

TARGET: Fringe Banking

2nd draft

by Ken Follett

1 INT HOTEL BEDROOM DAWN

A large, pleasant room with a double bed. JOHN McCORQUDALE, 40, is waking up. He is a staid civil servant type, pleasant but not 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 tart girl, still sleeping. We should SEE enough of her body to know she has a lovely figure.

BACK TO McCORQUDALE as he remembers the night before. He registers surprise, pleasure, then finally anxiety/guilt. He lifts a hand to touch her ... hesitates ... then leans over and kisses her bare 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.

McCORQUDALE

I must go.

DEE (sleepily sensual)

Home to your wife?

McCORMQUADALE

(wince) To London, to the
office.

DEE looks over his shoulder at a traveling 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.

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 hotel.

One hundred 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. Right now he just looks like a prosperous
businessman. Later we will realise he is an overweight,
intelligent and brutal villain. He is about 35.

He leaves the car and enters 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).

CARTER crosses the lobby and enters the lift.

After the lift doors close, BONNEY enters the lobby and goes to a pay phone.

6 INT HACKETT'S FLAT DAWN

HACKETT in trousers, no shirt, making coffee. He sips the 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 Hotel.

NOW INTERCUT AT WILL.

HACKETT

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

BONNEY

I'm following Chaz Carter,
remember?

HACKETT

Yes. What's he up to?

BONNEY

No idea, but it could

BONNEY

No idea, but it could
be a meet.

HACKETT

I'll meet you there.
I was just leaving.

They hang up.

8 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.

McCORMQUADALE frowns.

DEE

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

McCORMQUADALE

I don't know what you mean.

DEE

Answer the door.

McCORMQUADALE 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.

CARTER stands there, looking suddenly much more menacing than he did before. He seems to fill the door.

ANOTHER ANGLE: CARTER gives McCORMQUADALE one powerful, nasty punch. ~~McCORM~~ McCORMQUADALE cries out and staggers back. CARTER steps inside the room and closes the door behind him.

9 TITLES

10 EXT SEA FRONT DAWN

BONNEY returning to his car.

11 HOTEL BEDROOM DAWN

CARTER standing by the door. McCORMQUADALE on the floor, terrified. DEE getting out of bed.

DEE

Stop hitting him!

CARTER looks at her naked body with disgust.

CARTER

Put your knickers on.

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

CARTER

In the bathroom, for
God's sake.

She picks up her clothes and goes into the bathroom.

McCORMQUADALE watches all this with growing amazement and fear.

McCORMQUADALE (to DEE)

Do you know this man?

CARTER

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

McCORMQUADALE.

For God's sake.

CARTER

(calls out) Did he enjoy it?

12 INT HOTEL BATHROOM DAWN

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

DEE

(sourly)What do you think?

13 INT HOTEL BEDROOM DAWN

McCORMQUALE

Who are you?

CARTER takes off his coat.

CARTER

Warm in here, isn't it.

McCORMQUALE puts on his trousers. This seems to give 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.

He pushes McCORMQUALE INTO a chair. It is fear, rather than pain, which 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.

McCORMQUALE: a mystified frown.

CARTER

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

14 INT HOTEL BATHROOM DAWN

DEE, still dressing etc, overhears CARTer and registers surprise.

McCORMQUALE (VO)

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

15 INT HOTEL BEDROOM DAWN

CARTER

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

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

DEE

You never told me it
was this scene.

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

CARTER

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

DEE

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

McCORQUDALE (to DEE)

I thought ~~xxxxxxx~~you did it because you liked me.

DEE

I do.

She wants to say something more, but changes her mind. Exit.

CARTER

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

~~xxx~~ 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 had took a fancy to you, didn't you? What did you think she liked about you? Your fascinating conversation? Your muscular body? Don't make me laugh.

This gets to McCORQUDALE.

CARTER (continuing)

No, I'm not a ponce. I'm just a bloke who's got you by the short and curlies, chum. 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.

McCORMAC

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

CARTER

Think of the headlines.
The Actress and the Under-
Secretary. He wouldn't make
an honest woman of me,
showgirl weeps.

V

I don't know what
your little
daughters would
make of that.

McCORMAC

(hesitates, then:-)
Continental Construction Ltd.

CARTER smiles. He takes a pen from his pocket and
writes on the hotel notepaper.

CARTER

How d'you spell Continental?

E6 EXT SEA FRONT DAWN

HACKETT parks near the Ford Escort, gets out, and goes to
talk to BONNEY.

BONNEY

Still in there.

HACKETT

Any of his team arrived?

BONNEY

No.

HACKETT

Perhaps he's just having
his breakfast.

Their POV: DEE leaving the hotel.

BONNEY

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

HACKETT

Out of your class, lad.

DEE goes to a distinctive sports car - say a white Porsche
924 with the red-and-blue stripe - and gets in.

BONNEY

Carter's girl ... ?

HACKETT

I don't think he likes
women.

17 INT HOTEL LOBBY DAWN

CARTER making a call from the pay phone.

18 EXT SEA FRONT DAWN

As Sc. 16.

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?

19 INT HOTEL LOBBY DAWN

CARTER on the phone. We HEAR it ringing out.

20 INT HECHT's OFFICE DAWN

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

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

The phone is ringing. He picks it up.

HECHT

Yes.

We HEAR pips.

21 INT HOTEL LOBBY DAWN

CARTER presses coins into the machine.

CARTER

Me.

NOW INTERCUT AT WILL.

HECHT

Hello.

CARTER

I've got what you want.

HECHT

Well?

CARTER

~~And you haven't forgotten you're~~ You haven't forgotten you're
doing me a little favour as well.

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 yokes say
a verbal contract isn't
worth the paper it's
written on.

HECHT

What are you trying to
say?

CARTER

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

HECHT

I shan't -

CARTER

Ever heard of Chalky White?

HECHT

~~I think~~ No - yes. His body
was found by a road crew
doing repairs on the M4.

CARTER

(smiles) That's right.
Goodbye.

They hang up.

22 EXT SEA FRONT DAWN

HACKETT and BONNEY as Sc. 18.

BONNEY

Perhaps he's fed up
with villains for company.

HACKETT

No. I've heard he's
getting busy - hello,
here he comes.

Their POV: CARTER leaves the hotel and gets into his car.

HACKETT

Stick with him, Bonney.

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

23 INT MILLET'S BREAKFAST ROOM DAY

A bright, airy room in the home of a wealthy man. ERNEST MILLET, 50, sits at the table. He is fat and harrassed. He sips tea and takes pills.

Enter CATHERINE MILLET, his wife. She is about the same age, but otherwise a contrast with her husband: slim, placid and glamorous.

They are very cool with each other.

CATHERINE sits down at the table and sees the pills.

CATHERINE

(not very sympathetic)
Ulcer?

MILLET

What did I eat last night?

CATHERINE

Asparagus mousse, well-done
steak, 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 a brandy.
Damn, I should stick to
p port.

Enter MRS TEMPLETON; the help, with ~~and~~ half a grapefruit
for CATHERINE.

CATHERINE

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

MRS TEMPLETON picks up a phone in the corner of the room.

MRS TEMPLETON (in background)

Millet residence.

MILLET

Appalling.

MRS TEMPLETON looks inquiringly at MILLET. MILLET shakes his head.

MRS TEMPLETON (into phone)

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

24 INT JOSEPH HECHT'S OFFICE DAY

HECHT on the phone.

HECHT

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

25 INT MILLET'S BREAKFAST ROOM DAY

MRS TEMPLETON hangs up.

MRS TEMPLETON (to Millet)

Joseph Hecht, sir. He'll call again.

MILLET nods, not very interested.

CATHERINE

What are you going to do?

MILLET

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

CATHERINE

And if not?

Exit Mrs Templeton.

MILLET

(after a beat)

You'll have to learn
to ~~makexxxx~~ sugar your
own grapefruit.

26 INT HOTEL BEDROOM DAY

McCORMAC stands 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 and looks into the mirror. He is deeply depressed. He opens the wardrobe, looks at his typically-Whitehall pinstripe suit, and closes the door again. He returns to his case. He takes out the folder. Beneath the folder is a large bottle of sleeping pills. He tips the pills on to the dressing-table and begins to count them.

27 INT TATE'S OFFICE DAY

HACKETT sitting down, reading a typewritten sheet (probably overnight crime list). Enter TATE in overcoat with briefcase, just arrived.

TATE

Morning, early bird.

HACKETT

Morning.

TATE

(taking off coat, etc)

Which worm are you after today?

HACKETT

Chas Carter.

TATE

(thinking) 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's very
shrewd, very quiet, has his
own little team and they
stick with him ... but he's
been looking for a crane
driver.

TATE

Crane driver?!

HACKETT

(shrugs) God knows why.
Point is, he had to go
outside his usual team,
and that's how the whisper
got out.

TATE (rhetorical question)

Why does he need a
crane driver?

HACKETT

I'm just looking at the
Collator's Sheet. There's
a shipment of bullion
due in the docks today ...
a vanload of currency for
the Bank of England's
destruction plant ...
a lot of money on the
mail train tonight ...
(a beat) But it's
Thursday, so there
are dozens of payroll runs ...

TATE

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

HACKETT

He's vicious, but he's
not a nutter.

TATE

Di we know where he is
at this minute?

HACKETT

At home. Bonney's outside.

TATE

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

HACKETT nods.

28 INT HOTEL BEDROOM DAY

A knock at the door, then the CHAMBERMAID enters using her own key. She strips the bed.

ANOTHER ANGLE: Now we ~~xx~~ SEE her working, but in the foreground is ~~XXXXXXXXXX~~ McCORQUDALE, unconscious, lying on the floor. He is hidden from her sight by the bed.

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

Her POV: McCORqudale. Now we see the empty pill bottle.

Back to the CHAMBERMAID: she opens her mouth to scream.

29 ~~INT~~ EXT SEA FRONT DAY

Instead of hearing the chambermaid's scream we hear sirens and see an ambulance arriving at the hotel.

30 INT CRIME SQUAD OFFICE DAY

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

LOUISE

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

31 EXT SEA FRONT DAY

HACKETT arrives as the stretcher bearers are carrying McCORQUDALE out. They stop to let HACKETT look at the face.

32 INT HOTEL BEDROOM DAY

DETECTIVE and uniformed CONSTABLE. Enter HACKETT And LOUISE.

DETECTIVE

Hello, Mr Hackett. Your
squad interested in this?

HACKETT looks around.

HACKETT

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

DETECTIVE shows him chalked outline where McCORQUDALE was
found.

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 was he?

DETECTIVE

John McCorqudale, an address
in Surrey.

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

HACKETT

Department of the Environment.
A civil servant, then.

DETECTIVE

Yes, sir. There's a bowler
hat in the wardrobel

HACKETT

You'll want forensic in here.

DETECTIVE

~~xxxxxxx~~ Yes, sir.

HACKETT (to CONSTABLE)

I'll want to interview the
next of kin. Wife, I expect.
Make sure your people let me
know as soon as they get
ho hold of her.

CONSTABLE nods.

HACKETT (to DETECTIVE)

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

DETECTIVE

Right.

DETECTIVE and CONSTABLE exit.

HACKETT (to LOUISE)

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

LOUISE

Right.

Exit.

HACKETT

HACKETT (into phone)

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

33 EXT MA'S HOUSE DAY

The Rolls and the Ford Escort park outside a tiny but immaculate terraced ~~xxx~~ house.

34 INT/EXT THE FORD ESCORT OUTSIDE MA'S HOUSE DAY

BONNEY (Into radio mike)

He's visiting his Ma.

His POV: CARTER gets out of the car and enters the house.

35 INT HOTEL BEDROOM DAY

HACKETT (into phone)

Stick with him.

Hangs up.

Having set all the wheels in motion, HACKETT 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 McCorqudale. He enters the bathrrom.

36 INT HOTEL BATHROOM DAY

HACKETT enters. He looks at McCORQUDALE's electric shaver, toothbrush, comb. He glances into the bin. He frowns, and picks the bin up. He takes from it one of several wads of cotton wool. The cotton wool has coloured patches, like make-up.

HACKETT

Lipstick ... ?

37 EXT SEA FRONT DAWN

DEE leaving the hotel and getting into her car. Use bits of Sc. 16.

INTERCUT WITH HACKETT LOOKING PUZZLED IN SC. 36.38 EXT MA'S HOUSE DAY

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

MA

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

39 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. MILLET goes to phone. Enter CATHERINE.
She is dressed to go out.

CATHERINE

Will you drop me in the village?

HECHT MILLET

(to CATHERINE) Yes.

(Into phone) Yes.

40 INT HECHT'S OFFICE DAY

HECHT

Morning, Millet. I want
to buy your company.

NOW INTERCUT AT WILL.

MILLET

At this time of the morning?

HECHT

Well, before lunch, anyway.

MILLET

(understanding) 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 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
~~xxxxxxxx~~ an answer at this
very minute, over the phone.

HECHT

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

MILLET

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

HECHT

Please call me.

Both hang up. We stay with the Millets.

CATHERINE

Who was that?

MILLET

Joseph Hecht wants to
buy me out for a million
pounds. The car's ready.

He goes to the door but she stays put.

CATHERINE

Sell the company, Ernest.

MILLET frowns.

CATHERINE

If you ~~xxxxxxx~~ 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.

41 EXT RESTAURANT CAR PARK DAY

A country restaurant, quite expensive. The Rolls parks
in the car park. The Ford Escort is close behind.
CARTER helps MA out of the Rolls.

MA

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

CARTER

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

42 INT CRIME SQUAD OFFICE DAY

HACKETT enters as LOUISE is about to leave.

HACKETT

Where are you going?

LOUISE

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

HACKETT

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

43 INT DEE'S FLAT DAY

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

NEWSREADER (VO) (FILTER)

A prominent civil servant collapsed at a ~~xxxxxxx~~ south coast hotel today.
John McCORqudale -

Here DEE reacts.

NEWSREADER (VO) (FILTER)

(continuing) - an Under-Secretary at the Ministry of the Environment, was discovered in a coma at the Pomeroy hotel this morning.

DEE's expression is frozen.

44 INT RESTAURANT DAY

CARTER and MA at a table with WAITER (NS) in attendance.

CARTER

Little drink, Ma?

MA (to waiter)

Large scotch.

CARTER

Campari and soda for me.

Exit WAITER. CARTER and MA read the menu.

CARTER (plaintive)

I wish you'd try to
be a bit more ladylike,
Ma. You're a rich man's
mother, you know.

MA

Gawd spare us.

Enter WAITER with drinks. He spills MA's. CARTER is suddenly transformed. He jumps to his feet ~~and~~ -

CARTER

You stupid bastard -

- and seems about to strike the WAITER. But -

MA

(her voice suddenly strong)
Chaz!

- and CARTER desists.

CARTER sits down and calms down. The WAITER goes for a replacement drink.

MA

Ladylike, you want me?

CARTER looks at his watch. He gets up again.

CARTER

Won't be a minute, Ma.

He goes out.

EXT 45 EXT RESTAURANT BACK DOOR DAY

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

~~46--EXT--RESTAURANT-CAR-PARK---DAY-~~

46 INT/EXT FORD ESCORT IN THE RESTAURANT CAR PARK DAY

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

47 EXT PROSCHE DEALER DAY

LOUISE enters the car showroom. From outside we see her, through the plate-glass window, talking to the salesman. We do not hear what they say. He opens a filing drawer and looks through. LOUISE writes in a notebook.

48 EXT SCRAPYARD DAY

48 EXT SCRAPYARD DAY

The Jaguar drives on a lonely road alongside a high wall. It pulls into a scrapyard through a high gate in the wall. Inside, as well as the usual junk, there are: a small crane; a black van, say a six-wheel Transit; oxy-acetylene cutting gear; a car transporter loaded - perhaps overloaded - with scrap cars.

~~There are six villains waiting for CHAZ. They are: ALAN ZIEGLER? STAN, TOMMY, ALBERT? JOE GRIMES and RODNEY and DON.~~

There are six villains waiting: STAN, TOMMY, ALBERT, JOE GRIMES, RODNEY and DON.

As the Jaguar enters ALBERT closes the yard gates. the villains cluster around the Jag. CHAZ gets out with ALAN ZIEGLER.

CHAZ looks around, nodding satisfaction.

CHAZ

Who's on lookout?

ZIEGLER

Joe.

CHAZ

Better get up there soon's
I've gone. Where's the bloke
who owns the yard?

ALBERT

In the hut, tied up.

CHAZ

He being awkward? I thought -

albert

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

CHAZ

You all right, Stan?

STAN

Sure.

CHAZ

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

STAN

Don't worry.

CHAZ (to ZIEGLER)

Shooters?

ZIEGLER

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

CHAZ

The what?

ZIEGLER

~~xgrinning~~ (grins) Uzi.
It's a nine-millimetre
machine pistol. Israeli.

CHAZ (mutters) (mildly disgusted)

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

He takes a last look around.

CARTER speaks to all of them without seeming to raise his voice.

CARTER

All wear masks. All wear gloves. Nobody speak - because witnesses can remember voices. (a beat) It'll be here in about an hour. It's going to be very quick, very quiet, and very tasty. I'll see you later.

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

49 INT RESTAURANT DAY

MA hands her glass to WAITER.

MA

Another one.

INT/EXT

50 EXT RESTAURANT CAR PARK DAY

BONNEY in the Ford Escort, bored out of his skull. He opens the glove box, takes out the Mars bar he rejected earlier, and takes a bite.

51 INT/EXT JAGUAR ON COUNTRY ROADS. DAY

CARTER

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

ZIEGLER

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

CHAZ

Yeah. Listen. Don't
let ~~any~~ of the lads nick
any of the money, all right?

ZIEGLER

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

CHAZ

It's got to be what
they call laundered.

ZIEGLER shakes his head, not understanding.

CHAZ

Look. What's your share?

ZIEGLER

Fifty grand, I hope.

CHAZ

Suppose you was taking
it home tonight. Whee
would you put it?

ZIEGLER

Ha, now you're asking.

CHAZ

Under the bed? In the
potato patch? It's a lot
of money, You can't put
it in the Abbey National.

ZIEGLER

I've got a little hiding-place.

CHAZ

Gorblimey, listen to him.
You'd be up the Rose and

CARTER

Gawd's streuth, ~~xxxx~~ 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

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

ZIEGLER

I got to get it some time, though.

CHAZ

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

ZIEGLER

(laughs) You think of everything, Chaz, I swear to God.

52 EXT TOWN HOUSE DAY

A large house. Parked outside is a red-white-and-blue Porsche. LOUISE walks into shot, pauses by the car, then goes to the door and knocks. We DO NOT HEAR what is said. A middle-aged WOMAN answers. LOUISE speaks to her. 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 RESTAURANT BACK DOOR DAY

The Jaguar drops CARTER. He enters the restaurant.

54 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?

55 INT HECHT'S OFFICE DAY

HECHT and MILLET

MILLET

Do you know something
I don't?

HECHT

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

MILLET

How flattering. At odds
of ~~xxx~~ 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.

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 that we believe him. He picks up the phone
and dials.

HECHT

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

56 INT ENTICOTT'S OFFICE DAY

A cornerpiece, or even a flat.

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

57 INT HECHT'S OFFICE DAY

As Sc. 55.

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

Hangs up.

MILLET

You must be very liquid.

HECHT

I own a bank ...

MILLET

I shall deposit the
cheque today.

HECHT

Why shouldn't you? (A beat)
I didn't say this before, in
case you ~~thought~~ should think I was
pressuring you ... but I'm glad you're
retiring. You've done enough for one
lifetime, God knows.

MILLET (protesting)
 Ylu're older than I!

HECHT
 But I don't let things
 worry me.

Enter ENTICOTT. He hands the cheque to HECHT and waits.
 HECHT signs the cheque. MILLET signs the contract. They
 swap.

MILLET
 You may regret this. (smile)

HECHT
 You won't.

MILLET stands up and HECHT Follows suit. They shake hands.

HECHT
 Enjoy it, Ernest.

MILLET
 Goodbye.

Exit MILLET.

ENTICOTT
 (furious) I'm your accountatn,
 Joe. Where the devil am I to
 find a million pounds?

56 EXT CRIME SQUAD CAR PARK DAY

HACKETT getting into his car. TATE arriving, possibly
 from a lunch break. TATE approaches HACKETT's car.

HACKETT
 We couldn't locate a single
 one of Harter's team.

56 EXT SQUAD CAR PARK DAY

HACKETT is getting into his car as TATE arrives (TATE possibly returning from a lunch break). TATE approaches HACKETT's car.

HACKETT

Mrs McCorqudale has arrived
at the hospital - I'm going
to see her
I'm going to see Mrs MCorqudale
at the hospital.

TATE

Is he still alive?

HACKETT

He was five minutes ago.

TATE

Did you get anything
from Carter's team?

HACKETT

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

TATE frowns.

TATE

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

HACKETT

Or they're all together,
doing a blag.

TATE

Well find out what it is,
Steve!

HACKETT nods and pulls away.

57 INT BANK VAULT DAY

CLOSE on a chest full of used banknotes. PULL BACK SLOWLY to reveal: a teller in pinstripes ^{makes} making a check mark on a clipboard; two security guards lifting the chest into the back of a van, where there are already several more chests like it; the men close the van doors; ~~and exit~~ we see the wall of the vault and the steel door in front of the van.

TELLER

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

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

XNT58 INT HOSPITAL CORRIDOR DAY

MRS McCORQUDALE comes out of a room.

HACKETT

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

MRS McCORQUDALE

No change.

HACKETT guides her to a bench seat while:-

HACKETT

I wish I could leave you
in peace, but I've got to
question you.

???????

MRS McCORQUDALE

All right.

HACKETT

Has your husband made
new friends recently,
or seen people you don't
know?

MRS McCORQUDALE

No.

HACKETT

What was he doing in this
part of the world?

MRS McCORQUDALE

Looking at roads. It's his job.

HACKETT

Was anything on his mind?

Mrs McCORQUDALE

No; just work.

HACKETT

What was he working on?

MRS McCORQUDALE

Lately, the projected M58.
He was due to announce the
name of the construction company
which won the contract today.

HACKETT

Would that contract be worth
a lot of money?

MRS McCORQUDALE

Millions.

HACKETT looks thoughtful.

HACKETT

Do you know who won it?

MRS McCORQUDALE

John didn't tell me, of course -
it was secret - but I heard it
on the radio. It was Continental
Construction.

Up to now HACKETT has been quite tender with this woman,
but at this point he gets involved with his case and
forgets.

HACKETT

That could be it.

MRS McCORQUDALE

Could be what?

HACKETT

The connection I'm looking
for between your husband
and a villain. (He gets up.)
Thankyou for your help.

He hurries off down the corridor. He hears a sob, and looks
back. MRS McCORQUDALE~~XXXX~~, so cool before, is weeping.

59 EXT COUNTRY ROAD DAY

The currency van driving along

The currency van driving along. The currency van driving along.

60 EXT SCRAPYARD DAY

59 EXT COUNTRY ROAD DAY

The currency van driving along.

60 EXT SCRAPYARD DAY

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

61 EXT COUNTRY ROAD DAY (REXXXXXX)

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ the currency van driving along.

62 EXT SCRAPYARD DAY

STAN climbs into the cab of the crane.

TOMMY starts the transporter.

ALBERT opens the yard gates.

ANOTHER SHOT of JOE GRIMES looking for the van.

63 EXT MOTORWAY DAY

HACKETT driving along.

64 EXT SCRAPYARD DAY

STAN in the cab of the crane looking at his watch.

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

TOMMY in the transporter looking at his watch.

JOE GRIMES atop the crane using the bonoculars.

65 INT MILLET'S BREAKFAST ROOM DAY

The MILLETS sit by the window holding hands, not speaking.
After a moment, enter MRS TEMPLETON.

MRS TEMPLETON

Detective-Superintendent Hackett.

Enter Hackett. Still the MILLETS don't move.

HACKETT (embarrassed)

Mr Millet, how do you do.

MILLET

Hello. What can I do for you?

HACKETT

It's about Continental Construction
Limited. I believe you're chairman.

MILLET

Not any more. I sold
it this morning.

HOLD on HACKETT registering surprise, intrigue.

66 EXT SCRAPYARD DAY

bonoculars?

The transporter moves out of the gate.

POV from the van: the transporter, negotiating the awkward
exit, is blocking the road.

The van slows to a halt.

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

ALBERT, wearing mask and gloves, jumps on the bonnet of the
van and rips the radio aerial off 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 blowtorches, making use of the damage already done by the crane.

The transporter reverses back into the yard and ALBERT closes the gates.

The Transit van backs up to the currency van. ZIEGLER gets out of the Transit and opens its back doors. Inside are several cases.

RODNEY and DON finish with their blowtorches and open the side of the van with crowbars.

~~XXXXXXXXXXXX~~

All form a chain and begin to pass the money chests out of the currency van and into the black van.

~~The SECURITY GUARDS sit in the cab of the currency van
and TOMMY takes them out of the van~~

TOMMY, gesturing with his shotgun, gets the SECURITY GUARDS out of the van and makes them lie face down on the ground. STAN ties them up.

FIRST GUARD resists. TOMMY pulls the trigger, hitting STAN. ALAN ZIEGLER runs up. ZIEGLER and ALBERT lift STAN into a car, say a Volvo. ALBERT drives off.

TOMMY? JOE GRIMES, RODNEY and DOB get into the black van. ZIEGLER closes the doors and jumps into the cab. The van drives off.

67 INT MOVING VAN DAY

The villains are transferring the money out of the Bank's chests into their own.

68 EXT MOTORWAY DAY

The van pulls on to the motorway.

69 EXT MOTORWAY DAY

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

70 INT/EXT MOVING VAN ON MOTORWAY DAY

POV of ZIEGLER, driving: the Cortina in his mirror.

81 EXT MOTORWAY DAY

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

82 INT/EXT MOVING VAN ON MOTORWAY DAY

ZIEGLER's POV of the Cortina.

ZIEGLER

Maniaa!

ANOTHER ANGLE: In the back of the van the villains are changing into Securicor-type uniforms.

73 EXT COUNTRY HOUSE DAY

A red-white and-blue Porsche 924 is parked in the drive. LOUISE walks into shot, looking at the car, and goes on to the door. A BUTLER answers.

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.

74 EXT POLISH-AMERICAN BANK DAY

HACKETT parks and goes in.

75 EXT SCRAPYARD DAY

A uniformed SERGEANT is untying the two SECURITY GUARDS. TATE gets out of a car, say a Granada.

TATE looks at the currency van. His POV: the claw of the crane is still attached to the roof of the van.

T TATE
 So that's why he needed a
 crane driver.

SERGEANT brings over FIRST SECURITY GUARD.

TATE
 Are you all right?

GUARD
 Bit of a headache.

TATE
 You'd better go into
 hospital just to check.
 See any faces?

TATE

Voices?

GUARD

Nobody spoke.

TATE

All right, get in
the ambulance.
Somebody will interview
you shortly.

TATE returns to the granada.
He speaks on the radio.

TATE

Tell SErgeant Bonney
to arrest Chaz Carter.

76 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.

He sits.

HACKETT

This morning you bought
a majority shareholding
in Continental Construction.

HECHT

That's right.

HACKETT

The company that's going
to build the M58.

HECHT

Quite so.

HACKETT

You bought before the
M58 contract was announced.
I've just spoken to
Ernest Millet, who tells me
you've probably made a million
pounds on the deal.

HECHT

No comment.

HACKETT

How did you know about
the motorway contract.

HACHT

I didn't - I guessed.

HAKCETT

I think Chaz Carter told you.

HECHT pales.

HECHT

Who?

HACKETT

I think he got the
information from John
McCorqudale.

HECHT

I know McCorqudale, but -

HACKETT

John McCorqudale is dead.
He killed himself after
Carter finished blackmailing
him.

HECHT picks up the phone.

HECHT (into phone)

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

He hangs up.

HACKETT

You didn't reckon on
McCorqudale doing himself
in, did you?

HECHT

This scenario you've
constructed has no connection
with reality. I have no more
to say to you until I speak
with our lawyers.

HACKETT

There's only one thing
I want to know. Carter
went to a lot of trouble
to get you the information
you needed for the share
deal. (a beat). What did
you do for him in return?

HECHT

Please leave my office now.

HACKETT

You're a fool to deny it.
When we prove how you got
the information, we'll get
you on conspiracy to
blackmail.

HECHT

(shaken) I knew nothing
about blackmail ...

HACKETT

When you go into partenship
with Chaz Carter you need ugh
a very long spoon.

HECHT

(recovering) Get out.

HACKETT

Whatever you say. When
you come to your senses,
give me a ring.

Exit HACKETT

&&77 EXT POLISH-AMERICAN BANK DAY

HACKETT comes out. In front of the bank is the black van.
The villains/^{in Securitor uniforms}are unloading the cases of money and carrying
them into the bank. HACKETT does not react to this. He
goes to a phone box.

NB All villains should have their visors down ~~XXXXXX~~ -
otherwise HACKETT might recognise them.

69 INT TATE'S OFFICE DAY

TATE (into phone)

It was the currency van,
Steve. Less than an hour
ago. ~~More than~~ Over a
million pounds.

70 INT/EXT PHONE BOX OUTSIDE POLISH-AMERICAN 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: villains carrying cahs into bank while:-

TATE (VO) (FILTER)

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

CLOSE on HACKETT while:-

HACKETT

Okay. Well, he can't
put it in a

HACKETT'S POV: the villains.

HACKETT (continuing)

... bank ... ?

80 INT TATE'S OFFICE DAY

TATE

Bank ... ?

81 INT/EXT PHONE BOX OUTSIDE POLISH-AMRCAN BANK DAY

HACKETT's POV: the villains.

ON HACKETT:

~~HACKETT~~

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 -

82 INT TATE'S OFFICE DAY

TATE (into phoen)

He picks up another phone while he

Ninety-three Leadenhall Street,
yes -

83 EXT POLISH-AMRCAN BANK DAY

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

His POV: the villains still unloading currency.

HACKETT gets into the car and starts it.

HACKETT

Come on, come on!

His POV: four villains get in the back of the van.
The fifth (ZIEGLER) closes the doors.

SFX: distant police sirens.

ZIEGLER reacts to the sound. He jumps into the cab and starts the engine.

HACKETT pulls forward. The van moves off. HACKETT swings in front of the van. It swerves and hits ~~XXXXXXXXXX~~ a lampost. ZIEGLER jumps out of the van and runs.

Several police cars hurtle around the corner.
Policemen pile out.

The villains pour out of the front of the van.

ZIEGLER is running away.

Various POLICEMEN Catch the four villains. HACKETT runs after ZIEGLER.

ZIEGLER looks like getting away - until a CITY GENT, seeing the action, sticks out his rolled umbrella and trips ZIEGLER. ZIEGLER tries to get up, but the CITY GENT wallops him with the handle of the broolly. HACKETT arrives and handcuffs ZIEGLER.

84 INT TATE'S OFFICE DAY

TATE (into phone)
Arrest Chaz Carter.

86 INT/EXT FORD ESCORT OUTSIDE MA'S HOUSE DAY

BONNEY (into radio mike)

Roger.

TATE: Don't let him call his brief.

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

87 EXT MA'S BACK GARDEN DAY

CARTER comes out of the back door, goes over the fence, and enters the house next door.

A beat.

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

88 EXT MA'S HOUSE DAY

CARTER comes out of the front door of the house next to Ma's. He gets into his car and drives away.

BONNEY comes out of the same door, runs to the Escort, and gets in. He races after CARTER.

89 EXT CITY STREETS DAY

The Escort chasing the Rolls. The Escort is tearing along, but the Rolls is moving at a relatively leisurely pace.

90 EXT ALLISON'S OFFICE DAY

The Rolls stops outside Allison's office. CARTER gets out of the car and goes into the office. the Escort screeches to a halt. BONNEY jumps out and goes to the door. As he reaches it, it opens and CARTER steps out with ALLISON.

CARTER

This is Mr Allison.
My lawyer.

BONNEY's expression says: "Fooled again."

91 EXT DEE'S FLAT DAY

LOUISE comes out of the front door of the building. She gets into her car. She looks at her watch and settles for a wait.

92 INT TATE'S OFFICE DAY

TATE? BONNEY? CARTER and ALLISON.

ALLISON

too All the time this robbery took place my client was having a 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 a rob.

ALLISON

Now come on -

TATE

Excuse me a moment.

Exit.

93 INT CRIME SQUAD OFFICE DAY

Enter HACKETT? just having returned from London.

BONNEY

We picked up Carter

HACKETT

Where is he?

BONNEY

With Tate. and his lawyer.

PHONE. BONNEY answers.

BONNEY

Louise for you.

94 INT/EXT LOUISE'S CAR OUTSIDE DEE'S FLAT DY

LOU

LOUISE (into mike)

I think this is the one

I've been looking for.

~~XXXXXXXX~~

LOUISE'S POV: DEE entering the building. She carries a newspaper.

louise ~~(V.O.) (FILTER)~~ (OOS)

She just popped out
to buy an evening paper.

95 INT CRIME SQUAD OFFICE DAY

HACKETT

Don't let her go away.

I'll be there in five
minutes.

REPLACE SC. 92 here.

96 INT CRIME SQUAD OFFICE DAY

Enter TATE.

TATE

Where's Hackett?

BONNEY

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

TATE

Damn.

He goes back into his office.

97 EXT DEE'S FLAT DAY

HACKETT DRIVES up, parks, and goes into the building. with LOUIS E

98 iNT DEE's FLAT DAY

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

HACKETT picks up the paper.

HACKETT

You were with him last
night.

DEE

I've never heard of
him until I read the
paper.

98 INT DEE'S FLAT DAY

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

LOUISE picks up the paper.

LOUISE (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.

DEE goes to the waste ~~DEE~~ bin and takes out a lipstick-stained wad of cotton wool.

DEE

You left some of thes ein the htel batheroom. We'll be able to match the lipstick.
(to HACKETT) Let's throw her in a cell for a night to She'd be less cocky after a night in a cell.

HACKETT

Take it easy, Sergeant.
(to DEE) Nobody's going to throw you in a cell without my say-so. But I'm afraid you are in trouble.

LOUISE picks up the waste bin while:-

DEE

I was with somebody 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.

SEE HACKETT

Take it easy, Sergeant.

LOUISE

(picking up packet of birth pills)
You're on the pill. The
police doctor will be
able to prove you spent
the night with him.

a

She goes close to DEE.

LOUISE

Perhaps a night in a
cell would make you
less cocky.

HACKETT

That's enough, Sergeant!
(to DEE) Nobody's going
to throw you in a cell
without my sayso.
But I'm afraid you're
in trouble.

LOUISE CLOSE

You know he's dead,
don't you! You killed him!

HACKETT

Sergeant Colbert, shut up!

LOUISE backs off. HACKETT GOES close to DEE. DEE buries her face in her hands. HACKETT touches her shoulder.

HACKETT (gently)

He died a couple of hours ago.

DEE

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

HACKETT

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

She nods. HACKETT registers satisfaction/relief. With his arm around DEE, he leads her out of the room. LOUISE looks in a mirror.

LOUISE

You bitch.

XMT 99 INT CRIME SQUAD OFFICE DAY

TATE and BONNEY.

TATE

I've got to let him go.
Where the devil is Hackett?

100 TATE'S OFFICE DAY

Enter TATE.

ALLISON

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

TATE

Very well.

ALLISON and CARTER go out. TATE follows.

101 INT OFFICE CORRIDOR DAY

As CARTER and ALLISON are leaving, enter HACKETT and DEE. CARTER and DEE stare at one another.

HACKETT (to BONNEY)
Charge him with blackmail.

CARTER (to DEE)
You bloody slag!

He goes to hit her. HACKETT wallops him.
BONNEY takes CARTER away. ALLISON looks like he found sixpence
and lost a fiver. HACKETT takes DEE away.

102 INT CRIME SQUAD OFFICE DAY

HACKETT and LOUISE alone.

HACKETT

You were marvellous.

LOUISE

(very cold) Wasn't I,
though.

HACKETT takes her arm.

HACKETT

I know.

Hold a moment, then exit both.

CREDITS.