



National
Film Board
of Canada

Office
national du film
du Canada

A Case of Eggs

Directed by Bernard Devlin

Teacher's Guide



filmenglish

F I L M G L I S H

A CASE OF EGGS

Teacher's Manual

The National Film Board
of Canada

TABLE OF CONTENTS

	<u>PAGE</u>
INTRODUCTION:	4
Objectives of the English Drama Series	4
Elements of the English Drama Series	6
Teaching suggestions:	8
Use of the résumé	8
Use of the film transcripts	8
Use of the character slides or filmstrips	8
Use of the film	8
Use of the grammatical and lexical items	9
Use of the slides or filmstrips, and questions	11
Use of the activities	12
Use of the songs	13
 A Case of Eggs	 15
 RESUME OF <u>A CASE OF EGGS</u>	 16
INTRODUCTION OF THE CHARACTERS	17
EPISODE I:	19
Transcript of the film	19
Grammatical and lexical items	29
Questions and answers	31
Activities	34
 EPISODE II:	 35
Recap of Episode I	35
Transcript of the film	35
Grammatical and lexical items	46
Questions and answers	47
Activities	49
 EPISODE III:	 52
Recap of Episode II	52

	<u>PAGE</u>
Transcript of the film	52
Grammatical and lexical items	66
Questions and answers	68
Activities	70
 EPISODE IV:	 72
Recap of Episode III	72
Transcript of the film	72
Grammatical and lexical items	85
Questions and answers	86
Activities	90

INTRODUCTION

OBJECTIVES OF THE ENGLISH DRAMA SERIES

The English Drama Series was conceived by the National Film Board not as a method for teaching English as a second language, but as a pedagogical aid in the teaching of English. The importance of the visual stimulus is now fully recognized in the field of applied linguistics, but the importance of the moving visual stimulus has just recently begun to be explored. A film provides the teacher with the opportunity to exploit a wealth of different situations that otherwise would be difficult to bring into the classroom. For the student, it provides an access to the outside world, taking him out of the traditional learning environment and presenting him with a variety of meaningful situations not usually possible within the classroom context. In addition, it provides him with an absorbing, interesting stimulus which leads to an unconscious effort on his part to grasp the meaning of what is being said, thus making the learning process a motivating and pleasant experience.

The film series is not centered around particular grammatical points, nor has it been linguistically graded according to language skills, as the content is much too vast. Instead, it has been designed as a means of promoting and extending the student's overall ability to understand and speak English. Consequently, students of all levels could profit to some extent from all of the films.

This does not mean, however, that the pedagogical aspect of the series has been neglected. The visual stimulus of the film permits a comprehension of its own: one can view a film with no sound and still derive some sort of understanding of what is happening.

The combination of the spoken word with the moving visual stimulus ensures a more complete understanding of the actions being witnessed. Slides recalling certain key scenes are included at the end of each episode of the film to further reinforce the student's understanding, and a series of questions accompany the slides to enable the teacher to check comprehension and to encourage the student to speak. We feel that there is no better means of promoting speaking skills than by encouraging students to answer questions based on sequenced events, or by stimulating them to offer opinions and comments on what they have understood.

The English Drama Series is not restricted to any one age group either. The films deal with a broad spectrum of plots, ranging from a murder thriller to a musical, so that they are of interest to students of all ages.

The final choice of the film to show to a particular class, then, is left up to the teacher, as he knows the interests and abilities of his students best. In order for students to really benefit from the wealth of learning experiences provided by the films, we can only suggest that they have studied English for a minimum of two hundred hours, or be at an intermediate level.

ELEMENTS OF THE ENGLISH DRAMA SERIES

The film kit for each movie in the series includes the following items:

1. The film:

Most of the films are in full colour and each is divided into four separate 15-20 minute episodes. The last three episodes of the film begin with a recapitulation of the previous episode and of the story up to that point.

2. The slides or filmstrips:

A set of picture and script slides or filmstrips is included in the film kit. They are used in the following ways:

- a) to introduce the main characters of the film
- b) to reconstruct the sequence of events
- c) to present the songs, where songs are a relevant part of the film.

Since the slides and the filmstrips both present the same material, the teacher may choose one or the other according to the equipment he has available.

3. The tape:

Where songs are a relevant part of the film, they are reproduced on a tape that is included in the film kit.

4. The Teacher's Manual:

The Teacher's Manual includes:

- a) an introduction to the series with numerous suggestions on presenting and reinforcing the film material
- b) a short résumé of the film
- c) a complete transcript of the film, episode by episode
- d) a list of all the important grammatical and lexical items found in each episode
- e) a list of all the accompanying slides or filmstrips
- f) a series of sequenced questions and suggested answers for each episode
- g) suggestions for related activities that are stimulated by, but go beyond, the film
- h) a transcript of all relevant songs found in the film.

TEACHING SUGGESTIONS

Use of the résumé:

The purpose of the résumé is to help familiarize the teacher with the general theme of the film prior to showing it to his class, thus enabling him to stimulate the interest of the students who are about to see it. The résumé should not be given to the students as it would destroy the suspense and take away some of their interest. For this reason, it is meant to be used by the teacher only.

Use of the film transcripts:

The transcripts of each episode of the film are included in the Teacher's Manual to provide the complete content of the film, its character development and its plot development. They too are for the teacher's use only: he should use them as references in preparing the presentation of each episode to his students, not as direct teaching devices.

Use of the character slides or filmstrips:

A series of picture and script slides or filmstrips is included in the film kit to help identify the main characters of the film. They should be shown just before the first episode is presented in order to facilitate the students' overall comprehension of the film. A list of these slides/filmstrips is included in the Teacher's Manual.

Use of the film:

Each of the four episodes of the film has been presented as a separate 20 minute segment and should be viewed as such by the students.

We suggest that the episodes be presented at least a week apart in order to allow the teacher ample time to cover the pedagogical material, and to ensure sustained student interest and suspense.

The following steps for presenting each episode are suggested:

1. Show the film once for overall comprehension.
2. Proceed to the pedagogical exploitation (see "grammatical and lexical items", "questions", and "activities" below).
3. Show the accompanying slides to reconstruct the sequence of events.
4. Show the episode a second time to ensure understanding and to reinforce what the student has learned.

Of course, the film should be shown as many times as necessary to ensure full comprehension.

The teacher should preview the film if at all possible, before showing it to his class: this will give him a better understanding of the content and will help him prepare the pedagogical material.

Use of the grammatical and lexical items:

The purpose of the English Drama Series, as mentioned, is not to teach particular linguistic points but to promote overall oral comprehension and speaking skills. Therefore, most of the grammatical and lexical items to be exploited have not been presented in isolation but left in context. In addition, the items included in the list have been incorporated into the questions to ensure that the student fully understands them and uses them correctly.

A list of sentences taken from the film containing these key grammatical and lexical items is included in the Teacher's Manual. The choice of the items included in this list has been made according to two important criteria: the items are used repeatedly in the film, and understanding their meaning is essential to the overall comprehension of the film.

Each sentence containing the recurring expression is followed by a second sentence, also related to the film, which uses a parallel expression to help explain the meaning of the key expression.

The following are suggested ways of exploiting this list:

1. Prepare several new sentences in which the key expression can be used.

Example

Lexical item in context: Farmer Bruno's hens are on strike.

Explanation: Bruno's hens refuse to work.

New sentence: The mailmen are on strike this week .

2. Ask inverted questions based on the new sentences. By merely changing the person or the tense, each sentence lends itself to any number of questions.

Example

Questions: Are the mailmen on strike this week?

Why are they on strike?

When did they last go on strike?

Are the police on strike too?

3. Have students give complete answers to these questions using the key expression in order to fully reinforce its use.
4. Ask students to produce their own sentences using the key item. This will serve as a final check.

Care should be taken to ensure that the proper oral reinforcement (steps 1 to 3) is carried out before proceeding to step 4.

The presentation of the grammatical and lexical items should be done after the students have seen the film but before the beginning of the question period. In this way, the material will have a reference point and will not be taught in a vacuum. In order to avoid boredom, this phase should be covered quickly and directly.

Use of the slides or filmstrips, and questions:

Since the main objective of the film is to encourage students to speak, the format of sequenced questions and answers has been used. These questions are generally of an elementary nature, although an effort has been made to grade them so that they become progressively more challenging by demanding more thorough comprehension and lengthier answers from the students.

Slides (or filmstrips) are used to reproduce the various themes of the episode and to reconstruct the sequence of events. They are an integral part of the exploitation and provide the framework that allows the teacher, by means of the sequenced questions, to check the students' overall comprehension of the film. Each slide has a corresponding set of questions in the Teacher's Manual.

The questions follow a definite line of thought; therefore, even though there may be many answers to a particular question, the students should be encouraged to elicit those proposed in the manual. This can be done simply by asking inverted questions based on the answer desired until the student gives it. This will also ensure that the ensuing questions will be fully understood.

The slide presentation and the question and answer period should be carried out at the end of each episode, just after the explanation of the grammatical and lexical items but before proceeding to a new episode.

Use of the activities:

Humour, because of its subjective nature, is very difficult to treat but it is nonetheless one of the best means of encouraging students to speak. A section entitled "Activities" has been included at the end of the questions and answers following each episode. It has a definitely humorous flavour, but its interpretation and exploitation have been left open to the student's individual appreciation and expression of humour.

The "Activities" section deals with situations that one might find amusing in the film. It is divided into two parts with accompanying slides related to the film. The first part is in question/answer form and the second is either a dialogue, a sketch or a story to be created by the students. The questions are intended to provide a guide for the students' activities. For example, a slide of Bruno and his hens is given in Episode I. The questions accompanying it

are: "Do you think it is funny to see Bruno talking to his hens?" and "Do you see anything amusing about hens being on strike?" These questions lead then to the sketch that the students are asked to create: a comical dialogue between Bruno and his hens having a labor dispute.

Students should work in groups in preparing the dialogue or sketch, then they can rehearse it and present it to the class. They should also be given free rein on their imagination and should be encouraged to formulate and dramatize as many varied situations as possible.

Use of the songs:

Where songs are a relevant part of the film, they are recorded separately, accompanied by script slides (or filmstrips) on which the words are given, and included in the Teacher's Manual, with a series of questions and suggested answers. The pedagogical treatment of songs is something rather tenuous because one is often dealing with subjective interpretations rather than with concrete facts. For this reason, the questions suggested are very open-ended in nature and can lend themselves to a variety of interpretations.

The following steps are suggested for presenting the songs:

1. Play the tape of the song several times in order to allow the students to absorb and memorize as much of the content as possible.
2. Show the slides containing the words of the song and play the tape. The students should be encouraged to sing along.

3. Repeat step 2 as many times as necessary, until the students have completely mastered the song.
4. Proceed to the interpretation of the song, using the questions suggested.

A CASE OF EGGS

Each episode of A Case of Eggs is accompanied by questions and answers that are divided into three sections entitled, respectively, "The Story of the Eggs", "The Love Stories" and "Activities". Since all four episodes are treated in exactly the same way, the student can readily see the progressive development of the various plots. This uniformity provides a link between episodes that will facilitate the overall comprehension of the film.

RESUME OF A CASE OF EGGS

Dean Goodspeak of the local university hires Frances and Rita, owners of the Two Sisters' Detective Agency, to investigate the strange behaviour of one of his professors, Dr. Thomas Morrow. The two sisters are looking for a husband for Rita, for in order to keep their house they must comply with their aunt's will, which stipulates that one of them must marry. They therefore take the case, as Dr. Morrow is an attractive, eligible bachelor. Frances recruits the help of David, a former member of the university who is in love with Rita.

Frances and Rita are also working with the police investigating a series of disappearances of patients from several hospitals. While at the hospital, they see Dr. Morrow coming out of one of the patients' rooms and decide to follow him.

Dr. Morrow has rented a shack, which he uses as a laboratory, from Bruno, a chicken farmer whose hens are on strike and refuse to lay eggs. Frances and Rita go there to investigate and are surprised by Dr. Morrow who, when pressed, reveals his secret: through a unique process he stores incurably ill people in eggs until a cure can be found. The two sisters are very impressed and decide to help him.

Throughout the film there is a strange man shadowing Frances. Finally, he kidnaps her and we find out he is a government agent investigating Dr. Morrow's strange-looking eggs. He shows Frances a box of them which she takes back to Dr. Morrow. They then discover that more eggs have been stolen. The guilty party is Bruno who took the eggs while his hens were on strike. Rita and David undertake a search for the missing eggs and eventually they are all recovered.

The film ends with Rita discovering she loves David and Frances marrying Dr. Morrow so as not to have to testify against him.

A CASE OF EGGS

INTRODUCTION OF THE CHARACTERS

These slides are to be presented prior to showing Episode I, in order to introduce the main characters of the film.

Slide 1: Picture of Frances

Slide 2: Script slide

Frances has a detective agency with her sister.

Slide 3: Picture of Rita

Slide 4: Script slide

Rita works with her sister Frances as a detective.

Slide 5: Picture of Dr. Morrow

Slide 6: Script slide

Dr. Morrow is a brilliant young research scientist.

Slide 7: Picture of David

Slide 8: Script slide

David used to work at the university. Now he is preparing for a boat trip. He's a friend of Frances and Rita.

Slide 9: Picture of Bruno

Slide 10: Script slide

Bruno is a chicken farmer and he sells eggs. He also works at the university as a janitor.

Slide 11: Picture of Dean Goodspeak

Slide 12: Script slide

He's Dean Goodspeak of the university where Dr. Morrow works. The dean is worried about Dr. Morrow's strange behaviour.

A CASE OF EGGS - EPISODE I

Police and two ladies at the pier watching a man who has just jumped into the river and drowned.

POLICEMAN: Move aside, ladies!

INSPECTOR: It's all right, Chisholm. They're private investigators.

FRANCES: Good afternoon, Inspector.

INSPECTOR: We almost had him.

FRANCES: So did we. It's all right. There'll be others.

INSPECTOR: You don't feel sorry for him, do you? He was the most dangerous, vicious criminal in the world!

RITA: Oh, no!

FRANCES: It's true...he robbed banks. But he was really kind and gentle. We were going to rehabilitate him, then he and Rita were going to get married.

INSPECTOR: Married?

RITA: We have to.

FRANCES: At least, one of us does, and I don't want to.

INSPECTOR: Have to?

FRANCES: Otherwise we lose our lovely house! Aunt Thelma's will was quite definite about that!

INSPECTOR: Did he know about that? Ah-ah- about getting married, I mean?

FRANCES: We told him...yesterday.

INSPECTOR: All right, ladies, come along with me. We'll have to go down to headquarters. You'll have to make a statement.

.....

Switch to Bruno, the chicken farmer, feeding his chickens.

BRUNO: Have you? What about you? Look at me when I talk to you! I'm talking to you! You! Has anybody?

NARRATOR: Farmer Bruno's hens are on strike.

.....

NARRATOR: Meanwhile, another thread of our story begins to unravel.

.....

Rita and Frances at home working on Rita's wedding gown.

RITA: Does it have to be white?

FRANCES: It should have a long flowing veil.

RITA: Yellow maybe.

FRANCES: The waist is too high.

RITA: Blue. I adore blue!

FRANCES: All in all, I do believe that -

RITA: What if we tucked it up here? Let me put a tuck there,
and -

Dean Goodspeak enters the room.

GOODSPEAK: Ahem!

FRANCES: Yes?

GOODSPEAK: The front door was open.

FRANCES: Yes?

GOODSPEAK: I was told this is where I'd find the Two Sisters' Detective
Agency.

FRANCES: We're the two sisters.

GOODSPEAK: Yes. Now - well - I've heard of your splendid reputation,
of course, but -

FRANCES: Our time is terribly valuable.

GOODSPEAK: Yes. Well, ah - I'm Dean Goodspeak from the university.
If you could, ah, acquaint me with your rates?

.....

Frances, Rita, and Dean Goodspeak on the way to the university.

FRANCES: We don't take every case.

GOODSPEAK: I'm sure you'll want to take mine. Enormous prestige
value!

FRANCES: Please, explain the case.

GOODSPEAK: He's a brilliant young man - brilliant. He's probably the best research scientist in the country. That's why I've been so concerned. You see I insist the members of my staff lead balanced, moral, orderly lives, and I -

As the three people are walking down the corridor, a young girl comes up to the dean and embraces him.

GIRL: Deany!

GOODSPEAK: Yes-now-well just bring the papers to my office later. The administrative details of my job are simply overwhelming. I - I-

Dean Goodspeak sees Dr. Morrow coming down the hall and pulls the two women into a laboratory.

FRANCES: What?

GOODSPEAK: Ssh! It's him!

RITA: Who?

GOODSPEAK: Careful, he'll see you! Until a few months ago, he was a model scientist: stable personality - very stable. In the laboratory each morning precisely at nine. Impeccable work habits. Now this is where he performed some of his most remarkable experiments.

FRANCES: Performed? Doesn't he work here any more?

GOODSPEAK: That is precisely the problem. Sometimes he is here. More often, he's not. Even when he is here, he really isn't. He's preoccupied. I've begun to wonder if perhaps he's in some kind of trouble.

FRANCES: What would you like us to do?

GOODSPEAK: Follow him. Observe his comings and goings, and tell me what you find out.

FRANCES: Could we see a photograph?

GOODSPEAK: Then you'll take the case?

FRANCES: The photo!

GOODSPEAK: His name is Dr. Thomas Morrow.

FRANCES: Is he married?

GOODSPEAK: No.

RITA: Haven't we seen him before?

FRANCES: He looks extremely intelligent.

RITA: Not overweight.

FRANCES: Quite handsome, really.

RITA: He's not bald.

FRANCES: What do you think?

RITA: I can't see if he has all his teeth.

FRANCES: Huh - Dean Goodspeak, I believe he'll do.

GOODSPEAK: Do?

FRANCES: We'll take the case.

.....

Frances at the wharf visiting her friend David on his boat.

FRANCES: David? David? David!

DAVID: I thought it was you.

FRANCES: Then why didn't you answer when I called?

DAVID: I wasn't sure.

What makes you think I can help?

FRANCES: You have contacts at the university.

DAVID: Had contacts.

FRANCES: You were on the faculty.

DAVID: In the Department of Antiquities, which has nothing to do with Dr. Morrow's field!

FRANCES: But you must have -

DAVID: I'm not with the university now.

FRANCES: Some of the people you know -

DAVID: I don't know anybody! I'm sorry. I resigned from the faculty to get away from everything, including people. I don't want to talk about the university. I don't want to think about it. I -

Bruno approaches Frances and David, selling eggs.

FRANCES: Why, you're -

BRUNO: Don't point at me!

FRANCES: But -

BRUNO: Please!

FRANCES: You're the ... janitor.

BRUNO: I'm a chicken farmer.

FRANCES: But you were at the university, weren't you?

BRUNO: No. That was the janitor.

FRANCES: But that was you, wasn't it!

BRUNO: It depends on where you see me. If you see me here, I'm a chicken farmer. One dozen!

DAVID: Would you like a cup of coffee, Bruno?

BRUNO: Too many eggs to deliver.

DAVID: Another time.

BRUNO: Too many eggs.

FRANCES: I have to leave too, David. I'm sorry if I upset you.

DAVID: Frances, how's Rita?

FRANCES: She's well.

DAVID: I'll...I'll go to the university and see what I can find out.

FRANCES: Thank you, David.

As Frances leaves, she sees that a man in a car has followed Bruno and she decides to also follow.

.....

Meanwhile, Rita has followed Dr. Morrow into his greenhouse and is examining some flowers.

DR. MORROW: Hello! Can I help you?

RITA: Ah! Ah!

DR. MORROW: Is something wrong?

RITA: That's a lovely one. How much is it? You don't have to wrap it, I'll take it just as it is.

DR. MORROW: This isn't a shop!

RITA: Oh! I must have made a wrong turn!

.....

Frances has followed Bruno to his house, where we see him with his chickens.

BRUNO: Come on, girls, this is serious! After all, I am in the egg business you know. Oh! Only one? Thanks, girls!

Frances, while watching Bruno, is accosted by a strange man, whom she evades.

.....

We now go to David entering the two sisters' house looking for Frances. He finds Rita alone.

DAVID: Ahem! The front door was open. I hope you don't mind.

RITA: No.

DAVID: I came to see Frances.

RITA: She isn't here.

DAVID: She asked me to get some information.

RITA: Well, she should be back soon. She should have been back long before now.

DAVID: Well, I don't have much to tell her.

RITA: You can wait if you want.

DAVID: Maybe I will...wait. What's this?

RITA: My wedding gown.

DAVID: I didn't know you were getting married! When?

RITA: Some day. I have to.

DAVID: I thought most people got married because they want to.

RITA: I guess I want to.

DAVID: Who is he?

RITA: Who's who?

DAVID: Your husband.

RITA: I don't know. Aunt Thelma's will didn't say who it should be. She only said that one of us had to marry somebody; otherwise this house will be taken away from us and given to the Ladies' Bridge Club or something.

DAVID: Well, why you? Why not Frances?

RITA: Well, she doesn't want to!

DAVID: Then you could really marry anybody?

RITA: That's right.

DAVID: Have you anyone in mind?

RITA: The case we're working on now... the man we're shadowing.

We only take cases where there might be a husband for me, and Frances approved of this one.

DAVID: Dr. Thomas Morrow?

RITA: You know him?

DAVID: I know about him. He's a brilliant scientist.

RITA: Hmmm. He's nicer than anybody Frances has picked out for me.

DAVID: Will you marry him?

RITA: Well, he hasn't asked me!

DAVID: Would you if he asked you?

RITA: I guess so.

DAVID: Oh. Maybe I won't...wait. Good-bye, Rita.

RITA: Good-bye.

.....

NARRATOR: Will Rita marry Dr. Morrow? Does she know David's heart is breaking? Who is the mysterious stranger? And what is Dr. Morrow really up to? Find out, in the next episode of "A Case of Eggs".

EPISODE I - GRAMMATICAL AND LEXICAL ITEMS

- 1a. All right, Chisholm, they're private investigators.
- 1b. Frances and Rita are detectives who are paid by individuals to work on special cases.
- 2a. Aunt Thelma's will was quite definite about that.
- 2b. When she died, Aunt Thelma left a document in which she said that one of the women had to marry in order to keep the house.
- 3a. Farmer Bruno's hens are on strike.
- 3b. Bruno's hens refuse to work.
- 4a. I was told this is where I'd find the Two Sisters' Detective Agency.
- 4b. Rita and Frances have a business where they investigate crimes and mysteries.
- 5a. Please explain the case.
- 5b. Rita and Frances accept the job of investigating Dr. Morrow's strange behaviour.

- 6a. He's probably the best research scientist in the country.
- 6b. Dr. Morrow is not a medical doctor; he solves scientific problems.
- 7a. This is where he performed some of his most remarkable experiments.
- 7b. This is where Dr. Morrow made several attempts at solving scientific problems.

EPISODE I - QUESTIONS AND ANSWERS

Slide 13: The Story of the Eggs

Slide 14: Picture of Bruno with his hens

Q 1: Where is Bruno?

A: He's at his farm.

Q 2: Is he talking to his hens?

A: Yes, he is.

Q 3: Is Bruno happy with his hens?

A: No, he's not.

Q 4: Are his hens laying eggs?

A: No, they're not.

Q 5: Why aren't they laying eggs?

A: Because they're on strike.

Slide 15: Picture of Bruno selling eggs

Q 6: Where is Bruno now?

A: He's at the wharf.

Q 7: What is he doing there?

A: He's selling eggs.

Slide 16: The Love Stories

Slide 17: Picture of bubbles coming out of the water.

Q 8: Who's the man in the water?

A: He's a criminal.

Q 9: Did he drown accidentally?

A: No, he didn't.

Q 10: Who did he want to get away from?

A: He wanted to get away from the police and Rita.

Q 11: Was Rita chasing the criminal for the same reason as the police?

A: No, she wasn't.

Q 12: Why was Rita interested in the criminal?

A: She wanted to marry him.

Slide 18: Picture of Dean Goodspeak showing photograph of Dr. Morrow

Q 13: Who wants to see a picture of Dr. Morrow?

A: The two sisters.

Q 14: Why do they want to see his picture?

A: They want to see if he is handsome.

Q 15: The sisters only accept cases in which there might be a husband for Rita. Do they accept Dean Goodspeak's case?

A: Yes, they do.

Slide 19: Picture of Rita and David looking at the wedding gown

Q 16: David has come to see Frances. Is she there?

A: No, she isn't.

Q 17: What does David see while he is waiting?

A: He sees Rita's wedding gown.

Q 18: David asks Rita who is getting married. What does Rita answer?

A: She says that she's getting married.

Q 19: Does Rita have a husband in mind?

A: Yes, she has Dr. Morrow in mind.

Q 20: Has Dr. Morrow asked her to marry him?

A: No, he hasn't.

Q 21: Why does Rita have to get married?

A: Because her aunt's will said that one of the sisters had to marry or their house would be taken away from them.

Q 22: Why doesn't Frances marry?

A: Because she doesn't want to.

Slide 20: Picture of David leaving Rita

Q 23: Is David happy that Rita is getting married?

A: No, he isn't.

Slide 21: ACTIVITIES

NOTE: Where questions are of an interpretative nature, no answer has been given.

Slide 22: Picture of Bruno and his hens on strike

Q 24: Do you think it's funny to see Bruno talking to his hens?

Q 25: Do you see anything amusing about hens being on strike?

Suggested activity:

Have students play the roles of Bruno and the hens having a labour dispute.

Slide 23: Picture of Rita face-to-face with the criminal

Q 26: Is the criminal afraid of Rita?

A: Yes, he is.

Q 27: Why did he decide to drown himself?

A: Because he didn't want to marry Rita.

Suggested activity:

Have students create a dialogue in which Rita is trying to convince a criminal to marry her.

Slide 24: Picture of Dr. Morrow

Q 28: Why do Frances and Rita accept Dean Goodspeak's case?

A: Because Dr. Morrow would make a good husband for Rita.

Suggested activity:

Have students create a telephone conversation between Rita and a prospective marriageable client.

A CASE OF EGGS-EPISODE II

NARRATOR: You will remember, at the beginning of our story, farmer Bruno was fruitlessly searching for eggs. His flock is on strike. At the same time, the services of the Two Sisters' Detective Agency are retained by the dean. He is worried about one of his professors, and is hoping the detectives can find the cause of Dr. Morrow's increasing detachment. The agency, agreeing to take the case, begins its investigations. Fran, calling on a university friend, sees Bruno delivering eggs. Putting two and two together, she follows the moonlighter out to his farm, where she is pursued by a strange person. David, hoping to report his findings to the detective agency, stumbles on Rita's absolute necessity to find a husband! And now, to continue our story, an important bulletin:

RADIO: The mystery of the disappearing patients goes on. St. Mary's reports four this morning. The authorities have called in a detective agency to help baffled police.

.....

Rita, Frances and the police inspector in a police car heading towards the hospital.

RITA: Inspector, are you married?

INSPECTOR: Yes. Yes. Definitely yes!

They arrive at the hospital and find a doctor and a nurse having an interesting discussion.

INSPECTOR: I'm getting awfully tired of all this!

NURSE: Gone! He simply disappeared!

INSPECTOR: When did you last see the patient?

NURSE: I saw him at two o'clock. Did you see him after that, doctor?

DOCTOR: I never saw him.

NURSE: Of course you saw him!

DOCTOR: Never!

NURSE: I saw you talking to him!

DOCTOR: Oh, was that him?

INSPECTOR: Which room was he in?

DOCTOR: Ah - there!

NURSE: That was last night.

DOCTOR: Oh.

NURSE: I was going to move him in there.

INSPECTOR: Now let me get this straight. He was in that -

The inspector is interrupted by a passing man who happens to be Dr. Morrow.

Excuse me.

DR. MORROW: Not at all.

INSPECTOR: He was in that room last night.

NURSE: No. He was in that room yesterday afternoon, before he was moved into that room last night. And of course this

morning -

DOCTOR: I talked to him in there.

NURSE: You talked to him in there!

DOCTOR: Yes. I wonder why I bothered at all.

NURSE: Inspector, we can't have our patients vanishing like this! Six in two weeks!

INSPECTOR: St.Andrew's had fourteen in one week!

NURSE: You've got to do something!!

.....

Dr.Morrow,followed by Rita, enters a flower shop.

FLORIST: Sir?

DR. MORROW: I'd like a dozen roses please.

FLORIST: Yes sir! What colour?

DR. MORROW: Ah - red.

FLORIST: Oh, I'm sorry sir. We don't have red.

DR. MORROW: Oh well, yellow will do.

FLORIST: Sir...

DR. MORROW: What?

FLORIST: Ah- there are no yellow. I simply cannot get yellow roses! Would a dozen red do?

Rita, who has been watching Dr. Morrow, comments to Frances.

RITA: That man lies a lot.

FRANCES: Yes. Well, I'll take over now.

RITA: Watch it! Here he comes!

.....

Frances follows Dr. Morrow to the hospital where he enters a room.

The nurse also enters the same room a few minutes later.

NURSE: Gone!

DOCTOR: Gone?

NURSE: Vanished!

DOCTOR: Well, I just talked to him!

NURSE: You did not!

DOCTOR: Wasn't he in there?

NURSE: Where?

DOCTOR: There!

NURSE: That was me!

.....

NARRATOR: Leaving no stone unturned, the police are probing more deeply into the mystery.

Frances, at home, opens the door for the angry police inspector.

FRANCES: Coming! Coming!

INSPECTOR: I have some questions!!! Sit down! On the twenty-sixth instant, at two nineteen in the p.m., you were observed in a corridor of the General Hospital.

FRANCES: Oh, that's a lie.

INSPECTOR: Do you deny it?

FRANCES: The time was two eighteen.

INSPECTOR: What were you doing in that hospital corridor?

FRANCES: Following someone.

INSPECTOR: Someone?

FRANCES: A friend.

INSPECTOR: Why would you follow a friend?

FRANCES: There was nothing else to do.

INSPECTOR: Did you find him?

FRANCES: No.

INSPECTOR: Ah - did you lose him?

FRANCES: No.

INSPECTOR: If you didn't find him, and you didn't lose him...what
did you do?

Frances: I went to lunch.

.....

NARRATOR: Later, at Bruno's farm.

Frances and Rita are looking around the laboratory at Bruno's farm.

RITA: Fran? Frances?

Frances!!! It's me!!

Dr. Morrow surprises them in the laboratory.

DR. MORROW: Did you take another wrong turn? I want an answer! What
are you doing here?

FRANCES: Oh...we - we're private investigators. We've been
employed by the university to check on your activities.

DR. MORROW: I thought so. They want to take over what I'm doing here.
They want to make some kind of commercial circus out of
my work!

FRANCES: As far as I know, they have no idea what you're doing here. Nor do we.

DR. MORROW: Then why were you hired?

FRANCES: They're worried about you.

DR. MORROW: About me?

FRANCES: Dean Goodspeak thought you might be in trouble. If you are, he'd like to help.

DR. MORROW: The dean wants to help me?

FRANCES: Are you in trouble?

Bruno enters the laboratory.

BRUNO: Dr. Morrow! Down the hill - somebody -

DR. MORROW: Somebody?

BRUNO: - watching! Somebody watching! I'll go.

DR. MORROW: Yes.

BRUNO: I'll watch.

DR. MORROW: Yes?

BRUNO: If the somebody who is watching stops watching -

DR. MORROW: Yes?

BRUNO: If he starts walking up the hill towards this shed-

DR. MORROW: Yes?

BRUNO: You'll hear from me.

Bruno leaves.

FRANCES: Who would want to watch you?

DR. MORROW: I don't know. I - I thought somebody from the university, but -

RITA: But we're from the university.

FRANCES: Are you in trouble?

DR. MORROW: Trouble?

FRANCES: Well, what do you do here?

DR. MORROW: Promise you won't say anything to anyone?

FRANCES: Yes.

DR. MORROW: Not even the dean?

FRANCES: The dean is our employer.

DR. MORROW: He's mine too, but I don't want him to know! Promise?

FRANCES: Promise.

DR. MORROW: Have you ever heard of cryobiology?

RITA: Cry biology?

FRANCES: Cryobiology is the science of preserving living organisms, usually under very low temperature conditions, for an indefinite period of time.

DR. MORROW: So you do understand!

RITA: I understand things, too. I understand a lot of things!
Ask me what I understand!

FRANCES: Are you experimenting? I mean, are you freezing parts of the body so they could be used later?

DR. MORROW: I'm not experimenting. My process has been perfected!
And it has nothing to do with freezing!

Dr. Morrow shows Frances and Rita a drawer of eggs with letters and numbers on them.

DR. MORROW: Each one of these eggs is a person.

FRANCES: What did you say?

RITA: He said that each one of those eggs is a person.

DR. MORROW: You see, it's a matter of genes, and of...a lot of other factors too complicated to explain easily. But... in a hundred years, or even a thousand, each egg can be subjected to a special process and become the living person he was before!

FRANCES: Rita, come on.

RITA: Where?

FRANCES: We're getting out of here.

RITA: But I don't want to. I like him.

FRANCES: Rita!

DR. MORROW: Do you think that - oh, no, no, no! I just don't turn anybody into an egg! I choose my subjects very carefully!

FRANCES: Rita!

DR. MORROW: I only take the incurably ill.

FRANCES: Rita, if you don't...

The what?

DR. MORROW: The incurably ill. First, I talk to them and I tell them what I am doing, I ask them to think about it. Then, if they want to go through with my process, they do.

FRANCES: And they can be brought back to life?

DR. MORROW: Anytime! Anytime at all!

FRANCES: When medical science has found a cure!

DR. MORROW: Exactly!

RITA: Oh, I think it's beautiful!

DR. MORROW: And that's all there's to it.

FRANCES: But why an egg?

DR. MORROW: Mm - oh - it didn't have to be. I suppose that was really a whim on my part. Perhaps I was being a little sentimental, but you know the egg is the symbol of the beginning of life!

RITA: I think it's beautiful!

Bruno enters once more.

BRUNO: The watcher -

DR. MORROW: Yes?

BRUNO: He came up the hill -

DR. MORROW: Yes?

BRUNO: He went down the hill -

DR. MORROW: He's gone?

BRUNO: Yes.

.....

Frances and Dr. Morrow at the hospital where she is going to help him with his experiments.

FRANCES: What is it?

DR. MORROW: Are you sure you want to?

FRANCES: Are you sure you want me to?

DR. MORROW: I'd be very grateful for your help.

FRANCES: Tell me what to do.

DR. MORROW: Come on!

.....

While Dr. Morrow is visiting a patient, Frances guards the door.

The doctor comes up and wants to enter.

FRANCES: You're not going in there are you, doctor?

DOCTOR: Have I talked to you?

FRANCES: Ah - talk to me now!

DOCTOR: After I've talked to him in there.

FRANCES: Ah - ah - take my pulse!

DOCTOR: Not now.

FRANCES: Doctor?

DOCTOR: Yes?

FRANCES: Ah - you look awful!

DOCTOR: Do I?

FRANCES: Even worse than before!

DOCTOR: Well, in that case, you take my pulse.

FRANCES: How do I look?

DOCTOR: Better. Much better.

FRANCES: I feel better.

DOCTOR: Well, take two aspirins and call me in the morning.

The nurse approaches.

NURSE: What's going on here?

DOCTOR: This lady is very sick.

NURSE: Why are you dressed? What are you doing out of your room?

DOCTOR: She's right. Go back to your room, my dear.

NURSE: She's not in that room. She belongs there. I personally moved her this morning.

DOCTOR: Well, I have to go in here.

NURSE: You do not. I'm going in there!

Oh! Gone!

DOCTOR: Gone?

NURSE: Vanished!

.....

NARRATOR: Will any more patients disappear? What will Fran tell the dean? Where will the strange person turn up next? Find out what happens, in Episode Three!

EPISODE II - GRAMMATICAL AND LEXICAL ITEMS

1a. The patients have vanished.

1b. The patients have disappeared.

2a. Have you ever heard of cryobiology?

2b. Have you ever heard of the science where living organisms are frozen and preserved for an indefinite period of time?

3a. I only take the incurably ill.

3b. Dr. Morrow puts into eggs only those people who are very sick and cannot be cured.

4a. Take my pulse.

4b. Frances takes the doctor's wrist to find out his heartbeat.

(The teacher can also dramatize the activity by taking the pulse of one of the students).

EPISODE II - QUESTIONS AND ANSWERS

Slide 25: The Story of the Eggs

Slide 26: Picture of the nurse and the police inspector

Q 29: Is the nurse worried?

A: Yes, she is.

Q 30: Why is she worried?

A: Because many patients have disappeared.

Slide 27: Picture of Dr. Morrow passing in front of the police
inspector

Q 31: Who is passing in front of the inspector?

A: Dr. Morrow.

Q 32: Where is Dr. Morrow coming from?

A 1: He has just visited a patient.

A 2: From a patient's room.

Slide 28: Picture of Dr. Morrow entering patient's room

Q 33: Where is Dr. Morrow going?

A: He's going to visit a patient.

Q 34: What happens when Dr. Morrow visits a patient?

A: The patient disappears.

Slide 29: Picture of Frances and Rita in Dr. Morrow's laboratory

Q 35: Where are Frances and Rita?

A: They are in Dr. Morrow's laboratory.

Q 36: Are they supposed to be there?

A: No, they are not.

Slide 30: Picture of Dr. Morrow entering his laboratory and catching
the two sisters

Q 37: Who surprises Rita and Frances?

A: Dr. Morrow.

Slide 31: Picture of the drawer of eggs

Q 38: What's in the drawer?

A: Eggs.

Q 39: Dr. Morrow is experimenting in cryobiology. What does
he do?

A: He puts incurably ill people into eggs until science can
find a way to cure them.

Slide 32: Picture of Dr. Morrow, Frances and Rita in the laboratory

Q 40: Dr. Morrow has just told the detectives about his secret.

Do they approve of his experiments?

A: Yes, they do. They are excited about the process.

Q 41: Do they decide to help him?

A: Yes, they do.

Slide 33: Picture of Frances and Dr. Morrow at the hospital

Q 42: What is Frances doing at the hospital with Dr. Morrow?

A: She's going to help him.

Q 43: How is she going to help him?

A: She's going to assist Dr. Morrow with his experiments at the hospital.

Slide 34: The Love Stories

Slide 35: Picture of Rita and Dr. Morrow in the laboratory

Q 44: Is Rita still interested in Dr. Morrow after she learns of his experiments?

A: Yes, Rita is even more interested in him now.

Slide 36: ACTIVITIES

Slide 37: Picture of nurse and police inspector at the hospital

Q 45: Where is this taking place?

A: At the hospital.

Q 46: What crisis has produced this conversation?

A: The disappearance of the hospital patients.

Suggested activity:

Have students create a dialogue similar to the one between the nurse and the police inspector.

Slide 38: Picture of florist and Dr. Morrow

Q 47: Dr. Morrow is buying flowers. For whom are these flowers?

A: For some patients at the hospital.

Suggested activity:

Have students create a dialogue between a florist and a client.

Slide 39: Picture of police inspector questioning Frances at her house

Q 48: Why is the police inspector questioning Frances?

A: Because Frances was seen at the hospital on the day of the disappearance of some patients.

Suggested activity:

Have students create a dialogue between the police and an offender.

Slide 40: Picture of Dr. Morrow with an egg

Q 49: Why did Dr. Morrow choose an egg for his experiment?

A: Because he says that the egg is the symbol of the beginning of life.

Suggested activity:

Have students create a dialogue wherein Dr. Morrow is trying to convince an incurably ill patient to participate in his experiment.

Slide 41: Picture of Frances stalling doctor by taking his pulse

Q 50: Why is Frances stopping the doctor from going into the room?

A: To give Dr. Morrow time to complete his experiment.

Suggested activity:

Have students recreate and expand the dialogue between Frances and the doctor.

A CASE OF EGGS - EPISODE III

NARRATOR: At the beginning of the last episode, the sisters accompanied the inspector to investigate the kidnappings. Strangely enough, they noticed Dr. Morrow at the scene. Later, Fran follows Dr. Morrow back to the hospital, where more patients suddenly disappear. The inspector becomes suspicious of Fran's involvement, but uncovers nothing. Later, Rita goes out to the farm to look into the mysterious shed. Through a mix-up in communications, Fran surprises Rita and the girls have a close call, only to be then caught red-handed by Dr. Morrow himself. When pressed, he reveals his secret. Through a unique process, he stores incurably ill people in eggs until a cure can be found. The detectives, impressed by his humanitarian principles, throw the full weight of the organization behind him. And now, to continue with Episode Three:

Frances is at the university looking for the dean, whom she finds in his office with a young girl in an amorous situation.

GOODSPEAK: Uh - good afternoon.

FRANCES: I'm...afraid I'm a little early. Perhaps if I come back -

GOODSPEAK: Not at all. I won't be long. Please make yourself comfortable. I'll be with you in just a moment. Yes. Now. Well, will you bring the papers with you later, Miss - ah -?

GIRL: I don't have any papers!

GOODSPEAK: Well, whatever you have, bring it later!

You have no idea how crowded my schedule is.

FRANCES: What I have to say won't take long. I've come to report that my sister and I have -ah- concluded our investigations of Dr. Thomas Morrow.

GOODSPEAK: Good! Excellent! I can hardly wait to hear what you've found out about Dr. Morrow's strange behaviour.

FRANCES: Strange behaviour? What strange behaviour?

GOODSPEAK: You do not believe -

FRANCES: I do believe that Dr. Morrow leads a very orderly and stable life.

GOODSPEAK: Orderly?

FRANCES: And stable. Nothing my sister and I have discovered leads us to any other conclusion.

.....

The police inspector is at the sisters' house looking for Frances.

RITA: She's not here!

INSPECTOR: When is she expected back?

RITA: I don't know.

INSPECTOR: Another eight patients have disappeared from the hospital!

RITA: With my sister?

INSPECTOR: She was there.

RITA: Does that mean you're going to arrest her?

INSPECTOR: I'll talk to her first. Of course, I'm going to ask her questions.

RITA: But she hasn't done anything!

INSPECTOR: If your sister's innocent, there's no problem. But if she can't give satisfactory answers to my questions -

Rita hears Frances arriving.

RITA: Inspector!

INSPECTOR: What?

RITA: Ah - do you like Brahms?

INSPECTOR: I don't see what -

RITA: You look like a man who really...Dance with me!

INSPECTOR: How can I dance with you when there's no music?

RITA: Oh, how intelligent you are! Now wait here. Don't move.

Rita puts on some music and begins dancing with the inspector.

INSPECTOR: I thought I -

RITA: Don't think. They're playing our song.

INSPECTOR: But I'm sure I saw -

RITA: You couldn't have.

INSPECTOR: Couldn't have what?

RITA: Could you...please repeat that question?

INSPECTOR: Now look here! There's something funny going on here - something very funny indeed, and I intend to get to the bottom of it! Now I know I saw something outside. Isn't that your car?

RITA: Ah - what car?

INSPECTOR: It wasn't there before.

RITA: I don't see any car.

INSPECTOR: Are you trying to warn her?

Singing loudly, Rita tries to warn Frances of the inspector's presence.

RITA: Warn her? Warn her? Warn her?

INSPECTOR: What are you doing?

RITA: Singing an aria from an opera, "The Inspector Calls Again".

INSPECTOR: What?

RITA: "The Inspector Calls Again". It's a beautiful aria. Would you like to hear the title song? "The Inspector Calls Again, my dear"!

INSPECTOR: There's something funny going on here.

RITA: Yes!

INSPECTOR: It's not that funny! Now, look here -

RITA: Inspector -

INSPECTOR: What?

RITA: Do you like Brahms?

.....

While Frances tries to leave, she is kidnapped by the strange man who has been following her.

NARC: OK!

FRANCES: I beg your pardon?

NARC: When did you last see McAllister?

FRANCES: I don't know McAllister.

NARC: Come on, you know I don't buy that!

FRANCES: Buy what?

NARC: Where'd you set up the connection? Listen, who gave them to you?

FRANCES: Who gave me what?

NARC: Come on, you know I don't buy that.

FRANCES: Neither do I.

NARC: Aha! Aha - so he did give them to you! Before I'm finished with you, you'll wish you had never laid eyes on McAllister!

FRANCES: Who's McAllister? Watch where you're going!

NARC: I know where I'm going.

They stop in front of a store.

NARC: Open up, McAllister, I know you're in there. Open up or I'll kick the door down.

FRANCES: It would appear that Mr. McAllister isn't here.

NARC: Then where is he?

They leave and he takes her to a warehouse.

.....

NARC: You and McAllister and who else? Don't try to con me.
Who's the connection? Where did you set up the meet?
Still playing dumb, eh?

FRANCES: I'm not playing anything.

NARC: You're going to wish you'd never got into this caper.

.....

FRANCES: What is this? Who are you?

NARC: Semmelweiss. Bureau of Standards. Are you ready to make a statement?

FRANCES: About what?

NARC: I told the chief. I knew the chicken farmer wasn't Mr. Big. I knew if I waited around long enough, I'd get to the top. Now will you talk?

FRANCES: Would you please tell me what this is all about?

NARC: I told you.

FRANCES: You haven't told me anything. Now, if you don't mind -

NARC: You arranged for them to be sold at McAllister's, didn't you? You tried to pawn them off as perfectly acceptable merchandise!

FRANCES: Tried to pass off what?

NARC: You should have known you couldn't get away with it.

FRANCES: Would you please -

NARC: Shut up! No way are these up to federal standards, no way!

The government inspector shows Frances some of Dr. Morrow's eggs with the lettering.

NARC: Ahah! Ahah! I knew I had the right one. You thought you could get away with it, eh? You thought nobody could ever trace you. Before I'm finished with you, you'll wish -

.....

NARC: Wait!

.....

Frances runs away with the eggs and delivers them to Dr. Morrow.

DR. MORROW: Good heavens! Thank you. Thank you very much. Where did you find them?

FRANCES: Oh - it's a long story.

DR. MORROW: Someone must have stolen them. But who would want to do a thing like that?

FRANCES: It might be a good idea to see if any others are missing.

Dr. Morrow opens the drawer and finds more eggs missing.

DR. MORROW: Yes. Oh, dear! You didn't find all of them.

FRANCES: Never mind. We'll find them.

DR. MORROW: How?

FRANCES: We've solved much more difficult cases.

DR. MORROW: But you don't understand! These people trusted me! If anything should happen to them, I... Maybe I should go to the police.

FRANCES: The police???

DR. MORROW: Well, the eggs were stolen, weren't they?

FRANCES: Dr. Morrow, don't you realize that if you go to the police now, and tell them...

DR. MORROW: Yes?

FRANCES: Why don't we postpone going to the police - for a while?

.....

Switch to the sisters' house, where the police inspector is talking to his men.

INSPECTOR: Chisholm, if the other sister shows up here I want you to immediately place her under arrest.

CHISHOLM: Yes, Inspector.

INSPECTOR: And Chisholm -

CHISHOLM: Sir?

INSPECTOR: Try not to screw it up this time?

CHISHOLM: I won't, Inspector. I won't. I'll do my very best, Inspector.

.....

Frances goes to see David.

FRANCES: David! David! David!

DAVID: Yes?

FRANCES: I have to get a message to Rita. I want her to meet me.

DAVID: Where is she?

FRANCES: At the house.

DAVID: Why don't you go there?

FRANCES: The police are looking for me. They're watching the house.

DAVID: And I suppose the phone is tapped?

FRANCES: Would you go?

DAVID: I've got a lot to do. I'm getting ready to leave on my
voyage soon. I don't know...All right.

.....

David goes to the sisters' house, pretending he is jogging. He throws
a message up to Rita's window.

INSPECTOR: Oh! Who do you think he is? He must be mad!

CHISHOLM: He's coming in here!

RITA: David! Up here.

INSPECTOR: Hey!

.....

Rita escapes while David distracts the police. They then meet at Dr.
Morrow's laboratory.

DR. MORROW: Sorry to put you to all this trouble. This is a catastrophe!

DAVID: How many are missing?

FRANCES: Twelve.

DAVID: Do you think the man who took them in his car has them?

FRANCES: We don't think so, but he might have.

DR. MORROW: These people trusted me. I betrayed them.

RITA: I'll get the eggs back for you. Frances can't. The police...Frances can't, but I can. I'd do anything for you!

DR. MORROW: I'm beginning to feel better. I really am.

RITA: Ah - David?

DAVID: Yes?

RITA: You'll help me, won't you?

DAVID: I've got a lot to do. I'm almost ready to leave on my voyage. Another few days and I -

RITA: David, please?

DAVID: I'll help.

FRANCES: I wonder how the eggs got out of here in the first place... if the door was always locked. But it wasn't always locked, was it? Because the night we were here -

RITA: I saw someone take something from here.

Frances turns to Bruno, who is trying to leave the room unnoticed.

FRANCES: Stay where you are!

RITA: I saw -

BRUNO: Don't point at me. Please don't point! I can't stand it when people point at me.

FRANCES: You admit -

BRUNO: I admit anything! I admit everything! Just don't point at me!

FRANCES: You took the eggs?!!

BRUNO: I took 'em. I took 'em.

DR. MORROW: Bruno -

BRUNO: I didn't mean to make trouble. I only took 'em when my chickens were mad at me and they wouldn't lay eggs, and... I didn't have enough to fill the orders. I didn't think the professor would miss them.

FRANCES: But you must have known they weren't ordinary eggs!

DR. MORROW: Bruno just rents me his shed.

FRANCES: But he must -

DR. MORROW: He doesn't. As far as he was concerned, they were ordinary eggs.

BRUNO: Do you forgive me?

DR. MORROW: I forgive you. But we have to get those missing eggs back!

FRANCES: Bruno, what did you do with the eggs after you took them from here?

BRUNO: Sold some to McAllister's Grocery.

FRANCES: We know about those. What about the others?

BRUNO: Trouble at McAllister's. I thought it was because the eggs had writing on them. I divided them up for my next delivery. I sold four in each order.

FRANCES: When was that?

BRUNO: Yesterday.

DR. MORROW: Then the missing eggs must still be where we can get them!
Where did you sell them?

FRANCES: Bruno?

BRUNO: I can't remember.

DR. MORROW: Bruno, you have to!

FRANCES: Try!

BRUNO: I will, I really will... First there was Finnigan.

FRANCES: Finnigan?

BRUNO: Then there was Rannigan.

FRANCES: Rannigan?

BRUNO: Finnigan, Rannigan, Hackins and Joad -

FRANCES: Yes?

BRUNO: No. Lackishima, Sheckelstein, Billikin...Oh, I can't!

DR. MORROW: Please, Bruno!

FRANCES: Try!!!

DR. MORROW: Maybe we should go to the police now.

FRANCES: No!

BRUNO: It's no use! It's no use! I...I remember! I remember!

.....

Rita and David go looking for the first group of eggs in a Chinese restaurant. They see that the special is egg foo yong.

RITA: David, look!

DAVID: Well, what do we do now?

RITA: Ah - I'll go to the kitchen and - look! Watch out!

Here comes the propri tor - you take care of him -

DAVID: Good afternoon. We would like to order a special dinner -
a big, special dinner -- a big, special, enormous dinner!

.....

While David distracts the waiter, Rita goes to the kitchen to recover the eggs.

.....

DAVID: A very big, special enormous, unprecedented, perfectly
superior dinner!

.....

DAVID: A very big, special, enormous, unprecedented, perfect -
Rita returns with the missing eggs.

RITA: David!

DAVID: Could I please have two egg rolls to go?

.....

NARRATOR: Will the dean be satisfied with Fran's report? Will
the inspector solve his case? Will all the eggs be found
in time? Find out, in the next episode!

EPISODE III - GRAMMATICAL AND LEXICAL ITEMS

- 1a. I can hardly wait to hear what you've found out about Dr. Morrow's strange behaviour.
- 1b. Dr. Morrow has been acting in a very unusual way.
- 2a. Are you trying to warn her ?
- 2b. Rita, by singing loudly, is trying to tell Frances that the inspector is there and that she shouldn't come in.
- 3a. You tried to pass them off as perfectly acceptable merchandise.
- 3b. The federal inspector says that because the eggs have numbers and letters on them, they are not eggs of good quality.
- 4a. No way are these up to federal standards!
- 4b. The government says that the eggs sold must conform to certain regulations. Because Dr. Morrow's eggs have numbers and letters on them, they do not conform to federal regulations.

- 5a. The eggs were stolen, weren't they?
- 5b. The eggs were taken without permission.
-
- 6a. These people trusted me.
- 6b. Dr. Morrow's patients believed in him.

EPISODE III - QUESTIONS AND ANSWERS

Slide 42: The Story of the Eggs

Slide 43: Picture of identification card belonging to the federal inspector

Q 51: Who is the man who has been following Frances?

A: An inspector from the federal Bureau of Standards.

Slide 44: Picture of Frances being kidnapped by federal inspector

Q 52: For what reason is he kidnapping Frances?

A: Because he wants to question her.

Slide 45: Picture of federal inspector showing case of eggs to Frances

Q 53: Frances is accused of a crime. What is this crime?

A: She's accused of selling eggs which are not up to federal standards.

Q 54: Why are the eggs not up to federal standards?

A: Because they have numbers and letters on them.

Q 55: What does Frances do with the eggs?

A: She takes them away from the federal inspector and returns them to Dr. Morrow.

Q 56: Are there any eggs missing from the drawer?

A: Yes, there are some missing.

Q 57: Does anybody know who took them?

A: No, nobody knows.

Slide 46: Picture of Bruno being accused of stealing eggs

Q 58: Who stole the eggs?

A: Bruno did.

Q 59: Why did Bruno steal the eggs?

A: Because his hens were on strike and he didn't have enough eggs to fill his orders.

Q 60: Did Bruno know that Dr. Morrow's eggs were special?

A: No, he didn't.

Slide 47: Picture of Frances and David at his boat

Q 61: Does Frances need David's help?

A: Yes, she does.

Q 62: How can David help?

A: He can help Rita get away from the house, which is being watched by the police.

Slide 48: Picture of Rita escaping from the house

Q 63: Did David help Rita escape?

A: Yes, he did.

Q 64: Did he distract the police until she got out of the house?

A: Yes, he did.

Slide 49: Picture of Rita taking eggs from Chinese restaurant

Q 65: What is Rita doing in the kitchen of the Chinese restaurant?

A: She is looking for Dr. Morrow's missing eggs.

Slide 50: The Love Stories

Slide 51: Picture of Rita talking to Dr. Morrow at the laboratory

Q 66: Does Rita want to help Dr. Morrow?

A: Yes, she does. She's enthusiastic about it.

Q 67: Is David sad?

A: Yes, he is.

Q 68: Why is he sad?

A: Because he loves Rita, and she isn't interested in him.

Slide 52: ACTIVITIES

Slide 53: Picture of the police inspector and Rita dancing

Q 69: Why is Rita dancing with the inspector?

A: Because she wants to warn Frances that the inspector is there.

Suggested activity:

Have students recreate the encounter between Rita and the inspector.

Slide 54: Picture of the federal inspector and Frances

Q 70: Why are the eggs not acceptable to the federal inspector?

A: Because they are not up to federal standards. They have letters and numbers on them.

Suggested activity:

Have students create a dialogue between the federal inspector and a merchant whose product is not up to federal standards.

Slide 55: Picture of David with the waiter

Q 71: What do you think is amusing in this scene?

Suggested activity :

Have students act out the scene between David and the waiter.

Slide 56: Picture of David throwing a message to Rita

Q 72: What is the message about?

Suggested activity :

Have students write messages to one another and throw them to someone in the classroom.

Slide 57: Picture of David distracting the policemen

Q 73: What do you find amusing in this scene?

Suggested activity:

Have students create a sketch in which one person distracts the police while another escapes.

A CASE OF EGGS - EPISODE IV

NARRATOR: In the last episode, we saw Frances telling the dean that the agency had completed its investigation of Dr. Morrow, and had nothing to report.

Meanwhile, the suspicious inspector is trying to discover the connection between the sisters and Dr. Morrow. Frances avoids questioning, but is abducted by the strange person, who subjects her to meaningless dialogue and a thrilling drive! Revealing himself as an agent of the federal Bureau of Standards, he shows the amazed Frances a carton of Dr. Morrow's special eggs. She is able to snatch them and escape.

Dr. Morrow then discovers many eggs missing and the search begins. First, David's aid is enlisted. He helps Rita to escape from the police and everyone meets in the lab.

It is finally discovered that Bruno has stolen the eggs to keep his customers happy while his hens were on strike. He manages to recall where he took the numbered eggs.

In the last episode, we left David and Rita having just found some of the eggs in a Chinese restaurant.

And now, Episode Four:

Rita and David are at the grocery store looking for more eggs.

RITA: Ah - a dozen eggs, please!

GROCER: Be my guest.

RITA: Oh! Ah- these are just a little...too small. Ah - these are just a tenny weeny bit too brown. You don't mind, do you?

GROCER: Naw .

RITA: Oh! If only these were rounded on the end! These are sort of speckled - y.

They find the eggs.

RITA: David!

.....

Frances at the laboratory at Bruno's farm. Bruno comes to tell her to go to the university to see Dr. Morrow.

.....

FRANCES: Dr. Morrow, did you ask the police to come here?

DR. MORROW: Yes.

FRANCES: Oh, no!

DR. MORROW: Oh, yes.

FRANCES: But why? I thought we'd agreed -

DR. MORROW: The police are really much better equipped to find the eggs than we are.

FRANCES: You told them about the eggs?

DR. MORROW: I mentioned them.

FRANCES: And did you mention anything about the hospital?

DR. MORROW: I don't remember. I might have, just in passing.

Police siren in the background. The police are coming to look for Dr. Morrow.

FRANCES: Dr. Morrow, you have to come with me.

DR. MORROW: Where?

FRANCES: There's...something I have to show you.

DR. MORROW: But I'm right in the middle of an experiment!

FRANCES: It'll keep. What I have to show you won't!

DR. MORROW: Are we by any chance going to see your sister?

FRANCES: Why do you ask that?

DR. MORROW: Well, I was just thinking how kind she was, volunteering to find the eggs for us.

.....

Frances and Dr. Morrow get into the truck and drive off.

FRANCES: Rita's always kind... and warm...and friendly. She'll make someone a wonderful wife!

DR. MORROW: I'm sure she would. Why isn't she already married?

FRANCES: She hasn't found the right man. Have you ever...thought
of getting married, Dr. Morrow?

DR. MORROW: Oh, yes. I've thought about it. You see, I've always
regarded marriage as something unique. To me, marriage is
not something to be taken lightly. Marriage is something
that gives two people something to hold on to...
stability...a sense of direction.

Frances stops the truck behind a tenement.

DR. MORROW: Are you sure you know where you're going?

FRANCES: I know where I'm not going! Come on!

.....

They go up the back stairs of the building and knock on the door. A
guru appears at the door.

FRANCES: Ah - I wonder if we -

They enter the apartment.

GURU: Enter...as you would enter life.

Life...is a series of rooms -

DR. MORROW: A series of rooms?

GURU: Life...is like that! I shall show you. There is "infancy"
and there is "old age".

DR. MORROW: And what's this?

GURU: A hallway.

DR. MORROW: Between infancy and old age!

GURU: Life...is like that!

DR. MORROW: I'm so glad we came here. I've never met such an interesting man.

GURU: Thank you. Upstairs...are adolescence and middle age.
We shall tour them all, then choose the room in which we wish to hold our discussion.

DR. MORROW: I should like that very much.

Police knocking at the door.

DR. MORROW: I'd like to spend all day here. You know, it's so seldom that a scientist has any opportunity to discuss philosophies.

FRANCES: We have to leave!

DR. MORROW: But we just got here!

FRANCES: We have to meet someone.

GURU: Life...is like that.

FRANCES: Is there a back door?

GURU: Life...always has a back door.

FRANCES: But Dr. Morrow -

DR. MORROW: Good-bye! I'm sorry - I'm glad to have met you. I hope I'll see you again soon.

Frances and Dr. Morrow exit. The police inspector comes in looking for them.

INSPECTOR: Where are they?

GURU: By they do you refer to the ethical and moral precepts we are all eternally pursuing? I don't think you will find what you are looking for - neither in infancy or old age.

INSPECTOR: I'm looking for a man and a woman. I know they were here.

GURU: You're looking for a woman?

INSPECTOR: I'm looking for a woman .

GURU: Life...is like that!!

.....

We switch to Rita and David at an egg packing factory.

RITA: David, did you see any? Oh, gosh - look!

DAVID: Here, Rita....!

RITA: Well look, get all those ones. Quick! There's another one. David!!!

DAVID: Yes?

RITA: Any luck?

DAVID: No.

.....

Rita and David at a grocery store.

GROCER: Closed, I was telling you! I'm closed!

RITA: But you sell eggs, don't you?

GROCER: When I'm open.

RITA: Could we -

GROCER: I'm closed!

RITA: Oh, but we're looking for a special kind of eggs.

GROCER: Oh, white eggs?

RITA: Yes.

GROCER: Fairly large?

RITA: Yes.

GROCER: With letters and numbers on them?

RITA: Yes! Could we buy them from you?

GROCER: No.

RITA: Why not?

GROCER: I threw them away!

DAVID: What?

RITA: Oh!

.....

Rita and David begin looking through the garbage cans.

DAVID: Is this where the eggs are?

RITA: Which can?

DAVID: Which can did you throw the eggs in? Ah!

RITA: David!!

DAVID: Ah!

Garbage truck comes up.

GARBAGE

MAN: ... come on, up....

David finally finds the eggs.

DAVID: Rita!

RITA: Oh!

.....

They return to Rita's house.

RITA: David, I don't know how to thank you!

DAVID: You don't have to thank me.

RITA: I couldn't have got them back without your help.

DAVID: I'd do anything for you. What are you going to do now?

RITA: Take them back to Dr. Morrow, of course.

DAVID: Well, I'm sure he'll be glad to get everything back.

RITA: Yes, well...I can hardly wait to see his face when I... -
give him the eggs.

Good-bye, David.

DAVID: Good-bye, Rita.

Rita goes to deliver the eggs to Dr. Morrow.

.....

Frances and Dr. Morrow come out of their hiding place.

DR. MORROW: Do you think we can get up now?

FRANCES: I think so!

DR. MORROW: Do you think we can...talk out loud now?

FRANCES: I think so.

DR. MORROW: All right! What are we running away from?

FRANCES: Running?

DR. MORROW: Running. I've never run from anything in my life before but you seemed to think it was necessary, so I went wherever you said - only now I think it's time I knew exactly why.

FRANCES: I agree. And I apologize.

DR. MORROW: Apologize?

FRANCES: For treating you as if you weren't capable of making your own decisions, but I do know, Thomas - Dr. Morrow - that you're in danger, that we need time to get -

The government inspector comes up to them.

NARC: To get what? This is where it always ends! In some rotten alley. You got a meet set up with McAllister here?

DR. MORROW: Who's McAllister?

NARC: Oh, another one! What did you do with the evidence? Do you think that will get you off the hook? When I get through with you, you'll wish -

As the police approach, Frances and Dr. Morrow once more escape to the top of an apartment building.

DR. MORROW: Must be some way out of this!

FRANCES: Yes. I think there is, Thomas.

DR. MORROW: Do you mean jump for it? I couldn't possibly do that.

It's two stories!

FRANCES: No. It's not that. A wife...can't testify against her husband.

.....

Dr. Morrow remembers the guru's words.

GURU: Life is like that!!!

.....

DR. MORROW: Well, let's get on with it.

Frances and Dr. Morrow embrace.

INSPECTOR: I lose more cases that way, Chisholm!

.....

Church scene where Frances and Dr. Morrow are being married.

MINISTER: Who giveth this woman to be married to this man?

INSPECTOR: I do!

MINISTER: Dearly beloved, you have come here to be united into this Holy estate, which in your mutual consent you have freely and sincerely given -

David approaches Rita.

DAVID: Rita? I think I know how you feel.

MINISTER
(in background): - it behooves you then to declare in the presence of God and these witnesses the sincere intent you both have -

DAVID: It's like razor blades cutting you up inside. It's like... I've come to tell you I love you. I've loved you since I first saw you. I know you don't love me. I know you don't have to get married...

MINISTER
(in background):- now have this woman to be thy wedded wife...in the Holy estate of matrimony...love her, comfort her...honour her... and forsaking all others, keep thee only unto her so long as ye both shall live -

DAVID: I mean, as it says in your aunt's will, that's being taken care of now. Will you marry me?

DR. MORROW: 'I will.

MINISTER
(in background): Frances, will you now have this man... thy wedded husband...live with him after God's ordinance...state of matrimony...love him, honour him, comfort him, obey him,

and keep him in sickness and in health, and forsaking
all others, keep thee only unto him so long as ye both
shall live?

DAVID: My boat's ready to sail. I'll be leaving soon. Very
soon.

FRANCES: I will.

.....

The wedding party exits and the inspector catches the wedding bouquet,
which he gives to Bruno.

BRUNO: Oh no, thank you.

INSPECTOR: No?

BRUNO: No way!

RITA: Wait!

CHISOLM: Come back!

.....

Rita decides to meet David, so she gets into the wedding car and drives
to the wharf with Frances and Dr. Morrow in the back seat.

DR. MORROW: I think I read that in the Trobriand Islands the sister
always goes along with the bride and the groom on the honeymoon.
Or was it the Trobriand Islands? Or was it actually the sister?

.....

They arrive at the wharf and Rita runs to David.

RITA: David! David! Wait! David!

DAVID: Rita? Rita!!!!

Rita falls into the water.

DR. MORROW: I say! What an extraordinary thing!

DAVID: Good-bye!

FRANCES: Good-bye!

DR. MORROW: Come back soon!

EPISODE IV - GRAMMATICAL AND LEXICAL ITEMS

- 1a. The experiment will keep. What I have to show you won't.
- 1b. Frances is telling Dr. Morrow that the experiment can wait.

- 2a. Rita hasn't found the right man.
- 2b. Rita hasn't found a suitable man for a husband.

- 3a. This is where it always ends. In some rotten alley.
- 3b. The federal inspector says that a chase always ends in a dirty back street.

- 4a. A wife can't testify against her husband.
- 4b. A wife cannot make a statement or be a witness in a court of law against her husband.

EPISODE IV - QUESTIONS AND ANSWERS

Slide 58: The Story of the Eggs

Slide 59: Picture of a grocery store owner

Q 74: What are Rita and David doing?

A: They are looking for the marked eggs.

Q 75: Who sold the eggs to the store owner?

A: Bruno sold them to him.

Q 76: Do David and Rita find the eggs?

A: Yes, they do.

Slide 60: Picture of Rita and David at the egg factory

Q 77: Where are Rita and David?

A: They are at an egg factory.

Q 78: What are they doing there?

A: They're looking for the missing eggs.

Slide 61: Picture of Rita and David looking for eggs in the garbage

Q 79: Who had the last set of eggs?

A: A grocery store owner.

Q 80: What did he do with the eggs?

A: He threw them in the garbage.

Q 81: Do Rita and David finally find them?

A: Yes, they do.

Slide 62: Picture of Dr. Morrow and Frances at the university laboratory

Q 82: Bruno has just told Frances that Dr. Morrow called in the police to help find the eggs. Is Frances happy?

A: No, she isn't.

Q 83: Did Dr. Morrow mention anything to the police about the missing patients?

A: He might have. He can't remember.

Slide 63: Frances and Dr. Morrow escaping from the university

Q 84: Is Frances worried that Dr. Morrow will be arrested because of the missing patients?

A: Yes, she is.

Q 85: What does she suggest?

A: She suggests they leave the university.

Q 86: Is anyone following them as they leave?

A: Yes, the police are following them.

Slide 64: Frances and Dr. Morrow with the guru

Q 87: Who is the man in the white robe?

A: He is an Indian philosopher called a "guru".

Q 88: Why are Frances and Dr. Morrow in his apartment?

A: Because they want to escape from the police.

Slide 65: Picture of Frances and Dr. Morrow on the roof

Q 89: Are the police still chasing Frances and Dr. Morrow?

A: Yes, they are.

Q 90: Can Frances and Dr. Morrow continue running?

A: No, they can't.

Slide 66: The Love Stories

Slide 67: Picture of Frances and Dr. Morrow in the truck

Q 91: What are Dr. Morrow and Frances talking about?

A: They're talking about marriage.

Q 92: Is Dr. Morrow against marriage?

A: No, he isn't.

Q 93: Has he ever thought about getting married?

A: Yes, Dr. Morrow has thought about getting married.

Slide 68: Picture of Frances and Dr. Morrow kissing

Q 94: Where are Frances and Dr. Morrow?

A: They're on the roof of a building.

Q 95: Who's chasing them?

A: The police.

Q 96: Does Dr. Morrow want to jump off the roof to escape?

A: No, he doesn't.

Q 97: Frances tells Dr. Morrow that a wife can't testify against her husband. What does she mean?

A: She means that if Dr. Morrow marries her, she will not have to tell the police what she knows about his experiments.

Slide 69: Picture of Frances and Dr. Morrow getting married

Q 98: Do Frances and Dr. Morrow get married?

A: Yes, they do.

Slide 70: Picture of Rita thanking David for his help

Q 99: Rita is thanking David for his help. Do they seem happy?

A: No, they don't.

Q 100: Why isn't David happy?

A: Because Rita wants to marry Dr. Morrow.

Slide 71: Picture of David talking to Rita in the church

Q 101: What does David ask Rita?

A: He asks her to marry him.

Q 102: Does she accept?

A: She doesn't accept yet but she doesn't refuse.

Slide 72: Picture of Rita driving Dr. Morrow and Frances to the wharf

Q 103: Where is Rita going?

A: To the wharf.

Q 104: Why is she going there?

A: To meet David.

Q 105: Has she decided to accept his proposal?

A: Yes, she has.

Slide 73: Picture of Rita and David embracing

Q 106: Where are Rita and David going?

A: They are going on a boat trip.

Slide 74: ACTIVITIES

Slide 75: Rita picking eggs out at the store

Q 107: Why is Rita so selective about the eggs?

A: Because she is looking for Dr. Morrow's eggs.

Suggested activity:

Have students create a dialogue between a salesperson and a choosy customer.

Slide 76: Picture of David with the garbage collector.

Q 108: What are Rita and David trying to do while the garbage collector is picking up the garbage?

A: They are trying to find the eggs.

Suggested activity:

Have students recreate and enhance the exchange between Rita, David and the garbage collector.

Slide 77: Picture of the guru and the police

Q 109: Can the police get any information from the guru?

A: No, they can't.

Suggested activity:

Have students recreate the encounter between a guru and a policeman.

Slide 78: Picture of Frances and Dr. Morrow coming out of the sand box

Q 110: Why are Frances and Dr. Morrow in the box?

A: They are trying to hide from the police.

Suggested activity:

Have students create a story about two people in a box (how they got there, why they are there).

Slide 79: Picture of the wedding ceremony

Q 111: Who are the members of the wedding party?

A: The inspector, the two policemen, Bruno, the two detectives
and Dr. Morrow.

Suggested activity:

Have students create a humorous sketch based on the wedding scene. The characters, however, should act in a way that clearly reveals their occupations. For example, the two doormen, who are also the policemen in the film, could carry out their wedding duties in a police-like fashion: frisking people; asking to see their licenses before letting them enter the church; ushering people into the church as if they were directing traffic, etc.

Suggested activity:

David and Rita are going on a boat trip. Have students create a dialogue between David and Rita in which David is trying to convince her to take Bruno along to handle the boat.

FILMGLISH .

Produced by

The National Film Board

of Canada

Teacher's Manual

Pedagogical Consultants: Dr. André Douesnard

Judy Brooks