

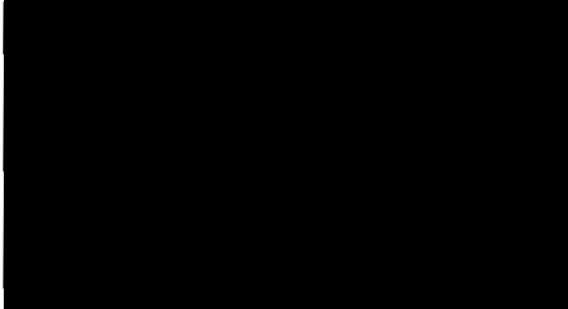
D411057

TARGET: FRINGE BANKING

by Ken Follett

50 minutes

Ken Follett



Agent:

Diana Tyler

Michael Baswell Ltd

118 Tottenham Court Rd

London W1P 4HL

phone 01-377 4735

CAST:

Regular

HACKETT  
BONNEY  
TATE  
LOUISE

This episode

JOHN McCORQUDALE  
DEE  
CHAZ CARTER  
JOSEPH HECHT  
ERNEST MILLET  
CATHERINE MILLET  
MRS TEMPLETON  
DETECTIVE  
MA CARTER  
ENTICOTT  
TELLER  
MRS McCORQUDALE  
ALLISON  
SECOND SECURITY GUARD  
ALAN ZIEGLER  
STAN  
NOSEY PARKER  
FRED ROBINS  
RODNEY

Non-speaking

BUTLER  
SERGEANT  
YOUNG MAN  
CITY GENT  
LADY  
WAITER  
RECEPTIONIST  
CHAMBERMAID  
WOMAN  
FIRST SECURITY GUARD  
TWO AMBULANCEMEN  
POLICEMEN

Still photograph only

McCORQUDALE'S TWO DAUGHTERS

Heard-not-seen

NEWSREADER

LOCATIONS:

Regular

Int Hakcett's flat  
Int Tate's Office  
Int Crime Squad Office  
Ext Crime Squad Car Park

This episode

Int Hotel Bedroom  
Int Hotel Bathroom  
Int Hotel Lobby  
Int Hecht's Office  
Int Millet's Breakfast Room  
Int Dee's Flat  
Int restaurant  
Int Enticott's Office (cornerpiece)  
Int Bank Vault (cornerpiece)  
Int Moving Van (cornerpiece)

Ext Sea Front  
Ext Polish-American Bank (with Int/Ext phone box)  
Ext Ma's House (with Back of Ma's)  
Ext Scrapyard  
Ext Restaurant Back Door  
Ext Porsche Dealer  
Ext Town House  
Ext Country House  
Ext Allison's Office  
Ext Dee's Building  
Ext Hospital  
Ext City Streets  
Ext Country Roads  
Ext Motorway

Int/Ext Escort in Restaurant Car Park  
Int/Ext Black Van on Motorway

TARGET: Fringe Banking

by Ken Follett.

1 INT HOTEL BEDROOM DAWN

A large room with double bed, phone, and integral bathroom. The bed stands between the bedroom door and the bathroom door.

JOHN MCCORQUDALE, 40, is waking up. He is a staid civil servant type, nice enough but by no means glamorous. CLOSE on him as he opens his eyes, looks at the pillow beside him, and registers shock.

Beside him is DEE, 25, a beautiful but rather tarty girl, still sleeping. We should SEE enough of her body to know that she has a lovely figure.

BACK TO MCCORQUDALE as he remembers how he got here. He registers surprise, pleasure, and finally anxiety/guilt. He lifts a hand to touch her ... hesitates ... then leans across and kisses her shoulder. She opens her eyes, sees him, and smiles.



2 EXT SEA FRONT DAWN

A Rolls-Royce driving along.

3 INT HOTEL BEDROOM DAWN

As Sc. 1.

McCORMQUADALE

I must go.

DEE (sleepy)

Home?

McCORMQUADALE

(wince) To London, to  
the office.

DEE steals a look over his shoulder at  
the travelling clock on the bedside table.

CLOSE on the clock: 6.45.

RESUME DEE and McCORMQUADALE. She cuddles  
up to him. She strokes his bristles.

DEE

Shave on the train.

McCORMQUADALE hesitates, then kisses her.

4 EXT SEA FRONT DAWN

Establishing SHOT of the Pomeroy Hotel,  
a first-class hotel.

The Rolls from Sc. 2 parks in front of  
the hotel.

Fifty yards down the road, a plain Ford  
Escort pulls in to the kerb.

BACK TO the Rolls. CHAZ CARTER gets out.  
He is a big, well-dressed man with a  
London accent. He is overweight,  
intelligent and brutal; but at the moment  
he just looks like a prosperous  
young (35) businessman. He enters  
the Pomeroy.

BACK TO the Ford Escort. BONNEY gets  
out and runs toward the Pomeroy.

5 INT HOTEL LOBBY DAWN

Deserted but for a sleepy,  
couldn't-care-less RECEPTIONIST (NS).  
Somewhere in the lobby there is  
a pay phone.

CARTER crosses the lobby and enters  
the lift.

After the lift doors close, enter  
BONNEY. He goes to the pay phone.

6 INT HACKETT'S FLAT DAWN

HACKETT in trousers, no shirt, bare feet, making hasty breakfast. He sips coffee and registers deep satisfaction. The phone rings. He answers.

HACKETT

Hello.

7 INT HOTEL LOBBY DAWN

BONNEY on the phone.

BONNEY

I'm at the Pomeroy.

8     INT     HACKETT'S FLAT     DAWN

HACKETT takes toast out of the toaster,  
butters it, and eats while:-

HACKETT

On a sergeant's pay?  
You're coming up in  
the world.

NOW INTERCUT AT WILL.

BONNEY

I'm following Chaz  
Carter, remember?

HACKETT

Yes. What's he up to?

BONNEY

No idea, but it's  
the first time he's  
moved for days.

HACKETT

I was just leaving.  
I'll drop by.

HACKETT holds toast in his mouth and reaches  
for a shirt.

9 INT HOTEL BEDROOM DAWN

DEE and McCORQUDALE in bed, embracing.

DEE

John.

McCORQUDALE

Mmm?

DEE (giggle)

Have you ever done it  
in front of a mirror?

McCORQUDALE is both shocked and turned on.

McCORQUDALE

I didn't know ... I  
never ...

(shakes his head in  
bewilderment)

I mean, are you real?

A knock at the door. McCORQUDALE frowns.

DEE

John, you're very  
sweet. I wish ...

Another knock.

McCORQUDALE

What do you wish?



Whatever she was going to say, she now decides not to say it.

DEE (smile)  
I wish you'd answer  
the door.

McCORMQUADALE looks at her a moment longer, then struggles into pyjama trousers and crosses the room, a little unsteady. He opens the door.

CARTER stands there, suddenly looking very menacing, seeming to fill the doorway.

CLOSE ON McCORMQUADALE: he has no idea who this man might be.

CARTER blinks - a nervous tic - then he gives McCORMQUADALE one powerful, nasty punch.

A brief SHOT of McCORMQUADALE as he folds up: he is bewildered, hurt, and very scared.

Opening titles.

10 EXT SEA FRONT DAWN

BONNEY emerges from the Pomeroy and goes toward the Ford Escort.

Let him walk OUT OF SHOT, then TILT UP to a top-floor window and ZOOM in.

11 INT HOTEL BEDROOM DAWN

McCORMQUALE on the floor, a pathetic sight in his pyjama trousers. CARTER standing over him. The bedroom door closed. DEE getting out of bed, naked.

DEE

Don't hit him!

CARTER throws her a disgusted look, but he does not hit McCORMQUALE again.

DEE

You never told me  
it was this scene.

CARTER

Put your knickers on.

DEE goes to a pile of clothes on a chair and steps into her panties.

CARTER

In the bathroom -  
haven't you got  
no shame?

McCORMQUALE is watching this exchange with growing astonishment and fear.

McCORMQUALE (to DEE)

Do you know this man?

Without replying, DEE picks up her clothes and goes into the bathroom.

CARTER

Know me? She works  
for me. Did you  
enjoy her?

MCCORQUDALE

For God's sake.

CARTER (calls to DEE)

Did he enjoy it?

12 INT HOTEL BATHROOM DAWN

DEE dressing.

DEE (sourly)  
What do you think?

13 INT HOTEL BEDROOM DAWN

McCORMQUALE

(to CARTER) Who are you?

CARTER takes off his coat.

CARTER

Warm in here, isn't  
it?

McCORMQUALE begins to put on trousers  
over his pyjamas.

McCORMQUALE

I'm going to get the  
manager.

CARTER grabs his wrist with violence.  
McCORMQUALE is frightened.

CARTER

You and me are going  
to do a deal.

CARTER pushes McCORMQUALE into a chair.  
It is fear, rather than pain, that  
CARTER enjoys inflicting.  
With his trousers around his knees,  
McCORMQUALE now looks very vulnerable.

McCORMQUALE

I've no money ...

CARTER

Honest men never have.  
We'll think of something  
you can give me.

McCORMQUALE mystified.

CARTER

How about the name  
of the company that's  
won the contract to  
build the new M5?  
motorway?

14 INT HOTEL BATHROOM DAWN

DEE at the mirror, taking off her make-up with cold cream and cotton wool. She wipes off lipstick and drops a wad of cotton wool in the waste bin while:-

McCORQUDALE (VO)

I have to announce that  
in London at two o'clock  
today. You'll know then.

DEE registers intrigue.



15 INT HOTEL BEDROOM DAWN

CARTER (wearily)

I'll never understand how  
blokes like you get these  
top jobs. If I could  
afford to wait until  
everyone else gets told,  
I wouldn't have gone to  
all this trouble, now  
would I?

Enter DEE from the bathroom, ready to leave.

DEE (to CARTER)

I'm well browned-off  
with you - you should've  
put me in the picture.

CARTER takes out his wallet and gives her  
about £200 in twenties.

CARTER

You done a good job.  
Now you can piss off.

She takes the money.

DEE

That's what I like  
about you, Chaz -  
You've got beautiful  
manners.

DEE goes to the door.

McCORMQUADALE (to DEE)

I thought it was because  
you ... wanted to.

DEE

Perhaps I did.

Exit DEE.

CARTER

Good actress. She  
might be in films  
if I hadn't of  
found her first.

McCORMQUADALE

I suppose you're what  
people call a ponce.

This gets to CARTER.

CARTER

You're what people  
call a mug. You really  
thought that little  
tart had took a fancy  
to you, didn't you?  
What did you think  
she liked about you -  
your fascinating  
conversation, or your  
firm young body? Don't  
make me laugh.

That gets to McCORQUDALE.

CARTER

No, I'm not a ponce.  
I'm just the bloke  
that's got you by the  
short-and-curlies,  
uncle. See, if I tell  
Dee to keep her mouth  
shut, she will. And if  
I say 'Tell the nice man  
from the Sunday paper  
how Mr McCorqudale  
seduced you,' she'll  
do that.

McCORMQUDALE uses up the last of his courage:-

McCORMQUDALE

I think you're the most  
evil person I have ever  
met.

~~xxx~~

CARTER picks up McCORMQUDALE's wallet from  
the dressing-table and looks inside.

CARTER

You're the one that's  
been naughty and given  
in to fleshly lust, uncle.  
(going closer to McCORMQUDALE)  
Think of the headlines:  
The Actress And The  
Under-Secretary. He  
Wouldn't Make An Honest  
Woman Of Me, Showgirl  
Weeps. Remember poor  
old Tony Lambton?

McCORQUDALE slumps.

McCORQUDALE (quietly)

Shut up.

CLOSE on the wallet, showing a photo of  
MRS McCORQUDALE and the two DAUGHTERS, while:-

CARTER (VO)

I don't know what Mrs  
McCorqudale would think  
of it - not to mention  
these pretty daughters.

RESUME CARTER and McCORQUDALE.

CARTER

(piling it on)  
They go to a posh  
school, don't they?  
What will their friends  
say? Will they have  
to leave, or what?  
D'you reckon -

McCORQUDALE

Continental. Now go away.

CARTER

(smile) Again?

McCORQUDALE

It's Continental Construction  
Limited. (beat) Please, go  
away?

CARTER looks pleased. He takes a pen and a scrap of paper from his pocket and writes.

CARTER

How d'you spell  
Continental?

16 EXT SEA FRONT DAWN

HACKETT's Cortina parks near the Ford Escort. HACKETT gets out and walks to the driver's side of the Escort to talk to BONNEY.

BONNEY

(pointing front)  
Carter's girl?

Their POV: DEE leaving the Pomeroy.

HACKETT

I don't think he  
likes women.

DEE walks to a distinctive sports car,  
say the red-white-and-blue Porsche.

BONNEY

You can put me on  
24-hour surveillance  
of her any time you  
like.

HACKETT

Out of your class, lad.

DEE drives off while:-

BONNEY

Carter's still in there.

HACKETT

Seen any of his team?

BONNEY

No.

HACKETT

Perhaps he just came  
here for breakfast.

17 INT HOTEL LOBBY DAWN

CARTER comes out of the lift and goes  
to the pay phone.



12 EXT POLISH-AMERICAN BANK DAWN

A small, unimpressive building in the City  
of London: establishing SHOT.

19 INT HECHT'S OFFICE DAWN

A big, shabby room, the office of a man who doesn't care much about appearances. On the desk: Financial Times, calculator, two phones, and a small TV set which will show share prices later in the day.

HECHT is working in the office, alone. He is a sly, brilliant financier of East European extraction, maybe 60.

The phone rings. ~~HECHT~~ answers.

HECHT

Yes.

SFX: payphone pips.

20 INT HOTEL LOBBY DAWN

CARTER on the phone. He presses coins  
into the slot.

CARTER

Duke of Edinburgh  
speaking.

21 INT HECHT'S OFFICE DAWN

HECHT

Never mind the jokes,  
have you found out?

NOW INTERCUT AT WILL

CARTER

Course.

A pause.

HECHT (tense)

Well?

CARTER

You haven't forgotten  
you're doing me a  
little service in  
return.

HECHT

I certainly haven't.

CARTER

I mean, I'm trusting  
you, aren't I.

HECHT

In the City of London  
we have a saying: My  
word is my bond.

CARTER

Us simple country folk  
say: A verbal contract  
isn't worth the paper  
it's written on.

HECHT

What are you trying  
to tell me?

CARTER

It's Continental  
Construction Limited.

HECHT (relief)

Ah.

CARTER

Know what happened  
to the last bloke  
who tried to  
double-cross me?

HECHT

I shan't -

CARTER

Ever heardoof Chalky White?

HECHT

No - yes. Wasn't  
his body found by  
a road crew doing  
repairs on the M4?

CARTER

That's right.

(smile)

Goodbye.

CARTER hangs up.

HOLD HECHT for a moment.

22 EXT SEA FRONT DAWN

HACKETT and BONNEY as Sc. 16.

BONNEY

Far as I know he hasn't  
seen a single member of  
his team all week. He  
hardly goes out.

HACKETT

He must be at it. Why  
else would he be so  
careful?

BONNEY

Perhaps he's fed up  
with villains for company.

HACKETT

No, I've heard he's  
getting busy - hello,  
heads down.

~~Theft~~ POV: CARTER leaving the Pomeroy and  
getting into the Rolls.

HACKETT

Stick with him.

CARTER drives off. BONNEY follows.  
HACKETT returns to his car.

23 INT MILLET'S BREAKFAST ROOM DAWN

A bright, airy room in the home of a wealthy man. A circular table, plants, a phone in the corner. Two doors: one to the hall, the other to the kitchen.

ERNEST MILLET, 50, sits at the table in his dressing-gown, sipping tea. He is fat and harrassed. He takes three pills.

Enter CATHERINE, his wife. She is about the same age, but otherwise a contrast with her husband: slim, placid and glamorous. She wears an elegant housecoat over her nightdress. She sits at the table and sees MILLET's pills.

They are very cool with each other.

CATHERINE

Ulcer wake you?

MILLET

What did I eat last night?

CATHERINE

Asparagus mousse, overdone beef, and cream cheese. We both know it's not indigestion.



A phone rings somewhere else in the house. Nobody takes any notice.

MILLET

Brandy. I had brandy.  
Damn, I should stick to  
port.

Enter MRS TEMPLETON, the help, with half a grapefruit. She puts it in front of CATHERINE.

CATHERINE

You also had the company's  
half-year results.  
(A beat. Then, more  
kindly:-)  
Were they bad?

CATHERINE does not touch the grapefruit.  
MRS TEMPLETON picks up the phone in the corner.

MRS TEMPLETON (in background)

Millet residence.

MILLET

Appalling.

MRS TEMPLETON looks inquiringly at MILLET.  
MILLET shakes his head to say No.

MRS TEMPLETON (into phone)

I'm afraid Mr Millet is  
not available. May I  
say who called?

24 INT HECHT'S OFFICE DAWN

HECHT on the phone.

HECHT

Tell him Joseph Hecht  
wants to talk to him  
urgently. I'll call  
again shortly.

25 INT MILLET'S BREAKFAST ROOM DAWN

MRS TEMPLETON hangs up.

MRS TEMPLETON

Mr Joseph Hecht will call  
again shortly, sir.

MILLET nods, not very interested.

CATHERINE

What are you going to do?

MRS TEMPLETON puts sugar on CATHERINE's  
grapefruit while:-

MILLET

About the results?  
Nothing. If Continental  
Construction gets the  
M5<sup>9</sup> contract today  
our troubles are over.

CATHERINE digs into the grapefruit.  
Exit MRS TEMPLETON.

CATHERINE

And if not?

MILLET

(after a beat)  
You may have to learn  
to sugar your own  
grapefruit.

26 INT HOTEL BEDROOM DAWN

McCORMAC stands in silence, looking at the ruffled bed. He is in the grip of a deep depression. He moves across the room to his suitcase and opens it. On top is an official-looking file marked 'Confidential'. He moves to the dressing-table; picks up his wallet and looks inside; puts down the wallet and looks in the mirror. He moves to the wardrobe, looks at his typically-Whitehall pinstripe suit, and closes the door on it. He returns to the suitcase. He takes out the file. Beneath it is a large bottle of sleeping pills. He tips the pills on to the dressing-table. He takes pills from the heap one at a time while:-

McCORMAC

One ... two ... three ...  
 four ... five ...  
 six ... seven ... eight ...

27 INT TATE'S OFFICE DAY

HACKETT sitting down, reading a typewritten sheet. Enter TATE in overcoat with briefcase, just arrived.

TATE

Morning, early bird.

HACKETT

Morning.

TATE takes off coat, etc, and sits down while:-

TATE

Which worm are you after today?

HACKETT

Chaz Carter.

TATE

(thinks) Used to be an amateur boxer?

HACKETT

Years ago. He's a South London boy originally, moved in~~to~~ our patch in about 1970 He's never done a stretch ...

TATE

And you think it's  
time he did.

HACKETT

I heard a whisper ...  
It's very unusual to  
hear anything about  
Carter - he's very  
quiet, very shrewd, ~~has~~  
has his own little  
team and they stick  
with him ... But  
he's been looking  
for a crane driver.

TATE

Crane driver?!

HACKETT (shrug)

God knows why. The  
point is, he had to  
go outside his usual  
team, and that's how  
the whisper came round.

TATE

(half to himself)  
Why would he want  
a crane driver?

HACKETT

I'm just looking at  
 the Collator's Sheet.  
 A shipment of silver  
 bullion came into the  
 docks this morning ...  
 the van is making the  
 currency run from the  
**Bank of England to**  
 the Banknote Destruction  
 Plant this afternoon ...  
 A lot of money on  
 the mail train tonight ...  
 and it's Thursday,  
 so there are dozens  
 of payroll deliveries ...

TATE

Nothing that shouts  
 out 'Crane needed.'  
 (beat) I remember  
 Carter. Is he a  
 psychopath.

HACKETT

He's vicious, but  
 only too sane.

TATE

Do we know where  
 he is right this  
 minute?

HACKETT

At home. Bonney's  
tailing him.

TATE

All right. So long  
as we're not still  
waiting and wondering  
when they pull off  
the job.

HACKETT nods.



2<sup>o</sup> INT HOTEL BEDROOM DAY

The room appears empty. A knock at the door. Enter the CHAMBERMAID (NS). She strips the bed.

ANOTHER ANGLE: We SEE her working, but in the foreground is McCORQUDALE, lying unconscious on the floor, hidden from her sight by the bed.

CHAMBERMAID goes to the door and dumps the sheets in her trolley. She returns with clean towels. Now she comes around to the far side of the bed, heading for the bathroom. She stumbles, and looks down.

Her POV: McCORQUDALE lying on the floor, looking ghastly, the tablet bottle beside him.

BACK TO CHAMBERMAID: she opens her mouth to scream.

22 EXT SEA FRONT D DAY

Instead of hearing the chambermaid's scream  
we hear sirens and SEE an ambulance arrive  
outside the Pomeroy.

50   INT   CRIME SQUAD OFFICE   DAY

HACKETT speaking to a WOMAN (NS).  
Enter LOUISE, carrying Telex message.

HACKETT (to WOMAN)  
And see if there's  
anything under 'Bullion'.

Exit WOMAN.

LOUISE  
Wasn't it the Pomeroy  
where you saw Carter  
this morning?

HACKETT: slight frown.

21 EXT SEA FRONT DAY

HACKETT and LOUISE arrive at the Pomeroy just as two AMBULANCEMEN (NS) carry McCORQUDALE out on a stretcher. They stop briefly to let HACKETT look. McCORQUDALE's face is not covered, and he is breathing.

32 INT HOTEL BEDROOM DAY

Enter HACKETT and LOUISE. A DETECTIVE from the local CID is already there.

DETECTIVE

Hello, Mr Hackett. Your squad interested in this?

HACKETT looks around while:-

HACKETT

Our target was in the hotel this morning. What have we got?

DETECTIVE shows him the chalked outline of McCorqudale on the floor.

DETECTIVE

I managed to get the outline down before the ambulance got here. Pills, it was - I found the bottle. Mogadon.

HACKETT

No note?

DETECTIVE shakes his head.

LOUISE goes to the open suitcase and takes out the 'Confidential' file. She hands it to HACKETT.

HACKETT (to DETECTIVE)

Who is he?

DETECTIVE

John McCorqudale. An address in Surrey.

HACKETT looks in the file.

HACKETT

Department of the Environment. A civil servant, then.

DETECTIVE (lugubriously)

There's a bowler 'at in the wardrobe.

HACKETT gives a thin smile. He puts down the file.

HACKETT

Check with the Department, find out exactly what his job was.

DETECTIVE

Right.

HACKETT

Get a couple of  
woodentops to stand  
guard here, keep  
people out until  
forensic arrive.

DETECTIVE

Will do.

HACKETT picks up McCORQUODALE's wallet  
and looks inside.

HACKETT

I'll want to speak to  
his wife as soon as  
she gets here.

DETECTIVE

Yes, sir. I'll get on.

Exit DETECTIVE.

HACKETT picks up the room phone and dials while:-

HACKETT (to LOUISE)

Round up three or four  
lads and check on Carter's  
associates. You know the  
ones - Alan Ziegler, Fred  
Robins, Nosey Parker, that  
crew. Find out where they  
are this morning and what  
they're doing.

LOUISE

Right.

Exit LOUISE.

HACKETT (into phone)

Connect me with Sergeant  
Bonney's car, will you?



EXT MA'S HOUSE DAY

The Rolls and the Ford Escort park outside a tiny but immaculate terraced house. CARTER gets out of the Rolls and enters the house.

BONNEY speaks into the radio microphone in the Escort.

BONNEY

He's visiting his Ma.

34 INT HOTEL BEDROOM DAY

HACKETT

A senior civil servant  
tried to kill himself  
at the Pomeroy this  
morning. (beat) I  
just can't see what  
Carter would want  
with a civil servant.

NOW INTERCUT AT WILL.

BONNEY

Perhaps it's a  
coincidence.

HACKETT

If you get any more  
useful ideas like that,  
send me a postcard.  
Meanwhile, don't lose  
Carter.

HACKETT hangs up. Having set the machine  
in motion, he now has a moment to himself.  
He moves slowly and carefully around the  
room, looking at things, trying to get a  
feel for the man who stayed here.

Exit HACKETT to the bathroom.

5 INT HOTEL BATHROOM DAY

Enter HACKETT. He looks at the electric shaver, toothbrush, comb. He glances into the bin. He frowns, and picks up the bin. He takes from it one of several wads of cotton wool. The cotton wool is stained with something red.

HACKETT

Lipstick ... ?

36 EXT SMA FRONT DAWN

DEE leaving the Pomeroy and getting into  
her Porsche (flashback to Sc. 16.)

27 INT HOTEL BATHROOM DAY

HACKETT looking at the cotton wool,  
wondering.

50 INT MILLET'S BREAKFAST ROOM DAY

MILLET in overcoat, looking out of the window. Enter MRS TEMPLETON.

MRS TEMPLETON

Mr Hecht is on the phone again. And the car is ready for you.

MILLET goes to the phone. Exit MRS TEMPLETON to kitchen. Enter CATHERINE from hall, dressed to go out.

CATHERINE

Will you drop me in the village?

MILLET

(to CATHERINE) Yes.  
(into phone) Yes.

39 INT HECHT'S OFFICE DAY

HECHT (into phone)  
Morning, Millet. I  
want to buy your  
company.

40 INT MILLET'S BREAKFAST ROOM DAY

MILLET (into phone)  
At this time of the  
morning?

NOW INTERCUT AT WILL.

HECHT  
By lunchtime.

MILLET (comprehending)  
I see.

HECHT  
For one million pounds.

MILLET  
A nice round figure.

HECHT  
I want a fast answer.

MILLET  
I'm sure you do. If  
we win the M5<sup>S</sup> contract,  
my shares will be worth  
double that.

CATHERINE reacts to this.

HECHT  
If you don't win  
it, you're bankrupt.



MILLET

You have done your homework. This offer isn't as impulsive as it might seem.

HECHT

Which do you want - a million in your hand this morning, or two in the bush this afternoon?

MILLET

You can't seriously expect an immediate answer, over the telephone.

HECHT

We have to do the deal before one o'clock. I'm in my office all morning.

MILLET

I'll be in town in half an hour or so.

HECHT

Please call me.

They hang up. We stay with the MILLETS.

CATHERINE

Who was that?

MILLET

Joseph Hecht wants  
to buy me out for  
a million pounds.

He goes to the door, but she stays put.

CATHERINE

Sell the company, Ernest.

MILLET frowns.

CATHERINE

(this comes hard)  
If you still care for  
me, sell up.

MILLET is surprised and confused.

CATHERINE

Let's retire. We could  
live anywhere - the  
Mediterranean, the  
West Indies ...

MILLET

Retire.

CATHERINE

You could relax again,  
and get well. We'd  
have more money  
than we'd ever need,  
and ...

(looking away, voice  
falling)

we might even fall  
in love again.

MILLET is nonplussed.

MILLET

I don't know what  
to say.

CATHERINE

(recovering)  
That's how I feel  
about it.

MILLET

Yes. (beat) We must go.

CATHERINE

I shan't go into the  
village, now.

MILLET

All right. (beat)  
It's just that I  
had no idea ...

CATHERINE

I know.

MILLET

The company has been  
my life -

CATHERINE

But what kind of life?

MILLET

Mm.

CATHERINE

Go on, you'll be late.

MILLET

Yes.

But he does not go. HOLD on him.

41 INT CRIME SQUAD OFFICE DAY

Enter HACKETT just as LOUISE is leaving.

HACKETT

Where are you going?

LOUISE

I've got DCs calling  
on five of Carter's  
team. I'm about to  
do number six myself.

HACKETT

Send somebody else.  
I want you to find  
me a girl.

42 INT DEE'S FLAT DAY

The home of a young woman with lots of money and nothing much to spend it on. DEE is doing something to her hair. She has the radio on.

Radio Solent (??) news jingle, 11.30 time check, then:-

NEWSREADER (VO) (FILTER)

A prominent civil servant collapsed at a south coast hotel this morning. John McCorqudale, -

DEE reacts.

NEWSREADER (VO) (FILTER)

- forty, an Under-Secretary at the Department of the Environment, was found in a coma by a chambermaid at the Pomeroy hotel.

CLOSE on DEE's frozen expression while:-

NEWSREADER (VO) (FILTER)

His condition was described as 'critical' by a hospital spokesman. Detectives from the Regional Crime Squad -

43. MA' MA'S HOUSE. DAY

The Escort and the rolls still there.  
CARTER comes out of the house with MA.  
She is frail and white-haired, and  
wears a shawl. CARTER holds her arm  
and helps her into the rolls.

MA

You only ever come  
to see me when you  
need a bloody alibi.

44 EXT PORSCHE DEALER DAY

LOUISE comes out of the showroom.  
She puts notebook and pencil back  
into her shoulder bag, then gets  
into her car and drives away.



45 INT/EXT ESCORT IN RESTAURANT CAR PARK DAY

An expensive country restaurant.  
BONNEY drives into the car park,  
following the Rolls.

BONNEY's POV: CARTER helps MA out  
of the Rolls and into the restaurant.

46 INT RESTAURANT DAY

WAITER (NS) shows CARTER and MA  
to a table.

MA

If you're driving  
me home, you'd  
better not get  
pissed.

CARTER (pained)

I don't like to  
hear you swear, Ma.

They sit.

CARTER

Little drink, Ma?

MA

Scotch.

CARTER (to WAITER)

And a campari for me.

EXIT WAITER. CARTER and MA read menus.

CARTER

I wish you'd try to  
be a bit more  
ladylike, Ma. You  
know I think a lot  
of you.

Gawd spare us.

CARTER

You're my mother. I'm proud of you, know what I mean?

MA

And you're a bloody villain, and I'm ashamed of you.

Enter WAITER with drinks.

CARLEA

Dad was a villain -

The WAITER spills MA's drink. CARTER is suddenly transformed. He jumps to his feet -

CARTER

You stupid bastard -

- and seems about to strike the WAITER. But -

MA

(her voice suddenly strong)  
Chaz!

- and CARTER desists. He sits down. The terrified WAITER goes for a replacement drink. Carter downs his Campari.

LADYLIKE  
Ladylike, you want me?

CARTER looks at his watch. He stands up.

CARTER  
won't be a minute, Ma.

He heads for the back door.

47 EXT RESTAURANT BACK DOOR DAY

CARTER comes out and jumps into a waiting car - say a Mk 2 Jaguar. It pulls away rapidly.

48 INT/EXT ESCORT IN RESTAURANT CAR PARK DAY

BONNEY opens the glove box and finds a very old Mars bar, half eaten. He looks at it, tempted, but it is too yuk. Regretfully he puts it back. Over his shoulder we see the Jaguar leaving the restaurant precincts.

49 EXT TOWN HOUSE DAY

A large house. Parked outside is a red-white-and-blue Porsche (Dee's car, doubling). LOUISE walks into SHOT, pauses by the car, and goes to the door. A middle-aged LADY opens it. We DO NOT HEAR what is said. LOUISE speaks to the LADY. The LADY calls into the house. A YOUNG MAN appears. LOUISE speaks again, pointing to the car. The YOUNG MAN answers her. LOUISE leaves, apparently satisfied.



50 EXT SCRAPYARD DAY

The Jaguar driving on a lonely road alongside a high wall. It turns into a gate in the wall and enters the scrapyard.

Inside, as well as the usual junk, there are: a crane powerful enough to lift about three tons; a black van, say a six-wheel Transit; oxy-acetylene cutting gear; and a car transporter loaded - perhaps overloaded - with scrap cars.

The Jaguar stops. CARTER gets out with ALAN ZIEGLER, his second-in-command.

CARTER is calm and authoritative now, by contrast with his behaviour when he was with his mother. He looks around, nodding with satisfaction.

He climbs to the cab of the crane where STAN sits, smoking a hand-rolled cigarette. STAN is the only non-regular in today's team, and he is uneasy. .



CARTER

All right, Stan?

STAN

Sure.

CARTER

Do it first time  
with this crane,  
mind - no pissing  
about.

STAN

Don't worry.

CARTER

Come down a minute.

CARTER climbs down and STAN follows.  
CARTER goes to the cab of the car  
transporter to speak to PARKER, who  
is sitting inside loading a shotgun.  
ZIEGLER stands nearby.

CARTER

No playing cowboys  
with that, Nosey -  
it's to frighten  
people, that's all.

PARKER

I know.

CARTER

Come out.

CARTER gets down and speaks to ZIEGLER. PARKER gets out of the cab.

CARTER (to ZIEGLER)

You shootered up?

ZIEGLER

I got an Uzi

CARTER

A what?

ZIEGLER (grin)

Uzi. It's a nine-millimetre machine pistol, Israeli.

CARTER (mildly disgusted)

Stroll on. Don't pull the bleedin trigger, whatever you do.

CARTER, ZIEGLER and PARKER walk to where RODNEY is fiddling with his oxy-acetylene cutting gear. STAN and FRED ROBINS join the group.

CARTER

Where's the bloke that owns the yard?

ZIEGLER

In the hut, tied up.

CARTER

He being awkward?

I thought -

ZIEGLER

No, good as gold. He  
wanted to be tied up,  
make it look real,  
you know.

CARTER nods. He takes a last look  
around, then speaks to all of them  
without seeming to raise his voice.

CARTER

You got about an hour.



51 INT RESTAURANT DAY

MA hands her empty glass to the WAITER.

MA

Large one.

52 INT/EXT ESCORT IN RESTAURANT CAR PARK DAY

BONNEY in the Escort, bored out of his skull.

His POV: the Rolls is still there.

He opens the glove box, takes out the elderly Mars bar he rejected earlier, and begins to eat it.

53 INT/EXT JAGUAR ON COUNTRY ROADS DAY

ZIEGLER (driving) and CARTER.

CARTER

You done annice job.  
I like it. (beat)  
How's your young 'un?

ZIEGLER

Well's can be expected,  
Chaz. You know doctors,  
never tell you nothing.

CARTER

No. (beat) Listen.  
Don't let the lads  
nick any of the money,  
all right?

ZIEGLER

They been told. (beat)  
Why is that, though,  
Chaz?

CARTER

It's got to be what  
we call laundered.

ZIEGLER shakes his head, not understanding.



CARTER

Look. What's your  
share?

ZIEGLER

Fifty grand, I hope.

CARTER

Suppose you was taking  
it home tonight -  
where would you put it?

ZIEGLER

Ha, now you're asking.

CARTER

I don't want to know  
where your hidey-hole  
is, you berk. I'm  
just explaining, you  
can't put it in the  
Abbey National, can  
you?

ZIEGLER

I've got a little place.

CARTER

Gawd's truth, hark at  
you. You'd be up the  
Rose and Crown tonight,  
trying to buy champagne  
in the public bar  
and asking Ethel to  
change a twenty-pound  
note into shillings  
for the one-armed  
bandit.

ZIEGLER (defensive)

Money's for spending,  
isn't it?

CARTER

Then somebody would  
just mention to the  
filth that Al Ziegler's  
been spending money,  
and before you can say  
Jack Rbbinson you'd  
have the Regional Crime  
Squad digging up your  
chrysanths and looking  
for oncers in your old  
woman's corsets. And  
what would you say when  
they ask you where you  
got this fifty grand?



ZIEGLER

I got to get it some  
time, though.

CARTER

Yeah. Later: when  
the heat's off; in  
small instalments;  
and paid legitimate,  
through my decorating  
company to your  
motor business. That's  
what's called laundering  
the money.

ZIEGLER (laughs)

You think of everything,  
Chaz, I swear to God.

54 EXT COUNTRY HOUSE DAY

LOUISE walks up the drive, past a red-white-and-blue Porsche (Dee's car, doubling) to the door.

A BUTLER opens it. We DO NOT HEAR what is said. LOUISE questions the BUTLER. He replies. Another question, another reply.

Apparently satisfied, LOUISE leaves and the BUTLER closes the door.

55 EXT RESTAURANT BACK DOOR DAY

The Jaguar drives up and stops. CARTER  
gets out and enters the restaurant.  
The Jaguar pulls away.



56 INT RESTAURANT DAY

MA at the table. Enter CARTER.  
He sits down and unfolds his  
napkin.

MA

You were a long  
time in the bog.  
Did you go with  
a friend?

57 EXT POLISH-AMERICAN BANK DAY

Establishing SHOT.

58 INT HECHT'S OFFICE DAY

HECHT and MILLET.

MILLET

Do you know something  
I don't?

HECHT

Certainly not. I'm  
a gambler, Millet.  
I've decided to  
place a bet on the  
M58 race, and you're  
the horse I fancy.

MILLET

How flattering. (beat)  
At odds of two to one,  
you're betting one  
million pounds.

HECHT

I've drawn up a very  
simple form of contract  
between us.

Handing it over.

HECHT

We can sign it now,  
my accountant can  
witness it, and next  
week the lawyers can  
draw up a 500-page  
document to replace it.



MILLET

You were rather  
confident.

HECHT

I don't see how you  
can refuse.  
(gently) Catharine  
wants you to sell,  
doesn't she.

MILLET (surprised)

You have done your  
homework.

HECHT

You're going to accept,  
otherwise you wouldn't  
be here.

MILLET

There's a condition.  
I want the money now.

HECHT

No problem.

But we're not sure we believe him.  
He picks up the phone and dials one digit.

HECHT (into phone)

Mr Enticott, would  
you write a cheque  
for exactly one million  
pounds, please.

59 INT ENTICOTT'S OFFICE DAY

A cornerpiece, or even a flat.

ENTICOTT (into phone)  
(panic) We haven't  
got a million!



60 INT HECHT'S OFFICE DAY

HECHT (into phone)

Yes, today's date.  
And bring it in  
right away, please.

He hangs up.

MILLET

You must be very liquid.

HECHT

(a rather Jewish shrug)  
I own a bank ...

MILLET

(warning) I shall  
deposit the cheque  
today.

HECHT

Why shouldn't you?

Enter ENTICOTT. He hands the cheque to  
HECHT. HECHT signs cheque and copy  
contract while:-

HECHT

I didn't say this before,  
in case you should think  
I'm pressuring you, but ...  
I'm glad you're retiring.  
You've done enough for  
one lifetime, God knows.

MILLET (protesting)  
You're older than I!

HECHT  
I am - but I don't  
let things worry me.  
Isn't that right,  
Mr Enticott?

ENTICOTT looks daggers. HECHT gives  
MILLET the cheque and copy contract.  
MILLET signs his copy and hands it  
over while:-

HECHT  
Your company was  
twenty years out  
of date when your  
father died. You've  
dragged it into  
the present and kept  
it alive, despite what  
everyone said. You  
won't regret this deal.

MILLET stands up and the two shake hands.

MILLET  
You might.

HECHT  
I don't think so.  
Enjoy it, Ernest.

MILLET

Goodbye.

Exit MILLET.

ENTICOTT (furious)

I'm your accountant,  
Joe. Where the devil  
am I to find a million  
pounds?



61 EXT CRIME SQUAD CAR PARK DAY

HACKETT getting into his car just as TATE comes up (TATE possibly returning from a lunch break).

HACKETT

I'm going to see  
Mrs McCorqudale  
at the hospital.

TATE

Is he still alive?

HACKETT

Just.

TATE

Go easy on her, mind,  
Steve.

HACKETT nods.

TATE

Did you get anything  
out of Carter's  
associates?

HACKETT

Sort of. We couldn't  
locate a single one of  
them.

TATE frowns.

TATE

Either they've gone  
on a firm's outing  
to Brighton ...

HACKETT

Or they're doing a  
blag - today.

TATE hesitates, then:-

TATE

I think you should  
be finding out what  
the blag is - not  
visiting the sick.

=

HACKETT (ruffled)

We haven't got any  
leads, except for the  
McCorqudale connection.

TATE considers.

TATE

What if there's no  
connection?

HACKETT

Then we're blind.

TATE

(nod) All right, Steve -  
don't let me keep you.

HACKETT drives away.

62 INT BANK VAULT DAY

CLOSE on a case full of used banknotes.  
PULL BACK SLOWLY ~~TO~~ reveal:

A TELLER in pinstripes makes a check  
mark on a clipboard;

Two SECURITY GUARDS (ONE NS) close the  
chest and lift it into the van, where  
there are already several like it;

The SECURITY GUARDS close the van doors;

All this while:-

TELLER

One million, one  
hundred and eighty-seven  
thousand, seven hundred  
and sixty-one pounds.  
Take 'em away and  
burn 'em.

The SECURITY GUARDS pull down their visors  
and climb aboard the van.



63 INT HOSPITAL CORRIDOR DAY

MRS McCORQUDALE sitting on a bench seat.  
She is plain, housewifely, intelligent,  
and has been crying.

Enter HACKETT.

HACKETT

Mrs McCorqudale? I'm  
Detective Superintendent  
Hackett. How is he?

MRS McCORQUDALE

My husband died half an  
hour ago.

HACKETT sits beside her.

HACKETT

I'm so sorry. (pause)  
I wish I could leave  
you to be alone ...  
but I need to question  
you.

MRS McCORQUDALE

All right.

HACKETT

(Deep breath) Has your  
husband made any new  
friends recently, or  
been seeing people  
you don't know?

MRS McCORQUDALE

No.

HACKETT

What was he doing in  
this part of the world?

MRS McCORQUDALE

Looking at roads. It's  
his job. It was.

HACKETT

Was anything weighing  
on his mind?

MRS McCORQUDALE

Obviously something was -  
but I didn't know about it.

HACKETT

But you would have  
known, surely.

MRS McCORQUDALE

Yesterday I should have  
agreed with that. Yesterday  
I thought I knew him ...

This is getting very tough on her.

HACKETT

What was he working on?



MRS McCORQUDALE

The projected M5<sup>6</sup>. He was to announce the name of the construction company which won the contract to build it today.

HACKETT

Would that contract be worth a lot of money?

MRS McCORQUDALE

Millions.

HACKETT

Who won it?

MRS McCORQUDALE

Continental Construction.

HACKETT gets up.

HACKETT

Thankyou.

MRS McCORQUDALE

Will you answer a question?

HACKETT

If I can.

MRS McCORQUDALE

Was my husband with another  
woman last night?

HACKETT

(very slight hesitation)  
No.

MRS McCORQUDALE

That was a kind lie.  
Thankyou.

64 EXT COUNTRY ROAD DAY

The currency van driving along.

65 EXT SCRAPYARD DAY

It is very quiet.

In the cab of the crane, STAN is keeping lookout with binoculars.

RODNEY is sitting on an oxygen cylinder. He lights a match, watches it burn down, then lights another.

In the cab of the transporter, PARKER checks and rechecks his shotgun.

FRED ROBINS leans against the yard gates, picking his nose.

ALAN ZIEGLER sits in the cab of the Transit van, drumming his fingers on the wheel.

In the cab of the crane, STAN takes out an old tobacco tin and begins to roll a cigarette, leaning on the window frame. He drops the tin. It clatters and clangs on the bodywork of the crane, making everyone jump. They see what caused the noise, make disgusted faces, and relax again.

66 INT MILLET'S BREAKFAST ROOM DAY

CATHERINE at the table has just finished a light lunch. Enter MRS TEMPLETON. She takes away the remains of a salad and leaves a coffee pot. Enter MILLET.

CATHERINE

Gracious, you're early.

She begins to pour coffee.

MILLET

I sold the company.

CATHERINE

(expressionless) I'm so glad. ~~Exffer~~

MILLET sits down, looking at her. Her eyes slowly fill with tears. She puts down the coffee pot with a bang. This time she sobs:-

CATHERINE

I'm so glad!

MILLET smiles and reaches for her handd

67 EXT SCRAPYARD DAY

STAN in the cab of the crane, looking through binoculars.

His POV: seen through binoculars, the currency van driving along.

STAN takes a whistle from his pocket and blows it.

FRED ROBINS opens the yard gates.

PARKER starts the engine of the car transporter.

ZIEGLER ~~gets~~ starts the black van.

RODNEY gets his cutting gear ready.

ANOTHER SHOT of the currency van seen through binoculars: it is still distant.

68 INT MILLET'S BREAKFAST ROOM DAY

MILLET and CATHERINE sit in silence, holding hands. The coffee things have disappeared, so we know it is a little later.  
Enter MRS TEMPLETON.

MRS TEMPLETON

Detective Superintendent  
Hackett.

Enter HACKETT, exit MRS TEMPLETON. The MILLETs do not move.

HACKETT

(a bit thrown) Mr Millet,  
how do you do.

MILLET

Hello. What can I  
do for you?

HACKETT

It's about Continental  
Construction Limited,  
of which you're Chairman ...

MILLET

Not any more. I sold  
it this morning.

HOLD on HACKETT: surprised and intrigued.

69 EXT SCRAPYARD DAY

The currency van driving along.

The car transporter pulls forward, out through the yard gates.

POV from the van: the transporter is going to block the road as it turns.

The van slows to a halt.

The arm of the crane comes over the yard wall. The claw of the crane hovers, then closes over the roof of the currency van.

FRED ROBINS, wearing mask and gloves, jumps on to the bonnet of the currency van and rips the radio aerial from the roof.

The crane lifts the van, swings it over the wall, and sets it down inside the yard.

RODNEY, also masked and gloved, attacks the side of the currency van with his blowtorch.

The transporter reverses back into the yard and FRED ROBINS shuts the gates.

The black van reverses until it is back-to-back with the currency van.



STAN comes down from the crane and PARKER gets out of the transporter. (Both masked, gloved.) They go to the front of the currency van.

RODNEY is still cutting.

PARKER, gesturing with his shotgun, gets the SECURITY GUARDS out of the van. STAN ties up FIRST GUARD (NS) who co-operates. He tries to tie up SECOND GUARD. SECOND GUARD throws a punch at STAN. PARKER pulls the trigger. STAN screams, hands to his face, and folds up.

Everyone reacts to the noise.

PARKER hits SECOND GUARD over the head with the barrel of the shotgun. SECOND GUARD folds up.

ZIEGLER runs into SHOT and bends over STAN.

A QUICK SHOT of STAN's face: he is badly hurt.

ZIEGLER motions RODNEY back to work and makes a 'come here' gesture to FRED ROBINS. ROBINS comes up.

ZIEGLER and ROBINS lift STAN into a car, say a Volvo.

ZIEGLER runs to the gates and opens them.

ROBINS drives the Volvo away.

ZIEGLER closes the gates.

RODNEY finishes cutting and opens the side of the van with a crowbar. He jumps in. He begins to pass the currency cases out to PARKER and ZIEGLER, who carry them to the black van and put them in.

As PARKER and ZIEGLER take the last case, RODNEY runs to the gates and opens them. He returns.

SFX: sirens.

All freeze.

Sirens come closer. The yard gates are open.

PARKER, ZIEGLER and RODNEY get down behind piles of scrap and look toward the gate.

PARKER notices that SECOND GUARD, who lies close to him, is coming round. He puts the barrel of his shotgun to SECOND GUARD's head.

Their POV: the open gates. Three fire engines go by.

They look at each other.

PARKER and RODNEY jump into the back of the black van. ZIEGLER gets in the driving seat and drives out of the yard.

Outside, the van stops. ZIEGLER gets out. He shuts the yard gates. He gets back in and drives off.

70 INT MOVING VAN DAY

PARKER and RODNEY, masks off now, are transferring the money out of the Bank of England cases and into new cases marked 'National Westminster'.

71 EXT MOTORWAY DAY

The black van pulls on to the motorway.

72 EXT MOTORWAY DAY

Another part of the road. The black van is in the fast lane. A Cortina comes up behind it, tooting and flashing.

73 INT/EXT MOVING VAN ON MOTORWAY DAY

The Cortina seen in the door mirror of  
the black van, tooting and flashing.

74 EXT MOTORWAY DAY

The black van pulls over to let the Cortina pass. Now we see that it is HACKETT at the wheel of the Cortina.



75 INT/EXT MOVING VAN ON MOTORWAY DAY

ZIEGLER at the wheel.

His POV: the Cortina streaks past.

ZIEGLER

Maniac!

PAN ROUND to the back of the ~~van~~ van:  
RODNEY and PARKER are changing into  
Securicor-type uniforms.

76 EXT HOSPITAL DAY

(NB This is the only scene at this location, but perhaps all that is needed is a corner of a building and a sign saying 'Casualty'.)

The Volvo tears up to the hospital and pulls around in a tight, skidding circle. The nearside door opens and a bundle tumbles out. The Volvo does not stop.

As it drives away we STAY WITH the bundle, which we now recognise as STAN.

77 EXT SCRAPYARD DAY

A car pulls in, say a Granada. TATE gets out. He looks around.

A uniformed SERGEANT is untying the two SECURITY GUARDS.

The claw of the crane is still attached to the roof of the currency van.

TATE

A crane driver ...

SERGEANT brings over SECOND GUARD.

TATE (to SECOND GUARD)

Are you all right?

SECOND GUARD

Bit of a headache.

TATE

See any faces?

SECOND GUARD

They all wore masks.

TATE

Voices?

SECOND GUARD

Nobody spoke.

TATE

And I bet they all  
wore gloves.

SECOND GUARD

I believe they did.

TATE (wearily)

This was a tidy little  
blagging.

SECOND GUARD

Just before they  
walloped me, I tri~~ed~~  
to hit one of them,  
and he fired his shotgun  
and hit his mate.

TATE

Well done. Make  
sure you go into  
hospital, check  
there's no permanent  
damage.

SERGEANT leads SECOND GUARD away.

TATE returns to the Granada.

TATE (into radio mike)

I want a hospital  
check. Shotgun wounds.  
And find Hackett!

78 INT HECHT'S OFFICE DAY

HECHT (into phone)  
(sounding casual,  
looking scared)  
Oh, all right, if  
he insists.

He hangs up. Enter HACKETT.

HECHT  
Sit down, Superintendent ... ?

HACKETT is initially charming but firm.  
Later he will get nasty. He does not  
sit down.

HACKETT  
Hackett. This morning  
you bought a majority  
shareholding in  
Continental Construction  
Limited.

HECHT  
That's right.

HACKETT  
The company that's  
going to build the  
new M58.

HECHT  
Quite so.

HACKETT

You bought before the announcement. I've just spoken to Ernest Millet, who tells me you've probably made a million pounds in the last hour or two.

HECHT

No comment.

HACKETT (shapp)

I'm not from the Financial Times, you know. How did you find out that Continental would get the contract?

HECHT

I didn't - I guessed.

HACKETT

I think Chaz Carter told you.

HECHT pales, but manages:-

HECHT

Who?

Now HACKETT is not a bit charming.  
He goes closer.

HACKETT

I think he got the  
information from  
John McCorqudale.

HECHT

I know McCorqudale,  
but -

HACKETT

You knew him. John  
McCorqudale is dead.

HECHT freezes.

HACKETT

He killed himself  
after Carter  
finished blackmailing  
him.

HACKETT really pushing now, to make  
HECHT say something in this moment  
of shock.

HACKETT

You did a little deal  
with Carter, didn't you?  
He got you the information,  
and you wouldn't ask  
how, right? Right?  
But you didn't reckon  
on McCorqudale doing  
himself in, did you?

HECHT staring at HACKETT.

HACKETT

There's only one thing  
I want to know.  
Carter went to a lot  
of trouble to get  
you this information.  
What did you do for  
him in return?

HECHT

I ... I ... I want  
to speak to my  
lawyers.

HACKETT's face drops as he realises he  
has failed.

He turns to go.



79 EXT POLISH-AMERICAN BANK DAY

HACKETT comes out.

In front of the bank entrance is the black van. ZIEGLER, in Securicor-type uniform, guards the back door; while PARKER and RODNEY, also in uniform, carry cases of currency into the bank. All three have their helmet visors down (otherwise Hackett might recognise them).

HACKETT sees them, but does not react to the sight, which is after all a perfectly normal delivery of cash to a bank.

He goes to a phone box within sight of the bank.

SO INT TATE'S OFFICE DAY

TATE (into phone)

It was the currency  
van, Steve. About  
an hour ago. Over  
a million pounds.

81 INT/EXT PHONE BOX OUTSIDE P-A BANK DAY

HACKETT (into phone)

I can't see how it  
ties in with Hecht.  
Carter doesn't use  
banks, he robs 'em.

HACKETT's POV: PARKER and RODNEY carrying  
money into the bank while:-

TATE (VO) (FILTER)

Face it, Steve, there  
never was a connection.  
Let's concentrate  
on how to catch  
Carter disposing of  
the cash.

HACKETT (OOS)

Perhaps you're right.  
With so much money,  
getting rid is as  
big a problem as  
nicking it in the  
first place.

CLOSE ON HACKETT while:-

TATE (VO) (FILTER)

Right. Any ideas?

HACKETT

Well ... he can't  
put it in a -

HACKETT's POV: ZIEGLER, RODNEY and PARKER.

HACKETT (OOS)

... bank ... ?

82 INT TATE'S OFFICE DAY

TATE (into phone)

Bank ... ?

33 INT/EXT PHONE BOX OUTSIDE P-A BANK DAY

HACKETT's POV: ZIEGLER, RODNEY and PARKER.

Then ON HACKETT. He stares, thunderstruck,  
for several moments.

TATE (VO) (FILTER)

Are you thinking  
what I'm -

HACKETT (interrupting)

They're here, now,  
putting the money  
into Hecht's bloody  
vault! Get the  
Met here, quick -

34 INT TATE'S OFFICE DAY

TATE picks up another phone while:-

TATE (into phone)  
Ninety-three Leadenhall  
Street, yes -

35 EXT POLISH-AMERICAN BANK DAY

HACKETT comes out of the phone box and runs to his car.

RODNEY and PARKER take the last case into the bank.

HACKETT gets into his car and starts the engine.

HACKETT

Come on, come on!

HACKETT's POV: RODNEY and PARKER get into the back of the van.

SFX: sirens.

ZIEGLER, closing the back doors of the van, hears the sirens. He runs to the cab door, jumps in, and starts the engine.

HACKETT pulls forward. The van moves a few yards. HACKETT swings his car in front of the van. The van swerves, mounts the pavement, and hits (say) one of those old blue police phone boxes.

Three squad cars hurtle round the corner.



ZIEGLER jumps out of the black van and runs for it.

POLICEMEN pile out of the squad cars.

RODNEY and PARKER tumble out of the black van.

POLICEMEN catch RODNEY and PARKER.

HACKETT sees that ZIEGLER is getting away. He gives chase.

ZIEGLER running towards a CITY GENT with bowler hat and like that.

HACKETT running after ZIEGLER.

CITY GENT sticks out his rolled umbrella and trips ZIEGLER.

HACKETT running.

ZIEGLER attempts to get up. With relish, CITY GENT whacks ZIEGLER with the handle of his broolly.

HACKETT arrives and handcuffs ZIEGLER.

HACKETT gives CITY GENT a look. CITY GENT shrugs.

25 EXT MA'S HOUSE DAY

BONNEY in the Escort. TATE arrives in the Granada. Both get out of their cars to talk on the pavement.

TATE

We're taking a bit of a flyer arresting him, so I don't want to let him call his lawyer.

BONNEY

Okay.

They go to the door and knock.

27 EXT BACK OF MA'S DAY

CARTER comes out of the back door, goes over the fence, and enters the house next door. He moves well for a big man.

Beat.

TATE and BONNEY come running out of Ma's back door. They look around. BONNEY goes over one fence, TATE over the opposite. They enter the houses on either side.

23 EXT MA'S HOUSE DAY

CARTER comes out of the front door of the house next to Ma's. He jumps into the Rolls and drives away.

BONNEY comes out of the same house, jumps into the Escort, and follows.

TATE comes out of the other neighbouring house, jumps into the Granada, and gives chase.

29 EXT CITY STREETS DAY

The Rolls hurtles around a corner.

Likewise the Escort.

Likewise the Grananda.

90 EXT ALLISON'S OFFICE DAY

The Rolls burns around a corner, tears up to the office, and screeches to a halt. CARTER gets out and runs into the office.

The Escort and the Granada pull up behind the Rolls. BONNEY and TATE get out and go to the door. As they get there, CARTER comes out with ALLISON.

CARTER

(smug) This is Mr  
Allison. My lawyer.

BONNEY and TATE: their expressions  
say 'Oh, shit.'

91 INT CRIME SQUAD OFFICE DAY

BONNEY in the office. Enter HACKETT?  
just back from London.

BONNEY

We arrested Carter.

HACKETT

Where is he?

Phone rings.

BONNEY

With Tate. And Allison.

BONNEY picks up phone.

BONNEY

(into phone) Yes?

(to HACKETT) Louise  
for you.

02 EXT DEE'S BUILDING DAY

An expensive apartment house. LOUISE in her car outside. Parked in front of her is a red-white-and-blue Porsche.

LOUISE (into radio mike)  
I think this is  
the one I've been  
looking for.

LOUISE's POV: DEE, carrying a newspaper, enters the building.

LOUISE (OOS)  
She was out when  
I got here, but  
she's just come back.



93 INT CRIME SQUAD OFFICE DAY

HACKETT (into phone)

I'll be there in  
five minutes. Don't  
let her go away.

He hangs up and exit.

94 INT TATE'S OFFICE DAY

TATE, CARTER and ALLISON.

ALLISON

All the time this robbery was taking place, Mr Carter was having lunch in a restaurant - a fact which you know because Sergeant Bonney was following him. His alibi is a policeman!

TATE

There's still conspiracy to rob.

ALLISON

Now come on -

TATE

Excuse me a moment.

Exit TATE.

95 INT CRIML SQUAD OFFICE DAY

Enter TATE. BONNEY is just hanging up the phone.

BONNEY

The man at the hospital with shotgun wounds ...

TATE

Did he speak?

BONNEY

He died.

TATE

What about the three hoodlums arrested at the bank?

BONNEY

Deaf and dumb, all three.

TATE

And the banker, Hecht?

BONNEY

He's assisting the Metropolitan Police with their inquiries ... but he doesn't know nothing, he says.

TATE

We caught them  
red-handed, we've  
got the security  
guards as eye-witnesses,  
and we've got  
five people in  
custody ... and  
we still haven't got  
a case against  
Carter! Is Hackett  
back yet?

BONNEY

Louise called and  
he went straight  
out - I don't know  
where.

TATE

Damn!

He goes toward his office.

TATE

Damn!

26 EXT DEE'S BUILDING DAY

HACKETT arrives. LOUISE gets out of her car. They go to the door.

HACKETT

Mutt and Jeff?

LOUISE

Mutt and Jeff.

They go in.

97 INT DEE'S FLAT DAY

**CLOSE** on the local evening paper.  
Headline: Police Probe Whitehall Chief's  
Hotel Collapse.

LOUISE picks up the paper.

LOUISE (to DEE)  
(nastily) You were  
with him last night.

DEE  
I never heard of  
him till I read  
the paper.

HACKETT  
(gently) I saw you  
come out of the  
hotel this morning.

LOUISE picks up the waste bin while:-

DEE  
I was with someone  
else.

LOUISE takes from the bin a wad of cotton  
wool stained with lipstick.

LOUISE

We found some of  
these in the hotel  
bathroom. You're  
going to jail, honey.

HACKETT

Take it easy, Sergeant.

LOUISE picks up a packet of birth pills  
from the dressing-table.

LOUISE

The police doctor  
will be able to  
prove you spent  
the night with him.

LOUISE going close to DEE.

DEE

I didn't -

LOUISE

(very tough) You'll  
be less cocky after  
a night in the cells.

DEE weakening.

HACKETT

All right, Sergeant.  
(to DEE) I don't  
think you're a  
blackmailer. You  
believed John  
McCorqudale was just  
another trick. There's  
really no need for  
you to be charged  
with anything, and  
nobody's going to send  
you to jail without  
my say-so. But if  
you keep pretending  
you weren't even  
there, it will go  
badly for you.

LOUISE

(eyeball-to-eyeball)  
You know he's dead,  
don't you! You  
killed him!

DEE bur~~ts~~ts her face in her hands.

LOUISE

He had a wife!

DEE

I know!

LOUISE

And two little girls!



DEE

I know!

HACKETT

(is he pretending?)  
Sergeant Colbert,  
shut up!

LOUISE backs off. HACKETT goes close to DEE and touches her shoulder.

HACKETT

(gently) He died two  
or three hours ago.

DEE

(looking up at HACKETT)  
He was sweet. I  
didn't know it was  
blackmail, Chaz  
didn't tel me ... (sob)

HACKETT puts the **Big Question** as unemphatically as he can manage:-

HACKETT

You were there, weren't  
you, when Carter put  
the proposition to him.

DLE nods.

HACKETT registers satisfaction/relief.  
He puts his arm around DLE and leads  
her out.

LOUISE looks into the mirror.

LOUISE

(to her mirror image)

You bitch.

92 INT CRIME SQUAD OFFICE DAY

BONNEY at desk. Enter TATE from the direction of his office.

TATE

No Hackett?

BONNEY

No.

TATE

I can't hold Carter any longer.

He returns to his office.

99 INT TATE'S OFFICE DAY

CARTER and ALLISON. Enter TATE.

ALLISON

Mr Tate, I'm afraid  
I can't advise my  
client to stay here  
voluntarily any  
longer. We are  
leaving.

CARTER and ALLISON stand up.

TATE

Very well.

CARTER and ALLISON exit. TATE follows.

100 INT CRIME SQUAD OFFICE DAY

BONNEY in the office.

CARTER, ALLISON and TATE enter from the direction of TATE's office.

HACKETT, DEE and LOUISE enter from the opposite direction.

BONNEY stands up slowly.

CARTER stares at DEE.

HACKETT

Bonney, charge Carter  
with blackmail.

CARTER has a burst of rage similar to the one he had in the restaurant.

CARTER (to DEE)

You bloody slag!

CARTER jumps at DEE. HACKETT hits CARTER with considerable satisfaction. BONNEY jumps in and handcuffs CARTER.

HACKETT takes DEE away.

BONNEY takes CARTER away.

TATE and ALLISON look at one another.

101 INT CRIME SQUAD OFFICE EVENING

HACKETT and LOUISE getting ready to leave.

HACKETT

You were marvellous  
this afternoon.

LOUISE

(self-disgust)  
Wasn't I, though.

HACKETT puts his hands on her shoulders.  
She looks up at him.

HACKETT

I know.

LOUISE

(quickly) Do you?

HACKETT nods. She accepts this.  
She drops her head, and he puts his  
arms around her, comforting.

HACKETT

Could our professional  
relationship survive  
a quiet dinner in a  
restaurant?

She smiles at him, grateful

DEE

I'll chance it.

HOLD them a moment, then exit both.

End Credits.