

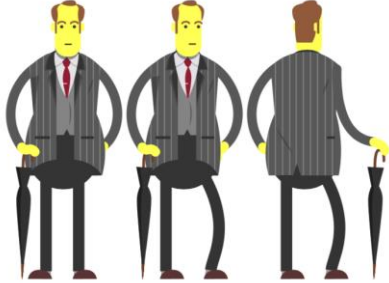






THE GAME IS ON!: THE ADVENTURE OF THE MISSING NOTE – ANNOTATED

	SCRIPT	IMAGES & SOUND	REFERENCE
4.1	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: ‘Once upon a time, in a fictional land called New York ...’
4.2	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.
4.3		Exterior: Archway View of Big Ben 	From: <i>SS-GB</i> (series 1, episode 1) (2017, dir. Philipp Kadelbach) 
4.4		Mycroft (design) 	Mycroft’s design was inspired by Mark Gatiss, who plays the same character in the BBC series <i>Sherlock</i> . 

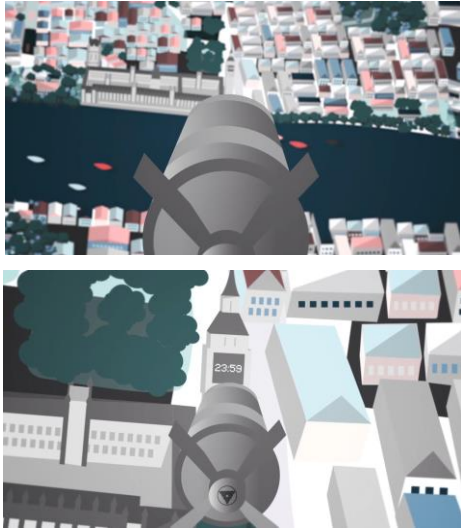
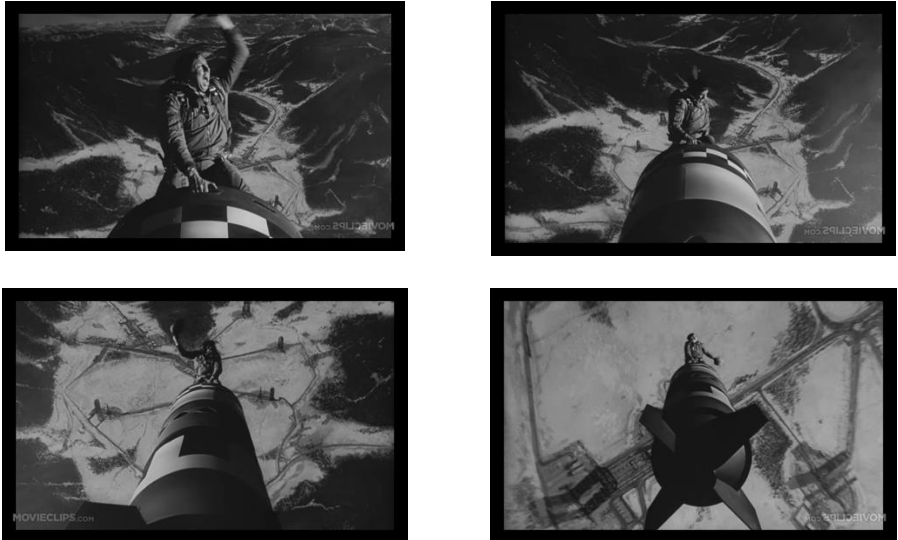
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4.5	Mycroft (M): ... never mind your usual petty puzzles, this is a matter of vital international concern.		<p>From: <i>The Adventure of Bruce-Partington Plans</i> (1908), by Arthur Conan Doyle</p> <p>In <i>The Adventure of Bruce-Partington Plans</i>, Holmes is asked by his brother Mycroft to assist in a mystery that – like <i>The Adventure of the Missing Note</i> – poses a threat to national and international security.</p> <p>Mycroft remarks: ‘Never mind your usual petty puzzles of the police court. It’s a vital international problem that you have to solve ...’</p>
4.6	Sherlock (S): So, here you are, knocking on the door of a mere crime-crushing criminologist . So much for Her Majesty’s finest.		<p>From: <i>Sherlock Jr.</i> (1924, dir. Buster Keaton)</p> <p>In <i>Sherlock Jr.</i>, Keaton, a movie projectionist falls asleep at work, and dreams that he enters the movie as the detective Sherlock Jr., described as a ‘crime-crushing criminologist’.</p>
4.7	M: Sherlock, in all your career you have never had so great a chance of serving your country .		<p>From: <i>The Adventure of Bruce-Partington Plans</i>, by Arthur Conan Doyle</p> <p>Mycroft to Sherlock: ‘Find an answer to all these questions, and you will have done good service for your country.’</p>
4.8	S: Would that it were so simple Mycroft.		<p>From: <i>Hail, Caesar!</i> (2016, dir. Ethan and Joel Coen)</p> <p>We made use of the Coen brothers’ film <i>Hail, Caesar!</i> in <i>The Adventure of the Forger’s Apprentice</i>, and revisit their screenplay once again. Ralph Fiennes plays director Laurence Lorenz who tries to coach the young stuntman turned actor, Hobie Doyle, to say the following line: ‘Would that it were so simple.’ Doyle, played by Alden Eihenreich, cannot master the line, which is repeated, almost ad nauseum, in what is, perhaps, the funniest scene in the entire movie.</p>
4.9	S: You know very well I only play the game for the game’s sake .		<p>From: <i>The Adventure of Bruce-Partington Plans</i>, by Arthur Conan Doyle</p> <p>‘I play the game for the game’s own sake,’ said he.</p>
4.10		Interior: The Clock	<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 doomsday clock from <i>Watchmen</i>, and the clock from which Harold Lloyd hangs in <i>Safety Last!</i> in one of the most iconic shots in silent film history. (See 3.31.)</p>

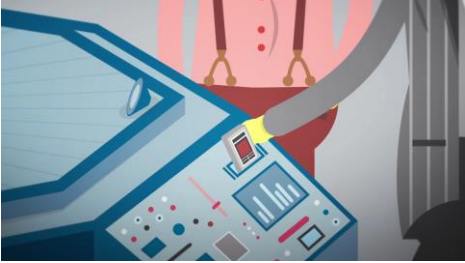




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<p>4.11</p>	<p>M: Brother mine, the Doomsday clock is at seven seconds to midnight. Millions of lives are at stake.</p>		<p>From: <i>Sherlock</i> (various episodes)</p> <p>Throughout the BBC <i>Sherlock</i> series, Mycroft often addresses Sherlock beginning ‘Brother mine ...’</p>
<p>4.12</p>	<p>M: A group of anarchists are threatening to post online - top secret information from every European government.</p>		<p>From: <i>The Lady Vanishes</i> (1938, dir. Alfred Hitchcock)</p> <p><i>The Lady Vanishes</i> is a mystery thriller based on Ethel Lina White’s 1936 novel, <i>The Wheel Spins</i>, and directed by Alfred Hitchcock.</p> <p>The film centres on a beautiful young English tourist, Iris Henderson, travelling Europe by train, who befriends an elderly travelling companion, Miss Froy. Miss Froy, who mysteriously disappears from the train, is actually an undercover British agent tasked with delivering a message to the Foreign Office in London. The key to the message is a folk tune that Froy taught to Iris and another travelling companion, Gilbert Redman.</p> <p>Gilbert asks Froy, ‘What is the message?’</p> <p>Froy replies, ‘It’s a tune. It contains, in code of course, the vital clause of a secret pact between two European countries. I want you to memorise it. The first part goes like this ...’</p> <p>Shortly after filming, Hitchcock relocated to Hollywood. He didn’t make another film in the UK for over thirty years.</p>
<p>4.13</p>	<p>M: Imagine our nuclear codes in the hands of any Tom, Dick or Harriet. This could spell global catastrophe!</p>		

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<p>4.14</p>		<p>Exterior: Nuclear Bomb dropping on Westminster</p> 	<p>From: <i>Dr. Strangelove: or, How I Learned to Stop Worrying and Love the Bomb</i> (1964, dir. Stanley Kubrick)</p> 
<p>4.15</p>	<p>S: Hyperbole is tedious Mycroft. Get to the point ...</p>		<p>From: <i>Sherlock: The Hounds of Baskerville</i> (series 2, episode 2) (2012, dir. Paul McGuigan)</p> <p>Sherlock enters the flat, with a flourish, a harpoon in hand, and covered in blood – pig’s blood. After a moment, he remarks: ‘Well, that was tedious.’</p> <p>We liked the idea of referencing this scene with its humorous contrast of the highly dramatic spectacle, and the deadpan dismissal of its relevance and interest. Similarly, we thought Sherlock could easily dismiss as ‘tedious’ the notion of dropping a nuclear bomb onto the Houses of Parliament.</p>
<p>4.16</p>	<p>M: We believe we’ve found a clue to the group’s location ... a digital music file ...</p>		<p>From: <i>The Lady Vanishes</i> (1938, dir. Alfred Hitchcock)</p> <p>The idea of using a melody as the basis of the cipher was influenced by Hitchcock’s <i>The Lady Vanishes</i>. Miss Froy, the eponymous lady who vanishes, is an undercover British agent who must deliver a message to the Foreign Office in London. The key to the message is a folk tune that Froy taught to her travelling companions, Iris Henderson and Gilbert Redman.</p>

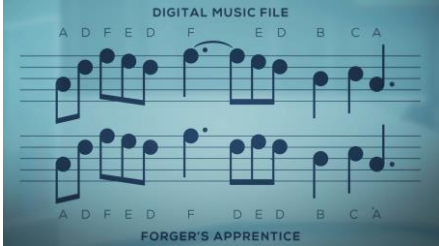

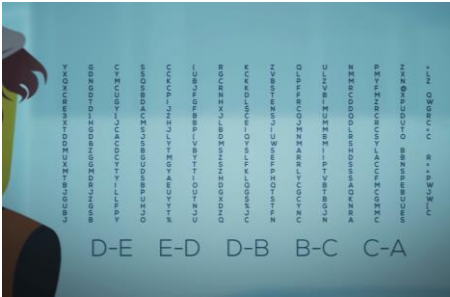
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<p>4.17</p>		<p>The File</p> 	<p>The digital music file is stored on a chunky credit card-sized USB key, reminiscent of an old 8-track tape.</p>  
<p>4.18</p>	<p>M: ... with a string of garbled metadata attached. It was found at one of their old safe houses. The tune is from a recent film soundtrack, apparently.</p>	<p>The Amended Forger's Apprentice Melody (with a missing note)</p> 	<p>From: 'Love theme' from <i>The Godfather</i>, by Nino Rota</p> <p>Pietro Bartolotti, Adriano Cirillo (a pupil of Nino Rota) and Filippo Terni adapted Nino Rota's 'Love theme' from <i>The Godfather</i> for <i>The Game is On!</i></p>  <p>Their adapted melody exists as two versions. First, it is the main theme for the fictional film that provides the backdrop to <i>The Adventure of the Forger's Apprentice</i> (see 3.14), and it features in the soundtrack to episode three of <i>The Game is On!</i> The second version is the same melody but with one note missing. It is the second version that is found on the digital music file recovered from the anarchists' safe house. For both versions, see 4.25.</p> <p>We were keen to make use of an adaptation of Rota's 'Love theme' for a very specific reason. Rota was nominated for an Oscar for Best Original Dramatic Score for his work on Ford Coppola's 1972 film. However, the nomination was subsequently withdrawn by the Academy on the grounds that Rota – when writing the Love Theme for the film – had reused music from a score that he had written for the 1958 Italian film comedy <i>Fortunella</i>. That is, he had plagiarised his own earlier work. The Academy argued that as Rota had reused his own music from an earlier film, the score to <i>The Godfather</i> could not be considered 'original'. We discuss this further in <i>Case File #30: The Creative Copy</i>.</p>



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4.19	M: We think it contains a code of some kind .		From: <i>Sherlock: The Blind Banker</i> (series 1, episode 2) (2010, dir. Euros Lyn) John asks: 'Some sort of code?'
4.20	S: Well John, what do you make of this?		From: <i>The Adventure of the Second Stain</i> (1904), by Arthur Conan Doyle 'Well Watson, what do you make of this?' asked Holmes after a long pause.
4.21	John (J): How would I know, I'm just Watson.		From: <i>The Lady Vanishes</i> (1938, dir. Alfred Hitchcock) The two main protagonists, Iris Henderson and Gilbert Redman, are discussing the disappearance of their elderly travelling companion, Miss Froy. At this stage, they are not fully aware of the seriousness of their situation. Gilbert puts on a deerstalker hat, effecting an impression of Sherlock Holmes. He addresses Iris: 'My theory, dear Watson, is that we are in very deep waters indeed.' Iris gives Gilbert a pipe. Gilbert continues: 'Thank you. Let us marshal our facts over a pipeful of Baker Street shag. A little old lady disappears. Everyone that saw her says she wasn't there. Right? But she was. Therefore, they did see her. Therefore, they are lying. Why?' Iris responds, 'I don't know, I'm just Watson.'
4.22	M: You should get that put on a t-shirt ...		From: <i>Sherlock: His Last Vow</i> (series 3, episode 3) (2014, dir. Nick Hurran) Speaking to the blackmailer, Charles Augustus Magnusson, John says: 'I don't understand.' Magnusson replies: 'You should have that on a t-shirt.'
4.23	S: Of course! On the film set; you heard it too John.		From: <i>Sherlock: The Great Game</i> (series 1, episode 3) (2010, dir. Paul McGuigan) Recalling that the Van Buren supernova first appeared in 1858 and, as such, could not have features in a painting by Vermeer from the 1640s, Sherlock comments: 'Oh! In the planetarium! You heard what it said! Oh, that's brilliant. That's gorgeous!'
4.24	J: I heard what now?		



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<p>4.25</p>	<p>S: Computer: compare Forger’s Apprentice, Main Theme ...</p>	<p>The Original Forger’s Apprentice Melody</p> 	<p>From: ‘Love theme’ from <i>The Godfather</i>, by Nino Rota</p>  <p>The bottom line, on screen, is the melody from <i>The Forger’s Apprentice</i> soundtrack. The top line is the same melody but with one note missing.</p> <p>For further details, see 4.18.</p>
<p>4.26</p>	<p>S: Mycroft! I’m surprised. This couldn’t be simpler. The tune in the file is slightly different to the soundtrack: one note is missing. That missing note is the key to a basic substitution cipher.</p>		
<p>4.27</p>	<p>S: Resolve ... Resolve all.</p>	<p>The Metadata Grid</p> 	<p>Each line of the metadata grid, when worked out in accordance with the cipher, spells out a message of relevance to <i>The Game is On!</i> series.</p> <p>The use of symbols within the metadata grid is based on a sequence of characters from the Unicode character table.</p> <p>The relevant sequence of characters is as follows: U+005B, U+0021 to U+002C, U+002E to U+002F, U+003A to U+003F, U+0040, U+005C, U+005E to U+005F, U+0060, U+007B to U+007E, and U+002D.</p> <p>For further information about the Unicode character table see: unicode-table.com/en/#control-character.</p>
<p>4.28</p>	<p>S: John, there is something unsettling about this whole business, grotesque almost.</p>		<p>From: <i>The Adventure of the Red-Headed League</i> (1891), by Arthur Conan Doyle, and <i>The Adventures of Sherlock Holmes</i> (1939, dir. Alfred Werker)</p> <p>In <i>The Red-Headed League</i> Watson comments that ‘to me the whole business was still confused and grotesque.’ In Rathbone’s <i>The Adventures of Sherlock Holmes</i>, he observes that ‘[t]here’s something grotesque about this business’.</p>


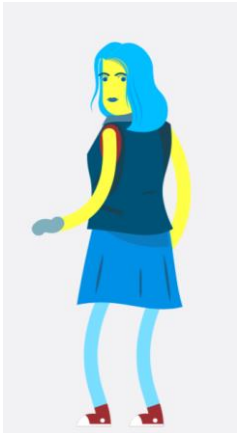


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4.29	<p>S: Mycroft has the most brilliant and orderly brain of anyone I know. He simply couldn't – shouldn't – have missed the solution to the cipher. And yet ...</p>		<p>From: <i>The Adventure of Bruce-Partington Plans</i>, by Arthur Conan Doyle</p> <p>'He has the tidiest and most orderly brain, with the greatest capacity for storing facts, of any man living. ... In that great brain of his everything is pigeon-holed, and can be handed out in an instant.'</p>
4.30	<p>S: The case about the mysterious graffiti ...</p>	<p>Exterior: Pollard Row</p> 	<p>From: <i>The Adventure of the Girl with the Light Blue Hair</i> (see also 1.23 and 3.4)</p> 
4.31	<p>S: ... can you remember it?</p>		<p>From: <i>Sherlock: The Blind Banker</i> (series 1, episode 2) (2010, dir. Euros Lyn)</p> <p>In this scene, Sherlock asks John to remember as much as possible about some graffiti painted on a wall somewhere in London. It transpires that John has taken a photograph of the graffiti.</p> <p>Sherlock: 'Try to picture what you saw. Can you picture it?'</p> <p>John: 'Yeah.'</p> <p>Sherlock: 'Can you remember it?'</p>
4.32	<p>J: The one with the girl in the photo?</p>		
4.33	<p>J: Yes. Definitely. I remember it all.</p>		<p>From: <i>Sherlock: The Blind Banker</i> (series 1, episode 2) (2010, dir. Euros Lyn)</p> <p>In the same scene referred to in 4.31, John, in dialogue with Sherlock remarks: 'Yes, definitely', and then later, 'I remember all of it.'</p>

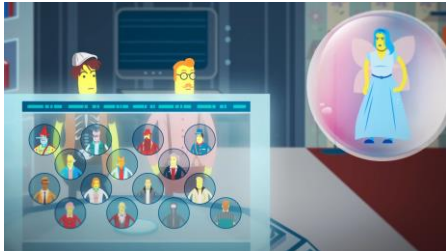

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4.34	S: How did it end?		
4.35	J: Well, it was the ... huh. Funny. I can't actually recall.		Like Sherlock at the end of <i>The Adventure of the Forger's Apprentice</i> , John is unable to recall how their three previous adventures were resolved.
4.36	S: Or the author who was murdered?	Interior: Westmacott Crime Scene 	From: <i>The Adventure of the Six Detectives</i> 
4.37	J: Yeah, Mary Westmacott ... poor soul.		
4.38	S: Did we find the murderer?		
4.39	J: We ... no; no clue.		See 4.35.
4.40	S: John, I am beginning to believe we are at the centre of some monstrous conspiracy. Our lives are not our own.		From: <i>The Adventure of the Naval Treaty</i> , by Arthur Conan Doyle 'Do you know,' said he, 'that I begin to believe that I am the unconscious centre of some monstrous conspiracy , and that my life is aimed at as well as my honour.'
4.41	S: Adventures started, but never resolved ...		From the outset, we decided not to reveal the solution to any of the early individual episodes in <i>The Game is On!</i> Instead, each unsolved mystery points to the existence of a metanarrative, the solution to which is (possibly) revealed in episodes 5 and 6, <i>The Adventure of the Unreliable Narrator</i> and <i>The Adventure of the Photographer's Strategem</i> .

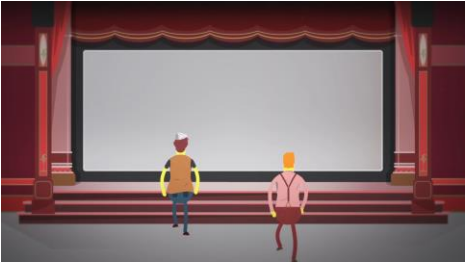

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<p>4.42</p>	<p>S: Computer: access archive; bring up all recent clients and cases ... how curious.</p>	<p>All Previous Characters from <i>The Game is On!</i></p>	<p>From: All previous episodes of <i>The Game is On!</i></p> 
<p>4.43</p>		<p>The Girl in the Photo/The Blue Fairy</p>	<p>It transpires that the girl in the photo from episode one is actually the Blue Fairy, from the original <i>Adventures of Pinocchio</i> by Carlo Collodi. That, of course, begs an important question: why was she creating graffiti portraying 'violent, bloody images of death' all over London?</p>
<p>4.44</p>		<p>The Blue Fairy</p>	<p>From: <i>The Fairy Bower</i> (the Cottingley Fairies), and <i>Pinocchio</i> (1940, dir. Norman Ferguson, T. Hee, Wilfred Jackson, Jack Kinney, Hamilton Luske, Bill Roberts, Ben Sharpsteen) (see also 1.28)</p> <p>Our Blue Fairy is based on one of the fairies captured in a colourised version of the fifth and last of the Cottingley Fairy photographs (<i>The Fairy Bower</i>, authorship disputed), and the Blue Fairy from Disney's <i>Pinocchio</i>.</p>  

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4.45		<p>The Blue Fairy: travelling by bubble</p> 	<p>From: <i>The Wizard of Oz</i> (1939, dir. Victor Fleming and George Cukor) and <i>Wild at Heart</i> (1990, dir. David Lynch)</p> <p>The decision to place the Blue Fairy in a bubble references the appearance of Glinda the Good Witch of the North from <i>The Wizard of Oz</i>, as well as David Lynch's homage to Glinda is his 1990 film <i>Wild at Heart</i>.</p> 
4.46	J: Sherlock, what - the bloody hell - is going on?		<p>This is a question that we asked ourselves on numerous occasions throughout the creative process.</p>
4.47	Blue Fairy (BF): You've lost your way Sherlock. I'm here to help.		<p>From: <i>The Adventures of Pinocchio</i> (1883), by Carlo Collodi</p> <p>In Chapter 18, the Blue Fairy says to Pinocchio: 'Surely; go ahead, but be careful not to lose your way. Take the wood path and you'll surely meet him.'</p>
4.48	S: But how?		
4.49	BF: Find the boy. Follow the path.		<p>From: <i>The Adventures of Pinocchio</i>, by Carlo Collodi</p> <p>In Chapter 18, the Blue Fairy says to Pinocchio: 'Surely; go ahead, but be careful not to lose your way. Take the wood path and you'll surely meet him.'</p>
4.50	BF: Through the screen.		<p>From: <i>Sherlock Jr.</i> (1924, dir. Buster Keaton)</p> <p>We wanted Sherlock and John's final journey to begin by stepping through a cinema screen, calling to mind Buster Keaton's <i>Sherlock Jr.</i></p>
4.51	S: What boy?		

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4.52	BF: There's not much time. Find the boy ...		
4.53	J: Sherlock, what now?		
4.54	S: What now? What else? We follow the path ... John! This could be our greatest adventure yet!		<p>From: <i>Peter and Wendy</i> (1911), by J.M. Barrie</p> <p>Chapter 8: 'A tremor ran through him, like a shudder passing over the sea; but on the sea one shudder follows another till there are hundreds of them, and Peter felt just the one. Next moment he was standing erect on the rock again, with that smile on his face and a drum beating within him. It was saying, "To die will be an awfully big adventure."'</p> <p>Not a direct quote, rather we borrow the sentiment from <i>Peter and Wendy</i>. Coincidentally, <i>Peter and Wendy</i> was first published (as a novel) in 1911, the same year in which the first consolidated Copyright Act was passed in the UK.</p>
4.55		<p>Interior: The Cinema Screen</p> 	<p>From: <i>Sherlock Jr.</i> (1924, dir. Buster Keaton)</p> 

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IMAGE CREDITS

- Detail from The Fairy Bower, taken from the front cover of Reflections on the Cottingley Fairies (2009), by Griffiths and Lynch
- Image of an 8-Track Tape, from Science & Society Picture Library, via Getty Images, featured on a blogpost by Stephen Becker, '8-Track Tapes Belong In A Museum', available: www.npr.org/sections/therecord/2011/02/17/133692586/8-track-tapes-belong-in-a-museum
- Image of an 8-Track Tape in a car, from 'Eight-Track Tapes,' available: www.retroland.com/eight-track-tapes/
- Mark Gatiss as Mycroft Holmes in BBC Sherlock, available: <http://wellingtongoose.tumblr.com/post/51591972976/the-politics-of-mycroft-holmes>
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Sherlock: The Blind Banker (series 1, episode 2) (2010, dir. Euros Lyn)

Sherlock: The Great Game (series 1, episode 3) (2010, dir. Paul McGuigan)

Sherlock: The Hounds of Baskerville (series 2, episode 2) (2012, dir. Paul McGuigan)

Sherlock: His Last Vow (series 3, episode 3) (2014, dir. Nick Hurran)

SS-GB (series 1, episode 1) (2017, dir. Philipp Kadelbach)

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Wild at Heart (1990, dir. David Lynch)