


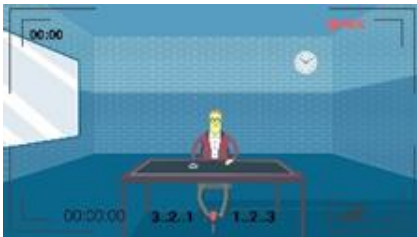
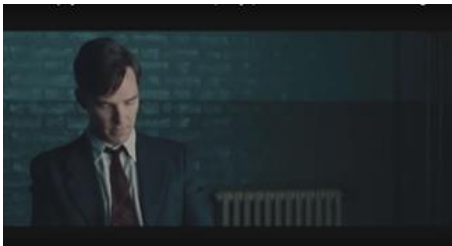
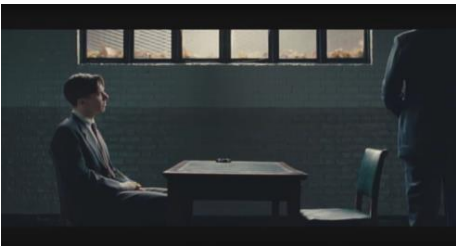

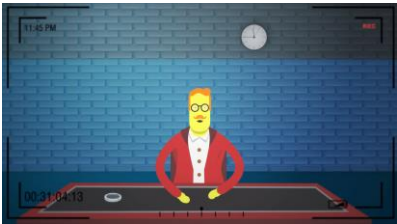
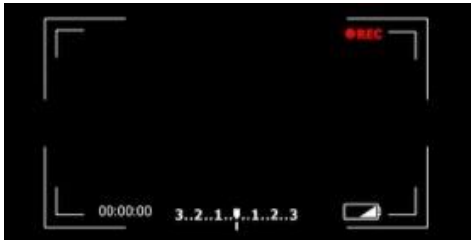
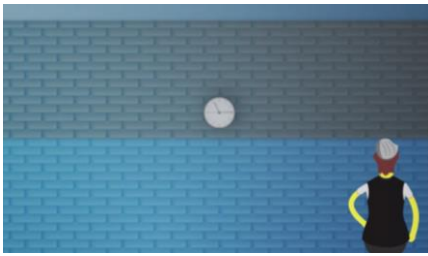




	SCRIPT	IMAGES & SOUND	REFERENCE
3.1	Once upon a time in a fictional land called London ...		From: <i>Fables</i> (comic), Issue 1 (2002), by Bill Willingham This long-running and extraordinarily successful comic begins: ' <b>Once upon a time, in a fictional land called</b> New York ...'
3.2	Once upon a time, in a fictional land called London ... 221B Baker Street, NW1 6XE	On-screen Text (design)	From: <i>The X-Files</i> (1993-) The way in which the text appears on screen, accompanied by the sound of a typewriter, mimics <i>The X-Files</i> , the long-running science fiction TV series.
3.3		Exterior: Crossing Westminster Bridge 	From: Original footage of Houses of Parliament from a doubledecker bus crossing Westminster Bridge (footage by Bartolomeo Meletti on 12 April 2017) 
3.4		Bus Destination: 8½ Pollard Row 	From: <i>8½</i> (1963, dir. Federico Fellini) and Pollard Row, Bethnal Green Pollard Street is the location of the Banksy mural <i>Yellow Lines Flower Painter</i> . We used the same street corner for the setting of the graffiti of Pinocchio hanging from a tree in <i>The Adventure of the Girl with the Light Blue Hair</i> (see 1.21). In that episode, Joseph presents Sherlock with a photo featuring the Pinocchio graffiti and a 'mysterious woman' who he thinks may be the culprit. The mysterious woman is standing in Pollard Row (see 1.23 and 1.28).



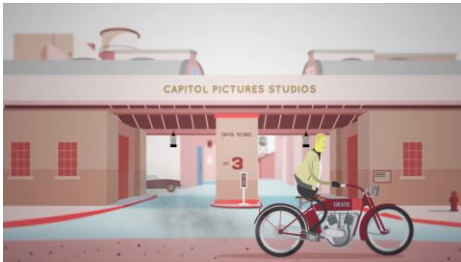

## THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

3.5	Interviewer (I): And then?		The unseen, anonymous interviewer is none other than Agnes Peabody (see episodes 2, 5 and 6).
3.6	John (J): They both disappeared. No-one knew why or when.		From: <i>The Adventure of the Priory School</i> (1904), by Arthur Conan Doyle  The story underpinning this episode closely follows one of the short stories in Sir Arthur Conan Doyle's canon, more so than any other episode of <i>The Game is On!</i> In <i>The Adventure of the Priory School</i> , Lord Saltire, a 10-year old pupil at the Priory preparatory school has gone missing; so too has the boy's German master, Heidegger, along with his bicycle. Holmes and Watson are called upon to investigate the disappearance of the boy. Later, Heidegger is found dead.
3.7		The Background Soundscape	From: <i>Blade Runner</i> (1982, dir. Ridley Scott, soundtrack by Vangelis)  As part of the background to the interview scenes in this episode we wanted to create a soundscape that evoked the soundtrack that accompanies Deckard's interview with Rachel.
3.8	J: Of course, the stunt-man was the number one suspect ...		From: <i>The Adventure of the Priory School</i> , by Arthur Conan Doyle  In <i>The Adventure of the Priory School</i> , Heidegger, the German teacher, is initially suspected of being involved in the boy's disappearance. For our Heidegger, we chose a stuntman: a substitute, a double, a copy.
3.9		Interior: Interview Room  	From: <i>The Imitation Game</i> (2014, dir. Morten Tyldum)  Benedict Cumberbatch, playing Alan Turing, is interviewed by the police in <i>The Imitation Game</i> . We decided to include the two-tone walls, the table and the ashtray in our interview room, when both Sherlock and John are quizzed by the unseen interviewer in <i>The Forger's Apprentice</i> .   








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3.10		Interior: Interview Room Clock	<p>The clock on the wall in the background is a Karlsson Station Classic Wall Clock.</p> 
3.11		Camera Interface	<p>From: Camera Interface Alpha Channels special effects HQ</p>  
3.12		Blue Filter Effect	<p>From: <i>Paranormal Activity 2</i> (2010, dir. Tod Williams) and <i>Paranormal Activity: The Ghost Dimension</i> (2015, dir. Gregory Plotkin)</p> <p>We wanted the interviews and the flashback sequences to have a very different aesthetic, in part to emphasise the varied nature of filmmaking and film footage. We rendered the interview footage largely in blue, using the <i>Paranormal Activity</i> franchise as a touchstone. This had an additional attraction. In both previous episodes, Sherlock is confronted with what appears to be the paranormal ('She looks like a ghost, like she could walk through solid walls'; 'Ghosts and the paranormal? Nonsense.'). Understanding what is real or illusory, rational or irrational, is always close to the surface in <i>The Game is On!</i></p>   

# THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

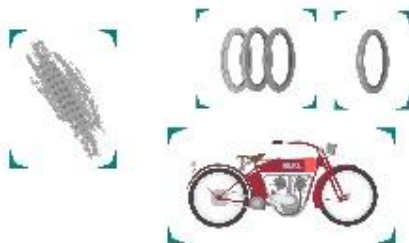

3.13	Sherlock (S): Clearly, he had nothing to do with it. <b>As ever, people see but do not observe.</b>		<p>From: <i>Sherlock: A Scandal in Belgravia</i> (series 2, episode 1) (2012, dir. Paul McGuigan)</p> <p>Holmes: 'The evidence was right under your nose John. <b>As ever, you see but you do not observe ...</b>'</p>
3.14		<p>Background Music</p> 	<p>From: Love theme from <i>The Godfather</i>, by Nino Rota</p> <p>Our version of Nino Rota's classic melody has been adapted by Pietro Bartolotti, Adriano Cirillo (a pupil of Nino Rota himself) and Filippo Terni, primarily for episode 4: <i>The Game is On! The Adventure of the Missing Note</i>.</p> 
3.15	S: He drove a 1912 Harley ...	<p>Exterior: Film Studio</p> 	<p>From: <i>Hail, Caesar!</i> (2016, dir. Ethan and Joel Coen)</p> <p>The Coens are master storytellers, and wonderfully creative appropriators. In <i>Hail, Caesar!</i> the star of the film – George Clooney, playing Baird Whitlock – is kidnapped by a group of American communists called 'The Future'.</p> 
3.16		The 1912 Harley (design)	<p>This is based on 1912 Harley-Davidson X8E BIG TWIN once owned by Steve McQueen. McQueen was famously fond of – and associated with – motorbikes.</p>

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3.17		<p>GRACE (the name of the bike)</p> 	<p>A passing reference to <i>Pulp Fiction</i> (1994, dir. Quentin Tarantino). Like <i>Pulp Fiction</i>, this episode plays with time and non-linear narrative. The bike that Bruce Willis rides in <i>Pulp Fiction</i> is also a Harley Davidson, an FXR Super Glide 1986.</p> 
3.18		<p>The Stuntman (design)</p> 	<p>From: Steve McQueen in <i>Great Escape</i> (1963, dir. John Sturges) and Ryan Gosling in <i>Drive</i> (2011, dir. by Nicolas Winding Refn)</p> <p>In <i>The Place Beyond the Pines</i> (2012, dir. Derek Cianfrance), Gosling plays Luke Glanton a motorcycle stuntman. At the time of writing we did not know he would be starring in <i>Blade Runner 2046</i>, taking over from Harrison Ford.</p>  



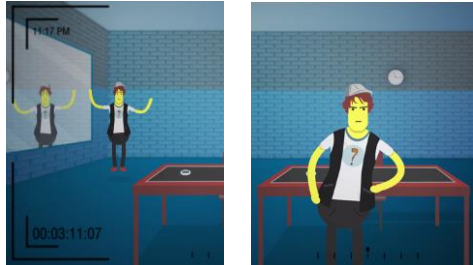

# THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

3.19	S: ... with Clincher tyres.	Clincher Tyres (design)	<p>From: Clincher Tyres Catalogue 1911-12</p> <p>We wanted to make sure the tyres were authentic and appropriate to the date of manufacture of the bike: 1912.</p> 
3.20	S: Assuming standard tyre pressure, the <b>visible and plastic prints</b> indicated he wasn't carrying a passenger. No, the stunt-man was ...		From: 'Tire tracks,' The Crime Museum
3.21	J: ... a <b>red herring</b> . I mean, for one thing, the bike only had one seat ...		As with <i>The Adventure of the Priory School</i> , Heidegger, the German teacher's possible involvement in the boy's disappearance proves to be a red herring.
3.22	I: I'll ask a series of questions. Just <b>relax and answer as simply as you can</b> .		<p>From: <i>Blade Runner</i> (1982, dir. Ridley Scott)</p> <p>Based on dialogue between Deckard and Rachel. Deckard: 'Alright, I'm gonna ask you a series of questions, just relax and answer 'em as simply as you can.'</p>
3.23	S: The boy had made friends with a stunt-man on set.	The Crucifixion Pose	<p>From: <i>Sherlock: The Reichenbach Fall</i> (series 2, episode 3) (2012, dir. Toby Haynes)</p> 




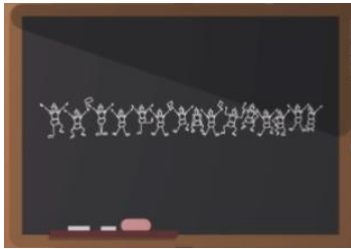
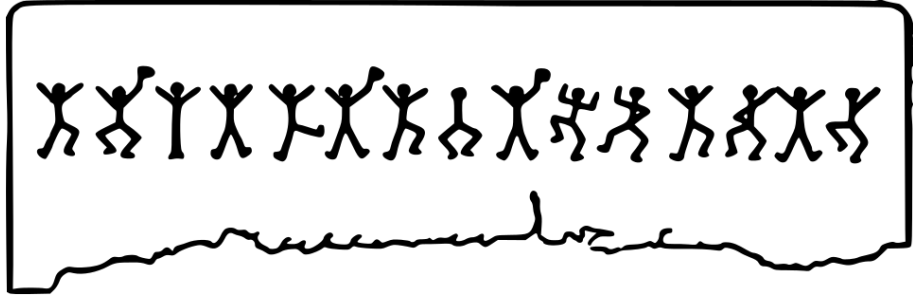
## THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

3.24		<p>Exterior: Film Set with Scaffolding</p> 	<p>From: <i>8½</i> (1963, dir. Federico Fellini)</p> 
3.25	<p>J: The Director encouraged their friendship ...</p>	<p>The Stuntman's Fall</p> 	<p>From: <i>Vertigo</i> (1958, dir. Alfred Hitchcock)</p> <p><b>SPOILER ALERT!</b></p> <p>Here we take inspiration from the dream sequence in <i>Vertigo</i>, perhaps Hitchcock's finest film, and a film with a mystery that centres around another screen double: this time, it is Judy Barton impersonating Madelaine Elster, helping Madelaine's husband Gavin disguise her murder as a suicide. Much has been written about Hitchcock's use of colour throughout the film, but the use of colour in the dream sequence is particularly evocative and tense.</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div> 

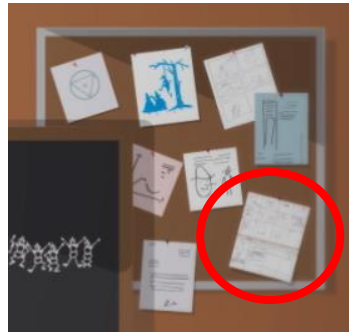
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3.26	J: ... it was helping the boy cope with his <b>stage fright</b> .		And, then, in quick succession, a passing reference to <i>Stage Fright</i> (1950, dir. Alfred Hitchcock)
3.27	I: Mr Holmes, would you please sit down. Mr Holmes, please ...	<p>The Jump Cut Sequence</p> 	<p>From: <i>Norowzian v. Arks Ltd</i> [1999] EWCA Civ 3018</p> <p>This litigation concerning the use of the 'jump-cut' as a technique in film-making. We discuss it further in <i>Case File #23: The Eight Categories</i>.</p> 
3.28	J: Such a shame, though. <b>Later he was found dead ... an accident, his head caved in.</b>		<p>From: <i>The Adventure of the Priory School</i>, by Arthur Conan Doyle</p> <p><b>'The cause of death was a frightful blow upon the head, which had crushed in part of his skull.'</b></p>
3.29	S: <b>The man's death was a mere incident, a trivial episode compared to our real task.</b>		<p>From: <i>The Adventure of the Second Stain</i> (1904), by Arthur Conan Doyle</p> <p>Holmes: <b>'The man's death is a mere incident – a trivial episode – in comparison with our real task.'</b></p>
3.30	I: How did you come to be involved in this case?		
3.31	S: The same as always, someone comes knocking for help ...	Interior: Clock on the Wall	<p>From: <i>Watchmen</i> (1986-87), by Alan Moore and Dave Gibbons, and <i>Safety Last!</i> (1923, dir. Fred C. Newmeyer and Sam Taylor)</p> <p>The clock on the wall of the flat is inspired by two famous clocks: the face of the doomsday clock from the graphic novel <i>Watchmen</i>, and the shape of the clock in <i>Safety Last!</i> from which Harold Lloyd is hanging, in one of the most iconic shots in silent film history.</p>



			 
3.32		<p>Interior: Blackboard</p> 	<p>From: <i>The Adventure of the Dancing Men</i> (1903), by Arthur Conan Doyle</p> <p>Here, we adopted the stick figures used as a substitution cipher by Conan Doyle in the original story, replacing them with stick figures based on Pinocchio.</p> 
3.33		<p>Interior: Noticeboard</p>	<p>Pinned on the notice board behind the blackboard are various documents and drawings. A number of these are copies of materials used as part of the development process in the production of the previous episodes of <i>The Game is On!</i> One, however, is a drawing by Davide Bonazzi of Pinocchio hanging from a tree, with the fox and the cat disguised as robbers; this is not the same as the illustration from <i>The Adventure of the Girl with the Light Blue Hair</i>, but similar.</p> <p>The image below shows the very first, very crude, storyboard produced by the writers for episode 1. (The writers are obviously not artists.)</p>

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3.34

Interior: Producer's Office





From: *Hail, Caesar!* (2016, dir. Ethan and Joel Coen)


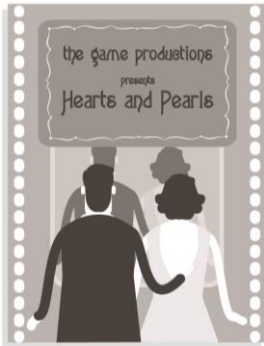





The design for the producer's office is based on Eddie Mannix's office from the Coen Brothers' film *Hail, Caesar!* The point of view in *The Forger's Apprentice* is Eddie's office, seen from behind his desk, and featuring film posters specifically created for *The Game is On!*





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<p><b>3.35</b></p>	<p>J: A film producer. The star of the film was missing ...</p>	<p>Poster 1: The Man on the Moor</p> 	<p>From: An advertisement on the side of a bus in the pilot episode of <i>Murder, She Wrote: The Murder of Sherlock Holmes</i> (1984, dir. Corey Allen)</p> <p>The font used in our film poster is the 'Landsbury'.</p> 
<p><b>3.36</b></p>		<p>Poster 2: Fortunella</p> 	<p>From: <i>Fortunella</i> (1958, dir. Eduardo De Filippo)</p> <p>The choice of <i>Fortunella</i> is tied up with the mystery at the heart of episode 4, <i>The Adventure of the Missing Note</i>. Nino Rota composed the film score for both <i>Fortunella</i> and <i>The Godfather</i>. For further details, see 4.18.</p> 


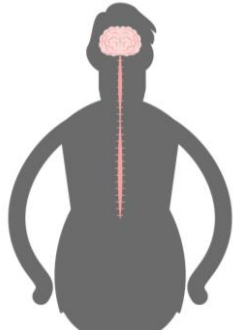
THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

3.37		Poster 3: Hearts and Pearls (name)	<p>From: <i>Sherlock Jr.</i> (1924, dir. Buster Keaton)</p> <p><i>Hearts and Pearls</i> is the movie about the theft of a pearl necklace that Buster Keaton is watching when he falls asleep at the projector. Keaton then dreams that he enters the movie as the detective Sherlock Jr.</p> 
3.38		<p>Poster 3: Hearts and Pearls (image)</p> 	<p>From: <i>Sherlock Jr.</i> (1924, dir. Buster Keaton) and <i>The Lovers</i> (1928), by René Magritte</p> <p>The composition of the image on the poster is based on a still from <i>Sherlock Jr.</i> However, the still image was chosen because it recalled the mysteriousness and unsettling nature of <i>The Lovers</i> by Magritte.</p>  
3.39		<p>Poster 4: The Forger's Apprentice</p> 	<p>From: <i>Fantasia</i> (1940, dir. James Algar and Samuel Armstrong)</p>  

3.40		<p>Poster 5: The Architect's Dream</p> 	<p>From: Movie Poster for <i>Inception</i> (2010, dir. Christopher Nolan)</p> <p>The Architect is one of Nolan's archetypal characters from <i>Inception</i>, along with the Forger and the Chemist.</p> 
3.41	S: A boy ...		
3.42	J: Sherlock was immediately intrigued. And then he was all, you know, ' <b>Grab your coat John ...</b>		<p>From: <i>The Adventure of the Girl with the Light Blue Hair</i> and <i>A Study in Pink</i> (series 1, episode 1) (2010, dir. Paul McGuigan) (see 1.76)</p>
3.43	J: ... <b>the Game's Afoot!</b>		<p>From: <i>The Adventure of the Abbey Grange</i> (1904), by Arthur Conan Doyle</p> <p>Watson recounts as follows: 'Come, Watson, come!' he cried. '<b>The game is afoot.</b> Not a word! Into your clothes and come!'</p>
3.44	I: And how did that make you feel John?		
3.45	S: Feel? What ... <b>am I supposed to empathise? A fluctuation of the pupil? Dilation of the iris?</b>		<p>From: <i>Blade Runner</i> (1982, dir. Ridley Scott)</p> <p>Based on dialogue between Tyrell and Deckard. Tyrell asks: '<b>Is this to be an empathy test? Capillary dilation of the so-called 'blush response,' fluctuation of the pupil, involuntary dilation of the iris?</b>'</p>



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3.46	S: I didn't feel anything. <b>I am a brain!</b>		From: <i>The Adventure of the Mazarin Stone</i> (1921), by Arthur Conan Doyle Holmes: ' <b>I am a brain</b> , Watson. The rest of me is a mere appendix.'
3.47		The Brain 	From: <i>The Adventure of the Six Detectives</i> 
3.48	I: And what about the boy? ... The boy, Sherlock. Did you ever find the boy?		
3.49	S: ... I, I don't recall. I can't remember ...		

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## **THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED**

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