

~~Especta~~ - p 124 (HACKETT NOT ZIEGLER,
128 2nd speech
for Law read LAW - CAP)

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~~146 a moment!~~
~~143 chain BBC 1 - chain~~

TARGET

Ep. 7: "Fringe Banking"

by

KEN FOLLETT

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All film programme.

Filming between 1st and 15th August 1978

Locations in London and Brighton area.

"TARGET" 'FRINGE BANKING'

CAST:

Regular

HACKETT
BONNEY
TATE
LOUISE

This Episode:

JOHN McCORQUDALE
DEE
CHAZ CARTER
JOSEPH HECHT
ERNEST MILLET
CATHERINE MILLET
MRS. TEMPLETON
UNIFORMED SERGEANT
MA CARTER
ENTICOTT
TELLER
MRS. McCORQUDALE
ALLISON
SECURITY GUARD
ALAN ZIEGLER
STAN
CHARLIE PARKER
FRED ROBINS
RODNEY
CHARLIE O.A.P.

NON-SPEAKING:

BUTLER
SERGEANT
CITY GENT
LADY
WAITER
HOTEL MANAGER/SS
SECURITY GUARD
AMBULANCEMEN
POLICEMEN
O.A.P's.

STILL PHOTOGRAPH ONLY

McCORQUDALE'S TWO DAUGHTERS

LOCATIONS:

Regular:

Int. Hackett's flat
Int. Tate's Office
Int. Crime Squad Office

This Episode:

Int. Hotel Bedroom
Int. Hotel Bathroom
Int. Hotel Lobby
Int. Hecht's Office
Int. Millet's Breakfast Room
Int. Dee's Flat
Ext. Int. Old People's Home
Int. Enticott's Office
Int. Bank Vault
Int. Moving Van

Ext. Sea Front. Hotel.
Ext. Polish-American Bank (with Int/Ext Phone Box)
Ext. Scrapyard
Ext. Porsche Dealer
Ext. Town House
Ext. Country House
Ext. Allison's Office
Ext. Dee's Building
Ext. Hospital
Ext. City Streets.

"TARGET"

'FRINGE BANKING'

by

Ken Follett

1. INT. HOTEL BEDROOM. DAWN. 1

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

JOHN McCORQUDALE, forty, 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, twenty-five, 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. He lifts a hand to touch her ... hesitates ... then leans across and kisses her shoulder. She opens her eyes, sees him, and smiles.

McCORQUDALE

I must go.

DEE (sleepy)

Home?

McCORQUDALE (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 McCORQUDALE. She cuddles up to him. She strokes his bristles.

DEE

Shave on the train.

McCORQUDALE hesitates, then kisses her.

2. EXT. SEA FRONT. DAWN. 2

ESTABLISHING SHOT of the Grand Hotel, a first-class hotel.

A Jag draws up and parks in front of the hotel.

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

BACK TO the JAG. 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 (thirty-five) businessman. He enters the Grand.

BACK TO the Ford Escort. BONNEY gets out and run towards the Grand.

3. INT. HOTEL LOBBY. DAWN. 3

Virtually deserted. 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.

4. INT. HACKETT'S FLAT. DAWN. 4

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

HACKETT

Hello.

5. INT. HOTEL LOBBY. DAWN. 5

BONNEY on the phone.

BONNEY
I'm at the Grand.

6. INT. HACKETT'S FLAT. DAWN. 6

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

Oh yeah. What's the
matter? You lost him?

BONNEY (ignoring the
sarcasm) He's getting
busy. Thought you'd
like to know, that's
all.

HACKETT

I was just leaving.

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

7. INT. HOTEL BEDROOM. DAWN. 7

DEE and McCORQUDALE in bed, embracing.

McCORQUDALE

Can I ask you a terribly
egocentric question?

DEE

Is it rude?

McCORQUDALE

What made you ... approach
me last night?

DEE

You've got bedroom
eyes.

McCORQUDALE

Now come on - I look
like what I am, a
middle-aged civil
servant with two
children and a mortgage.

DEE

You look like a demon
lover.

McCORQUDALE

Time for the demon
lover to ring his wife
and make excuses.

McCORQUDALE moves to get out of bed. DEE
stops him.

DEE (pout)

I want breakfast.

McCORQUDALE picks up the bedside phone
and dials while:-

McCORQUDALE

What would you like?

DEE

A sausage sandwich
with brown sauce and
three cups of tea.

McCORQUDALE (laughs)

(into phone) Continental
breakfast for two in
five-one-five, please.

He hangs up. Again he moves to get up,
and again she stops him.

DEE

John.

McCORQUDALE

Yes?

DEE

Have you ever done
it in front of a
mirror?

McCORQUDALE

(embarrassed) That's a
very personal question.

DEE giggles.

DEE

Well? Have you?

A knock at the door. McCORQUDALE turns
relieved from answering.

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.

McCORQUDALE looks at DEE a moment longer, then struggles into pyjama trousers and crosses the room. He opens the door, expecting Room Service.

Instead CARTER stands there.

CARTER

Morning Mr. McCorqudale.
Don't mind if I come in,
do you?

He pushes McCORQUDALE back into the room and shuts the door behind him.

McCORQUDALE

Who the hell are you?

CARTER pushes him hard so he falls back onto the bed.

CARTER

Don't worry - we're
just going to have
a friendly little
chat - you, me and
Dee - Dee.

He nods towards the girl.

Reaction McCORQUDALE as he realises it's a set-up.

OPENING TITLES:

8. INT. HOTEL BEDROOM. DAWN. 8

McCORMQUADALE sitting dejected on the bed, a pathetic sight in his pyjama trousers. DEE is still in the bed.

DEE(to CARTER)

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?

McCORMQUADALE watches this exchange with growing apprehension.

McCORMQUADALE (to DEE)

Do you know this man?

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

CARTER

She works for me, don't
you love?

MCCORQUDALE (puts his
head in his hands) Oh
God.

CARTER (calls to DEE,
bright and breezy) Did
he enjoy it?

9. INT. HOTEL BATHROOM. DAWN. 9

DEE dressing.

DEE (sourly)
What do you think?

10. INT. HOTEL BEDROOM. DAWN. 10

McCORMQUADALE (to
CARTER) Who are you?

CARTER takes off his coat.

CARTER
Warm in here, isn't
it?

McCORMQUADALE begins to put on trousers
over his pyjamas.

McCORMQUADALE
I'm going to get the
manager.

CARTER grabs his wrist. McCORMQUADALE is
frightened.

CARTER
You and me are going
to do a deal.

CARTER pushes McCORMQUADALE into a chair.
With his trousers around his knees,
McCORMQUADALE now looks very vulnerable.

McCORMQUADALE

I've no money ...

CARTER

No? Really? We'll
think of something
you can give me.

McCORMQUADALE mystified.

CARTER

How about the name
of the company that's
won the contract to
build the new M58
motorway?

11. INT. HOTEL BATHROOM. DAWN. 11

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:-

McCORMACK (V.O.)

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

DEE registers intrigue.

12. INT. HOTEL BEDROOM. DAWN. 12

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 two hundred pounds in twenties.

CARTER

You done a good job.
Now sod off.

She takes the money.

DEE

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

DEE goes to the door.

McCORQUDALE (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 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. You really
thought that little
tart fancied you, didn't
you? What did you
think she liked - your
fascinating conversation,
or your firm young
body? (cont ...)

CARTER moves closer to McCORQUDALE.

CARTER (cont)

No, I'n not a ponce.
I'n just the geezer
that's got you by the
short-and-curlies,
uncle. See, if I
tell Dee to keep
shtoon, she will.
And if I say 'Tell
the nice man from
the Sunday paper how
Mr. McCorqudale got
his leg over', she'll
do that, an' all.

McCORMQUDALE realises he's caught.

McCORQUDALE

Why can't you wait until
two o'clock?

CARTER

I told you. Business.
Now stop sodding about
and tell me the name.

McCORQUDALE sits tightlipped deciding what
to do.

CARTER picks up McCorqudale's wallet from
the dressing-table and looks inside. CU
of photo of Mrs. McCorqudale and two
daughters.

McCORQUDALE remains silent.

CARTER

It's a hard life,
innit? But then
you shouldn't have
been naughty and
given in to fleshy
lust, uncle.

McCORQUDALE stiffens.

CARTER

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

McCORQUDALE

Shut up!

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'ycu
reckon -

McCORMQUALE
Continental. Now get
out.

CARTER (smile)
Again?

McCORMQUALE
It's Continental
Construction Limited.
(shouts) Get out,
will you!

CARTER crosses to the door and opens it.
The room service WAITER stands there
about to bring in the breakfasts.

CARTER (to
McCORMQUALE) Enjoy
your breakfast.

He goes.

13. EXT. SEA FRONT. DAWN.

13.

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.

HACKETT

Carter's girl.

Their P.O.V. DEE leaving Hotel.
She goes to a yellow Porsche and gets in.

BONNEY (V.O.)

Yeah? I didn't think
he liked women.

Back to HACKETT and BONNEY in the car.

HACKETT

This one's on the game,
he likes them. They're
profitable.

Yellow Porsche crosses FRAME. BONNEY
watches then turns to HACKETT.

BONNEY

So what's Carter here
for?

HACKETT

Probably collecting
his part of the nights
takings over breakfast.

BONNEY

Wouldn't he send one
of his soldiers?

HACKETT

Yeah you got a point
there. (pause) D'you
get the number of the
car?

BONNEY (sheepish)

No ... (cheeky) Did you?

HACKETT'S FACE.

14. INT. HOTEL LOBBY. DAWN. 14.

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

15. EXT. POLISH-AMERICAN BANK. DAWN. 15.

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

16. INT. HECHT'S OFFICE. DAWN. 16.

A big, shabby room, the office of a man who doesn't care much about appearances. On the desk: Financial Times, calculator, two telephones, 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 sixty.

The telephone rings. HECHT answers.

HECHT

Yes.

Sound of payphone pips.

17. INT. HOTEL LOBBY. DAWN. 17.

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

CARTER
Duke of Edinburgh
speaking.

18. INT. HECHT'S OFFICE. DAWN. 18.

HECHT

Never mind the jokes,
have you found out?

Now INTERCUT as 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 fit me
up?

HECHT

I shan't -

CARTER

He's propping up the
M4, know what I mean?

HECHT

Yes, I think I do.

CARTER

Goodbye.

CARTER hangs up.

HOLD a moment on HECHT.

19. EXT, SEA FRONT. DAWN. 19.

HACKETT and BONNEY as before.

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 sussed
we're watching him?

HACKETT

I bloody hope not,
Bonney - hello,
heads down.

Their POV: CARTER leaving the Grand and
getting into the Jag.

HACKETT

Stick with him. I'll
check the Hotel.

CARTER drives off. BONNEY follows.

HACKETT crosses to the Hotel.

20. INT. MILLET'S BREAKFAST ROOM. DAWN. 20.

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

ERNEST MILLET, fifty, sits at a 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 the 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 telephone rings somewhere else in the house. Nobody takes any notice.

MILLET

Brandy. I had brandy.
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 telephone in the corner.

MRS.TEMPLETON

(in background) Millet residence.

MILLET

Pretty bad.

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?

21. INT. HECHT'S OFFICE. DAWN. 21.

HECHT on the telephone.

HECHT

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

22. INT. MILLET'S BREAKFAST ROOM. DAWN. 22.

MRS. TEMPLETON hangs up.

MRS. TEMPLETON

Mr. Joseph Hecht will call
again shortly, sir.

MILLET nods, not very interested.

CATHERINE

He wants to buy your
company, doesn't he?

MILLET

So he says. How did
you know?

CATHERINE

He told me at that
garden party. Why
don't you sell?

MILLET

He hasn't made a firm
offer yet.

MRS. TEMPLETON puts sugar on Catherine's
grapefruit while:

CATHERINE

So what are you going
to do?

MILLET

About the results?
Nothing. If we
get the M58 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, darling.

23. EXT. OLD PEOPLE'S HOME. DAY. 23.

The Jag is parked at the side of the Home. A little way down the road, BONNEY gets out of his car and walks round to the front entrance of the Home. His POV: A little old lady (MA) is sitting on a bench. She is apparently asleep. CARTER approaches.

CARTER

Hello, Mum.

MA looks up very much awake. She's tough.

MA

What is it this
time? Another
bloody alibi?

CARTER

Leave off Ma! ...
Buy you a cuppa?

MA

'Bout time I got
something out of
you, you bleedin'
skin flint. (cont ...)

She starts to get up. CARTER goes to help her.

MA (cont)

I don't need no help!

I ain't dead yet!

They go into Home. CUT to BONNEY watching
from a distance.

24. INT. HOTEL BEDROOM, DAY.

24.

McCORMQUADALE dressed, his case packed,
dials a number.

McCORMQUADALE

George? It's John ...
I'll be in later ...
George, there's no way
we can pull the M58
announcement forward
is there? ... Two
o'clock, yes ...
(disappointed) ... I
see ... of course ...
no, it doesn't matter.

He hangs up.

HOLD on him a moment, then:

25. INT. HOTEL LOBBY. DAY. 25.

HACKETT stands waiting, admiring the lobby, until the pretty, prim, DEPUTY MANAGERESS comes up.

MANAGERESS

I'm sorry, Superintendent, none of my staff remembers seeing the gentleman. We're very busy at this time of the morning.

HACKETT

Yeah. Popular little place you've got here.

MANAGERESS

How long did you say the man was in the Hotel?

HACKETT

About half an hour.

MANAGERESS

Perhaps he came for breakfast. A lot of businessmen do, you know.

HACKETT

(unconvinced) Yes, perhaps that's the answer. Tell me, do you ever have any trouble with - er - young ladies slipping into gentlemen's rooms (he smiles) if you follow me?

MANAGERESS

We take a very firm line on that kind of thing, Superintendent.

HACKETT

Yes of course, I'm sure you do. Well I'll just have a quick look at the guest list if you don't mind.

He walks through to the Reception Desk.

As he does so McCORQUDALE passes him on his way out of the hotel.

26. EXT. GRAND HOTEL. DAY. 26.

McCORMACQUALE emerges from the hotel and sets off on foot for the station carrying his overnight bag.

Across the street a car starts up and begins to follow him slowly at a discreet distance.

27. INT. CRIME SQUAD OFFICE, DAY. 27.

LOUISE sitting down, reading a file.

Enter TATE in overcoat with briefcase,
just arrived.

TATE (Mildly surprised)
Morning, early bird.

LOUISE
'Morning, sir.

TATE walks through into his office.
LOUISE follows him in.

28. INT. TATE'S OFFICE. DAY. 28.

LOUISE

Something's come through
on Carter, sir.

TATE

Oh yes?

Takes his coat off, turns to his
desk which is piled high with files.

TATE

Look at this.

He shoves it to oneseide.

TATE

The penalties of
promotion, sergeant.
Remember that when you're
thinking of becoming Lady
Commissioner.

LOUISE (Smiles)

Yes sir. We've heard Alan
Ziegler's been asking for
a crane driver. Ziegler's on
Carter's firm.

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TATE (interested)
So Carter is getting busy.

LOUISE
Yes. He had to go outside
his usual team, and that's
how we got the whisper.

TATE
Mm. Anything else?

LOUISE
Not yet. Sergeant Bonney's
still on surveillance.
(Beat) What would he want
a crane for sir?

TATE
You tell me Sergeant,
but it sounds like a big
one, doesn't it?

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29. EXT. STREETS, DAY. 29

McCORMQUADALE enters a narrow side street. For a moment there's no one but him in the street. The following car turns into the street behind McCORMQUADALE. He pays it no attention, hardly hearing it. Then suddenly the car leaps forward at high speed, mounts the pavement, slams into McCORMQUADALE and drives off without stopping in a squeal of tyres. The whole incident only taking a matter of seconds.

(During the hit we catch sight of the unknown driver's face. Although we don't know him yet it is ZIEGLER)

MS

- 48 -

30. EXT. OLD PEOPLE'S HOUSE. DAY. 30.

A second squad car draws up alongside BONNEY'S escort and after a few seconds CHAT the driver parks while BONNEY drives off.

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31. EXT. STREET. DAY. 31.

Ambulance - police car, onlookers as McCORQUDALE lies in the road covered with a blanket.

HACKETT approaches the group and flashes his I.D. card at a UNIFORMED SERGEANT.

UNIFORMED SERGEANT

Hello, sir. You interested in this?

HACKETT

Could be - what happened?

UNIFORMED SERGEANT

Hit and run. There's a description out on the car.

Nods at McCORQUDALE.

UNIFORMED SERGEANT

He's in a bad way.

HACKETT

Who is he?

UNIFORMED SERGEANT holding out
McCORQUDALE'S wallet.

UNIFORMED SERGEANT.

John McCorqudale. An
address in Surrey.

HACKETT takes the wallet. Notes the
photos of the wife and children.

HACKETT (reads)

Department of the
Environment. Civil
Servant then.

UNIFORMED SERGEANT

Yes sir. Seems he'd just
come from the Grand.

HACKETT (interested)

Oh?

HACKETT flicks through the wallet
and finds a receipt.

HACKETT

You're right Sergeant.
Here's a receipt.

Reads it.

HACKETT

That's interesting. He
was booked in as Mr and
Mrs Smith.

Reaction Sergeant.

32. INT. GRAND HOTEL. LOBBY. DAY. 32.

HACKETT on the 'phone.

HACKETT

Check with McCorqudale's
Department and find out
exactly what his job was -
oh and Louise, round up
three or four lads and check
on Carter's associates. You
know the ones - Alan Ziegler,
Fred Robins, Charlie Parker,
that crew. I want to know where
they are and what they're doing.
Cheers.

He puts 'phone down and turns to see
BONNEY approaching.

HACKETT (cont)

What are you doing here?

BONNEY

Wilks relieved me. Saw
the ambulance and your car
on my way back.

HACKETT

Where was Carter when you
left?

MS

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BONNEY

Visiting his Ma.

HACKETT

OK. Come with me.

Reaction BONNEY: puzzled.

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33. INT. HOTEL CORRIDOR. DAY. 33.

The pretty MANAGERESS lets them in to the room McCORQUDALE vacated earlier.

HACKETT (nods)

Thanks.

He enters. BONNEY follows. HACKETT starts to search the room.

BONNEY

Bit of a long shot
isn't, Steve? I mean
what would Carter want with
a Civil Servant?

HACKETT pulls open a drawer.

HACKETT

Dunno. Yet.

BONNEY

It's gotta be just a
coincidence.

HACKETT

Keep thinking like that
and you'll always be a
sergeant.

He disappears into the bathroom.

34. INT. BATHROOM. HOTEL. DAY. 34.

HACKETT glances into the bin. He frowns and picks it up. He takes from it one of several wads of cotton wool. The cotton wool is stained with something red.

He shows it to BONNEY who stands in the doorway.

BONNEY

Lipstick?

HACKETT

Mrs Smith's lipstick.

He grins.

BONNEY

City gent goes slumming
with a slag?

HACKETT

Yeah, but not any old
slag.

BONNEY (getting it)

The one with the flash
motor.

HACKETT

Well done, Sergeant.

35. INT. MILLET'S BREAKFAST ROOM. DAY. 35.

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.

36. INT. HECHT'S OFFICE. DAY. 36.

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

37. INT. MILLET'S BREAKFAST ROOM. DAY. 37.

MILLET (into phone)
So you keep saying.

Now INTERCUT at will.

HECHT
For one million pounds.

MILLET
A nice round figure.

HECHT
I'm quite serious,
Millet. The deal must
be closed by two o'clock
today.

MILLET (comprehending)
I see. (a beat) But after
lunch my shares might be
worth double.

CATHERINE reacts to this.

HECHT
If you get the M58
contract. (cont ...)

- 58 -

HECHT (cont)

But if you don't, you're bankrupt. Which do you want - a million in your hand this morning, or two in the bush this afternoon?

MILLET

You surely don't expect an immediate answer, over the telephone.

HECHI

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 MILLET'S.

CATHERINE

So he's made a firm offer.

MILLET

Yes. A million for my shares.

- 58 -

- 59 -

MILLET goes to the door, but she stays put.

CATHERINE

Sell the company, Ernest.

MILLET

Perhaps I will. On the other hand, Hecht may know something. I could be throwing a million away.

CATHERINE, this comes hard to her.

CATHERINE

If you still care for me, sell.

MILLET is surprised - this is a new twist.

CATHERINE

We'll never spend a million, let alone two. Let's retire. We could live anywhere - the Mediterranean, the West Indies...

MILLET

I didn't realise you'd given it this much thought.

- 59 -

- 60 -

CATHERINE

I want you to relax again,
eat the right food, get
well and enjoy life. I
want (looking away, voice
falling) you to fall in
love with me again.

MILLET stares at her, nonplussed. She
holds his gaze for a moment, then goes to
the window and looks out.

MILLET

I'd no idea you felt so
strongly.

CATHERINE looking at him now.

CATHERINE

You didn't ask me.

MILLET

Mm. (a beat) We should go.

CATHERINE

I shant' go into the
village, now.

MILLET

All right. Well...

CATHERINE

Go on, you'll be late.

- 60 -

MS

- 61 -

MILLET

Yes.

But he does not go yet. HOLD on him.

- 61 -

38. INT. CRIME SQUAD OFFICE, DAY. 38.

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.

LOUISE (pointed)

Any girl?

HACKETT

No. One of Carter's. We
don't have an address. You'll
have to trace her through her
car. It's a yellow Porsche.

LOUISE

Number Sir?

- 63 -

HACKETT (embarrassed)
We don't have a number.

LOUISE
Then....?

HACKETT
Initiative, Louise,
initiative.

- 63 -

39. EXT. OLD PEOPLE'S HOME, SIDE STREET. DAY. 39.

BONNEY in the Ford Escort drives up, parks, and crosses to the other squad car.

BONNEY notes Carter's Jaguar still outside.

BONNEY leaves through the window.

BONNEY

Still here? Must be
real hearts and flowers
inside. O.K. Off you
go Wilksy.

The squad car drives off and BONNEY saunters
~~towards~~ the house.

40. INT. TATE'S OFFICE. DAY. 40.

HACKETT and TATE.

TATE in shirt sleeves has pushed some paperwork aside and is in mid-discussion.

TATE

I know it's tempting Steven, but I can't see how Carter ties in with all this. I mean what would he want from a Civil Servant like McCorqudale?

HACKETT

Information? McCorqudale was due to announce some new motorway contract at two o'clock.

TATE

Insider dealing you mean?

HACKETT

Could be.

TATE

Carter's a villain not a stockbroker.

HACKETT

He puts himself about though doesn't he? I mean, he's the East End boy made good. He likes to think he's got style, class - contacts.

41. INT. OLD PEOPLE'S HOME. CAFETERIA. DAY. 41.

CARTER is just moving away from the CASHIER with two cups of tea. Follow him to a table where MA is sitting. An old MAN is just moving away from her. MA shouts after him.

MA

You'll get what for if
Matron catches you, you
dirty old man!

CARTER sits looking after the old MAN who looks back laughing and does a little jig.

CARTER

D'you have to be so coarse,
Ma?

MA

Blimey, 'ark who's talkin'!

CARTER

Look you know I think a
lot of you and...

- 68 -

MA

Then why d'you put me in
this dump? "It's a lovely
Home Ma", lovely my arse
rotting away with the walking
wounded. (to another MAN)
Hello Charlie! How's your
Farmer's this morning?

CARTER (embarrassed)

Ma!

OLD MAN

All the better for seeing
you, Lil!

MA

Cheeky devil!

MA turning to CARTER.

MA

So what d'you want?

CARTER

Nothin' Ma honest. I
just come to see how
you're gettin' on that's
all.

MA

Yeah, now pull the other one.

- 68 -

- 69 -

CARTER

Straight up.

MA (softening a little)

Yeah well...it is nice to
see you...bloody villain you!

CARTER (a touch hurt)

Dad was a villain.

MA

Dad had class.

MA goes to take a sip of tea when an old MAN
passing with a tray jogs her arm spilling the
tea a little.

CARTER

You stupid old git!

MA (firm)

Chaz! (to old MAN) Take no
notice Alf he's got no bleedin'
manners.

CARTER

Sorry Ma.

MA

So I should think.

- 69 -

MS

- 70 -

CARTER looks at his watch. Stand up.

CARTER

Right. I'm just going
to the car, Ma.

MA

It's only three. And
don't be all day about it.

- 70 -

42. EXT. OLD PEOPLE'S HOME. DAY. 42.

CARTER comes out of the back entrance and jumps into a waiting car, something deliberately non-descript like a Vauxhall Cavalier driven by a N.S. HEAVY.

It pulls away rapidly.

43. EXT. OLD PEOPLE'S HOME. DAY. 43.

BONNEY is now reluctantly in deep conversation with a white haired old
LADY. (in LONGSHOT, unheard)

44. EXT. PORSCHE DEALER. DAY. 44.

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. EXT. SCRAPYARD. DAY. 45.

The Vauxhall 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 Vauxhall stops.

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

CARTER 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

I'm relying on
you.

STAN

Don't worry.

CARTER and ZIEGLER walk to where RODNEY
is fiddling with the cutting gear.

CARTER nods then turns to ZIEGLER.

CARTER

Where's the owner?

ZIEGLER

In the hut. Good
as gold. Wanted
to be tied up, make
it look real, you
know.

CARTER nods.

They move towards the waiting car.

46. EXT. SIDE STREET DAY. 46.

BONNEY checks the Jag is still there,
then moves off in the direction of
Home again.

47. EXT. SCRAPYARD, DAY. 47.

ZIEGLER and CARTER stand by the waiting Vauxhall.

CARTER casts a final look around.

CARTER

You done a nice
job, Al. (quietly)
That business this
morning go alright?

ZIEGLER

Sweet as a nut.
I dumped the car
on the front.

CARTER

Good. (BEAT) Now
listen, I don't
want the lads nick-
ing any of the money,
all right? They'll
get their whacks
later, like I said.

ZIEGLER

They been told,
Chaz.

CARTER

Only it's got to
be laundered, know
what I mean?

ZIEGLER

(hesitant) Yeah?

He doesn't really like the sound of it.

CARTER

Look. What's your
share?

ZIEGLER

Fifty grand, I hope.

CARTER

And if you was taking
it home tonight you'd
be up the Rose and
Crown buying champers
all round. The next
thing you'd have the
Heavy Mob digging up
your chrysanths and
looking for oncers
in your old woman's
corsets.

ZIEGLER

I got to get it some
time, though.

CARTER

Yeah. Later: when
the heat's off; and
paid legit through
my decorating company
to your motor business.
Laundered.

CARTER calling to the Driver.

CARTER

Right Jim. (then
to ZIEGLER) You've
got about an hour.

He climbs into the car and slams the
door.

48. EXT. COUNTRY HOUSE. DAY. 48.

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.

49. INT. CAFETERIA HOME. DAY. 49.

MA is sitting alone at table.

IN BG BONNEY enters, looks alarmed then relaxes when he sees CARTER enter from the lavatory. He exits.

CARTER crosses to MA and sits.

MA

You were a long
time ... you'd
better see a
doctor.

50. EXT. STREETS. DAY. 50.

Hackett's car en route to the hospital.

51. INT. CAR. DAY. 51.

HACKETT and TATE.

They drive in silence for a moment. Then:

TATE

Traffic think they've found the car involved in that accident this morning. Stolen from the station car park.

HACKETT

Any dabs?

TATE

Still waiting. (BEAT)
Did you get anything on Carter's associates?

HACKETT

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

TATE (laughs)

Perhaps they're on a firm's outing to Brighton...

HACKETT

P'raps they're pulling a job.

52. EXT. POLISH-AMERICAN BANK. DAY. 52.

Establishing SHOT.

53. INT. HECHT'S OFFICE. DAY. 53.

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. (cont...)

HECHT (cont) (handing
it over) 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) Catherine
wants you to sell,
doesn't she.

MILLET
Yes. (a BEAT) She
told me you'd spoken
to her.

HECHT
It's not quite
cricket, you know.
(BEAT) Some men
would be destroyed by
the sale of their life's
work. (cont ...)

HECHT (cont)

What I learned from Catherine was that you might be saved by it.

MILLET

I didn't like being pressured through my wife.

HECHT

I'm sorry. But you're going to accept my offer, otherwise you wouldn't be here.

MILLET

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

HECHT

No problem.

He picks up the phone and dials one digit.

HECHT (into phone)

Mr. Enticott, would you write a cheque to Ernest Millet for exactly one million pounds and bring it straight in for me to sign.

HECHT hangs up.

MILLET

You must be very
liquid.

HECHT gives a rather Jewish shrug.

HECHT

I own a bank ...

MILLET (warning)

I'll 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

You're entitled to
be sceptical, but ...
Catherine was right
to encourage you to
retire. You've done
enough for one life-
time, God knows.
(cont ...)

HECHT gives MILLET the cheque and copy contract.

MILLET signs his copy and hands it over while:

HECHT (cont)

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 hell am I
supposed to find a
million pounds?

54. EXT. BANK OF ENGLAND. DAY. 54.

Establishing SHOT.

55. INT. BANK VAULT. DAY. 55.

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.

56. INT. HOSPITAL CORRIDOR. DAY. 56.

MRS. McCORQUDALE sitting on a bench seat. She is plain, housewifely, intelligent, she is crying.

HACKETT and TATE approach, led by a N.S. nurse who indicates MRS. McCORQUDALE.

HACKETT exchanges a look with TATE:

HACKETT (gently)

Mrs. McCorqudale? I'm
Detective Superintendent
Hackett. This is Chief
Superintendent Tate.
We'd like to ask you a
few questions.

MRS. McCORQUDALE

My husband died half an
hour ago.

HACKETT sits beside her.

HACKETT

Yes - I know. I'm so
sorry. (pause) (cont...)

A moment.

HACKETT deep breath.

HACKETT

Mrs. McCorqudale
has your husband
made any new friends
recently, or been
seeing people you
don't know?

MRS. McCORQUDALE

No.

HACKETT

Do you know what
he was doing in
this part of the
world?

(on to page 95)

MRS. McCORQUDALE

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

A moment:

TATE

Did he discuss his
work at all with you,
Mrs. McCorqudale?

MRS. McCORQUDALE

Sometimes. I knew he was
announcing the new M58
contract today.

TATE

Do you know who won
the contract?

MRS. McCORQUDALE

Yes. As it happens I
do. Continental
Construction.

HACKETT exchanges a glance with TATE.

MRS. McCORQUDALE

But John wouldn't have
told anyone else if
that's what you mean.
He was very careful
about that kind of thing.

HACKETT gets up.

HACKETT

Thank you.

MRS. McCORQUDALE

Will you answer a
question?

HACKETT

If I can.

MRS. McCORQUDALE

Was my husband with
another woman last night?

HACKETT: A pause.

HACKETT

No. No, he wasn't
Mrs. McCorqudale.

57. INT. HOSPITAL CORRIDOR OR HOSPITAL
CARPARK. DAY. 57

HACKETT and TATE walking to car.

HACKETT

What do you reckon?

TATE

I'd say she's an
honest woman who's
just seen her world
collapse around her.

HACKETT

Yeah. (Beat) Well
one thing's certain,
if Carter's involved
he's going to have
to answer for murder.

They reach the car (or exit).

TATE

You can drop me back
at the office, Steve.

HACKETT

Right. (Beat) Where
am I going then?

TATE

Continental Construction.

I think we're on to
something.

HACKETT reacts to the "we".

28. EXT. COUNTRY ROAD. DAY. 58

The currency van driving along.

59. EXT. SCRAPYARD. DAY. 59.

It is very quiet.

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

RODNEY is sitting on his cutting gear. 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.

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 seem what caused the noise, make disgusted faces, and relax again.

60. INT. MILLET'S BREAKFAST ROOM. DAY. 60.

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.

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 hand.

61. EXT. SCRAPYARD. DAY. 61.

ZIEGLER looks at his watch then starts the
black van.

RODNEY gets his cutting gear ready.

ROBINS opens the gates.

62. EXT. STREET. DAY. 62.

The currency van in transit.

63. INT. MILLET'S BREAKFAST ROOM. DAY. 63.

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.

64. EXT. SCRAPYARD. DAY. 64.

The currency van driving along.

POV from the van: The Transporter blocks the road as it pulls out of the gates.

The van screeches to a halt. At the same time 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. Inside the van there is a massive "clunk".

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 high in the air. POV the terrified SECURITY GUARDS as the crane swings the van over the wall. The crane drops the van with a jarring thud inside the scrapyard.

65. INT. SCRAPYARD. DAY. 65.

RODNEY, masked and gloved, attacks the side of the currency van with his cutting gear.

ROBINS shuts the gates.

ZIEGLER reverses the black van 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.

66. INT. MOVING VAN. DAY. 66.

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

67. EXT. STREET. DAY. 67.

The black van moves through heavy traffic.

68. INT. MOVING MAN. DAY. 68.

PARKER and RODNEY changing into Securicor-type uniforms.

69. EXT. HOSPITAL. DAY. 69.

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.

70. EXT. SCRAPYARD. DAY. 70.

Crime car. Uniformed POLICEMEN.

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 tried
to hit one of them,
and he fired his
shotgun and hit his
mate.

TATE

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.
Man with Shotgun wounds.
And see if you can trace
Superintendent Hackett.

71. INT. HECHT'S OFFICE. DAY. 71.

HECHT into 'phone sounding casual, looking scared.

HECHT (into 'phone')
Oh, all right, if
he insists.

He hangs up. Enter HACKETT.

HECHT
Sit down, Superintendent.

HACKETT
No thanks.

He walks around the room as if inspecting it.
As he looks out of the window he sees.

72. EXT. BACKYARD TO HECHT'S BANK. DAY. 72.

SECURITY MEN are unloading money from a black van. (ZIEGLER and his team but unidentifiable with their vizors down).

73. INT. HECHT'S OFFICE. DAY. 73.

HACKETT takes no real notice of this and turns back to HECHT.

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 (sharp)

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?

HACKETT

I think he got the
information from
John McCorgudale.

HECHT

I know McCorqudale,
but -

HACKETT

You used to know him,
you mean. He's dead.
(cont....)

HECHT freezes.

HACKETT

He was conveniently
run down by a car
this morning - after
speaking to your
friend Carter. You
did a deal with
Carter, didn't you?
He got the
information, and
you wouldn't ask
now, right?

HECHT staring at HACKETT.

HACKETT

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

HECHT

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

74. EXT. POLISH-AMERICAN BANK. DAY. 74.

HACKETT comes out and goes to a phone box
within sight of the bank.

75. EXT. HECHTS BANK. BACKYARD. DAY. 75.

ZIEGLER'S team are still unloading the money.

76. INT. TATE'S OFFICE. DAY. 76.

TATE (into phone)

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

77. EXT. HECHT'S BANK. DAY. 77.

HACKETT inside a 'phone box.

HACKETT (into 'phone)

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

TATE (V.O)

Face it Steve there never
was a connection. Let's
concentrate...

HACKETT'S face as it suddenly all clicks.

TATE

on how to catch Carter
disposing of the cash -

HACKETT

They're here now!

TATE (V.O)

What?

HACKETT (interrupting)

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

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

78. EXT. HECHT'S BANK YARD. DAY. 78.

ZIEGLER's team have finished unloading and are just getting into van. ZIEGLER freezes.

ZIEGLER

Hold up!

His POV of entrance which is just being blocked by a car. The driver casually steps out locking the door, It's HACKETT. ZIEGLER crosses to him.

HACKETT (puzzled)

Entschuldigen?

ZIEGLER

Oh God! You... can't...
park... there! (cont...)

HACKETT rabbits on in German while ZIEGLER tries dumb show, pointing to the van.

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ZIEGLER (cont)

We ... are ... moving ...
that ... van.

Screaming round corner come two squad cars.

HACKETT (smiling)

Would you like to rephrase
that.

ZIEGLER (horror on face)

Turns to yard and shouts

The Filth!

HACKETT goes to grab him. ZIEGLER thumps
him and breaks loose, runs down road.

HACKETT (to Police)

In the yard. Nick
'em all! (cont...)

He runs after ZIEGLER.

Now follows a montage sequence cutting
between HACKETT chasing ZIEGLER through
City alleyways and courtyards and a punch-
up in the yard between the cops and
ZIEGLER's team culminating in HACKETT
catching ZIEGLER and thumping him down some
steps. A City GENT walks pas tthe prostrate
ZIEGLER taking no notice whatsoever.

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HACKETT (cont) (looking after him)
The great British public.

79. EXT. OLD PEOPLE'S HOME. DAY. 79.

BONNEY and TATE walking towards the entrance.

TATE

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

BONNEY

Right.

80. INT. OLD PEOPLE'S HOME CAFETERIA/EXT.
ENTRANCE. DAY. 80.

CARTER still with MA reacts, seeing TATE and BONNEY approach door.

CARTER (standing)
I've got to go to the
lav again, Ma.

TATE and BONNEY see CARTER move off, they run across cafeteria dodging OAP's. CARTER disappears through back door.

81. EXT. HOME SERVICE BAY. DAY. 81.

CARTER runs out jumps a little fence and crossing the flower beds arrives at Jag. As he is getting in TATE and BONNEY come out of Home and as they are crossing the flower beds the Jag drives off.

TATE

My car!

They run to Granada (NS DRIVER at wheel) and jump in on the move.

82. INT. CAFETERIA. DAY. 82.

MA sits at table with CHARLIE.

CHARLIE

What was all that
about, Lil?

MA

I dunno Charlie ...
he's a good boy,
really.

83. EXT. STREETS/INT. CAR. DAY. 83.

NS DRIVER, TATE and BONNEY. Their P.O.V. of Jag in side street. Then car screeches round corner and stops behind Jag. Just as CARTER emerges with ALLISON.

Another angle - TATE and BONNEY get out and cross to CARTER.

CARTER (all smiles)
Oh hello Mr. Tate. This
is Mr. Allison, my
lawyer.

ALLISON puts his hand out. TATE ignores it and just looks at BONNEY.

84. INT. CRIME SQUAD OFFICE. DAY. 84.

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.

85. EXT. DEE'S BUILDING. DAY. 85.

An expensive apartment house. Parked in front is a yellow Porsche. LOUISE in a public 'phone box opposite.

LOUISE (into 'phone)
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.

86. INT. CRIME SQUAD OFFICE. DAY. 86.

HACKETT (into phone)
I'll be there in
five minutes. Don't
let her go.

He hangs up and exits.

87. INT. INTERVIEW ROOM. DAY. 87.

TATE, CARTER and ALLISON.

ALLISON

All the time this robbery was taking place, Mr Carter was visiting his mother - a fact which you know because Sergeant Bonney was following him. (He smiles) His alibi is a policeman.

TATE

There's still conspiracy to rob.

ALLISON

Now come on -

TATE

Excuse me a moment.

Exit TATE.

88. INT. CRIME SQUAD OFFICE. DAY. 88.

Enter TATE. BONNEY is just hanging up the phone.

BONNEY

The man at the hospital
with shotgun wounds ...

TATE

Did he speak?

BONNEY

No. Not likely to.

TATE

What about the
villains at the
bank?

BONNEY

Deaf and dumb, all three.

TATE

And the banker, Hecht?

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BONNEY

The Met are holding
him for us ... but
he doesn't know a
thing, 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 Steven
back yet?

BONNEY

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

TATE (angry)

Well don't just stand
there Sergeant.
Bloody find him!

BONNEY

Yes Sir.

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89. INT. DEE'S FLAT. EVENING. 89.

HACKETT and LOUISE are with DEE.

DEE (nervous but a good front)
I never heard of him
till I read the paper.

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

DEE
I was with someone else.

LOUISE
To name but a few.

She picks up DEE's handbag and pulls out a lipstick.

DEE
Do you mind!

LOUISE opens the lipstick.

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LOUISE

Nice colour. (Then to HACKETT)
Should match nicely, sir.

DEE

What d'you mean?

HACKETT

You left us a sample in the
hotel bedroom.

DEE looks more alarmed. LOUISE picks up a packet
from the deressing table.

LOUISE

Contraceptive pills, aren't
they?

DEE doesn't answer.

LOUISE

Never mind. A short
examination by the
police doctor will
tell us you were
with him.

DEE

I... don't ...

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LOUISE (cutting in)
Oh don't worry! He's
clumsy but quite effecient.

HACKETT
All right, Sergeant. (TO DEE)
I don't think you're a black-
mailer. 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'll go badly for you.

DEE still says nothing.

HACKETT
There could be a charge
of accessory to murder.

DEE's reaction:

HACKETT
You see, we don't
think it was just a road
accident.

A silence. LOUISE moves close to DEE.

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LOUISE

He had a wife and two beautiful little girls ... but that wouldn't interest you, I suppose.

A moment'

DEE

Do you think it makes me feel good?

LOUISE

It wouldn't surprise me.

HACKETT

Sergeant Colbert, shut up, please.

DEE

He was sweet. I didn't know that would happen to him. Chaz said nothing about balckmail or ...

HACKETT (gently)

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

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A moment: Then DEE nods.

HACKETT

That's a good girl.

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90. INT. CRIME SQUAD OFFICE. DAY. 90.

BONNEY's on the 'phone. Enter TATE from the corridor.

TATE (sharp)
Found him?

BONNEY
Not exactly sir.

TATE
How am I expected to
hold Carter without
fresh evidence?
Tie him to a chair?

He storms out.

91. INT. INTERVIEW ROOM. DAY. 91.

CARTER and ALLISON. Enter TATE.

ALLISON

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

CARTER and ALLISON stand up.

92. INT. CORRIDOR. DAY. 92.

As CARTER, ALLISON and TATE come out of the interview room, HACKETT DEE and LOUISE enter the far end of the corridor.

The two groups confront each other.

CARTER stares at DEE.

HACKETT

You're not going
anywhere, Carter.
(To ALLISON) I'm
charging him
with blackmail and
accessory to murder.

CARTER (to DEE)

You bloody slag!

CARTER jumps at DEE. HACKETT and TATE leap in and restrain CARTER. The commotion brings out a couple of OFFICERS including BONNEY who jumps in and handcuffs CARTER. He is led away.

LOUISE takes DEE away.

TATE and HACKETT look at one another.

TATE

Don't cut things
quite so fine next
time, Steven.

HACKETT grins.

93. INT. CRIME SQUAD OFFICE. DAY. 93.

LOUISE is sitting gloomily at her desk.
HACKETT crosses to her.

HACKETT

You were pretty evil this
afternoon.

LOUISE (self-disgust)

Wasn't I, though.

HACKETT stands up, puts on coat.

HACKETT

Could our professional
relationship survive a quiet
dinner?

LOUISE

Will it lead to my promotion?

HACKETT

Don't count on it!

End TITLES

FADE OUT