd
329
332
333

EXT A STREET IN HILCOMBE DAY

334 TRAVELLING SHOT from inside PC KNOWLES' Panda car. He is listening to the police radio. 334

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

335 CS A cardboard box marked 335

VAT 69 ONE DOZEN

is banged down on the bar.

336 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. 336

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.

337 BEAN turns, sees PC KNOWLES, panics, and tries to conceal the boxes with his body and outstretched arms. 337

338 PC KNOWLES approaches the bar. 338

339 ANOTHER ANGLE. A THREE-SHOT. 339

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.

339 contd

PC KNOWLES hands BEAN a coin.

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

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

341 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.

339 contd

341 contd 341 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.

341 contd

PC KNOWLES
A very good brand.

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

341 contd

EXT SELHURST PARK DAY

342 Establishing shot. 342

INT MALCOLM's OFFICE DAY

343 MALCOLM is behind his desk. Enter his SECRETARY. 343

SECRETARY
Mr Runner Bean to see you.

MALCOLM
Mr Runner? There's nobody been to see me.

SECRETARY
No, his name is Runner Bean.

MALCOLM
I don't know him. Send him away.

BEAN sidles in past the SECRETARY.

343 contd

BEAN
Mr Allison?

MALCOLM
(resignedly)
Oh, all right. Let's
make it snappy.

SECRETARY leaves.

344 BEAN sits down uninvited.

BEAN
Now then, Mr Allison ...
(with a silly grin)
... uh, Mal ...
you and I have a
common interest.

345 CS MALCOLM.

MALCOLM
I'd be surprised.

346 A TWO-SHOT.

BEAN
Oh, yes - we both
want Hilcombe Harriers
to lose.

MALCOLM
What's <u>your</u> interest?

343 contd
344
345
346

346 contd

BEAN
You're a gambling man ...
you understand.

MALCOLM
I see. Well, what have
you got in mind?

BEAN
I don't know. But I
do know Hilcombe's
weakness.
(a beat)
Women.

MALCOLM
(sarcastically)
Isn't that wicked.

BEAN
Ah, but - when they've,
you know, had it ... they
can't play!
(a beat)
I understand it's like
that for all footballers.

MALCOLM
No - but carry on.

346 contd

346 contd

BEAN

Anyway, that's why the Chairman brought in the sex ban. But because of superstud - Bob Roberts - all the women are trying to beat the ban ...

MALCOLM

Now - that gives me an idea ...

347 MALCOLM gets up and walks around to sit on the front of the desk.

MALCOLM

I happen to know they're having photographs taken tomorrow. And the photographer is a lady friend of mine.

348 BEAN

(puzzled)

How does that help us?

349 MALCOLM

I'll tell you what you've got to do ...

346 contd

INT HILCOMBE STADIUM SOCIAL CLUB NIGHT

350 1ST and 2ND NEW MEMBERS at the bar. 350

351 BEAN enters, wearing a sharp suit with a bow tie. 351

352 BEAN's POV of the two NEW MEMBERS at the bar. 352

353 BEAN approaches the bar and stands near the NEW MEMBERS. 353

354 A THREE-SHOT from behind the bar as BEAN eavesdrops. 354

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 ...

BEAN moves closer and speaks to them.

354 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.

355 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.

354 contd

355

355 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.

355 contd

EXT HILCOMBE HIGH STREET DAY

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

356

357 TRAVELLING SHOT CS PC KNOWLES in the panda.

357

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

358

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

359

360 The minibus and the panda park outside a photography shop. PC KNOWLES gets out, moves to the minibus, unlocks the back door and opens. 360

361 A CLOSER SHOT. PETE emerges from the minibus. PC KNOWLES salutes him. 361

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.

362 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. He gives a satisfied nod. 362

INT PHOTOGRAPHER'S STUDIO DAY

363 The team begin to file in. 363
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...

364 The players troop into the dressing room. 364

365 The PHOTOGRAPHER closes the door behind them, goes back to the Colorama, and beckons. 365

366 One by one the Soccer Groupies emerge. 366

EXT HILCOMBE HIGH STREET DAY

367 PC KNOWLES stands beside the panda. He unclips his two-way radio from his lapel and speaks into it. 367

367 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.

367 contd

INT PHOTOGRAPHER'S DRESSING ROOM DAY

368 The team in various stages of undress. 368

369 The PHOTOGRAPHER enters and looks around. She steps out of her dress, revealing herself to be wearing nothing else. 369

PHOTOGRAPHER
(over her shoulder)
Come on, girls!

The soccer groupies swarm in.

370 MCS GROPER. He wears only a frilly pink jock strap. He reacts, terrified. He panics and dashes past the women out of the door. 370

EXT HILCOMBE HIGH STREET DAY

371 PC KNOWLES outside the shop door in the traditional policeman's stance - legs apart, hands behind back, on guard. 371
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!

371 contd

As PC KNOWLES struggles, GROPER grabs his whistle and blows it long and loud.

371 contd

INT PHOTOGRAPHER'S DRESSING-ROOM DAY

372 As sc. 368. The orgy is just getting under way. Continue sound of police whistle. Everyone reacts to the whistle.

372

373 DAVID
It's a raid!

373

374 They all start dressing again in a panic.

374

EXT HILCOMBE HIGH ST DAY

375 As sc. 371. The rest of the team, still half-naked, come rushing through the door knocking PC KNOWLES over.

375

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

376

377 CS BEAN.

BEAN
Oh Gawd, it's all gone wrong.

378 BEAN drives away.

378

INT CHAIRMAN'S OFFICE DAY

379 CHAIRMAN, HUFFER and PC KNOWLES. CHAIRMAN bangs his desk.

379

379 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.

379 contd

379 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.

379 contd

379 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.

379 contd

INT SHABBY SECURITY OFFICE DAY

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

Chasticor

381 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.

381 contd

SECRETARY
Chasticor, can I help you?

381 contd

INT CHAIRMAN'S OFFICE DAY

382 CHAIRMAN (into phone)
Give me the Commander, please.

382

INT SECURITY OFFICE DAY

383 SECRETARY (into phone)
Would you hold the line, please? I'll see if he's in.

383

INT CHAIRMAN'S OFFICE DAY

384 CHAIRMAN puts his hand over the mouthpiece.

384

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

INT SECURITY OFFICE DAY

385 SECRETARY 385

(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.

386 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. 386

387 The SECRETARY returns to her desk, smoothing her skirt and ignoring NUMBER ONE. 387

388 NUMBER ONE looks lasciviously at SECRETARY and approaches COMMANDER. 388

389 A TWO-SHOT. 389

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.

389 contd

NUMBER ONE
Very good, sir.

She turns to SECRETARY.

NUMBER ONE
Get me the Labour Exchange.

389 contd

EXT HILCOMBE HIGH STREET DAY

390 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.

390

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

391 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.

391

391 contd

The car starts, belching black smoke.

391 contd

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

392

393 LS The panda car moves away.

393

EXT HILCOMBE HIGH STREET DAY

394 BEAN

I can only do this
because my overheads
are low.

394

One passing shopper stops and looks.

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

395

396 As 394

396

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.

396 contd

BEAN takes a doll out of the box.

BEAN

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

396 contd

EXT A STREET IN HILCOMBE DAY

397 LS The panda car going down the street. 397

EXT HILCOMBE HIGH STREET DAY

398 As 396 398

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.

399 There is no response from the crowd. 399

BEAN

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

400 BOY reaches into the box. 400

401 BEAN swipes at the boy's hand and continues:- 401

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 -

EXT A STREET IN HILCOMBE DAY

402 Inside the panda car with PC KNOWLES, who is listening to the police radio. 402

POLICE RADIO (VO) (FILTER)
All units should be on the lookout for an escaped lunatic who has gone beserk. If spotted, do not, repeat do not, approach this man single-handed. He is armed and extremely dangerous.

EXT HILCOMBE HIGH STREET DAY

403 As sc. 401. 403

BEAN
Now I tell you what I'll do. The doll, the pistol and the rifle - all three for fifty pence the lot now who'll be first?

404 The panda car approaching camera. 404

405 PC KNOWLES' POV. He sees a man in a hat pointing a rifle and a pistol at a crowd of people who are putting their hands up. 405

405 contd

POLICE RADIO (VO) (FILTER)
This man was last seen in
the Surrey area.

406 CS PC KNOWLES' face. 406

PC KNOWLES
Heaven help us - he's here!

407 LS The panda screeches to a halt some distance from BEAN. PC KNOWLES gets out and runs toward the suspect BEAN. 407

408 CS PC KNOWLES running. 408

PC KNOWLES
I'll get promoted for this!

409 PC KNOWLES does a flying tackle on BEAN. The two of them go down, knocking over the box, which spills its contents. 409

410 BOY picks up a rifle and runs. 410

411 CS BEAN and PC KNOWLES on the ground, staring at one another. 411

BEAN
Don't panic, Mr Knowles -
there's enough toys
for everyone.

405 contd

412 A LONGER SHOT. BEAN and PC KNOWLES pick themselves up. PC KNOWLES is embarrassed but tries to retain his dignity by blustering. During the following conversation the crowd gradually disperses. 412

PC KNOWLES
You shouldn't wave firearms around in a public place.

BEAN
But they're only toys!

PC KNOWLES
It makes no difference. However, I wish to speak to you upon another matter.

BEAN
The toys are legit, Mr Knowles, honest. I bought them from Sid's Wholesale Recievers Limited, you can check -

PC KNOWLES
(interrupting)
Yes, yes, Bean. But I'm glad I bumped into you. It's about this bet.

BEAN registers relief and begins to pick up the toys.

412 contd

PC KNOWLES
I'm sorry about this, sir.
Let me help you.

413 They both pick up the toys while:-

BEAN
If you're that worried
I'll give you back your
sixty pence.

PC KNOWLES
On the contrary - I want
to increase it by five
pounds.

414 Face to face, they straighten up simultaneously.

BEAN
You must have some
inside information.

PC KNOWLES
I've got them locked up.

He takes out a fiver and hands it over. BEAN pockets it absently.

BEAN
In the cells?

412 contd
413
414

414 contd

414 contd

PC KNOWLES
No - in a secret hideaway where no wanton women can get at them. And I've got the hotel surrounded.

BEAN
Hotel? Which hotel?

PC KNOWLES
Aha - I'm afraid that's privileged -

MARJORY (VO) (FILTER)
(interrupting) (loud)
KNOWLESEY?

PC KNOWLES' hand goes to his lapel radio.

PC KNOWLES
Excuse me. Duty calls.

He walks away, speaking into the radio.

PC KNOWLES
Alpha Charlie George, receiving you loud and clear.

MARJORY (VO) (FILTER)
This is Zebra Delta ... oh, fiddle, this is Marjie.

414 contd

BEAN follows PC KNOWLES, listening.

MARJORY (VO) (FILTER)
(continues)
Huffer has moved the team in, and he wants to see you as soon as possible at the Westchester Hotel.

ZOOM IN on BEAN as he stops walking and his face lights up.

414 contd

EXT WESTCHESTER HOTEL DAY

415 CS of a blue van. On the side, printed in Securicor typeface, we read:-

Chasticor
Defeating Decadence
The World Over

415

CAMERA CRANES BACK to a very high angle to see the whole of the front of the hotel. The area buzzes with activity as Chasticor troops spill out of vans and begin to surround the hotel. NUMBER ONE runs around bawling orders. We get the impression that security is as tight as for a royal visit.

416 CS NUMBER ONE. 416

NUMBER ONE
A-squad to the gardens!
B-squad secure all exits and
entrances! You! Pick up
your feet, you 'orrible little man!

417 NUMBER ONE moves to a van. 417

NUMBER ONE
Release the dogs!

DOG SERGEANT opens the rear door of the van. Eight dog handlers emerge, followed by an incredible assortment of breeds and mongrels borrowed from Battersea Dogs Home.

418 PC KNOWLES drives in, gets out of his car, salutes the nearest uniform and looks on aghast as a dog pees on his hub cap. 418

INT HOTEL LOBBY DAY

419 Arriving guests are being security-checked at the entrance. 1ST GUARD sits behind a table with a case in front of him. He is speaking to a couple - a middle-aged man and a tarty young woman. 419

1ST GUARD
Name, please?

419 contd

COUPLE
(together)
Mr and Mrs
(HE) Smith
(SHE) Robinson

1ST GUARD
(writing)
Mr and Mrs Smith-Robinson.
Would you open the
suitcase, please?

MR SMITH-ROBINSON opens the case. 1ST GUARD sorts through it, bringing out a see-through nightie, a mask, a vibrator, and finally a whip.

MR SMITH-ROBINSON
Is all this really necessary?

1ST GUARD
(looking at the whip)
I don't know, sir. You
brought it.

420 PC KNOWLES enters the lobby. He looks at the line of people and jumps the queue.

1ST GUARD
(to Knowles)
Excuse me, officer. You
can't go in there.

419 contd

420 contd

PC KNOWLES
(indignant)
I'm in charge of the whole operation!

1ST GUARD
In that case, sir, can I see your pass?

PC KNOWLES
Pass? Nobody told me anything about passes.

1ST GUARD
I thought you said you were in charge.

HUFFER walks into shot and rescues PC KNOWLES.

HUFFER
Knowles - at last - where hell have you been?

HUFFER drags PC KNOWLES across the lobby as he speaks.

HUFFER
You didn't tell us there's a Purity League convention on here this week!

420 contd

421 CHAIRMAN and COMMANDER in conversation in another part of the lobby. 421

CHAIRMAN
If any of these sex-mad women do turn up, you'll be able to handle them.

COMMANDER
(rubbing his hands)
Don't worry. I'll handle them personally.

Into shot walks the VICAR from sc. 297 wearing a Purity League convention badge.

VICAR
Ah, the Hilcombe Chairman. I sent your knickers back - I hope they arrived.

COMMANDER does a double-take.

CHAIRMAN
(to COMMANDER)
Not mine, ha ha, they belong to the team.

COMMANDER
Really?!

421 contd

CHAIRMAN
Vicar, do you know
Commander Ballsworthy?

VICAR.
Of course. Still defeating
decadence the world over,
Commander?

They shake hands.

COMMANDER
Whenever I can get my
hands on it, Vicar.

422 A WIDER SHOT as HUFFER and PC KNOWLES join the group.

VICAR
Ah, another recruit to
the Army of the Lord.

VICAR pins a Purity League badge on PC KNOWLES, who salutes.

VICAR
Let's all go for a drink.

INT HOTEL BAR DAY

423 The team sit at one large table, ringed with Chasticor guards.

421 contd

424 Enter HUFFER, PC KNOWLES, VICAR, COMMANDER and CHAIRMAN. They go to the bar. 424

425 As sc. 423. 425
A dolly WAITRESS carries a tray of soft drinks toward the team's table.
A SERGEANT stops her and sends her back.
She gives the tray to the HOTEL BARMAN, who takes it to the team's table.

426 The five at the bar, who have been watching, all nod approvingly. 426

INT MALCOLM'S OFFICE DAY

427 MALCOLM and BEAN in a two-shot. 427

MALCOLM
You fouled it all up, didn't you?

BEAN
I didn't know the goalie was a ginger beer!

MALCOLM
You're supposed to be the one with the inside information.

427 contd

BEAN

Ah, well, I really have got something for you now.
(he pauses dramatically)
I've found out where they're hiding. It's called the Westchester Hotel - and I know the head waiter. I can smuggle the girls in there, no trouble.

428 MALCOLM opens his desk drawer and takes out a bottle.

MALCOLM

I've got something here that might help you.

429 As MALCOLM hands over the bottle we ZOOM IN on the label, which reads:

APHRO 69

430 BEAN looks at the bottle, then looks up at Malcolm.

BEAN

Now I know what they mean by Mal-practice!

427 contd

EXT WESTCHESTER HOTEL EARLY EVENING

431 LS of the hotel. Various lights are on. There are Chasticor guards patrolling. 431

EXT HOTEL GARDENS EARLY EVENING

432 2ND GUARD is searching in the bushes. 432

Sound effect: the bark as of a very large dog.

2ND GUARD
Satan! Satan! Here, boy!

433 A small dog running through the bushes. 433

434 As sc. 432 434

2ND GUARD

Satan!

(firmly)

Heel!

(plaintively)

Where the hell are you?

435 Another part of the garden. BEAN, wearing a raincoat, creeps through the bushes with a Vat 69 box under his arm. 435
He hears the barking and crouches down.
The dog approaches him, wagging its tail, and licks him.

2ND GUARD (VO)

Satan! Come here instantly!

BEAN

(softly)

Hello, Satan. Who's a lovely doggie-woggie then?

He picks the dog up and creeps away.

EXT HOTEL KITCHEN ENTRANCE EVENING

436 BEAN arrives with dog and box. 436

436 contd

BEAN
(continues)
(to dog)
There's a good boy.

He drops the dog and kicks it away.

BEAN
Now bugger off.

BEAN enters kitchen.

436 contd

INT HOTEL KITCHEN EVENING

437 HEAD WAITER looks up as BEAN enters. 437

HEAD WAITER
Hello, Runner. I didn't think you'd make it through all this security.

BEAN puts the box down. HEAD WAITER takes out his wallet.

BEAN
I had to get through tonight. No, I don't want any money - I want you to do me a favour instead.

He takes off his raincoat to reveal that he wears a waiter's uniform.

INT TELEVISION LOUNGE EVENING

438 The players sit around, bored. PETE and FRANK watch TV. DAVE and FRED play dominoes. GROPER is reading Playgirl. TERRY stands up. 438

TERRY
I can't stand any more of this. I'm going to bed.

CHARLIE
I think I'll have one more drink - in my room.

WAITER
Another lemonade, sir?

CHARLIE
(resignedly)
Yes.

WAITER
I'll have to get the drink from room service and bring it up to you.

GROPER closes his magazine.

GROPER
I suppose we all might as well turn in.

438 contd

PETE
Yes, big match
tomorrow.

FRED
Thank God it's our
last night of sex
famine.

They begin to leave.

GROPER
I still don't see
why I should be the
only one in a single
bedroom.

As they leave, the Hotel MANAGER enters
and buttonholes BOB.

MANAGER
Mr Roberts?

BOB
Yes.

MANAGER
Would you accompany
me to my office for
a moment, please?

438 contd

438 contd

BOB looks around, but all the others have gone.

BOB
What's it about?

MANAGER
Something to do with your car, I believe.

They go.

439 We pick up the WAITER walking down the corridor and through the lobby. In the lobby he passes PC KNOWLES, COMMANDER, CHAIRMAN and HUFFER.

CHAIRMAN
All secure, Commander?

PC KNOWLES
(butting in)
(melodramatically)
You can rest assured that no-one can get through the ring of steel.

COMMANDER
Quite.

438 contd

439 contd

CAMERA stays with WAITER as he goes to Room Service Bar.

439 contd

INT ROOM SERVICE BAR EVENING

440 BEAN pops up from behind the bar, dressed as a waiter.

440

WAITER
(surprised)
Oh! Where's Giovanni?

BEAN
Malingering again.

WAITER
Two lemonades for 549.

BEAN turns and pours the drinks, concealing the glasses from the WAITER with his body. He takes from his pocket a small bottle.

441 CS of the bottle as BEAN pours one drop from it into each glass.
The label reads 'Aphro 69'.

441

442 As sc. 440

WAITER
This won't help them sleep.

442 contd

BEAN
(mutters)
I bloody well hope
not.

WAITER leaves with the drinks.

443 BEAN checks a list of room numbers. 443

444 CS of the list. Several rooms are ringed, including 549. BEAN puts a tick next to 549. 444

445 As sc. 442 445

BEAN
Two down, nine to go.

He takes a swig from a gin-and-tonic beside him.

INT MANAGER'S OFFICE EVENING

446 MANAGER, BOB and SMITH in a THREE-SHOT. 446

SMITH
Are you the driver of
the Cadillac parked
outside?

446 contd

BOB

Yes, my mate. The green one. It's mine.

446 contd

447 CS SMITH

SMITH

Well, it's not green, it's red; it's not yours, it's mine; and I'm not your mate, I'm a CID officer and I'd like you to accompany me to the station.

447

EXT HOTEL GARDENS EVENING

448 1ST and 2ND NEW MEMBERS peer out of bushes. 448

449 Their POV. 3RD GUARD stands at side entrance. 449

450 As sc. 448. 450
NEW MEMBERS' heads disappear into the bushes.

451 REVERSE ANGLE. NEW MEMBERS turn back to the 451
rest of the Soccer Groupies.

451 contd

1ST NEW MEMBER
The guard's through there. It's Operation Bush. Do your stuff, Denise. We're all counting on you.

DENISE steps forward. She wears a split-sided low-cut evening gown.

451 contd

INT ROOM SERVICE BAR EVENING

452 CS BEAN's list. He has now checked off most of the circled room numbers. He checks off another. 452

453 BEAN places a tray of lemonades on the bar and WAITER takes them away. 453
BEAN drains his own drink and pours himself another from the gin optic.
Enter WAITRESS.

WAITRESS
Twelve more lemonades.

BEAN
Coming up.

BEAN turns his back, pours the drinks, and spikes them. He puts the tray on the counter.

453 contd

BEAN
Those footballers are
really knocking back
the lemonade tonight.

He picks up his list. The WAITRESS lifts the tray.

BEAN
Which rooms are these
for?

WAITRESS turns away.

WAITRESS
Oh, these aren't for
the team. They're
for the Purity League.

She goes. BEAN, aghast, leans across the bar and opens his mouth to call her back, but realises he can say nothing. He picks up his gin, empties the glass, and staggers slightly.

453 contd

INT A CORRIDOR EVENING

454 WAITRESS drains a lemonade glass as she walks along.

454

INT CONFERENCE ROOM EVENING

455 VICAR is addressing the Purity League. 455

VICAR
- and we must unite against the menace of moral decadence today. We see sex in the bookshop, sex in the newspaper, sex in the cinema, sex on our doorstep. We must be eternally vigilant, my friends: the Devil is at the Door!

456 His audience is so moved by his speech that some of them actually turn and look at the door. 456

457 The door opens and the WAITRESS enters with the tray. 457

EXT HOTEL GARDENS EVENING

458 3RD GUARD stands at the side entrance. We hear a small feminine voice. 458

DENISE (VO)
Help!

3RD GUARD peers into the bushes.

459 His POV. In the bushes we dimly see a woman. 459

460 3RD GUARD steps forward to investigate. 460

461 DENISE in the bushes. Her dress is caught up in a thicket, revealing her suspenders and most of one luscious breast. 461
3RD GUARD runs into shot to go to her aid.

INT ROOM SERVICE BAR NIGHT

462 The bar is spread with trays of beer, shorts, lemonades and teas and coffees. A drunken BEAN is spiking all the drinks with Aphro 69. 462
Enter WAITRESS.

WAITRESS
More lemonade for the
Purity League.

BEAN
Take that tray.

Exit WAITRESS.
Enter WAITER.

WAITER
More coffee for the
Purity League.

BEAN
All ready - that one.

INT A CORRIDOR EVENING

463 WAITRESS is carrying the tray of lemonades. NUMBER ONE is sitting on guard in the corridor like a Soviet concierge. WAITRESS drains a glass of lemonade as before. As she drinks she passes NUMBER ONE, who swipes a glass unnoticed. 463

EXT HOTEL GARDEN EVENING

464 3RD GUARD is trying to disentangle DENISE from the bushes without touching her naked flesh. She is wriggling, deliberately making his task harder. 464

465 The soccer groupies are sidling through the side entrance one by one. 465

INT CONFERENCE ROOM EVENING

466 The VICAR, with an empty lemonade glass on his lectern, is still preaching about the evils of sex. However, Aphro 69 is having its effect and he is becoming excited by his own words. 466

VICAR
You only have to walk
down the street to see
young girls flaunting
their bodies in mini-skirts -

466 contd

He runs his finger inside his collar.

VICAR
(continuing)
- their breasts thrusting against the flimsy material of their blouses. Open a magazine and you see nakedness -

WAITRESS walks across the front of him, puts another glass of lemonade beside his empty one, moves slightly away and bends down with her bottom to VICAR to serve someone else. He watches her while he continues, building to a climax:-

VICAR
(continues)
- naked bottoms, naked breasts, thighs - open thighs - and pubic hair - yes, my friends, pubic hair!

He leans forward and gooses the WAITRESS.

VICAR
Oh-oh-oh-oh-OH!

He looks heavenwards and raises his fists.

VICAR
(shouts)
IT'S NOT FAIR!

466 contd

EXT HOTEL GARDENS EVENING

467 The last few soccer groupies sidle through the unguarded side entrance. 2ND NEW MEMBER, who is last, beckons DENISE. 467

2ND NEW MEMBER
Denise - we're in!

468 3RD GUARD is still trying to disentangle DENISE. He looks up at the sound of 2ND NEW MEMBER's voice. 468

DENISE
I hate to do this, but
I'm not going to miss
the fun.

She hits him over the head with her handbag. To our surprise, he falls prone. DENISE opens her handbag, takes out a brick, throws it away, and goes. Her dress, still tangled in the bushes, stays behind.

DENISE goes in by side entrance.

INT HOTEL SPIRAL STAIRCASE EVENING

469 CAMERA looks down on the staircase. A line of women appears at the foot of the stairs. As they come up, the action begins to speed up, so that the effect is of a snake curling itself up the staircase at great speed. 469
The chase has begun, and the remaining hotel sequences are a mixture of slow-motion, normal, and speeded-up scenes.

470 A Pakistani PORTER appears at the head of the spiral staircase, carrying at shoulder-height a tray bearing a champagne bucket and crystal cut glasses. He begins to descend. He watches wide-eyed as 1ST GROUPIE runs toward him. He turns to follow her progress, and spins through 360 degrees as he descends one step. He repeats the process with 2ND GROUPIE, and ends up spinning his way down the staircase. Miraculously, the glasses stay balanced until the bottom - then we hear the sound of breaking glass. 470

INT A CORRIDOR EVENING

471 The soccer groupies dash down the corridor trying the doors. One opens. Several girls swarm to it. 471

THE SMITH-ROBINSONS' BEDROOM

472 MR SMITH-ROBINSON lies face down on the bed, naked. MRS SMITH-ROBINSON, wearing a mask and a leather bikini, is beating him with a feather duster. 472

473 The faces of the soccer groupies in the doorway. 473

INT A CORRIDOR EVENING

474 As sc. 471 474
The groupies leave the doorway and tear off down the corridor.

INT LIFT AREA EVENING

475 CHARLIE is waiting for the lift. It arrives and the door opens. He steps in. 475
Girls rush around the corner and pile into the lift after him. By the time the doors close the lift is jam-packed.
CAMERA PANS UP to the floor indicator. The lights flash to basement, to penthouse, and back to our floor.
The doors open. The girls emerge carrying CHARLIE, who is limp and naked.

INT THE BRIDAL SUITE EVENING

476 The music changes abruptly to a soft romantic theme. 476
BRIDE lies on the bed, still wearing her bridal headress, her wedding gown disarranged. GROOM is gently lowering himself on to her.

477 CS BRIDE and GROOM. 477

GROOM
I promise you, darling,
I'll be gentle.

478 1ST GROUPIE bursts through the door. 478

1ST GROUPIE
Are you a footballer?

479 GROOM looks up in astonishment. 479

GROOM
No, I'm a chartered accountant.

INT PETE & FRED'S BEDROOM EVENING

480 PETE and FRED hear feminine noises from the corridor and go to the door. They try to open it, but it is locked. They rattle it, then bang on it. 480

INT A CORRIDOR EVENING

481 Groupies rush past a door, hear banging and turn back. They rattle the door, discovering it is locked. BLONDE detaches herself from the group and runs to a door marked 'Fire Escape'. 481

EXT FIRE ESCAPE EVENING

482 BLONDE emerges, climbs over the parapet on to the ledge, and begins to inch her way along toward the windows. 482

EXT WESTCHESTER HOTEL EVENING

483 On the pavement, a PASSER-BY looks up. 483

484 His POV. BLONDE is high up on the hotel facade, inching her way perilously along the ledge. 484

485 As sc. 483 485
PASSER-BY runs to phone box.

EXT FIRE STATION EVENING

486 Fire engines emerge, lights flashing and sirens blaring. 486

INT LIFT AREA EVENING

487 PORTER is pushing a trolley laden with crockery toward the lift. Groupies come down the staircase on one side of the lift. Some of them are by now half-undressed. Staring at the girls, the PORTER misses the lift and shoots down the down staircase, crockery smashing everywhere. 487

INT CONFERENCE ROOM EVENING

488 CS A tray of empty lemonade glass and a damp Purity League banner. 488
CAMERA PULLS BACK to reveal the rows of seats with all the Purity League conventioneers snogging.

INT THE BRIDAL SUITE EVENING

489 As sc. 476 489
CS BRIDE and GROOM

GROOM
I promise you, darling,
I'll be gentle.

A tapping is heard and GROOM looks up.

490 His POV. BLONDE stands outside on the window ledge. 490

491 With a look of frustration, GROOM gets off the bed, goes to the window, and closes the curtains. 491

INT A CORRIDOR EVENING

492 As sc. 481 492
The groupies break down the door to PETE & FRED's bedroom and rush in.

INT PETE & FRED'S BEDROOM EVENING

493 The groupies burst in and set upon PETE and FRED. The two men back to the bed. The girls leap on and the bed collapses. 493
CAMERA PANS TO WINDOW. BLONDE comes into view on the outside of the window. She bangs frantically for attention.

494 The other girls ignore her. 494

495 CS BLONDE looking through the window enviously. 495

EXT WESTCHESTER HOTEL EVENING

496 HIGH ANGLE. Sirens are heard. Fire engines arrive at the front of the hotel. Firemen leap off the engines and look up. A crowd begins to gather. 496

497 Their POV, BLONDE high on the ledge. The wind is blowing her dress up, revealing her frilly knickers. 497

INT PC KNOWLES' BEDROOM EVENING

498 Sirens continue while PC KNOWLES sits up in bed. 498

INT HUFFER'S BEDROOM EVENING

499 Sirens continue while HUFFER sits up in bed. 499

INT COMMANDER'S BEDROOM EVENING

500 Sirens continue while COMMANDER sits up in bed. 500

INT A CORNER IN A CORRIDOR EVENING

501 GROPER's head appears around the corner. He looks one way along the corridor and, with his hands protectively in front of him, steps out. We see that he is wearing a feminine robe. 501
3RD GROUPIE, wearing skirt and bra, comes from the other direction. GROPER bumps into her, his hands cupping her breasts. He squeals and jumps as if he has had an electric shock, and runs away. She chases him.

EXT WESTCHESTER HOTEL EVENING

502 HIGH ANGLE as sc. ~~EXX~~ 496 502
A ladder telescopes up from one of the fire engines.

503 At street level. Three firemen step toward 503
the base of the ladder.

504 POV from street of BLONDE on the ledge with 504
her skirt blowing up in a most attractive way.

505 1ST FIREMAN steps on to the ladder. 505
2ND FIREMAN pushes him away and steps on himself.
3RD FIREMAN pushes away 2ND FIREMAN.
All three begin to fight over who will rescue the BLONDE.

INT SWING DOOR IN A CORRIDOR

506 COMMANDER hurries toward the door, dressed in nightshirt and uniform cap. The groupies burst through the door. The door knocks the COMMANDER down. 506

INT ANOTHER CORRIDOR EVENING

507 A bedroom door opens and PC KNOWLES gingerly steps out, dressed in pyjamas, helmet, and duty armband. He looks down the corridor. 507

508 His POV. A horde of soccer groupies, all almost naked, bear down on him. 508

509 PC KNOWLES steps back inside hastily. 509

INT PC KNOWLES' BEDROOM EVENING

510 PC KNOWLES rushes to the phone and picks it up. 510

PC KNOWLES
(into phone)
Call the police!

EXT WESTCHESTER HOTEL EVENING

511 CS BLONDE inches along the ledge. 511

512 As sc. 505. 512
1ST, 2ND and 3RD FIREMEN begin to climb the ladder together. When they reach the top, it begins to sway dangerously

513 BLONDE's POV. A window opens and DAVID and FRANK look out. They beckon her. 513

514 BLONDE moves along the ledge to their window and is helped in. 514

515 FIREMEN's POV as the ladder sways past several windows. 515

INT THE BRIDAL SUITE EVENING

516 As sc. 489 516
CS BRIDE and GROOM.

GROOM
I promise you, darling,
I'll be gentle.

A terrific crash is heard and he looks up.

517 His POV. The three FIREMEN crash through the window into the bedroom. 517

518 As ~~sc.~~ 516 518

GROOM
I give up.

INT HOTEL LOBBY NIGHT

519 PC KNOWLES, still wearing pyjamas, helmet and duty armband, is trying to arrest a struggling JOYCE. In the fight her shirt comes off. She gets away from him momentarily and turns to run. He grabs her from behind, accidentally clasping both her breasts. 519

520 Two POLICEMEN enter the lobby. (Use faces from Z-cars.) 520

521 POLICEMEN's POV of PC KNOWLES in pyjamas and helmet, apparently molesting JOYCE. 521

522 The POLICEMEN drag PC KNOWLES off JOYCE, who runs away. 522

PC KNOWLES
You're interfering with the course of justice!

1ST POLICEMAN
You were the one doing the interfering.

PC KNOWLES
But I'm a police officer.

They march him off.

1ST POLICEMAN
In that case you'll feel quite at home down at the station.

INT A QUIET CORRIDOR NIGHT

523 As sc. 463 523
NUMBER ONE sits on guard. Her lemonade glass is empty, and the Aphro 69 has made her fidgetty, to say the least.

524 Her POV. WAITRESS comes along carrying a tray of empty glasses. 524

525 NUMBER ONE gooses WAITRESS as she passes. 525
WAITRESS drops the tray, screams, and runs.
NUMBER ONE lumbers to her feet and chases.
However, WAITRESS has a good start.

INT SWING DOOR IN A CORRIDOR NIGHT

526 As sc. 506. 526
COMMANDER struggles to his feet and goes to the door. WAITRESS bursts through, running.
The door knocks the COMMANDER down again.

INT A CORRIDOR NIGHT

527 The far end of the same corridor. The PORTER 527
with a huge open laundry basket on a trolley.
He throws some used linen into it and moves off slowly. A bunch of soccer groupies appear behind him, running full-pelt toward him. They are all nearly naked.
He looks back at them.

528 CS Back of PORTER's head as he looks over his shoulder at the women. As he turns back to look at CAMERA, we see that he has literally turned white with fear. He lets out a godalmighty scream. 528

529 ANOTHER ANGLE as, still pushing the trolley and screaming, he breaks into a run. 529

530 In the same corridor, the door of the Bridal Suite opens and the three FIREMEN, looking very much the worse for wear, back out through the door, apologising. In the doorway the GROOM shakes his fist.
The trolley, pushed by the PORTER, hurtles into shot and the FIREMEN are scooped into the basket. 530

531 Further down the same corridor, the CHAIRMAN and MRS SMITH-ROBINSON emerge from opposite bedroom doors and step into the middle of the corridor, wondering what all the noise is about. The trolley hurtles into shot and scoops them into the basket on top of the three firemen. 531

532 NUMBER ONE staggers out from an adjacent corridor and turns, heading away from the trolley and toward the swing door. The trolley scoops her up from behind. 532

533 GROPER comes through the swing doors at the end of the corridor. Through the open door we glimpse the COMMANDER struggling to his feet. GROPER sees the trolley and throws up his hands in terror. 533

534 The trolley scoops him up and he falls in on top of NUMBER ONE. 534

535 On the other side of the swing doors, the COMMANDER attempts to open the door. The trolley bursts through, knocking him down again. 535

536 The trolley hits a short flight of two steps and tips, throwing out three FIREMEN, the CHAIRMAN, MRS SMITH-ROBINSON, NUMBER ONE and GROPER. 536

537 CS NUMBER ONE has landed on top of GROPER. ECS Their faces. She looks very masculine, he very feminine. 537

NUMBER ONE
You almost look like a girl.

GROPER
You almost look like a fella.

After a beat, they kiss passionately.

INT ROOM SERVICE BAR NIGHT

538 WAITRESS flies in and throws her arms around BEAN, who is behind the bar. 538

WAITRESS
Save me!

539 A CLOSER SHOT of BEAN looking over her shoulder. He puts the Aphro 69 bottle to his lips and empties it. He throws it away. 539

540 ECS of BEAN. 540

BEAN
(to CAMERA)
Why not? It's all over bar the shouting.

They both sink behind the bar in a passionate embrace.

EXT SELHURST PARK DAY

541 A group of young soccer fans in the terraces shouting the Crystal Palace chant. 541
CAMERA PULLS BACK to show the stands and terraces filling up for the big match.

EXT A CROSSROADS IN SOUTH LONDON DAY

542 The panda car approaches the traffic lights. 542

543 CS The lights turn green. 543

544 PC KNOWLES' POV. A flash car shoots the lights in front of him. 544

545 PC KNOWLES reacts. 545

546 ANOTHER ANGLE. The panda turns after the flash car, siren blaring and blue light flashing. 546

547 PC KNOWLES' POV. The flash car pulls up. The panda pulls past it and swerves in front, blocking its escape. As the panda hits the kerb the engine dies. 547

548 ANOTHER ANGLE. PC KNOWLES gets out of the panda and walks to the driver's door of the flash car. 548

PC KNOWLES
Are you short-sighted, sir?

549 CS Driver of the flash car. It is MALCOLM ALLISON, wearing his Fedora. 549

MALCOLM.
No, why?

550 PC KNOWLES takes out his notebook from his breast pocket. 550

PC KNOWLES
I must warn you, sir, that anything you say -

551 MALCOLM 551
(interrupting)
Yeah, yeah.

552 PC KNOWLES licks his pencil and prepares to write. 552

PC KNOWLES
Name?

553 MALCOLM 553
Allison.

554 PC KNOWLES 554
(mutters to himself)
I suppose his parents always wanted a girl.
(to MALCOLM)
Alison what?

555 MALCOLM 555
No no, Malcolm.

556 PC KNOWLES 556
(writing)
Alison Malcolm.

557 MALCOLM 557

Do me a favour, officer,
I'm in a hurry. I'm on
my way to Selhurst Park.

558 PC KNOWLES 558

I'm in a hurry, too. I'm
going to a match at Crystal
Palace. So this time I'll
let you off with a warning.

He pockets his notebook and returns to his car.

559 CS MALCOLM cannot believe his luck. 559

560 PC KNOWLES gets in and turns the key. 560
The panda will not start.

561 CS MALCOLM looks impatient. 561

562 PC KNOWLES tries again. Still it will 562
not start.

563 PC KNOWLES gets out and walks back to MALCOLM's 563
car.

564 MALCOLM 564

(wearily)

Yes?

565 PC KNOWLES 565

Is Selhurst Park anywhere
near the Crystal Palace
football ground?

EXT A STREET IN SOUTH LONDON DAY

566 TRAVELLING SHOT inside MALCOLM's car. 566
PC KNOWLES is in the car with MALCOLM.

MALCOLM
Are you a Palace fan?

PC KNOWLES
No, I'm here to support
Hilcombe Harriers.

MALCOLM
What do you think of
Palace?

PC KNOWLES
(sniffs)
I disapprove of that
manager of theirs - what's
his name?

MALCOLM
I dunno.

PC KNOWLES.
Clough - that't it, Clough.

MALCOLM
No, I don't like him
either.

INT PLAYERS TUNNEL AT SELHURST PARK

567 A TRACKING SHOT. CHAIRMAN and HUFFER walking down the tunnel toward the pitch. 567

CHAIRMAN
What a disgraceful night!
We go to all that trouble,
then everyone gets involved
in an o-o-orgy of l-l-lust!

HUFFER
Well, the operation wasn't
a complete failure. At
least one of our players
was safely locked up for
the night - even if it
was in a cell.

CHAIRMAN
Yes - and I had to go
to the police station
at dawn to bail out
our striker and our
security advisor!

EXT SELHURST PARK DAY

| | | |
|---|---|---|
| 568 | A group of Hilcombe supporters in the terraces with a banner. The roar of the crowd. | 568 |
| 569 | General shot of the stadium. | 569 |
| 570 | The tunnel. CRYSTAL PALACE TEAM emerge, looking fresh and energetic, a team at the peak of fitness. CAMERA FOLLOWS them as they run on to the pitch and warm up. | 570 |
| 571 | The tunnel. HILCOMBE HARRIERS emerge: walking, limping, holding heads and groaning, leaning on one another for support; a laughable contrast. CAMERA FOLLOWS them on to the pitch. | 571 |
| 572 | CHARLIE walks on to the pitch and sits down. | 572 |
| 573 | DAVID goes to kick the ball, and falls over it. | 573 |
| 574 | PETE jumps up to chest the ball but it knocks him over. | 574 |
| 575 | TERRY jumps up, heads the ball, yells in pain and sinks to his knees with his head in his hands. | 575 |

576 GROPER arrives at the goalmouth and hangs his mirror behind the upright. Looking in the mirror, he pokes out his tongue and gives a disgusted look. 576

577 CROWD
(in unison)
Give us a kiss, Groper! 577

578 GROPER turns to the crowd and blows a kiss. 578

579 MALCOLM comes on to the pitch in fur coat and Fedora. He does his thumbs-down gesture to the Hilcombe crowd. 579

580 About a dozen soccer groupies push their way to the front of the crowd, cross the barrier, and head aggressively for MALCOLM. 580

581 MALCOLM runs away. 581

582 LS The girls chase MALCOLM across the pitch and down the tunnel. 582

583 The Home Directors' Box, full. 583

584 CHAIRMAN sits alone in an otherwise empty Visitors' Directors' Box. 584

585 BEAN among Palace supporters. 585

BEAN
(yelling)
Up the Eagles!

586 In the centre of the pitch the REFEREE blows the whistle and Hilcombe kick off. The ball goes straight to BOB who makes a fantastic run down the wing and scores with his famous banana shot. 586

587 In the Visitors' Trainer's Box, HUFFER puts on a large cap. 587

588 Palace centre and score immediately. 588

589 In the Home Trainer's Box, MALCOLM puts on a bigger Fedora. 589

590 As the match continues, the teams score in turn; and MALCOLM's and HUFFER's hats get progressively larger. 590

It is clear that Hilcombe would be totally wiped out but for BOB, who breaks for goal every time he gains possession, and usually scores.

591 REFEREE blows the whistle for half-time. 591

INT SOMEWHERE IN THE DRESSING-ROOM COMPLEX DAY

592 MALCOLM and BEAN in a TWO-SHOT. 592
MALCOLM angrily lifts BEAN by the lapels.

MALCOLM
You bloody idiot! You mucked it up again!

592 contd

592 contd

BEAN
I nobbled ten of them!

MALCOLM
You missed the most important one!

BEAN
What can we do?

MALCOLM lets him down.

MALCOLM
Don't worry. I got one more card up my sleeve. In fact ...

He looks at his watch.

MALCOLM
(continues)
... it should be starting about now.

INT VISITORS' DRESSING-ROOM DAY

593 HUFFER and BOB in a two-shot. 593

HUFFER
Palace aren't a bad lot, you know. They've lent us the physiotherapy room and arranged a masseur. You've been doing all the work, Bob - in you go.

INT PHYSIOTHERAPY ROOM DAY

594 A room like a small hospital ward, with all the equipment. Three beds, each with curtain. The 'masseur' is a NURSE in uniform, with spectacles and severely pinned-back hair. 594

BOB and HUFFER enter.

NURSE
(to HUFFER)
Out, you.

She shuts the door and locks it.

NURSE
(to BOB)
(briskly)
Lie down, please.

BOB lies on the bed. NURSE pulls the curtains around him.

595 ANOTHER ANGLE from inside the curtains. 595

NURSE
Now close your eyes
and relax.

596 BOB obeys. 596

597 NURSE takes off her cap and specs; unpins her hair; and takes off her uniform smock. Beneath the disguise she is a ravishing girl. 597

The curtains open briefly to admit two more beautiful, naked GIRLS.

All three pounce on BOB and start making love to him.

598 ANOTHER ANGLE from outside the curtain. The curtain moves as the four people inside thrash around. BOB's head pops out and is jerked back in. Various arms, legs, boobs and bottoms poke out from time to time. 598

EXT SELHURST PARK DAY

599 Crystal Palace run out, looking refreshed. Hilcombe, minus Bob, come out still looking shattered. Finally BOB hobbles out. He looks shagged out. 599

In the second half, with BOB out of action, Palace score non-stop. Several Hilcombe players collapse from exhaustion and are carried off on stretchers.

Cut into the football are reactions from PC KNOWLES, HUFFER, CHAIRMAN, BEAN and MALCOLM.

600 The final whistle. 600

601 A jubilant Palace team run off the pitch. 601

602 Those Hilcombe players still on the pitch are carried off on stretchers. 602

603 NUMBER ONE runs on to the pitch and carries off her new-found love, GROPER, over her shoulder. 603

- DISSOLVE TO

EXT SELHURST PARK DAY

604 Later the same day. HIGH ANGLE. CAMERA PANS around a totally deserted stadium. Sad music. In the centre of the pitch stands a solitary BOB with his boots draped around his neck. 604

605 He gazes around at the empty terraces, looking at the glory that might have been. 605
He turns to walk away - and almost bumps into IMPRESSARIO, a trendy pop tycoon, who is taking pictures of BOB.

606 BOB 606
Don't bother, mate.
I'm not famous any
more. I just got
sacked.

IMPRESSARIO
I know - that's why I
waited for you. There's a
whole new career for you in
the music business. You could
be a pop star!

606 contd

BOB

I can't sing.

IMPRESSARIO

Doesn't matter.

BOB.

No, just leave me
alone.

He tries to walk away, but the IMPRESSARIO grabs him insistently.

IMPRESSARIO

Think of the money - think
of the fame - the fast cars -
fast women - think of the
GROUPIES, man!

At the word 'groupies', BOB finally loses his temper. He belts the IMPRESSARIO, who falls. BOB walks away.

607 CS The IMPRESSARIO.

IMPRESSARIO
(dazed) (to audience)

What did I say?

606 contd

607

608 On his way out BOB meets MALCOLM in the mouth of the tunnel. 608

BOB
Oh, Mr Allison! You've heard I've been sacked.

MALCOLM
I'm sorry, boy, there's no room for you in my team.

609 CS BOB. 609

BOB
No, it's not that. I just wondered if you wanted the stand painted ...

610 CS MALCOLM, surprised. 610

611 CS BOB. 611

BOB
I was a handyman, you know ...

FREEZE FRAME and SUPERIMPOSE

THE END

HOLD FREEZE and RUN END CREDITS.

# CHARACTER LIST

## The principals

Bob Roberts
PC Knowles
'Runner' Bean
'Huffer' Hough
Chairman
Commander
Malcolm Allison

## The team

Pete
Groper
Fred
David
Terry
Charlie
Frank

## The soccer groupies

Joyce
Denise
'Jaws'
Ist New Member
2nd New Member
1st Groupie
2nd Groupie
3rd Groupie
4th Groupie
5th Groupie
6th Groupie
Blonde

## Others

Marjory Didsby
Mrs Knowles
1st Unattractive Woman
2nd Unattractive Woman
Barmaid
1st Drinker
Jimmy Hill
Coach Driver
Vicar
Barman
Photographer (female)
Number One (female)
Secretary
Woman
Boy
Passer-by
Mr Smith-Robinson
Mrs Smith-Robinson
Waitress
Head Waiter
Hotel Barman
Waiter
Porter (coloured)
Bride
Groom
Referee
Impressario
1st Fireman
2nd Fireman
3rd Fireman
1st Policeman
2nd Policeman

CHARACTER LIST (contd)

The guards

1st Guard

2nd Guard

3rd Guard.

Sergeant

Dog Sergeant

Voices

Radio Commentator

2nd Radio Voice

Police Radio

Extras

Pedestrian

Car pushers

High Street Crowd

Guards

Soccer Groupies

Purity League Conventioneers

Young Soccer Fans

Stretcher Bearers