

REVISED FINAL DRAFT

January, 1980

"ROUGH CUT"

Screenplay by
LARRY GELBART
and
ANTHONY SHAFFER

From the Novel
"TOUCH THE LION'S PAW"
by
Derek Lambert

Producer:

David Merrick

From the office of:

Donald Siegel, Director

"ROUGH CUT"

FADE IN:

1 EXT. HUGE FIFTY FOOT HOT AIR BALLOON - NIGHT 1

MAIN TITLES BEGIN on a CLOSE SHOT of the huge balloon which has a roughly drawn inscription 'HAPPY ANNIVERSARY.'

LORD AND LADY LLOYD PALMER and their GUESTS, dressed in evening clothes, are gathered around the balloon. Lady Palmer, a young, fashionable Englishwoman, breaks the bottle of champagne against the side of the basket. A jet of flame is shot into the balloon and it takes off to cries and shouts from the guests, holding aloft their glasses of champagne in a toast. CAMERA PANS with the balloon, then STOPS on a beautiful English manor.

2 UP ANGLE ON BALLOON - NIGHT 2

As it swirls in the sky and disappears. O.S. is heard the laughter and cheers of the many guests below.

3 CLOSER ANGLE - LORD AND LADY PALMER - NIGHT 3

They are surrounded by the guests. Lord Palmer, an elderly gentleman, has his arms around the waist of his young wife. They kiss, then he raises his champagne glass in his hand.

LORD PALMER

(toasting)

To my lovely bride! On our first anniversary.

They kiss again and their guests cheer and drink to them.

4 ANGLE ON LIGHTED MARQUEE - NIGHT 4

Guests are inside and on the edge of the red and white marquee watching the disappearing balloon. A solitary figure stands in the foreground with his back to us. His eyes are on the balloon. He turns and we see for the first time JACK RHODES, an attractive man in his late 30's. His eyes are now riveted on something O.S.

5 RHODES' POV 5

He looks past the group of laughing, cheering guests at a beautiful woman standing at the extreme left-hand edge of the group. Somewhat shadowed stands GILLIAN BROMLEY.

- 6 CLOSE SHOT - GILLIAN 6
- Her eyes turn and she appears to be looking across the distance at Rhodes. There is an imperceptible smile on her face. Gillian turns and begins to walk through the crowd towards the manor in the b.g.
- 7 CLOSE SHOT - RHODES 7
- His eyes follow Gillian. He begins walking through the crowd towards the manor.
- 8 RHODES' MOVING POV 8
- Gillian hastens her pace through the festive crowd approaching the steps leading to the open doors of the manor.
- 9 DOLLY WITH RHODES 9
- as he too quickens his pace in order to keep Gillian in sight. He exits PAST CAMERA. We see behind him the festive crowd slowly making their way towards the manor.
- 10 ANGLE - SHOOTING AT MANOR 10
- Rhodes ENTERS THE SHOT as he sees Gillian climbing the steps. A dance band is faintly heard o.s.
- 11 FROM THE HOUSE TOWARDS MARQUEE - NIGHT 11
- Gillian walks up the steps towards the doors and just as she enters the salon, SHEILA, a beautiful, high-spirited girl, a glass in hand, passes her and spies Rhodes. Gillian disappears into the house. Sheila fastens herself onto Rhodes and they enter the house together.
- CAMERA TRACKS BACK as they pass through the salon towards the entrance hall. Sheila, chattering in a drunken way all the time.

SHEILA

I don't give a...about balloons.
Who cares about balloons. I'm not
interested in balloons. There's
only one balloon I'd like to see
and that's yours...

(CONTINUED)

11 CONTINUED:

11

As Rhodes takes the glass from her and leads her through the hall to a room where a band is heard:

SHEILA

(continuing)

Oh, Jack, let's dance. Shall we dance. Let's have some more champagne.

They enter the music room. A COMBO is seen in the b.g., as they start to dance.

12 INT. MUSIC ROOM

12

Rhodes and Sheila dancing. He maneuvers her around so that her back is to the hall. Her head is down, resting on his chest. She is oblivious to everything.

Rhodes looks towards the hall, trying to find Gillian.

13 RHODES' POV

13

Gillian appears from the dining room, her glass still in her hand. She glances in Rhodes' direction, then walks across the hall and gives him one more glance before disappearing into the salon.

14 REVERSE ON RHODES AND SHEILA

14

Rhodes now lifts Sheila's glass, which he has been holding up to her. She eagerly drains it, just a WAITER stops beside them. She sets the empty glass on his tray and immediately takes another glass - to the slightly astonished look of the Waiter as it is another empty glass that she has taken. He continues on his way.

Sheila tries to find liquid in the empty glass.

SHEILA

The glass was empty... Darling, you wouldn't fetch me more champers, would you?

Rhodes leans forward and gives her a peck on the cheek, then takes the glass from her and, turning, he leads her out of the music room into the hall.

15 CLOSE SHOT - RHODES AND SHEILA

15

They cross the hallway to join another group of people gathered around a Waiter with plenty of full glasses.

(CONTINUED)

15 CONTINUED:

15

Sheila immediately takes two glasses and is busily guzzling away when Rhodes takes his opportunity and leaves her. The CAMERA PANS him across the hall into the salon.

16 INT. SALON

16

From Rhodes' viewpoint - a PAN SHOT over the salon searching for Gillian. She is not visible. Rhodes now crosses over to a Waiter holding a tray of champagne glasses. Rhodes takes a glass of champagne.

17 ANGLE ON RHODES

17

who is standing in front of a large mirror. He looks up and sees the reflection of Gillian, making another appearance -- this time coming from the garden. She glances in his direction. CAMERA PANS Rhodes as he immediately hurries over to her. He touches her lightly on the arm, which causes her to stop. MAIN TITLES END. She turns to him. When he speaks, it is as Cary Grant.

RHODES

(a la Cary Grant)

Hello. Well, you lead one a very merry chase. Very merry, indeed.

GILLIAN

You can't be serious?

RHODES

I've never been more serious in my life.

GILLIAN

Why are you imitating Tony Curtis?

RHODES

I'm not imitating Tony Curtis, I'm imitating Cary Grant.

GILLIAN

You're doing Tony Curtis doing Cary Grant.

RHODES

Oh!

GILLIAN

Cary Grant doesn't even do Cary Grant any more.

(CONTINUED)

RHODES

Well, I thought...

(changing his voice)

You see, I thought it would be a nice way to meet you.

GILLIAN

Original, but I suggest you do someone else.

RHODES

I do a great Jack Rhodes.

GILLIAN

Who is he?

RHODES

Me.

GILLIAN

Very good. You do an excellent Jack Rhodes.

She starts to turn away. He stops her.

RHODES

Thank you. Ah, who are you?

GILLIAN

Gillian Bromley.

RHODES

Ah, I've always loved that name.

GILLIAN

I hoped you would.

RHODES

Umm, Gillian. It sounds like an amount. You know, the first thing after a billion.

Sheila now approaches on the arm of SIR SAMUEL SACKS, a very ancient gentleman. She has the inevitable glass in hand.

SHEILA

Jack, darling.

He turns to his right to meet her. CAMERA TIGHTENS and HOLDS ON:

19

THREE SHOT - RHODES, SHEILA AND SIR SAMUEL SACKS

19

SHEILA
(continuing)
Come meet Sir Samuel.

The two men shake hands.

SHEILA
(continuing)
Sir Samuel Sacks, this is Jack Rhodes.

RHODES
Sir Samuel.

SIR SAMUEL SACKS
(in a booming voice
as if deaf)
What do you think of our Sheila, eh?
Used to bounce her on my knee.

SHEILA
(under her breath)
Dirty old bugger.

RHODES
Yes, she's quite a little bouncer,
Sheila... Sheila, Sir Samuel, I'd
like you to meet...
(as he turns to
introduce Gillian)

Gillian has disappeared once more. As Sir Samuel Sacks
rambles on, Rhodes once again sets off after Gillian.

SIR SAMUEL SACKS
Take me to the food, my dear. I
shall perish without immediate
gluttony.

SHEILA
Of course, darling.
(under her breath)
Silly old fart.
(as she realizes
Jack has gone)
Jack!

There is no sign of him.

20

INT. MAIN HALL

20

Rhodes looks the room over. No Gillian. He finds him-
self in a cluster of guests.

(CONTINUED)

20

CONTINUED:

20

WOMAN

Umm, gorgeous - who are you?

RHODES

Jack Rhodes.

MALE GUEST

You're American.

RHODES

(still searching for
Gillian)

Yes - but it's not my fault.

MALE GUEST

Been here long?

RHODES

I live here.

Rhodes steps between them and watches as Gillian disappears up the staircase to the first floor. He hurries away as the Woman speaks.

WOMAN

(to Male Guest)

See darling - some of them have taste.

21

MEDIUM SHOT TOWARDS THE STAIRS

21

Rhodes hurries into shot, puts his glass of champagne on a Waiter's tray and hurries up the stairs.

22

STAIRCASE AND FIRST FLOOR

22

Rhodes reaches the first floor and the CAMERA PULLS BACK as he crosses to go down the corridor. Just as he gets around the corner, the first door on the left side of the corridor closes. Rhodes crosses to the door - tries it, finds it is locked and hurries down the corridor to the next door. That, too, is locked. He goes around the corner out of sight.

23

ANOTHER ANGLE OF CORRIDOR

23

Rhodes tries two more doors on the left-hand side of the corridor without success, then hurries to the end of the corridor and goes up the back stairway and out of view.

- 24 TOP OF STAIRS - SECOND FLOOR 24
- Rhodes arrives at the top of the stairs and tries the door in foreground. He looks through the glass pane, then turns and goes down to the window facing the rear of the house. He opens it and leans out.
- 25 EXT. THE HOUSE - NIGHT 25
- Rhodes looks to his right and left - sees the flagpole. He climbs out of the window - makes his way carefully forward, grabs the pole and slides down it to the floor below.
- He crosses to a window framed by a couple of bay trees and waits.
- 26 EXT. BALCONY - NIGHT 26
- Rhodes beside the bay tree looking into the moonlit room where Gillian can be seen at a dressing table. As she starts to rifle through the things in the drawers, Rhodes crosses over to hide behind the right-hand tree. He watches her and waits.
- 27 MEDIUM CLOSE SHOT - GILLIAN 27
- As she opens the second drawer down, reaches under the underwear, finds a box, lifts the lid with one hand and removes a black velvet box with the other which has a piece of net for masking fingerprints. She quickly opens the jewel box, reaches into her black bag and removes a gold cigarette case. She quickly takes the diamond earrings and clips from their box and drops them into the gold case.
- 28 EXT. BALCONY - NIGHT 28
- Rhodes, outside the window, has seen it all.
- 29 BACK TO GILLIAN 29
- She quickly puts the gold case back into her bag, replaces the jewel box in the correct drawer. Then, on hearing KNOCKING O.S., picks up her bag, hides it under a cushion on a chair and crosses to the bathroom.
- 30 EXT. BATHROOM 30
- A MAN is standing at the door - a pained expression on his face.

(CONTINUED)

30 CONTINUED:

30

MAN

Anyone in there. I'm simply bursting
to go to the loo. Come on... Oh,
blast...

He hurries off in pain.

31 INT. BEDROOM

31

Gillian returns to the bedroom, picks up her bag, crosses
to the door, unlocks it and goes out.

32 EXT. BALCONY

32

Rhodes slides down the flagpole and walks nonchalantly
back towards the front door.

33 INT. DINING ROOM

33

A man's hand takes a freshly poured glass of champagne
from a tray - then the CAMERA PANS UP and widens out to
show the dining room. People standing around, talking,
eating, etc. A lavishly adorned buffet is at one end
of the room. Rhodes is standing beside Sheila and Sir
Samuel Sacks. Sheila is busy feeding Rhodes a piece of
pineapple with her hand. The Waiter reaches them.

RHODES

Just what you need, another drink.

SHEILA

Oh, I do love champers so... I'd
love to pour some all over you.
Pour it all over your naked body...
when it's all nude.

RHODES

(laughs)

I'll just go and get undressed.

CAMERA PANS with Rhodes to the hall.

34 INT. HALL

34

Rhodes crosses the busy hall to wait at the foot of the
stairs.

35

ANOTHER ANGLE - THE STAIRS

35

Gillian enters the scene carrying a black feathered boa and makes her entrance at the top of the stairway. Rhodes, waiting at the foot of the stairs, is reminiscent of Clark Gable awaiting Scarlett O'Hara. Gillian reaches the foot of the stairs as "Rhett" speaks.

RHODES

Scarlett, I missed you.

She gives him a 'look' and continues on her way. He walks after her.

RHODES

(continuing)

You're not leaving?

GILLIAN

I rather thought I was.

He stops and faces her.

RHODES

Alone?

GILLIAN

For the moment. Good night.

RHODES

Bit early, isn't it?

GILLIAN

Well, I'm afraid I'm not too keen on large parties.

RHODES

We could find a small one.

As she starts towards the open front door, Rhodes follows. CAMERA PANS THEM through the doorway.

RHODES

I'm not doing very well, am I?

GILLIAN

(over her shoulder)

Not at the moment.

RHODES

How about an hors d'oeuvres...a petit four...a petit five.

They emerge onto the porch. Rhodes put his hand to his pocket.

(CONTINUED)

35

CONTINUED:

35

RHODES

(continuing)

Ah, I know... Cigarette?

GILLIAN

Mr. Rhodes...this really is getting...

He reaches into his inside jacket pocket and takes out a cigarette case -- the same one we saw Gillian put the stolen diamonds into.

RHODES

I think you'll like one of these.

She stops. Gillian can't quite believe her eyes. She opens her bag. Her case is gone. She looks at Rhodes with entirely different eyes. She watches anxiously, as Rhodes flicks the case open.

36

INSERT - CIGARETTE CASE

36

It is filled with cigarettes.

37

ANOTHER ANGLE

37

Gillian turns away from Rhodes. He closes the case and pockets it.

RHODES

Can I call you?

GILLIAN

I'm in the book.

RHODES

So am I.

GILLIAN

Which one, Guinness?

RHODES

Several times. Then I will see you again?

GILLIAN

I take it you always manage to get what you want.

Gillian makes a move to go.

GILLIAN

(continuing)

Good night, Mr. Rhodes.

(CONTINUED)

37

CONTINUED:

37

RHODES

You said that.

GILLIAN

I can't say good night to you often enough.

She walks out of scene. With a smile on his face, he pulls a cigar from his pocket and lights it with a wooden match.

SHEILA'S VOICE (O.S.)

Jack, Jack darling. Where are you?

CUT TO:

38

INT./EXT. RHODES' APARTMENT - NIGHT

38

A Rolls Royce Camargue pulls up. The doorman (WALDO), dressed in a beige top hat and frock coat, goes to open the passenger side door. Rhodes turns off the engine, gets out and walks around the front of the car as Waldo helps a very tipsy Sheila out.

RHODES

Good evening, Waldo.

WALDO

Good evening, Mr. Rhodes.

RHODES

Thank you.

(as he slips him something)

Good night.

WALDO

Good night, sir.

Rhodes, with his arm around Sheila, now leads her forward. The glass doors open and, as they start across the foyer, the CAMERA TRACKS BACK ahead of them.

RHODES

Are you all right?

SHEILA

Yes...

RHODES

Steady...

(CONTINUED)

38

CONTINUED:

38

SHEILA

Jack, this is nice.

RHODES

Thank you. It's my living room,
actually.

They laugh together.

RHODES

(continuing)

No, it's not...

SHEILA

I like it.

RHODES

It's downstairs, actually...

SHEILA

Yes... Where are we going?

RHODES

Well, we're going up to my penthouse.

SHEILA

Oh, good.

They have reached the lift doors. Rhodes inserts a card.
The door opens and he propels Sheila inside.

SHEILA

Oh, magic.

The lift doors close and the CAMERA PANS UP to the sign
above the door -- PENTHOUSE.

39

INT. CORRIDOR AND LIFT - NIGHT

39

The lift doors open to show Rhodes, his jacket half off,
in front of Sheila who has her arms around him unbutton-
ing his waistcoat. CAMERA PANS THEM as they speak, out
of the lift up the corridor.

40

INT. HALLWAY

40

RHODES

Sheila, you've really got to do
something about your shyness.

(CONTINUED)

40

CONTINUED:

40

SHEILA
(as they are back
to camera going
towards his door)
I'm going to eat you up.

RHODES
Well, who can blame you.

41

INT. RHODES' DOOR

41

They stop at his front door.

RHODES
(continuing)
I have to find my key. OK?

SHEILA
(who has managed to
undo all his waist-
coat buttons)
I'll help you find it...

She slides slowly to the ground in front of him, but still holding onto his legs. Just as she reaches the ground, a neighbor, MR. FOXWORTH, appears leading his pug dog on a leash.

MR. FOXWORTH
Evening, Mr. Rhodes.
(he stops)

RHODES
(looking at
Mr. Foxworth)
Good evening, Mr. Foxworth... I'm
just hunting for my key...

MR. FOXWORTH
Lovely evening for it.

He walks off in the direction of the lift.

Sheila has finally managed to extricate the key from his right trouser pocket.

SHEILA
I've got it.

(CONTINUED)

41 CONTINUED:

41

RHODES

Good.

Rhodes turns to the door and manages to unlock it. Then, leaving the key in the lock, he pushes it open. He turns to look down at Sheila.

RHODES

I think we should work our way up
to your being down there.

He raises her to her feet and maneuvers her into the
foyer.

42 INT. RHODES' LIVING ROOM - NIGHT

42

He presses the light switch, turns around to take the key
out of the lock, as Sheila pulls his jacket off. He is
shutting the door as she looks up to the ceiling. The
CAMERA PANS UP TO THE BLACK MIRRORED CEILING and sees
them reflected.

SHEILA

You've got mirrors on the ceiling
you naughty, naughty boy.

Rhodes propels her forward into the room. En route, she
drops his jacket by the table.

SHEILA

(continuing)

Oh, they go all the way round. You
must be very active...

They are now in the main room.

SHEILA

(continuing)

What a sensational view... Where is
it?

RHODES

It's my apartment.

SHEILA

(pulling off his
shirt)

Oh, good idea... What do you like
best... Tell me what you'd like
best.

They are both now standing at the foot of a large couch/
bed. With both hands, she rips open his shirt. The
buttons fly off.

(CONTINUED)

42

CONTINUED:

42

RHODES

A new shirt'd be nice.

He kisses his way along her shoulder and begins to kiss her neck. The rhythm of the loveplay is now his. They sink down on the bed.

RHODES

(continuing)

Why don't we go slow, you know, by the numbers. I think it'd be much more fun.

SHEILA

Yes...

He is nibbling away at her.

SHEILA

(continuing)

Do you sleep here?

RHODES

No. I sleep up there...

SHEILA

(as her hand goes down)

Then we'll stay down here...

Rhodes suddenly reacts to MUFFLED O.S. SOUNDS overhead.

RHODES

(whispers)

Hold it. I mean, don't move...

His authority rivets her in place. He moves quickly and noiselessly to the brass circular stairway and climbs the stairs cautiously. The double doors to the bedroom are open.

43

INT. BEDROOM - NIGHT

43

He enters the bedroom, which is in darkness, and closes the doors behind him. He pulls his shirt back on and pauses for a moment. He reaches out and turns the light on. Rhodes pauses for a moment, looking around the bedroom, then he crosses to the bathroom.

44

INT. BATHROOM

44

A dark shower curtain is pulled around the bathtub. He quickly pulls the curtain open. No one is there.

45 ANGLE - RHODES

45

He looks around the room, his gaze stopping on the closed closet door. He moves to the side of the closet door. A beat, then he pulls it open very fast. The light automatically turns on.

46 RHODES' POV - CLOSET

46

Only hanging clothes can be seen. Rhodes' hand suddenly thrusts itself INTO FRAME, pulling the clothes to one side. There, trapped, stands Gillian Bromley.

47 ANGLE - RHODES AND GILLIAN

47

RHODES

Hello. What're you doing here?

GILLIAN

Robbing you.

RHODES

Oh.

(he closes the door,
turns the key in the
lock)

Don't go away.

He starts out of the room.

48 INT. LIVING ROOM - NIGHT

48

CLOSE-UP - CHESSBOARD. Sheila picks up a rather pornographic chessman and raises it. CAMERA PANS UP revealing Rhodes as he emerges from the bedroom.

SHEILA'S VOICE (O.S.)

Checkmate.

RHODES

(looking over the
rail)

Right.

As he starts to move to the stairs:

SHEILA'S VOICE (O.S.)

I thought I heard voices.

(CONTINUED)

RHODES

(moving down the stairs)

Of course you did. That was you and I. There's no one else here.

(he crosses and sits beside her)

Right?

SHEILA

Right. There's no one else here.

He kisses her on the right cheek.

RHODES

Thank you for a perfect evening.
Good night.

SHEILA

Was I good?

RHODES

Wonderful.

SHEILA

But I only just got here.

RHODES

Did you?

SHEILA

(pause)

I think so. Oh, I had too much to drink, didn't I? You don't like that, I know.

RHODES

(rising and pulling her up)

No, no it's not that at all.

SHEILA

Give me another chance. Let me throw up.

RHODES

How sweet, but you don't have to do that for me. Really.

CAMERA PANS him over to the wall telephone. He picks it up and presses a button. Sheila, meanwhile, has collected her handbag and is crossing over to join him.

(CONTINUED)

RHODES
(into phone)
Waldo?

She stops.

RHODES
(continuing)
I'm terribly sorry, darling. I
wouldn't be any good to you.

WALDO'S VOICE (O.S.)
(filtered)
Pardon me, sir?

RHODES
I wasn't talking to you, Waldo.
I was talking to Sheila. Would
you send me one of your finest
taxis?

WALDO'S VOICE (O.S.)
(filtered)
Yes, sir.

RHODES
(as he hangs up)
Thank you.

SHEILA
What do you mean?

RHODES
I was hurt in the war. Not many
people know about it.

SHEILA
(a rush of sympathy,
trying to get her
hands on him)
Oh, darling...

Rhodes now holds his left leg and limps forward, towards
the front door.

RHODES
(on the move)
It's a bit of a sticky wicket...
but somehow I've managed.

(CONTINUED)

49

CONTINUED:

49

He pulls open the door and Sheila slams it shut.

SHEILA

I can help you.

(she pulls his shirt
off once more)

Let me try!

RHODES

That wouldn't do any good. I have
to strap things on. Besides, all
my batteries are dead...it's a
mess...

(reaching for the
door)

Oh, you'll have to go... God bless.

SHEILA

Will you call me?

RHODES

(easing her out)

Every day. Bless you.

They kiss.

SHEILA

Bless you.

RHODES

Bless you.

She gives him a parting look, then Rhodes manages to close
the door. He pulls his shirt back on, bends down, picks
up his jacket and limps off.

50

INT. LIVING ROOM AREA TO STAIRS

50

Rhodes limps towards the stairs, realizes he doesn't have
to continue the act anymore, climbs the spiral staircase
to the bedroom.

51

INT. BEDROOM

51

Rhodes unbuttons his cuffs as he walks into the bedroom.
En route to the bathroom, he hangs his jacket on the
antlers of a figure. He walks forward to the locked
closet door and stops.

RHODES

(hand on key)

Are you decent?

(CONTINUED)

51

CONTINUED:

51

He unlocks the door and opens it. Gillian is standing where he left her.

RHODES

(continuing)

Would you be so kind as to hand me a shirt?

She reaches up and takes a silk striped shirt from the hanger. He, meanwhile, is getting out of his evening shirt.

GILLIAN

I take it she's left.

RHODES

(he takes the shirt
and starts putting
it on)

Yes. Gone off to join a monastery.
Would you like to step outside or do
you want me to get a couple of chairs
and come in there with you?

She steps out of the closet and he closes the door behind her. He suddenly pins her to the closet door, his arms on either side of her.

RHODES

(continuing)

I don't want to seem ungrateful, but
how did you get in here?

GILLIAN

A skeleton key.

RHODES

Ah...you just walked past the doorman,
I assume.

GILLIAN

Doormen are always asleep.

RHODES

Poor Waldo... He died about three
years ago. We haven't had the heart
to tell him. Did you find what you
were looking for?

GILLIAN

I wasn't looking for anything special.

(she ducks under his
arm)

Just so long as it cost a fortune...

(CONTINUED)

GILLIAN

(continuing, strolling
away)

To even the score, you might say.

Rhodes follows her, taking his jacket from the antlers as he goes. He searches in the inside pocket.

RHODES

(holding the gold
cigarette case)

Perhaps you were looking for this.

He lets it drop onto the bed cover. Gillian drops her bag onto the bed and sits down.

GILLIAN

(she picks up the
case and opens it)

How did you do it?

RHODES

Cigarette?

GILLIAN

(she shuts the case)

Where are the diamonds?

RHODES

(moves forward)

Back in their little black box;

(he throws his jacket
onto the bed)

second drawer; left-hand side;
secret compartment.

As he buttons his shirt, she rises.

GILLIAN

How do I know you're not lying?

RHODES

You don't.

GILLIAN

(standing, facing
him)

What's your game, Mr. Rhodes?

RHODES

No, no, it's my house, my bed, my
questions.

(CONTINUED)

51

CONTINUED: (3)

51

He reaches up and pulls her down roughly onto the bed beside him.

RHODES

What's your game?

GILLIAN

I steal things.

RHODES

Are you with the Acme Robbery Company?

GILLIAN

I just take things...that's all.

RHODES

Why?

GILLIAN

Because it's exciting and dangerous.

RHODES

Not for the money?

GILLIAN

No.

She stands up. Rhodes now moves back on the bed and puts his arms behind his head.

RHODES

You're a kleptomaniac.

GILLIAN

(turns to face him)

How brilliant.

RHODES

It's very common.

GILLIAN

I'm terribly sorry it's not more stylish.

RHODES

(as she leans over
the bed)

Do you know why you do it?

GILLIAN

(leaning over to
pick up her bag)

Well, I... Is this going to be long?

(CONTINUED)

51 CONTINUED: (4)

51

RHODES

(sits up and slides
forward)

It's love you really want...attention...
tenderness. You steal to compensate.
To fill an awful void in your life...

GILLIAN

Void?

RHODES

Void...yes... It's a classic syndrome...
But I can help you.

GILLIAN

Well, maybe I'll just steal a good
book on the subject.

He follows her out of the room.

52 INT. LIVING ROOM AREA - CRANE SHOT

52

Gillian leads the way onto the gallery, putting the gold
cigarette case back into her bag on the way.

RHODES

You can't go yet.

Gillian stops at the top of the staircase.

GILLIAN

Blackmail!

She starts down the stairs and Rhodes follows her.

RHODES

Only as a first resort. When will
I see you again?

GILLIAN

When's good for you?

RHODES

Tomorrow night.

GILLIAN

Well, Friday's better.

RHODES

I was going to get married, but I
think I can put it off a couple of
weeks.

(CONTINUED)

52

CONTINUED:

52

He pauses at the foot of the stairs.

RHODES
(continuing)
Dinner?

Gillian stops. She looks back at him.

GILLIAN
Lunch would be easier.

Rhodes walks over to her.

RHODES
Lunch would be fine.

GILLIAN
I'll pick you up around noon, OK?

RHODES
Will you bring my corsage?

GILLIAN
It can be your treat...

53

CLOSER ANGLE - LIVING ROOM

53

She turns and goes off towards the front door, Rhodes following close behind.

RHODES
Do you want good food or just expensive?

GILLIAN
Both.

She opens the front door, turns and produces a wallet from her handbag.

GILLIAN
(continuing)
And you might find that you need this. Tweed jacket, inside pocket... one of the first places we look. Good night again, Mr. Rhodes.

Gillian, having given Rhodes the wallet, turns and leaves. Rhodes looks after her, admiringly, then kicks the door shut.

CUT TO:

54 INT. GILLIAN'S MEWS HOUSE - BEDROOM - NIGHT

54

Gillian, now dressed in a white caftan, walks from the living room down the steps into her bedroom. CAMERA PANS HER to the phone on the bedside table. She picks up an address book, finds the number she is looking for, sits on the bed and dials.

CUT TO:

55 INT. WILLIS' BEDROOM - NIGHT

55

The room is lit by moonlight. Start close on a grey telephone ringing. CAMERA PULLS BACK to show two figures asleep in bed. WILLIS' face is covered by the sheet. As the phone continues to ring, he switches the lamp on, then grabs the receiver, upside down.

WILLIS

(into phone)

Hello...

(he changes the phone
to the right way)

Hello, no it's perfectly all right.
How did it go? Lunch on Friday...

MRS. WILLIS starts to wake up.

WILLIS

(continuing)

Oh, that's lovely... What a marvelous start... Well, you'd better pop round and see me tomorrow...tenish. I want to hear all the details. I'm very pleased my dear...very pleased and very grateful. Good night, my dear.

He replaces the receiver on the phone, then switches out the light. As he settles down to sleep, Mrs. Willis turns towards him.

MRS. WILLIS

(complaining)

It's rather late for someone to be calling, isn't it?

WILLIS

Rather exceptional situation, dear.

MRS. WILLIS

(bitterly)

She sounded beautiful.

WILLIS

I'm sorry she woke you.

(CONTINUED)

MRS. WILLIS
(sharply)
Is she?

WILLIS
(eyes half closed)
Beautiful... No, not really...
More like stunning, I'd say.

MRS. WILLIS
(turning away from
him)
I was dreaming when the phone rang.

WILLIS
Uhuh?

MRS. WILLIS
It was the middle of August. We
were in the South of France. You'd
taken me on holiday.

WILLIS
Lovely, was it?

MRS. WILLIS
Not really. It was pissing down
rain.

(she starts to turn
to him)
Did you read that article in the
paper today?

WILLIS
Which one was that?

MRS. WILLIS
It said if you don't use it, you
lose it. Can't have that, can we?

WILLIS
(sighs)
No, dear.

MRS. WILLIS
(turning over again)
Cuddle up behind me, Cyril.

WILLIS
Yes, dear...

As the blankets shift...

CUT TO:

56 EXT. SCOTLAND YARD - DAY 56

The sign 'NEW SCOTLAND YARD' is featured.

CUT TO:

57 INT. NEW SCOTLAND YARD - DAY 57

CLOSE ON door which reads: DETECTIVE SERGEANT PILBROW. A red, gloved hand enters frame and turns the handle. The door opens inwards and we see PILBROW seated behind his desk. On seeing Gillian, he rises and crosses the room.

58 ANOTHER ANGLE - DAY 58

CLOSE ON the sign: CHIEF INSPECTOR - CYRIL WILLIS. Pilbrow knocks on the door, then opens it and steps in. Willis rises and looks towards Gillian. Willis, a distinguished looking gentleman in his mid 60's is smartly dressed, wearing a bow tie.

WILLIS

Ah, good morning, Miss Bromley.

As Gillian crosses to the filing cabinets, Willis continues speaking to Pilbrow.

WILLIS

(continuing)

No calls, Pilbrow.

PILBROW

Yes, sir.

WILLIS

Unless, of course, they are major... someone telephones the Queen and starts breathing heavily - that sort of thing...

PILBROW

Yes, sir.

He closes the door on Gillian and Willis.

59 ANOTHER ANGLE 59

Willis walks over to Gillian.

WILLIS

My dear, the sight of you cheers me. I can only say that I feel every bit as well as you look.

(CONTINUED)

59

CONTINUED:

59

Gillian crosses the room to sit in a chair beside the desk.

GILLIAN
Whereas I feel cheap
(a beat)
and slimey.

He walks behind his desk and sits.

WILLIS
Yes, well, police work can do that
to you. My first year at it, I
almost scrubbed my hands raw.

GILLIAN
I'm not with the police.

WILLIS
(leaning forward)
Just so long as you're not against
us, that's all we ask... Now tell
me, how did it go with Rhodes?

GILLIAN
I told you. It went exactly as you
planned. He introduced himself at
the party and we are going out.

WILLIS
On Friday?

GILLIAN
Absolutely.

WILLIS
That's splendid. Well, I should say
one week together should do it.

GILLIAN
You do presuppose, of course, that
he will want to see me again.

WILLIS
Modesty is boring.

Willis rises and walks around.

WILLIS
(continuing)
False modesty puts me into a coma...

He sits in a chair next to her.

(CONTINUED)

WILLIS

(continuing)

Rhodes has always been attracted to beautiful women. Your very considerable looks plus your style and wit should rivet him for quite a while. Long enough for him to be mine.

GILLIAN

You may fail.

WILLIS

I refuse to entertain that possibility. You see, I have devoted -

He rises and walks back to his desk.

WILLIS

(continuing)

the whole of my adult life to being a policeman.

He paces behind his desk.

WILLIS

(continuing)

Soon, as comes to all who serve, I shall be turned out to pasture. Mandatory retirement... A sort of capital punishment for the old... But I would go without a whimper - if I could bag the one man who has always eluded my reach. I've come close...oh I have come tantalizingly close but he's always been one step ahead.

(a beat)

Jack Rhodes is brilliant...and he's smooth...but he's also, I am quite convinced, the most successful diamond thief at large today.

He moves toward Gillian.

WILLIS

(continuing)

And the thought of being forced to retire before I bested him is something that...

(he pauses)

Oh, forgive me, I do run on.

(CONTINUED)

59

CONTINUED: (3)

59

GILLIAN

It does help to have a captive audience.

WILLIS

I'd prefer to think of you as a cooperative one...

GILLIAN

Yes, I forgot, of course. When the police turn the screws it is called cooperation.

They have walked to the door.

WILLIS

Turning the screws? Has anyone yet told your father that his daughter's light fingered proclivities might prejudice his position in the government. Haven't I kept mum about your long list of indiscretions...

(he opens the door)

so far...

GILLIAN

Nice to see you, Inspector...

She goes out and he shuts the door, smiles and walks out of scene.

CUT TO:

60

EXT. COUNTRY INN - OUTSIDE LONDON - DAY

60

Long shot of the exterior of a country pub. There are gaily patterned umbrellas shading the customers at the tables as they drink at lunchtime.

Gillian and Rhodes emerge from the pub and approach an open white Mercedes. Rhodes opens the driver's door for Gillian and goes around the back as she puts her scarf over her hair.

61

INSERT

61

Gillian puts the key into the ignition and switches it on. She guns the accelerator.

62

EXT. MERCEDES - RUN BY - DAY

62

The car speeds out of the shot.

63 EXT. MERCEDES - TRAVELING SHOT - DAY 63

It is going at a fast clip along the country lane.

64 INT. MERCEDES 64

Gillian at the wheel, Rhodes beside her.

GILLIAN

Do your parents live in America?

RHODES

No. They both died before I was born. I never forgave them for that.

As he glances down at the spinning tires.

RHODES

(continuing)

Are we anywhere near the end of the runway yet?

65 EXT. MERCEDES - DAY 65

Tearing along.

66 INT. MERCEDES - DAY 66

Gillian takes a few turns skillfully. Rhodes is impressed. She glances into the wing mirror and sights a police car tailing them.

GILLIAN

Oh, dear. What a nuisance.

Rhodes turns and looks back over his right shoulder.

67 EXT. POLICE CAR - TRAVELING SHOT - RHODES' POV - DAY 67

The police Panda car is following them.

68 INT. MERCEDES - DAY 68

Gillian does not slow down.

RHODES

Don't you think you should pull over.
You could lose your license.

(CONTINUED)

68 CONTINUED:

68

GILLIAN
I don't have a license.

RHODES
Well, it could cost you a lot of money.

69 INT. MERCEDES - SHOOTING FORWARD BETWEEN GILLIAN AND RHODES 69

In the far distance a large truck is rapidly approaching the car on an extremely narrow road.

GILLIAN
It's a lot more for a stolen car.

RHODES
You stole this car?

GILLIAN
Yes... To fill a void in my life.

She really guns the car now.

RHODES
(crossing his fingers)
Excuse me for mentioning this, but we're about to become a hood ornament for a truck.

GILLIAN
Oh, I don't think so.

She spins the wheel and the car rocks as she narrowly avoids the giant truck.

70 INT. MERCEDES - SHOOTING STRAIGHT BACK ON GILLIAN AND RHODES 70

Gillian drives, a half smile on her face. The careening truck recedes, behind them.

GILLIAN
Did I scare you?

RHODES
No...

As she increases her speed, the police car is no longer in sight.

71 EXT. FACTORY YARD - DAY

71

The Mercedes skids into the factory yard and then disappears from sight behind a pile of textile waste. There is a pause before the police car goes speeding by.

72 CLOSER ANGLE

72

Gillian smiles at Rhodes.

GILLIAN

How am I doing?

RHODES

(looking after the
departing police
car)

Swell!

He jumps out of the car and heads for the cab of a dump truck, which is parked alongside their car. Gillian, meanwhile, waits in the car and starts removing her headscarf.

Rhodes climbs into the truck, looks about for a moment, then turns on the engine. He finds the dumping lever, pulls it back and hurries out of the cab.

Gillian is busy retouching her face. Suddenly, the bed of the truck elevates.

RHODES' VOICE (O.S.)

Get out of there!

She scrambles out of the car a split second before it is buried under tones of textile waste. Her speed is impeded by the fact that she lost a shoe getting out of the car. Rhodes rushes to Gillian, grabs her, and they start to run, Gillian losing her other shoe in the process.

GILLIAN

Were you trying to get rid of me
or the car?

RHODES

Did I scare you?

GILLIAN

Certainly not.

They continue running, looking back at the car which is completely buried in waste.

CUT TO:

73 EXT. GILLIAN'S MEWS - NIGHT 73

A taxi pulls up to Gillian's house.

74 INT. TAXI - NIGHT 74

A silver champagne bucket is seen between torn nylon stockinged feet. CAMERA PANS UP the legs to reveal Gillian and Rhodes sipping champagne in the back of the taxi. Rhodes looks towards the TAXI DRIVER.

RHODES

Does he wait?

GILLIAN

He waits.

RHODES

(leans forward to
speak to Taxi
Driver)

You wait.

TAXI DRIVER

Right, guv'nor.

75 ANOTHER ANGLE - NIGHT 75

Rhodes opens the door and looks down at the wet cobblestones.

RHODES

Oh my goodness, it's all wet.

GILLIAN

(finishing off her
champagne)

Oh, dear.

RHODES

I'll carry you.

He picks her up and carries her over the cobblestones to the steps leading up to her cottage.

GILLIAN

(as he carries her)

This is very nice of you, but it's quite unnecessary. Are you all right?

RHODES

(as they go up the
steps)

No, I think I'm getting a hernia.

(CONTINUED)

GILLIAN

I'm not surprised.

RHODES

How much do you weigh?

GILLIAN

Eight stones three.

He sets her down and looks up at the house.

RHODES

Beautiful house.

GILLIAN

Thank you.

RHODES

Is it yours?

GILLIAN

Uhuh!

RHODES

Where'd you steal it?

GILLIAN

The key's under the mat.

He bends down and searches under the mat and instantly finds the key.

RHODES

That's a terrific hiding place...

(straightens up)

No one would ever think of looking there.

He holds the key up and she makes a move to take it, but he doesn't relinquish his hold.

RHODES

(continuing)

Can I come in and help you turn the bed down?

GILLIAN

I don't think so.

RHODES

I could lay out your 'jamies.

GILLIAN

I don't wear pajamas.

(CONTINUED)

75

CONTINUED: (2)

75

RHODES

I could lay out your nightie.

GILLIAN

I don't wear a nightgown.

RHODES

You don't wear anything?

She shakes her head.

RHODES

(continuing)

Oh, God, I think I have to come in
and take a cold shower.

She takes the key from him and goes to the front door.
She inserts the key, goes inside and turns on the lights.
Then she turns again and slowly walks back to Rhodes.
He pulls her close to him.

GILLIAN

Good night.

They kiss.

RHODES

Good night.

She backs off and goes through the front door and closes
it, leaving the key in the lock. Rhodes pauses momen-
tarily, then walks over to the door and removes the key
from the lock. The door opens again and Gillian puts
out her right hand for the key.

RHODES

Same time tomorrow?

GILLIAN

Yes.

She shuts the door. Rhodes turns, smiling, then hurries
down the steps and crosses back to the taxi. He opens
the door and gets in.

76

INT. TAXI - NIGHT

76

Rhodes leans forward to speak to the Taxi Driver.

RHODES

Is that a beautiful girl?

(CONTINUED)

76

CONTINUED:

76

TAXI DRIVER

Very dishy, indeed, sir.

RHODES

That's a face you could chew on.

TAXI DRIVER

Definitely edible - yes sir. Right.
Where we going now?

RHODES

I think we'll stay right here until
tomorrow. Keep the meter running,
of course.

Rhodes leans back and takes the bottle from the cooler.
The Taxi Driver folds his arms and shuts his eyes, as
Rhodes takes a drink.

CUT TO:

77

INT. CURZON CLUB - NIGHT

77

Gillian sits at a blackjack table, lots of chips before her. Rhodes standing behind her. The Player next to Gillian, betting two hands, asks for a hit on his first. The Dealer gives him one. Player's got enough, asks Dealer to hit his second hand. Dealer obliges. Player has too many, folds second hand.

Dealer turns to Gillian. She concentrates, shakes her head, she's got enough. Behind her back, Rhodes nods to Dealer to hit her. Gillian reacts in surprise as she's dealt another card. Realizing, she turns to Rhodes with a questioning look. Rhodes gestures - sorry, sorry - and to her further consternation he gestures to the Dealer to hit her again. Dealer complies. Gillian closes her eyes, expecting the worst. Rhodes smiles at the card Gillian is then dealt. Rhodes indicates to Dealer Gillian now has enough. Dealer turns his down card up...has to deal himself another. He does...he's over, he folds. Rhodes taps Gillian's shoulder. She opens her eyes to see Dealer pushing a stack of winning chips toward her. She looks up at Rhodes, who modestly smiles his most immodest smile.

CUT TO:

78

EXT. SCARSDALE PUB - DAY

78

A charming pub-restaurant surrounded with varied hued flowers.

(CONTINUED)

A HIGH ANGLE SHOT showing the people seated at tables. In the far corner, Gillian and Rhodes share a table. They have a couple of drinks in front of them. A WAITER pushes his trolley of desserts alongside their table. As the Waiter is approaching them, they chat.

RHODES

You know what I've never been quite able to figure out...why you say tomatoes when we say to-mate-oes.

GILLIAN

Um...yes.

RHODES

But you don't say po-ta-toes...
Stupid, isn't it...

Rhodes looks at the trolley and asks:

RHODES

(continuing)

What would you like?

GILLIAN

A thin slice of that one, please...

RHODES

(to the Waiter,
pointing)

A thin slice of that one.

GILLIAN

And some gooseberries.

RHODES

And some gooseberries.

GILLIAN

And one of those meringue tart things.

RHODES

And one of those meringue tart things.

WAITER

And for you, sir?

RHODES

Nothing for me. I'm driving.

The Waiter starts spooning gooseberries into a bowl.

RHODES

Are you sure that's all you want?

(CONTINUED)

78

CONTINUED: (2)

78

GILLIAN

Uhuh.

RHODES

You know why you order all these
desserts.

GILLIAN

Starved for love.

RHODES

Join the club.

And they kiss.

CUT TO:

79

INT. WILLIS' OFFICE - DAY

79

Pilbrow is standing at the filing cabinet. He opens the
A-D cabinet, removes a file and crosses to the inter-
communicating door. He knocks.

WILLIS' VOICE (O.S.)

Come in.

Pilbrow opens the door and steps in. Willis is putting,
practicing his hitting golf balls into an overturned
trophy cup.

PILBROW

Excuse me, sir.

WILLIS

Yes.

Pilbrow closes the door.

PILBROW

We got a little more out of Doctor
Chivers this morning.

(crosses the room)

He's told us everything, except
where he buried his wife's left
leg.

He stops by Willis.

WILLIS

Well stay with him. I think it
would be a big help if we could
put Mrs. Chivers back together
again before the trial.

(CONTINUED)

PILBROW

Yes, sir.

The telephone rings. Pilbrow moves behind Willis and answers the phone, as Willis continues to putt.

PILBROW

(into phone)

Chief Inspector Willis' office.

(to Willis)

Your call to Miss Bromley, sir.

Willis, putter in hand, takes the phone.

WILLIS

Thank you.

(gestures)

Get the file.

As Willis sits down on a chair:

WILLIS

(continuing, into
phone)

Good morning, my dear. All goes well, I trust... Yes...and tonight as well? That's lovely... Then I think we'll move on to phase two... There is a time factor here, after all... No, no...no bouts with your conscience, please... You haven't won too many of those in the past. Just concentrate on being credible tonight... That's right... You're already halfway there... Goodbye.

He hangs up, pleased that he has spoken to her, though she has obviously ended the conversation abruptly.

WILLIS

(continuing)

Ah, Pilbrow...

(he rises)

to be ten years younger.

PILBROW

(standing with file)

Yes, sir.

WILLIS

(getting ready to
putt)

Ten more years of this sort of power...

He hits the ball into the cup.

(CONTINUED)

PILBROW

Good shot, sir.

WILLIS

Thank you.

CUT TO:

INT. LIMEHOUSE RESTAURANT - NIGHT

Full shot. The bar area is deserted. One couple are enjoying an after dinner drink in the restaurant as Rhodes and Gillian enter the scene. Rhodes, holding Gillian by the hand, leads her through the bar to the restaurant.

GILLIAN

Are we too late? It looks like they're closing.

RHODES

Stick with me, my love.

A CHINESE WAITER crosses from the kitchen area towards them.

RHODES

(in Chinese)

Me hai, Tommy.

WAITER

Bon soir, Monsieur Rhodes.

Instead of going to a table, Rhodes leads Gillian through the doorway leading to:

INT. KITCHEN - NIGHT

Rhodes and Gillian enter the kitchen area. The Chinese help in the background are cleaning up for the night. Rhodes removes his jacket and hands it to Gillian to hang up. He picks up an apron, slips it over his head and leads the way to the cooking area. He picks up a box of matches, strikes one and lights the gas. He then takes down a wok, sets it on the flame, ladles in some liquid and turns to pick up some dishes of cut vegetables.

Gillian watches, amazed.

GILLIAN

They let you cook here?

RHODES

They have to. I own the joint.

And he proceeds to stir the concoction.

CUT TO:

82

INT. RESTAURANT - NIGHT

82

Rhodes and Gillian are seated at a table on the dais. The red lacquer Chinese screen is behind Rhodes and the large golden dragon is seen between them in the background. Gillian is sipping her after dinner drink as Rhodes smokes his cigar.

RHODES

Did you enjoy the food?

GILLIAN

My teeth are applauding. You're quite remarkable, aren't you?

RHODES

Only quite?

GILLIAN

You love Chinese food, so you buy a Chinese restaurant.

RHODES

Makes sense. It's a good investment. It takes a lot of work not to work for a living.

GILLIAN

You don't like work?

RHODES

I saw enough of it when I was a kid, watching my folks.

GILLIAN

I thought you were an orphan.

RHODES

I was one of the lucky ones. I had parents. Of course, I never told them they were adopted.

GILLIAN

You don't like being pinned down about your past, do you?

RHODES

The past bores me. I'm only interested in now. Right now. What about your parents? Did you have the usual, one of each?

GILLIAN

My mother was a lovely lady but she died five years ago. My father is not quite so lovely. He's very cold - except to strangers, of course.

(CONTINUED)

82

CONTINUED:

82

RHODES

What does Daddy do?

GILLIAN

He's in the Government?

RHODES

(impressed)

Oh.

GILLIAN

Um... High up...very high up.

RHODES

He's not the Queen, is he?

GILLIAN

(smiles)

Shall we?

She rises and takes her jacket from the back of the chair.

RHODES

I have to tell you something...

GILLIAN

What?

RHODES

I'm falling in like with you.

GILLIAN

What does that mean?

RHODES

That means we should dig deeper into our relationship.

GILLIAN

Not tonight. All right.

RHODES

All right.

He rises and helps her with her jacket.

RHODES

(continuing)

By the way, the doctor told me I only have a week to live...and that was two weeks ago.

And they start out of scene.

CUT TO:

83 EXT. GILLIAN'S MEWS - NIGHT

83

Rhodes drives Gillian home in his Rolls Royce. They stop near the house.

84 INT./EXT. CAR - NIGHT

34

Rhodes turns off the motor. He and Gillian look at each other.

GILLIAN

We still on for tomorrow?

RHODES

Lunch at Les A.

GILLIAN

Could we make it dinner?

RHODES

Sure...it's better. I like the nights better.

GILLIAN

They're all yours.

RHODES

Only all of them.

GILLIAN

All of them except one.

RHODES

Why not all of them?

GILLIAN

It's a very long, boring story. I used to see a man named Maxwell Levy. It was rather a long, wonderful time, then it ended...mainly because his wife didn't think it was so wonderful. Max is a senior partner with Levy and Levy, the big diamond firm in Hatton Garden.

Rhodes says nothing.

GILLIAN

(continuing)

Well, several times a year Max sends... gracious...up to a million pounds worth of rough stones to Antwerp for cutting along with all the other diamond houses.

(CONTINUED)

84

CONTINUED:

84

GILLIAN

(continuing)

One of Max's couriers takes the stones to some central place where they join all the others. The idea is to keep the whole thing very secret so no one is ever told what time or, indeed, day the shipment is due to take place.

RHODES

You're right. That's a long, boring story... What's it got to do with us?

GILLIAN

Well, Max always calls me the night before a shipment is due. He considers sleeping with me good luck.

RHODES

Good luck?

She nods.

RHODES

(continuing)

Well, it certainly wouldn't hurt him. He wouldn't settle for a rabbit's foot?

She smiles, then turns and opens her door and gets out.

85

ANOTHER ANGLE

85

RHODES

Lucky man, Maxwell Levy.

GILLIAN

(walks over to his
side of the car)

Yes, all those diamonds.

RHODES

That's not what I meant.

GILLIAN

I'm not going to sleep with him.
I'll only see him.

RHODES

Good night.

(CONTINUED)

85

CONTINUED:

85

She turns and starts up the steps as he turns on the motor. She pauses and looks back.

RHODES

Maybe I should sleep with Mrs. Levy for luck.

He backs the car out of the mews.

CUT TO:

86

INT. GILLIAN'S SITTING ROOM - MEWS HOUSE - DAY

86

The doorbell rings. Gillian hurries from her bedroom and opens the door. Inspector Willis, carrying a newspaper, is revealed standing in the doorway.

WILLIS

Ah, Miss Bromley. I'd hoped to catch you in. Thought I'd just pop round for a progress report.

GILLIAN

(wryly)

How nice of you to call.

(she starts moving
away from him)

Do come in, Inspector.

She walks out of shot and the CAMERA HOLDS ON Willis as he closes the front door and starts to follow her. He drops his paper on a table, as he goes towards the living room. Gillian can be seen turning off the record player.

WILLIS

You once described yourself as a captive audience. Turnabout is fair play. Now it is I who am that to you.

Gillian has moved to the far side of the room.

GILLIAN

Well, I told him your tale of Maxwell Levy...

(sitting on couch)

whoever in God's name he is...the shipments to Antwerp, the lot, and he couldn't have cared less. He said it was a long, boring story.

(CONTINUED)

WILLIS

Well...

(as he moves towards
fireplace)

he could hardly have reacted enthusiastically, could he? That would have been the same thing as admitting that he is what I know him to be.

GILLIAN

Well I am certain that he isn't what you know him to be, Inspector.

WILLIS

Certain?

GILLIAN

He has everything anyone could possibly want.

Willis walks forward towards chair.

WILLIS

That's quite beside the point. As I told you before, of all the world's thieves, this one is the most gifted.

(sits on arm of chair)

He not only knows how to steal superbly...

Gillian picks up an apple.

WILLIS

(continuing)

But, more important, he knows how to fence successfully.

GILLIAN

I don't quite see why being able to fence them is more important than stealing them.

WILLIS

Well that, if you'll forgive me for saying so, is because you are strictly a second division performer.

Willis rises and crosses back to the fireplace.

WILLIS

(continuing)

The world is crammed with light-fingered ladies and gentlemen --

He stops, back to fireplace.

(CONTINUED)

WILLIS

(continuing)

who never realize more than a fraction of the value of the merchandise they so painstakingly purloined. Jack Rhodes is an exception. With his contacts he gets full value for his exploits. He really is the Jack of Diamonds.

GILLIAN

I am sure that he is not interested in committing any crime.

WILLIS

Great masters do not quit at the peak of their powers. The man is not yet forty, with a string of successes behind him. There is no way he has laid down his bow, pushed aside his palette or bronzed his baton.

Willis moves and sits down on the couch beside Gillian.

WILLIS

(continuing)

No...what I think will happen is that very soon he will inquire whether you haven't heard from your old friend, Mr. Levy...and isn't it about time he called... And when that happens, we'll know he's taken the bait. Then I'll let him run with the line, for I will give you the date of the next shipment to Antwerp... You will pass it on to him...he will then spring into action -- his action, of course, triggering my own.

Gillian rises and moves forward to the drawing table.

GILLIAN

Yes, well, quite honestly I don't even think he's going to want to see me again.

She drops the apple in a basket under the desk and turns to him.

GILLIAN

(continuing)

Listen, I did what you asked...I fed him the information you wanted... You go and get him to -

(CONTINUED)

She sits down.

GILLIAN
(continuing)
rob the courier.

WILLIS
Rob the courier!

He rises.

WILLIS
(continuing)
My dear girl, knowing what he will then know, do you think Rhodes would settle for a kidney when he can have the whole pie? Once the man has that date he is sure to go for the entire diamond shipment... We are dealing with a master, and I am setting him a goal worthy of his stature.

GILLIAN
With all the police, the security... he'd never try it.

WILLIS
I have the greatest faith in him... as, indeed, I do in you, my dear.

GILLIAN
It doesn't trouble you that blackmail is against the law?

WILLIS
Policemen are constantly breaking the law... It's one of the many ways we have of upholding it. But I give you my word... Help me with Rhodes and we'll wipe the slate clean...

Gillian eyes him hatefully.

WILLIS
(continuing)
You want to be careful with those eyes...they could be assault with a deadly weapon.

He turns and walks away. Gillian remains seated, still furious with him. We HEAR the front door open and close.

CUT TO:

87 INT. RHODES' BEDROOM - NIGHT

87

Rhodes, lying naked in bed under the sheets, finishes dialing the phone.

88 INTERCUT WITH GILLIAN IN HER BEDROOM - MOONLIGHT

88

GILLIAN

Hello...

RHODES

Hello... Is this the lady that sleeps naked?

GILLIAN

I thought we had a date this evening.

RHODES

Oh, we did, but something came up. You see, there's this woman I know... and the night before she races her greyhound she rings me up and I talk dirty to her...

(he laughs a dirty laugh)

Brings her luck.

GILLIAN

Touche'.

RHODES

Are you busy tomorrow?

GILLIAN

No, I'll be free.

RHODES

Terrific.

GILLIAN

Sensational.

RHODES

I'll pick you up around one o'clock.

GILLIAN

I'll be waiting... By the way, I'm glad you called.

RHODES

Of course you are... Ta ta...

GILLIAN

Toodalo...

They both hang up. Rhodes thinks for a moment, then

(CONTINUED)

88 CONTINUED: 88
starts to dial someone else.

CUT TO:

89 EXT. WIMBLEDON TENNIS CLUB - CENTER COURT - DAY 89
Bjorn Borg and Jimmy Connors are engaged in a furious rally.

90 EXT. CENTER COURT STANDS - DAY 90
Gillian and Rhodes watch the game. Gillian, preoccupied. Rhodes, enjoying the match, but aware of her mood. After watching for a bit, he finally asks her.

RHODES
Would you like some strawberries
and champagne?

She breaks her mood and smiles. They start to leave.

CUT TO:

91 EXT. WIMBLEDON TENNIS CLUB - REFRESHMENT BALCONY - DAY 91
A men's double match is in progress in the background. Gillian sits facing Rhodes across a table on the balcony, having strawberries and champagne.

92 CLOSE-UP - PLATE OF STRAWBERRIES 92
CAMERA PULLS BACK as Gillian picks up a strawberry and pops it in her mouth.

RHODES
What's the matter?

GILLIAN
Did I say anything was?

RHODES
No, but you're a loud thinker.

GILLIAN
It's just a mood. They come and go.

RHODES
This one coming or going.

GILLIAN
(smiling)
Going.

(CONTINUED)

92

CONTINUED:

92

Just as Gillian is about to take a bite out of another strawberry, Rhodes leans across and takes it from her.

RHODES

Ahah...I think you ought to have this lanced.

He takes a bite and then puts the rest in her mouth.

Suddenly:

MAN'S VOICE (O.S.)

Jack! Jack Rhodes?

Rhodes and Gillian turn toward the VOICE.

RHODES

(calls out)

Oh, hello, Ronnie.

93

WIDER ANGLE

93

Rhodes and Gillian are joined by two men. The one who just called out, RONNIE, is about Rhodes' age; the other (MAXWELL LEVY) is in his early 60's, with considerable flair in looks and attire.

RONNIE

Center court, aren't you?

Ronnie shakes hands with Rhodes and looks back to Levy.

RHODES

Yes.

RONNIE

(to Levy)

You see, I told you he was there.

RHODES

Ronnie Taylor, Gillian Bromley.

Ronnie and Gillian shake hands.

RONNIE

Hello.

GILLIAN

Hello.

RONNIE

Gillian Bromley, Jack Rhodes, I'd like you to meet Maxwell Levy.

(CONTINUED)

LEVY
(extending his hand)
Miss Bromley.

GILLIAN
Mr. Levy.

Levy shakes hands with Rhodes.

LEVY
Mr. Rhodes.

RHODES
It's a pleasure.

LEVY
I'm told you own the best restaurant
in London, Mr. Rhodes.

RHODES
Well, that's what I tell everybody.

RONNIE
Why don't you two do a swap. One
Chinese dinner for an order of
diamonds to go.

Levy puts his monocle to his right eye and consults his
programme.

RHODES
Good idea!

LEVY
We were just thinking of strolling
over to Court Number Six to see how
young Tracy Austin is getting along.
Why don't you two come along with
us.

Gillian looks at Rhodes.

RHODES
(to Gillian)
You go ahead. I'll join you.

LEVY
Great.

RONNIE
We'll try and save you a seat.

RHODES
Thank you.

(CONTINUED)

93 CONTINUED: (2)

93

Maxwell Levy pulls the chair back and Gillian collects her hat and bag and rises. Levy leads her off, followed by Ronnie.

LEVY

Do you play tennis, Miss Bromley?

GILLIAN

No... No, I don't... Not really.

LEVY

Neither do I. Still, I've never let that stop me.

94 REVERSE CLOSE SHOT - RHODES

94

Rhodes rises, takes a ten pound note from inside his jacket, folds it and stuffs it into the neck of the champagne bottle as he walks out of scene.

CUT TO:

95 EXT. LEAVING TOWN ROAD - DAY

95

The open Rolls Royce emerging from a side street - CAMERA PANNING it around a roundabout and seeing it go away from CAMERA.

96 INT./EXT. RHODES' CAR - TRAVELING SHOT - DAY

96

Rhodes drives. Gillian is as silent as he is. Until:

RHODES

Beautiful. Just beautiful.

Gillian doesn't understand and says nothing.

RHODES

(continuing)

I can see why women find him so attractive. He's quite handsome, I hear.

GILLIAN

What?

RHODES

I said I can see why women find him so attractive.

GILLIAN

No, you said, you hear.

(CONTINUED)

RHODES

Right.

GILLIAN

What do you mean, you hear? You've just met him.

RHODES

Did I?

GILLIAN

We are talking about Maxwell Levy.

RHODES

I was.

GILLIAN

Well, you just met him with Ronnie Taylor, that friend of yours...

RHODES

No, no, no. You just met Maxell Levy. I met Peter Pritchard. Lovely guy, Peter. Failed actor by trade. Never quite made it. Ronnie said he was born a has-been.

GILLIAN

An actor?

RHODES

Yes, both of them. They're really quite good, don't you think? They've been married for years. No children as far as I know. Shame...they've tried so hard.

GILLIAN

Don't be ridiculous, of course you didn't hire him to play the part.

RHODES

Oh yes I did. For fifty pounds, and the use of my body...after I'm dead.

There is a long pause.

GILLIAN

How did you know I didn't know him?

RHODES

Anyone that tells you you're a good liar is a liar. When you told me that story about jumping in the sack

(CONTINUED)

96

CONTINUED: (2)

96

RHODES

(continuing)

with him for luck, I hoped it
wasn't true. I've always been
one to check on my instincts.

Again, silence.

RHODES

(continuing)

Well, Gillian.

GILLIAN

Do you know a man called Chief
Inspector Willis?

RHODES

Why?

GILLIAN

Because he knows you extremely
well.

They continue on, then turn off the highway and go away
into the country.

CUT TO:

97

EXT. COUNTRYSIDE - DAY

97

Rhodes, his tie in his hand, walks with Gillian through
a magnificent park. They walk in silence for a little
way, then Gillian starts to speak.

GILLIAN

He's been on to me for ages, but
he never did anything about it.
He'd threaten to arrest me from
time to time but I thought he was
toying with me. I didn't know
what he wanted.

RHODES

It's called policeman's foreplay.

GILLIAN

He looks positively spiritual when
he discusses you. Anyway, about a
month ago he told me he was arranging
for us to meet. He knew you were
going to be at the Lloyd Palmer party.

RHODES

How'd he get you there?

(CONTINUED)

GILLIAN

Lloyd Palmer and my father are old friends. They share a lot of the same insensitivities. It was easy for me to be invited.

RHODES

Stealing the diamonds upstairs?

GILLIAN

I did that on my own.

RHODES

What makes Willis so sure that I'm what he thinks I am?

GILLIAN

Lots of things. Your whereabouts. You appear and suddenly diamonds disappear. Your success in business, your money coming from no traceable source.

She stops.

GILLIAN

(continuing)

Is there anything I can say that you'll believe from now on.

Rhodes turns and faces her.

RHODES

Why should I? You haven't been honest with me about anything.

GILLIAN

The way I feel about you is honest.

RHODES

Oh yeah. Your mouth is crazy about me...it's your mind that wants to send me to prison.

GILLIAN

That's the last thing I want.

RHODES

Where the hell d'you think Willis wants to send me? To summer camp?

GILLIAN

(hanging her head)

Now what?

(CONTINUED)

97 CONTINUED: (2)

97

RHODES

You tell your friend that I never mentioned another word about Hatton Garden.

GILLIAN

And then?

RHODES

And then he tells Daddy about your little problem and you go directly to jail.

GILLIAN

Charming, right to the end.

He gives her a look, turns and heads towards the Rolls Royce parked on the lawn. Gillian follows him.

RHODES

When two people work together to put me away for a long, long time, that could make me cranky.

They are both in the car now. He switches on the engine and the CAMERA PANS A SHORT WAY as they drive out of scene.

CUT TO:

98 EXT. GILLIAN'S MEWS - DAY

98

The open Rolls Royce is driven down the mews by Rhodes.

99 INT. RHODES' CAR - DAY

99

Gillian sits silently beside him. He pulls up by the garage and Gillian gets out without a word.

100 EXT. GILLIAN'S MEWS - DAY

100

As she crosses towards her house, Rhodes quickly backs the car up the mews.

101 EXT. GILLIAN'S HOUSE - DAY

101

As she nears the steps, Rhodes brakes and speeds back towards her. She turns, surprised, as he brings the car to a stop.

102 ANGLE RHODES - GILLIAN'S POV

102

He remains in the car and she remains at the foot of the steps.

RHODES

Why didn't you go to bed with me?

103 GILLIAN

103

GILLIAN

I beg your pardon?

104 RHODES AND GILLIAN

104

RHODES

I'm sure that Willis suggested it.

GILLIAN

It was always implicit in what he said. It would have suited him right down to the ground.

RHODES

Then you laid down on the job...or rather, you didn't. Why?

GILLIAN

Because I can't do that unless I care.

RHODES

And you don't.

GILLIAN

Willis used me because he knew of your weakness for woman.

RHODES

(correcting her)

Fondness.

GILLIAN

Fondness. I had no intention of being added to what must be an extremely long list, indeed. I did the best I could. I didn't want you to be clever and you are, I didn't want you to be attractive and you are...

Gillian walks over to the car.

(CONTINUED)

104

CONTINUED:

104

GILLIAN
(continuing)
All things considered...

She stops at the car door.

GILLIAN
(continuing)
I think you'd better come in now.

She pulls open his door, then quickly turns and walks away as he leans out of the car. He watches her go up the steps, bend down to pick up the key from under the mat.

He gets out of the car, shuts the door and, smiling, follows her up the steps and into the house.

105

INT. GILLIAN'S BEDROOM - DAY

105

Gillian and Rhodes' VOICES are heard LAUGHING O.S.

CLOSE SHOT of Rhodes' tie lying on the floor.

GILLIAN'S VOICE (O.S.)
Oh my God, that's better than speeding.

CAMERA SLOWLY PANS to reveal Rhodes' shirt, jacket, and trousers draped over the chairs.

RHODES' VOICE (O.S.)
Well, it does have its high points, doesn't it?

GILLIAN'S VOICE (O.S.)
It certainly does. Can you tell me something?

RHODES' VOICE (O.S.)
Sure.

CONTINUE PAN DOWN to the floor to reveal his shoes, belt and a champagne bucket with an upended bottle inside.

GILLIAN'S VOICE (O.S.)
If that dreadful Cary Grant approach hadn't worked, did you have another one up your sleeve?

RHODES' VOICE (O.S.)
Of course. I have my fail safe approach.

GILLIAN'S VOICE (O.S.)
What's that?

CAMERA CONTINUES PAN ONTO the bed, past an

RHODES' VOICE (O.S.)
Well, if I spot a woman at a party, that's really beautiful,

(CONTINUED)

105

CONTINUED:

105

empty champagne glass,
over the crumpled
pillows to the far
side...a discarded
stocking on the bed,
another on a chair with
a slip, her dress and
bag on another chair.

CAMERA PANS DOWN to the
floor again to see her
bikini bottoms and her
shoes.

RHODES' VOICE (O.S.)
(continued)

not as beautiful as you, but
beautiful, I kind of sidle up
to her and say 'Excuse me, but
I couldn't help but notice
you've never really been
sexually fulfilled, have you?'
Well, she says 'How boring' and
walks away. And then, a few
minutes later, I walk up to
her and say 'No, no, what I
mean is have you ever fainted?'
Then I walk away very fast.
Well, after a few minutes go
by, she gets, you know, rather
curious and she comes up and
says 'What do you mean, faint?'
And then I say 'Well, I mean at
the end of your...you know,
sexual exercise, do you faint,
because every woman with me
always faints.'

CAMERA SLOWLY RISES to reveal:

106

INT. GILLIAN'S BATHROOM - DAY

106

Gillian and Rhodes are in the bathtub. It is filled with
bubbles.

GILLIAN
Well, I didn't faint.

RHODES
First time.

They laugh.

GILLIAN
Wouldn't Inspector Willis adore this?

RHODES
Yes, I think we owe something to him
for getting us together... I mean,
something special.

GILLIAN
What do you suggest?

(CONTINUED)

106

CONTINUED:

106

RHODES

Hatton Garden.

GILLIAN

Oh God, you're mad.

RHODES

No I'm not. The only reason that I haven't taken a run at those diamonds before is I never did know the exact date they were being shipped to Antwerp. I don't know why I didn't think of asking Scotland Yard.

GILLIAN

(sits up a little)

You're exactly what he said you are, aren't you?

RHODES

Only better. I'm a collector of diamonds...mostly diamonds that other people have collected.

GILLIAN

And you've never been caught?

RHODES

Rhodes 12.

(holds up right
hand with bubbles
and blows)

Police Zero.

He reaches back and picks up the telephone and puts it on the side of the tub between them.

GILLIAN

Who are you calling?

RHODES

Willis.

GILLIAN

You're calling Willis?

RHODES

No, you are.

Gillian takes the phone off the hook.

(CONTINUED)

106 CONTINUED: (2)

106

GILLIAN
(whispering)
Why am I calling him?

RHODES
(smiling)
Why are you whispering? You haven't
dialed yet.

She starts to dial.

GILLIAN
Why am I calling him?

RHODES
You're calling to say that I mentioned
Maxwell Levy's name today, right out
of the blue.

GILLIAN
(listens)
It's ringing.

RHODES
Good.

GILLIAN
In a sense I won't be lying, will I?

RHODES
Only in the sense that you won't be
telling the truth.

GILLIAN
It's still ringing.

RHODES
You can never get a cop when you want
one.

GILLIAN
You're right.

She hangs up.

GILLIAN
(continuing)
And we don't need this one. I'm not
doing it.

Rhodes picks up the phone.

RHODES
I need that date.

(CONTINUED)

106 CONTINUED: (3)

106

GILLIAN

Well then you're going to have to get it yourself because I'm not going to be party to something that's going to put you away forever and also I do not wish to be electrocuted.

Rhodes puts the phone down on the table.

RHODES

You can't get electrocuted with only six volts...and, besides, if you get such a charge out of stealing two diamond earrings, just think of the charge you would get out of stealing thirty million dollars worth of diamonds.

107 CLOSE-UP - RHODES

107

He ducks under the bubbles...his head disappearing from view. The CAMERA PANS ACROSS the bubbles to a CLOSE-UP of Gillian, who is roaring with laughter. Suddenly, she too disappears under the bubbles.

CUT TO:

108 INT. WILLIS' OFFICE - DAY

108

Willis sits behind his desk. Gillian is standing facing the window, her arms crossed. She is in a defiant mood. Willis is leaning back in his chair, his hands behind his head.

WILLIS

So yesterday Rhodes finally asked about Mr. Levy.

GILLIAN

I never said so.

WILLIS

It is perfectly obvious from your mutinous expression.

GILLIAN

All right.

(she looks at Willis)

He asked but you'll have to catch him yourself because I'm finished.

Willis leans forward over his desk.

(CONTINUED)

WILLIS

I see. Well, then you leave me no alternative but to have a few words with...

GILLIAN

Oh, yes, my father...

She turns and paces back to the filing cabinet.

GILLIAN

(continuing)

Inspector, I have come to the conclusion that he and the government really wouldn't miss each other that much. So I think it would be a jolly good idea for you to tell him about me then I could wipe the slate clean. You see, that's the way I feel about it because I have absolutely no intention of passing on the date of the shipment.

WILLIS

Well, let me put it another way... Do the names Halliday, Hornfield, Kinnersley and Drampton mean anything to you?

GILLIAN

(looks at him)

No...I don't follow you.

WILLIS

They are all women's prisons... There is a fairly large selection of them available in this country.

Gillian crosses over to a chair in front of his desk and sits.

WILLIS

(continuing)

But I think I should point out they do have one thing in common. They are all poisonously unpleasant.

GILLIAN

I'll manage somehow. Others have.

WILLIS

Let me draw you a persuasive little picture. Where you will be going

(CONTINUED)

WILLIS

(continuing)

they have the oddest notions of hospitality. First of all they shave your head...then they delouse you...then they feed you on something that a ravenous crocodile would pass up. And then they lock you up for the night with unfriendly lesbian companions and you have your own private little chamber pot... It's very unpleasant, I know... That's why I urge you to think again and reflect whether you shouldn't save yourself all that misery by passing on the date to Rhodes.

A silence falls as she thinks.

WILLIS

(continuing)

Well, take your time...

(he picks up a pen
and turns a page
of his book)

Reflect well.

GILLIAN

I've taken my time and I have reflected well.

WILLIS

And?

GILLIAN

I've decided to save myself all that misery and pass on the date.

WILLIS

Splendid!

GILLIAN

When is it?

WILLIS

You'll get it in a day or two...
Run along now.

Gillian rises angrily and crosses to the door. She snatches up her handbag on the top of the filing cabinet and pauses at the door to look back.

(CONTINUED)

108 CONTINUED: (3)

108

GILLIAN

Oh, Inspector. I thought that I might send you a little present... a kitten. They're such a lot of fun if you strangle them right.

She goes out of the door and slams it shut.

WILLIS

Ugly, Miss Bromley...very ugly...

CUT TO:

109 INT. RHODES' APARTMENT - NIGHT

109

The scene opens on a MAP spread out across the coffee table. The towns LUTON, AMSTERDAM and ANTWERP are marked. A long plastic ruler is dropped onto the map.

NIGEL'S VOICE (O.S)

I hate to keep repeating myself, but I must say, Jack, I don't see the point of all this pouring over maps and charts. We're never going to pull it off because we don't know the date. It's as simple as that.

CAMERA HAS PULLED BACK to hold NIGEL LAWTON, a somewhat heavyset, effeminate, casually dressed man in his mid-50's, standing by the coffee table. Rhodes, seated on the couch, holds a cardboard chart across his lap and is writing with a red and yellow pen. Another book of charts and maps are spread over the couch on either side of him.

RHODES

Do you really think I don't know that?

Nigel turns and walks back to the bed and more photos.

NIGEL

Anyway, I'm getting a little old for all this thievery.

Nigel has picked up an enlarged photo.

RHODES

Nigel, after this one we'll quit for keeps. Mary nice girls, have kids, grow fat and drink port.

NIGEL

I don't like port.

(CONTINUED)

109

CONTINUED:

109

RHODES

Then we'll find something you do like.

NIGEL

We'll need a million dollars, perhaps more.

RHODES

So what? We're going to make thirty million dollars, maybe more.

Nigel drops the photo, turns to look at Rhodes.

NIGEL

But don't you see, there's absolutely no...

The doorbell rings.

RHODES

(glances up at Nigel)

Do you mind getting the door?

Nigel doesn't move.

RHODES

(continuing)

Do you mind?

Nigel shrugs, then crosses towards the door. Rhodes watches him go, smiles and starts to put down his papers.

110

ANGLE AT FRONT DOOR

110

Nigel reaches the front door and opens it. Gillian, dressed in a simple white silk blouse and black skirt, is revealed.

GILLIAN

Ah, Nigel Lawton.

NIGEL

Yes.

GILLIAN

Gillian Bromley. Hello, I've heard a lot about you.

She enters and Nigel shuts the door.

(CONTINUED)

NIGEL

Well, I've heard absolutely nothing whatsoever about you.

Gillian has joined Rhodes, who is now standing behind the couch. They embrace and chatter as Nigel looks at them, then walks into the room and goes over to the dining table.

RHODES

Hello, beauty.

GILLIAN

Hello.

RHODES

Would you like another bubble bath?

GILLIAN

I'd absolutely love one. How are you?

RHODES

Fine. You all right?

GILLIAN

Fine.

Rhodes remembers Nigel and turns to him.

RHODES

Oh, excuse me...what were we talking about. Oh, I know...the date. Miss Bromley's going to give us the date.
(pause)

You are going to give us the date, aren't you?

GILLIAN

Yes I am.

NIGEL

(half seated on table)

And where are you going to get it from -- Haton Garden, I suppose.

GILLIAN

No. Scotland Yard.

NIGEL

All right, well don't tell me then.

Rhodes leads the way and goes back to his former seat. Gillian follows and sits on the pouff.

(CONTINUED)

RHODES

You see, I have this old admirer at Scotland Yard. He's going fishing... The date is the bait and I'm the fish.

He sits down.

NIGEL

Jack, I read the other day about a chap in America who used a computer to embezzle ten million dollars out of various people's accounts and put it in his own Swiss bank.

RHODES

(to Gillian; overlapping Nigel.
Can I have some coffee?

GILLIAN

How do you want it?

RHODES

Black...there's some made in the kitchen.

NIGEL

You listening?

RHODES

Yes.

NIGEL

When he got the money, he took it to Russia and bought ten million...

Gillian has collected the cups and stands to the right of Nigel.

GILLIAN

(overlapping Nigel)
Do you want some coffee?

NIGEL

Yes, please... Ten million...
Black...no sugar... Ten million
dollars worth of diamonds.

GILLIAN

(overlapping Nigel)
Do you want something to eat?

(CONTINUED)

RHODES
(overlapping Nigel)
I don't know what's in there...

GILLIAN
(overlapping Nigel)
A sandwich. A biscuit...

She exits into kitchen.

NIGEL
And when he got the diamonds back to the open market he found that they were worth thirteen million so then he decided to convert the diamonds back to cash and that's when they got him... You see...

Rhodes picks up several passport size photos.

RHODES
Passports.

NIGEL
You haven't listened to a single word I've been saying. All right, passports. What name?

RHODES
(leans back)
Something exotic.

NIGEL
Oh, Jack, you're not going to do another one of your accents, are you?

RHODES
(with an accent)
Jess.

NIGEL
All right, what else?

RHODES
Radio man.

NIGEL
What about your friend, Ferguson, the chap you were in the Signal Corps with?

(CONTINUED)

RHODES

Oh, he's been out of the trade for about ten years, but he's a tough cookie.

NIGEL

Pilot.

RHODES

Ernst Mueller.

NIGEL

Last I heard he was flying Cubans into Africa.

Gillian emerges from the kitchen carrying two steaming mugs of coffee and approaches Nigel.

RHODES

I wonder if Castro knows he's a Nazi?

Nigel takes a cup.

NIGEL

Thank you...

Gillian goes to Rhodes and sits down beside him.

NIGEL

(continuing)

Who cares...he's a damn good pilot.

RHODES

We'll also need someone who knows Amsterdam very well.

NIGEL

That shouldn't be too hard.

GILLIAN

This may be a silly question but, if we are successful, how then do we go about converting the stones into cash?

NIGEL

Oh, that's just what Jack does best.

GILLIAN

Not as far as I'm concerned.

She leans over to him.

(CONTINUED)

110 CONTINUED: (5)

110

RHODES

Thank you.

They kiss. Nigel walks over and stops at the table. He bangs the ruler down on the map.

NIGEL

Can we get back to work, please.

CUT TO:

111 EXT. THE SKY - RAIN - DAY

111

A commercial plane flying towards Germany.

112 EXT. AIRFIELD - SMALL TOWN IN GERMANY - OSTHOFEN - RAIN - DAY 112

HIGH ANGLE LONG SHOT - a Mercedes Taxi drives along the apron past the old Airplanes. CAMERA PANS with it towards a telephone booth.

113 CLOSER ANGLE

113

The Taxi pulls up alongside the booth. Rhodes gets out and hurries through the rain into the booth. He inserts a coin and waits.

114 INT. GILLIAN'S BEDROOM - DAY

114

Gillian is seated in the middle of her bed, wearing blue jeans and sweater, and is sipping a mug of coffee. The phone rings and she quickly gets rid of the cup and picks up the phone.

GILLIAN

(into phone)

Hello.

115 INTERCUT WITH RHODES IN PHONE BOOTH

115

RHODES

(into phone, in a
funny accent)

Hello. This is your world traveller
from Germany. How are you?

Gillian smiles.

(CONTINUED)

GILLIAN

A lot better since the phone rang.

RHODES

Holy cheese and crackers, I called you as soon as I could.

GILLIAN

No. I meant the call before yours. My friend finally called and he wants to see me on the 28th at eleven o'clock.

RHODES

On the 28th. He's got a lot of confidence in me...that's one week.

GILLIAN

Do you think that you can do it?

RHODES

Course I can do it.

GILLIAN

Jack.

RHODES

Yes.

GILLIAN

I do miss you.

RHODES

Are you in bed?

GILLIAN

Yes.

RHODES

No nightgown.

GILLIAN

No.

RHODES

No jamies.

GILLIAN

No. Neither.

RHODES

Why don't you meet me in Paris tonight... Plaza Athenee.

(CONTINUED)

115 CONTINUED: (2)

115

GILLIAN

Really?

RHODES

Nine o'clock.

GILLIAN

I'll be there.

RHODES

Gillian?

GILLIAN

Yes.

RHODES

Come as you are.

GILLIAN

Absolutely. Bye, bye.

She hangs up and leans back, pleased.

116 EXT. PHONE BOOTH - ENTRANCE TO MUSEUM - DAY

116

Rhodes runs from the booth, glances over in the direction of the Taxi Driver and continues TOWARDS CAMERA. He pauses to 'tip' the TWO SECURITY MEN standing at the door. The sign reads: MUSEUM RESTAURANT. Rhodes runs into the entrance, goes up the stairs, CAMERA FOLLOWING him as he exits at the top of the stairs.

117 INT. GERMAN AIR MUSEUM - DAY

117

Shooting through a wooden door with grill to the ante-chamber. A GUARD is on duty. Rhodes hurries into shot, shaking the water from his cap. He walks past the Guard and the CAMERA TRACKS BACK as he reaches the foreground door and pulls it open. He takes off his raincoat and puts it over his arm before he speaks. ERNST MUELLER, 55, wearing a turtleneck sweater, is examining a miniature Nazi plane hanging overhead.

RHODES

Ernst!

Mueller turns and sees Rhodes. They shake hands.

MUELLER

Rhodes, mein freund. Goot to see you.

(CONTINUED)

RHODES

Good to see you.

Mueller glances at the Guard on duty. Then he and Rhodes stroll forward. The CAMERA TRACKS BACK ahead of them. We see that we are in a long gallery festooned with Swastika flags and relics of the 1939-1945 war. Model airplanes are everywhere.

MUELLER

If it is Rhodes it must be diamonds, ja?

RHODES

Still smart as a whip.

MUELLER

Ven is the job?

RHODES

Soon.

MUELLER

Is it London?

RHODES

It starts in London, then you fly over the channel.

MUELLER

You know how many times I fly the channel?

RHODES

Ah, many times but this time you won't be carrying any bombs. It won't be nearly as much fun but -

They come to a stop alongside a figure of Hitler.

RHODES

(continuing)

then you'll go a lot faster.

MUELLER

Ja...if ve dropped more bombs last time - different story.

RHODES

Well, you can't win 'em all.

MUELLER

We don't vin any of them.

(CONTINUED)

RHODES

You've got to promise not to strafe
any civilians...

MUELLER

Always the jokes, huh?

They start walking forward again.

MUELLER

(continuing)

What do I fly um?

RHODES

An H.S. 125.

MUELLER

H.S. 125... Nice plane. Alone?

RHODES

I need a radio man.

MUELLER

No, no. I am very goot with radio.

RHODES

I don't know how to tell you this
Ernst but you have a German accent.

MUELLER

What German accent?

RHODES

I already have another man.

MUELLER

OK. OK. Whatever you say.

Mueller stops beneath a poster of Hitler on the wall above
him with the inscription: Man of the Century.

MUELLER

(continuing)

Who else have you found?

RHODES

Nigel Lawton.

MUELLER

Goot man. Please. Von more question.

RHODES

Three million dollars.

(CONTINUED)

117 CONTINUED: (3)

117

MUELLER

What is my share?

RHODES

That is your share.

MUELLER

Drei million. You serious?

RHODES

Yes.

MUELLER

I have no words.

RHODES

I need you in London tomorrow.

MUELLER

Tomorrow...I will already be there
vun day.

Rhodes slaps him on the shoulder and walks off. Mueller
watches after him.

CUT TO:

118 EXT. PARIS - NIGHT

118

After establishing shots of the city.

119 INT. PARIS DISCOTHEQUE - NIGHT

119

In the center of the club is a colored glass dance floor.
A rock group is playing in the background. PAUL FERGUSON,
a black American, is playing piano and energetically sing-
ing the lyrics to a rock & roll song. The clientele have
formed a circle around the main attraction - a Black
Couple dancing to the music.

120 ANOTHER ANGLE

120

As Rhodes leads Gillian into the club, the song can be
heard O.S. They make their way through the spectators
to the edge of the dance floor.

FERGUSON SINGING (O.S.)

I looked at his partner
A young spring chicken
I said hey girl
What keeps this old man tickin'

(CONTINUED)

120

CONTINUED:

120

FERGUSON SINGING (O.S.)

She said it was Boogie...
 Boogie Woogie Boogie
 All night long
 Boogie - Boogie woogie
 Boogie can't go wrong.

He took two steps forward
 Then he jumped back and split
 I said watch out ole man
 You're gonna bust your hip.

He said eye is in the mind
 It's not the thing that you see
 I may be ole, but the young
 girl's with me.

121

CLOSER ANGLE - FEATURING FERGUSON

121

FERGUSON SINGING

(continuing)

She's doing that
 Boogie...Boogie woogie.
 Boogie all night long
 Boogie...boogie woogie
 Boogie can't go wrong...

Rhodes looks over towards Ferguson and waves.

RHODES

That's him.

Rhodes leads Gillian along to get closer to the band.
 They stop and watch, waiting for the number to end.
 As they are applauding, Ferguson gets to his feet and
 calls:

FERGUSON

Take five... Cinq minutes...

The members of the band leave the stand and the spectators move off to their tables. The Black Dancing Couple take their break. Rhodes and Gillian cross the floor towards Ferguson.

FERGUSON

Hey, Jack, how are you...hi buddy...

Rhodes embraces Ferguson, then introduces Gillian.

RHODES

Say hello to Gillian Bromley.

(CONTINUED)

121 CONTINUED:

121

FERGUSON
Hello to Gillian Bromley.

GILLIAN
Hello.

122 CLOSE ANGLE - FERGUSON, GILLIAN AND RHODES

122

Ferguson moves back to his piano stool and Gillian goes over to him.

FERGUSON
Sit up front with the rhythm section,
all right!

She sits down on the piano stool beside Ferguson, who begins to improvise on the keyboard. Rhodes leans over the piano, enjoying the music.

FERGUSON
(continuing)
I see the Salvation Army is still
making your clothes.

RHODES
And you're still faking it on the
piano...

Ferguson plays the piano and Rhodes joins him in singing.

FERGUSON/RHODES
(singing)
Mean to me...

Ferguson looks at Gillian and sings.

FERGUSON
(singing)
Why must he always be so mean to me...
(to Rhodes)
You know as long as I keep missing
the cracks. It's been a while, Jack.

RHODES
A while and a half. How do you like
Paris?

FERGUSON
(collecting up music
sheets into a pile
on top of piano)
Oh, you know...the people are cool.
Can't complain.

(CONTINUED)

RHODES

Could you bear leaving them to come
to London for awhile?

FERGUSON

(picks up a glass)

Any special place in London?
(he sips from the
glass)

RHODES

Hatton Garden.

FERGUSON

(slight reaction, puts
the glass down)

Some outfit going to lose a bit of
inventory?

RHODES

All of them.

FERGUSON

(as he plays and
sings)

Ain't misbehavin...

(to Gillian)

Very ambitious, that guy.

RHODES

A man's gotta grow.

FERGUSON

Who else is in on the gig?

RHODES

Nigel.

FERGUSON

Hey, lovely.

RHODES

Ernst Mueller.

FERGUSON

Do I know him?

RHODES

You weren't in the German army, were
you?

FERGUSON

(laughs)

I flunked the color test.

(CONTINUED)

122

CONTINUED: (2)

122

RHODES

How about it? You in?

FERGUSON

Tell me about the wages?

RHODES

Well, give or take a few... Thirty million dollars.

Ferguson doesn't say anything, missing a chord.

RHODES

(continuing)

You get ten percent.

FERGUSON/RHODES

(singing)

I'm misbehavin...

FERGUSON

You provide lunch?

RHODES

You got it.

(to Gillian)

I've got to make a phone call.

He walks away and disappears from sight.

123

TWO SHOT - GILLIAN AND FERGUSON

123

FERGUSON

The man's a natural high.

GILLIAN

Absolutely!

(leans forward)

You've known him for a long time.

What makes him go?

She picks up the glass and sips from it.

FERGUSON

Jack's from mining country back home,
West Virginia. They dig down deep
and they come up hungry.

She puts the glass down.

(CONTINUED)

123

CONTINUED:

123

FERGUSON

(continuing)

Hunger would have been a step up for his family...but no more. He's been on a steady diamond diet for years now.

GILLIAN

Why's he never been caught?

FERGUSON

Because he's too damn smart.

Gillian leans back.

GILLIAN

What...um if someone were to cross him?

FERGUSON

I hate to even think about it, baby. I've seen him knock dudes out they didn't even know what hit them.

Ferguson takes his glass and looks off.

124

NEW ANGLE - RHODES

124

He is coming from the direction of a sign: TELEPHONE. He crosses to the piano.

RHODES

(a la Bogart)

Sam, I thought I told you never to play that song.

FERGUSON

Sorry, boss.

RHODES

(to Gillian)

We've got to catch a plane to Amsterdam.

(as he starts to

leave with Gillian)

Call Nigel to give you all the details.

They exit scene.

125

CLOSER ANGLE - FERGUSON

125

He continues to play and sing.

FERGUSON

(singing)

Grab your coat and grab your hat.

Leave your troubles on the doorstep.

A WOMAN (a little older than the rest of the crowd) walks up to the piano.

WOMAN

(as she puts a
franc note into
the empty glass)

You are absolutely marvelous.

She walks away.

FERGUSON

We sure do thank you, Miss Scarlett.

Pretty soon I can buy the whole
mansion myself.

CUT TO:

126

EXT. AMSTERDAM CANAL - NIGHT

126

Angle down onto the canal. A lighted dining motor launch approaches. The O.S. VOICES of Rhodes and Gillian can be heard. CAMERA PANS from the launch to an illuminated bridge.

GILLIAN'S VOICE (O.S.)

Where are you taking me?

RHODES' VOICE (O.S.)

Window shopping.

GILLIAN'S VOICE (O.S.)

Oh, what for?

RHODES' VOICE (O.S.)

A driver.

As the CAMERA IS COMING ONTO THEM, they are crossing the bridge through many pedestrians.

GILLIAN

Well, what about me? I'm fast.

RHODES

Oh, yeah, you're fast. You should have been a kamikaze driver for the Japanese in World War II.

(CONTINUED)

126

CONTINUED:

126

GILLIAN

(laughs)

I'm not that good.

RHODES

You know something, beauty, this job means more to me than all the rest of them put together.

GILLIAN

Why?

127

SHOOTING UP AT FIRST STORY OPEN WINDOW - NIGHT

127

Two Women are looking down at the crowd below. CAMERA PANS DOWN to an alleyway where, amongst the crowd, Rhodes and Gillian approach.

RHODES

Well, the amount of money we're going to get at the end, for one thing. Listen, if I was to take just one ounce of diamonds, put them in the palm of your lovely hand, you'd have over one million dollars worth in your hot little hand.

Rhodes and Gillian are now turning into:

128

EXT. RED LIGHT DISTRICT - NIGHT

128

GILLIAN

Um...don't the shops stay open late here?

RHODES

Yes, they have twenty-four hour service.

She giggles. They are now walking down the street where the girls can be seen either in the windows or on the street. The street is quite active. Rhodes observes a rather stylish HOOKER, dressed in tight black leather pants, open leather jacket, no blouse or bra and wearing boots.

RHODES

(continuing)

Now, on your left here you have your basic S and M.

(CONTINUED)

128

CONTINUED:

128

Gillian giggles.

RHODES

(continuing)

Little black devils'll simonize
your body for two fifty.

GILLIAN

Simonize?

RHODES

Yes.

GILLIAN

Is that what you want from me?

129

EXT. HOUSE NO. 3 - FRONT DOOR - NIGHT

129

CAMERA PANS them past a lighted window where a voluptuous blonde girl (CAROL) sits knitting. Rhodes goes up the steps and knocks on the door. An over-sized MADAM, wearing a leopard type coat, emerges from a doorway and opens the front door.

RHODES

Is De Gooyer in?

MADAM

Come in and sit down.

She turns and goes back the way she entered.

130

INT. HOUSE NO. 3 - NIGHT

130

Rhodes enters the room, removing his raincoat. Gillian enters, turns and is about to sit on the bed when Rhodes moves her away with:

RHODES

I wouldn't sit there. You might
catch something.

He closes the door and now speaks to Carol, the girl in the window.

RHODES

Hello.

CAROL

Hello, can I help you?

(CONTINUED)

130 CONTINUED: 130

Gillian is now seated on the couch and gets out of her coat. Rhodes hangs up his raincoat and then moves to sit on the arm of the couch beside her.

RHODES
Just waiting.

Carol goes back to her knitting.

131 GILLIAN AND RHODES 131

Gillian and Rhodes exchange a look. Suddenly, there is a sharp tapping at the window.

132 THE WINDOW - RHODES' AND GILLIAN'S POV - NIGHT 132

The MAN, who has tapped with his wedding ring, is smiling his interest in becoming a client.

133 CLOSE SHOT - CAROL 133

She glances up from her knitting and gestures "come in."

134 CLOSE SHOT - THE MAN IN THE WINDOW 134

He shakes his head. He doesn't want Carol. He indicates his interest in Gillian.

135 CLOSE SHOT - GILLIAN 135

She shakes her head.

136 SHOOTING PAST GILLIAN AND RHODES AT THE MAN 136

He gestures "aw, come on."

137 TWO SHOT - GILLIAN AND RHODES 137

She again declines, then points to Carol...she's the one he wants.

138 SHOOTING PAST THE MAN AT CAROL, GILLIAN AND RHODES 138

His hand gestures "the both of you." He nods his approval, mistaking her intention.

139 TWO SHOT - GILLIAN AND RHODES 139

She shakes her head and points at Rhodes, meaning "I'm with him."

140 CLOSE SHOT - THE MAN 140

He thinks he understands. Gesturing towards the trio, he smiles and gives thumbs up sign to show his approval of the circus arrangement.

141 ANOTHER ANGLE - INSIDE THE ROOM - NIGHT 141

Gillian and Rhodes crack up. Then DE GOOYER enters. He is a formidable Dutchman in his early 30's. He wears a polo neck sweater and tweed trousers. He crosses and stops in front of the closed door.

DE GOOYER

You want to see me?

His hands go into his trouser pockets. Rhodes and Gillian remain seated.

RHODES

De Gooyer?

DE GOOYER

You want to have some business here?
Someone for you both, or to watch,
or what?

RHODES

Something a little different, actually.

DE GOOYER

Anything you like. If you show us
once, we can do it.

Rhodes rises and moves towards De Gooyer.

RHODES

I'm Jack Rhodes...

De Gooyer takes his hands out of his pockets to embrace Rhodes.

DE GOOYER

Ah, good. Sit down. We talk.

De Gooyer moves back and sits on the edge of the bed, facing Rhodes who resumes his place.

(CONTINUED)

141 CONTINUED:

141

RHODES

Couldn't we go somewhere a little
more private?

142 SHOOTING TOWARDS STREET - PAST DE GOOYER, RHODES, GILLIAN 142
AND CAROL

DE GOOYER

(inclines his head
towards street)

They can't hear,

(nods at Carol)

and she's dead above the waist.

So, you need a driver.

143 CLOSER ANGLE - DE GOOYER, RHODES AND GILLIAN

143

RHODES

Right.

DE GOOYER

We are talking about a lot of money.

RHODES

Right.

DE GOOYER

A lot of money.

RHODES

Yes.

DE GOOYER

Do you need anything else... Like
making people disappear, either
temporarily or permanently? I can
do both tricks.

RHODES

You do that a lot, I bet.

DE GOOYER

I like it.

RHODES

What about terrorist work? Do you
like that too.

DE GOOYER

Terrorist is a dangerous word. I
prefer mercenary. So, what do you
think?

(CONTINUED)

143 CONTINUED:

143

RHODES

I think I don't like you. I've only
known you for a few minutes but
already I don't like you for years.

(to Gillian)

Let's go.

144 FULLER SHOT

144

De Gooyer gets to his feet and blocks their way. Gillian
has taken Rhodes' raincoat off the hook.

DE GOOYER

You came here to insult me?

RHODES

No, it just worked out that way.
Move.

DE GOOYER

(pushes with left
hand)

Or what?

RHODES

(to Gillian)

Let's go...come on...

DE GOOYER

Or what? Huh.

He rips the breast pocket and lapel from Rhodes' jacket.

Rhodes speaks quietly to Gillian.

RHODES

I don't want to have a fight in a
whorehouse window, see. Causes a
lot of attention.

DE GOOYER

(to Gillian)

You don't want to be with this boy,
really do you?

RHODES

Don't push your luck.

DE GOOYER

(to Gillian)

Incredible face. If you worked for
me I could retire, huh?

(CONTINUED)

144

CONTINUED:

144

RHODES

You should do something about that swelling.

DE GOOYER

What swelling?

RHODES

Wait for it.

He knees him to the groin and De Gooyer goes down instantly. Rhodes opens the door and calls back to Carol, the girl in the window.

RHODES

Better call somebody. He fainted.

They hurry out of the house.

145

ANGLE ON CAROL

145

She looks at De Gooyer on the floor. Disinterested, she looks back to face the street, resuming her knitting.

CUT TO:

146

EXT. THE WILLIS HOUSE - DAY

146

The garden in immaculate order.

147

INT. KITCHEN - WILLIS HOUSE - DAY

147

Mrs. Willis, dressed in a white housecoat, is seated at the breakfast table reading the morning newspaper. Willis, dressed for the office and carrying his jacket, descends from upstairs and walks into the kitchen, past his wife towards his seat.

MRS. WILLIS

(glancing up briefly)

Cyril, I don't like your tie.

Willis puts his jacket on the back of his chair.

WILLIS

You gave it to me, dear.

MRS. WILLIS

That's no excuse.

He sits down, facing her. She picks up the paper and shows it to him.

(CONTINUED)

147

CONTINUED:

147

MRS. WILLIS
(continuing)
Cyril, look at the newspaper.

WILLIS
Something in it?

MRS. WILLIS
The date?

WILLIS
Has that made the front page again.

He picks up the teapot and proceeds to pour himself a cup.

MRS. WILLIS
It's the 25th. Six more days and you finish at the Yard.

WILLIS
Hopefully in a blaze of glory. My final case...the capstone of my career.

MRS. WILLIS
(still reading paper)
What difference does it make?

WILLIS
It has to do with something sacred.

MRS. WILLIS
Cyril, you don't make any sense, as usual.

148

ANGLE FEATURING WILLIS

148

WILLIS
It has to do with the sanctity of property. Of all the crimes of which man is capable, the one that most rankles my soul is the violation of property. Oh, there is your murder, of course. Kidnap, rape, wife beating.

MRS. WILLIS
Oh, don't be ridiculous.

WILLIS
But life, however precious, life perishes. It is only property that lives on and on. Now the man I

(CONTINUED)

148 CONTINUED:

148

WILLIS

(continuing)

intend to arrest has the presumption to usurp for himself that which we consider to be the most valuable property of all...diamonds. The dearest, noblest, most direct link we have with the very core of the planet itself.

149 ANGLE FEATURING MRS. WILLIS

149

MRS. WILLIS

(takes off her glasses)

The filthy bugger.

WILLIS

Yes, dear.

The phone starts ringing.

MRS. WILLIS

I'll answer it.

She rises and crosses to the hall to the phone.

150 ANOTHER ANGLE - ENTRY HALL

150

Mrs. Willis picks up the phone.

MRS. WILLIS

(into phone)

Eight, three...oh, yes... Hold on a moment.

(shouting)

It's Pilbrow.

Willis enters the hall.

MRS. WILLIS

(continuing)

He says it's a matter of some importance.

He takes the phone.

WILLIS

Thank you.

(into phone)

Pilbrow? What? That's not possible. Tell them we'll come at once. I'll meet you there.

(CONTINUED)

150

CONTINUED:

150

He hangs up.

MRS. WILLIS

Trouble, dear?

WILLIS

Try catastrophe...

He leads the way back into the kitchen.

CUT TO:

151

INT. DIAMOND HOUSE - DIRECTOR'S OFFICE - DAY

151

Present are Willis, Pilbrow, the Director, TOBIN, and two other DIRECTORS. They are seated at the end of a very long boardroom table. Tobin is at the head of the table, Willis and Pilbrow on the left, the two Directors on the right.

TOBIN

I'm afraid it's final, Inspector. Diamond House has decided to make the shipment on the tenth of next month rather than the twenty-eighth.

WILLIS

Well, may I remind you, sir, of the numbers of anonymous calls we've received in the past.

TOBIN

Never so close to a shipment and never so specifically Hatton Garden.

WILLIS

What exactly did the caller say about the twenty-eighth?

152

TIGHTER ANGLE - THE GROUP

152

TOBIN

He merely said to watch for trouble at that time. I mean, that's good enough for us.

FIRST DIRECTOR

Antwerp is nervous, as well.

PILBROW

It could happen at either end.

(CONTINUED)

152

CONTINUED:

152

WILLIS

I can assure you, sir, that nothing at all will happen. I personally will stay with the shipment until it's safely on its way to Luton Airport and then I'll fly on ahead to Antwerp and cover its arrival there.

TOBIN

Why would you not fly all the way with them yourself, Inspector?

WILLIS

Because I want to make quite sure that the Belgian police have taken all possible precautions at their end.

TOBIN

I hope you're not taking this too lightly, Inspector?

SECOND DIRECTOR

We are talking about millions of pounds.

WILLIS

I know that. But I must urge you, sir, most strongly, not to alter your date. Once you do that, from then on Diamond House will have its timetable dictated by tipsters.

Tobin looks at the others for a moment, then:

TOBIN

Give us one hour.

Willis smiles and he and Pilbrow collect up their things and prepare to leave.

153

INT. DIAMOND HOUSE VAULT - DAY

153

A SECURITY GUARD, holding a clipboard, is standing in front of a heavy, solid steel outer vault door. Behind him, in the vault proper, behind a closed barred door, is seen the back of Inspector Willis.

154

INT. VAULT

154

Inspector Willis is examining numerous rough diamonds, which are spread out on a large, felt-covered table.

(CONTINUED)

154 CONTINUED:

154

Willis turns and goes to the locked barred door and presses a buzzer. The Security Guard appears, unlocks the barred door and lets Inspector Willis out. The Security Guard then closes and locks the door.

155 EXT. VAULT

155

The Security Guard stands beside Willis, holding out the clipboard and a pen for the Inspector's signature.

156 TIGHT TWO SHOT - INSPECTOR WILLIS AND SECURITY GUARD

156

Inspector Willis signs the paper.

WILLIS

Everything seems secure, as usual.
But it's always necessary to check.

SECURITY GUARD

Yes, sir.

Willis hands the clipboard and pen over to the Security Guard, then exits, as the Security Guard slowly closes the huge, heavy solid steel outer vault door.

CUT TO:

157 INT. SCOTLAND YARD - MEN'S ROOM - DAY

157

Willis stands in the foreground, using one of the urinals. Pilbrow enters the wash area and begins washing his hands in a wash basin.

PILBROW

Inspector Willis?

WILLIS

Yes, Pilbrow.

PILBROW

We've just had a call from Diamond House, sir.

WILLIS

And?

PILBROW

The twenty-eighth it is.

He crosses to the foreground roller towel as Willis heaves a grateful sigh.

(CONTINUED)

157

CONTINUED:

157

PILBROW
(continuing, wipes
hands)
Are you pleased, sir?

WILLIS
Of course I'm pleased. I'm just
not able to applaud, that's all...

Pilbrow waits for Willis to walk back to the washbasin.

PILBROW
Have you any idea, sir, who might
have given them the tip?

WILLIS
(crosses to dry
hands)
Yes, I have. I did.

PILBROW
You, sir?

158

TWO SHOT - WILLIS AND PILBROW

158

Willis turns and walks away from towel machine, followed
by Pilbrow.

WILLIS
How else could we get the massive
security we need?

PILBROW
You're a genius, sir. An out and
out genius.

Pilbrow opens the door and Willis goes through, speaking.

159

INT. SCOTLAND YARD - CORRIDOR - DAY

159

WILLIS
In a few days' time I shall be an
out and out retired genius.

PILBROW
(walking alongside)
Sir?

CAMERA TRACKS BACK, they advance.

(CONTINUED)

159

CONTINUED:

159

WILLIS

No more villains to hunt, no more
midnight oil being burnt stalking
the prey.

Pilbrow opens the door leading into Willis' office and
Willis precedes him through the door.

160

INT. WILLIS' OFFICE - DAY

160

Willis walks toward his desk.

WILLIS

From now on it's slippers, pipe
and listening to the chimes -

Pilbrow closes the door.

WILLIS

(continuing)

of that bloody clock on the mantel-
piece, and to Mrs. Willis, of course.
But, before that happens, I'm going
to get Rhodes. The thought of him
rotting in jail might make my rotting
at home slightly more bearable.

PILBROW

Yes, quite, sir. But what is he up
to? We know he's been in Germany and
Paris and seen Mueller and Ferguson,
but I don't understand what he would
want with an engineer and a piano
player.

WILLIS

The answer to that question is nothing
...but he might want a great deal from
an ex-pilot and an ex-air traffic
controller.

PILBROW

Oh, I see, you mean...

WILLIS

Yes, that's what they are. Now, the
next question is, where does he steal
them? Here, before they leave, or in
Antwerp, once they arrive. He could
be stealing them here and fencing
them there.

(CONTINUED)

160 CONTINUED:

160

PILBROW

Or steal them there and fence them
anywhere.

WILLIS

I don't like surprises, Pilbrow...
other people's surprises.

PILBROW

Perhaps Miss Bromley could throw
some light on things, sir.

WILLIS

Good idea.

Willis walks forward to hat stand.

WILLIS

(continuing)

Time I went calling.

He takes his bowler and umbrella, opens the door and
goes out.

CUT TO:

161 INT. RHODES' APARTMENT

161

He enters, dials phone.

162 INT. GILLIAN'S SITTING ROOM - DAY

162

CLOSE SHOT on the TELEPHONE RINGING.

163 ANOTHER ANGLE

163

PULL BACK and reveal Gillian with her right hand hovering
over the phone. Willis is standing on the stairs watch-
ing her.

WILLIS

Don't answer it. It's been so long
since I've had you to myself.

He sits on the steps. The telephone stops ringing.

WILLIS

(continuing)

Now then. I'm too old to play the
cat and you're far too pretty for
a mouse.

(CONTINUED)

GILLIAN

You promised to leave me alone.

WILLIS

And I intend to keep that promise.

GILLIAN

The minute you stop breaking it.

WILLIS

Exactly. So you gave Rhodes the date?

GILLIAN

Yes.

WILLIS

And?

GILLIAN

There is no 'and.' That was the end of it.

WILLIS

The subject never came up again?

GILLIAN

It did not.

WILLIS

Immediately thereafter he simply started hopping from country to country.

GILLIAN

How did you know that?

WILLIS

Because Her Majesty's police and Her Majesty's Immigration both happen to work for the same Majesty. Why did he go to Germany?

GILLIAN

(not looking at him)

I don't know.

WILLIS

Do you have any idea why you joined him in Paris and Amsterdam?

GILLIAN

(looking at Willis)

He's supposed to find me attractive, remember?

(CONTINUED)

WILLIS

Oh, yes. Where did you go in Amsterdam?

GILLIAN

Well, I visited the Red Light District and then I went to an extremely jolly...

WILLIS

(interrupting her)

And where was Rhodes during all this art appreciation?

GILLIAN

He was with me.

WILLIS

All the time?

GILLIAN

Yes.

WILLIS

You're lying, you know, and if you don't, I do.

GILLIAN

Please yourself...

WILLIS

(rises)

Still mutinous. Well, in case you need to bolster your flagging enthusiasm for our little project, let me assure you that women's prisons have not improved one whit since we last talked.

GILLIAN

One more turn of the screw, Inspector?

She moves to sit on the couch.

GILLIAN

Well, I don't think you can catch him, so I might as well tell you. He went to these countries to try to recruit help. I don't know who he saw because I waited behind to get the date from you.

WILLIS

How does he plan to steal them?

(CONTINUED)

163

CONTINUED: (3)

163

GILLIAN

Well, he planned to take the diamonds...

They turn as the front door opens. Jack Rhodes is letting himself in. Gillian immediately gets off the couch and hurries towards him.

RHODES

Hello! Shall I come back?

GILLIAN

No. You're just in time to meet someone.

They walk forward to meet Willis, who has come up to join them.

RHODES

Hello.

GILLIAN

(making the introductions)

Chief Inspector Willis - Jack Rhodes.

WILLIS

(as they shake hands)

Mr. Rhodes.

RHODES

Chief Inspector...

WILLIS

Inspector is quite sufficient. Chief always strikes me as rather tribal.

Rhodes puts the key back into his top pocket.

GILLIAN

The Inspector is an old friend of the family.

WILLIS

Yes, I've known Gillian ever since she was a little girl stealing round the house.

There is an exchange of looks between Rhodes and Gillian. She walks over to the dining room table as they continue.

WILLIS

(continuing)

You just visiting our country, Mr. Rhodes?

(CONTINUED)

163

CONTINUED: (4)

163

RHODES

No, I'm a permanent resident actually.

WILLIS

Really! What is it? The damp and the drizzle that dazzles you?

Gillian sits down.

RHODES

No, I'm one of England's foul weather friends.

WILLIS

(laughs)

Oh, that's very good.

RHODES

(glances around)

Lots of exciting challenges over here.

WILLIS

You enjoy a good challenge, do you?

RHODES

If the prize is right.

WILLIS

(looks over at Gillian)

I like him.

GILLIAN

I knew you would.

WILLIS

(looks at the time
on his watch)

Well, I'm afraid I must get back to the Yard.

He starts to cross towards the bench as Gillian leaps up and hands him his brolly and hat. Rhodes turns around to Willis.

164

TIGHT TWO SHOT - RHODES AND WILLIS

164

RHODES

Your work must be very exciting.

WILLIS

Oh, it's routine mostly, but it does have its rewards. At least

(CONTINUED)

WILLIS

(continuing)

it used to. I shall be retiring in
a few day's time.

RHODES

Oh?

WILLIS

Mandatory, I'm afraid.

RHODES

Why is that?

WILLIS

Well, it seems I've had the bad taste
to age rather than die on them.

RHODES

Well, it hardly seems fair, does it?
I mean, your side has to retire and
the other side just becomes rich
little old bad guys.

WILLIS

That's right. Well, it's not very
fair for me, either. I have to
retire on a most measly little
pension. However, I can't complain.
I've achieved pretty much what I set
out to do.

RHODES

Lots of heads on the wall?

WILLIS

Well, one always felt there was room
for just one more. Well, I do hope
to see you again.

RHODES

I'm sure you will.

(he now hands over
a card)

Would you be my guest?

Willis takes the card.

WILLIS

(looks at card)

Thank you. That's very kind. Is
that your restaurant?

(CONTINUED)

164

CONTINUED: (2)

164

RHODES

People say the food's good enough
to eat.

WILLIS

I might just take you up on that.

Willis now searches his inside pocket and produces a
card.

WILLIS

(continuing)

Oh, and if you should find yourself
in the vicinity of Scotland Yard
before the week's out...

(hands over card to

Rhodes)

One never knows.

RHODES

I've always wanted to see it.

WILLIS

I'd love to show it to you.

They shake hands.

165

GROUP SHOT - WILLIS, RHODES AND GILLIAN

165

WILLIS

(continuing)

Goodbye.

RHODES

Inspector.

WILLIS

(to Gillian)

Give my best to your father.

(going to the door)

Don't worry, I'll show myself out.

Gillian hurries over to the door, as he lets himself
out, and closes the door. She leans back against it,
looking towards Rhodes.

166

ANGLE ON RHODES

166

As he now hurries towards her.

(CONTINUED)

166

CONTINUED:

166

RHODES

Did he dust your entire body for my fingerprints?

Rhodes continues past her on his way to the bedroom.

GILLIAN

(hurrying along and
overtaking him)

God, don't joke about it. You don't seem to appreciate how much he wants you.

RHODES

Oh, I do. I'm looking forward to meeting him again.

They stop at the foot of the stairs in the bedroom.

GILLIAN

Do you know what? I want you.

RHODES

When?

GILLIAN

Now.

RHODES

Where?

GILLIAN

Wherever.

They kiss passionately. Then:

RHODES

I have to make a phone call.

GILLIAN

Do you need permission?

RHODES

Cute.

167

INT. BEDROOM

167

CAMERA PANS HIM away from Gillian to the phone beside the bed. He picks it up, dials, then puts the phone to his ear.

(CONTINUED)

167

CONTINUED:

167

RHODES
(into phone)
Nigel...
(he turns and looks
back at Gillian)

She has turned on the radio and is now facing him, unbuttoning her skirt.

RHODES
(continuing)
I'll have to talk fast...

She gets out of the skirt and is revealed in her slip.

RHODES
(continuing)
About the vehicle...

She turns her back to him and gets out of the slip, puts it on the chair.

RHODES
(continuing)
No, I have a driver...

She puts her left leg onto chair and starts to undo the suspenders.

RHODES
(continuing)
The best...

The left stocking comes off.

RHODES
(continuing)
What about the Pakistanian, Arabian
situation. You know, Turhan Bey,
Maria Montez...

The other stocking is now off.

RHODES
(continuing)
Great. Nigel.

She walks over to him, pulling up her sweater.

RHODES
(continuing)
I'll have to call you back. Something's
just come up.

He drops the receiver and the sweater comes up. They go into an embrace.

168 INSERT - SWINGING RECEIVER

168

NIGEL'S VOICE (O.S.)

(filtered)

Jack! Jack, what's up? Jack?

CUT TO:

169 EXT. H.S. 125 IN FLIGHT - DAY

169

The plane goes through its paces and is coming in for a landing.

170 EXT. A TARPAULIN COVERED SHED - DAY

170

Nigel's Mini is parked near a group of trestle tables. Beyond them are notice boards with the photos, maps and plans affixed to them. Nigel walks over to the boot of the Mini. He unlocks it and leaves it open as he hears the plane. As he crosses, the open Rolls Royce drives along the tarmac. Rhodes is at the wheel, sporting an English cap, with Gillian, dressed in black, beside him. The plane lands in background, as the car pulls to a stop beside the shack. Nigel is waiting for them.

NIGEL

Hello, Jack.

RHODES

Hello, Nigel.

NIGEL

Morning, Miss Bromley.

GILLIAN

Hello.

Rhodes and Gillian get out, close their doors and move to the rear. Nigel follows Rhodes. Rhodes opens the boot and removes two blue Securicor sacks and then shuts the boot. Nigel leads the way back towards his car. Rhodes moves to the table.

RHODES

How are they getting along?

NIGEL

Mueller and Fergie? Mueller loves him. I think it must be his dark glasses.

Rhodes puts down his bag on table.

(CONTINUED)

RHODES

Do you have enough decals?

NIGEL

Oh, yes, this should be plenty.

Nigel reaches into the boot and removes a large black portfolio case and hands it over to Rhodes.

RHODES

(puts it down on
table)

Radio?

Nigel gets the radio out of the boot of Mini.

NIGEL

Here you are.

He carries the radio back to the table and sets it down. Rhodes has opened the portfolio of decals and turns on the radio. In the background, the sound the plane taxiing along can be heard.

RHODES

Any problems getting the plane?

NIGEL

One has one's friends...

(takes paper from
pocket)

Here's the lease. You'll be pleased to know that we're a Panamanian corporation.

RHODES

(glancing at page)

Based in Beirut.

NIGEL

With a Liechtenstein charter.

GILLIAN

Did you remember to write in diamond thieves?

NIGEL

No, I put in dope smugglers. Didn't want to arouse suspicion.

GILLIAN

Very sensible of you.

(CONTINUED)

The plane is taxiing along in background. They turn and go to the edge of the shack to wait for it to come to a stop. The door opens and Ferguson emerges first. He is closely followed by Mueller and both wear dark glasses.

RHODES

Hey, Fergie.

FERGUSON

(striding across tarmac)

Hey, Jack, how are you?

RHODES

How is it?

MUELLER

Excellent.

FERGUSON

Beautiful...it's a Steinway. Good to see you.

RHODES

You remember Gillian.

Ferguson and Gillian shake hands.

FERGUSON

Hello Miss Bromley, we meet again.

GILLIAN

Yes.

Rhodes shakes Mueller's hand.

RHODES

Ernst Mueller, Gillian Bromley.

GILLIAN

Hello.

RHODES

He doesn't talk much.

NIGEL

Jack, when are you going to tell us the date?

RHODES

I told you I'd tell you the day before the caper.

(CONTINUED)

170

CONTINUED: (3)

170

NIGEL

That's not very sporting of you. What's the matter, don't you trust us?

RHODES

You're right...it's the twenty-eighth.

NIGEL

Good God, that's tomorrow.

RHODES

Well, that's the day before the caper.

MUELLER

Miss Bromley is in this with us?

RHODES

Without Miss Bromley there would be no this to be in.

MUELLER

Ach so...wie nett von ihnen, Miss Bromley.

GILLIAN

Oh, absolutely...yes.

171

TIGHT TWO SHOT - GILLIAN AND RHODES

171

Gillian turns to Rhodes.

GILLIAN

(whispering)

What did he say?

RHODES

(whispering)

I think he wants to jump you.

CUT TO:

172

INT. ANTWERP AIRPORT - DEURNE - NIGHT

172

We are in the baggage area. The conveyer belt is moving and the passengers are collecting their cases from the turntable. CAMERA PANS DOWN and centers on two brown suitcases. The hands of a dark-skinned man enters and the CAMERA PANS UP to show a gentleman in a white and gold robe, complete with head covering, carrying the two cases. He is followed by a lady completely covered in black and wearing a veil across her nose. They make their way to the Immigration Desk.

The immigration CLERK is at his desk and just handing back a passport to a Passenger.

CLERK

Merci monsieur.

The man moves on and Rhodes takes his place, first putting down his cases and then leaving two passports on top of the desk. The Clerk takes the two passports, checks them and looks up.

CLERK

Monsieur Sharma?

RHODES

(a la Peter Sellers)

Yes, I am Mister Sharma. Can I help you.

CLERK

Is your wife?

RHODES

Yes, this is my wife. It certainly is my wife, yes, sir.

CLERK

Could she lower the veil, s'il vous plait?

RHODES

(turns to Gillian)

Could you lower your veil, my dear.

She starts to uncover her nose.

RHODES

(continuing, he looks to the Clerk)

She is shy to the point of modesty, my wife.

Gillian has replaced the veil. The Clerk glances off to two waiting PLAINCLOTHESMEN, then stamps the passports as Rhodes speaks.

RHODES

Thank you for the excellent stamping of my passport.

CLERK

Merci, monsieur.

(CONTINUED)

173

CONTINUED:

173

RHODES

(taking the passports)

Good day.

Rhodes picks up the two cases, and the CAMERA TRACKS BACK as they cross the hall. Rhodes hands the small case to Gillian and they continue on their way.

GILLIAN

That was the worst Peter Sellers I've ever heard.

RHODES

I wasn't doing Peter Sellers. I was doing Peter Sellers doing Omar Shariff.

They reach the toilets. Gillian disappears into the Ladies - Rhodes into the Gents.

174

THE TWO PLAINCLOTHESMEN

174

Still in the same position, they have observed Gillian and Rhodes move to the toilets. The shorter of the two men now produces a walkie-talkie.

FIRST PLAINCLOTHESMAN

(with French accent)

We have them under surveillance, Inspecteur. We have to call you back, sir.

He quickly pockets the walkie-talkie as he looks off.

175

EXT. REST ROOM DOORS

175

The Arab sheik and his wife emerge from their respective toilets. Each carries the same piece of luggage that they went in with. CAMERA PANS as they move down a corridor with the sign above reading: PUBLIC TRANSPORT. The two Belgian Plainclothesmen now start after the departing couple. CAMERA PANS BACK to the toilet doors. Rhodes appears first, now dressed in a suit, carrying a raincoat and with an identical case. Gillian emerges from her door, dressed in jeans and a white coat, her hair up. She, too, has an identical bag. She hands it to Rhodes and together they walk to the end of the room. They go through the doorway. A flight is announced over the loudspeaker.

(CONTINUED)

175 CONTINUED:

175

VOICE (O.S.)
(filtered)
KLM FLIGHT 26 TO AMSTERDAM IS NOW
BOARDING AT GATE 8.

CUT TO:

176 INT. BELGIAN INSPECTOR'S OFFICE - NIGHT

176

INSPECTOR VANDERVELD is a man in his 50's. He is Willis' Belgian counterpart. He is seated at his desk, on the phone, with his feet up. His assistant, LAMBERT, is working on a map behind him.

VANDERVELD
(into phone)
Inspector Willis, this is Inspector Vanderveld. The people you suspect are under strict surveillance. My men have followed the couple to l'hotel Splendide. Now, why should we not arrest them?

177 INT. WILLIS' HOUSE - LIVING ROOM - NIGHT

177

Willis is seated by his desk and is on the phone. He is dressed casually in an open neck shirt and dressing gown.

WILLIS
(into phone)
Because as yet there is no evidence against them. If the diamonds are stolen anywhere, my guess is that it will happen in Antwerp, somewhere between the airport and their arrival in the city.

178 INT. BELGIAN INSPECTOR'S OFFICE

178

VANDERVELD
(into phone)
But why should you think the diamonds are in danger? Do you have some inside information. Have you perhaps had a tip-off?

179 INT. WILLIS' HOUSE

179

WILLIS
(into phone)
Instinct, Inspector! The best part of a policeman which allows him to

(CONTINUED)

179 CONTINUED:

179

WILLIS
(continuing, into
phone)
think like a criminal. No, I'm
only asking your permission for
me to be in on the case.

180 INT. BELGIAN INSPECTOR'S OFFICE

180

Lambert has moved and stands alongside Vanderveld.

VANDERVELD
(into phone)
In on the case? But if, as you say,
there is no evidence, there is no
case.

181 INT. WILLIS' HOUSE

181

WILLIS
(into phone)
No, of course... I simply mean I'd
like to be on the case, just in case
there is one, a case, if you follow
my thinking.

182 INT. BELGIAN INSPECTOR'S OFFICE - CLOSE-UP - VANDERVELD

182

VANDERVELD
(to Lambert)
Mon Dieu!

183 INT. WILLIS' HOUSE - CLOSE-UP - WILLIS

183

WILLIS
(into phone)
Look, once I'm quite sure the diamonds
are safely on their way from Hatton
Garden, I will fly on ahead to Antwerp
and meet you at the airport before they
arrive. Do I have your cooperation?

184 INT. BELGIAN INSPECTOR'S OFFICE

184

VANDERVELD
(into phone)
Rest assured we shall do our best to
protect the shipment. It is always a

(CONTINUED)

184

CONTINUED:

184

VANDERVELD
(continuing, into
phone)
pleasure to talk with you, Inspector...
(aside to Lambert)
The man is a lunatic.
(into phone)
Good night.

WILLIS' VOICE (O.S.)
(filtered)
Good night.

Vanderveld hangs up.

LAMBERT
All Englishmen are mad!

He walks back towards the map.

CUT TO:

185 EXT. SMALL BRIDGE - AMSTERDAM COUNTRYSIDE - EARLY MORNING 185

A red taxi drives across the small bridge. CAMERA PANS it to a small thatched outbuilding. In the distance is a windmill. Rhodes and Gillian open their doors and get out. Rhodes reaches into his raincoat pocket and peels off some guilders, which he hands to the Driver. As he walks forward to join up with Gillian, the taxi backs up and disappears. They start walking towards the outbuilding.

186 CLOSER ANGLE - THE OUTBUILDING - WINDMILL IN BACKGROUND 186

Rhodes and Gillian walk past the doors of the outbuilding.

GILLIAN
I don't mean to be rude, but what
are we doing here?

RHODES
Well, we're in Holland. I thought
I'd show you a windmill.

187 ANGLE FAVORING WINDMILLS 187

GILLIAN
When you've seen one, you've seen
them all.

Rhodes makes no reply but crosses to the thatched outbuilding and pushes open the doors.

188

ANOTHER ANGLE - FROM INSIDE THE OUTBUILDING

188

As the doors open, the light strikes a small yellow airport security car. Rhodes walks over to the car. Gillian follows him.

GILLIAN

What's this supposed to be?

Rhodes picks up a uniform jacket from the back seat.

RHODES

This is what you drive to get us into the airport.

GILLIAN

And hopefully out!

He drops the jacket into car.

GILLIAN

(continuing)

How did it get here?

RHODES

Nigel arranged it.

GILLIAN

He's a handy man.

Rhodes is now holding a gas mask in his hands.

RHODES

A smart man. If we botch this up he'll still be alive. From this moment on it starts to get real sticky.

He throws mask back into car.

RHODES

(continuing)

So if you want out, now is the time to say so.

189

DOLLY SHOT

189

He goes around the front of the car to the other door.

GILLIAN

When you say out, what do you mean?

RHODES

You tell me.

(CONTINUED)

189

CONTINUED:

189

GILLIAN

What's my share in this?

RHODES

Charming, right to the end.

GILLIAN

Well, you haven't told me anything.
I don't know what's going to happen.

RHODES

I never tell anybody everything.

GILLIAN

Never?

RHODES

If I told you everything it'd scare
the hell out of you.

GILLIAN

I doubt that.

Rhodes now starts walking towards the open doors of the
outbuilding.

RHODES

There's one more thing.

GILLIAN

What?

Rhodes reaches the doors and closes them. He stays at
the doors, his back to Gillian.

RHODES

I love you.

190

CLOSE-UP - GILLIAN

190

Gillian stares at him, realizing it's the first time he's
ever used the word love.

CUT TO:

191

INT. DIRECTOR'S OFFICE - HATTON GARDEN DIAMOND HOUSE -
MORNING

191

CLOSE ON the preparations for shipment. One Man is
affixing the metal tags to the envelopes as another
Man is putting the sealing wax onto the back of an
envelope.

(CONTINUED)

191

CONTINUED:

191

CAMERA PULLS BACK to reveal a large room. Three SECURITY GUARDS are watching the proceedings. The SECURICOR MEN, holding their helmets, stand near the table. The Director, Tobin, and his ASSOCIATES rise and go to the doors. One is opened, and a COURIER is brought in. He is guided to a MAN seated at a table. The Courier stops and hands over two packages. The Man at the table opens the white package to reveal a handful of uncut stones. He starts to appraise them.

CUT TO:

192

EXT. LONDON STREET - MORNING

192

Nigel comes out of his flat doorway and gets into his parked car and drives off over the Albert Bridge.

193

EXT. DIAMOND HOUSE - DAY

193

POLICEMEN are stationed on a bridge above the gateway. CAMERA PANS DOWN to show the wrought iron gate and the courtyard beyond. Willis is standing beside the door of his car, a radio phone in his hand. The DRIVER, dressed in uniform, sits behind the wheel. The Securicor van is parked at the base of the steps and the escorting police cars are on the left.

The Two Securicor Men walk down the steps, the first carrying the two Securicor bags. They are followed by Pilbrow and Tobin, the Director of Diamond House. As they near the foot of the steps, Willis speaks into the radio phone.

WILLIS

Speak up, Inspector. I can't hear you.

As the two Securicor bags are being deposited in the side of the Securicor van:

WILLIS

(continuing)

The diamonds are being loaded at this very moment. I'll see you shortly.

He puts the radio phone down and now waits as Pilbrow approaches.

194 ANOTHER ANGLE - COURTYARD

194

Pilbrow hurries over to the car. DETECTIVES SNELL and HARMON cross in the background.

PILBROW

It's all secure, sir. Our people are in position. Ready and waiting.

WILLIS

Very good. I just spoke to Inspector Vanderveld.

195 ANGLE ON WILLIS' CAR

195

Pilbrow stops by the side of the car.

WILLIS

(continuing)

Our couple are still under surveillance in the hotel.

PILBROW

Excellent, sir.

WILLIS

Well, I'm on my way to Antwerp.

Willis gets into car.

PILBROW

Good hunting, sir.

Pilbrow turns and goes across to his car.

WILLIS

(from inside car)

Thank you.

Pilbrow gets into his Brown Princess in the front seat. Harmon and Snell are behind.

196 ANOTHER ANGLE

196

Willis' car pulls out and cuts across the courtyard, exiting the premises right to left. HOLD as the leading police car, blue light flashing, headlights on, leads the way. The Securicor van follows and it is followed by the Brown Princess with Pilbrow and men. They are followed by another white Police car. CAMERA PANS THEM off the premises left to right.

CUT TO:

- 197 EXT. DESERTED AIR HANGAR - COUNTRYSIDE - DAY 197
 Ferguson and Mueller are now dressed as pilots. They pick up their bags, put on their caps and cross towards the waiting H.S. 125 (Jet No. 2) in background. There are no numbers on the plane at this point.
- 198 ANOTHER ANGLE ON THE MINI - DAY 198
 Nigel driving the Mini towards Luton Airport.
- 199 ANGLE ON THE SECURICOR VAN AND POLICE ESCORT 199
 As they head toward Luton Airport, police flashers going, headlights on.
- 200 EXT. LUTON PARKING LOT - DAY 200
 PAN SHOT over the mass of parked cars, come onto the Mini as it drives along a back road. Nigel reverses into a space, quickly gets out, puts on his binoculars and starts to look for the H.S. 125 (Jet No. 1).
- 201 EXT. BUILDING WITH GARAGE-LIKE DOORS - AMSTERDAM 201
 The doors are open. Rhodes and Gillian now dressed in Airport Security police uniforms and wearing gloves.
- RHODES
 Just take it easy. We have plenty
 of time. You don't have to drive
 to the airport fast.
- GILLIAN
 Don't panic.
- 202 CLOSER SHOT 202
 Gillian gets in behind the wheel as Rhodes climbs in the passenger side. The engine starts and Gillian lurches out, CAMERA PANNING with the yellow security car as it speeds down the narrow road and disappears.
- 203 EXT. ROADS EN ROUTE TO LUTON 203
 The Police escorting the Securicor van, with the Brown Princess, continue towards the airport.
- 204 EXT. PARKING LOT - NIGEL - DAY 204
 Nigel is standing beside his Mini in the parking lot over-

(CONTINUED)

204

CONTINUED:

204

looking the Luton Tarmac and hangar, his binoculars trained on something o.s., speaking into a CB mike.

NIGEL

(into mike)

Golf, Bravo, Bravo, Romeo, Tango.

205

EXT. THE H.S. 125 (JET NO. 2) AT DESERTED AIRFIELD - DAY

205

Ferguson is in the cabin, a headset on and microphone in hand.

FERGUSON

(into mike)

Roger... Golf, Bravo, Bravo, Romeo,
Tango... Over. Affirmative.

Ferguson leans his head out the open window and shouts:

FERGUSON

Golf, Bravo, Bravo, Romeo, Tango...

WIDEN OUT ON ZOOM and reveal Mueller standing alongside the wing, a portfolio of decals beside him. He picks up a "B" and walks over to the engine and starts to put it on.

206

EXT. PARKING LOT - NIGEL

206

NIGEL

(into mike)

I repeat... Golf, Bravo, Bravo,
Romeo, Tango. Do you read me?

207

EXT. LUTON TARMAC - NIGEL'S POV

207

Standing alone is an H.S. 125 (Jet No. 1) - its door open - with the marking: G-BBRT.

208

EXT. THE H.S. 125 (JET NO. 2) - DESERTED AIRFIELD

208

FERGUSON

(into mike)

Loud and clear, Nigel. Loud and
clear. Golf, Bravo, Bravo, Romeo,
Tango.

209

EXT. GATE NO. 4 - LUTON AIRPORT

209

The convoy arrives at the gate. A Police Official checks them, the barrier is raised and they drive onto the tarmac.

- 210 ANOTHER ANGLE ON THE AIRFIELD - GATE NO. 5 - DAY 210
 The convoy drives into shot and is passed through Gate No. 5. CAMERA PANS with the Securicor van.
- 211 THE GATEWAY AND TARMAC WITH PARKED H.S. 125 (JET NO. 1) 211
 The Police leading the Securicor van and escort arrives at the H.S. 125 parking bay. The two Police cars remain at the barrier and the Securicor van and escorting Princess drive onto the tarmac area.
- 212 EXT. PARKING LOT - LUTON 212
 Nigel is watching the arrival through his binoculars and now reports to Ferguson and Mueller.
- NIGEL
 (into mike)
 Mother's in the maternity ward.
- 213 EXT. DESERTED AIRFIELD - (JET NO. 2) 213
 Mueller and Ferguson are now in the cabin, ready and waiting.
- FERGUSON
 (into mike)
 Did you say 'mother'?
- MUELLER
 Was meint er bei mutter!
- 214 EXT. PARKING LOT - CLOSE SHOT - NIGEL 214
 NIGEL
 (into mike; very English)
 No - mother.
- 215 EXT. LUTON TARMAC - NIGEL'S POV 215
 The Securicor van and Princess stop close by the plane. The CAPTAIN (SMALL) and FIRST OFFICER (PALMER) stand on the steps, waiting. Pilbrow, Snell and Harmon get out of their car and stand close by the van to watch the loading. The Securicor Guard gets out of the van, moves to the back and takes the first bag out and hands it over to Small, then returns for the second and quickly carries it back to Small. The Securicor Guard then gets into the van to drive off.

- 216 EXT. PARKING LOT - CLOSE SHOT - NIGEL 216
Nigel has observed it all.
- NIGEL
(into mike)
Mother's expecting twins.
- 217 EXT. LUTON TARMAC - NIGEL'S POV 217
The van and Princess drive away from the jet as the door closes.
- 218 EXT. DESERTED AIRFIELD - (INT./EXT. JET NO. 2) 218
They switch on and the jet starts to move off.
- 219 EXT. LUTON TARMAC 219
Pilbrow and his men watch as Jet No. 1 starts to taxi forward onto the runway area.
- 220 EXT. PARKING LOT 220
Nigel watches the plane start to taxi along to its holding position.
- NIGEL
(into mike)
Mother's on the way to the delivery room.
- 221 EXT. DESERTED RUNWAY 221
Jet No. 2 taxies along.
- 222 EXT. LUTON TARMAC 222
Jet No. 1 taxies along and stops.
- SMALL
(into mike)
This is Golf Romeo Tango. Am I clear to enter and backtrack for Zero Eight?
- TOWER VOICE (O.S.)
Negative. Hold your position.

223 INT. JET NO. 1 223
Small and Palmer wait.

224 EXT. PARKING LOT 224
NIGEL
(into mike)
Mother's waiting in the delivery
room.

225 INT. JET NO. 1 225
Small and Palmer waiting for instructions.

226 INT. JET NO. 2 226
Mueller and Ferguson waiting impatiently.

227 EXT. PARKING LOT 227
NIGEL
(into mike)
Mother's still waiting in the
delivery room.

228 INT. JET NO. 2 228
FERGUSON
Some birth.
MUELLER
I hope there is no miscarriage.

229 INT. JET NO. 1 229
Small and Palmer listening.
TOWER VOICE (O.S.)
Romeo Tango... Clear now to enter
and backtrack. Surface wind Zero
Six Zero. One Fife Knots.

230 EXT. JET NO. 1 230
Jet No. 1 enters the runway, taxies to the end and turns.

231 EXT. PARKING LOT - NIGEL 231
NIGEL
(into mike)
Mother's in labor.

232 INT. JET NO. 2 - FERGUSON AND MUELLER 232
They look at each other in relief.
MUELLER
Gott sei danke.
FERGUSON
Hallelujah, brother.
Mueller switches on.

233 EXT. JET NO. 1 233
Ready for takeoff.

234 INT. JET NO. 1 234
Small and Palmer listen.
SMALL
(into mike)
Golf, Romeo, Tango... Ready for
takeoff.
TOWER VOICE (O.S.)
Romeo Tango... Clear for takeoff.
Surface wind Zero, Fife, Fife...
One Tree Knots.
SMALL
(into mike)
Romeo Tango rolling...

235 EXT. LUTON RUNWAY - JET NO. 1 235
Jet No. 1 guns its engines and streaks down the runway,
takes off.

236 EXT. PARKING LOT 236
NIGEL
(into mike)
Mother's given birth.

237 EXT. DESERTED LANDING STRIP - JET NO. 2 237
Jet No. 2 guns its engines and streaks down the strip.

238 EXT. JET NO. 1 238
It is airborne.

239 INT. JET NO. 1 239
PALMER
V1...VR V2...
SMALL
(once they have
climbed high
enough)
Gear up.
PALMER
Gear up.

240 INT. JET NO. 2 240
It is airborne. Ferguson and Mueller go through the
identical process.
FERGUSON
V1...Rotate... V2.
MUELLER
Gear up.
FERGUSON
Gear up.

241 EXT. LUTON AIRPORT - PILBROW 241
Pilbrow breathes a sigh of relief and turns to Detective
Snell.
PILBROW
Well, that's that... There she
goes.

242 EXT. PARKING LOT 242
Nigel smiling to himself.

243 EXT. PRINCESS CAR - SERGEANT DRIVER - DAY 243

The DRIVER winds down the window and calls O.S. to Pilbrow.

DRIVER
Detective Pilbrow.

Pilbrow enters the shot and is handed a radio mike by the Driver.

DRIVER
(continuing)
Inspector Vanderveld, sir.

PILBROW
(into mike)
Good morning, sir. The goods are on their way. They left without a ripple. Please convey that message to Inspector Willis.
(beat)
Thank you, sir.

He hands the radio mike to the Driver and exits.

244 EXT. YELLOW AIRPORT SECURITY CAR - AMSTERDAM COUNTRY ROAD 244

The security car drives by.

245 INT./EXT. JET NO. 1 245

Small and Palmer flying along.

246 INT./EXT. JET NO. 2 246

Mueller and Ferguson flying along.

247 EXT. DIAMOND HOUSE - ANTWERP - DAY 247

An armored van, two white police vans as escort, leaves the building and drives out.

248 INT./EXT. JET NO. 2 248

Mueller at the controls. Ferguson works the radio. Ferguson has already switched on the receiver. We hear a confusion of radio signals.

(CONTINUED)

248 CONTINUED:

248

FERGUSON

(to Mueller)

We're getting close to the midway point. We gotta be near him when London switches him over to Antwerp.

MUELLER

He is here somewhere. There is only one sky between us.

249 EXT. YELLOW SECURITY CAR - DESERTED COUNTRY ROAD -
AMSTERDAM

249

It drives by.

250 INT. YELLOW SECURITY CAR

250

GILLIAN

Jack, I'm worried about getting past the guards.

RHODES

So am I.

251 EXT. DIAMOND HOUSE - ANTWERP

251

The armored van and two escorting police vans leave the Diamond House Center.

252 EXT. SKY - AERIAL SHOTS - DAY

252

Jet No. 1 flies along. Suddenly, from behind and below, Jet No. 2 flies into view.

253 INT. JET NO. 1

253

Small and Palmer are unaware of the presence of Jet No. 2.

254 INT. JET NO. 2

254

Ferguson and Mueller are watching Jet No. 1 above them. Then Mueller looks down to the speedometer and increases his speed.

255 EXT. SKY - AERIAL SHOT

255

Jet No. 2 is a few hundred feet behind Jet No. 1 and will soon be directly under Jet No. 1.

256 EXT. SKY - AERIAL SHOT 256

Jet No. 2 is now flying directly beneath Jet No. 1.

257 INT./EXT. JET NO. 2 257

Ferguson is filtering out the interference on the receiver. Suddenly, the London Tower Voice is heard over the receiver.

LONDON TOWER VOICE (O.S.)

(filtered)

Golf Bravo Bravo Romeo Tango.
Change to Antwerp. One Tree Fife
decimal Two Fife. Good-day.

Ferguson flips a switch and begins to speak into his mike.

FERGUSON

(into mike)

Golf Bravo Bravo Romeo Tango. This
is Antwerp.

258 INT./EXT. JET NO. 1 258

CLOSE on Small. He has radio headset on, listening. Puzzled, he talks into his throat mike.

SMALL

(into mike)

Antwerp. This is Golf Romeo Tango.

FERGUSON'S VOICE (O.S.)

(filtered)

Romeo Tango. This is Antwerp. We
have an emergency. The airfield
is closed. Divert to Amsterdam.

SMALL

(into mike)

Antwerp. This is Golf Romeo Tango.
We are diverting to Amsterdam.

(to Palmer)

Give me a heading for Amsterdam, will
you?

Palmer picks up a map.

PALMER

That's the fourth time in the last
three months they have diverted us.

(reading off map)

Your new course is 067.

(CONTINUED)

258

CONTINUED:

258

He puts down map, picks up a chart book and holds it open on his lap.

PALMER

(continuing)

Anyway, I prefer Amsterdam when we're laying over.

SMALL

That's because you're a degenerate.

PALMER

Never denied it, did I? Actually, that's only true in Amsterdam. I mean, in London I'm a good boy.

SMALL

In Amsterdam you're yourself.

PALMER

That's true. There's so much to see in the shop windows.

He touches a switch.

SMALL

(into mike)

Amsterdam. This is Golf Bravo Bravo Romeo Tango. We are diverting from Antwerp. Our ETA Schipol will be twelve minutes from now.

259

EXT. SKY - AERIAL SHOT

259

Jet No. 2 turns and descends into a cloud bank while increasing speed, heading towards Antwerp.

Jet No. 1 makes a dramatic turn, which we now know is towards Amsterdam.

260

INT. JET NO. 2

260

Mueller at the controls, Ferguson beside him. They bank to their right, after a beat.

FERGUSON

You're gonna need to hustle if we're gonna hit Antwerp before they groove in on Amsterdam, huh?

MUELLER

What would I do without you.

261 INSERT - SPEEDOMETER 261

The speedometer shows increasing speed.

262 INT. ANTWERP AIRPORT CONTROL TOWER - DAY 262

Inspector Vanderveld waits in the Tower, watching his men below.

263 EXT. ANTWERP AIRPORT TARMAC 263

An Army lorry and an Armored Car are parked on the tarmac, accompanied by Police and Plainclothesmen. There is a small orange colored car with a flashing light on top and a white Police car with its flasher going parked on the tarmac. A dark green Mercedes drives onto the tarmac and Lambert, Vanderveld's assistant, gets out.

264 INT. CONTROL TOWER - ANTWERP AIRPORT 264

Inspector Willis walks up the steps into the tower. CAMERA PANS with him to meet Vanderveld. They shake hands.

VANDERVELD
Bonjour Inspector.

Bonjour.

VANDERVELD
The shipment is safely on its way.

Oh, splendid. Then we're almost halfway there.

Vanderveld turns and looks off to the tarmac. Willis moves forward with him and they watch off scene.

VANDERVELD
Right on time.

265 EXT. ANTWERP AIRPORT 265

A white Police van is followed by the Armored Van, which is followed by another white Police van. CAMERA PANS them onto the tarmac to join the other waiting vehicles.

CUT TO:

266 EXT. AMSTERDAM AIRPORT - SCHIPOL - ENTRANCE TO GUARDED MAIN GATE 266

The yellow airport security car, driven by Gillian, passes a sign: WELCOME TO SCHIPOL AIRPORT. The security car approaches a heavily guarded gate and pulls up behind a large blue rental truck which is having its papers checked. CAMERA MOVES to close shot of Gillian and Rhodes watching.

GILLIAN

You must be mad. We're never going to get past this guard.

RHODES

Oh, I'm counting on it that we will. You just look as masculine as possible.

GILLIAN

I'll think ballsy.

267 VARIOUS ANGLES 267

The gates are opened and the rental truck drives through. Immediately, the gates close.

268 EXT. YELLOW SECURITY CAR 268

Gillian drives up to the barrier.

269 ANGLE ON SECURITY OFFICER - VARIOUS INTERCUTS 269

The SECURITY OFFICER approaches the car.

Rhodes hands over his pass. The Security Officer looks at the pass and at Gillian and Rhodes.

RHODES

(as he gets back
the pass)

Dank you.

270 CLOSE SHOT - SECURITY OFFICER 270

He winks at Rhodes.

271 VARIOUS ANGLES 271

The Security Officer motions for the gate to be opened.

(CONTINUED)

271 CONTINUED: 271
Gillian drives through.
The gate closes behind them.

272 EXT. SCHIPOL AIRPORT - GILLIAN AND RHODES 272
As they drive onto the airfield.

RHODES
We're on our own now, kid. Drive
to the far side of the field.
You're a cool one.

273 EXT. SCHIPOL AIRFIELD 273
As Gillian drives the car onto the airfield.

CUT TO:

274 INT. CONTROL TOWER - ANTWERP 274
Open on the monitor screen.

There is a blip on the screen, then the CHIEF FLIGHT
CONTROLLER swings around to his left to address the
waiting Vanderveld and Willis.

CHIEF FLIGHT CONTROLLER
(with French accent
as always)
It's on final approach...

WILLIS
(checking his wrist-
watch)
A bit early, isn't she?

CHIEF FLIGHT CONTROLLER
Four minutes, yes. Tailwinds over
the channel.

WILLIS
Were tailwinds reported?

CHIEF FLIGHT CONTROLLER
These pilots don't bother unless it's
going to bring them in a half hour
ahead of their Estimated Time of
Arrival.

They look off through the window.

275 THEIR POV 275

An H.S. 125 (Jet No. 2) in the distance, losing altitude.

CUT TO:

276 EXT. THE AIRFIELD - AMSTERDAM - GILLIAN AND RHODES 276

Waiting.

GILLIAN

What do we do now?

RHODES

We wait.

CUT TO:

277 EXT. ANTWERP AIRPORT TARMAC 277

The Armored Van and Police escort, along with the other cars, are parked at the pickup spot on the tarmac.

CUT TO:

278 INT. JET NO. 2 278

CLOSE ANGLES on Mueller and Ferguson as they prepare to land. They are tilted forward.

MUELLER

Gear down.

FERGUSON

Gear down. Three greens.
(into mike, to the tower)

Good morning, Antwerp. This is
Golf Bravo Bravo Romeo Tango.

TOWER VOICE (O.S.)
(in English with French accent)

Romeo Tango Roger... Runway is Zero
Nine... Surface wind Zero Nine Zero
Five knots.

279 EXT. ANTWERP AIRPORT 279

As the H.S. 125 comes in and lands.

280 INT. CONTROL TOWER - ANTWERP

280

Vanderveld and Willis are looking to the window, watching the plane come in.

WILLIS

So far so good.

Vanderveld moves off behind Willis.

VANDERVELD

Now we are halfway there.

Hold on Willis as he reacts, then turns and follows Vanderveld down the stairs.

281 EXT. ANTWERP AIRPORT TARMAC

281

Everyone is waiting as the H.S. 125 taxis forward, turns and comes back to the waiting group. A Security Man moves to the back of his van and opens it. CAMERA THEN PANS the other Two Security Men to the door of the halted plane.

282 EXT. DOOR OF PLANE

282

The door of the plane opens and Mueller is revealed in the entrance. He hands down the two blue Securicor bags to the men. They immediately walk away to their van. The door closes.

283 ANOTHER ANGLE

283

Willis and Vanderveld have emerged from the tower building. They pause by a car and are joined by Lambert. They watch as the Two Security Men put the Securicor bags into the back of the van and lock it.

284 ANOTHER ANGLE

284

The jet plane taxis out of shot as Vanderveld, Willis and Lambert are crossing to Lambert's car. A white Police van with its flasher going leads the way. The black Security Van follows. Then another white Police van follows that. They start to drive out.

285 EXT. ANTWERP RUNWAY AREA

285

Jet No. 2 is moving down the runway and takes off.

286 ANGLE ON VANDERVELD'S CAR 286

Willis is the last to sit down in the back seat of the car and the convoy passes in background. They back out and follow. Willis has his head turned back to watch the plane depart.

287 EXT. ANTWERP AIRPORT - WILLIS' POV 287

Jet. No. 2 is speeding off towards Amsterdam.

CUT TO:

288 EXT. SCHIPOL AIRPORT - TWO SHOT - GILLIAN AND RHODES 288

They are waiting in their little yellow airport security car.

289 EXT. THE SKY 289

As the H.S. 125 (Jet No. 1) is approaching from the distance, its wheels dropping into place.

290 INT. JET NO. 1 290

As they make their approach.

SMALL

Gear down.

PALMER

Gear down... Three greens.

SMALL

(into mike)

Amsterdam... This is Golf Bravo
Bravo Romeo Tango.

TOWER VOICE (O.S.)

(Dutch accent)

Romeo Tango... Go ahead.

SMALL

(into mike)

Amsterdam. This is Romeo Tango.
Request landing clearance.

TOWER VOICE (O.S.)

Romeo Tango Roger. Clear to land.
Runway is Zero Six. Surface wind
Zero Seven Zero One Zero knots.

291 EXT. AMSTERDAM AIRPORT - GILLIAN AND RHODES 291
Watching.

292 INT. JET NO. 1 292
CLOSE ON Small and Palmer as they prepare to land.

293 EXT. AIRPORT 293
As the H.S. 125 comes in and lands.

294 EXT. AMSTERDAM AIRPORT - GILLIAN AND RHODES 294
RHODES
Allright... Here we go, babe.
He reaches up and switches on the Blue Light flasher.
She starts the car up.

295 VARIOUS ANGLES 295
As Gillian drives the car along the perimeter towards
the taxiing plane.
The security car pulls up.
Rhodes gets out, wearing a headset, and directs the
H.S. 125 into a stopping position.
He salutes the pilot as he moves forward and stands
beside the door, the 'bats' in his left hand.

296 INT. COCKPIT - JET NO. 1 296
SMALL
What the hell's this?
PALMER
(removing his headset)
Must be some kind of security check.

297 ANGLE ON SMALL 297
SMALL
I haven't stopped here before. I
don't like it.
He reaches inside his jacket and brings out a revolver.

298 INT./EXT. JET NO. 1

298

Rhodes, gas mask on, ammunition spray in hand. The door of the plane is open. As Small moves towards the door, Rhodes fires the spray gun. As Small crumples to the floor, the gun fires in the air.

Palmer, on hearing the noise, calls:

PALMER'S VOICE (O.S.)

What's going on back there?

299 INT. JET NO. 1

299

Rhodes now appears and sprays Palmer. He immediately slumps forward.

Rhodes grabs the Securicor bags.

300 EXT. JET NO. 1

300

Rhodes somersaults out of the aircraft door, over the roof of the parked car. He gets in beside Gillian.

RADIO VOICE (O.S.)

All units proceed to jet on Runway
Zero Six.

They speed out of shot.

301 EXT. SCHIPOL AIRPORT

301

Gillian drives the yellow security car as fast as she can gun it across the airfield away from the plane.

302 EXT. TARMAC - WIDER ANGLE

302

Six more yellow security cars appear and start chasing Gillian and Rhodes.

303 INT. SECURITY CAR - GILLIAN AND RHODES

303

as they speed away, Rhodes removing his gas mask.

GILLIAN

Was anyone hurt?

RHODES

Just their pride.

(CONTINUED)

303

CONTINUED:

303

GILLIAN

What?

Rhodes removes her headset.

RHODES

Two guys stoned, that's all. Miss Bromley, are you ready to take your driving test?

GILLIAN

You bet your bottom I am.

RHODES

Now, your first test is to squeeze through that hole.

GILLIAN

As the actress said to the Bishop.

RHODES

Left.

GILLIAN

Right.

RHODES

(shouts)

Left!

304

EXT. FACTORY - THE CHASE - VARIOUS SHOTS

304

A large truck parked in the entrance gate.

Gillian's car drives out through the gates.

The Guard reacts as the fleet appears and hangs onto tailboard of truck.

A car comes in from the right, narrowly misses Gillian but collides with the lead car.

The car turns over, lands on roof.

CUT TO:

305

INT. DIRECTOR'S OFFICE - DIAMOND CLUB - ANTWERP - DAY

305

STEINER, the Director, is seated at the table which is covered with a green baize top. The two blue Securicor bags are on the table. Vanderveld, Willis, Lambert and

(CONTINUED)

305

CONTINUED:

305

TWO GUARDS are the only people in the room. Steiner uses a pair of wire cutters to cut the tag on the blue bag. He reaches in and pulls out a red sealed manila envelope and cuts the metal seals and pulls out the inner package. He opens the papers to disclose the diamonds, then reaches in for the second packet of diamonds. Lambert puts his glasses on.

VANDERVELD

So, Inspecteur, it seems our fears
have come to naught.

WILLIS

(hands to table)

It would appear so, yes.

CUT TO:

306

EXT. AIRPORT BOUNDARY

306

Gillian, with Rhodes seated beside her, drives the security car furiously. Five security cars drive in, turn at bend and pull up at a viaduct entrance to block off the road. Gillian maneuvers her car around by mounting the curb and crosses into far traffic lane.

307

EXT. CLOVERLEAF INTERSECTION OVER BRIDGE

307

The others start after her. One car mounts a slope and another car crashes into it. One car lands in a ditch.

308

EXT./INT. SECURITY CAR - GILLIAN AND RHODES

308

GILLIAN

Gracious me, he's going to have a
headache.

RHODES

More than two aspirin.

309

ANOTHER ANGLE

309

Several cars are in pursuit of Gillian and Rhodes.

310

EXT. VILLAGE

310

As the cars come through the village, the harbor in the background, men carrying large Edam Cheeses are forced to take cover and drop their cheeses which scatter all over the road.

311 INT. SECURITY CAR - GILLIAN AND RHODES 311
as they see one of the security cars ahead.

GILLIAN
There's one in front of us. Is
that good or bad?

RHODES
According to our map, if you keep
pushing 'em, he's not going to
make the next turn.

312 EXT. FISH MARKET AND HARBOUR AREA 312
More angles of the cars getting tangled up and one car
goes into the drink.

313 INT. SECURITY CAR - GILLIAN AND RHODES 313
as they continue on.

GILLIAN
Very pretty town this, isn't it.
I think we should come back one
day when we have more time.

RHODES
Yes, the Dutch are so friendly.

The chase continues, going through another area. Gillian
and Rhodes are followed by four security cars.

314 INT./EXT. SECURITY CAR - GILLIAN AND RHODES 314
They approach the canal bridge area, weaving in and out.

RHODES
You're doing very nicely, Miss
Bromley. Take a right.

GILLIAN
Yes, sir.

RHODES
Take a left.

GILLIAN
Right.

RHODES
Left.

(CONTINUED)

314

CONTINUED:

314

GILLIAN

Right.

RHODES

You're coming to a fork in the road.
I want you to go right.

GILLIAN

Mr. Rhodes, I haven't said this
before and I know this really isn't
the place but I do love you ever
such a lot.

315

VARIOUS CUTS

315

At the canal bridge area - the bridge opens up and two
cars crash together.

Gillian and Rhodes weave in and out of traffic.

There is an accident concerning an overturned Volkswagen.

316

INT./EXT. SECURITY CAR - GILLIAN AND RHODES

316

GILLIAN

If we get lucky and pull this off,
do you think they're gonna pull my
father out of the country.

RHODES

What do you care? We've got thirty
million dollars. We'll buy him a
country.

GILLIAN

Didn't like him anyway.

RHODES

Good. Countries cost a lot of money.
We'll buy him an island.

GILLIAN

A deserted one, preferably.

RHODES

Can't you go any faster?

GILLIAN

We're not on the Concorde.

317 VARIOUS CUTS

317

Rhodes and Gillian are sandwiched between the security cars.

Around another canal bridge and three tunnels.

A Motorcycle Cop rides in, collides with a car and crashes into a refuse barge.

The chase continues through a playground area and bridge, Windmills and milk churns in background.

318 INT./EXT. SECURITY CAR - GILLIAN AND RHODES

318

GILLIAN

Oh, I really love windmills.

RHODES

Seen one, you seen 'em all. Say,
I'm gonna be glad to see that
Nazi's face.

GILLIAN

(singing)

Hitler has only got one ball.

GILLIAN AND RHODES

(singing)

Goering his are far too small.
Himmel his are thinner and poor
Old Goebbels has got no balls at all.

Two more cars crash around the windmill area.

CUT TO:

319 INT. DIRECTOR'S OFFICE - DIAMOND HOUSE - ANTWERP - DAY

319

All the envelopes are now open and the diamonds are spread over the entire table. Steiner, his jeweller's glass in his eye, is examining the stones, one at a time. Vanderveld, Willis, Lambert and the Guards are still present.

VANDERVELD

What is wrong?

STEINER

(takes out glass and
looks up, stunned)

Quartz... They are all quartz...
Absolutely worthless.

320 ANGLE FAVORING VANDERVELD 320

Vanderveld, furious, suddenly spies a card under one of the papers and seizes it.

VANDERVELD

Merde!

321 INSERT - THE CARD 321

CHIEF INSPECTOR C. H. WILLIS
NEW SCOTLAND YARD

322 GROUP SHOT 322

The enraged Vanderveld looks across at Willis.

VANDERVELD

You not only have the audacity to steal millions of pounds worth of diamonds...

WILLIS

I what??

VANDERVELD

But you also have the nerve...the insane nerve...to leave your calling card.

Willis takes the card from Vanderveld and stands looking stunned.

CUT TO:

323 EXT. DESERTED AIRFIELD 323

As Rhodes and Gillian head towards the waiting plane, one car still in pursuit.

RHODES

We're almost home, baby.

GILLIAN

What a pity. I was getting into this.

Ferguson can be seen tearing off the decals and watching their arrival.

324 FERGUSON'S POV

324

FERGUSON

Whoopee. They're here... Oh,
shit...he's got the whole family.

325 ANOTHER ANGLE - JET NO. 2 - MUELLER AND FERGUSON

325

Mueller watches from the steps of the plane, then turns
and goes into the cockpit. Rhodes and Gillian drive
fast and stop under the plane's port wing. The car
skids as it comes to a stop.

RHODES

(as they get out)

You just passed your driver's test.

GILLIAN

You bet your arse I did.

They run from the car, the Securicor bags in Rhodes' hand,
and go up the steps into the plane.

326 ANOTHER ANGLE - JET NO. 2

326

The steps are immediately drawn up and the plane starts
to taxi.

327 REVERSE ANGLE ON JET

327

The security car starts to give chase, but then stops as
the plane taxis further away and takes off.

CUT TO:

328 EXT. WILLIS' HOUSE - DAY

328

A full shot of the house. The front garden is somewhat
unkempt. The POSTMAN rides his bicycle up the front path
to the front door. He dismounts, puts his bicycle neatly
against the wall and starts towards the door.

329 INT. WILLIS' LIVING ROOM - DAY

329

Mrs. Willis comes down the stairs carrying a large, heavy
suitcase, another grip and her handbag. CAMERA PANS HER
into the living room where Willis is seen, sitting in his
large leather chair, unshaven, whiskey glass in hand,
slippers on his feet and looking very down. Mrs. Willis
stops in front of him. He looks at her dispiritedly.

(CONTINUED)

329 CONTINUED:

329

WILLIS
Going somewhere?

MRS. WILLIS
Out.

She puts her bags down.

WILLIS
With all that?

MRS. WILLIS
I'm not coming back. You can get
in touch with my lawyer.

WILLIS
You mean you're leaving?

MRS. WILLIS
What an amazing deduction.

WILLIS
Well, might one inquire what made
you decide so suddenly?

MRS. WILLIS
It's not sudden. Why should I stay
with you now that you're an
(looks to paper and
headlines on couch)

330 INSERT - NEWSPAPER HEADLINES

330

CHIEF INSPECTOR WILLIS RETIRES IN DISGRACE!
MULTI-MILLION DOLLAR DIAMOND THEFT

MRS. WILLIS' VOICE (O.S.)
Ex-Chief Inspector who's the laughing
stock of the whole country.

331 RESUME SCENE

331

WILLIS
Charity, perhaps?

MRS. WILLIS
Charity begins abroad.

The doorbell rings. CAMERA PANS with Mrs. Willis to the
front door.

332 INT. FRONT DOOR

332

She opens the door. The Postman is standing there with some letters in his hand.

POSTMAN

A registered letter for the Chief Inspector.

MRS. WILLIS

(taking letters)

Ex-Chief Inspector.

POSTMAN

Would you sign here please?

She signs the book.

POSTMAN

(continuing)

He's no better then?

MRS. WILLIS

No.

POSTMAN

(takes back his book)

Sorry to hear that Mrs. Willis.

MRS. WILLIS

Ex-Mrs. Willis.

He smiles nervously as she takes the letters and closes the front door.

333 INT. WILLIS' LIVING ROOM

333

PAN SHOT as Mrs. Willis re-enters the living room and throws the letters at Willis.

MRS. WILLIS

Here, your royal highness.

She bends down, picks up her suitcases and starts out of the room. As she passes the side table, she spots a favorite photo of herself, picks it up and continues on to the front door.

334 CLOSE-UP - WILLIS IN HIS CHAIR

334

Willis is now holding the three letters. He takes a quick sip from his whiskey glass, puts it down and inspects his mail. He tosses the one letter away,

(CONTINUED)

334

CONTINUED:

334

then the second, but he suddenly spies on the back of the third letter a JACK OF DIAMONDS. He can't believe his eyes. He starts to rip open the envelope as he decides to get out of the chair. CAMERA PANS with him as he gets out of the chair, HOLDING on his rear end as he starts to rub it.

Sand, umbrellas, shimmering sea, brown bodies, the distant beat of local music etc.

RHODES and GILLIAN are beneath an umbrella, long cool drinks are in evidence. He is gazing seaward. She is examining a small object she has extracted from a beach bag. A BELL HOP suitably attired is approaching. He murmurs in RHODES' ear. RHODES nods and smiles in evident satisfaction. BELL HOP bows and departs. They are sharing a bottle of champagne.

RHODES

A toast. To us and to -- Inspector Willis.

GILLIAN

How he must have felt when they opened that box in Antwerp. Just Quartz!!

GILLIAN is admiring a small object ... it is a large diamond.

GILLIAN (contd)

It's so beautiful darling ... it must be as big as the Kohinoor or the Star of India.

RHODES takes the diamond, stares at it for a while, then "winds up" like Don Ddysdale in his prime and dispatches it about forty yards into the shimmering sea.

GILLIAN

(after a pregnant pause)

That was the dumbest, most moronic thing that any man has ever done.

RHODES

Quartz!

RHODES

It's quartz ... the whole lot was.
What we stole in Amsterdam was quartz.

GILLIAN

(deep breath)

Now, you must give it to me very
gently ... the packet in Antwerp
was quartz, right?

RHODES

Right.

GILLIAN

And the packet we picked ^{up} in Amsterdam
was quartz.

(RHODES nods "yes")

Then, here is my question. Where
are the diamonds?

RHODES is about to speak when his attention is drawn off scene.
GILLIAN Follows his gaze.

SHOT WIDENS to reveal BELL HOP approaching once more, this time
bearing a long cool drink. WILLIS looking rather spruce is following.

RHODES

(rising)

I hope you are comfortably installed
Inspector?

WILLIS

(shakes hands)

Everything has been first class all the
way thanks to you. (turns) How nice
to see you again Miss Bromley.

(seating himself and gesturing to
WILLIS to join them, waits for BELL
HOP to leave)

Gillian here has been making nervous
noises about the whereabouts of the ...
er... loot. I wonder if you'd care to
explain.

WILLIS

Certainly. I have the diamonds. I'm
here to sell them to Mr Rhodes.

GILLIAN

You have the diamonds!!?

WILLIS

A Scotland Yard Inspector, Miss Bromley,
has ample opportunity to switch boxes.

RHODES

(to GILLIAN)

He's pulled off the perfect crime. Except
for one thing. He has no way of selling
the loot.

WILLIS

(long sigh)

Precisely. I couldn't go seeking a
fence. They'd be delighted to turn
in a Scotland Yard Detective Inspector.

GILLIAN

(still shaking her head)

I don't believe this!!

RHODES

How much do you want for the
diamonds?

(to RHODES)
Do you think one hundred thousand
dollars is fair?

RHODES

Oh, I don't think that's fair!

(WILLIS looks dismayed)

What is fair is three million dollars.

WILLIS

Let me say this: I prefer your
definition of "fair".

GILLIAN

You two have been working together
all the time.

RHODES

Right. Except we've never actually ...
conspired. Call us non-conspiring
conspirators. For instance, he's been
"tailing" me all along.

WILLIS

And discovered what I was meant to:
The Pilot and Radio Wizard. Meaning a
second plane.

GILLIAN

And, obviously, Amsterdam?

(WILLIS nods)

It is the only other city on the diamond
run. But Jack -- what made you catch on?

RHODES

First, that "obsession" with snaring me.
Handing you that secret date. Blackmailing
you, trusting you wouldn't double-cross
or report him. That transparent "Maxwell
Levy" yarn ...

Saw through it all fairly soon, eh?

Roughly how long?

(continued on page (6))

Roughly, immediately.

WILLIS

That was fairly soon.

GILLIAN

Then you two were exchanging signals at my flat?

RHODES

Oh, yes. But the real signal was his not travelling with the "diamonds".

WILLIS

The signal that all extra security would be waiting in Antwerp. Not Amsterdam. Naturally, it was vital you knew this.

RHODES

(smiling)

Scotland Yard doesn't have the "tailing" monopoly.

GILLIAN

But supposing they had caught us in Amsterdam?

WILLIS

Quartz in both cities? Yes, tricky to explain. But then--- how could Jack Rhodes not outsmart Amsterdam Security? Ordinary security. Hence, my efforts to keep it ordinary.

GILLIAN

So the fact you knew the Inspector went to Antwerp, told you he wanted you to get away in Amsterdam?

RHODES

Yes, and that Fergie and Mueller would take off OK from Antwerp.

WILLIS

The two things are linked, aren't they? I could hardly have exposed your two cohorts to everyone in Antwerp without also having Amsterdam instantly alerted.

GILLIAN

Or vice versa, right?

(they both nod)

And that, Jack, is why you were almost positive what we stole would be fakes, right?

RHODES

Wrong. I was totally positive. Just as I was that Fergie and Mueller would be waiting for us.

(summing up)
Unidentified party steals fakes.
Everyone assumes it's diamonds. But
they had already been stolen.

RHODES
Correct. No clues. Not even
suspicions. Sheer perfection.

WILLIS
I've always had this rather sneaking
fondness for sheer perfection.
(beat)
My fondness now, would be something
occupying my time. You see, Mrs. Willis
won't be occupying it for me.

RHODES
A job? Hmm. Not a bad idea, at that.
I might find use for an ex Scotland Yard
Inspector in -- Oh, in various capacities.

~~RHODES~~ WILLIS
I so dread retirement. Even if I have
just become one of the Nouveau Riche.

RHODES
Now, now. No insecure feelings; we "Old
Money" people are quite democratic.

WILLIS
But I'll have few people to talk to, with
Mrs. Willis gone. In time, I might even
miss her.

RHODES
O.K., let's make a deal. How about a yearly
fee of \$100,000 and a percentage of any
future profitable enterprise?

He takes a key out of his pocket and tosses it at Willis.

RHODES (continued)
Here's the key to your suite.

WILLIS
You were sure that I'd come.

A smile from Rhodes, and, a happy Willis jauntily goes off twirling
the key.

GILLIAN
My God! You've gotten away with
stealing 30 million dollars!

RHODES
("shit-kicking")
Aw, it's the kind of thing that
could happen to anyone.

FADE OUT:

ON CAMERA CLOSING IN ON GILLIAN & RHODES in bed. It's quite a bed.
We see them from bare shoulders up.

But. He lies on his back.

GILLIAN

Jack! We must promise never again
to steal anything ...

RHODES

-- Shh. Yes, yes. I promise.

Then, in the quiet; plain and straight.

RHODES

I want to thank you. Why did you do it?

He stops. She looks at him.

GILLIAN

Set you up or join you?

RHODES

Both.

GILLIAN

I set you up because I didn't want to
go to prison. I joined you because ...

RHODES

Because you love me, too.

GILLIAN

(smiling)

Maybe ...

RHODES

I knew you couldn't resist me.

GILLIAN

(smiling)

And maybe because I love the diamonds.

RHODES pushes her hair off her neck and begins nibbling her ear.

RHODES

But you already said there was more
to life than diamonds.

GILLIAN

Of course there is, emeralds, rubies,
pearls, and

RHODES

And ...?

thousands of diamonds spread out under them and all around them.

GILLIAN

Little diamonds ...

Lots and lots of little diamonds.

RHODES

The other ones. The rubies, emeralds, sapphires. I know where there is the greatest concentration of them in one little old building.

GILLIAN

Where?

RHODES

(excitedly)

In India. It's the Taj Mahal.

GILLIAN

(groaning)

Oh, no!

RHODES nods his head - but his eyes say something else.

T H E E N D