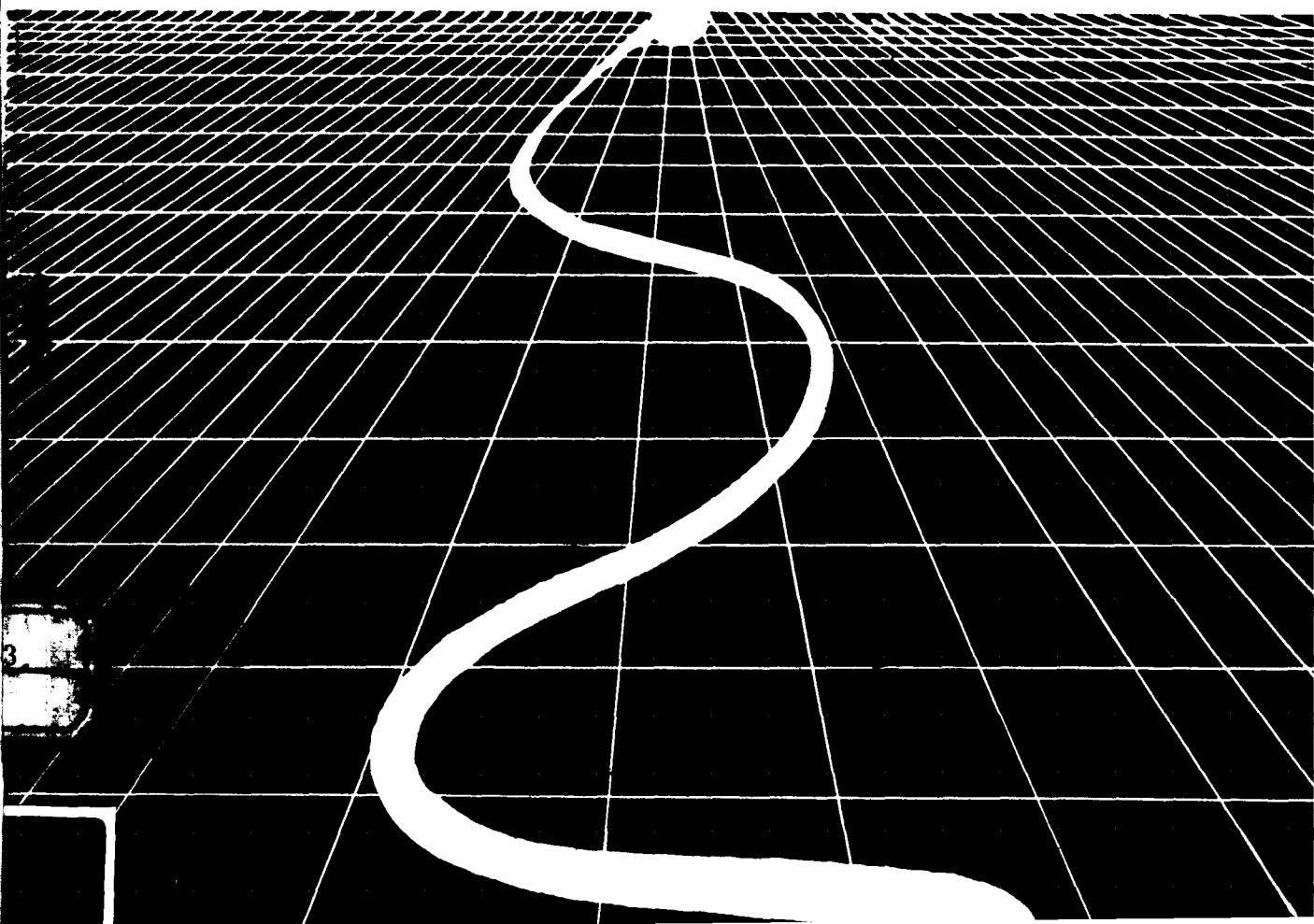


FOLLOW THROUGH

VIDEO SCRIPTS



FOLLOW THROUGH

VIDEO SCRIPTS

FOLLOW THROUGH scenes written by Alistair Beaton

CONUNDRUM scripts by Peter Whalley

Notes written by Nick McIver

Copyright © 1986 BBC English by Television

All rights reserved. No part of this book or related videocassettes may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the copyright owner.

Book design: Peter McClure

Cover design: Jim Wire

Cover photography: Bay Hippisley

**Printed and bound by Eyre & Spottiswoode
at Grosvenor Press Portsmouth**

ISBN 0 946675 35 X

INTRODUCTION

This book contains the complete scripts of the FOLLOW THROUGH video series with detailed notes on language points and subject matter.

Organisation of the video scripts

Each unit of FOLLOW THROUGH is made up of the 'Sit Com', incidents in the lives of the people who work in the FOLLOW THROUGH office; two documentaries (only one in Unit 15) on different aspects of British life; and an instalment of 'Conundrum', a murder mystery story. On the video, the documentaries and 'Conundrum' occur at different points within the 'Sit Com'. In the video scripts, these are noted at the point where they occur on the video, but the actual scripts follow after the last scene of the unit, first the documentaries, then 'Conundrum'.

Language points

These are notes on individual words and expressions that may be difficult to understand. The explanations given are not full dictionary definitions. They show the meaning of the word or phrase as it is used in the video. Where a word or phrase is used in a very different way from its usual meaning, the note is marked '(here)', for example:

Script

cosmetics and souvenirs at conservative[†]
prices

Note

conservative = (here) 'inexpensive'

There are also explanations of colloquial and slang expressions. In English, colloquial expressions are often used in conversation, and are acceptable in informal situations (for use among friends, relatives or colleagues of equal status) or in semi-informal situations (for use in official, business or other transactions where friendliness is important).

Some notes are marked **. This indicates that the speaker is saying something ungrammatical – as people often do either if they are speaking quickly, or if they are speaking slowly and there are long pauses which interrupt the flow of a sentence. The correct grammatical form is given in the note. These ungrammatical items occur mainly in the documentaries, where the people being interviewed are speaking naturally and are not following a prepared script:

Sometimes, in the documentaries, there are particularly difficult passages. These are re-written in the notes in simpler English.

There are also some notes on pronunciation which explain how to pronounce difficult or unusual names or words.

Subject matter

The notes on subject matter give background information to certain items, places or events mentioned in the video scripts, for example, they explain when things happened, where places are, etc.

A note to students learning English on their own

This book of scripts will increase your understanding of what you have seen and heard in the video or on television. Do not read the scripts before you watch the video. Use the scripts to reinforce any detailed work you do on language points, to extend your vocabulary, to learn more idiomatic words and expressions or simply as additional reading material.

A note to teachers of English

The video scripts are an invaluable aid when planning a class, particularly if access to a video is restricted outside classroom hours. Use the scripts to make a note of the counter numbers on the video so you can find each sequence quickly and easily when taking the class. Also use the scripts to mark any additional language points or features you would like to highlight, for detailed study of individual utterances or sequences and for checking students' answers. More detailed notes on preparation and the use of the video scripts are given in the Teachers' Manual.

Unit 1

▷ FOLLOW THROUGH

Main Characters

Billy, the office boy

Sarah, a reporter

Joe, a reporter

Prodip, a reporter

Ted, a television producer

Corinne, a secretary

Mrs Belmont, a canteen manager

Pierre, a restaurant proprietor

Park keeper

1 The canteen

(Billy is seen approaching the FOLLOW THROUGH offices from the exterior of the building. He then enters the canteen. Mrs Belmont is making cheese sandwiches.)

Billy Good morning,† Mrs Belmont.

Mrs Belmont Oh, hello! Billy. How are you today?

Billy Fine, thanks. Three teas, please.† Two with milk and sugar. One with milk and no sugar.

Mrs Belmont Right you are!†

Billy I like your new hairstyle, Mrs Belmont.

Mrs Belmont Do you?

Billy Mm. Yeah!†

Mrs Belmont Do you really?

Billy Yes!

Good morning: Billy is using the polite form to someone older than himself.

hello: Mrs Belmont is being friendly, and less formal to a younger person.

Three teas please: 'Tea' is normally an uncountable noun. Usually, people would say: 'Three cups of tea, please.' But you will often hear the form that Billy uses here.

Right you are! = 'I'll do that for you.'

Yeah! = 'yes' (colloquial)

Mrs Belmont Well, that's funny,† because it isn't new.

Billy Oh! *(Walking towards sandwich selector)*
Neither are these sandwiches.

Mrs Belmont What was that?

Billy Oh, nothing.

(Billy turns to camera.)

Mrs Belmont. Maker of teas, coffees . . . and very special cheese sandwiches.

2 The production office

(Ted and Sarah sit down in the viewing area.)

Ted Then there's the cost of petrol . . . road tax . . . repairs . . . insurance . . . parking meters. A car simply costs a fortune† nowadays.

Sarah Why don't you come to the office by Tube†?

Ted I can't afford it. Because of the car.

Sarah You worry too much about money, Ted.

Ted Me? Worry about money? Don't be silly.

(Billy enters with teas on tray and offers tray to Ted.)

Billy Tea, Mr Stenhouse. I didn't get you a sandwich because, well, they're -

Ted *(Picking up tea cup)* Too expensive, yes, quite right.

Billy Because they're all about six months old.
Sarah?

(Billy offers tea to Sarah.)

Sarah Thanks. *(Taking tea cup)* Why do you always exaggerate, Billy?

Billy It's my artistic imagination. I can't help it.†

(Billy leaves and stands just outside the viewing area.)

(To camera) They're probably only about three months old. *(Pointing)* That's Ted Stenhouse. One of the best television producers in Britain. Well, that's what he told me. I think he

funny = (here) 'strange'

costs a fortune = 'costs a lot of money'

Tube = 'underground (train)'

I can't help it. = 'I can't stop myself from doing it.'

exaggerates too. *(He enters Ted's office.)* Mr Stenhouse is the boss around here. He's very important, very big. Big car, big stomach, big head.† Oh, and big desk. To show he's the boss.

(He sits back in Ted's chair.)

Sarah's one of our reporters. She's smart† . . . efficient . . . original – so she'll never be boss.

(Corinne shouts from her desk in another part of the office.)

Corinne Billy. Where's my tea?

Billy Coming. *(He gets up.)*

(Ted and Sarah are in the viewing area.)

Ted Right. Well, let's have a look at your report.

(He puts a videocassette into the machine and switches it on.)

Sarah Are you putting it in tomorrow's programme?

Ted I'll decide that when I've seen it.

(They sit down to watch.)

3 Documentary: Cross-Channel ferries

Reporter: Sarah

4 Chez Pierre

(Billy enters Chez Pierre restaurant and looks to see if Prodip is there. He returns outside and talks to camera.)

Billy I was right. Prodip's having his lunch in there. Prodip's one of our reporters, and this is his favourite restaurant. You see, the three most important things in Prodip's life are . . . food . . . work . . . food . . . work . . . and food.

(Inside the restaurant)

Pierre *(Serving Prodip)* Salade Nicoise,† Monsieur.

Prodip Oh, thank you, Pierre.

Pierre I saw you on television last week. It was very, very good.

Prodip I'm glad you liked it. Did you agree with my argument?

Pierre Oh, but of course, Monsieur. *(He sits down beside Prodip.)* What was your argument?

big head = 'he has a very good opinion of himself'

'Smart' has two meanings, both of which could apply here. It can mean 'well-dressed, tidy' or 'intelligent'.

salade Nicoise = a salad made with olives, fish and eggs

Prodip Oh, Pierre. You only watch television with one eye.† You have to pay attention to a television programme. It's not the same as . . . it's not the same as wallpaper, you know.

Pierre Yes, I know it's not the same. You can turn off television. But you can't turn off wallpaper. *(He laughs.)* Do you like the salad?

Prodip Mmm. Delicious. Good olives, too.

Pierre Only the best. Nothing but the best in my restaurant. You know, a restaurant is like life.

Prodip Is it?

Pierre Oh, yes. It is a metaphor for life.† The more you put into it, the more you get out of it.

5 In the park

(Billy is lying on a park bench.)

Billy *(To camera)* You're probably wondering why someone as talented as me is nothing but an office boy. I think the problem is that I have too much talent. I can't make up my mind.† Should I become the Prime Minister . . . ? *(The park keeper enters.)* . . . or a pop star? Or a famous footballer? . . . or a detective?

(The park keeper interrupts.)

Park keeper Or a tramp.†

(Billy sits up.)

Billy *(To camera)* Or a tramp.

6 The production office

(Billy pulls out a videocassette from the tape library in the viewing area and is surprised by the sound of Corinne's voice from another part of the office.)

Corinne Hello, Billy.

(He hides the videocassette behind his back and walks to Corinne's desk which is surrounded by plants.)

Billy Oh. Hello, Corinne. Are you – er – not having any lunch today, then?

(Corinne peers through her plants.)

You only watch . . . eye. = 'You don't pay close attention when you watch television.'

It is a metaphor for life = another way of saying 'a restaurant is like life'

make up my mind = 'decide'

tramp = a person who has no home and no job. The park keeper is insulting Billy by calling him 'a tramp'.

Corinne Oh, just a sandwich from the canteen. Prodip invited me out to a restaurant, but I prefer to have lunch with the plants.

(She disappears behind her plants.)

Billy That's Corinne. Probably the most important person in the office. Apart from me, of course. Corinne seems to find plants more interesting than people. She might be right, but I don't think so.

(Billy goes into the viewing area and watches Episode One of Conundrum.)

7 Conundrum: Episode One

8 The production office

(Corinne and Ted in office. Corinne Talks to Mr Smith on the telephone.)

Corinne Yes . . . yes, Mr Smith. Yes, he's . . .
(Ted shakes his head.) . . . he's out.† I'm not sure when he'll be back. Can I take a message? Yes, right. I'll tell him. Goodbye, Mr Smith.

(She puts down the receiver.)

Ted What did he want?

Corinne That was Mr Smith.

Ted I know it was Mr Smith, but what did he want?

Corinne Well, he's a bit angry about the new word processor† *(She walks away.)* – says it costs so much, wants to know why.

Ted Dear, oh dear. I knew this would happen.
(They both walk towards the word processor.) Whose idea was it anyway to buy a word processor?

Corinne Yours, Mr Stenhouse.

Ted Oh.

(He goes back to his desk as Joe enters the office and hangs up his coat.)

Corinne I wish I knew how to use it.

Joe *(Putting his hands on Corinne's shoulders)* Ah, ah, ah, ah. *(Soothingly)* I'll help you, Corinne.

Corinne Oh, will you, Joe? That's really nice of you.

Joe Well, I'm a really nice guy.†

he's out = 'he's not in the office'. 'He's out' can also mean 'He's not at home.' Do not confuse with 'He's outside.' (= 'He's in the corridor/garden.')

word processor = an advanced kind of typewriter, controlled by a computer

guy = 'man'. More common in American English.

(Corinne sits at the word processor. Joe stands behind her.)

(Billy is sitting on Prodip's desk.)

Billy *(To camera)* It's true. Joe is a nice guy. As you can hear, he's from *(he puts his hand on his heart)* the United States of America. I'm not quite sure why he's come to England – probably to learn about television from people like me.

(Prodip and Sarah are at Sarah's desk.)

Prodip *(Showing Sarah a videocassette)* Want to have a look at this, Sarah?

Sarah Oh, is that your report on publishing?

Prodip That's right.† *(He walks off.)*

Sarah I'll be right there.†

(Corinne and Joe are at the word processor.)

Joe OK, now first you plug it in.

Corinne I've done that.

Joe OK. Now switch it on. *(She does so.)*

Corinne Right.

Joe Now go ahead and insert your floppy disc.†

Corinne *(Searching)* Yes, if I can find it.

9 The production office

(In the viewing area, Sarah and Prodip watch Prodip's report.)

10 Documentary: Publishing

Reporter: Prodip

11 The production office

(Corinne, Joe and Billy are at the word processor.)

Corinne *(Holding up a floppy disc)* I've found it.

Joe Fine. Now insert your data disc† into the disc drive.†

Here are two different uses of the word 'right':

'That's right.' = 'That's correct.'

'I'll be right there.' = 'I'll be there immediately.'

floppy disc = a piece of computer equipment, where a computer program is stored

data disc, disc drive = more pieces of computer equipment. A data disc stores data (information). A disc drive is a machine in which you insert a disc: it enables the computer to read and use the information on the disc.

(Billy watches.)

Corinne This one?

Joe Right.

Billy (As Corinne does so) Corinne . . . I don't think you ought to put that –

Corinne Oh, go away, Billy. What do you know about this?

Billy Well I – you see that disc you've just put –

Joe Now press 'return'.†

(They see a game on the word processor screen.)

Corinne Billy! Have you been playing?

(From another part of the office, Ted calls.)

Ted Billy.

Billy Oh sorry, Corinne. Got to go now. Mr Stenhouse has probably got some very important work for me to do.

Ted Billy.

Billy (Entering Ted's office) Yes, Mr Stenhouse.

Ted (Handing him some money) Put that into the parking meter† for me, will you, there's a good lad.

Billy Yes, Mr Stenhouse.

(As he leaves the office, he sees Corinne and Ted playing the game on the computer. He goes outside and puts money in Ted's parking meter.)

D CROSS-CHANNEL FERRIES

(Sarah is on a cross-Channel ferry† which sails between Folkestone and the French ports of Calais and Boulogne. As the ferry leaves Folkestone, the purser welcomes passengers on the public address system.)

Purser Ladies and gentlemen, the master, officers and crew are pleased to welcome you on board† and wish you a pleasant voyage.

The following facilities are at your service:
Bureau de Change for exchange of currency and traveller's cheques, hot and cold meals and light refreshments, perfumes, cosmetics and souvenirs at conservative† prices.

Now press 'return': Joe means 'Press the return button on the computer.'

parking meter: In some British cities you have to pay to park your car. You put money into a parking meter.

cross-Channel ferry = a boat which takes passengers across the English Channel, between England and France

conservative = (here) 'inexpensive'

Should you have any problems please visit the Purser Information Office.

(During the Channel crossing Sarah talks to members of the crew and passengers. First, the wireless operator.)

Wireless operator Well, we take the weather forecasts from the BBC, which occur four times a day. And in between times, when the weather's like this, you get gale warnings† from the local radio stations, and they advise you what the weather conditions are going to be like so far as the gales are concerned.

This is the main receiver. Everyone listens to it. If we want to contact anyone else we call them on there, and then you shift to another frequency to work. It's for call and reply, but mainly for distress purposes.†

(Sarah talks to the captain of the ferry, Captain Rawlins.)

Captain I've been running out from† Folkestone to Boulogne and Calais for several years now. We operate services all the year round, apart from dry dock† periods which are in fact now in season.

Sarah When will it start to get busy for you?

Captain The season's been getting less and less marked as a season over the last few years. The day tripper† traffic and coach traffic has increased tremendously. Now, in fact, January is about the only month, which we're in now, when we can guarantee for it to be really quiet.

Sarah Are there any navigation problems at this time of the year?

Captain Wind is probably the worst problem that we get in the way of weather.

Navigation? Well, it's a very busy area. There's something in the region of four hundred ships passing through a choke point† which is only effectively fifteen miles wide, and we have an awful lot of traffic. It's a bit like trying to cross Oxford Street† on a busy afternoon, because

gale warnings = warnings about very windy conditions

for distress purposes = 'to be used when a ship is in great danger'

running out from = 'sailing from'

dry dock: Cars go into a garage for servicing and repairs. A ship goes into a 'dry dock'.

day tripper = a tourist who goes to France, or England, for one day only

a choke point = 'a very narrow passage'

Oxford Street is a very busy street in London.

we're going across the main flow of traffic which, of course, tends to go to and from northern Europe out to the rest of the world.

Sarah Are there a lot of wrecks[†] in the Channel?

Captain Most of the wreckage on the bottom is on the English side of the Channel. Most of it is probably relics from the War, and when they say 'wrecks' you don't expect the *Lusitania*[†] every time or the *Titanic*.[†] A lot of it is merely bits of aeroplanes or possibly bits of landing craft.[†]

(Sarah talks to a young couple.)

Sarah Have you enjoyed it?

Young woman Very much.

Sarah What about you, David?

David I've been in France for nine months – just under, just over nine months.

Sarah Nine months?

David Yes.

Sarah Have you been working there?

David In Marseilles, yes.

Sarah What do you do?

David I'm a Legionnaire.[†]

Sarah A Legionnaire? Oh, goodness! How's your French?

David Very bad.

Sarah After nine months it must be getting better.

David It's not. It's getting worse.

(Sarah visits the purser.)

Purser We meet everybody as they come on board, make sure they have a ticket for the crossing and then we show them to the various parts of the ship. We have more – more queries on the train-connected run,[†] I would say, than the car ship. But then the people, of course, on the car ships see more of that side than I do now. This is a combined train and car ship.

(Sarah talks to a woman passenger and her two children.)

Woman We live in France.

wrecks = 'ships which have sunk'

The *Lusitania* and *Titanic* were two very large ships that sank early in the twentieth century.

landing craft = a type of military transport, used for taking soldiers from a ship to the beach

Legionnaire = a soldier with the French Foreign Legion

train-connected run: Some cross-Channel ferries connect with trains from and to London and Paris. Others take mainly cars and their passengers.

Sarah Oh, do you?

Woman And we're just coming home. And we drive up, and it's easier with children than flying, really, because you can take more –

Sarah Whereabouts do you live in France?

Woman In Mougins.

Sarah Is your husband French or English?

Woman No, he's Welsh.

Sarah Welsh?

Woman And he's a yacht skipper.[†]

Sarah Oh, I see.

Woman So woe betide me if I'm sick on this boat.

(The Captain again, as the ferry nears Boulogne.)

Captain I can always remember my first trip to sea, in fact, when I was a young and handsome lad with hair on my head. We went across the north Atlantic in the middle of winter and I began to wonder if it was like this all the time, and if so I didn't want to play this game. We had seventy foot waves. I don't know if anyone's seen seventy foot waves, but they're something to be remembered. And then we had icing on deck. But after that we went – ended up the trip in Australia and things got a bit better after that. I think that my first six months was probably the most memorable. After a bit, you know, the time telescopes a memory,[†] and I find that probably my first impressions at sea were – and are – the most memorable ones. Without trying to be specific, it's very difficult to pick out a cross-Channel trip which has been more exciting or frightening than any other.

D ■ PUBLISHING

(Prodip is outside a large London bookshop.)

Prodip The traditional British bookshop. Here at Mowbray's[†] bookshop, near Oxford Circus in central London, there are a huge variety of books on sale.

But what sort of books are people buying?

skipper = a sea captain

So woe betide me if: an old-fashioned expression = 'It will be very unfortunate if . . .'

time telescopes a memory: The captain means that it's often easier to remember things that happened a long time ago.

Mowbray's: pronounced ['maubriz]

(Inside the bookshop.)

Assistant We try to stock[†] as many books on different subjects as we can, and we find that television does in fact alter what we sell. Some books will sell[†] enormous numbers because of a television programme and others won't, which is quite surprising. It's difficult to tell exactly which will and which won't, often.

(Prodip interviews a publisher.)

Publisher Since the company was founded in 1910 by Martin Secker and then Fred Warburg took over in 1935/1936, and in my own regime,[†] which began in 1971, all three of us have had a passion for foreign literature. It's a very international publishing company.

Prodip Do you need a good command of English to become a best-selling English language author?

Publisher Oh, indubitably.[†] If you think of, say, Joseph Conrad, who began life as a Pole and then wrote the most immaculate[†] English, then you are believing in a fantasy, because Conrad was unique.

No one else has ever come close to that. Perhaps the closest is Arthur Koestler who became a successful writer in English. But I don't think Koestler will ever be acknowledged as an internationally great figure in the way that Conrad was.

But fundamentally you – in my experience and the experience of most publishers, I think – you can only write in your native language, and the marvellous thing about English is that it is the native language, it is the first language, of people all around the world.

Prodip What do you look for when a book lands on your desk[†]?

Publisher Either excellence, if it's in a known and ordinary pattern to which one is accustomed. I mean, if a very good thriller comes in then one wants to know just that it's done in the right style and has the right elements of plot and suspense, and so on. In the field of literature, one is always looking for something unusual and unconventional.[†] We look for

stock = 'keep in the shop'

sell: 'To sell' is usually transitive: 'He sells books.' Here it is used, as it sometimes is, intransitively: 'This book sells very well.'

in my own regime = 'since I have been in charge'

indubitably: old-fashioned = 'certainly'

immaculate = 'perfect'

a book . . . desk = 'a new book arrives at your office'

unconventional = 'unusual'

experimentation, but that experimentation still has to be readable. But, fundamentally, it is the literary quality that one looks for and that is almost impossible to define because the difference between, let us say, Kafka[†] and Gunter Grass[†] and George Orwell[†] is absolutely colossal. You could hardly find three more unclassifiable writers.

Prodip What are the risks involved in publishing?

Publisher Well, the risks involved in publishing primarily come from the fact that the publisher is the patron of the writer. In the old days if you were Lorenzo de Medici you could fling[†] a chap a few gold coins and say, 'Go off and write some sonnets,'[†] and, if you were lucky, it was Michelangelo. The system of private patronage has dried up. The publisher acts as the patron of the writer.

Anyway, of course, you don't always get it right. And one got it right in the case of Angus Wilson[†] and Tom Sharpe.[†] You quite often get it wrong in the case of Joe Bloggs,[†] whom no one's ever heard of and no one ever will hear of because it didn't work out.

It's simply a question of spreading your risks,[†] being as generous as you can, and if you have a sort of eighty per cent batting average then you live to fight another day.[†]

Prodip Every year thirty to forty thousand new titles[†] are published in Britain. What is interesting is not only how many books people buy, but what kind of books they buy.

(Prodip talks to two customers in the bookshop.)

Woman I have seven grandchildren. I'm looking for books, more interested in children's books than anything at the moment. I like to buy them, you know, a lot of the classics and the books that have been around for years. I like to get them a good copy of those.

Franz Kafka was an author from Czechoslovakia. Gunter Grass is a German author, and George Orwell was British.

fling = 'throw'

A sonnet is a fourteen-line poem.

Angus Wilson and Tom Sharpe are both well-known contemporary British writers.

Joe Bloggs is an invented name. It means 'an unknown person'.

spreading your risks = 'supporting many writers – not just one or two'

if you have a sort of . . . day: This is an expression from the game of baseball. It means 'If you are successful for most of the time, then you will survive.'

titles = 'books'

Girl It started really as a hobby, it's just something to do, and if you find one author you like I just keep on reading and reading the same author and then suddenly there's no books left,[†] so you have to find another author. I think that's basically the way I've gone about it.[†]

(The publisher again.)

Publisher When I go on holiday, I take a pile of twenty or thirty books with me and I want to read the novels that I haven't published. I have a great weakness for[†] crime and I love reading thrillers, but basically I read what other writers whom we don't publish are up to, so that one has some standards which are not purely insular,[†] not based only on my own experience.

'CONUNDRUM'

Characters

Detective Chief Inspector Derek Phillips,
in charge of the investigation

Detective Constable Jane Maxwell, his assistant

Matthew Gibbs, the murdered man

Jenny Gibbs, his wife

Alec Lee, an airline pilot

Bernie Raistrick, an airline steward

Maurice Hutchinson, a businessman

Felicity Curran, a businesswoman

Hotel manager

Michael Kelly, a room-service waiter

Hotel receptionist

Joyce Taylor, a neighbour of Matthew and
Jenny Gibbs

EPISODE 1

1 Outside the hotel

(Matthew Gibbs watches aircraft taking off from an international airport nearby. He turns and walks into the hotel.)

there's no books left** = 'there are no books left'
gone about it = 'tried to do it'

I have a great weakness for = 'I very much enjoy'

insular = limited, narrow

2 The hotel lobby

(Gibbs goes to the lift. He is watched by Alec Lee and Bernie Raistrick who are sitting in the lobby. Felicity Curran and Maurice Hutchinson come out of the lift and greet Gibbs.)

Felicity Curran Oh, hello.

Gibbs Evening.[†]

Hutchinson Good evening.

(Gibbs gets into the lift. Felicity Curran and Hutchinson walk through the lobby.)

Felicity Curran Well, if you're sure you don't mind -

Hutchinson Well there's no point in taking two taxis.[†] I'll get one if you'd like to wait here.

Felicity Curran Thank you. That's very kind of you.

(Hutchinson goes to get a taxi. Felicity Curran sits down opposite Lee and Raistrick.)

Raistrick (To Lee) So, when are you off again?

Lee Tomorrow evening. On the nineteen-thirty[†] to Tunis.

Raistrick Well, you're lucky. I'm up[†] at seven in the morning.

3 Outside the hotel service lift

(The hotel manager walks down a corridor towards the lift. He stops to talk to Michael Kelly, a room-service waiter.)

Hotel manager You haven't been with us long, have you?

Kelly I started last week, sir.

Hotel manager It gets pretty[†] hot working here, doesn't it?

Kelly Eh?[†] I mean, pardon,[†] sir?

Hotel manager (Pointing to Kelly's loose tie) Or is your shirt too small?

Evening. = a short form of 'Good evening.'

Well there's no point . . . taxis. = 'It would not be sensible to take two taxis.'

nineteen-thirty: Usually you will hear 'seven-thirty (pm)'. People in the travel business, however, often use the twenty-four hour clock.

I'm up = 'I've got to get up (out of bed)'

pretty = (here) 'fairly', 'rather'

'Eh?' is a very informal, almost rude, way of saying that you didn't hear or understand something. 'Pardon?' is more polite.

Kelly Sorry . . . sir.
(*Kelly fastens his shirt and tie properly. The manager walks away.*)

4 The airport

(*An aircraft takes off, passing over the hotel.*)

5 A corridor in the hotel

(*Kelly knocks on the door of Gibbs' room.*)

Kelly Room service!

6 Gibbs' hotel room

(*Kelly comes into the room, carrying a tray.*)

Kelly Room service!

(*He knocks on the bathroom door.*)

Room service!

(*He puts the tray down, and then sees Gibbs' body on the floor beside the bed.*)

(*Later, members of the police investigation team begin their work in the room.*)

Detective Constable Maxwell comes in and hands a hotel registration form to Detective Chief Inspector Phillips.)

Phillips (*Reading the form*) Charles Makepiece.
Home town, Reading.† (*Handing the form to Maxwell*) See what you can do with that.

Maxwell I thought you had to put your full address on these things.

Phillips Well, you are supposed to. Let me know when they've finished in here, will you?

Maxwell Right, sir.

(*Phillips leaves the room.*)

7 The hotel manager's office

(*Phillips is with the hotel manager and Michael Kelly.*)

Phillips And when did he arrive?

Hotel manager Mr Makepeace registered† this afternoon. He took a single room,† and he paid for it in advance.

Reading: pronounced ['redɪŋ] a town in Berkshire

registered = 'signed into the hotel' (American English: 'checked in')

single room = a room for one person. A room for two people is a double room.

Phillips How? Cheque? Credit card?

Hotel manager Cash.

Phillips Oh! (*To Kelly*) And he ordered dinner to be served in his room?

Hotel manager Yes. He placed the order when he registered. For dinner at eight o'clock.

Phillips (*To Kelly*) Did you talk to him at all?

Hotel manager No. There was no need, you see –

Phillips (*To hotel manager*) Thank you.

(*To Kelly*) Did you speak to him?

Kelly No. I collected his dinner, took it up, knocked on the door, went in, and – there he was.

Phillips Did you pass anyone as you went along the corridor?

Kelly No. No, I didn't.

Phillips Are you sure?

Kelly Yes. Positive.†

8 The hotel lobby

(*Maxwell is on the telephone at the reception desk.*)

Maxwell OK. Thanks.

(*She puts the telephone down and joins Phillips, who is on his way to the lift.*)

Phillips So? What have we got?

Maxwell I asked the police in Reading to trace† the address of Charles Makepeace, and they've found two.

Phillips Two addresses?

Maxwell Two Charles Makepeaces.

Phillips And of course both of them are alive and well.

Maxwell That's right. So now we don't even know who the victim† is.

9 The hotel lift

(*Phillips and Maxwell get into lift and go up to the tenth floor.*)

Phillips No tickets, no passport, no wallet, nothing. Just one empty suitcase.

Positive. = 'I'm absolutely certain.'

trace = 'find out'

victim = a person who has been attacked or killed

Maxwell Travelling light!! I asked the doctor and he thought that he couldn't have been killed before seven-thirty.

10 A hotel corridor

(Phillips and Maxwell get out of the lift and walk towards Gibbs' room.)

Phillips Well, dinner was taken up to his room at eight o'clock, so –

Maxwell So he must have been killed between seven-thirty and eight o'clock.

(As they turn a corner, they meet Michael Kelly, who has a gun in his hand.)

light = (here) 'without much with him', 'with no heavy luggage'

Unit 2

▷ FOLLOW THROUGH

1 A city street

(Billy walks up to a bus stop and bumps into a bus inspector.)

Billy Excuse me. When's[†] the next bus?

Inspector *(Looking at his watch)* The next bus will be here in four minutes.

Billy Oh good. That'll be the number forty-four?

Inspector No, it's the number fifty-eight.

Billy So when's the next forty-four? Will it be here soon?

Inspector No, it won't.

Billy So when will it be here then?

Inspector Never.

Billy Never?

Inspector That's right. The number forty-four doesn't stop here any more. You want the stop[‡] round the corner. *(He laughs.)*

Billy *(To camera)* Would you believe it, eh? By the time I get to the office, I'll have missed morning coffee. All thanks to him.[†] And then I'll probably have to work through the lunch hour.[‡]

(The inspector approaches Billy from behind.)

I tell you, I'm just about ready to resign from this job. *(The inspector bumps into Billy, laughs and walks off.)* I'd rather be something more interesting and important. Like a detective. Or a famous pop star. *(He walks off singing.)*

2 The production office

(Corinne is on the telephone.)

Corinne Hello? Follow Through. Yes. What's that? Today at four thirty? I don't know if we'll

When's: Note this use of the present tense, with a future meaning.

stop = 'bus stop'

All thanks to him. = 'It's all his fault.'

lunch hour = the break for lunch (which, in Britain, is usually one hour)

have the studio ready for her by then. I beg your pardon?[†] Yes. Yes . . . yes, Mr Smith. We'll be ready. Goodbye. *(She puts down the receiver.)*

Prodip Would you like to go to the theatre this evening, Corinne? There's a rather good play on at the National.

Corinne Did you know, Zita Starlight's coming in to the studio today? We'll never be ready in time.

Prodip Who's Zita Starlight?

Corinne The famous pop star.

Prodip Oh. How exciting.

(Corinne begins to walk away.)

What about supper instead?

Corinne Prodip, I'm not going anywhere with you this evening.

Prodip Why not?

Corinne Because I'll be working late in the office, that's why.

Prodip Oh, well, that's all right. For a moment I thought it was because you didn't want to come out with me.

Corinne Whatever gave you that idea?

(Joe and Ted enter.)

Ted Oh, Joe.

Joe Oh, good morning, Ted.

Ted Yes. Can you go out to Heathrow Airport right away please? Zita Starlight's arriving there today.

Joe And who is Zita Starlight? *(He pauses.)* Oh, yeah, yeah, yeah, I know – the famous pop star.

3 A city street

(Corinne is going to visit a working greenhouse.)

I beg your pardon? = 'I'm sorry. I didn't hear what you said. Could you say it again please?'

4 A working greenhouse

(Corinne talks to a gardener about caring for her plants.)

Gardener (Looking at Corinne's plant) No. No. I don't think more water will help it. Water it lightly, say about once a week during the autumn and winter, and you shouldn't have any problems.

Corinne I just hope it won't die, that's all. I'm ever so[†] fond of it.

Gardener Oh, don't worry. Do as I tell you, and it won't die.

(Corinne picks up some plant bulbs.)

Corinne Are you throwing these away?

Gardener Throwing them away? No, certainly not. I'm going to keep them nice and dry and warm till the spring and then I'll plant them out.

Corinne What's the best time for that?

Gardener Oh, in March or April. Do you have a garden of your own?

Corinne No, but I do have a balcony, and there's lots of window boxes.[†]

Gardener Well, that's not so bad, is it? You know the main thing that a plant needs is love. Oh, and conversation, of course. Love and conversation.

Corinne Conversation?

Gardener Oh, yes. I talk to them about all kinds of things. They like it.

Corinne Oh, maybe. Maybe I'll try that.

Gardener Yes. Try it. Believe me, you won't regret it. Just talk to them. They'll love it, I promise you, they'll love it.

5 Documentary: Hampton Court

Reporter: Sarah

6 An airport corridor

(We see a door marked 'AIRPORT ADMINISTRATION, PRIVATE'.)

ever so = 'very' (colloquial)

window boxes = small boxes outside the window, for growing plants

7 The airport administration office

(The airport administrator and Joe discuss plans for Zita Starlight's visit.)

Administrator Zita's plane arrives at Terminal Three[†] at two-fifty in the afternoon.

Joe Now where will she go after she enters the terminal building?

Administrator Well, naturally, as a Very Important Person, she will be taken to the VIP lounge.

Joe What about her fans?

Administrator The fans will all be standing behind these barriers here (pointing to a map on the wall) and . . . here.

Joe How many are you expecting?

Administrator Oh, I would imagine about twenty thousand, maybe twenty-five.

Joe Phew![†] Now, we're going to have a big car waiting for her – a limousine.[†] So, if it waits over there (pointing) will that be all right?

Administrator Oh yes, fine. That shouldn't be difficult. Naturally, (sitting down) I imagine that your programme will be paying special attention to the highlight[†] of Zita's arrival?

Joe The highlight?

(Joe sits down too.)

Administrator Yes, you see I'll be greeting her myself with one hundred red roses. Which I've paid for myself, of course. Didn't you know? I'm one of Zita Starlight's biggest fans.

Joe Aren't you a bit old for that sort of thing?

Administrator I'm young at heart,[†] Mr Ralston, young at heart.

Joe Yes. Now when our limousine arrives –

Administrator (Interrupting) After I've presented my roses, I'll recite my poem.

Joe Poem? What poem?

Administrator I've written it specially for her. Would . . . Would you like to hear it?

Joe No.

Terminal Three: Some large airports, like Heathrow, have more than one terminal, ie building where passengers arrive and depart.

Phew! = an expression of surprise

limousine = a large car

highlight = 'most important part'

I'm young at heart = 'I feel younger than I am'

Administrator Oh good. It goes like this:

Roses are red,
And violets are blue,
To you, Zita Starlight,
I'll always be true.
I like you much more
Than anyone supposes,
And I really hope
That you'll like my roses.

· I think she'll be pleased, don't you?

Joe Oh yes. I'm sure she'll be amazed.†

8 The canteen

(Ted, Sarah, Billy and Mrs Belmont discuss Zita Starlight's visit.)

Ted The canteen's looking nice, Mrs Belmont.

Mrs Belmont Oh, I'm glad you think so, Mr Stenhouse. I've been cleaning it up for Zita Starlight. I just hope it'll be ready in time for her.

Sarah I can't guarantee she'll come to the canteen, you know.

Mrs Belmont Oh but she'll want to. I'm sure she'll want to. I'm just wondering what to wear. I don't want to look old-fashioned.

Billy I expect she'll want my autograph. She'll recognise a future star.

Sarah I'm sure she can't wait to meet you, Billy.†

Mrs Belmont Do you want your tea, or don't you, Mr Stenhouse? It'll be cold by the time you drink it.

Sarah I'll have a cheese sandwich please, Mrs Belmont.

Mrs Belmont There you are, Sarah. *(She hands Sarah the sandwiches.)* Nice and fresh.

Sarah *(Inspecting the sandwiches)* Yes!

9 The production office

(Billy takes a videocassette from one of the shelves in the viewing area, stops to listen to what Corinne is saying, then walks over towards her desk.)

Corinne Oh, you're so lovely. So lovely. Just looking at you makes me feel very happy. I love you, do you know that? I love you.

'Amazed' here can mean pleasantly surprised. But perhaps Joe is saying that she will be unpleasantly surprised because the poem is so bad!

I'm sure . . . Billy: Sarah is being sarcastic. Zita Starlight has, of course, never heard of Billy.

(Billy stands behind Corinne's plants and listens to what she is saying.)

I'm going to give you a drink now. But when winter comes, you're only going to get one drink a week.

(Billy peers through Corinne's plants to see who or what Corinne is talking to.)

So that by the time spring arrives, you'll be so happy, and healthy, and beautiful.

(Corinne is embarrassed and exits hurriedly. Billy goes to the viewing area to watch Conundrum Episode Two.)

10 Conundrum: Episode Two

11 An airport corridor

(Joe calls for Billy as Billy is walking along the corridor.)

Joe Billy, hey Billy! *(Joe enters the corridor from a side office.)* I forgot my notes. No way can I do this interview without my notes. So go back to the office and get it for me, will you?

Billy There's no time. Zita's arriving in twenty minutes.

Joe Her plane's late. She won't be here for an hour and a half.

Billy But . . . but I don't have a car. She'll be here by the time I get back.

Joe Take the limo.

Billy The limousine?

Joe Right. But be quick. We'll need it later to take her back to the studio.

Billy OK. *(To camera)* A limousine . . . Wow!

12 Documentary: Making it big

Reporter: Joe

13 The production office

(Ted and Corinne are in the viewing area. Ted has been watching the documentary on pop groups. Corinne sees a limousine pull up outside the building and rushes over to the others.)

Corinne Come on. Come on.

(Corinne, Prodip, Sarah and Ted stand to attention in line as Mrs Belmont rushes in.)