

TARGET: Fringe Banking
by Ken Follett

3rd draft

1 INT HOTEL BEDROOM DAWN

A large room with double bed and integral bathroom. Important that the bed should stand between the bedroom door and the bathroom door.

JOHN McCORQUDALE, 40, is waking up. He is a staid civil servant type, pleasant 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 over 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 (sleepily sensual)

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: it says 6.45.

RESUME DEE and McCORMQUADALE. She cuddles up to him.

DEE

Kiss me.

McCORMQUADALE hesitates, then gives in.

4 EXT SEA FRONT DAWN

Establishing SHOT of The Pomeroy, 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: overweight, intelligent and brutal. He is about 35. For the moment he just looks like a prosperous young businessman. He goes into The Pomeroy.

BACK TO the Ford Escort. BONNEY gets out and walks 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.

They hang up.

9 INT HOTEL BEDROOM DAWN

DEE and McCORQUDALE 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
incredulity)

I mean, are you real?

A knock at the door. McCORQUDALE frowns.

DEE

John, you're very
sweet. I'm sorry.

McCORQUDALE

I don't know what you
mean.

DEE

Answer the door.

McCORMQUADALE struggles into pyjama trousers and goes to the door, weaving a little. He opens up.

CARTER stands there. Suddenly he looks very menacing. He seems to fill the doorway.

Close on McC: mystified.

McC: mad.

CARTER gives McCORMQUADALE one powerful, nasty punch.

10 TITLES

11 EXT SEA FRONT DAWN

BONNEY returning to the Ford Escort.

12 INT HOTEL BEDROOM DAWN

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

DEE

Don't hit him again!

CARTER looks at her with disgust, *but doesn't.*

CARTER

Put your knickers on.

DEE: You didn't tell me it was this scene.

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?

McCORMQUADALE watches all this with growing amazement and fear.

McCORMQUADALE (to DEE)

Do you know this man?

DEE picks up her clothes and goes into the bathroom.

CARTER

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

McCORMQUADALE

For God's sake.

CARTER (calls out)

Did he enjoy it?

13 INT HOTEL BATHROOM DAWN

DEE dressing.

DEE (sourly)

What do you think?

14 INT HOTEL BEDROOM DAWN

McCORMQUALE

Who are you?

CARTER takes off his coat.

CARTER

Warm in here, isn't it.

McCORMQUALE ^{begins to put} puts trousers on over his pyjamas, ~~and this gives him courage.~~

McCORMQUALE

I'm going to get the manager.

CARTER grabs his wrist with suppressed violence. McCORMQUALE is frightened.

CARTER

You and me are going to do a deal.

CARTER pushes McCORMQUALE into a chair. It is ~~pain~~ fear, rather than pain, that CARTER enjoys inflicting.

McCORMQUALE

I've no money, you know.

CARTER

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

McCORQUDALE mystified.

CARTER

I want the name of
the company that's
won the contract to
build the new M58.

15 INT HOTEL BATHROOM DAWN

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

McCORQUDALE (VO)

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

DEE registers intrigue.

16 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's
told, I wouldn't have gone
to all this trouble, now
would I?

Enter DEE from the bathroom. She is ready to leave.

DEE (to CARTER)
 You never told me
 it was ~~this~~ scene.

*I don't like this
 scene. You should've
 told me.*

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

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

DEE
 That's what I like
 about you, Chaz -
 your beautiful manners.

DEE goes to the door.

McCORQUDALE (to DEE)
 I thought you did it
 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.

McCORQUDALE

I suppose you're what
people call a ponce.

This gets to CARTER.

CARTER

You're what people
call a mug, uncle.
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 muscular body?
Don't make me laugh.

This gets to McCORQUDALE.

CARTER

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

McCORQUDALE

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

*lost A his courage.*CARTER

You're the one that's
been naughty and given
in to his fleshly lusts,
uncle. 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

Shut up.

This is getting to him. *Head in hands.*

CARTER

I don't know what
Mrs McCorqudale would
think of it - not to
mention those pretty
daughters of yours.
They go to a posh school,
don't they? Will they
have to leave, d'you
reckon?

*looks at Mac's wallet.
lost: pic.*McCORQUDALE

Shut up! It's Continental
Construction Limited. Now
go away. *(A beat). Please, go away?*

CARTER smiles. He takes a pen from his pocket and writes.

CARTER

How d'you spell Continental?

17 EXT SEA FRONT DAWN

HACKETT's Cortina parks near the Ford Escort. HACKETT gets out and walks to the window of the Escort.

BONNEY

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

Their POV: DEE leaving The Pomeroy.

HACKETT

Out of your class, lad.

BONNEY

Carter's girl?

DEE walks to a distinctive sports car, say a white Porsche with the red-and-blue stripe. She gets in.

HACKETT

I don't think he likes
women.

DEE drives off.

BONNEY

Carter's still in
there.

HACKETT

Any of his team arrived?

BONNEY

No.

HACKETT

Perhaps he's just
having breakfast.

18 INT HOTEL LOBBY DAWN

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

19 EXT POLISH-AMERICAN BANK DAWN

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

20 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.

We HEAR pips.

21 INT HOTEL LOBBY DAWN

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

CARTER

Duke of Edinburgh speaking.

22 INT HECHT'S OFFICE DAWN

HECHT

Good morning.

NOW INTERCUT AT WILL

CARTER

I've got what you want.

HECHT (tense)

Well?

CARTER

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

HECHT

Of course not.

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

HECHT

What are you trying
to ~~say?~~ *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 heard of Chalky
White?

HECHT

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

CARTER ((smile))

That's right. / Goodbye.

CARTER hangs up.

HOLD HECHT for a moment.

23 EXT SEA FRONT DAWN

HACKETT and BONNEY as Sc. 17.

BONNEY

As far as I can tell,
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.

TheirPOV: CARTER leaves the Pomeroy and
gets into his car.

HACKETT

Stick with him, Bonney.

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

24 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 and taking pills.
He is fat and harrassed.

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.

They are very cool with each other.

CATHERINE sits at the table and sees
the pills.

CATHERINE (unsympathetic)
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 for CATHERINE.

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

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

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?

25 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.

26 INT MILLET'S BREAKFAST ROOM DAWN

MRS TEMPLETON hangs up.

MRS TEMPLETON
Joseph Hecht, sir. He'll
call again.

MILLET nods, not very interested.

CATHERINE

What are you going to do?

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

MILLET

~~Millet~~ About the results?
Nothing. If Continental Construction gets the M58 contract today, our troubles are over.

CATHERINE

And if not?

She digs a spoon into the grapefruit.

MILLET

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

27 INT HOTEL BEDROOM DAY

McCORQUDALE stands in silence, looking at the ruffled bed. ✦ 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 and looks into the mirror. ✦ He is in the grip of a deep depression. He picks up his wallet from the dressing-table and looks in it: ~~we DO NOT SEE what he is looking at,~~ but it makes him feel worse. He opens the wardrobe, looks at his typically-Whitehall pinstripe suit, and closes the door again.

He returns to his 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 ...

28 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.

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 into 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 very quiet, very shrewd, 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. Point is, he had to go outside his usual team, and that's how the whisper came out.

why would he want

TATE

~~Why does he need~~
a crane driver?

HACKETT

I'm just looking at
the Collator's Sheet.
A shipment of bullion
came into the docks
last night ... the van
is making the currency
run from the Bank of
England to the destruction
plant this afternoon ...
a lot of money in the
mail train tonight ...
and it's Thursday, so
there are dozens of
payroll deliveries ...

TATE

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

HACKETT

He's vicious, but he's
only too sane.

TATE

Do we know where he
is right this minute?

HACKETT

At home. Bonney's
following him.

TATE

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

HACKETT nods.

29 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 out to the corridor and
dumps the sheets in her trolley. She
returns with fresh 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 empty tablet bottle
beside him.

BACK TO CHAMBERMAID: she opens her mouth to scream.

30 EXT SEA FRONT DAY

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

31 INT CRIME SQUAD OFFICE DAY

Enter LOUISE with a telex message. She speaks to HACKETT.

LOUISE

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

32 EXT SEA FRONT DAY

with LOUISE
HACKETT arrives/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.

33 INT HOTEL BEDROOM DAY

Enter HACKETT and LOUISE. A DETECTIVE 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 empty bottle beside
him. Mogadon.

HACKETT

No note?

DETECTIVE shakes his head.

HACKETT

Who ~~wa~~ is he?

DETECTIVE

John McCorqudale. An
address in Surrey.

HACKETT goes to the open suitcase and sees
the file. He opens it.

HACKETT

Department of the Environment.
A civil servant, then.

DETECTIVE

There's a bowler hat
in the wardrobe.

HACKETT gives a thin smile.

HACKETT

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

DETECTIVE

Right.

HACKETT

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

DETECTIVE

Will do.

HACKETT picks up ~~HACKETT~~ McCorqudale's wallet
from the dressing-table.

CLOSE on the opened wallet: a picture of
MRS McCORQUDALE and two young girls.

RESUME HACKETT.

HACKETT

There's a wife. I'll
want to speak to her
as soon as she gets here.

DETECTIVE

Yes, sir.

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, Nosey Parker, Fred Robins, 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?

34 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.

35 INT HOTEL BEDROOM DAY

HACKETT

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

36 EXT MA'S HOUSE DAY

BONNEY

Perhaps it's ~~just~~ a
coincidence.

37 INT HOTEL BEDROOM DAY

HACKETT

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

He 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 spent the night here. He enters the
bathroom.

38 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 has a red patch.

HACKETT

Lipstick ... ?

39 EXT SEA FRONT DAWN

DEE leaving the hotel and getting into her car - a repeat of part of Sc. 17.

40 INT HOTEL BATHROOM DAY

HACKETT looking at the cotton wool, wondering.

41 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.

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

CATHERINE

Will you drop me in the village?

MILLET

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

42 INT HECHT'S OFFICE DAY

HECHT (into phone)

Hello, Millet. I want to buy your company.

43 INT MILLET'S BREAKFAST ROOM DAY

MILLET

At this time of the morning?

NOW INTERCUT AT WILL

HECHT

Well, before lunch, anyway.

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 M58 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 answer immediately, over the telephone.

HECHT

We have to do the deal before ~~twelve noon~~. I'm in my office all morning.

one s' deck.

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

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 from him,
her voice falling)
we might even fall
in love again.

MILLET is nonplussed.

MILLET

I don't know what to say.

CATHERINE

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

MILLET

Yes. (A beat.)
We must go.

CATHERINE

I shan't go into the
village, now.

MILLET

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

CATHERINE

I know. Go on, you'll
be late.

MILLET

Yes.

But he does not go. HOLD on him, then CUT.

44 INT CRIME SQUAD OFFICE DAY

HACKETT enters 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

Get somebody else to
do it. I want you to
find me a girl.

45 INT DEE'S FLAT DAY

The home of a young girl with lots of money
to spend and nothing much to do with it.
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 Mc Corqudale -

DEE reacts.

NEWSREADER (VO) (FILTER)

- an Under-Secretary at the Ministry of the Environment, was discovered in a coma by a chambermaid at the Pomeroy hotel.

CLOSE on DEE's frozen expression while:-

DEE's expression is frozen.

NEWSREADER (VO) (FILTER)

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

46 EXT 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.

47 EXT PORSCHE DEALER DAY

LOUISE comes out of the showroom. She puts notebook and pencil back into her shoulder bag, and goes to her car.

48 INT/EXT FORD ESCORT IN RESTAURANT CAR PARK DAY

An expensive country restaurant. BONNEY drives into the car park. The Rolls is just parking. BONNEY'S POV: CARTER helps MA out of the Rolls and into the restaurant.

49 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

Large scotch.

CARTER (to WAITER)

And a campari and soda
for me.

Exit WAITER. CARTER and MA read menus.

CARTER (plaintive)

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

MA

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.

CARTER

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.

MA

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.

50 EXT RESTAURANT BACK DOOR DAY

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

51 INT/EXT FORD 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.

52 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 WOMAN ~~XXXXXX~~ opens it. We DO NOT HEAR what is said. LOUISE speaks to the WOMAN. The WOMAN calls into the house. A YOUNG MAN appears. LOUISE speaks again, pointing to the car. The YOUNG MAN answers her. She leaves, apparently satisfied.

53 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.

There are six villains waiting: STAN, NOSEY PARKER, FRED ROBINS, JOE GRIMES, RODNEY and DON. All are tense, especially STAN who is not a regular member of the team. PARKER and ROBINS are middle-aged, the rest in their twenties.

~~ALBERT~~ ROBINS is at the gate, GRIMES is up the crane. The others are clustered in a group.

The Jaguar enters and stops by the group. ROBINS closes the gate, then joins the group. CARTER and ALAN ZIEGLER, his second-in-command, get out of the car.

CARTER is calm and authoritative now, by contrast with his behaviour in the restaurant. He looks around, nodding with satisfaction.

CARTER

Who's on lookout?

ZIEGLER

Joe.

He points to the crane. Their POV: GRIMES up the crane with a pair of binoculars.

CARTER

Where's the bloke that owns the yard?

ROBINS

In the hut, tied up.

CARTER

He being awkward?

I thought -

ROBINS

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

CARTER nods.

CARTER

You all right, Stan?

STAN

Sure.

CARTER

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

STAN

Don't worry.

CARTER (to ZIEGLER)

Shooters?

ZIEGLER

Nosey's got the shotgun
and I've got the Uzi.

CARTER

The what?

ZIEGLER (grin)

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

CARTER (mildly disgusted)

Stroll on. (A beat.)
Don't play cowboys,
you two. The shooters
are to frighten people.

CARTER takes a last look around, then
soeaks to them all without seeming to
raise his voice.

CARTER

You got about an hour.
When it goes off, I
want it to be very quick,
and very quiet. All
wear masks, all wear
gloves, and nobody
speak, because witnesses
can remember voices.
(A beat.) This one
could be very tasty.

*— Don't say about, do it off right,
and we'll be ~~loaded~~. all get
Alky rich.*

CARTER and ZIEGLER get into the Jaguar,
ZIEGLER driving. They leave the yard.

54 INT RESTAURANT DAY

MA hands her glass to the WAITER.

MA

Another one.

55 INT/EXT FORD ESCORT IN RESTAURANT CAR PARK DAY

BONNEY in the Escort, bored out of his skull.
His POV: the Rolls still there.
He opens the glove box, takes out the
elderly Mars bar he rejected earlier,
and begins to eat it.

56 INT/EXT JAGUAR ON COUNTRY ROADS DAY

CARTER and ZIEGLER, ZIEGLER driving.

CARTER

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

ZIEGLER

Well's can be expected.
Doctors never tell you
nothing.

CARTER

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

ZIEGLER

They been told. (A 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

~~xxxxxx~~ 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 them 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 ~~x~~ before you can
say Jack Robinson you'd
have the Regional Crime
Squad digging up your
chrysanthus and looking
for oncurs 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.

57 EXT COUNTRY HOUSE DAY

LOUISE walks up the drive, past a red-white-and-blue Porsche 924, 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.

58 EXT RESTAURANT BACK DOOR DAY

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

59 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?

60 EXT POLISH-AMERICAN BANK DAY

Establishing SHOT.

61 INT HECHT'S OFFICE DAY

HECHT behind the desk, MILLET sitting
in front of it.

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. 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.

He hands it over.

HECHT

We can sign it now,
my accountant can
witness it, and ~~the~~ 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) Catherine
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.

62 INT ENTICOTT'S OFFICE DAY

A cornerpiece, or even a flat.

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

63 INT HECHT'S OFFICE DAY

HECHT (into phone)
Yes, today's date.
And bring it straight
in here, please.

He hangs up.

MILLET
You must be very liquid.

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

MILLET
(warning him) I shall
deposit the cheque today.

HECHT
Why shouldn't you?

HECHT

Why shouldn't you?

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

HECHT

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

MILLET (protesting)

You're older than I!

HECHT hands over cheque and copy contract.
MILLET signs the copy he has been holding
and hands it over, while;-

~~XXXXXX~~ HECHT

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

^{looks}
ENTICOTT ~~glares~~ daggers.

MILLET

(smile) You may
regret this.

HECHT

You won't.

MILLET stands and HECHT follows suit.
They shake hands while:-

HECHT

Enjoy it, Ernest.

MILLET

Godbye.

Exit MILLET.

ENTICOTT (furious)

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

64 EXT CRIME SQUAD CAR PARK DAY

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

HACKETT

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

TATE

Is he still alive?

HACKETT

Just.

TATE

Go easy on her, now,
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 day trip 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 pulls away.

65 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.

66---INT HOSPITAL CORRIDOR DAY

HACKETT waiting. MRS McCORQUDALE comes out
of a ward door. She is plain, housewifely,
intelligent.

HACKETT

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

MRS McCORQUDALE

No change.

Dead .
My husband died five weeks ago .
HACKETT: I'm so sorry.

HACKETT guides ~~to~~ her to a bench seat while:-

HACKETT

I wish I could leave
you to be alone, but
I've got to question
you.

MRS McCORQUDALE

All right.

HACKETT

Has your husband made
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 McCORQUDLE

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

HACKETT

Was anything weighing
on his mind?

MRS McCORQUDLE

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 you. Yesterday
I thought I knew him ...

This is getting hard for her.

HACKETT

What was he working on?

MRS McCORQUDALE

The projected M58. 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)

HACKETT

(very slight hesitation)

No.

MRS McCORQUDALE

You're lying.

HOLD them then CUT TO:-

67 EXT COUNTRY ROAD DAY

The currency van driving along.

68 EXT SCRAPYARD DAY

JOE GRIMES at the top of the crane, looking through binoculars.

PARKER in the cab of the transporter, drumming his fingers on the steering wheel.

FRED ROBINS close to the yard gates.

ALAN ZIEGLER sitting at the wheel of the Transit van, looking at his watch.

JOE GRIMES takes out an old tobacco tin and begins to roll a cigarette.

It is very quiet.

JOE GRIMES drops the tobacco tin. It clatters and clangs on the crane, making everybody jump. They see what caused the noise, make disgusted faces, and relax again.

69 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 pours coffee.

MILLET

I sold the company.

CATHERINE

(without expression)

I'm so glad.

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

CATHERINE

I'm so glad.

MILLET smiles and reaches for her hand.

70 EXT SCRAPYARD DAY

JOE GRIMES on the crane, looking through binoculars.

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

BACK TO JOE GRIMES: he takes a whistle from his pocket and blows it once.

FRED ROBINS opens the yard gates.

STAN starts the engine of the crane.

PARKER starts the transporter.

ALAN ZIEGLER starts the Transit van.

RODNEY and DON light their cutting torches.

ANOTHER SHOT of the van seen through Fred's binoculars.

71 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. Still the Millet/s don't move.

HACKETT

(a little 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. I
don't intend to go back
to the office - ever.

HOLD on HACKETT: surprised and intrigued.

72 EXT SCRAPYARD DAY

The transporter pulls out of the gate, blocking
the road.

POV from the van, showing that it cannot pass.

The van slows to a halt.

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

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 and DON immediately attack the side of the van with their blowtorches.

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

The Transit van reverses until it is back-to-back with the currency van. ALAN ZIEGLER gets out of the Transit van and opens its back doors.

PARKER, gesturing with his shotgun, gets the SECURITY GUARDS out of the van. STAN comes from the crane and begins to tie them up. FIRST GUARD offers no resistance. When STAN comes to tie SECOND GUARD, the man tries to punch PARKER. PARKER's ~~fire~~ gun pulls the trigger. goes off, hitting STAN.

Everyone reacts to the noise. ALAN ZIEGLER motions RODNEY and DON back to work and runs up to STAN.

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

ZIEGLER bends over STAN.

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

ZIEGLER makes a sign to ROBINS and they lift STAN INTO a car, say a Volvo. ROBINS drives the car away.

RODNEY and DON finish with their blowtorches and open the side of the van with crowbars. They jump in and begin passing the currency cases out ~~of~~ through the hole. ~~STAN~~

PARKER and ZIEGLER carry the cases to the black van and put them in.

The SECOND GUARD begins to come round. PARKER ties him up.

When all the cases are in, PARKER, RODNEY and DON jump into the back of the black van. ZIEGLER gets into the cab and drives out. They stop just outside, and Ziegler goes back to close the yard gates.

73 INT MOVING VAN DAY

PARKER, RODNEY and DON are transferring the money out of the Bank of England cases and into their own.

74 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 recognise as STAN.

Handwritten notes:
 Sirens.
 Black van
 All cases. Lums. Lums.
 Parker + Ziegler.
 Fine angle
 ←

Do after 74.

75 EXT MOTORWAY DAY

The black van pulls on to the motorway.

76 EXT MOTORWAY DAY

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

77 EXT MOTORWAY DAY

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

78 EXT MOTORWAY DAY

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

79 INT MOVING VAN DAY

ZIEGLER at the wheel.

ZIEGLER

Maniac!.

ANOTHER ANGLE: in the back of the van PARKER, RODNEY and DON are changing into Securicor-type uniforms.

80 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 gripping the
roof of the currency van.

TATE

A crane driver ...

SERGEANT brings over SECOND GUARD.

TATE

Are you all right?

SECOND GUARD

Bit of a headache.

TATE

You'd better go into
hospital, let them
check. See any faces?

SECOND GUARD

They all wore masks -

TATE

Voices?

SECOND GUARD

Nobody spoke.

tate

I bet they all
wore gloves.

SECOND GUARD

Yes.

TATE

Marvellous.

SECOND GUARD

There is one thing -
just before they tapped
me on the head, I tried
to wallop one of them,
and he fired his shotgun
and hit his mate.

TATE

That is something. Good.

TATE returns to the Granada.

81 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

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

*Hackett initially
from last evening.*

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 since the announcement.~~ in the last hour or two.

HECHT

No comment.

HACKETT

How did you know Continental would get the contract?

HECHT

I didn't - I guessed.

HACKETTI think Chaz Carter
told you.I think you were
told by Chaz ~~Carter~~.

HECHT pales, but manages:-

HECHT

Who?

By whom?

HACKETTI think he got the
information from
John McCorqudale.

Scene directions here?

HECHT

I know McCorqudale, but -

HACKETT~~John McCorqudale~~You knew him. John
McCorqudale is dead.

HECHT reacts. Freezes.

HACKETTHe killed himself after
Carter finished blackmailing
him.HACKETT really pushing now, to make HECHT say
something in this moment of shock.HACKETTYou did a little deal
with Carter, didn't you?
He got you the information,
and he wouldn't ask how - right? Right?
But you didn't reckon on McCorqudale
doing himself in, did you?

HECHT stares at HACKETT, then unfreezes. He picks up his phone.

HECHT

(Into phone)

Get me Fenbrough and Madison. I want old man Fenbrough, and I want him now.

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

This scenario you've constructed has no connection with reality. I have nothing more to say to you until I speak with my lawyers.

HACKETT realises he has failed.

82 EXT POLISH-AMERICAN BANK DAY

HACKETT comes out. In front of the bank entrance is the black van. Its back doors are open. RODNEY and DON, in Securicor-type uniforms, guard the van, while PARKER and GRIMES carry chests of currency into the bank vault. ZIEGLER at the wheel of the van. All wear Securicor-type uniforms with the visors down (without the visors, Hackett might recognise them.);

HACKETT does not react to this sight, which is after all perfectly normal - a delivery of cash to a bank.

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

83 INT TATE'S OFFICE DAY

TATE (into phone)

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

84 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 GRIMES 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.
It's a lot of money -
we ought to be able
to

With so much money,
getting rid is as
big a problem as
stealing 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: RODNEY and DON standing guard
at the back of the black van.

HACKETT

... bank ... ?

85 INT TATE'S OFFICE DAY

TATE (into phone)

Bank ... ?

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

HACKETT's POV: the van. Then ON HACKETT, ~~while:-~~ *He*
stares, murmurs, at second party. Then:

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 -

87 INT TATE'S OFFICE DAY

TATE picks up another phone while:-

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

88 EXT POLISH-AMERICAN BNK DAY

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

HIS POV: RODNEY and DON take the last box into the bank.

HACKETT gets into his car and starts it.

HACKETT
Come on, come on!

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

SFX: distant sirens.

ZIEGLER, closing the back doors of the van, reacts to -the sirens. He runs to the 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 ~~stops~~ ~~hit~~ ~~up-against~~ (say) one of those old blue police phone boxes.

Three squad cars hurtle around the corner.

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

~~POLICEMEN~~ pile out of the squad cars.

Villains pile out of the black van.

Various policemen catch RODNEY, DON, JOE GRIMES and nose-y PARKER.

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

A CITY GENT, bowler hat and like that, sticks out his rolled umbrella and trips ZIEGLER.

HACKETT runnig.

ZIEGLER attempts to get up. With relish, GENT wallops him with the handle of the broolly.

HACKETT arrives and handcuffs ZIEGLER. HACKETT gives GENT a look. GENT shrugs.

3 (89 INT TATE'S OFFICE DAY

TATE (into phone)
Bring him in.

90 EXT MA'S HOUSE DAY

BONNEY in the ~~XXXXXX~~ Escort.

BONNEY (into radio mike)
Right.

TATE (VO) (FILTER)

Don't let him call
his brief.

BONNEY

Right.

BONNEY gets out of the car and goes to
the door of Ma's house.

91 EXT BACK OF MA'S DAY

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

A beat.

BONNEY comes running out of the back door of
Ma's, looks around, goes over the fence and
enters the house next door.

92 EXT MA'S HOUSE DAY

CARTER comes out of the front door of the
neighbouring house. He gets into the Rolls
and drives away.

BONNEY comes out of the same door, gets into
the Escort, and gives chase.

93 EXT CITY STREETS DAY

The Escort tearing along to catch the Rolls - but, curiously, ~~the~~ CARTER does not seem to be in as much of a hurry as we expect.

94 EXT ALLISON'S OFFICE DAY

The Rolls stops. CARTER gets out and goes into the office.

The Excort stops behind the Rolls. BONNEY gets out and runs to the door. As he reaches it, it opens and ~~C~~RTER steps out with ALLISON,

CARTER (to BONNEY)
(smug) This is Mr
Allison, my brief.

HOLD ON BONNEY; his expression says 'I've been had.'

95 INT CRIME SQUAD OFFICE DAY

Enter HACKETT, just back from London. BONNEY is in the office.

BONNEY
Wea 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.

96 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.

DEE, carrying a newspaper, enters the building.

LOUISE

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

97 INT CRIME SQUAD OFFICE DAY

HACKETT

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

He hangs up and exit.

98 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.

99 INT CRIME SQUAD OFFICE DAY

Enter TATE. BONNEY is just hanging up the phone.

TATE

Has the man at the hospital spoken yet?

BONNEY

He just died.

TATE

~~Damn.~~ What about the five
arrested in London.

BONNEY

Not a peep out of
any of them.

TATE

And Hecht?

BONNEY

Likewise.

TATE

~~Damn.~~ Six people
in custody, and we
haven't got a case
against Carter!
Where's Hackett?

BONNEY

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

TATE

Damn!

He goes back to his office.

TATE

Damn!

100 EXT DEE'S BUILDING DAY

HACKETT walks up to LOUISE's car. LOUISE gets out. They go to the door of the building.

HACKETT

Mutt and Jeff?

LOUISE

Mutt and Jeff.

101 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 until I read the paper.

HACKETT

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

LOUISE picks up the waste-paper 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 goes 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 he was just
 another trick. There's
 really no need for you to be charged with anything.
~~to go to jail.~~ 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 buries her face in her hands while:-

*LOUISE: He had a
 little
 time. And had friends. But
 killed him.*

HACKETT

Sergeant Colbert, shut up!

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

HACKETT

(gently) He died a
 couple of hours ago.

DEE

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

HACKETT puts the Big Question as ~~casually~~ *unusually habitually*
as he can:

HACKETT

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

DEE nods. HACKETT registers satisfaction/releif.
He puts his arm around DEE and leads her out.

LOUISE looks into a mirror.

LOUISE

(to her mirror image)
You bitch.

102 INT CRIME SQUAD OFFICE DAY

BONNEY and TATE.

TATE

No Hackett?

BONNEY

No.

TATE

I can't hold Carter
any longer.

He returns to his office.

103 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
any longer. We are
leaving.

CARTER and ALLISON stand up.

TATE

Vey well.

CARTER and ALLISON goe out. TATE follows.

104 INT OFFICE CORRIDOR DAY.

(Or Crime Squad office - I don't have the plan
of these rooms.)

As CARTER and ALLISON are leaving, enter HACKETT
and DEE. Also enter BONNEY.

CARTER and DEE stare at one another.

HACKETT (to BONNEY)

Charge him with blackmail.

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

CARTER (to DEE)
You bloody slag!⁷/₈

CARTER jumps at DEE. HACKETT hits CARTER with considerable satisfaction.

BONNEY joins in. They subdue CARTER, and BONNEY takes him away.

HAKCETT takes DEE away.

TATE and ALLISON look at each other.

105 INT CRIME SQUAD OFFICE NIGHT

Just HAKCETT and LOUISE.

HACKETT
You were marvellous.

LOUISE
(very cold) Wasn't I, though.

HACKETT takes her arm.

HACKETT
I know.

She looks at him and realises that he is genuinely sympathetic. She is grateful for this. Hold them a moment, then exit both.

Credits.