<table>
<thead>
<tr>
<th></th>
<th>SCRIPT</th>
<th>IMAGES &amp; SOUND</th>
<th>REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>Once upon a time in a fictional land called London ...</td>
<td></td>
<td>From: <em>Fables</em> (comic), Issue 1 (2002), by Bill Willingham</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>This long-running and extraordinarily successful comic begins: ‘Once upon a time, in a fictional land called New York ...’</td>
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<tr>
<td>3.2</td>
<td>Once upon a time, in a fictional land called London ... 221B Baker Street, NW1 6XE</td>
<td>On-screen Text (design)</td>
<td>From: <em>The X-Files</em> (1993-)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The way in which the text appears on screen, accompanied by the sound of a typewriter, mimics <em>The X-Files</em>, the long-running science fiction TV series.</td>
</tr>
<tr>
<td>3.3</td>
<td></td>
<td>Exterior: Crossing Westminster Bridge</td>
<td>From: Original footage of Houses of Parliament from a doubledecker bus crossing Westminster Bridge (footage by Bartolomeo Meletti on 12 April 2017)</td>
</tr>
<tr>
<td>3.4</td>
<td></td>
<td>Bus Destination: 8½ Pollard Row</td>
<td>From: 8½ (1963, dir. Federico Fellini) and Pollard Row, Bethnal Green</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pollard Street is the location of the Banksy mural <em>Yellow Lines Flower Painter</em>. We used the same street corner for the setting of the graffiti of Pinocchio hanging from a tree in <em>The Adventure of the Girl with the Light Blue Hair</em> (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).</td>
</tr>
<tr>
<td>3.5</td>
<td>Interviewer (I): And then?</td>
<td>The unseen, anonymous interviewer is none other than Agnes Peabody (see episodes 2, 5 and 6).</td>
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<td>-----</td>
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</table>
| 3.6 | John (J): They both disappeared. No-one knew why or when. | From: *The Adventure of the Priory School* (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 *The Game is On!*  
In *The Adventure of the Priory School*, 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: *Blade Runner* (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: *The Adventure of the Priory School*, by Arthur Conan Doyle  
In *The Adventure of the Priory School*, 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: *The Imitation Game* (2014, dir. Morten Tyldum)  
Benedict Cumberbatch, playing Alan Turing, is interviewed by the police in *The Imitation Game*. 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 *The Forger’s Apprentice*. |
<table>
<thead>
<tr>
<th>3.10</th>
<th>Interior: Interview Room Clock</th>
<th>The clock on the wall in the background is a Karlsson Station Classic Wall Clock.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.11</td>
<td>Camera Interface</td>
<td>From: Camera Interface Alpha Channels special effects HQ</td>
</tr>
</tbody>
</table>
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 *Paranormal Activity* 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 *The Game is On!* |


Holmes: ‘The evidence was right under your nose John. *As ever, you see but you do not observe ...*’ |
| 3.14 | Background Music | From: Love theme from *The Godfather*, by Nino Rota

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: *The Game is On! The Adventure of the Missing Note*. |
| 3.15 | S: He drove a 1912 Harley ... | From: *Hail, Caesar!* (2016, dir. Ethan and Joel Coen)

The Coens are master storytellers, and wonderfully creative appropriators. In *Hail, Caesar!* the star of the film – George Clooney, playing Baird Whitlock – is kidnapped by a group of American communists called ‘The Future’. |
| 3.16 | The 1912 Harley (design) | This is based on 1912 Harley-Davidson X8E BIG TWIN once owned by Steve McQueen. McQueen was famously fond of – and associated with – motorbikes. |
| 3.17 | GRACE (the name of the bike) | A passing reference to *Pulp Fiction* (1994, dir. Quentin Tarantino). Like *Pulp Fiction*, this episode plays with time and non-linear narrative. The bike that Bruce Willis rides in *Pulp Fiction* is also a Harley Davidson, an FXR Super Glide 1986. |
| 3.18 | The Stuntman (design) | From: Steve McQueen in *Great Escape* (1963, dir. John Sturges) and Ryan Gosling in *Drive* (2011, dir. by Nicolas Winding Refn)

In *The Place Beyond the Pines* (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 *Blade Runner 2046*, taking over from Harrison Ford. |
| 3.19 | S: ... with Clincher tyres. | Clincher Tyres (design) | From: Clincher Tyres Catalogue 1911-12
We wanted to make sure the tyres were authentic and appropriate to the date of manufacture of the bike: 1912. |
| 3.20 | S: Assuming standard tyre pressure, the **visible and plastic prints** indicated he wasn’t carrying a passenger. No, the stunt-man was ... | From: ‘Tire tracks,’ The Crime Museum |
| 3.21 | J: ... a red herring. I mean, for one thing, the bike only had one seat ... | As with *The Adventure of the Priory School*, Heidegger, the German teacher’s possible involvement in the boy’s disappearance proves to be a red herring. |
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.’* |
### 3.24

| exterior: film set with scaffolding | From: 8½ (1963, dir. Federico Fellini) |

### 3.25

| j: the director encouraged their friendship ... | the stuntman's fall |

**SPOILER ALERT!**

Here we take inspiration from the dream sequence in *Vertigo*, 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.
### The Game Is On!: The Adventure of the Forger’s Apprentice – Annotated

<table>
<thead>
<tr>
<th>Section</th>
<th>Text</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.26</td>
<td>J: ... it was helping the boy cope with his <em>stage fright</em>.</td>
<td>And, then, in quick succession, a passing reference to <em>Stage Fright</em> (1950, dir. Alfred Hitchcock)</td>
</tr>
</tbody>
</table>
| 3.27    | I: Mr Holmes, would you please sit down. Mr Holmes, please ... | The Jump Cut Sequence | From: *Norozjan v. Arks Ltd* [1999] EWCA Civ 3018  
This litigation concerning the use of the ‘jump-cut’ as a technique in filmmaking. We discuss it further in *Case File #23: The Eight Categories*. |
| 3.28    | J: Such a shame, though. Later he was found dead ... an accident, his head caved in. | From: *The Adventure of the Priory School*, by Arthur Conan Doyle  
‘The cause of death was a frightful blow upon the head, which had crushed in part of his skull.’ |
| 3.29    | S: The man’s death was a mere incident, a trivial episode compared to our real task. | From: *The Adventure of the Second Stain* (1904), by Arthur Conan Doyle  
Holmes: ‘The man’s death is a mere incident – a trivial episode – in comparison with our real task.’ |
| 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 | From: *Watchmen* (1986-87), by Alan Moore and Dave Gibbons, and *Safety Last!* (1923, dir. Fred C. Newmeyer and Sam Taylor)  
The clock on the wall of the flat is inspired by two famous clocks: the face of the doomsday clock from the graphic novel *Watchmen*, and the shape of the clock in *Safety Last!* from which Harold Lloyd is hanging, in one of the most iconic shots in silent film history. |
| 3.32 | Interior: Blackboard | From: *The Adventure of the Dancing Men* (1903), by Arthur Conan Doyle
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. |
| 3.33 | Interior: Noticeboard | 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 *The Game is On!* 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 *The Adventure of the Girl with the Light Blue Hair*, but similar. The image below shows the very first, very crude, storyboard produced by the writers for episode 1. (The writers are obviously not artists.) |
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!*
| 3.35 | J: A film producer. The star of the film was missing ... | Poster 1: The Man on the Moor | From: An advertisement on the side of a bus in the pilot episode of *Murder, She Wrote: The Murder of Sherlock Holmes* (1984, dir. Corey Allen)
The font used in our film poster is the ‘Landsbury’. |
|------|-------------------------------------------------|---------------------------------|--------------------------------------------------------------------------------------------------|
| 3.36 | Poster 2: Fortunella                            | From: *Fortunella* (1958, dir. Eduardo De Filippo)
The choice of Fortunella is tied up with the mystery at the heart of episode 4, *The Adventure of the Missing Note*. Nino Rota composed the film score for both *Fortunella* and *The Godfather*. For further details, see 4.18. |
### Poster 3: Hearts and Pearls (name)

<table>
<thead>
<tr>
<th>3.37</th>
<th>Poster 3: Hearts and Pearls (name)</th>
<th>From: <em>Sherlock Jr.</em> (1924, dir. Buster Keaton)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><em>Hearts and Pearls</em> 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.</td>
</tr>
</tbody>
</table>

### Poster 3: Hearts and Pearls (image)

<table>
<thead>
<tr>
<th>3.38</th>
<th>Poster 3: Hearts and Pearls (image)</th>
<th>From: <em>Sherlock Jr.</em> (1924, dir. Buster Keaton) and <em>The Lovers</em> (1928), by René Magritte</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><em>The composition of the image on the poster is based on a still from Sherlock Jr. However, the still image was chosen because it recalled the mysteriousness and unsettling nature of The Lovers by Magritte.</em></td>
</tr>
</tbody>
</table>

### Poster 4: The Forger’s Apprentice

<table>
<thead>
<tr>
<th>3.39</th>
<th>Poster 4: The Forger’s Apprentice</th>
<th>From: <em>Fantasia</em> (1940, dir. James Algar and Samuel Armstrong)</th>
</tr>
</thead>
</table>
## 3.40
**Poster 5: The Architect’s Dream**

From: Movie Poster for *Inception* (2010, dir. Christopher Nolan)
The Architect is one of Nolan’s archetypal characters from *Inception*, along with the Forger and the Chemist.

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## 3.41
S: A boy ...

---

## 3.42
J: Sherlock was immediately intrigued. And then he was all, you know, ‘**Grab your coat John** ...’

From: *The Adventure of the Girl with the Light Blue Hair and A Study in Pink* (series 1, episode 1) (2010, dir. Paul McGuigan) (see 1.76)

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## 3.43
J: **... the Game’s Afoot!’**

From: *The Adventure of the Abbey Grange* (1904), by Arthur Conan Doyle
Watson recounts as follows: ‘Come, Watson, come!’ he cried. ‘**The game is afoot.** Not a word! Into your clothes and come!’

---

## 3.44
I: And how did that make you feel John?

---

## 3.45
S: Feel? **What ... am I supposed to empathise? A fluctuation of the pupil? Dilation of the iris?**

From: *Blade Runner* (1982, dir. Ridley Scott)
Based on dialogue between Tyrell and Deckard. Tyrell asks: ‘**Is this to be an empathy test? Capillary dilation of the so-called “blush response,” fluctuation of the pupil, involuntary dilation of the iris?**’
| 3.46 | S: I didn’t feel anything, I am a brain! | From: *The Adventure of the Mazarin Stone* (1921), by Arthur Conan Doyle  
Holmes: ‘I am a brain, Watson. The rest of me is a mere appendix.’ |
| 3.47 | The Brain | From: *The Adventure of the Six Detectives* |
| 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 ... |
THE GAME IS ON! THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

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1912 Harley-Davidson X8E BIG TWIN (owned by Steve McQueen), available: silodrome.com/steve-mcqueen-harley-davidson/

Camera Interface Alpha Channels special effects HQ, available: www.youtube.com/watch?v=rRlHBeg7KoU

Clincher Tyres Catalogue (1911-12), available: www.oldbike.eu/museum/tyres/clincher-tyres/

Fortunella, movie poster, available: www.imdb.com/title/tt0050406/


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Blade Runner (1982, dir. Ridley Scott)

Drive (2011, dir. Nicolas Winding Refn)

Fantasia (1940, dir. James Algar and Samuel Armstrong)
THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

Fortunella (1958, dir. Eduardo De Filippo)
Great Escape (1963, dir. John Sturges)
Hail, Caesar! (2016, dir. Ethan and Joel Coen)
Inception (2010, dir. Christopher Nolan)
Paranormal Activity 2 (2010, dir. Tod Williams)
Pulp Fiction (1994, dir. Quentin Tarantino)
Safety Last! (1923, dir. Fred C. Newmeyer and Sam Taylor)
Sherlock Jr. (1924, dir. Buster Keaton)
Sherlock: A Study in Pink (series 1, episode 1) (2010, dir. Paul McGuigan)
Sherlock: The Reichenbach Fall (series 2, episode 3) (2012, dir. Toby Haynes)
Stage Fright (1950, dir. Alfred Hitchcock)
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The Game is On! The Adventure of the Missing Note (2018, dir. Ronan Deazley and Bartolomeo Meletti)
The Godfather (1972, dir. Francis Ford Coppola)
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