

TARGET: Fringe Banking

1st draft

by Ken Follett.

1. INT HOTEL BEDROOM DAWN

A large, pleasant double room with a double bed. JOHN McCORQUDALE, 40, is waking up. He is a staid civil servant type, not at all 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. BACK TO McCORQUDALE, remembering the night, registering surprise, pleasure, then finally anxiety/guilt. He lifts a hand to touch her ... hesitates ... then leans over and kisses her bare shoulder. We should SEE enough of her body to know she has a lovely figure. She opens her eyes, sees McCORQUDALE, and smiles.

2. EXT SEA FRONT DAWN

A Rolls-Royce driving along.

3. INT HOTEL BEDROOM DAWN

As Sc. 1.

McCORQUDALE

I must go.

DEE (sleepily sensual)

Home to your wife?

McCORQUDALE

(wince) To London, to the office.

DEE

Plenty of time. Kiss me.

He hesitates, then gives in.

4. EXT SEA FRONT DAWN

Establishing SHOT of The Pomeroy, a first-class hotel.

The Rolls parks in front of The Pomeroy.

One hundred yards down the road, a plain Ford Escort pulls into the kerb.

BACK TO the Rolls. CHAZ CARTER gets out. He is a large, thuggish man: overweight, intelligent and brutal. Age 35, an expensive overcoat. He enters the Pomeroy.

5. INT HOTEL LOBBY DAWN

Deserted but for a sleepy, couldn't-care-less RECEPTIONIST (NS). CARTER crosses the lobby and enters the lift.

6. INT/EXT FORD ESCORT ON SEA FRONT DAWN

In the car are BONNEY and O'RILEY. O'RILEY is a very young, well'spoken DC about whom nothing is Irish except the name. They have been on surveillance most of the night. O'RILEY lights a cigarette.

O'RILEY

What's he doing?

BONNEY

Having breakfast. You smoke too much, Paddy.

O'RILEY

(coughs) What else is
there to do?

BONNEY

The smoke makes me
feel ill.

O'RILEY

What do you think it
does to me?

7. INT HOTEL BEDROOM DAWN

DEE and McCORQUDALE embracing. She sneaks a look over his
shoulder.

CLOSE on a watch on the bedside table: it is 6.45.

RESUME DEE & McCORQUDALE.

DEE

John.

McCORQUDALE

Mmm?

DEE

(giggle) Have you ever
done it front of a mirror?

McCORQUDALE finds this deliciously shocking.

McCORQUDALE

(shakes his head in disbelief)
I didn't ... I never ... I mean,
are you real?

SFX A knock at the door.

McCORQUDALE frowns.

DEE

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

McCorqudale

I don't know what you mean.

DEE

Open the door.

McCORQUDALE struggles into pyjama trousers and goes to the door, weaving a little, more exhausted than he knew by the night with Dee. He opens the door.

A QUICK SHOT: CARTER stands there, looking suddenly much more menacing than he did crossing the lobby. He seems to fill the door.

ANOTHER ANGLE: CARTER gives McCORQUDALE one powerful, nasty punch. McCORQUDALE cries out. CARTER steps inside and closes the door behind him.

DEE is putting on her clothes.

McCORQUDALE begins to recover. He looks at CARTER, hesitates, then moves to the phone. He lifts the receiver and looks again at CARTER.

CARTER is taking money out of his wallet and giving it to DEE.

DEE

= You never told me
you were going to
hit him.

McCORMQUADALE puts the phone down.

CARTER (to McCORMQUADALE)

Di you enjoy her?

McCORMQUADALE

For God's sake!

CARTER (to DEE)

Did he enjoy it?

DEE (taking money)

(sourly) What do you think?

(a beat) You never told me
it was going to be like this.

CARTER

You done a good job.

Now you can piss off.

DEE

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

She goes to the door.

DEE

Don't call me no more,
Chaz. I'm a tart, but
I'm not a blakemailer.

A last look at McCORMQUADALE. She registers anger and guilt,
but she says nothing. She goes out.

McCORMQUADALE sinks into a chair, dazed, understanding now that
he is in deep trouble.

6. TITLES

7. INT/EXT FORD ESCORT ON SEA FRONT DAWN

BONNEY

Hey, look.

Both look out through the windscreen.

8. EXT SEA FRONT DAWN

HACKETT is walking a dog along the sea front. It is a silly dog - perhaps a yappy poodle - and HACKETT feels a right berk.

NOW INTERCUT AT WILL BETWEEN INSIDE AND OUTSIDE OF FORD ESCORT.

BONNEY and O'RILEY chuckle.

HACKETT sees the car and approaches.

BONNEY smothers his laughter, but O'RILEY does not.

HACKETT

O'Riley, isn't it? Glad to see you've got a sense of humour, my son.

BONNEY catches the undertone of menace in HACKETT's voice, but O'RILEY does not.

HACKETT

Chaz Carter's in the Pomeroy, is he?

BONNEY

Yes, sir. He goes there for breakfast quite a lot.

HACKETT

What's he been up to -
anything interesting?

BONNEY

Zilch. He hasn't been
anywhere much, hasn't seen
anybody much, hasn't done
anything much.

HACKETT

Hasn't he been in touch
with any of his team?

BONNEY

No.

HACKETT

He must be up to something.
Why else would he be so
cautious?

O'RILEY

Isn't that a bit like
heads I win, tails you lose,
sir?

HACKETT

(a look of bored disgust)
How long have you been with
us?

BONNEY (to O'RILEY)

(urgently, under his breath)
For God's sake, keep your
mouth shut.

HACKETT (to BONNEY)
 You'd better come with me -
 I'll take you to the office.

BONNEY gets out of the car.

O'RILEY
 What about me, sir? I've
 been up all night.

HACKETT
 Oh, yes - you with the
 sense of humour. Have
 you heard the one about
 the Irishman who was on
 surveillance all night
 and all the following
 day?

HACKETT and BONNEY walk away.

BONNEY
 He doesn't mean any harm.

HACKETT
 Nor do I. (A beat.) It's
 not my damn dog, you know.
 These women ... you spend
 a night with them and they
 expect you to walk the dog ...

Their POV: DEE is leaving the hotel.

BONNEY
 I'd walk her dog.

DEE is coming toward them. She is still upset, but controlling herself.

HACKETT ~~(XXXXXXXXXX)~~

(the grin) OUt of your class,
Bonney.

(to DEE) Mornning. Lovely day.

She ignores him and opens the door of a distinctive sports car - say a white Porsche 924 with the red-and-blue stripe.

HACKETT

Are you going our way?

DEE winds down the window.

DEE

Why don't you and your
nasty little dog go jump
off the bleeding pier?

9. INT HOTEL BEDROOMD DAWN

McCORQUDALE in a dressing-gown, lighting a cigarette with shaky hands. CARTER taking off his coat.

McCORQUDALE

I've no money, you know.
If you're a blackmailer
you've picked the wrong
victim.

CARTER

Warm in here, isn't it?
(A beat.) No money? I'm
not surprised. Honest men
never have. We'll have
to think of something
else you can give me.

McCORQUDALE

(bitterly) That girl.

CARTER

a

(cheerfully) Made you fell young again, did she? Good actress. She might be in films if I hadn't of found her first.

McCORMQUALE

What is it that you want?

CARTER

The name of the company that's going to get hte contract to build the new motorway - the M58.

McCORMQUALE

I have to announce that at one o'clock today.

CARTER

I'll never understand how blokes as thick as 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?

McCORMQUALE

I shan't tell you. It would be a breach of trust.

CARTER

(bored) Have I got to hit you again?

This frightens McCORMQUALE.

CARTER

Just 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?

McCORMQUALE

Shut up.

CARTER stands up and takes off his jacket.

CARTER

I suppose the exercise
 is good for me.

McCORMQUALE

(terrified) Continental Construction
 Ltd.

CARTER puts his jacket on again and takes out a pencil and
 scrap of paper.

CARTER

How do you spell Continental?

10. EXT. CITY OF LONDON DAWN

Establishing SHOT. STOCK FOOTAGE.

11. EXT. THE POLISH-AMERICAN BANK DAWN

Establishing SHOT.

12. INT JOSEPH HECHT'S OFFICE DAWN

A big, shabby room, the office of a man who doesn't care much about appearances.

Hecht is there, alone, working. He is a sly, brilliant financier of East Eruopean extraction. Maybe 60.

The PHONE RINGS.

Hecht picks it up.

HECHT

Yes.

PIPS

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13. INT HOTEL LOBBY DAWN

CARTER in a phone booth. He INSERTS 10p. End pips.

CARTER

Me.

NOW INTERCUT AT WILL.

HECHT

Well?

CARTER

I've got what you need.

HECHT

Well?

CARTER

All set your end?

HECHT

Of course.

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

It's a bit late for you
to have second thoughts.

CARTER

You ever heard of Chalky
White?

HECHT

(thinks) Matter of fact,
I have. Wasn't he the one
who was murdered and buried
~~under~~ in the foundations of
a tower block?

CARTER

He was the last one who
tried to double-cross me.

CARTER hangs up.

HOLD on HECHT.

14 INT HOTEL BEDROOM DAWN

McCORQUDALE standing in silence, looking at the rumpled bed. He moves across the room to his suitcase and opens it. On top is an official-looking folder marked "CONFIDENTIAL". He moves to the dressing-table. DEE has left an earring there. He picks it up and puts it down. He is deeply depressed. He opens the wardrobe, looks at his typically Whitehall pin-stripe suit, and closes the door. He goes to his case and takes out a bottle of pills. He tips them on to the dressing-table and begins to count them.

15 CRIME SQUAD OFFICE DAY

BONNEY and LOUISE.

BONNEY

So this bird gets into a beautiful sports car, red-white-and-blue Porsche, brand new, and glamour boy's thinking 'I'm all right here,' then she says to him, cool as a cucumber (breaking up) she goes, 'Why don't you and your nasty little dog go jump off the bleeding pier.'

They fall about.

ANOTHER ANGLE: HACKETT is there, within earshot. LOUSIE sees him now, but BONNEY does not.

BONNEY

Shame, isn't it?

Now BONNEY sees HACKETT. HACKETT stays cool: if he has heard, he isn't letting on ... yet.

16 INT HOTEL BEDROOM DAY

We SEE the door opened from the outside. A CHAMBERMAID walks in. She sees nothing amiss. She strips the bed, carries the sheets out into the corridor, and returns with clean towels over her arm. Briskly, she walks around to the other side of the bed, heading for the bathroom. She stumbles, and looks down at what she has tripped over. Her hand goes to her mouth. She does not scream.

Her POV: McCORQUDALE lies outstretched on the floor, out cold. He seems to be dead. The pill bottle is beside him, empty.

CHAMBERMAID (OS)
(scream)

17 INT MILLET'S BREAKFAST ROOM DAY

A bright, airy room in the home of a wealthy man.

ERNEST MILLET sits at the table. He is about 50, fat, well dressed, harassed-looking. He sips tea and takes pills.

ENTER MRS MILLET. She is about the same age, but a contrast to her husband: slim, glamorous and placid.

They are very cool with each other.

MRS MILLET clocks the pills.

MRS MILLET
Ulcer?

MILLET
What did I eat last night?

CATHERINE

Apparagus mousse, well-done
steak, and cream cheese. We
both know it's not indigestion.

TEMPLETON

Enter MRS ~~TREMLET~~, the help, with half a grapefruit
for CATHERINE. Exit again.

MILLET

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

SFX: A phone rings somewhere else in the house. Nobody
answers it.

CATHERINE

You also had the company's
half-year results.
(A beat, then she goes on
more kindly.) Were they
bad?

MILLET

Appalling. Why doesn't
Mrs Templeton answer
the damn phone?

CATHERINE

I think she's going deaf.

MILLET gets up and goes to a corner, where there is a phone.
He picks it up.

MILLET

Hello.

18 INT HECHT'S OFFICE DAY

HECHT (into phone)
Morning, Millet. It's Joseph
Hecht.

NOW INTERCUT AT WILL

MILLET
(looking at his wristwatch) frowning)
Good morning.

HECHT
I want to buy your
company.

MILLET
Before breakfast?

HECHT
(smiles) No. But
before ~~XXXXX~~ lunch.

~~HECHT~~

MILLET
(comprehension dawns)
I see.

HECHT
For one million pounds.

MILLET
A nice round figure.

HECHT
I want a fast answer.

~~XXXXXX~~

MILLET

If we win the M58 contract,
my shares will be worth
double that.

CATHERINE reacts to this.

HECHT

If you don't get it,
you're bankrupt, aren't
you?

MILLET

i

You've done your homework,
haven't you? This offer
isn't as impulsive as it
seems.

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 right
now.

HECHT

We have to do the deal
before midday. I'm in
my office all morning.
Please call me.

MILLET

I'll be in town in
half an hour.

Both hang up.

MILLET returns to the breakfast table.

CATHERINE

(she has stopped eating.)
Who was that?

MILLET

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

CATHERINE returns to her grapefruit. MILLET drinks tea.
He gets up and goes to the window.

MILLET

Chauffeur's here.
Goodbye.

He goes to the door.

CATHERINE

Sell the company, Ernest.

Millet frowns.

CATHERINE

If you still ~~love~~ ^{care for} me, sell up.

MILLET is surprised and confused.

CATHERINE

Let's retire. We could live
anywhere - the Mediterranean,
the West Indies. You could
relax again, and get well.
We'd have more money than we'd
ever need - and ...
(emotion getting out of control now)
we might even fall in love again.

MILLET just stands there, nonplussed.

CATHERINE

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

MILLET

Yes.

CATHERINE

You'd better go.

MILLET

I don't know what to say.

CATHERINE

Phone me later.

MILLET

Yes.

He stays there. HOLD for a silent moment.

19 INT SQUAD OFFICE DAY

HACKETT, BONNEY and LOUISE

Enter TATE carrying a telex message.

TATE

A rather important civil
servant tried to kill
himself on our patch
this morning.

HACKETT

Did he succeed?

TATE hands the telex to HACKETT.

TATE

He's still alive, but
only just. _____)

Here enter Bonne
carrying tea?

HACKETT (reading)

The Pomeroy Hotel ... ?

BONNEY and LOUISE react.

TATE

What's the significance
of that?

HACKETT

Chaz Carter had breakfast
there this morning.

TATE considers.

TATE

I can't imagine there's
any connection, but I
suppose we should check.

EXIT.

HACKETT

Louise, see if you can
organise half a dozen DCs
to call on Carter's associates.
Just the main ones - Alan Ziegler,
Tommy Nosejob, Fred Robins, you
know.

BONNEY is furtively leaving.

HACKETT

Bonney!

BONNEY turns back.

HACKETT

Get down to the Pomeroy
and find out what the
CID have comeup with.

BONNEY

I've been up all night!

HACKETT

(the grin) Shame, sin't it.

BONNEY remembers. A look of resignation, like "I asked for it."
Exit BONNEY and LOUISE. HACKETT gets on the radio.

HACKETT

Call O'Riley for me, would you?

20 EXT MA'S TERRACE DAY

A street of terraced houses. The Rolls parks outside a tiny
but immaculate house. The Ford Escort parks some distance
away.

21 INT/EXT THE FORD ESCORT IN MA'S TERRACE DAY

O'RILEY (into radio microphone)

Escort One.

HACKETT (VO, filter)

What's he doing?

O'RILEY

Visiting Ma.

22 INT SQUAD OFFICE DAY

HACKETT (into radio microphone)
 Stay close. He's definitely
 at it.

23 EXT MA'S TERRACE DAY

CARTER comes out of the house with MA. She is frail and white-haired, wearing a shawl. CARTER is tender with her. He helps her into the Rolls.

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

24 INT HECHT'S OFFICE DAY

HECKT 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. You're
 the horse I fancy.

MILLET
 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 between us.

He hands it over. MILLET reads it.

MILLET

You were pretty confident.
~~xxxxxxx~~

HECHT

I don't see how you
can refuse. (A beat.)
Catherine wants you
to se to sell, doesn't she.

MILLET

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.

HECHT

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

25 INT ENTICOTT'S OFFICE DAY

A cornerpiece, or even a flat.

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

26 INT HECHT'S OFFICE DAY

As Sc. 24.

HECHT
Yes, today's date. And
bring it straight in here,
please.

MILLET
You must be very liquid.

HECHT
I own a bank ...

MILLET
I shall deposit ~~xxxx~~ the cheque
today.

HECHT
No problem. (A beat.)
I didn't say this before
because you'd have thought
I was pressuring you. I'm
glad you're retiring, Millet.
You've done enough for one
lifetime, god knows.

MILLET
You're older than I!

HECHT

HECHT

But I don't let things
worry me.

Enter ENTICOTT with the cheque. He gives it to HECHT and waits.

HECHT signs the cheque and MILLET Signs the contract. They swap.

MILLET

You may regret this.

HECHT

You won't¹

They shake hands. Exit MILLET.

HECHT

Enjoy it.

MILLET nods.

ENTICOTT

(coldly angry) I'm your
accountant, Joe. Where
the devil am I to get a
million pounds?

HECHT smiles enigmatically.

27 INT BANK VAULT DAY

CLOSE on a chest full of used notes. PULL BACK SLOWLY to reveal:
a teller in banking pintstripes makeing a check mark on a
clipbaord; two men læft the chest and put it into a van alongside
several similar chests; the men close the van doors; two
security guards beside the van; the rest of the vault.

TELLER

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

The guards pull down their visors and climb aboard the van.

28 EXT A CITY STREET DAYThe-currency-van-pulls-out-of

A steel door in a wall rises and the currency van pulls out.

29 INT TATE'S OFFICE DAY

HACKETT and TATE. TATE is looking at a typewritten sheet.

TATE

It could be any of
the major banks in
the area. Today's
Thursday, so there
are payroll deliveries
to scores of places. _____ Here enter Lousie
There's gold bullion
coming off a ship in
the dock, worn out notes
being delivered to the
Bank of England's destruction
plant, and a bloody oil sheik
on a visit to Salisbury
Cathedral ...

LOUISE

We checked on six of
Carter's known associates.

HACKETT

And?

LOUISE

And, nothing. We can't
find them.

HACKETT

Not one?

LOUISE shakes her head.

HACKETT

They're out on a job,
then, aren't they!

TATE

It must be today. Damn.

HACKETT

Yes.

TATE

Damn.

Enter BONNEY.

BONNEY

Sir.

TATE

How's the civil servant?

BONNEY

Touch and go.

HACKETT

What else did you find out?

BONNEY

He spent the night with
a woman, not his wife. CID are trying to find her,
but she's probably just a tart.

Only LOUISE reacts to this.

BONNEY

He was due back in
London at one o'clock
to announce the name
of the company that
won the contract to
build the new M58.

HACKETT

Louise, see if you can
find out who won it.

~~CARTER~~TATE

I still don't see how
Carter gets into that.

HACKETT

(too flip - a mistake)
I don't understand any
of it.

TATE

(exasperated) Well, for
God's sake, Carter's our
target - we've had him
under surveillance 24 hours
a day for a week - we know
he's doing a job today - and
we can't even figure out what
it is! What's the matter with
us?

under

A beat.

tate

You'd better pursue
the McCorqudale connection,
Steve - it seems to be
about all we've got.

30 EXT A MAJOR ROAD DAY

Reminder SHOT of the currency van driving along.

31 EXT A POSH COUNTRY RESTAURANT DAY

We SEE Carter's Rolls and O'Riley in the Ford Escort.

32 INT A POSH RESTAURANT DAY

CARTER and MA with deferential WAITER (NS) hovering.

CARTER

Drink, Ma?

MA

Large scotch.

33 INT CRIME SQUAD OFFICE DAY

LOUISE and HACKETT. LOUISE putting the phone down.

LOUISE

Continental Construction Ltd.

HACKETT

Get their Managing Director
on the phone.

34 INT POSH COUNTRY RESTAURANT DAY

MA reading the menu.

CARTER

Won't be a minute, Ma.

He gets up and goes out.

35 EXT POSH COUNTRY RESTAURANT - BACK DOOR DAY

CARTER comes out. A car is waiting - say a Jaguar Mk II.
~~MAKES~~ CARTER jumps in and it pulls away.

~~POSH COUNTRY RESTAURANT~~ --- DAY36 INT/EXT THE FORD ESCORT OUTSIDE THE RESTAURANT DAY

O'RILEY opens the glove box and finds a very old Mars bar. He looks at it, tempted ... but it is too ~~xx~~ yuk to eat. Regretfully, he puts it back and takes out his cigarettes. Over his shoulder, we ~~w~~ see the Jaguar leave the precinct of the restaurant.

37 INT MILLET'S BREAKFAST ROOM DAY

CATHERINE at the table has just finished a light lunch. MRS TEMPLETON takes away a plate with the remains of a salad and leaves a coffee pot. ~~xxxxxxx~~

Enter MILLET.

CATHERINE

Gracious! You're home early.

She pours coffee -

MILLET

I sold the company.

CATHERINE

(without emphasis, lightly,
as if he had said 'The sun's
shining)
I'm so glad.

MILLET sits down, looking at her. Her eyes fill with tears.
She puts down the coffee pot with a bang.

CATHERINE

(crying now) I'm so glad.

MILLET smiles and reaches for her hand.

38 EXT A SCRAP YARD DAY

The Jaguar drives along a lonely road and pulls into the yard. The yard has high walls. Inside, as well as the usual junk, there are: a small, powerful crane; a black Van, say a six-wheel Ford Transit, armoured; and some blowtorches. Near the entrance is a car transporter loaded - perhaps overloaded - with scrap cars, ready to leave.

Half a dozen VILLAINS (NS) are standing around waiting.

CARTER and NOSEJOB get out of the Jaguar. The others are out of earshot. CARTER and NOSEJOB stand by the car, talking, while CARTER surveys the scene.

CARTER

Where's the bloke who
owns the yard?

NOSEJOB

In the hut, tied up.

CARTER

He been awkward?

NOSEJOB

No, good as gold. He
w wanted to be tied up,
for authenticity.

CARTER nods.

CARTER

Shooters?

NOSEJOB

I've got one, and and Alan.
Not the others.

CARTER

That's the way. Quiet,
and quick. No use giving
Albert and Joe Grimes a
chance to play cowboys.

NOSEJOB

That's what I thought.

CARTER

Now listen. Don't let
~~anyone~~ them nick any of
the money, all right?
It's all going to a safe
place, and they'll get
their share when the heat's
off. I don't want these
berks buying bloody champagne
all along the south coast
half an hour after we've done
the job. You know what they're
like, as well as I do.

NOSEJOB

They've been told, Chaz.

CARTER takes a last look around.

CARTER

You done ~~axgxxxxjohx~~ well,
Nosejob. I like it. This
could be very tasty.

NOSEJOB

How much will it be, then?

CARTER

If I told you the truth,
you'd never believe me.

CARTER gets back into the Jaguar.

39 INT POSH COUNTRY RESTAURANT DAY

MA hands her glass to the WAITER.

MA

Antoehr one.

40 EXT POSH COUNTRY RESTAURANT DAY

O'RILEY in the Ford Escort.

41 INT MILLET'S BREAKFAST ROOM DAY

MILLET and CATHERINE sit silently, holding hands. The phone rings. MILLET answers it, without the irritation he displayed when we saw him answering the phone earlier.

MILLET

Hello.

42 CRIME SQUAD OFFICE DAY

HACKETT ON the phone. ~~HACKETT~~

HACKETT

Ernest Millet? ... Detective
Inspector Hackett, Regional
Crime Squad.

43 INT MILLET'S BREAKFAST ROOM DAY

MILLET (into phone)

What can I do for you, Inspector?

CATHERINE frowns, puzzled. MILLET looks at her and shrugs.

44 INT CRIME SQUAD OFFICE DAY

HACKETT (into phone)

I understand you're the owner
of Continental Construction Ltd.

NOW INTERCUT AT WILL

MILLET

No. I sold it to Joseph
Hecht this morning.

45 INT POSH COUNTRY RESTAURANT DAY

CARTER returns to the table.

MA

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

46 INT CRIME SQUAD OFFICE DAY

HACKETT? BONNEY AND LOUISE.

HACKETT

He sold the company.
This morning. To
a finge banker called
Joseph Hecht.

LOUISE

Hecht bought at the
right time.

HACKETT

Perhaps he had inside
information.

LOUSIE

From McCorqudale?

HACKETT

Via Chaz Carter?

BONNEY

It's a bit thin.

HACKETT

Isn't it, though.

LOUISE

What would Carter get
in return?

HACKETT

I think I'd better ask
Hecht that question. Bonney
what's the Crime Squad record
for the drive from here to London?

47 EXT SCRAP YARD DAY

The currency van driving along the high wall of the yard.

The transporter moves out of the entrance.

POV from the van: the transporter is blocking the road, ~~x~~ negotiating the awkward angle out of the yard.

The van slows to a halt.

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

A VILLAIN (NS) jumps on the bonnet of the van and rips the roof aerial away. He jumps off.

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

Immediately, like clockwork, two more VILLAINS (NS) attack the side of the van with blowtorches.

The transporter reverses back into the yard.

The black van backs up to the currency van. A VILLAIN (NS) opens the rear doors of the black van.

Another VILLAIN (NS) closes the yard gates, taking a quick look up and down the deserted road.

The blowtorch VILLAINS stop work and open the side of the van.

All VILLAINS begin dragging chests out of the currency van and loading them into the black van.

The SECURITY DRIVERS sit in their cab, safe but helpless.

A distant siren.

The VILLAINS hear it. All freeze for a moment.

On the road outside, we SEE a squad car in the distance, light flashing. Up and fast. It screams past the yard gate ~~xxxx~~ and on.

NOSEJOB puts his gun away.

All the chests have been transferred. The VILLAINS get in the black van. The van leaves the yard.

48 INT HECHT'S OFFICE DAY

HECHT at his desk. Enter ENTICOTT.

ENTICOTT

Our clearing bank is
on the line. That cheque
you gave Millet has
been presented already.

HECHT

That was quick!

ENTICOTT

What shall I tell them
to do - bounce it?

HECHT

Certainly not!

He picks up the phone.

HECHT

Put Mr Enticott's caller
through here please.
(A beat.) Mr Jarvis? Hecht

here here. This cheque has

been presented rather more quickly than I expected ... yes, must be a record. However, it's not a problem. We have a large deposit to make ... (looks at his watch) tomorrow ... I was going to offer to make the deposit today, but it's a little late ... I imagine nine-thirty in the morning will satisfy you ... Yes, I know it's a million pounds, but you can hold cheques overnight if you're satisfied the funds will arrive first thing the following day, an't you ... Thank you, I'm osrry you've had to call me. Goodbye.

He hangs up and looks at ENTICOTT. ENTICOTT is flabbergasted.

39 EXT M3 DAY

HACKETT driving north, very fast.

40 EXT M3 DAY

Antother part of the mtorway. The black van driving north.

41 INT POSH COUNTRY RESTAURANT DAY

CARTER and MA drinking brandy. CARTER calls for the bill.

42 EXT M3 DAY

HACKETT's car speeding along in the fast lane.

HACKETT's POV: the black van is in the fast lane ahead of him.

HACKETT's car: he flashes his lights and hoots.

HACKETT's POV: the van flashes left and pulls over into the middle lane.

HACKETT sweeps by.

43 INT/EXT THE BLACK VAN ON THE M3 DAY

NOSEJOB at the wheel.

NOSEJOB's POV: HACKETT's car sweeping past.

NOSEJOB

Maniac!

ANOTHER ANGLE: in the back of the black van, the VILLAINS are changing into security-guard uniforms ...

44 INT CRIME SQUAD OFFICE DAY

LOUISE and BONNEY.

BONNEY

(putting phone down. $\frac{1}{4}$)

The currency van has been robbed.

Enter TATE.

TATE

Have you heard?

BONNEY

Just.

LOUISE

That must have been
Carter's big job.

TATE

Where's Hackett?

BONNEY and LOUISE look at one another, as if to say Who's going to tell him - you or me?

45 EXT THE POLISH-AMERICAN BANK DAY

HACKETT parks nearby and enters the building.

46 INT JOSEPH HECHT'S OFFICE DAY

~~PHONE-rings, -HECHT-answers.~~

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

Hangs up. Enter HACKETT.

HECHT

Sit down, ~~IA~~ Superintendent ... ?

HACKETT

Hackett. Southern Regional
Crime Squad.

HECHT

You're a long way from home.