

DEVELOPING TRANSLATION STUDIES TO
BETTER ACCOUNT FOR AUDIOVISUAL
TEXTS: AND OTHER NEW FORMS
OF TEXT PRODUCTION

SCENE 5: ARNOLD MEETS HUMPHREY AGAIN

- A.R. Your chap had quite a little publicity triumph down at Thames Marsh, didn't he?
- H.A. Oh, yes, tremendous.
- A.R. You don't sound appropriately happy for him, Humpy.
- H.A. Well, the trouble is he thinks he has achieved something.
- A.R. Splendid. Life is so much easier, when ministers think they have achieved something. They stop fretting. No little temper tantrums.
- H.A. Yes, but now he will want to introduce his next idea.
- A.R. A Minister with two ideas. I can't remember when we last had one of those.
- H.A. Oh, it's not his own. He wants to introduce pre-set failure standards for all council projects over 10,000 pounds, and (stress) make a named official responsible.
- A.R. Humphrey!!
- H.A. I know, I know.
- A.R. It's that idiot scheme of Cartwright's again. I thought that Gordon had squashed it.
- A.R. El teu milhomes va obtenir un petit triomf publicitari a Thames Marsh, no?
- H.A. Ah sí, fantàstic.
- A.R. No sembla pas que et faci gaire feliç això.
- H.A. El problema és que es pensa que ha aconseguit alguna cosa.
- A.R. Magnífic. La vida és molt més fàcil quan els ministres es pensen que han aconseguit alguna cosa. Ja no s'hi amoïnen, i s'estalvien enrabiades.
- H.A. Sí, però és que ara pretén posar en pràctica una altra idea.
- A.R. Un Ministre amb dues idees. No recordo qui va ser l'últim que vam tenir.
- H.A. Ah, no és pas idea seva. Vol exigir normes d'execució en tots els contractes municipals de més de deu mil lliures i designar un funcionari responsable de cada projecte.
- A.R. Humphrey!!
- H.A. Ja ho sé, ja ho sé.
- A.R. És aquell projecte idiota d'en Cartwright. Que no l'havia liquidat en Gordon?

H.A. Well, he's come over to us now. He slipped it to the Minister privately, under plain cover. Brown envelope job.

A.R. You realize it could be us next. I mean once you specify in advance what a project is supposed to achieve and whose responsibility it is to see that it does, well, the entire system collapses. You're into the whole squalid world of professional management.

H.A. I know. I have tried to explain to him. I tried to point out to him that his new responsibilities were for enjoying, not for exercising. But I don't know ...

A.R. We already move our officials around every two or three years to stop this personal responsibility nonsense. If this happened, we would be posting everybody once a fortnight. He must be stopped. What's his next little publicity trick?

H.A. Well, tomorrow he is living his little triumph all over again. He'll be recording a TV interview with Ludovic Kennedy. Documentary on Civil Defence.

H.A. Doncs, ara està amb nosaltres i ha passat el projecte al Ministre directament, en privat, de sotamà, m'entén?

A.R. Després ens tocarà a nosaltres. Si comences a concretar per endavant els resultats d'un projecte, i qui té la responsabilitat de comprovar que funciona, doncs s'esfondra tot el sistema. És el món absolutament miserable de l'administració professional.

H.A. Ja ho sé. Li he intentat explicar, sap? He intentat fer-li veure que les noves atribucions eren perquè es divertís, no perquè s'hi capfiqués, però no...

A.R. Ja traslladem els funcionaris cada dos o tres anys per evitar aquesta bestiesa de la responsabilitat personal. Si se'n sortís els hauríem de traslladar cada quinze dies. L'hem de frenar. Quina és la pròxima excursioneta publicitària?

H.A. Bé, demà té intenció de reviure la seva petita victòria. Gravarà una entrevista a la televisió amb el Ludovic Kennedy, per a un documental de protecció civil.

A.R. Supposing he had a dossier on the curious ways in which local councillors spend their Civil Defence budgets.

H.A. How would that help?

A.R. I have an idea.

H.A. Well, perhaps you ought to become a Minister! ... just a joke, Arnold.

END OF SCENE 5.

A.R. Suposa que tingúes un informe sobre les maneres tan curioses de gastar el pressupost de Protecció Civil que tenen els ajuntaments.

H.A. De què serviria?

A.R. Tinc una idea.

H.A. Doncs t'hauríem de fer Ministre. ha ha... és una broma.

SCENE 6: THE BBC TELEVISION INTERVIEW

Technician: Standby studio! We're about to record!

Tècnic: Atenció estudi!
Estem a punt de gravar!

J.H. It's a nice change Mr Kennedy, for a Minister to be given a chance to talk about something that's a success. Most unusual for the BBC. Is it a change of policy?

J.H. És una novetat senyor Kennedy que un Ministre tingui l'oportunitat de parlar d'una cosa que és un èxit. Encara més si és a la BBC. Que és una tàctica nova?

Tech: Five, four, three, two, one.

Tècnic: Cinc, quatre, tres, dos, u.

L.K. Minister, you've been claiming recently that in your dealings with local authorities you've been making some progress as regards Civil Defence. But surely this has been more in the field of publicity than any real achievement?

L.K. Ministre, últimament ha repetit que en les seves relacions amb les autoritats locals s'ha progressat en qüestions de protecció civil. Però, no ha estat més una qüestió publicitària que no pas una millora tangible?

J.H. No, no, no, Ludo. I believe that local authorities are being made to face up to these issues because of the extra interest that we have generated.

J.H. No, no, no, no, Ludo, les autoritats comencen a afrontar aquests problemes gràcies a l'interès extraordinari que hem generat des del govern.

L.K. Well you are agreeing that your success has been a publicity success.

L.K. Per tant està d'acord que el seu triomf ha estat un triomf publicitari.

J.H. Well, if want to put it that way: yes. But things are changing.

J.H. Si vol dir-ho així, sí, però les coses estan canviant.

L.K. Well, what about Thames Marsh?

L.K. I què va passar amb Thames Marsh?¹ ()

¹ Look at the verb tense! maybe, 'I què em pot dir de Thames Marsh?'

J.H. Ah. Thames Marsh. Good example.

As I have said to the press, they have got one fall-out shelter. And a place has been reserved in it for Mr Ben Stanley, the leader of the council, who refuses to build shelters for others! Don't you think that is rather hypocritical?

J.H. Ah, Thames Marsh, un bon exemple. Com ja he declarat a la premsa, només ni ha un refugi nuclear i hi ha un lloc reservat per al senyor Ben Stanley, el cap del consistori que es nega a construir refugis per als altres. No creu que això és més aviat hipòcrita?

L.K. Surely Minister, it is reasonable to expect that one of our elected representatives should have a chance of survival? Who is to govern otherwise?

L.K. No obstant, Ministre, és lògic pensar que un dels nostres representants democràtics hauria de tenir l'oportunitat de sobreviure. Perquè, si no, qui governaria?

J.H. In the event of a nuclear holocaust, and of course we all hope and pray that such a thing will never happen, there are, perhaps, more important people than mere politicians - doctors, nurses, ambulancemen, all the people who run essential services.

J.H. En el cas que hi hagués una guerra nuclear, que naturalment tots esperem i desitgem que no es produeixi, potser hi ha gent més important que els polítics, com ara per exemple, metges, infermeres, bombers, etc. Tots els que s'encarreguen dels serveis essencials.

L.K. Correct me if I am wrong, Minister, but, is it not a fact that the Prime Minister and the Home Secretary have places reserved for them in a government fall-out shelters?

L.K. Corregeix-me si m'equivoco, però no és veritat que el Primer Ministre, i el Ministre de l'Interior tenen un lloc reservat en els refugis nuclears del Govern?

J.H. ... That is completely different.

J.H. ... Això no hi té res a veure.

L.K. How?

L.K. Com?

J.H. Well, there has to be someone to, run the ... you know.

J.H. Bé, per què, bé, hi ha d'haver algú per, mm, governar... el...

L.K. As I understand it, you are saying that political leaders should give up their places to doctors and nurses? Well, now, have you put this idea to the Prime Minister and the Home Secretary?

J.H. I think we must be careful not to trivialise a very important issue, Ludovic. To give another example, I have just been told of a borough which sent a group of councillors at the ratepayers' expense to California to look at fall-out shelters. And when they got back they couldn't do anything about it because they had spent the entire Civil Defence budget for three years on the trip.

L.K. How shocking!

J.H. Shocking.

END OF SCENE 6.

L.K. Perdoni si l'he entès bé, diu que els líders polítics haurien de cedir els seus llocs als metges i a les infermeres. Per tant, ha exposat aquesta idea al Primer Ministre i al Ministre de l'Interior?

J.H. Crec que s'ha d'anar molt en compte de no caure en la temptació de banalitzar un problema tan greu, eh, Ludovic. Per posar un altre exemple, m'acaban de parlar d'un ajuntament, que va enviar amb diners dels contribuents, un grup de regidors a Califòrnia a visitar refugis nuclears, i quan van tornar, no van poder fer res, perquè s'havien gastat tot el pressupost de tres anys de Protecció Civil en el viatge.

L.K. Es vergonyós.

J.H. Vergonyós.

SCENE 7: THE MINISTER PANICS

H.A. Thank you. Oh, by the way. How did the recording go?

H.A. Moltes gràcies. Ah, per cert. Com va anar la gravació?

J.H. Well, I got into a bit of bother over Ben Stanley's bunker. I said that politicians weren't as important as doctors and so on.

J.H. Um, doncs, primer vaig criticar una mica el refugi d'en Ben Stanley. Vaig dir que els polítics no eren pas tan importants com els metges, etc.

H.A. Did you? ("feigned surprise" intonation)

H.A. Ah, sí?

J.H. And then he said, "what about the PM's place in the government shelter?"

J.H. Però em va preguntar pel lloc que el Primer Ministre té en el refugi del Govern.

H.A. And what did you say?

H.A. Ah, i què va contestar?

J.H. I got out of it, of course. Pretty cleverly actually. All the same I'm not too sure how happy the PM will be about it. But then I recovered with a marvellously funny story I remembered about a group of councillors who went all the way to California to look at fall-out shelters and spent three years of the Civil Defence budget on the jaunt.

J.H. Vaig desviar la qüestió, naturalment, fins i tot amb intel·ligència. Malgrat tot no sé pas si el Primer Ministre n'estarà gaire content. Però després, em vaig refer amb una història meravellosa d'un grup de regidors que van anar fins a Califòrnia a mirar refugis nuclears i es van gastar el pressupost de tres anys de Protecció Civil en el viatge.

H.A. May I ask where that came from?

H.A. Es pot saber d'on ho ha tret això?

J.H. Yes. Where did that come from, Bernard?

J.H. Sí. D'on ho hem tret això?

B.W. From the Civil Defence Directorate, Minister. They must have known you were doing the interview.

B.W. De la Direcció de Protecció Civil. Devien saber que li feien l'entrevista.

H.A. Anyway, Minister, I am sure you know what you are doing.

J.H. Humphrey! Humphrey! You only say that when I've made an appalling cock-up.

H.A. Minister, you do know that the borough in question contains the PM's constituency. And that the PM's election agent was the councillor who led the delegation.

J.H. That was just a joke wasn't it?

H.A. Number Ten have been trying to keep it quiet for weeks. But er, oh well, truth will out.

J.H. No! no, no, no, ... it mustn't out. It might look like a personal attack, you know what the PM's like about loyalty just now. Humphrey! This interview must not go out.

H.A. Unfortunately, Minister, I haven't the time. I must be going.

J.H. Humphrey, Humphrey! I'm, I'm, I'm ordering you Humphrey.

H.A. Alas! Minister, it is your orders that are calling me away.

H.A. Ah, bé. Ministre, m'imagino que ja sap el que fa.

J.H. Humphrey! Humphrey! Només diu això quan m'he ficat de peus a la galleda.

H.A. Ministre, no ho sap que en el municipi en qüestió hi ha el col·legi electoral¹ del Primer Ministre? I que l'interventor del Primer Ministre era el regidor que encapçalava la delegació?

J.H. Ho deu dir de broma, no?

H.A. Els del número deu feien el que podien per mantenir-lo en secret durant setmanes. Però en fi. Tard o d'hora tot se sap.

J.H. No! no, no, no... de cap manera, semblaria un atac personal. I ja sap què en pensa el Primer Ministre de la lleialtat. Humphrey! Aquesta entrevista no es pot emetre!

H.A. Bé. Desgraciadament, Ministre, ara no tinc temps. Me n'he d'anar.

J.H. Humphrey, Humphrey! Li ordeno, Humphrey!

H.A. Precisament són les seves ordres les que ara mateix em reclamen.

¹ La circumscripció

J.H. What do you mean?

J.H. Què vol dir?

H.A. Well, your scheme for imposing pre-set failure standards on local councils is very complex. You asked for proposals straight away. It is taking every moment of my time. Much as I would like to help ... However, if implementing failure standards were not quite so urgent ...

H.A. Doncs que el seu projecte d'imposar normes d'execució a l'Administració Local és molt complex. Va exigir propostes immediates. No em queda ni un moment per fer res més, i tot i que m'agradaria ajudar-lo ... No obstant, potser, si resultés que aquestes normes d'execució no fossin tan urgents ...

J.H. Do you mean you can (stress) stop the broadcast?

J.H. Vol dir que el pot aturar aquest programa?

H.A. Minister, we cannot censor the BBC. But I happen to be lunching with the BBC's Director of Policy, perhaps you'd care to join us?

H.A. Ministre, no podem pas censurar la BBC, però casualment avui dino amb el Cap de Programació de la BBC. Potser li agradaria afegir-s'hi.

J.H. But, if you can't censor them ...

J.H. Però, si no els podem censurar...

H.A. Well, we can always try to persuade them to withdraw programmes voluntarily (intonation) once they realise that transmission is not in the public interest.

H.A. Podem intentar persuadir-los de retirar programes voluntàriament si s'adonen que la seva retransmissió no interessa gaire al públic.

J.H. Well, it's not in my (stress) interest, and I (stress) represent the public. So it's not in the public interest.

J.H. A mi no m'interessa, i jo represento el públic, per tant, no interessa al públic.

H.A. That's a novel argument¹. We haven't tried that on them before, have we?

H.A. Aquest argument és nou. No hem provat mai d'enredar-los així, oi que no?

END OF SCENE 7.

¹ Understatement, difficult to achieve the same effect.

SCENE 8: LUNCH WITH THE BBC DIRECTOR OF POLICY

F.A I'm sorry, Mr Hacker, but the BBC cannot give in to government pressure.

F.A. Perdoni, senyor Hacker, però la BBC no pot cedir a les pressions del Govern.

H.A. Well, let's leave that on one side, shall we?

H.A. Bé. Potser millor que ho deixem de banda això.

J.H. No, no, no, no...

J.H. No, no. Insisteixo...

H.A. Let's leave that on one side. Please, Minister. Frank, I wonder if I could raise something else? There is considerable disquiet about the BBC's attitude and hostility towards the Government.

H.A. He dit potser millor que ho deixem de banda això. Permet-me, Ministre. Frank, ara li voldria plantejar una altra qüestió. L'actitud de franca hostilitat per part de la BBC contra el Govern provoca una gran inquietud.

F.A. But, that's absurd.

F.A. Però això és absurd.

H.A. Is it? We have been documenting instances of bias in BBC current affairs. Favourable News Stories Not Reported. Ah yes, Excessive Publicity For Other Countries' Case Against Britain, especially our Common Market enemies. Er, partners. Jokes Against the Prime Minister. Unnecessary Publicity for Anti-government Demonstrations. And Ministers' Programme Suggestions Not Accepted. I'm afraid I didn't have room in my case for the others.

H.A. Ah sí? Precisament, aquí tinc documentats casos de parcialitat en l'activitat normal de la BBC. Notícies Favorables Silenciades... Ah, sí, Excessiva Publicitat Contra la Gran Bretanya i a Favor d'Altres Països, especialment els enemics del Mercat Comú. Vull dir socis. Ah, sí, Acudits contra el Primer Ministre... Publicitat Innecessària d'Algunes Manifestacions Antigovernamentals... i Sugeriments de Programació Fets pels Ministres, Rebutjats. Em sembla que els altres casos no m'han cabut a la maleta.

F.A. But ... I'm ... but I'm sure we've got answers to all these.

F.A. Sí. Però estic segur que tenim respostes per a tot això.

J.H. The BBC's always got answers. Silly ones, but it's always got them.

J.H. La BBC sempre té respostes. Estúpides, però en té.

H.A. Of course. But I just thought it was only fair to warn you that questions are being asked.

H.A. I tant. Però crec que és just advertir-lo que la gent continua fent preguntes.

F.A. What sort of questions?

F.A. Quines preguntes?

H.A. Well, for example, were Parliament to be televised, whether it shouldn't be entrusted to ITV.

H.A. Doncs, per exemple, si no s'hauria de confiar a la televisió privada la retransmissió de les sessions del Parlament.

F.A. You can't be serious!

F.A. Ho deu dir de broma!

H.A. And whether the BBC administration is actually making the cuts in jobs and premises that we have endured in government. Should a Select Committee be appointed to scrutinise all BBC expenditure?

H.A. I si realment l'administració de la BBC suprimeix llocs de treball i redueix les despeses tal com hem hagut de fer al Govern i si no s'hauria de nomenar una comissió per a controlar les despeses de la BBC.

F.A. That would be an intolerable intrusion.

F.A. Això seria una intromissió intolerable.

H.A. Well, of course. And then there's the extraordinary matter of the boxes at Ascot, Wimbledon, Lord's, Covent Garden, the Proms ...

H.A. Ja ho crec que sí. Llavors també hi ha aquest assumpte increïble de les llotges a Ascot, Wimbledon, Lords, Covent Garden i els concerts.

F.A. Ah yes, well those are technical requirements. For production and engineering staff.

F.A. Si es tracta de necessitats tècniques, enginyers de producció i enginyeria...

H.A. Reports from the inland revenue suggest that the production and engineering staff are all holding champagne glasses, all accompanied by their wives - or ladies of equal distinction - and all bear a remarkable similarity to governors, directors and executives of the corporation and their friends. Oh, I say, you've come out very well there. Mind you, it is just possible that we might be able to contain all this criticism, provided the files don't get any larger. And I've been urging my Minister that there is really no need to take up this case of the Civil Defence issue formally.

F.A. But, but, you must see my position (pun: he is in one of the photos Humphrey is showing him). The BBC cannot give in to government pressure.

H.A. No, no, of course not. We wouldn't want them to, would we Minister?

J.H. Wouldn't we?

H.A. No, of course we wouldn't. But you see the Minister's interview with Ludovic Kennedy did contain some factual errors.

F.A. Factual errors? Ah, well now that's different. I mean as you know the BBC couldn't give in to government pressure ...

J.H. & H.A. ... Oh, absolutely not.

H.A. Uns informes del Ministeri d'Hisenda indiquen que tant el personal d'enginyeria com el de producció beu xampany a dojo, ... en companyia de les seves esposes o senyores d'igual distinció, i resulta que tots s'assemblen molt als administradors, directors, caps i executius de la BBC i els seus amics. Que bé ha quedat vostè aquí, no troba? Potser podríem ser capaços de contenir tots aquest perquè no augmentés el nombre de carpetes. El Ministre i jo creiem que no hi ha cap necessitat de discutir formalment el que és problemàtic de la Protecció Civil.

F.A. Però compregui la meva situació. La BBC no pot cedir a les pressions del Govern.

H.A. No, no. Per descomptat, nosaltres tampoc ho voldríem, oi que no?

J.H. Ah, no?

H.A. És clar que no. Però l'entrevista del Ministre amb en Ludovic Kennedy contenia alguns errors objectius.

F.A. Errors objectius. Això ja és una altra cosa. Ja sabem que la BBC no cedeix a les pressions del Govern

...

J.H. & H.A. ...i ara!

- F.A. ... but we do set great store by factual accuracy.
- H.A. Oh, yes, indeed. But, you see, some of the information in the interview might well be out of date by the time of transmission.
- F.A. Out of date? Ah well, now that's serious. Obviously, the BBC, as you know, couldn't give in to government pressure ...
- H.A. & J.H. Oh, yes, of course not.
- F.A. ... but we do not want to transmit out-of-date material.
- J.H. And since the recording I've realized that I made one or two inadvertent slips that might have security implications.
- F.A. Such as?
- J.H. ...
- H.A. He can't tell you what they are.
- F.A. Why not?
- H.A. Security.
- F.A. We can't be too careful about security, I do agree. If the defence of the realm is at stake, well we do have to be very responsible. I mean, obviously the BBC couldn't give in to government pressure ...
- H.A. & J.H. Of course not.
- F.A. Pero concedim una gran importància a l'objectivitat.
- H.A. Sí, sí, és clar, és possible que una part de l'entrevista hagi perdut actualitat en el moment de l'emissió.
- F.A. Que hagi perdut actualitat? Ah, això ja és més greu. Òbviament, la BBC com ja sabem no pot cedir de cap manera a les pressions del Govern.
- H.A. i J.H. És clar que no. Sens dubte.
- F.A. Però no podem pas donar una informació que hagi perdut actualitat.
- J.H. Després de la gravació vaig advertir que havia dit una o dues coses que seria molt millor callar per raons de seguretat.
- F.A. Com ara?
- J.H. ...
- H.A. No li pot dir quines són.
- F.A. Per què no?
- H.A. Per seguretat.
- F.A. Reconec que més val pecar per prudent amb la seguretat. Sí, senyor. Si està en joc la defensa del regne hem de ser molt responsables. Perquè òbviament, la BBC no cedeix a les pressions del Govern ...
- H.A. i J.H. No, de cap manera.

F.A. ... but security, well, you can't be too careful, can you?

F.A. Amb la seguretat val més pecar per prudent.

J.H. You can't be too careful.

J.H. Sí, val més...

H.A. You can't be too careful, you see.

H.A. Val més pecar per prudent.

F.A. If there are inaccuracies and security worries, the BBC wouldn't want to put the interview out.

F.A. Si hi hagués imprecisions i problemes amb la seguretat, la BBC seria la primera de no emetre l'entrevista.

H.A. Naturally.

H.A. Només faltava...

F.A. That puts a completely different complexion on it.

F.A. Davant d'això tot canvia radicalment.

J.H. Completely different.

J.H. Radicalment.

H.A. Completely different complexion on it.

H.A. Sí. Tot canvia radicalment.

F.A. Transmission would not be in the public interest. But I must make one thing absolutely clear.

F.A. En aquest cas l'entrevista no seria d'interès públic. Però hi ha una cosa que ha de quedar ben clara.

H.A. Yes?

H.A. Quina?

F.A. There can be absolutely no question of the BBC ever giving in to government pressure.

F.A. És absolutament inqüestionable que la BBC no cedeix mai a les pressions del Govern.

H.A. Oh, of course not.

H.A. De cap manera.

J.H. Of course not.

J.H. De cap manera.

END OF SCENE 8.

SCENE 9 (LAST SCENE): ALL'S WELL THAT ENDS WELL

H.A. Oh, good news, Minister, the BBC have decided not to send out your interview with Ludovic Kennedy.

H.A. Bones notícies, Ministre. La BBC ha decidit no emetre la seva entrevista amb el Ludovic Kennedy.

J.H. Really?

J.H. Ah, sí?

H.A. They felt that was the responsible course.

H.A. Al final han vist que era la solució més sensata.

J.H. Well done.

J.H. El felicito.

H.A. Oh, it was nothing, Minister.

H.A. Ah, no té importància.

J.H. And yet, you know, I can't help feeling that I was trapped into saying those things that might have embarrassed the PM.

J.H. Encara que... sap? No puc deixar de pensar que em van parar una trampa per què digués allò tan comprometedor per al Primer Ministre.

H.A. Oh, surely not.

H.A. Oh, segur que no.

J.H. Yes, I think I was dropped right in it.

J.H. Sí. Estic convençut que hi vaig caure de ple.

H.A. How could you think such a ridiculous thought?

H.A. Com pot pensar una cosa tan ridícula?

J.H. Why is it ridiculous, Humphrey, to imagine that he would have tried to trap me?

J.H. Ho troba ridícul? Imaginar que volia tractar d'atrapar-me?

H.A. Who?

H.A. Qui?

J.H. Ludovic Kennedy.

J.H. Ludovic Kennedy.

H.A. Oh, Ludovic Kennedy tried to trap you. Yes, well, I'm sure he did.

H.A. Ah, el Ludovic Kennedy va intentar atrapar-lo. Sí n'estic segur.

J.H. Deceitful crowd the media, underhand, you can't trust them an inch.

J.H. Mala gent els periodistes, no s'hi pot confiar gens ni mica.

H.A. Deceitful, oh, thoroughly deceitful.

H.A. Mala gent, molt mala gent.

J.H. By the way, Humphrey. I think it might be wise to lay off the local councils.

H.A. Oh yes?

J.H. After all, councillors are responsible, sensible people, on the whole. And, of course, they are democratically elected.

H.A. Democratically elected.

J.H. I do think central government has to be frightfully careful before it starts telling them how to do their job.

H.A. Oh, frightfully careful. And the failure standards?

J.H. I think the same applies, don't you?

H.A. Yes, Minister.

J.H. Ah, per cert, Humphrey. Trobo que seria més sensat deixar tranquil·la l'Administració Local.

H.A. Ah sí?

J.H. Al cap i a la fi els regidors, en general, són gent responsable i prudent a part que són elegits democràticament.

H.A. Democràticament.

J.H. I sóc del parer que el Govern Central ha d'anar molt en compte abans de donar-los lliçons de com han de fer la feina.

H.A. Molt en compte. I les normes d'execució?

J.H. Val més que ho deixem córrer. No ho troba?

H.A. Sí, Ministre.

THE END

BIBLIOGRAPHY AND OTHER REFERENCE MATERIALS

1. ADAME GODDARD, L. (1989): **Guionismo**, México D.F.: Editorial Diana.
2. AHO, A.; J. ULLMAN (1972): **The Theory of Parsing, Translating and Compiling**, Englewood Cliffs, N.J.: Prentice Hall.
3. ALDERSON, J.; A. URQUHART (1985): **Reading in a Foreign Language**, London: Longman.
4. ANTTILA, R. (1977): *Dynamic fields in linguistic structure: A Proposal for Gestalt Linguistics*, in SPRACHE 23, 1-10.
5. ASHTON, B. (1983): **How to Write Comedy, a Practical Guide to Writing for Television**, London: Elm Tree Books, Penguin Group.
6. ASTINGTON, E. (1983): **Equivalences. Translation Difficulties and Devices, French-English, English-French**, Cambridge: Cambridge University Press.
7. AUSTIN, J.L. (1955): **How to Do Things with Words**, (1975²) Oxford: Oxford University Press.
8. AYALA, F. (1984): **La estructura narrativa y otras experiencias Literarias**, Barcelona: Grijalbo, EDITORIAL CRITICA.
9. BAKER, M. (1992): **In Other Words. A Coursebook on Translation**, London: Routledge.
10. BANFIELD, A. (1982): **Unspeakable Sentences: Narration and Representation in the Language of Fiction**, London: Routledge, and Kegan Paul.
11. BASSNETT-McGUIRE, S. (1980): **Translation Studies**, London: Methuen.
12. BEAUGRANDE, R. de (1978): **Factors in a Theory of Poetic Translating**, Assen: van Gorcum.
----- (1980): **Text, Discourse and Process**, London: Longman.
13. BEAUGRANDE, R. de; W. DRESSLER (1981): **Introduction to Text Linguistics**, London: Longman.
14. BEEKMAN J.; J. CALLOW (1974): **Translating the Word of God**, Grand Rapids, Michigan: Zondervan.
15. BELL, R. (1991): **Translation and Translating. Theory and Practice**, Harlow, England: Longman.
16. BIGUENET, J. (ed.) (1989): **The Craft of Translation**, Chicago: University of Chicago Press.
17. BLAKE, N. (1981): **Non-standard Language in English Literature**, London: André Deutsch.
18. BLOOMFIELD, L. (1933): **Language**, New York: Holt.
19. BOLINGER, D. (1965): *The Atomization of Meaning*, in **Language** 41, 555-573.
20. BRISLIN, R. (ed.) (1976): **Translation: Applications and Research**, New York: Gardner.
21. BROWER, R. (ed.) (1959): **On Translation**, Harvard: Harvard University Press.

22. BROWN, G.; G. YULE (1983): **Discourse Analysis**, Cambridge: Cambridge University Press.
23. BÜHLER, K. (1934): **Die Sprachtheorie**, Stuttgart: Fischer.
24. CASETI, F.; F. DI CHIO (1991): **Cómo analizar un film**, Barcelona: Ediciones Paidós.
25. CASTILLO, V. (): **El Cine, ese desconocido**, Madrid: Ediciones Doble-R, S.L.
26. CATFORD, J. (1965): **A Linguistic Theory of Translation**, London: Oxford University Press.
27. CHAFE, W. (1970): **Meaning and the Structure of Language**, Chicago: University of Chicago Press.
28. CHAPMAN, R. (1973): **Linguistics and Literature**, New Jersey: Littlefield, Adams and Co.
29. CHOMSKY, N. (1957): **Syntactic Structures**, The Hague: Mouton.
 ----- (1965): **Aspects of the Theory of Syntax**, Cambridge, Mass.: MIT Press.
 ----- (1968): **Language and the Mind**, New York: Harcourt, Brace and World.
 ----- (1972): **Studies on Semantics in Generative Grammar**, The Hague: Mouton.
 ----- (1968): **The Sound Pattern of English**, New York: Harper and Row.
30. COMPARATO, D. (1989): **El Guió**, Bellaterra: Universitat Autònoma de Barcelona.
31. CRICK, M. (1976): **Explorations in Language and Meaning**, London: Malaby Press.
32. CROMBIE, W. (1985): **Process and Relation in Discourse and Language Learning**, Oxford: Oxford University Press.
33. CRUSE, D. (1986): **Lexical Semantics**, Cambridge: Cambridge University Press.
34. CRYSTAL, D.; D. DAVY (1969): **Investigating English Style**, London: Longman.
35. DAGUT, M. (1976): *Can Metaphor be Translated?* in BABEL XXII (1) 22-23.
36. DARBELNET, J.; J. VINAY (1958): **Stylistique comparée du français et de l'anglais**, Paris: Didier.
37. DAVIAULT, P. (1961): **Langage et traduction**, Ottawa: Imprimeur de la Reine.
38. DELISLE, J. (1980): **L'Analyse du discours comme méthode de Traduction**, Ottawa: Éditions de l'Université d'Ottawa.
 ----- (1988): **Translation: An Interpretive Approach**, Ottawa: University of Ottawa Press.
39. DRESSLER, W. (1977): **Current Trends in Textlinguistics**, Berlin: Walter de Gruyter.

40. DUFF, A. (1981): **The Third Language**, London: Pergamon.
----- (1989): **Translation**, Oxford: OUP.
41. ECO, U. (1972): **La structure absente**, Paris: Mercure de France.
----- (1976): **A Theory of Semiotics**, Bloomington: Indiana University Press.
42. ENKVIST, N. (1973): **Linguistic Stylistics**, The Hague: Mouton.
43. FIRTH, J. (1968): **Selected Papers**, ed. F. Palmer, London: Longman.
44. FISKE, J. (1978): **Reading Television**, London: Methuen.
45. FORSTER, L. (1958): **Aspects of Translation**, STUDIES IN COMMUNICATION 2. London: Secker and Warburg.
46. FOWLER, R. *et al.* (1979): **Language and Control**, London: Routledge and Kegan Paul.
----- (1986): **Linguistic Criticism**, Oxford: Oxford University Press.
47. FREEBORN, D. (1986): **Varieties of English**, London: Macmillan.
48. FULLER, F. (1984): **The Translator's Handbook**, Worcester: Colin Smythe.
49. GARCIA YEBRA, V. (1982): **Teoría y Práctica de la Traducción**, vols. 1 & 2, Madrid: Gredos.
----- (1983): **En Torno a la Traducción**, Madrid: Gredos.
50. GOUADEC, D. (1974): **Comprendre Traduire**, Paris: Bordas.
51. GRAHAM, J. (ed.) (1985): **Difference in Translation**, London: Cornell University Press.
52. GREENBERG, J. (1973): **Universals in Language**, Cambridge, Mass.: MIT Press.
53. GREGORY, M.; S. CARROLL (1978): **Language and Situation: Language Varieties and their Social Contexts**, London: Routledge & Kegan Paul.
54. GRICE, H. (1975): *Logic and Conversation*. Reprinted in A. Martinich (ed.), **The Philosophy of Language**, Oxford: Oxford University Press.
----- (1978): *Further Notes on Logic and Conversation*, in COLE (ed.), **Syntax and Semantics IX: Pragmatics**, New York: Academic Press.
55. GRIMES, J. (1975): **The Thread of Discourse**, The Hague: Mouton.
56. GUMPERZ, J. (1982): **Discourse Strategies**, Cambridge: Cambridge University Press.
57. GUTT, E. (1991): **Translation and Relevance**, Oxford: Basil Blackwell.
58. HALLIDAY, M. (1973): **Explorations in the Functions of Language**, London: Edward Arnold.
-----; R. HASAN (1976): **Cohesion in English**, London: Longman.
----- (1978): **Language as Social Semiotic: The Social Interpretation of Language and Meaning**, London: Edward Arnold.
----- (1985): **Spoken and Written Language**, Victoria, Australia: Deakin University Production Unit.
59. HARRIS, B. (1977): **Papers in Translatology**, Ottawa: Ottawa University.

60. HARRIS, Z. (1952): **Discourse Analysis**, The Hague: Mouton.
61. HARTMAN, R. (1980): **Contrastive Textology. Comparative Discourse Analysis in Applied Linguistics**, Heidelberg: Groos.
62. HASAN, R. (1968): **Grammatical Cohesion in Spoken and Written English**, London: Longmans.
63. HASLETT, B. (1987): **Communication: Strategic Action in Context**, London: Lawrence Erlbaum Associates, Inc.
64. HATIM, B.; I. MASON (1990): **Discourse and the Translator**, Harlow, England: Longman.
65. HAUGE, M. (1988): **Writing Screenplays that Sell**, London: Elm Tree Books, Penguin Group.
66. HAWKES, T. (1979): **Structuralism and Semiotics**, London: Methuen.
67. HERMANS, T. (ed.) (1985): **The Manipulation of Literature. Studies of Literary Translation**, London: Croom Helm.
68. HEWSON, L.; J. MARTIN (1991): **Redefining Translation. The Variational Approach**, London: Routledge.
69. HJELMSLEV, L. (1971): **Essais Linguistiques**, Paris: Minuit.
70. HOLMES, J. (ed.) (1970): **The Nature of Translation**, The Hague: Mouton.
71. HÖNIG, H.; P. KUBMAUL (1984): **Strategie der Übersetzung**, Tübingen: Narr.
72. HOUSE, J. (1981): **A Model for Translation Quality Assessment**, Tübingen, Germany: Gunter Narr Verlag.
73. HURFORD, J.; B. Heasley (1983): **Semantics a Coursebook**, Cambridge: Cambridge University Press.
74. HUTCHINS, W. (1986): **Machine Translation, Past, Present, and Future**, Chichester: Ellis Horwood.
75. HYMES, D.; J. GUMPERZ (1972): **Directions in Sociolinguistics**, New York: Holt, Rinehart, & Winston.
----- (1972): *On Communicative Competence*, in J. Pride and J. Holmes (eds), **Sociolinguistics**, Harmondsworth: Penguin.
76. JACOBSEN, E. (1958): **Translation, A Traditional Craft**, Copenhagen: Nordisk Folrag.
77. JAKOBSON, R. (1956): **Fundamentals of Language**, The Hague: Mouton.
----- (1959): *On Linguistic Aspects of Translation*, in R.A. Brower (ed.), **On Translation**, Cambridge, Mass.: Harvard University Press.
----- (1973): **Main Trends in the Science of Language**, London: Allen & Unwin.
78. JESPERSEN, O. (1933): **Essentials of English Grammar**, New York: Holt and Co.
79. KATZ, J. (1966): **Semantic Theory**, New York: Harper and Row.

80. KATZ, J.; J. FODOR (1963): **The Structure of Semantic Theory**, Cambridge, Mass.: MIT Press.
81. KELLY, L. (1979): **The True Interpreter. A History of Translation Theory and Practice in the West**, Oxford: Basil Blackwell.
82. KEMPSON, R. (1977): **Semantic Theory**, Cambridge: Cambridge University Press.
83. KNOX, R. (1957): **On English Translation**, Oxford: Oxford University Press.
84. KRESS, G. (1985): **Linguistic Processes in Sociocultural Practice**, Victoria: Deakin University Press.
85. LAKOFF, G.; M. JOHNSON (1980): **Metaphors We Live by**, Chicago: University of Chicago.
86. LARSON, M. (1984): **A Guide to Cross-language Equivalence**, New York: University Press of America.
----- (1989): **La traducción basada en el significado**, Spanish version by D.H. Burns & R. von Moltke, Buenos Aires: Editorial Universitaria de Buenos Aires.
87. LAWENDOWSKI, B. (1978): *On Semiotic Aspects of Translation*, in Tomas Sebeok (ed.), **Sight, Sound and Sense**, Bloomington: Indiana University Press, pp. 264-83.
88. LAZARO CARRETER, F. (1953): **Diccionario de Términos Filológicos**, tercera edición corregida, (1990³) Madrid: Editorial Gredos.
89. LEECH, G; M. SHORT (1981): **Style in Fiction. A Linguistic Introduction to English Fictional Prose**, London: Longman.
90. Le GUERN, M. (1973): **Sémantique de la métaphore et de la métonymie**, Paris: Larousse.
91. LEFEVRE, A. (1975): **Translating Poetry, Seven Strategies and a Blueprint**, Amsterdam: Van Gorcum.
92. LEITH, D. (1983): **A Social History of English**, London: Routledge & Fegan Paul.
93. LEVIN, S. (1962): **Linguistic Structures in Poetry**, The Hague: Mouton.
----- (1977): **The Semantics of Metaphor**, Baltimore: Johns Hopkins University Press.
94. LEVINSON, S. (1983): **Pragmatics**, Cambridge: Cambridge University Press.
95. LOPEZ GARCIA, D. (1991): **Sobre la imposibilidad de la traducción**, Castilla- La Mancha: PEREA.
96. LUDSKANOV, A. (1975): *A Semiotic Approach to the Theory of Translation*, **Language Sciences**, 35 (April), pp. 5-8.
97. LYNN, J.; JAY, A. (1984): **The Complete Yes Minister. The Diaries of a Cabinet Minister by the Right Hon. James Hacker MP**, London: BBC books.
98. LYNN, J.; JAY, A. (1986): **The Complete Yes Prime Minister. The Diaries of the Right Hon. James Hacker**, London: BBC books.

99. LYONS, J. (1968): **Introduction to Theoretical Linguistics**, London: Cambridge University Press.
----- (1976): *Structuralism in Linguistics*, in D. Robey (ed.), **Structuralism: an Introduction**, Oxford: Clarendon Press.
----- (1977): **Semantics**, vols I and II, London: Cambridge University Press.
100. MAILLOT, J. (1969): **La Traduction Scientifique et Technique**, Eyrolles, Paris.
101. MALLAFRÉ J. (1991): **Llengua de tribu i llengua de polis: bases d'una traducció literària**, Barcelona: Quaderns Crema.
102. MALLERY, R. (1979): **Grammar Rhetoric and Composition**, London: Harper and Row.
103. MARTIN, J. (1985): **Factual Writing: Exploring and Challenging Social Reality**, Deakin University Press.
104. MARTINET, A. (1970): **Éléments de linguistique générale**, Paris: Colin.
105. MESCHONNIC, H. (1973): **Pour la Poétique II**, Paris: Gallimard.
106. MILLERSON, G. (1979): **The Technique of Television Production**, London: Focal Press.
107. MONTAGU, A. (1966): **The Anatomy of Swearing**, London: Rapp & Whiting.
108. MORRIS, C. (1955): **Signs, Language and Behaviour**, Englewood Cliffs, N.J.: Prentice-Hall.
----- (1971): **Writings on a General Theory of Signs (Approaches to Semiotics)**, The Hague: Mouton.
109. MOUNIN, G. (1955): **Les belles infidèles, essai sur la traduction**, Cahiers du Sud.
----- (1963): **Les problèmes théoriques de la traduction**, Paris: Éditions Gallimard.
----- (1964): **La Machine à Traduire: Histoire des Problèmes linguistiques**, The Hague: Mouton.
110. NAMY, C. (1978): *Reflections on the Training of Simultaneous Interpreters: a Metalinguistic Approach*, in D. Gerver and H. Sinaiko (eds) *Language interpretation and communication. Proceedings of the NATO Symposium on Language and Communication*, 26.9.-1.10.1977. New York: Plenum Press.
111. NASH, W. (1980): **Designs in Prose**, London: Longman.
----- (1985): **The Language of Humour**, London: Longman.
112. NEUBERT, A. (1968): *Pragmatische Aspekte der Übersetzung*, in **Grundfragen der Übersetzungswissenschaft**, Leipzig: VEB Verlag Enzyklopädie.
----- (1985): **Text and Translation**, Übersetzungswissenschaftliche Beiträge 8. Leipzig: VEB Verlag Enzyklopädie.
113. NEWMARK, P. (1981): **Approaches to Translation**, London: Pergamon Press.
----- (1988): **A Textbook of Translation**, London: Prentice Hall.
----- (1991): **About Translation**, England: Multilingual Matters.

114. NEWMeyer, F. (1980): **Linguistic Theory in America -- The First Quarter-Century of Transformational Grammar**, New York: Academic Press.
115. NIDA, E.A. (1964): **Towards a Science of Translating with Special Reference to Principles and Procedures Involved in Bible Translating**, Leyden: E.J. Brill.
 -----; TABER, C.R. (1969): **The Theory and Practice of Translation**, Leyden: E.J. Brill.
 ----- (1975): **Language Structure and Translation**, Stanford, California: Stanford University Press.
116. NIRENBURG, S. (ed.) (1987): **Machine Translation: Theoretical and Methodological Issues**, Cambridge: Cambridge University Press.
117. NORD, C. (1991): **Text Analysis in Translation**, Amsterdam: Rodopi.
118. O'DONNELL, W.R.; L. TODD (1980): **Variety in Contemporary English**, London: Allen & Unwin.
119. ORWELL, G. (1946): *Politics and the English Language*. Reprinted in **The Penguin Essays of George Orwell**, (1984), Harmondsworth, Middlesex, England: Penguin Books Ltd.
 ----- (1946): *Politics vs Literature: An Examination of GULLIVER'S TRAVELS*. Reprinted in **The Penguin Essays of George Orwell**, (1984), Harmondsworth, Middlesex, England: Penguin.
 ----- (1948): *Writers and Leviathan*. Reprinted in **The Penguin Essays of George Orwell**, (1984), Harmondsworth, Middlesex, England: Penguin.
120. PAICE, E. (1981): **The Way to Write for Television**, London: Elm Tree Books, Penguin Group.
121. PALMER, J. (1987): **The Logic of the Absurd**, London: BFI books.
122. PANOFSKY, E. (1970): **Meaning in the Visual Arts**, Harmondsworth: Penguin.
123. PAZ, O. (1971): **Traducción: literatura y literalidad**, (1990³) Barcelona: Tusquets Editores.
124. QUIRK, R. (1964): **The Use of English**, London: Longman.
 ----- (1974): **The Linguist and the English Language**, London: Edward Arnold.
 -----; S. GREENBAUM; G. LEECH; J. SVARTIK (1972): **Grammar of Contemporary English**, Harlow: Longman.
125. RAFFEL, B. (1971): **The Forked Tongue**, Paris: Mouton.
126. REIß, K. (1977): **Texttyp und Übersetzungsmethode. Der operative Text**, Kronberg: Scriptor.
 ----- (1981): 'Type, kind and individuality of text. Decision making in translation'. **Poetics Today: Theory and Analysis of Literature and Communication** 2.4, pp. 121-31.
 -----; H. VERMEER (1984): **Grundlegung einer allgemeinen Übersetzungstheorie**. Tübingen: Niemeyer.

127. RICHARDS, I. (1965): **The Philosophy of Rhetoric**, New York: Oxford University Press.
128. ROBINSON, D. (1991): **The Translator's Turn**, Baltimore, USA: Johns Hopkins.
129. RUBIO ROMERO, A. (1975): **Teoría general de la información y de la comunicación**, Madrid: Pirámide.
130. RYAN, E.; H. GILES (1982): **Attitudes Towards Language Variation**, London: Edward Arnold.
131. SALKIE, R. (1990): **The Chomsky Update, Linguistics and Politics**, London: Routledge.
132. SANTOYO, J. (1989): **El Delito de Traducir**, León: Universidad de León.
133. SAPIR, E. (1956): **Culture, Language and Personality**, Berkeley, Los Angeles: University of California Press.
134. SAUSSURE, F. (1969): **Cours de linguistique générale**, Paris: Payot.
135. SAVORY, T. (1957): **The Art of Translation**, London: Cape.
136. SCHULTE, R.; J. BIGUENET (1992): **Theories of Translation**, University of Chicago.
137. SEARLE, J. (1982): *Chomsky's Revolution in Linguistics*, in G. Harman (ed.), **On Noam Chomsky**, Amherst, Mass.: University of Massachusetts Press.
138. SINCLAIR, J., ed. (1986): **Collins English Dictionary**, (Major New Edition), London: William Collins Sons & Co.
----- (1987): **Collins Cobuild English Language Dictionary**, London: William Collins Sons & Co.
139. SMITH, N.; D. WILSON (1979): **Modern Linguistics**, London: Pelican Books.
140. SNELL-HORNBY, M. (1988): **Translation Studies: An Integrated Approach**, Philadelphia: John Benjamins Publishing Co.
141. SPERBER, D.; D. WILSON (1986): **Relevance: communication and cognition**, Oxford: Blackwell.
142. STEINER, G. (1975): **After Babel: Aspects of Language and Translation**, London: O.U.P.
143. STOCKWELL, R. *et al.* (1980): **The Grammatical Structures of English and Spanish**, The University of Chicago Press.
144. STUBBS, M. (1983): **Discourse Analysis**, Oxford: Basil Blackwell.
145. SWAIN, D. (1979): **Film Scriptwriting**, New York: Hasting House Publisher.
146. THORNE, J. (1970): *Generative Grammar and Stylistic Analysis*, in **New Horizons in Linguistics**, (ed. J. Lyons), Middlesex, England: Penguin.
147. TUBAU, I. (1990): **El català que ara es parla. Llengua i periodisme a la ràdio i la televisió**, Barcelona: Editorial Empúries.
148. TUR, J. (1974): **Maragall i Goethe. Les traduccions del Faust**, Barcelona: Universitat.

149. VALLVERDÚ, F. (1986): **Elocució i ortologia catalanes**, Barcelona: editorial Jonc, S.A.
150. VAZQUEZ-AYORA, G. (1977): **Introducción a la Traductología**, Washington, D.C.: Georgetown University.
151. VENUTI, L. (ed.) (1992): **Rethinking Translation**, London: Routledge.
152. WARDHAUGH, R. (1987): **How Conversation Works**, Oxford: Basil Blackwell.
153. WERLICH, E. (1976): **A Text Grammar of English**, Heidelberg: Quelle & Meyer.
154. WHORF, B. (1956): **Language, Thought and Reality**, Selected Writings, (ed. J.B. Carroll), Cambridge, Mass.: The MIT Press.
155. WILSS, W. (1977): **Übersetzungswissenschaft: Probleme und Methoden**, Stuttgart: Van Gorcum.

Dictionaries

156. BENSON, M.; et. al. (1986): **The BBI Combinatory Dictionary of English, A Guide to Word Combinations**, Amsterdam: John Benjamins Publishing Company.
157. CARRERAS, J. (ed.) (1982): **Diccionari de la llengua catalana**, Barcelona: Enciclopèdia Catalana (1991¹²).
158. COLLIN, P. (1989): **Dictionary of Printing and Publishing**, London: Peter Collin Pub.
159. SMITH, C. (1989): **Diccionario Inglés-Español**, Nueva Edición. Barcelona: Collins.
160. MOLINER, M. (1988): **Diccionario de Uso del Español**, Madrid: Gredos.
161. OLIVA, S.; A. Buxton (1983): **Diccionari Català-Anglès; Anglès-Català**, Barcelona: Dictionaris Enciclopedia Catalana.
162. PHYTHIAN, B. (1989): **A Concise Dictionary of Confusables**, London: Hodder & Stoughton.
163. SINCLAIR, J., ed. (1986): **Collins English Dictionary**, (Major New Edition), London: William Collins Sons & Co.
 ----- (1987): **Collins Cobuild English Language Dictionary**, London: William Collins Sons & Co.

Videotape recordings of productions in English broadcast by TV3 in dual bilingual soundsystem.

From the **Yes, Minister** series, written by Jonathan Lynn and Anthony Jay and produced by Sydney Lotterby and Peter Whitmore:

Jobs for the Boys, The Greasy Pole, A Question of Loyalty, Equal Opportunities, The Challenge, The Moral Dimension, The Bed of Nails, The Whisky Priest, The Middle-class Rip-off, The Skeleton in the Cupboard.

The part of *James Hacker* was played by Paul Eddington, *Sir Humphrey Appleby* by Nigel Hawthorne and *Bernard Woolley* by Derek Fowlds.

From the **Black-Adder** series, written by Richard Curtis and Rowan Atkinson, directed by Martin Shardlow and produced by John Lloyd:

The Foretelling, Born to be King, The Archbishop.

Starring Rowan Atkinson as *The Black Adder*, with Tony Robinson as *Baldrick*, Brian Blessed as *Richard IV*, Tim McInnerny as *Percy*, Elspet Gray as *the Queen*, and Robert East as *Prince Harry*.

From **Black-Adder II**, written by Richard Curtis and Ben Elton, directed by Mandie Fletcher, produced by John Lloyd:

Money, Beer, Chains.

Starring Rowan Atkinson as *Blackadder*, with Tony Robinson as *Baldrick*, Miranda Richardson as *Queenie*, Stephen Fry as *Lord Melchett*, and Patsy Byrne as *Nursie*.

From **Black-Adder the Third**, written by Richard Curtis and Ben Elton, directed by Mandie Fletcher, produced by John Lloyd:

Dish and Dishonesty, Ink and Incapability, Nob and Nobility, Sense and Senility, Amy and Amiability, Duel and Duality.

Starring Rowan Atkinson as *The Black Adder*, with Tony Robinson as *Baldrick*, Hugh Laurie as *Prince Regent*.

