

R. Lewis Comd.

Phil Lewis

"FOOTLIGHTS REVUE"

Recording No: VTC/6LT/BM/3012/CMLO
Project No: 1728/0139
Proposed TX: 3.9.68.

O/B Robin Hood Theatre
Averham, near Newark

Responsibilities

E.M.'s Hugh Cartwright
 Sam Branter
 S.M. John Leonardt
 Designer Jay Clements
 Make-up Supervisor . Lillias Munro
 Costume Supervisor . Joyce Mortlock
 P.A. Philip Franklin
 Assistant Diane Higgs
 PRODUCER PHILIP LEWIS

Rehearsals

Thursday, 15th August

1100 - 1200 Shot selection and lighting check
 1200 - 1300 Full camera rehearsal
 1300 - 1430 Meal Break
 1430 - 1700 Rehearse (with suitable tea break)
 1715 - 1800 Final run-through
 1800 - 1930 Meal Break
 1930 - 1935 Phil Lewis talk to audience
 1940 - 1955 Warm-up - Footlights cast
 1955 - 2000 Stand by record
 2000 - 2040 RECORD VTC/6LT/BM/3012/CMLO
 2040 - 2050 PL thanks audience - cutaways
 2050 - 2120 Interval - Playback into hall
 2120 - 2200 Record extra numbers with audience

(SCREENS IN)

RELAXA CHAIR

CAM. 4
CU MAN'S HANDS
PULL OUT TO MS

WOMAN: Oh, it says here that this
is the wonderful new electrical
magical fingers vibro-chair. /

FULL UP

CUT
CAM. 3
2-shot MAN & WOMAN

It says it whisks away fat, tones
the muscles and by its own secret
vibrational methods, soothes the nerves
and improves the general health. /

CUT
CAM. 4
MCU MAN
FAST ZOOM INTO BCU

MAN: Sounds wonderful, turn it on!

BLACKOUT

CUT
CAM. 1
DIAGONAL SHOT
FOOTLIGHTS

SUPER
2
CAPTION: Turn it on

(TAKE OUT CAM. 2)

CUT
CAM. 1
ZOOM IN ON AUDIENCE

(CAM. 3 next)

(SCREENS OUT)

TAKE OFF

CUT
CAM. 3 _____ / (ROB ENTER CAM. RIGHT)
W/A STAGE

FULL UP

CUT
CAM. 4 _____ / *Can Left.*
CU ROB

CUS.

BCU. Bare Chest / Black

CUT
CAM. 1 _____ /
FOOTLIGHTS - PAN
ACROSS TO AUDIENCE

BLACKOUT

CUT
CAM. 2 _____ /
CAPTION: Bob Dylan Thomas
Hardy Annual

(CAM. 3 next)

CAMS AS DIRECTED

I was born in a large Welsh industrial town at a time of National crisis. The town was called Llundon. The crisis was called closing time. At 12 o'clock my father would burst into the room, breakfast-breathed Lloyd-George limbed, never to be forgotten nosed from the Bethesda Church Social. "I'll sign the Pledge" he screamed, and signed my mother instead. She looked beautiful in writing. I think it was then I decided to be a poet.

We were a happy family, the six of us - my father, my mother me and the three rent collectors locked in the privy. But things were not easy. My father was ~~not~~ a poor man. He was a rich man and like most rich coal-miners he was also a stupid man. I learned a lot from my father. He had such an explosive sense of humour that ordinary simple folk in the street would turn and run in the opposite direction.

I remember one Christmas, a Christmas that was to change the course of my whole life.

We were listening to the Queen's message while my mother poured piping hot custard over the radio. Suddenly there came a knock on the roof and the Bishop of Llandaff came down the chimney. He looked as episcopal as a newt. "Hymn number 61, ^{me Tarzan} ~~the~~ . . . he announced. My father struck him with a plate of pudding. "Seconds Out" cried my mother, placing another helping on the priest's head as he crawled around the floor looking for three penny bits.

My father swept him up in his mountain-~~muscled~~ clergy-crushing arms and hung him on the clothes rack above the fireplace. Just then an amazing figure in a feather boa appeared at the door. It was Organ Steinberg, the village policeman. "Ascension Day already, Bishop" he said, before he too ~~joined~~ ^{joined} the rest of our guests on the clothes rack. Perhaps it was then that I decided to be a poet.

I remember the day I wrote my first poem. It was as cost as a cossack's cleavage, and the wind like a randy Adam, whistled through the Eves. Miscellaneous gulls were wheeling and

turning and . . . And the sky, the sky
was like a branch with "Thou Shalt Not"
written in gold across its broad buttocks.
But I did. I read my poem. And it began
to snow. So I became a coal-miner instead.

BLACKOUT

CUT

CAM. 1

AUDIENCE

CUT

CAM. 2

CAPTION: As if I cared

(SCREENS OUT)

AS IF I CARED

MIX
CAM. 3 /
4-shot

CHORUS: As if I cared, as if
anyone could love you,
~~For if I cared, as if anyone~~
~~could love you,~~
For if anybody loved you, the
chances are you'd never see
As if I cared, as if you knew
how to be cruel,
Your lack of reason to be cruel
would look like kindness but not
to me.

ALL
SILHOUETTE

MIX
CAM. 4 /
CU GIRL

GIRL SOLO: How can it matter /
since I never loved you /

BRING UP
FRONTAL ON
GIRL

CUT
CAM. 3 /
4-shot

CHORUS: ~~I started to love you,~~
~~I promise I, I promise I~~
I saw the truth of you right
from the start, right from the start

FRONTAL
ON MEN

CUT
CAM. 2 /
CU GIRL

GIRL SOLO: I would be crying if
I'd ever loved you
But my head ruled my heart. /

CUT
CAM. 3 /
3-shot men only

CHORUS: And now I'd dared to try
to fall in love with someone new,
But I still feel as if I cared
for you

SHE ENTERS SHOT F/G
TIGHTEN TO 4-SHOT

END CU. in JULIE.

FADE TO
BLACKOUT

CUT
CAM. 1 /
AUDIENCE

CUT
CAM. 2 /
CAPTION: Judo Kudos

(SCREENS IN)

JUDO KUDOS:

LOW KEY

CU HANDS HEAD

MIX

CAM. 3

W/A STAGE

FAST ZOOM AS HE LEAPS FORWARD

Hello, good evening, and welcome to the second judo session of the term. Judo, the delicate eastern art of handling your neighbour as yourself. Now, first of all,

CUT

CAM. 4

MCU ROB

just a few points of discipline: / while we're on the job we don't smoke, we don't drop litter, do we, and we don't fraternise with members of the opposite sex. Or at least not during a throw.

ZOOM IN TO CU

Well now, last week we learnt to throw ourselves around a bit didn't we, and we had a little tussling on the mat. Well I'm afraid this week Fraulein Tussling can't be with us, so I want you to consider some practical applications of judo. / Let us imagine you are on

CUT

CAM. 3

MS ROB

your way home from the Christian Union - it can happen - and as you traverse a gloomy cranny, you are accosted by a third party, who has been malingering there, in the Lingo position, with malice aforethought. This third party comes at you with let us say a brick, and says something like 'buy a brick, guv', or with a knife and says 'I haven't eaten for three days, buddy' or he may have a custard pie and say something like "I say, I say, I say".

(CAM.4 next)

(ON CAM. 3)
CUT
CAM. 4
Tight shot ROB
BOBS DOWN OUT OF FRAME

CUT
CAM. 3
MS ROB

What would be your reaction?
You?/ Ah, 'You are the White Tide
man and I claim my mystery \$5'.
No, you should use Myogoshi.
Myogoshi, the valley hip throw./
You turn to face him, transferr-
ing all your weight onto his left
foot. Then grasping hold of his
lapel, or whatever may come to
hand, you pull him towards you,
dodging the knife if you can.
Then, pulling his body down
across your knee, you grip the
opponent's head in your teeth,
and force him to drop the knife.
O.K.?
Now, before we try that on each
other,

ZOOM IN TO CU

if all thos who haven't paid
their subscriptions would let the
others have the knives, fine.

/contd ...

(ON CAM. 3)

Now if in judo you happen to lose a throw, it is not customary to kill your opponent, gracious me no, but to kill yourself - in the traditional Japanese fashion of playing golf in a tiled bathroom.

BLACKOUT

CUT
CAM. 1 _____
AUDIENCE

CUT
CAM. 2 _____
CAPTION: A Girl can't grumble

(SCREENS OUT)

A GIRL CAN'T GRUMBLE

CUT
CAM. 3 /
SLOW ZOOM IN

A girl can't complain,
I went into this knowing what
I was at
and took a tumble
A girl can't grumble, I haven't
the voice for that.

CUT
CAM. 2 /
LS & MOVING IN

Those castles in Spain
They're *brave*. for a while with
the flags of your dreams
And then they crumble
A girl can't grumble, it just
isn't done it seems.

CUT
CAM. 4 /
CLOSE ON HER

Where there wasn't that much to
. *begin* . . with,
There isn't that much to contend
with
In *facing* the fact that you end
with
Less than you ~~o~~ ever went in with.

CUT
CAM. 3 /
MS
START PULLING OUT TO LS

A hand-ful of rain you can hold
for a while
If you keep your hand small
and then you *fumble*
A girl can't grumble, I haven't

CUT
CAM. 1 /
AUDIENCE

the voice, the desire
Or the choice at all. /

CUT
CAM. 2 /
CAPTION: Back Fire

BACK FIRE:

FULL UP

CUT
CAM. 4 /
JONATHAN ENTERS CAM. LEFT

JONATHAN: In an attempt to grapple with the
poignant contradictions of life, we present a play
to illustrate the contention that mankind is
going backwards. We start at the end and work
through to the beginning. The scene is a drawing
room, the murder has already been committed, the
victims are already on the floor.

CUT
CAM. 3 /
W/A - MOVE IN RIGHT

(CAM. 4 Next)

CUT
CAM. 4 ISOBEL: /Aaaaagh! Oh my God.
CU ISOBEL What have I done?

CUT
CAM. 3 EDGAR: /Aaaaagh!
MS EDGAR

ISOBEL: (SHOOT)

EDGAR: Don't be a damn fool,
Isabel!

PAN GIRL IN RIGHT
ISABEL: Don't make me do it
Edgar.

CUT
CAM. 2 EDGAR: Leave that gun alone
CU ISOBEL woman, you know I keep it loaded./

ISABEL: You've gone too far,
this time.

EDGAR: What are you doing in my pockets?
Isabel!

CUT
CAM. 3 ISABEL: Do you think I like it
MCU EDGAR being cooped up in here all day
long./

WIDEN TO 2-SHOT
EDGAR: Haven't I given you a
good home, haven't I given you
everything a loving husband
should.

ISABEL: How dare you make such
a suggestion.

EDGAR: I don't expect it's the
first time.

ISABEL: Of course he hasn't,
Edgar.

CUT
CAM. 4 EDGAR: The piano tuner has been
2-SHOT ISABEL here again hasn't he./

ISABEL: What's wrong now.

(CAM. 3 next)

EDGAR: And another thing ...

/contd ...

(ON CAM. 4)

ISABEL: Don't you dare touch me.

EDGAR: You're behaving like a spoiled child.

ISABEL: You leave my mother out of this.

(HE SITS)

CUT

CAM. 3
2-shot as he sits

EDGAR: /The old battle-axe is at the bottom of this.

CUT

CAM. 2
MCU ISABEL
WIDEN TO 2--SHOT

ISABEL: / I don't know how I've put up with it all these years. You've shown me no consideration. You just treat me like a skivvy, an unpaid, overworked, scullery maid. That's all I am. Just for your convenience. /

CUT

CAM. 4
CU EDGAR

(SHE SITS)

CUT

CAM. 3
2-shot

EDGAR: Anything worrying you, Isabel? /

ISABEL: I've had enough of this.

EDGAR: (HOLDS PIPE) h, there it is. (LOOKS FOR PIPE) What have you done with my pipe Isabel.

CUT

CAM. 4
CU EDGAR

ISABEL: What are you looking for Edgar. /

CUT

CAM. 3
2-shot

EDGAR: I was ready for that. (REGURGITATES DRINK) /

ISABEL: Here you are.

EDGAR: Give me a drink for God's sake, woman.

ISABEL: I suppose you want waiting on now. Hand, foot, and finger.

EDGAR: Yes, terribly.

ISABEL: Have you been busy at the office again today Edgar.

LET HIM GO OUT RIGHT

(CAM. 4 next)

EDGAR: Hello Isabel.

/contd

CUT
CAM. 4 _____ / ISABEL: Ah Edgar, home so soon.
CU ISABEL

CUT
CAM. 3 _____ / (HAT THROWN ON) /

W/A TO SEE HAT THROWN IN Oh don't forget your hat Max.
MAX IN LEFT See you tomorrow. Through the
back door.

MAX: Which way shall I go?

ISOBEL: It must be Edgar. Ah!

MAX: What was that.

(KNOCK)

CUT
CAM. 4 _____ / ISOBEL: More, more. (THEY
RIGHT 2-SHOT EMBRACE)
MAX & ISABEL

CUT
CAM. 3 _____ / MAX: Let me kiss you Isabel. /
2-SHOT AS THEY RISE

ISOBEL: There isn't much time ...
Edgar will be here any minute.

MAX: Ah. How I love to hear
you say that.

WIDEN

ISABEL: I missed you so much.

MAX: I had to see you.

ISABEL: This is madness!

CUT GO WITH MAX CAM. RIGHT
CAM. 4 _____ / MAX: Isabel (EXITING) /
CU ISABEL

ISABEL: Max! (KNOCK)
I'm so terribly lonely.

BLACKOUT

CUT
CAM. 1 _____ /
AUDIENCE

CUT
CAM. 2 _____ /
CAPTION: Miles Away

(CAM. 4 NEXT)

(SCREENS IN)

MILES AWAY

FULL UP

CUT
CAM. 4
2-SHOT MILES &
GONG HOLDER

MICHAEL MILES: And now here on
"Swing Your Pick", it's time
for the Yes-No Interlude, so can
we have the first contestant
RIGHT in here please.

CUT
CAM. 3
HOSTESS BRINGS IN MAN
FROM LEFT

(PIANO TRAMA, HOSTESS
GESTURES - NOTHING -
HOSTESS EXITS AND RETURNS
PULLING ON OLD MAN)

FOLLOW RIGHT TO 3-SHOT
LOSE GIRL

MILES: It's Cynthia isn't it?

CUT
CAM. 4
BCU MAN

MAN: (MOUTHS SILENTLY. MILES
TAKES ON FLOOR AND PULLS
MAN ON TO MIKE LINE NEXT
TO HIM.)

CUT
CAM. 3
TIGHT 3-SHOT

That is incorrect, Michael, my
name is Cliff./

MILES: Did you say Cliff, Cliff?

MAN: Ye... ulp ... that is correct
Michael, hahaha.

MILES: Well, Cliff, would you
like to tell the viewers at home
just how old you are.

MAN: I am one hundred and eighty
three years of age, Michael, one ...

CUT
CAM. 4
BCU MAN

MILES: Did you say 183, Cliff?/

MAN: Yes, a hun ...

(GONG SOUNDS VERY LOUD.
MAN SUFFERS HEART ATTACK
COLLAPSES INTO MILES' ARMS) BLACKOUT

CUT
CAM. 1
AUDIENCE

CUT
CAM. 2
CAPTION: For instance

CAM.1 QUICKLY ONTO INSTRUMENTALIST

(CAM. 3 NEXT)

(SCREENS OUT)

FOR INSTANCE

SILHOUETTE

MIX
CAM. 3
W/A STAGE

I'll always keep in mind your
generosity,

SHE IS LIT

MIX
CAM. 2
MLS MAGGIE

It's remarkable what you've
left behind./

For instance here's a front door
key

MIX
CAM. 1
3 INSTRUMENTALISTS

Looking almost like it belongs
to me./

SUPER ZOOM IN PAST BASS
CAM. 2
BCU MAGGIE

There must be some mistake
You've left so much around
There's all sorts of things you
forgot to take

MIX
CAM. 1
3-SHOT INSTRUMENTALISTS
ZOOM INTO CU NEAREST GUITAR

For instance all my limbs are
sound and you never burnt
the house to the ground/

MIX
CAM. 2
STRIPPED WALL PAN
DOWN TO HER

There's just no end I feel to
your boundless charity,
There's no end of stuff that

MIX
CAM. 3
W/A STAGE

should not be here/

CAM. 2 TO CAPTION

There's all manner of junk,
there's all kinds of gear SILHOUETTE
For instance there's your memory.

CUT
CAM. 2
CAPTION: The Boner with
the strange device

(SCREENS IN)

THE BOMBER WITH THE STRANGE DEVICE

by Clive James

FULL UP

CAMS 1, 2 & 3 AS DIRECTED

Ladies and gentlemen of the press,
good evening.

This is a Security Grade One
State Department Press Conference.
You may take notes but you may
not record.

At this conference I will attempt
to clarify in your minds the true
facts about the so-called "atomic
bomb" which the Airforce lost in
Greenland a few months ago.

Now in my last press conference
I released the following state-
ment, and I quote:

"The flight concerned was a typical
SIC B-52 anti-Soviet intercont-
inental attack mission operating
out of Fort Worth AFB Texas up
to its Failsafe point in NATO
airspace, equipped with four
twenty-megaton uranium detonated
hydrogen-fusion anti-population
blast-weapons".

Now ladies and gentlemen, this
statement was a slip of the tongue.
Here is what I meant to say:

"The flight concerned was a typical
SIC B-52 intercontinental goodwill
mission, operating from Fort Worth
to Tahiti, equipped with four
juke-boxes programmed to play
continuous selections from Mary
Poppins and speeches by Lyndon
Johnson translated into English".

/contd

Now what happened on the flight on which the device was lost was as follows:

The SAC flight captain, Liet. Colonel Elvis Wendell Holmes U.S.F., lined up his B-52 with the refuelling boom of the KC 97 tanker aircraft at a height of fifty thousand feet above Greenland, which as you all know is one of the islands of the Tahiti group. Now Colonel Wendell Holmes had an A1 security clearance, a clean driver's license, no record of venereal disease, and had successfully completed many booklets of Krispy-Crunchy baseball cards. He was one of the best. Lieut. Colonel Wendell Holmes not only wore the purple heart, he had a purple heart. Right here. Or it could have been here. Go ask Dr. Kildare, it's not my pigeon.

Well, the B-52 and the KC-97 made erroneous contact, that is to say they hit each other, and sustained damage. Colonel Wendell Holmes then did the correct thing, absolutely the correct thing as laid down in SAC In-Flight Emergency Manual sub-paragraph 34, that is, he panicked.

and he pressed all kinds of switches and the four juke-boxes fell out of the airplane and they landed in or near Greenland. Or it could have been Iceland. Green, Ice, I don't care how you mix it as long as its a highball.

/contd

The three juke-boxes that fell on the mainland of Greenland were recovered almost immediately by the Swedes, who own Iceland. Or it could have been the Danes, who own Greenland. Swedish, Danish, I don't care how you slice it and neither does the pig. Now these Swedes and/or Danes were cooperative and/or s.o.b.'s about giving back the Juke-bombs which is to say the ice-boxes.

But the fourth juke-box fell into the ice, which is a form of frozen water, and got lost.

Our next move was to borrow a drilling derrick from an oil-company in Texas with the intention of airlifting it to the site and assembling it on the ice. The derrick was dismantled and loaded into twelve C-130 transport aircraft, and all twelve aircraft, exactly according to plan, disappeared somewhere off the coast of Alaska. Or it could have been Madagascar. Madagascar, Schnadagascar, it isn't my rap.

The C-130 is the largest transport aircraft in the world, and we lost it. We are now working on an even bigger aircraft, called the C5 Galaxy, which wherever we lose it we will be able to find it again, because it is so big that no matter how far it flies the tail never leaves the airport.

/contd

The C5 will have the capability of lifting twelve hundred fully-armed troops from a base in the US directly to wherever they may be necessary to keep the peace - for example Washington. But I'm not here to sell aircraft.

Our next step was to call in two deep-dive submarines, USS Rosenkrantz and USS Guildenstrauss. These two submarines, both moving at very high speed, both equipped with detector apparatus capable of locking and honing automatically onto any metallic object, began to work in close co-operation.

Only one man was not lost in the subsequent collision. He was Able Seaman Johann Sebastian Bacharach USN, and he got lost the day before, somewhere off the coast of Tasmania. Or it could have been Reunonia. Tas, Rou, I'm not here to chop logic. Go ask Pan-in.

Our recovery plan now began to build upon these foundations.

The next step was to melt the ice-cap and move the seventh Fleet into the area and the step after that was to send in Tactical Airforce to try and find the fleet and the step after that was to put the whole United States army into collapsible canoes, and the canoes were certainly that, and the step after that was to send in the Marines, the Boy Scouts,

/contd

and the Mickey Mouse Club to suck up the ocean through straws and try to uncover the army, the Tactical Airforce, the Seventh Fleet, the two subs, the twelve C-130's, the B-52, the KC-97, the In-Flight Emergency Manual (which is classified) and the nuclear device which is of course not nuclear but musical, so some of you may be asking why, tomorrow morning, we will begin constructing a mile-wide solid marble staircase down to the ocean floor off Greenland to recover it. And the answer to that question is in your family bible. If you look in that book, I think it's somewhere near the back, you will find, in one of our saviour's press releases, a parable, which runs roughly, and I quote: "Which of you that have a coupla thousand sheep, and one of these sheep strays from your surveillance, does not let all his other sheep just sort of mill around on their own, and go concentrate his search capability on finding that one sheep".

And ladies and gentlemen of the press, our missing musical device is that sheep.

And we want it back, we want it back (FUDE) we want it back.

BLACKOUT

CUT
CAM. 1 _____
AUDIENCE

CUT
CAM. 2 _____
CAPTION: Practical Man

THE PRACTICAL MAN

CUT

CAM. 3

W/A AND MOVE IN

Last night I drank with a
practical man
Who seemed to think he knew me
well
He had no debts and he had no
troubles
And all night long he kept setting
up doubles
And he asked me "What have you
got to sell?"

CUT

CAM. 2

PETER LEFT
STEVE RIGHT

"I'll see you right" said the
practical man
"A boy like you should be living
high
All you do is get up and be funny
And I'll turn the laughs into
folding money
Can you name me anything that
can't buy?"

CUT

CAM. 4

CU PETE

"So you deal in dreams" said the
practical man
"So does that mean you should be
so coy
I fixed one chap a show on telly
Who limped like Byron and talked
like Shelley
Through a ten-part epic on the
fall of Troy.

CUT

CAM. 1

W/A HIM & CROWBS

"I'll tell you what" said the
practical man
As he tapped the ash from a
purple fag
"Let's head uptown for a meal
somewhere
You can sing me something while
we're driving there
There's a grand piano in the back
of my Jag".

CUT

CAM. 4

BCU PETE

So I sang my song to the practical
man
It sounded bad but she couldn't
hear
And the silent lights of town
went streaming
As if the car was a turtle dreaming
The night was sad and she was
nowhere near.

(CAM. 2 NEXT)

/contd

CUT

CAM. 2

W/A & MOVE IN

"It's a great idea" said the
practical man
As they brought in waiters on
flaming swords
"You love this chick and it's
really magic
But she won't play ball and that's
kind of tragic
Now how do we get this concept
on the boards?"

CUT

CAM. 4

BCU PETE

"I see it like this" said the
practical man
As he chose a trout from the
restaurant pool
"We change it round so she's
going frantic
To win the love of the last romantic
and you're the one, her wild
creative fool".

CUT

CAM. 2

MS BASS PLAYER
& PULL OUT TO INCLUDE
PETE

So I thought it all over as the
practical man
Watched them slaughter the
fatted calf
And I saw again her regretful
smile
Sweet to look at though it meant
denial
It was bound to hurt but I had to
laugh

CUT

CAM. 3

MS

PULL OUT TO LS

And that's when I told the
practical man
As he drank champagne from the
Holy Graal
There are some ideas you can't
play round with
Can't let go of and you can't
give ground with
'Cos when you die they're what
you're found with
There are just some songs that
are not for sale.

BLACKOUT

CUT

CAM. 2

CAPTION: Flower and Pot Men

(SCREENS IN)

THE FLOWER-ND-POT MEN

SPOTTED
STAGE LEFT

MIX
CAM. 4 /
CU CLIVE CAM. LEFT

COOL TV ANNOUNCER: BBC-2 presents
the new socio-economically
orientated, psychomotivated
"Listen with Mother-Figure".
Are you reclining comfortably?
Good. The story so far: the
gardener has gone for his lunch.

SLOW ZOOM

CUT
CAM. 2 /
W/A ZOOM IN AS GIRL ENTERS

(SLINKY MUSIC)
(ENTER SLINKY WOMAN WITH
5' FLOWER IN TEETH)

CUT
CAM. 4 /
BCU GIRL

WOMAN: (SILKILY) / Weed.
Wee.....eeee.....eeeed.

C T
CAM. 3 /
MARLON ENTERS RIGHT TO
2-SHOT

(ENTER MARLON BRANDLES)

TIGHT 2-SHOT

MARLON: Weed baby, we've
known each other a long time, and
we've been on the pot together
for some while now. Honey, I
don't want to keep you off the
grass, I just anna tell you I
kinda herin-worship you, doll.
Weed baby, this may sound kinda
stupid to you, but, flobadobdob
alobadobdobalob /

EASE OUT

CUT
CAM. 4 /
BCU GIRL

(EXITS DOING PUPPET DANCE) BLACKOUT

CUT
CAM. 1 /
AUDIENCE

CUT
CAM. 2 /
CAPTION: Parnassus on the Box

(SCREEN IN)

PARNASSUS ON THE BOX

FULL UP

CUT
CAM. 3
2-shot JONATHAN & GIRL

PETE: Welcome once again to Parnassus on the Box, in which we in the studio act out for you some of the great poems in the English language. Last week, with the help of British Railways we presented "How They Brought the Good News from Ghent to Aix". / Tonight we give you a sensual love poem by Robert Herrick, a wonderful poet from the 17th century, a century which can take its place with the 16th, 18th, 19th and 20th centuries as one of the most interesting since the 15th. / Herrick's poem Delight in Disorder, is normal on the surface but reveals unexpected characteristics on close examination, and so on't we all.

PULL OUT TO PETE
STAGE LEFT

CUT
CAM. 4
2-shot

CUT
CAM. 3
MCU PETE

ZOOM HIM TO ACTION

JONATHAN: A sweet disorder in the
dress
Kindles in cloathes a wantonnesse
GIRL: Ohhhh.

PETE: Kindles in whose clothes?
A point worth bearing in mind.

JONATHAN: A sweet disorder in the
dresse
Kindles in cloathes a wantonnesse:
A Lawne about the shoulders thrown
Into a fine distraction:

GIRL: Ohhh.

PETE: This "Lawn" posed a literary problem for many years until it was shown that Herrick's favourite mistress was of extremely powerful build and quite capable of throwing the average lawn about her shoulders after first clearing it of croquet hoops, ornamental fountains and cognate impedimenta.

CUT
CAM. 4
TIGHT 2-SHOT
JONATHAN & GIRL

JONATHAN: A Cuffe neglectfull,
and thereby
Ribbands to flow confusedly:

GIRL: Ohhh.

CUT
CAM. 3
3-shot

PETE: A neglectful cuff (GESTURES) from a lady capable of throwing a lwan about her shoulders was obviously calculated to leave Herrick with a ringing head, and I think we are justified in finding a wry note in this passage.

(CAM. 4 next)

/contd

CUT
CAM. 4

2-SHOT JONATHAN & GIRL

JONATHAN:

winning wave (deserving

Note)

CUT
CAM. 3

3-SHOT

In the tempestuous petticoat:

GIRL: Ohhhh.

KEEP 3-SHOT

PETE : Deserving note indeed.
The "wave" suggests sea-bathing.
"Tempestuous" suggests a stormy
day: research establishes the
time and place as Brighton in
November. The picture is clear
enough when you think about it:
Herrick's mistress is up to her
dimpled knees in the stormy
channel with her petticoat
around her hips and a lawn thrown
about her shoulders, and has just
cuffed Herrick into the surf, and
it is permissible to assume that
he is writing the poem under water.
Only two lines to go now, so let's
hear the poem right through./

CUT
CAM. 4

BCU JONATHAN

JONATHAN:

... sweet disorder in the dresse
Kindles in cloathes a wantonnesse:
Lawn about the shoulders thrown
Into a fine distraction:
Cuffe neglectfull, and thereby
Ribbands to flow confusedly:
winning wave (deserving Note)
In the tempestuous petticoat:
Doe more bewitch me, than when Art
Is too precise in every part.

EASE OUT TO 3-SHOT

GIRL: Ohhh

GIRL: And there you have it,
the wooing is completed. Herrick,
surfacing with the finished poem,
is assuring his mistress that he
finds her playful, disorderly ways
more delightful than the too-
precise deportment of Art, short
for Arthur. And it is the
identity of Arthur we are concerned
with next week, when we give you
"The Hunchback of Notre Dame"
with Richard Burton as the Hunch-
back and Elizabeth Taylor as
Notre Dame.

BLACKOUT

CUT
CAM. 1

AUDIENCE

CUT
CAM. 2

CAPTION: It's my father

(SCREENS OUT)

IT'S MY FATHER

CUT

CAM. 3
W/A - MOVE IN AS SINGERS
COME DOWN

(INTRO)

MIX

CAM. 4
CU MIKES

Once I cried all night for you,
That's when I guess I thought
I knew
That you were sad, only deceiving
me.

CUT

CAM. 2
Medium 2-shot

But oh my don't
think of leaving me.
To you the choice was either

Why pick on someone who's so
wrong, and not true

CUT

CAM. 3
2-shot
ZOOM IN ON Di (CAM RIGHT)

It's my father you were after,
I should have known,
It's my father you were after,
leave him alone

FOLLOW DI THROUGHOUT
WIDEN AS HE LEAVES

It's my father you were after,
and I'm left here with
your mother. /

CUT

CAM. 4
BCU AL

My stupid, grey haired, fat
old man
I give you half the love I can
Can on you
I hope he's never pretty stuck
on you
and so I'm left with your poor
aging Ma

CUT

CAM. 3
PAN ENTRANCE RIGHT
DI AND ROB

I think I'm going to have a lot
of fun /

It's my father you were after,
oh tell me why,
It's my father you were after,
I'm going to cry,
It's my father you were after,
and I am left here,

CUT

CAM. 4
CU DI'S REACTION

I am left here with your mother. /

BLACKOUT

CUT

CAM. 1
AUDIENCE

CUT

CAM. 2
Lines on a Speakers Forehead

(SCREENS IN)

LINES ON SPEAKERS FOREHEAD

FULL UP

CUT
CAM. 4
BCU SPEAKER

Ever since they filled in the moat around St. Pancras station I have been sleeping at home. Vast, antiquated and rambling, my wife has few amenities, and as a result I am no stranger to the long dark cocktail cabinet. It was during one such night, at about three and a half bottles, when I was rudely summonsed on the telephone. A long, thin voice squeezed its way out of the little round holes in the flat end and collapsed into my waiting ear. "We want you to come along to our speech day and prizegiving bring along a speech and a few prizes. So here I am."/

PULL OUT TO MS

TIGHTEN
CUT
CAM. 3
MS SPEAKER

I feel especially honoured to be here tonight as this is the first time that I have been inside one of Her Majesty's ancient prisons. You may laugh, if you wish, but I was a lad, my father simply couldn't afford to send me to prison, so I had to make do with Public School. Well, thank God those days are over. But what of modern youth? You know we hear an awful lot these days don't we, and I have a theory it's because our ears are bigger.

(CAM.4 NEXT)

/contd

(ON CAM. 3)

But what do we hear? We hear an awful lot about the extreme youth of some of our teenagers, we hear, for instance, that the prisons of today are crammed to the bilges with youth! This is consummate canard! Why, when I look round here for example I can see that many of you, at least, have started shaving - and I wish you'd stop it when I'm trying to talk to you. I travelled down here by power assisted lawn mower, because of the bargoes work to rule and on my way composed a ditty about solitary confinement which I thought I could sing. When I found that I couldn't, I scrapped it, and as I sat there decomposing, a minute herringshaped, chiff-chaff with whiskey coloured markings nestled in my moustache and laid its eggs. And do you know for the first time, I suddenly realised what it must be like to be a tree/

CUT

CAM. 4

MCU SPEAKER

(CAM. 3 NEXT)

Well the Governor tells me that you are all probably dying to get away.

/contd

(ON CAM.4)

Especially as there's to be a screening of "Bonnie and Clyde" in the mauve lounge as part of the "Look and Learn" series, so I'll skip the customary anecdote about Her Majesty's pleasure and get on with the distribution of prizes./

CUT
CAM. 3
MS SPEAKER

Well this year Mr. Legs O'Really seems to have walked off with nearly every award, but there is one left, "The Julie Andrews Shaving Mug" for Art which goes to Mr. Ernestine Cadaver whose dedicated tattoo work has been a constant source of ridicule, and whose upper lip with its delicate handling of a flashing neon police sign is the brightest contribution in an otherwise rather disappointing face.

Well, there you have it, and who can blame you. All that remains for me to do is to say to the lucky prize winner "well done rattling fine show", and to the rest of you who have perhaps not been quite so lucky. Raspppp!

CUT
CAM. 4
BCU SPEAKER

BLACKOUT

CUT
CAM. 1
AUDIENCE

CUT
CAM. 2
CAPTION: Swans

(SCREENS OUT)

THE SWANS

SILHOUETTE
BAND
GIRLS ARE
LIT

MIX

CAM. 3

W/A STAGE

The swans in the night
Have a way of sleeping
That's rather surprising
To anyone walking nearby

MIX

CAM. 4

TIGHT 2 HEADS

And I in the night
Have a way of weeping
That's rather disturbing
To anyone talking, for I

MIX

CAM. 3

MS GIRLS

Couldn't care how I sound /
And the swans couldn't care
how they appear
They just stand around with
their heads under one wing
And it's touching to see
And then there is ne /

MIX

CAM. 4

BCU GIRL LEFT
PAN UP AND OFF

Like a swan in the night
I'm just as surprising
And twice as disturbing /
To anyone walking, for I

MIX

CAM. 3

Empty shot right
PAN LEFT TO BCU GIRL RIGHT

MIX

CAM. 2

MEDIUM LONG 2-SHOT

Couldn't care how I sound
And the swans, well at least
they're in repose
Their necks loop around like
the handle of a jug
And it's snug I suppose
And then there is ne

MIX

CAM. 3

MEDIUM 2-shot
PULL WIDE

CAM.2 TO CAPTION

Like a swan in the night
I'm just as surprising
And twice as disturbing
To anyone talking
For the swans have a strange
way of sleeping
And this is just no way to cry.

TAKE OUT
FRONTAL

SLOW BLACKOUT

CUT

CAM. 2

CAPTION: Mileage Ingredient

(CAM. 4 NEXT)

(SCREENS IN)

MILEAGE INGREDIENT

FULL UP

CUT
CAM. 4 _____ /
MS CLIVE ENTER LEFT

After six laps the car without
the mileage ingredient ground

(CAM 2. TO CAPTION)

to a halt, after seven laps the
car with the mileage ingredient
crashed into it.

BLACKOUT

CUT
CAM. 2 _____ /
CAPTION: Tramp

(CAM. 4 NEXT)

(SCREENS IN)

TR. MP

FULL UP

MIX

CAM. 4
BCU JONATHAN

/In days of bright dominion
When Englands mighty train
Was making tracks around the
globe

In sunshine and in rain
Then did her foes all tremble and
did they quake a lot
And did they fear our noble peak
Well did they I forgot

But, Tramp, Tramp, Tramp,

Tramp, Tramp, Tramp, Tramp,

CUT

CAM. 3
W/A

Tramp, Tramp, Tramp, Tramp, Tramp, /

Tramp, Tramp, Tramp, Tramp,

Tramp, Tramp, Tramp,

CUT

CAM. 4
CU JONATHAN

Tramp, Tramp, Tramp, Tramp, Tramp. /

Keep stiff the upper lip lads and
take it on the chin,

Nail the standard to the mast
The wogs have pinched the string
Up, up the lazy river and hear
your footsteps squallch,

Through our fallen Empires Irish,
Scotch and Welsh /

CUT

CAM. 3
W/A

So Tramp, Tramp, etc.

CUT

CAM. 4
CU JONATHAN

/ March forward into yesterday and
hoist aloft your flags

Employ your native ardour and
your native carrier bags
and so to put the score right
come let your voices shine

The enemy think it's close of
play but we've still got
injury time.

CUT

CAM. 3
W/A

/ So Tramp, Tramp, etc.

CUT

CAM. 4
SONG SHEET - JONATHAN IN
LEFT

/ (REPRISE CHORUS WITH SONG SHEET
FOR AUDIENCE PARTICIPATION)

BLACKOUT

(CAM. 1 NEXT)

CUT
CAM. 1
CROWD CLAPPING & SINGING

SUPER
CAM. 2
ROLLER CAPTION

CUT
CAM. 3
W/A STAGE LAST CHORUS - JONATHAN
IN TATTERS

TIGHTEN AS HE COMES DOWN STAGE
FALLS INTO PIT LEFT

CUT
CAM. 4
BCU JONATHAN CLAMBERS UP
OVER RAIL

F A D E S O U N D & V I S I O N