



A FISH CALLED WANDA

BY

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AND

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6TH DRAFT

c. FISH PRODUCTIONS 1987

11TH JUNE 1987

REVISED THROUGH
28 July 1987

1. Deleted. 1.
- 1A. EXT. OLD BAILEY. DAY. 1A.

Busy London scene. St Paul's in the background.

SUPERIMPOSE: MGM CREDIT
- 1B. EXT. LINCOLN'S INN FIELDS. DAY. 1B.

Legal folk meander through Lincoln's Inn Fields.
- 1C. Deleted. 1C.
- 1D. INT. LAW COURTS. (OXFORD) DAY. 1D.

Legal folk throng the building and behave importantly.

SUPERIMPOSE: PRODUCTION CREDIT
- 1E. INT. LAW COURTS. (OXFORD) DAY. 1E.

A court in session. A JUDGE and JURY are enthralled by the forensic powers of ARCHIE LEACH.

SUPERIMPOSE: JACK CLEESE
2. EXT. HATTON GARDENS. DAY. 2.

We start to close on a sign reading 'London Diamond Merchants'. We pull back to reveal other similar signs, and then the street itself. Out of a doorway comes a smartly dressed young woman. She is WANDA GERSHWITZ. She pauses and surveys the street, as the camera closes in on her.

SUPERIMPOSE: JAMIE LEE CURTIS

She holds a bag. The camera is now so close, that when she moves her hand, we can see a lens which she has been concealing. We hear a faint click. WANDA adjusts the position of the bag, a second faint click.
3. INT. OTTO'S PAD. DAY. 3.

A bare basement room with minimal furnishings, part Japanese bedroom, part gymnasium. On the bed sits a figure in full lotus position. It is OTTO WEST. He holds a book, 'Beyond Good and Evil'. But he is dozing. An alarm clock goes off and in a flash, he wakes, draws a pistol crossbow and fires the bolt so that it wedges itself between the two vibrating bells of the distant alarm clock, thus silencing it. He yawns.

SUPERIMPOSE: KEVIN KLINE

Continued over/...

4. INT. KEN'S ROOM. GEORGE'S FLAT. DAY.

4.

A model of a strongroom is adjusted. KEN PILE is comparing it with a photograph. He's satisfied.

SUPERIMPOSE: MICHAEL PALLIN

Putting the photograph down, he walks a couple of steps, collects two tubs of fishfood and leaves shot. On the walls behind him we see several animal rights posters.

5. INT. LIVING-ROOM. GEORGE'S FLAT. DAY.

5.

A room furnished in strong but confused taste, dominated by a beautifully furnished aquarium, which KEN is approaching. Among some pretty tropicals is a superb angel fish. KEN puts his face close to her.

KEN

Hullo Wanda.

SUPERIMPOSE: A FISH CALLED WANDA

KEN feeds WANDA. She eats.

A burly, aggressive fish enters the shot, along with a slightly tired ornate one.

SUPERIMPOSE: WITH TOM GEORGESON AND MARIA AITKEN

As KEN continues to feed the fish, the front door opens behind him, and WANDA enters, followed by OTTO.

WANDA

Hi Ken.

KEN

Hullo Wwanda.

WANDA

Ken, this is Otto.

OTTO

Hi Ken, Wanda's told me a lot about you. Hey! Great fish.

KEN

Th th thank...

OTTO

A squeeze of lemon, a little tartare sauce, fantastic.

WANDA nudges OTTO. OTTO squeezes her boob. Smoothly and quickly! WANDA removes OTTO's hand as KEN turns.

KEN

Wwwwhat?

WANDA

George back yet Ken?

She makes for the kitchen.

KEN

Nnnno. He had to ggggo tttto the bbbbank.

OTTO stares at KEN. KEN looks at him.

KEN

Wwwwha...

OTTO

That's a nasty stutter you've got there Ken.

KEN is dumbstruck.

OTTO

Hey, don't worry, it doesn't bother me. So... I hear George needs a weapons man for the job.

KEN looks sharply at OTTO. WANDA calls from the kitchen.

WANDA (OOV)

Cup of tea Ken?

KEN

Yyyy...

OTTO

Yeah he wants one.

(To Ken)

I had a good friend in the CIA had a stutter. Cost him his life, dammit.

The front door opens and GEORGE enters. WANDA runs to him from the kitchen.

WANDA

Hi George.

She embraces him and he returns the affection condescendingly. KEN is hot on her heels.

KEN

Hullo George. Ggget you a Scotch?

GEORGE

Yeah.

KEN scampers off. GEORGE eyes OTTO.

WANDA

George, this is Otto.

GEORGE

... So... you're Wanda's brother.

OTTO

It's good to be here George. England's a fine country.

GEORGE

Did she explain what we need?

OTTO makes a rapid movement, causing a knife to appear in his hand and then throws the knife so that it sticks perfectly between the eyes of an animal on one of Ken's posters in the alcove. GEORGE, WANDA and KEN stare, impressed.

OTTO

Something like that?

GEORGE

Something like that, yeah.

6. Deleted.

6.

7. Deleted.

7.

8. Deleted.

8.

9. Deleted.

9.

10. INT. LAW COURTS. DAY.

10.

ARCHIE watches intently. In the jury box the foreman is standing up.

FOREMAN

Not Guilty.

Shouts of joy from the gallery. ARCHIE smiles quietly to himself, nods to his junior and the prosecuting counsel.

SUPERIMPOSE: CREDIT

Various folk hurry up to ARCHIE to offer their congratulations, the solicitor, the defendant and his supporters.

SUPERIMPOSE: CREDIT

ARCHIE shakes hands graciously and accepts their congratulations.

SUPERIMPOSE: CREDIT

DEFENDANT

Brilliant Mr Leach. Bloody brilliant, sir.

DEFENDANT'S WIFE

Thank you sir. Thank you.

ARCHIE

Not at all. Glad to be of help.

SOLICITOR

Mr Leach, I really must congratulate you. The way you...

SUPERIMPOSE: CREDIT

DEFENDANT

Do you have a moment Mr Leach? Just for a celebratory drink?

SUPERIMPOSE: CREDIT

ARCHIE

I'd like to but... I've got to get on to my next case I'm afraid.

11. INT. LIVING-ROOM, GEORGE'S FLAT. DAY.

11.

Gang sit round table with papers and models. GEORGE touches model car.

GEORGE

They're worth about one hundred thousand each and there's a hundred and thirty of them - that's thirteen million, my friends.

KEN is impressed.

WANDA

Dollars or pounds?

GEORGE

Pounds pet. It's the big one. So the police will watch all the airports, so we don't meet up at Heathrow until Tuesday. And that's it.

GEORGE looks at WANDA.

WANDA

... OK.

GEORGE looks at KEN who nods. They all look at OTTO. Pause.

GEORGE

Otto?

OTTO

Yes?

GEORGE

... OK?

OTTO

What?

GEORGE

The plan.

OTTO

Yeah! Great. No problem. What was ... what was the middle part about the police?

GEORGE

We don't meet up until Tuesday because ...

OTTO

Yeah, yeah...

GEORGE

I haven't finished yet... because the police'll only watch the airports for 72 hours.

OTTO

I know, I know.

GEORGE

(Tossing Otto his ticket) Here's your ticket.

OTTO

Let's do it.

WANDA

What do we get for the stuff in Rio, George?

GEORGE

Kevin Delaney thinks we'll get 70--75%

WANDA whistles.

KEN

You wwwant mume to ggget a bbb...

OTTO is staring. KEN's stutter gets worse.

KEN

Bbbig... cccar... ffffor the... ggg... ggg...

GEORGE

Yes, Ken, a limo, OK? And put diplomatic plates on it. Right?

KEN rises, and goes to the fish.

OTTO

What if he has to say something during the break-in?

GEORGE

... Nobody speaks during the break-in, Otto.

WANDA

It's OK, Otto. Ken's good.

GEORGE

So next week, we won't need to look for work and it won't need to look for us.

(to Wanda)

Oscar Wilde.

GEORGE leans over the kisses WANDA. OTTO exudes malice, rises and crosses to KEN.

OTTO

You really like animals don't you Ken? What's the attraction?

KEN

You can ttt... ttt... trust them and they don't sh...
sh... sh...

OTTO

Shit on you?

KEN

... Show off all the ttt...

OTTO

You know what Nietzsche said about them? He said they
were God's second blunder. Bye, sis!

OTTO walks to the door, WANDA leaves GEORGE's side.

KEN

Wwell you ttell him ffff from mmm...

OTTO

See you George.

GEORGE

Seven a.m. here...

OTTO

Right!

(He pecks her while whispering)
Don't let him touch you.

WANDA

One more day we're together.

OTTO

(Loudly) If you call Mum I'll send her the money next
week.

OTTO leaves. WANDA goes to KEN.

WANDA

Sorry he's a bit... insensitive, Ken. It's sad but...
Dad used to beat him up.

KEN nods understandingly. Then

KEN

(To himself) Ggggood.

12. EXT. GEORGE'S BLOCK. DAY.

12.

OTTO, lithely, descends the staircase and comes out of the main
doors. Suddenly, he freezes and flattens himself against the
building. A gun is in his hand. He screws a silencer in place
and waits.

A pussy-cat appears. OTTO fires. A 'plop', followed by loud receding howling. OTTO walks forward.

OTTO
(Quietly) Nice shooting.

He picks up the cat's tail and pops it in his breast pocket.

13. EXT. GARDEN. ARCHIE'S HOUSE. DAY.

13.

WENDY, ARCHIE's wife, sits reading a paper. ARCHIE comes out of the house into the garden.

ARCHIE

Hallo dear.

No response.

ARCHIE

Had a good day?

WENDY

I spend the morning trying to get the waste disposal man to come, have lunch with Marjorie Brooks who takes up the entire meal complaining about her husband, then I have to play three rubbers with that half-wit Philippa Hunter and I get back here and Sanderson's have sent the wrong flowers ...

ARCHIE

Oh no! ... Would you like some tea?

WENDY

Yes.

ARCHIE

... I won the case.

WENDY

This is the first moment I've had to myself ...

ARCHIE re-enters the house.

14. INT. KITCHEN. ARCHIE'S HOUSE. DAY.

14.

ARCHIE enters. PORTIA, his teenage daughter is at the fridge, full riding gear.

ARCHIE

Hallo Portia. How was the show?

PORTIA

Awful. Honestly, I've got to get a new horse Daddy.

ARCHIE

I thought you liked Smokey ...

PORTIA

She's not fit for dog meat, honestly. Can I change her please Dad, it's absolutely vital. It won't cost much, OK?

She pecks him on the cheek and moves off.

ARCHIE

Well, oughtn't we to ...

WENDY enters.

WENDY

I thought you were making the tea, Archie.

ARCHIE

I am darling.

WENDY

I suppose I'd better get it.

ARCHIE

No, no, I'll do it.

WENDY

No, I'll do it.

She starts getting it, noisily. She picks up a cup.

ARCHIE

I won the case ...

WENDY

Oh! Now this is cracked.

15. INT. JEWELLER'S OFFICES AND STRONG ROOM. DAY.

15.

Something violent is happening in a Hatton Garden establishment.

Employees are rising in alarm. They disappear from view when the reinforced glass of the office is splintered by a blast from a sawn-off shot-gun. The gun swings round and shatters the lock of the office door.

Three balaclaved figures burst through the door, pushing a terrified customer before them. The first (OTTO) draws on a gun and fires two shots at T.V. Cameras covering the room. A monitor on a desk in foreground goes blank. OTTO sweeps it from the desk. During these brief seconds the other two villains, GEORGE and KEN, have forced the terrified employees to lie on the floor, hands on their heads. OTTO moves swiftly to the steel grid of the strong room, producing a small cross-bow as he goes. KEN runs back to the entrance past him.

The startled MANAGER comes out of the office and encounters GEORGE's shot gun.

OTTO is peering through the grill of the strong room. On the wall opposite to him is a small panel with a push button in its centre. OTTO unhurriedly loads his bow with a bolt, thrusts the business end through the grid, takes careful aim at the button

and fires. The bolt finds its target. The steel grill swings slowly open.

KEN rushes by, pushing something odd-looking on wheels into the manager's office.

OTTO replaces GEORGE guarding the employees. At the same moment KEN comes from the Manager's Office and he and GEORGE enter the strong room where they start shovelling the contents of the safes into pouch-like sacks hanging from their shoulders.

All this is done with military precision and without a word spoken.

INTERCUT... GEORGE and KEN rifling the safes with OTTO terrorizing his captives. He is unnecessarily vicious, delights in poking the muzzle of his gun into panic-stricken faces and intermittently amuses himself by vandalizing the office. He catches the MANAGER cautiously reaching for the secret button of an alarm bell, and forces him at gun point to stand erect. An apple from a lunchbox is placed on the MANAGER's head.

GEORGE and KEN work down the line of safes. GEORGE is aware of OTTO's behaviour and becomes visibly irritated and nervous. KEN is meticulous in his choice. He selects this and that item while nonchalantly tossing the flashier pieces over his shoulder.

The job is finished. GEORGE threatens the quaking staff with his shot-gun.

GEORGE

You're being watched, see? Anybody moves and...

He blasts off a round from his gun.

GEORGE goes through the glass door of the Manager's office just as OTTO vandalizes it. He is showered in splinters. KEN has climbed onto the window sill. He disappears from sight.

16. EXT. JEWELLER'S. DAY.

16.

From outside, we see KEN rapidly descending Roger's fire escape. The others follow. Emerging at the bottom, the balaclaved figures hurry across a narrow alleyway into the back of another building.

17. EXT. STREET. HATTON GARDEN. DAY.

17.

A Black Mercedes Limo waits at the kerb with engine running. In the driver's seat sits WANDA, disguised in moustache, horn-rimmed spectacles, and chauffeur's uniform. She is watching the driving mirror intently. An OLD LADY, MRS COADY, passes un-noticed with three small dogs on leads.

WANDA stiffens. We see GEORGE, KEN and OTTO walking quickly towards the Limo. They are dressed in nondescript clothes, with one or two disguises. They jump into the car, which accelerates away from the kerb. But it brakes sharply. They are all thrown forward and GEORGE stares through the windscreen, startled.

MRS COADY has frozen a few yards into the road, beyond the next car, and is staring at him. WANDA swings the wheel and accelerates again round the OLD LADY, just missing a dog. MRS COADY puts her hand to her heart and scrabbles for some pills.

18. EXT. LONDON STREETS. DAY.

18.

The Limo hurries through the traffic. KEN's face stares out of the back window.

19. Deleted.

19.

20. Deleted.

20.

20A. EXT. LONDON STREET. DAY.

20A.

The limo screeches to a halt. The gang pile out of the car, OTTO first, and hurry to a Metro on the other side of the road, KEN stuttering the while.

OTTO

That was fun. What wimps!

GEORGE

What is it Ken?

OTTO

I love robbing the English, they're so polite.

KEN

Ddog!

WANDA

We didn't hit the dog, it's OK, Ken.

They are giving stuff to KEN.

OTTO

Twenty million bucks and he's worried about an insect.

KEN

It's n...nn...n.n

OTTO

The stutter's getting worse Ken. Have you thought about surgery?

GEORGE

Shut up.

A police car screams by, obscuring them. PAN with the car. CUT to the Metro roaring off and KEN leaving in the other direction on his motor cycle.

21. EXT. ANOTHER STREET. DAY

21.

KEN is passing a large refuse collecting van. He tosses his bag into the dark interior and speeds on without stopping.

22. EXT AND INT. MEWS AND GARAGE. DAY.

22.

The Metro rounds the corner and drives straight into a lock-up garage. OTTO closes the garage door as the others get out.

Inside, they now all carry brief cases to a safe in the corner, and GEORGE starts putting the jewellery into it. They move very fast.

GEORGE slams the door.

GEORGE

OK, let's split.

GEORGE starts fixing the combination.

OTTO

(Glancing into the mews) See you Heathrow Tuesday George.

GEORGE

Lie low. No celebrating.

OTTO disappears into the mews. GEORGE glances round at WANDA.

GEORGE

See you in a couple of hours.

WANDA leaves. GEORGE comes out, pulls down and locks the roller door, sees WANDA departing, and goes off right, in the other direction. OTTO's head appears from a concealed doorway. He watches GEORGE until he's gone, and then leaves in the direction taken by WANDA.

For a moment, the mews is empty. Suddenly, a Mercedes sports car drives up. GEORGE gets out.

23. INT. OTTO'S PAD. DAY.

23.

Champagne is flowing as WANDA and OTTO celebrate, amongst packed suitcases.

WANDA

To twenty million!

OTTO

To a beautiful robbery!

WANDA

To us.

OTTO

The greatest brother-and-sister team since... since...

WANDA

Burton and Taylor.

OTTO

(Throwing himself on the bed) Can you believe those cockney klutzes bought that story? Climb on, sis.

WANDA

(Doing so) Otto, I want you to know that if you really were my brother, I'd still want to fuck you. Now make the call.

OTTO

Subito carissima, senza moratorio.

WANDA

No, Otto, no Italian!

OTTO

Per cominciare, due insalate verde con peperoni, un coteletto di vitello ...

WANDA

No!! No!!! Not yet! Make the call first! Quick!

She gives OTTO the telephone. He dials. WANDA writes on a piece of paper.

WANDA

Do you really have Italian blood?

OTTO

Absolutamente. Si. Say arrivederci a Georgio.

WANDA

Goodbye George.

OTTO

(Italian accent) Ah, I wonda ifa you coulda putta me troo to da polees, per favore.

WANDA

(Sharply) Otto!

OTTO

(Immediately serious, Irish accent) Good afternoon. It might interest you to know that the Hatton Garden robbery today was pulled by George Thomason, who lives at...

He reads off the paper WANDA gives him.

24. EXT. GEORGE'S BLOCK. DAY.

24.

OTTO

(V.O.) ... Flat 3, Kipling Mansions, Murray Road, London W.9. (FX phone down)
Ahora bellissima ...

GEORGE strides through the main entrance and runs up the steps.

25. INT. GEORGE'S FLAT. DAY.

25.

GEORGE hurries in, and calls out.

GEORGE

Wanda! Change of plan. Let's move... (He checks, puzzled.) Wanda?

Nothing. GEORGE looks at his watch, perplexed. Then, picking bits of glass off his trousers, he walks towards the bedroom, loosening his trousers. He glances out of the window and stiffens. He hurries back towards the door of the flat, but is halted by a knocking.

GEORGE freezes. His hand goes to his pocket and finds the safe deposit box key. He holds it and looks around. He sees a small carton of fishfood by the tank, opens it, puts the key inside, runs to the window, and keeping low, lobs the carton out of the window as the knocking restarts.

VOICE

Open the door or we'll knock it down.

GEORGE thinks about the trousers, gives up on that problem and goes and opens the door. SEVERAL POLICEMEN are outside. One steps forward.

INSPECTOR MARVIN.

George Francis Thomason?

26. EXT. ROAD OUTSIDE GEORGE'S BLOCK. DAY.

26.

OTTO and WANDA, in a car, watch GEORGE being brought to one of three police cars and getting in the back seat. WANDA checks her bag.

WANDA

Passport?

OTTO nods.

WANDA

Tickets...

The police car drives off.

WANDA

Money.

OTTO pulls out without looking and drives off fast in the opposite direction.

27. INT. GARAGE. DAY.

27.

OTTO, with a stethoscope, is kneeling by the safe. WANDA hovers.

WANDA

How's it coming?

OTTO

Hard, very hard. Should take me what?... Oh God... ten more seconds. Sing to me honey.

WANDA

(Quietly) Oh, say can you see, by the dawn's early light, which so proudly we hailed...

OTTO

(Removing the stethoscope) We're rich, Wanda.

WANDA

Seriously rich.

OTTO

Give me a kiss. (He kisses her masterfully)
I bet these are the best two weeks you ever had with anyone.

He holds the door of the safe triumphantly. WANDA produces a cash from her bag.

WANDA

You said it.

OTTO opens the safe door. They stare in.

OTTO
OK. Where is it?

WANDA gets the cash back in her bag and starts thinking.

OTTO
Sonofabitch! What do'ya have to do in this life to make people trust you?

WANDA
Shut up.

OTTO
Everybody tries to take advantage of me.

WANDA
Shut up and think! Where's he moved it?

OTTO thinks, then draws his gun and fires three shots at the safe.

WANDA
What are you doing?

OTTO
I'm thinking!!! I'm thinking what I'll do with him. I'll sew hedgehogs inside him, then I'll hang him up with piano wire. Then I'll where are you going?

WANDA
We're going to talk to him.

OTTO
Then I'll make carpaccio out of ... talk to who?

28. INT. ROOM. JAIL. DAY.

28.

C/U GEORGE. He sits with his solicitor, BARTLETT, and ARCHIE.

ARCHIE
So in the course of installing these windows for your parents, you were kneeling on the floor, where there was broken glass, from the pane you'd dropped.

GEORGE
That's right, sir.

ARCHIE
And your mother and father can confirm this?

BARTLETT
Yes, and his aunt, Georgina Thomason.

ARCHIE
Good.

The door opens and a WARDER looks in.

WARDER
Sorry to interrupt sir.

ARCHIE
Yes?

WARDER
Thomas, there's a young lady to see you.

BARTLETT
(To Archie) Anything else?

ARCHIE
No, that's everything for the moment. Thank you Mr Thomas.

GEORGE rises and BARTLETT goes with him. ARCHIE looks up at BARTLETT.

ARCHIE
You don't have to dash off, do you?

BARTLETT
(To Archie) No absolutely not. (To George, quietly)
George... your nephew has the fishfood. He'll be in later.

GEORGE is delighted but very restrained.

GEORGE
Thanks.

BARTLETT
De nada.

GEORGE leaves and BARTLETT returns to ARCHIE.

BARTLETT
What do you think Mr Leach?

ARCHIE
We may be all right on the glass. But what else are they going to come up with...

29. INT. JAIL. VISITING ROOM. DAY.

29.

WANDA enters the room. OTTO is some way behind. GEORGE is sitting, looking impassive. WANDA sees him and runs to him.

WANDA

Oh George...

She throws herself on to the chair opposite him, staring at him tearfully.

WANDA

Oh darling.

She breaks down. GEORGE is not the emotional type.

WANDA

Are you all right?

She is convincingly upset. She stares at him.

WANDA

Darling? Oh, say something.

GEORGE relaxes a little.

GEORGE

I'm all right.

WANDA cries again.

WANDA

I can't believe it. Oh George, I can't handle this.

GEORGE

(Almost kindly) OK. OK doll, leave it out.

WANDA tries to pull herself together.

GEORGE

Now listen (more quietly) I was with you at the flat.

WANDA

(Nodding as she's anticipated this) Yes.

GEORGE

We slept late, you made me breakfast, I called father at just after eleven.

GEORGE has seen OTTO hovering.

WANDA

What?

GEORGE

... What's he doing here?

WANDA

He wanted to see you.

OTTO

Who was it, George? Kevin Delaney? (Sitting) You want me to rub him out? (He eyeballs George) Anything George, just name it.

GEORGE

I have friends making enquiries ...

OTTO

Good.

GEORGE

The money is very safe ...

WANDA and OTTO nod, enthusiastically. GEORGE eyes OTTO.

GEORGE

Right. If I get sent down, it all gets handed back, to cut the sentence. Now to cut my sentence even more, I could tell them who did it with me. If I wasn't happy about everything.

There is a silence. OTTO thinks.

OTTO

... What was the middle part?

GEORGE

It was... piss off.

OTTO rises, puzzled, looking round the room.

OTTO

George ... you want me to spring you?

GEORGE

Now.

GEORGE eyeballs him. Shrugging, OTTO moves off. WANDA is staring at GEORGE as OTTO disappears.

WANDA

You don't think ...?

GEORGE

What do you think?

A pause. WANDA doesn't believe he did but there's just a doubt.

WANDA

No! No... No.

GEORGE

OK. Now...

WANDA

George...

GEORGE

What?

WANDA

(Her eyes going after Otto) You're sure the garage is safe ...?

GEORGE

Trust me. We slept late...

30. EXT. JAIL. MAIN GATE. DAY.

30.

OTTO is waiting outside the jail. WANDA comes out smiling charmingly at a solicitous warder who has opened the door for her.

OTTO

So...?

WANDA

Well, he's not sure it was you. That's something I suppose.

OTTO

How about you?

WANDA

He believes me. That's why he can't figure out about you.

OTTO

Figure out what?

WANDA

Whether you turned him in stupid.

OTTO

Don't ever call me stupid.

WANDA is staring ahead. OTTO looks. He sees BARTLETT and ARCHIE walking ahead, talking.

OTTO

What?

WANDA

That's George's lawyer. The other guy must be the barrister.

WANDA starts hurrying. OTTO follows but WANDA checks him.

OTTO

What are you doing?

WANDA

Trust me.

She hurries ahead. OTTO looks doubtful.

ARCHIE and BARTLETT reach Archie's car. They split up and ARCHIE starts to fumble for his keys. WANDA saunters past, glances at him, looks back again and stops. ARCHIE about to open the car door, becomes aware of her. He looks at her. She smiles.

WANDA

Hi! Excuse me... Do I recognise you?

ARCHIE

No, I don't think...

WANDA

You're a famous barrister, aren't you?

ARCHIE

... Oh well, hardly.

WANDA

Can I have your autograph?

ARCHIE is very surprised.

ARCHIE

Er... yes. Yes, certainly. Er...

He looks for pen and paper.

WANDA

I'm studying aspects of your legal system. I'm American.

ARCHIE

Oh, really?

WANDA

Only just started. It's fascinating.

ARCHIE

(Indicating the prison) What brings you here?

WANDA

(Smiling so charmingly) It's a little embarrassing ... have a friend... (she indicates the prison)

ARCHIE

Oh! Oh! (laughs) Well... there you are. (He hands her the paper)

WANDA

I knew it! You're Archie (misreading) Leash!

ARCHIE

Leach, yes.

WANDA

I'm a big fan of yours. Oh, I really... respect your work. I love the way you... cross-examine.

ARCHIE is surprised.

WANDA

(Fishing) I saw you in court about, two weeks ago?

ARCHIE

The casino break in?

WANDA

That was it. You were terrific. The way you ... wow. I think you're great.

ARCHIE

Oh thank you.

For a moment they look at each other.

WANDA

Well... I guess I'm keeping you.

ARCHIE

Oh, fine. Right. Well... au revoir.

WANDA

Oh you speak French too, huh?

She moves off. ARCHIE gets into the car and looks in the mirror. WANDA glances back and smiles. ARCHIE reacts.

On the other side of the road, KEN is slipping into the main gate of the jail. As ARCHIE's car drives off, OTTO accosts WANDA.

OTTO

What's going on?

WANDA

OK. Whatever George decides to do, he'll tell Leach first.

OTTO

... Why?

WANDA

(Sharply) Cos he's his lawyer.

OTTO

Yeah, yeah, I know that!

WANDA

So I'm going to get to know Mr Leach.

OTTO

Will George tell him where the diamonds are?

WANDA

That's what I'm going to find out.

31. INT. VISITING ROOM, JAIL. DAY.

31.

We open on KEN's closed hand. It opens cautiously, revealing the safe deposit box key. It closes again quickly. GEORGE, leans forward.

GEORGE

You've done well my son. Where are we going to keep it?

KEN leans forward and whispers. There are many visitors round them and George is checking his neighbours.

GEORGE

... All right. And no word to Wanda, right? Otto might get things out of her. Now...

KEN

(With emotion) George ... are you ggggoing to get off?

GEORGE

Sure. Don't you worry Ken. We'll fix it. Now ... anything on Otto?

KEN

Nnnot yet.

GEORGE

Keep an eye on him.

32. INT. STAIRCASE. GEORGE'S BLOCK. DAY.

32.

OTTO lurks, suspiciously. At the top of the steps WANDA is opening the door to George's flat.

33. INT. GEORGE'S FLAT. DAY.

33.

WANDA opens the door and calls.

WANDA

Ken?

Pause.

WANDA

OK! The police have been over it. Let me just change, we'll start looking.

OTTO enters. WANDA goes towards her bedroom. OTTO surveys the scene. He sees the fish tank.

OTTO

Hallo, Ken's pppets. Like some entertainment?

He picks up a ruler and calls to Wanda.

OTTO

So how are you going to get friendly with the lawyer?

He stirs the tank.

WANDA (OOV)

I don't know... I'll think of something.

OTTO

(Stopping stirring) Fucking fish. I thought Englishmen didn't like women, the way they talk.

He comes into Wanda's bedroom. She is in underwear, finding a shirt to wear.

WANDA

He's straight. And kinda cute in a pompous sort of...

OTTO envelops her.

OTTO

(Facetiously) You got the hots for him?

WANDA

I'm not into necrophilia thanks.

OTTO

Hump-a-limey week is it? Otto doesn't approve.
Otto might get jealous. E molto pericoloso
signorina, molto pericoloso.

WANDA gets turned on. They fall on the bed.

WANDA

Oh yes, speak it, speak it!

OTTO

Oh carissima. Un ossobuco Milanese con piselli, un
melanzane parmigiana con spinacci, pomodori fritti ...

WANDA

Oh yes, I want you, you slimy bimbo...

OTTO

Now?

WANDA

No! No, not here ...

OTTO

Yes! Now! (Singing) Nessuno dorme...

WANDA

No, no. No!! Let's go to your place. Quick ...

She tears herself away, recovers her shirt, and starts to put
it on when she freezes. So does OTTO. They can hear KEN
opening the flat door.

KEN (OOV)

Wanda?

They stay frozen. KEN is at the main door, listening. Satisfied
he crosses to the tank and holds up the fishfood carton.

KEN

(Whispering) Look what I've got, Wanda. Treasure!

He shows the key to Wanda the fish. As he does so, WANDA the
girl peeps through the bedroom door which has been left
slightly ajar. Seeing KEN preoccupied, she opens it a crack
more and watches KEN put the key into a miniature treasure
chest on the floor of the aquarium. She checks on OTTO.
He's safely in the bathroom doing his hair. KEN withdraws
his arm from the water and dries it on the cloth always kept
by the tank for this purpose.

KEN

(To fish) Ssshh!

As KEN starts to feed the fish, WANDA wanders out of the bedroom, casually towelling her hair. KEN jumps. WANDA starts.

WANDA

Oh! Didn't hear you come in. Hi!

KEN

(Suspicious for a moment) Wh.. wh..where...?

WANDA

Have you seen George yet?

KEN thinks. WANDA kisses him. KEN is thrown.

WANDA

Ken honey, I have a terrible headache. Could you just pop round to the drugstore for me and get a couple ...

There is a noise from the bedroom area. KEN starts.

KEN

What's that?

WANDA

Hm? My brother's using the bathroom.

KEN's eyes flash with suspicion and dislike.

KEN

Otto?

WANDA

Yeah, we've just been to see George and...

But KEN is in the bedroom in a flash. OTTO stands by the mirror in the bathroom.

KEN

Wh wh wh wh...

OTTO

Isn't it terrible about George? I love that man, Ken.

KEN

Wh what are you doing here?

OTTO

Wanda's cut up about him, Ken. She needed to talk to family.

KEN

She's just had a shower.

KEN, looking around, sees the bed is slightly disturbed.
OTTO notes KEN's eyeline and takes his arm.

OTTO

Ken. I gotta talk.

KEN

Wwww...?

OTTO leads the way into the living room. WANDA is staring out of the window.

OTTO

Can you manage now sis?

WANDA

(Controlling her tears) Yeah. I'm fine now.

KEN does a take on WANDA's apparent mood change.

OTTO

Call me if you need me again.

WANDA

(Bravely) I'll be OK now. Give my love to Mum.

OTTO and KEN go out of the door, KEN staring at WANDA.

34. INT. STAIRCASE. GEORGE'S BLOCK. DAY.

34.

They come out onto a landing. OTTO slams the door and turns to KEN.

OTTO

What's the matter with you? Can't you think of her feelings?

KEN

... There's something fffunny going on. Wwww...

OTTO

Oh dear. You don't even know why you're excited do you?

KEN

The bbbbed ...

OTTO claps his hands together to get KEN's attention.

OTTO

Ken! Ken! Ken! I didn't want to say this while George was around. But isn't it time you faced up to certain realities

KEN is fairly surprised.

OTTO

Come on! You're a very attractive man, Ken. You're smart, you have wonderful bones, great eyes and you dress very interestingly...

KEN

... Www...?

OTTO

We could have a lot of fun together. And I really think we'd be good for each other. What do you say?

KEN finds it difficult to speak.

KEN

You ~~mm~~must be jjjj....

OTTO

Ken, may I kiss you?

He leans towards KEN who struggles and pushes him away.

KEN

Nnnnot fff...

OTTO

Just a peck. No tongue.

35. INT. FLAT. DAY.

35.

Close on WANDA looking at the key and drying her arm. She hears the sound of the struggle outside the door and KEN stuttering in protest. She pops the key into her locket, thinks for a moment, goes to the phone, lifts it and stands frozen in this position.

36. INT. STAIRCASE. DAY.

36.

KEN has managed to push OTTO away and is breathing heavily.

OTTO

(Incredulous) You didn't realize I was gay? What is this?! OK, I'm sorry, Ken. I've handled this badly. Look, the physical side can wait. You need time. But will you think about it... ?

KEN breaks away and hurries back upstairs. OTTO goes off down the stairs.

37. EXT. GEORGE'S BLOCK. DAY. 37.

OTTO appears through the door, runs three paces, and throws up.

38. INT. GEORGE'S FLAT. DAY. 38.

WANDA is standing in her frozen position when the door opens and a shattered KEN enters. WANDA suddenly looks alarmed.

WANDA

Oh my God.

She stares at KEN. KEN is too distracted to have heard.

WANDA

(Much louder) Oh my God!!

She drops the phone. KEN looks towards her.

WANDA

Somebody just called.

KEN is still not taking things in. WANDA grabs him by the arm. He starts back.

WANDA

Ken! They said the police know the loot is in a garage in Fulham. We must get it. Quick!

She hurries him to the door.

WANDA

Come on!

KEN is bewildered. She pulls him after her through the door.

WANDA

Come on Ken!!

39. INT. STAIRCASE. GEORGE'S BLOCK. DAY. 39.

WANDA pulls KEN down the stairs.

KEN

Nnnn...

He resists more strongly.

WANDA

Please!

KEN

Nnnn... it's all right!

WANDA checks.

WANDA

What?!

KEN

It's all right! Ge... ge...

WANDA

... George?

KEN

(Nodding) Mmmmm...

WANDA's brow is furrowed with concentration and anxiety.

WANDA

M... m... moved?

KEN

Yyy...

WANDA is astounded.

WANDA

George ... moved the loot?!

KEN nods, embarrassed. WANDA grabs KEN and shakes him.

WANDA

Where did he move it? Quick! There's no time Ken!
Where did he move it to?!

KEN can't get a single consonant out. WANDA reacts, thinks, and then suddenly howls. Tears bubble out. She puts her hand to her mouth, runs upstairs and disappears. KEN is totally confused. He chases after her.

40. INT. GEORGE'S FLAT. DAY.

40.

KEN runs into the lounge. WANDA isn't there. He hears the sound of sobbing coming from the bathroom.

KEN

Wwwwwanda...

WANDA (OOV)

(Sobbing) It's OK, Ken. Really.

KEN tries the door. It is locked.

KEN

Wwwwwhy are you ccc...

WANDA (OOV)

(Sobbing) It's very painful for me when people don't trust me.

KEN

Bbbb ...

WANDA (OOV)

Ken, it's all right. It's my problem.

A primal scream. KEN is heart-broken.

KEN

I ddddo trust you. I ppp...

WANDA (OOV)

Put it somewhere?

KEN

... pp ppromise. There's a a kkk...

WANDA (OOV)

(An inspiration) A key!!!

KEN

Yyyes, that's all I know. I love you, Wwanda.

WANDA opens the door in a flash.

WANDA

Oh Ken. You sweet, sweet man.

KEN

Ssss...

WANDA

No. Don't be sorry. If it wasn't for George...

KEN is deeply touched. WANDA strokes him.

WANDA

So George moved the loot somewhere, you don't know where, but he gave you the key to it...

KEN

(Nods) It's in the tt...

WANDA

No! Don't tell me.

KEN

Bbbb...

WANDA

Trust me. And don't tell George you told me about the key. You know how angry he can get. OK?

KEN nods. She starts thinking.

KEN

Otto tried to kkkkiss me.

WANDA

... I thought he might.

41. Deleted.

41.

42. EXT. PRISON YARD. DAY.

42.

An identification parade. Distant yapping can be heard. The old lady who witnessed the getaway, MRS COADY, is walking along a line of men holding cards. She approaches GEORGE, whose face looks slightly odd, as he is trying subtly to distort his features. The old lady spots him immediately, and says to the policeman, IBSEN, who accompanies her, and INSPECTOR MARVIN, who is watching.

MRS COADY

That's him. That's the one who tried to kill my dogs.

The rest of the line are interested. INSPECTOR MARVIN writes in his book.

42A. INT. GARAGE. DAY.

42A.

. OTTO, breathless and grimy, has taken the garage apart. The car is in 17,128 pieces. He looks round.

OTTO

OK. So... what? It's not here. So he's moved it to... where?! Think... bastard! I'll get his think! What? Where? Ah! He's moved it to... think!! To... yes! Make... a... fool of me!

He fires three more shots at the safe.

42B. INT. LOCKSMITH'S SHOP. DAY.

42B.

A LOCKSMITH is examining the key through an eyeglass.

LOCKSMITH

No... nothing. No marks at all.

WANDA

But is it a safety deposit box key or...

LOCKSMITH

Oh yes, but... could be any one in England, millions of 'em. Banks, offices, hotels ... sorry.

He hands the key back. WANDA grimly replaces it in her locket and thinks.

43. INT. ARCHIE'S CHAMBERS. DAY.

43.

ARCHIE sits at his desk, working on a brief. WANDA comes into view outside. He gets up, pulls out a legal tome and turns to the right page. As he does so he becomes aware of being watched. He looks out of the window. WANDA waves. ARCHIE stares, then returns the wave. WANDA mimes "Can I see you". ARCHIE waves her round to the main door. He hurries across the room, opens the door on to the corridor and calls to his CLERK.

ARCHIE

Davidson.

DAVIDSON appears from his office.

DAVIDSON

Yes, Mr Leach.

ARCHIE

Er... there's a young... legal student at the door, wants to see me for a moment. What time's Sir John here?

DAVIDSON

Half past twelve sir.

DAVIDSON goes, and ARCHIE hurries back to his room, hesitates, hurries to his desk, and sits, studying deeply. The door opens and ARCHIE looks up, rises and strides across the room to WANDA.

ARCHIE

Well, how very nice to see you again.

WANDA

Am I interrupting?

ARCHIE

Absolutely not.

WANDA

You're sure?

ARCHIE

Delighted to see you.

He offers his hand but WANDA steps forward and kisses him on the cheek, which startles him.

WANDA

I was at the courts this morning.

ARCHIE moves to offer her a chair.

WANDA

What are you doing!?

ARCHIE

... Offering you a chair.

WANDA

Oh...

ARCHIE

Sorry! Please. I'm afraid I only have a few minutes before... (he glances at his watch)

WANDA sits. ARCHIE goes round desk to sit.

ARCHIE

Well done. Still, till then I'm all yours. As they say. So... what, what can I do for you?

WANDA

Well, I'm having some problems understanding preliminary criminal procedures.

ARCHIE

Ah. Good!

WANDA

What exactly is a committal?

ARCHIE

Interesting. Um, it's basically a preliminary investigation where the prosecution presents prima-faci evidence that the accused has a case to answer for trial.

WANDA

Well, that's what it says in the books, but look... take for example... (she smiles ruefully) ... my 'friend' in jail, George Thomason, when he appears at the committal on Wednesday...

ARCHIE

Thomason?

WANDA

Yes.

ARCHIE
George Thomason?

WANDA
Yes, he's...

ARCHIE
I'm defending him!

ARCHIE is rather pleased.

WANDA
... What are you talking about?

ARCHIE
I'm his barrister - his lawyer.

WANDA
Oh that's so weird. Great! I'm so glad you're defending him.

ARCHIE
(Taking the compliment a little eagerly) Thank you.

WANDA
Fantastic. So I can really watch you work.

ARCHIE
Please...

WANDA
So at the committal George will plead...?

ARCHIE
(Obviously) Not Guilty.

WANDA
Really?

ARCHIE
Oh yes, the evidence is largely circumstantial.

WANDA
But there's been an identification.

ARCHIE
True, but a very ... elderly lady. I think they've got the wrong man.

WANDA
... You don't think he did it?

ARCHIE
... No.

WANDA

Oh. But, er, let's just say, theoretically, that you did.

ARCHIE

... If more evidence against him came to light you mean.

WANDA

Right. Then you might advise him to plead guilty and get his sentence cut by handing back the diamonds, via who? You?

ARCHIE

... Theoretically. Yes, well, you see... oh... how embarrassing...

WANDA

What?

ARCHIE

I'm really most frightfully sorry... I've forgotten your name.

WANDA

Wanda.

ARCHIE

What a fool, what a fool. Well Wanda, there are really three ...

A strange look comes over his face.

ARCHIE

(Can't be) Not Wanda Gershwitz?

WANDA

Yeah.

ARCHIE

(Quietly) Oh my God.

WANDA

What's the matter?

ARCHIE

(Almost speechless) You're his alibi! I can't talk to you.

WANDA

Why not?

ARCHIE

My dear young lady, you are a defence witness. (He rises) I must ask you to leave immediately. I'm so sorry.

WANDA

What did I say?

ARCHIE

... It is not ethical for me to talk to a witness.

WANDA

... Everyone Goes in America.

ARCHIE

Not in England. It's strictly forbidden. I'm very sorry, I must insist. Please!

WANDA is looking at ARCHIE oddly.

WANDA

Oh Archie ...

ARCHIE takes a step back to her.

WANDA

I didn't come here to talk about legal procedure.

ARCHIE stares.

WANDA

Come on! You know. You knew the moment I walked in here.

ARCHIE experiences truly profound puzzlement.

WANDA

I want you, you fool.

ARCHIE

What?

The intercom buzzes. ARCHIE answers it automatically.

ARCHIE

Yes?

DAVIDSON (OOV)

Sir John is here.

ARCHIE
Thank you. Show him in.

WANDA
(Spelling it out) I want you to make love to me.

DAVIDSON (OOV)
Pardon?

ARCHIE
Nothing.

WANDA
Will you take me to bed with you?

ARCHIE
... No. Sorry.

WANDA
Please! You make me so wet.

The door opens revealing DAVIDSON. WANDA pecks ARCHIE on the cheek and walks out past SIR JOHN.

WANDA
Bye Uncle.

ARCHIE sees SIR JOHN.

ARCHIE
... Hi!

SIR JOHN looks at him strangely.

44. Deleted.

44.

44A. EXT. ARCHIE'S CHAMBERS, DAY.

44A.

As WANDA walks away, ARCHIE's face appears at his window, staring after her.

45. INT. OTTO'S PAD. NIGHT.

45.

WANDA lets herself in.

WANDA
He's pleading 'Not Guilty'.

OTTO is doing Tai-Chi, to the sound of a recording of a battle. WANDA takes a deep breath.

WANDA
So you're safe till the trial, unless new evidence come up. And LEACH doesn't think he did it.

OTTO laughs.

WANDA

And Ken says there's a safe deposit key but only George knows where it is. (She throws herself down on the floor.) Thank you Wanda. So what have you found out? (She opens her People magazine.)

OTTO

Not a lot...

WANDA

You realize he's in court tomorrow.

OTTO

Yes I know. I know that!

WANDA

... Nothing eh?

OTTO

Nix. Zip. Dick. (He pauses in mid-swoop) Niente.

WANDA stiffens. Venetian gondolier music replaces the small-arms fire.

46. INT. ARCHIE'S BEDROOM. NIGHT.

46.

C.U. A brief is laid down on a bed-side table. "THE CROWN VERSU GEORGE THOMASON". ARCHIE sits on the bed. PORTIA is complaining to WENDY, who sits at her dressing-table, smearing on cold cream.

PORTIA

Oh it's too big...

WENDY

It isn't, Portia.

PORTIA

Oh, it is, it's much too big. It's absolutely enormous Oh please, mother!

WENDY

No, absolutely not.

PORTIA

You don't care. I'm so miserable.

WENDY

Oh do shut up, Portia. All I get, all day, is people complaining to me. Huh!

PORTIA runs out.

ARCHIE

Oh dear...

ARCHIE starts to remove his trousers.

47. INT. OTTO'S PAD. NIGHT. 47.

A belt buckle pings. OTTO is removing his trousers more interestingly.

OTTO

Ecco l'uomo.

48. INT. ARCHIE'S BEDROOM. NIGHT. 48.

Archie's shirt comes off, revealing a slightly baggy vest. WENDY is absorbed by her dressing table activities.

49. INT. OTTO'S PAD. NIGHT. 49.

Otto's shirt comes off, with a flourish.

OTTO

Due cappucini con zucchero.

50. INT. ARCHIE'S BEDROOM. NIGHT. 50.

ARCHIE gets into bed. WENDY is peeling off her blouse.

51. INT. OTTO'S PAD. NIGHT. 51.

So is Wanda.

OTTO (OOV)

Le due cupole grande della cattedrale di Milano.

52. INT. ARCHIE'S BEDROOM. NIGHT. 52.

WENDY gets into bed. ARCHIE is deeply engrossed in his brief. WENDY glances at it. She sighs.

53. INT. OTTO'S PAD. NIGHT. 53.

In the gloom, spectacular humping is taking place to the sound of Wagner.

OTTO

Dov'e la farmacia. C'e nel vicino qui nella Piazza San Marco a Venezia. Allore, vogliamo bere una bottiglia di Chianti Classico e di San Pellegrino.

54. INT. ARCHIE'S BEDROOM. NIGHT. 54.

WENDY reads a 'Horse & Hound'. ARCHIE is engrossed in the brief.

WENDY

Archie, I want you to speak to her about plastic surgery.

ARCHIE

Hmm?

WENDY

I do wish you'd listen to me. I want you to speak to Portia.

ARCHIE

Oh! Yes. Right, I'll have a word with her in the morning.

WENDY

Good night Archie.

She sighs and turns the light out on her side.

WENDY

Good night Archie.

ARCHIE

Good night Wanda.

Pause. Wendy's head comes back up.

WENDY

... Good night who?

ARCHIE

Oh!!... Oh, sorry darling, just some stupid case I've got tomorrow with some... lousy old hag...

55. INT. MAGISTRATE'S COURT. DAY.

55.

WANDA, sufficiently disguised to be not immediately recognised, sits on one of the public benches in a fairly relaxed but busy courtroom. GEORGE stands in the dock, with a P.C. by him. ARCHIE and BARTLETT are sitting at the front of the court, and OTTO and KEN separately further back among the public. The court is presided over by a woman STIPENDIARY MAGISTRATE, and run by the CLERK OF THE COURT. No-one wears robes except the USHER.

CLERK

Are you George Francis Thomason, of Kipling Mansions, Murray Avenue, London W.9.

GEORGE

Yes, sir.

GEORGE catches WANDA's eye. She makes an encouraging face.

CLERK

The charge is one of armed robbery. Sit down Mr Thomason. Are we ready for a committal today Mr Percival?

PERCIVAL, the prosecuting counsel, rises.

PERCIVAL

Yes, it will be under Section Six, Two, madam.

ARCHIE

That is so, Section Six, Two.

OTTO, at the back, is keeping a general eye on things. He is sitting some way from WANDA and KEN.

PERCIVAL

Here are the statements, all to be fully bound, please.

MAGISTRATE

Stand up then, Mr Thomason. You are hereby committed to stand trial at the Central Criminal Court.

GEORGE now indicates to KEN that he wants to speak to him. KEN nods.

PERCIVAL

There is some urgency about this case, madam, as the main witness, Mrs Eileen Coady, is elderly and has had certain heart difficulties recently; is there any possibility that this case might be put down for an early trial.

WANDA looks at OTTO. ARCHIE confers quietly with BARTLETT.

CLERK

This is for the Listing Office at the Old Bailey, Mr Percival. (To the P.C. with George) Take him down to the cells, please officer.

The COPPER with GEORGE stands and rummages for his keys. KEN darts forward. OTTO, alert, watches. The MAGISTRATE and CLERK converse privately. GEORGE says something to KEN and slips him a piece of paper. OTTO's eyes narrow. The COPPER turns to take GEORGE out, and waves KEN away. KEN hurries away. OTTO moves in his direction.

56. EXT. COURTROOM STEPS. DAY.

56.

People spill out down the steps, KEN among them. OTTO falls in beside him.

OTTO

Hi, hon.

KEN starts but keeps moving. OTTO stays with him.

OTTO

You look great. Time for a coffee?

KEN declines, vigorously shaking his head.

KEN

Nnnn... I've gggot to gggg ...

OTTO

Have you thought it over? Oh, one thing Ken ...
why did he give you this?

OTTO has stopped. He has George's piece of paper in his
hand. He reads aloud.

OTTO

Eileen Coady, 22 Lincoln House, Basil Street.

KEN's eyes pop. He grabs at his pocket, realizes and dashes
to OTTO.

OTTO

What's he want you to do? Send her flowers?

KEN tries to grab the paper back.

OTTO

Do her shopping? Show her a good time?

KEN

(Snatching vainly) Ggggg ...

OTTO

Rub her out? Have a bit of noo...

KEN jumps a foot in the air. OTTO stares at him. KEN looks
furtive.

OTTO

What! What??! He wants you to rub her out?!

KEN

(Suddenly nonchalantly) Nnnn...

OTTO

(Addressing three passers-by) He's going to kill her.

• KEN makes a panicky move to hush OTTO. The passers-by, punks,
gawp.

OTTO

(To punks) Fuck off or I'll kill you. You limey fruits.

The passers-by disappear. OTTO starts shaking with laughter.

OTTO

So... Granny's going to ~~mmmm~~meet with an accident is she?

KEN

Ssshh ... Ssshh! (Suddenly angry) What's so funny?!

OTTO

Wasting old ladies isn't nice...

KEN

It's bbbetter than bbbuggingger people.

OTTO is helpless with mirth. KEN gets the paper back. OTTO controls himself.

OTTO

Ken... I bet you a pound you don't kill her.

KEN

(Deeply, deeply angry) ... All right.

His jaw set, KEN stalks off. OTTO calls after him, attracting attention.

OTTO

Look at that man's ass when he walks. Is that beautiful or is that beautiful? No! Keep going...

OTTO turns and sees something. It's ARCHIE in conversation with another lawyer. Watched by WANDA.

He is following WANDA, who is herself following ARCHIE.

57. EXT. STREETS NEAR COURTROOM. DAY.

57.

WANDA, still disguised, stands near ARCHIE, who is talking with a legal friend, ZEBEDEE.

ARCHIE

I'm tied up the whole day...

ZEBEDEE

So how soon could you look at it?

ARCHIE

Let's see. Thursday's hopeless, dinner Thursday night, Friday... ah!

WANDA is close enough to hear, as they slow down.

ARCHIE

My wife's going to the opera on Friday evening. I'll look at it then. Call me at the office Saturday morning?

ZEBEDEE

I'd really appreciate that. Thanks Archie. Bye.

ARCHIE

Bye.

WANDA moves to ARCHIE and he sees her.

WANDA

Hi.

ARCHIE double-takes on WANDA's semi-disguise.

WANDA

I know. We mustn't be seen together. She puts a pink note in his breast pocket). Call me.

ARCHIE

We're not allowed to talk.

WANDA

We don't have to. I don't want you for your conversation.

ARCHIE

Look...

WANDA

Please...

ARCHIE

I can't...

WANDA

Oh Jesus!

She lets out a strangled cry and hurries off. ARCHIE stares after her.

ARCHIE

Sorry...

He's upset.

So is WANDA, who keeps walking. OTTO appears as ARCHIE stares after her.

OTTO

What's happening?

WANDA

Got a date Friday.

58. Deleted.

58.

58A. INT. LAUNDRY ROOM. MRS COADY'S FLAT. DAY.

58A.

C/U of gas meter. Whistling. The back of a man's head comes into shot as he peers at the meter. He writes in his notebook. He glances into the corridor. It's empty. He suddenly grabs a piece of underwear from a pile, and stuffs it inside his shirt, still whistling. MRS COADY appears.

MRS COADY

Will you stop that noise. The dogs are trying to rest.

There is a frightful yapping and Mrs Coady's doglets rush into the room. KEN puts out his hand making kissing noises. One of the dogs bites him. KEN shakes his hand in pain.

58B. EXT. MRS COADY'S BLOCK. DAY.

58B.

KEN emerges, sucking his hand, and mounts his motorcycle.

58C. INT. ARCHIE'S CAR. DAY.

58C.

ARCHIE, Wanda's pink note in hand, is dialling her number on his car phone. He is parked in a suburban street. He's nervous. It starts to ring.

58D. INT. GEORGE'S FLAT. DAY.

58D.

WANDA, near the start of her evening primping picks the phone up.

58E. INT. ARCHIE'S CAR. DAY.

58E.

ARCHIE chickens and puts the phone down.

58F. INT. GEORGE'S FLAT. DAY.

58F.

WANDA smiles, and goes to choose a dress.

59. EXT. GEORGE'S BLOCK. DAY

59.

WANDA emerges, looking stunning, just as KEN dismounts from his motor-cycle and runs up the steps, with Coady's underwear in his hand. KEN hides the underwear behind his back, and then stares at WANDA's clothes.

WANDA

Hallo darling.

She kisses him and notes his surprise. She indicates her outfit.

WANDA

What? Oh don't worry about this. Otto's taking me to a gay club and I just wanted to be safe.

KEN

Ah!

He watches WANDA for a moment as she goes down the steps, and then he hurries inside. WANDA goes up to OTTO's car, and opens the door.

60. INT. OTTO'S CAR. DAY.

60.

OTTO is in full lotus-position in the driver's seat, meditating.

WANDA

What are you doing?

OTTO

It's a Buddhist meditation technique. (He opens his eyes and unwraps his legs.) It helps you focus your aggression. The monks used to do it before they went into battle. (He starts the engine.)

WANDA

... What kind of Buddhism is this, Otto?

60A. EXT. GEORGE'S BLOCK. DAY.

60A.

OTTO drives off suddenly, causing a car to brake noisily. OTTO hits his horn.

60B. INT. OTTO'S CAR. DAY.

60B.

OTTO

Asshole! It's an early Tantric... (He takes on Wanda)
What is this?

WANDA

Otto, to get the information, I have to be friendly with him, OK?

61. INT. ARCHIE'S HOUSE. HALL. DAY.

61.

ARCHIE is mounting the stairs, carrying a brief. WENDY appears below. PORTIA lurks unenthusiastically.

WENDY

Right! (Sighs). Well, we're off now, at last.

ARCHIE

Good! Well... enjoy the opera...

PORTIA pulls a face.

WENDY

Your dinner's in the fridge, Archie.

ARCHIE

Marvellous! Thank you darling.

WENDY

Be good.

ARCHIE reacts.

62. INT. OTTO'S CAR. DAY.

62.

OTTO

When you say 'friendly'... what are we taking about here? Cordial? Courteous? Supportive? Familiar?

WANDA

I don't know exactly Otto, we'll just have to see what happens.

OTTO

Fine. So... friendly might include actual what? Penetration, yes?

WANDA

Look! I don't need your jealousy right now.

OTTO

... Jealousy!?

WANDA

Yes!

OTTO

Look, I am merely curious about... Jealous!? Ha! Of that fop.

63. INT. KITCHEN, ARCHIE'S HOUSE. DAY.

63.

ARCHIE is looking into the fridge. He sees a pork pie and a few tired lettuce leaves on a plate. And two apples.

64. INT. OTTO'S CAR. DAY.

64.

WANDA

(Very quietly)... What about my tits?

OTTO

(Casually) Does he get to handle 'em?

WANDA

That's my forecast, yes. I'll stand by that.

OTTO

Nuzzling?

WANDA

I think 20 million dollars is worth a little nuzzling. So, an 80% chance there.

OTTO

(Meanly) Sucking?

WANDA

(Coolly) I thought you weren't jealous.

OTTO

I'm not! I don't believe in jealousy. It's dumb! One thing though. Touch his dick and he's dead.

65. EXT. SUBURBAN ROAD. DAY.

65.

OTTO's car roars past. We stay on another car, stationary at the side of the road, with a puncture. WENDY and PORTIA examine it. WENDY sighs and looks at her watch.

66. INT. DEN. ARCHIE'S HOUSE. NIGHT.

66.

ARCHIE sits on a sofa, nibbling a lettuce leaf and reading a brief.

67. EXT. DRIVEWAY, ARCHIE'S HOUSE. NIGHT.

67.

OTTO has opened the front door with some CIA device. WANDA slips inside. OTTO closes the door again quietly, turns, sees something by his car in the drive. In a flash he's on the ground rolling for cover, a gun in his hand. He aims and fires. Plop. Cat noises. OTTO smiles coolly.

68. INT. DEN. ARCHIE'S HOUSE. NIGHT.

68.

WANDA, looking Wandaful, stands inside the door behind ARCHIE.

WANDA

Do you despise me?

ARCHIE jumps and spins round. He stares at WANDA.

WANDA

Hi. I couldn't keep away.

ARCHIE

Thank God.

WANDA

Can I stay?

ARCHIE smiles and rises.

ARCHIE

Of course. Look, Wanda...

WANDA

I know, your wife's coming back.

ARCHIE

No, no it's not that, she's gone for hours. It's about what I said to you ... it is all right for us to talk..

WANDA

It is?

ARCHIE

Provided we don't discuss the case.

WANDA

Fine.

ARCHIE

But if anyone saw us together, they'd think...

WANDA

They won't.

Pause.

ARCHIE

... Sorry if I'm ... I'm not used to...

WANDA

You're the best.

ARCHIE

... Can I get you a drink?

WANDA

Please. Vodka.

ARCHIE

... You are the sexiest, most beautiful girl I have ever ...

From outside comes a heart-rending feline yowl.

ARCHIE

... seen in my entire life.

WANDA

(Softly) Get the drink.

69. EXT. LAWN, ARCHIE'S HOUSE. NIGHT.

69.

OTTO is examining a fine, fluffy tail from a second cat. He wafts it in the cool air.

OTTO

That is a beauty Siamese...

He blows on it, pops it in his breast pocket, and moves off, making kissing noises. He glances up at the window. ARCHIE appears and begins pouring a drink. Behind ARCHIE, WANDA appears. She turns ARCHIE round and kisses him. It's a big kiss. OTTO stares. ARCHIE and WANDA sink out of sight. OTTO's lip twitches slightly. He looks thoughtfully at his gun, and absent-mindedly tightens the silencer. He is torn.

70. INT. DEN. NIGHT.

70.

ARCHIE and WANDA are on the floor, caressing, and staring into each other's eyes.

WANDA

I want to have a long affair with you, Archie.

ARCHIE

Do you really?

WANDA

Yes. It'd be easier if George was guilty, wouldn't it? (She kisses him) I wonder if he really is.

ARCHIE

Is what? (He kisses her)

WANDA

Guilty? (She kisses him)

ARCHIE

... But he was with you.

WANDA kisses him hard to cover her logical error.

70A. EXT. ARCHIE'S HOUSE. NIGHT.

70A.

OTTO is on the roof peering into the den. Due to the configuration of the furniture, he can see only feet. He thinks

70B. INT. DEN. NIGHT.

70B.

ARCHIE

Anyway darling, we mustn't talk about the trial, OK?

WANDA

But it affects us Archie.

ARCHIE

But darling...

WANDA

Kiss me here. Doesn't it?

ARCHIE

(Kissing her) How... how does it affect us?

ARCHIE moves Wanda's locket out of the way.

71. INT. HALL, ARCHIE'S HOUSE. NIGHT.

71.

The latch is being opened a second time. The door yawns silently. OTTO enters and listens. And hears a moan.

72. INT. DEN. ARCHIE'S HOUSE. NIGHT.

72.

ARCHIE is nuzzling contentedly. WANDA is moaning loudly.

WANDA

Ooh, where did you learn to do that? Oh Archie! So, say someone like George decided to plead Guilty, he'd tell you about the loot first, wouldn't he?

WANDA

He'd tell you - oh you're gorgeous - where the diamonds were before he told the police, yes?

ARCHIE

(Muffled) Mmm, the normal procedure when the defendant changes his instruction to his legal representative, especially in regard to the plea, is fully and in all aspects to re-instruct.

WANDA has seen OTTO. She mouths 'Fuck off'.

ARCHIE

What's the matter?

WANDA waves OTTO away with a hand behind ARCHIE's back.

WANDA

Oh yes. That's wonderful.

ARCHIE

... I'm not doing anything.

WANDA

Yes but it's the way you're not doing it. (Loudly)
Oooh!!

ARCHIE

What?

WANDA

Darling ... you're getting me too turned on.

ARCHIE

Sorry, I ...

WANDA

I've got to stop for a moment... Could I have a drink

ARCHIE

(Reaching for her vodka) ... Here.

WANDA

A cold one? Have you got anything ... on ice, or...?

ARCHIE

(Smiling) Champagne?

WANDA

Oh my favourite! Thank you darling.

ARCHIE

(Leaping up) Don't go away.

He hurries out of the room. WANDA flies at OTTO, very very quietly. The locket lies on the floor, unnoticed.

WANDA

What the fuck are you doing?

OTTO

Relax.

WANDA

Get the fuck out of here!

OTTO

He won't see me. If he does, I'll kill him.

WANDA hits OTTO hard.

WANDA

Will you get out!

OTTO

(Slightly surprised) I heard the moaning. I was worried.

WANDA

I'm faking it you stupid fuckwit. Now get...

OTTO

(Grabbing her wrist) Don't ... ever call me stupid. An I'm not jealous.

WANDA

So leave then.

OTTO

OK. Nice place.

WANDA

Out!

OTTO laughs, and begins to leave. He wags an admonishing finger.

OTTO

Don't make me kill him.

73. INT. HALLWAY, ARCHIE'S HOUSE. NIGHT.

73.

OTTO comes down the stairs like a cat. He listens for Archie. Satisfied, he opens the front door, goes to leave, stops, retreats, closes the door, does a mini-panic, regains his cool and shoots up the stairs again.

74. INT. DEN. NIGHT.

74.

WANDA is arranging herself for ARCHIE's re-entrance. OTTO runs in.

OTTO

His wife's back.

In a flash they have both disappeared. A moment, and WENDY and PORTIA come up the stairs. WENDY walks in and goes straight to the drinks cabinet. PORTIA goes upstairs. ARCHIE bounds into the room with a champagne bottle and two glasses on a tray. As WENDY has her back turned and is wearing the same color dress as WANDA, he doesn't realize it's her for a moment.

ARCHIE

Champagne!

WENDY turns. ARCHIE sees her and screams.

WENDY

What's the matter?

ARCHIE's eyes flicker round the room. WENDY eyes the tray.

WENDY

What are you doing?

ARCHIE

Champagne dear ... to welcome you home. I'll pour you glass.

He puts the tray down, checking the room for Wanda. He starts pouring. WENDY watches him, puzzled.

WENDY

Whose is the car?

ARCHIE

... The car?

WENDY

Blocking the drive.

ARCHIE's pouring gets worse. He's rilled two glasses.

ARCHIE

There you are dear. Cheers!

He drinks.

ARCHIE

Nice to see you again. How was the opera?
Finished early...?

WENDY

Whose car is it?

WENDY is looking at WANDA's abandoned glass.

ARCHIE

Oh! ... er ...

OTTO appears from nowhere.

OTTO

It's mine. Where did I leave my glass Archie?

ARCHIE does not believe this is happening. OTTO looks around.

OTTO

Ah!

He goes and picks up WANDA's glass.

WENDY

(Quietly) Who is this?

ARCHIE

(Quietly) ... Don't you know?

OTTO

(To Wendy) Hi. Harvey Clone. I'm with the CIA. Go
to know you Mrs Leach. (He drinks.)

WENDY

... CIA?

OTTO

Yeah, I was just telling your husband before I visited the bathroom. We've got a high-ranking KGB defector in a safe house near here ...

ARCHIE is staring into space ...

OTTO

... We're debriefing him as of now so we're just checking all the houses round here.

WENDY

For what?

OTTO

For KGB.

WENDY

(Slightly irritated) Is there any danger?

OTTO

No, no. Not now. We just wanted to keep everyone informed. OK. (He finishes his drink.) Thanks Archie. Sorry to have troubled you folks. I'll see myself out.

OTTO makes to move off but WENDY puts a hand on his arm.

WENDY

Keep everyone informed ...?

OTTO

So there's no panic.

WENDY

But isn't it secret?

OTTO

You have no idea how secret, Mrs Leach.

WENDY

Well, why are you telling everyone?

OTTO

... It's a smokescreen.

WENDY

... What?

OTTO

Double bluff. Listen, you obviously don't know anything about intelligence work lady. It's an XK Red 27 technique.

WENDY

My father was in the Secret Service, Mr Clone, and I know perfectly well that you don't keep the general public informed when you're debriefing KGB defectors a safe house.

OTTO

Oh, you don't huh?

WENDY

Not unless you're congenitally insane or irretrievably stupid, no.

OTTO

Don't call me stupid ...

WENDY

Why on earth not?

OTTO glowers, boiling. ARCHIE sees WANDA, who waves to him surreptitiously from behind WENDY.

OTTO

You English, you're so fucking superior, aren't you? Well, would you like to know where you'd be without us to protect you? I'll tell you - the smallest fucking province in the Russian Empire, that's what! And what thanks do we get? Nothing! Zippo! Diddley-squat!! Because America's rich and powerful and you fucking English don't like winners. So don't call me stupid, lady. Just thank me.

He turns and starts to leave. WENDY follows.

WENDY

Well, thank you for popping in and protecting us, Mr Clone.

As OTTO and WENDY disappear downstairs, WANDA pokes her head out of hiding.

OTTO (OOV)

... If it wasn't for us, you'd all be speaking German.

WANDA

That's my brother. He was covering for me.

ARCHIE

... Oh ...

WANDA

Get her out of here and I'll split.

ARCHIE

Right. Yes, I'll think of something.

PORTIA (OOV)
Who are you talking to?

PORTIA is standing at the door.

ARCHIE
Myself, darling.

PORTIA
Who was that shouting?

ARCHIE
The brother of a ... of a friend of mine.

WENDY's coming back up the stairs.

WENDY
Archie!

ARCHIE
Yes dear?

WENDY
Who on earth ...?

ARCHIE
I don't know ... extraordinary! He rang the bell, I opened the door...

WENDY .
I need a drink.

ARCHIE
Let's go down to the pub.

WENDY
... What?

ARCHIE
Let's go to the pub. Have a drink there. Do you want to come Portia?

PORTIA has seen the locket. It is very near WANDA's hiding place.

WENDY
We haven't been to the pub for fifteen years ...

ARCHIE
Be nice for Portia to see it...

PORTIA
What's this?

She bends down to pick the locket up. ARCHIE realizes and moves fast.

PORTIA

Look!

ARCHIE

(Snatching it) Oh yes. Thanks Portia. OK. Coming us?

WENDY

What was that?

PORTIA

A sort of locket...

ARCHIE

Nothing. Nothing. OK, let's go.

WENDY

What's going on?

ARCHIE

Nothing darling.

WENDY

Can I see it?

ARCHIE looks mystified.

WENDY

In your hand. Your other hand.

ARCHIE is paralysed. WENDY takes his hand, opens it and takes the locket.

ARCHIE

Portia, go to your room. I can explain everything dear. I left some papers at the office (To Portia) Now! (To Wendy) And they sent a new girl over...

WENDY

Oh Archie!

ARCHIE

No really, she's Canadian, and she mentioned it was her birthday ... so ...

WENDY

It's lovely. Thank you.

WENDY kisses him. ARCHIE is stunned. PORTIA leaves the room, shaking her head.

WENDY

It's the most beautiful thing you've ever given me.

WANDA, alarmed, peeps out, registering the loss.

WENDY

And you've had it engraved ...

She shows the 'W' on the locket.

WENDY

Oh darling. Thank you.

She kisses ARCHIE again. ARCHIE suddenly grabs her and kisses her passionately, waving WANDA out of the room. He holds WENDY very tightly.

WENDY

Archie ... this isn't like you.

WENDY responds. The embrace intensifies. WANDA slips from her hiding place and out of the door. ARCHIE watches her go. He moans quietly. WENDY moans loudly. Outside, a cat howls.

75. EXT. ARCHIE'S HOUSE. NIGHT.

75.

The house. A light goes off in the den. At the side of the house two figures depart, arguing furiously in muted tones.

WANDA

What the hell do you think you were doing.

OTTO

I saved your ass baby.

WANDA

I had him just where I wanted him, and you ...

A car door slams.

76. Deleted.

76.

77. Deleted.

77.

78. INT. DINING ROOM. ARCHIE'S HOUSE. DAY.

78.

The LEACHES are finishing breakfast. WENDY is reading the paper; looking very relaxed. ARCHIE, pre-occupied, is trying to concentrate on a brief. The telephone rings. PORTIA runs in and picks it up eagerly.

PORTIA

Hallo? (Disgruntled) Oh. Dad.

She leaves, dumping the phone. ARCHIE comes to pick it up.

ARCHIE

Hallo ... Not at the moment, no ... uh huh.

He glances at WENDY's locket.

ARCHIE

Yes, I'm not absolutely sure when I'll be able to get hold of that... yes I appreciate that.

WENDY glances at him, sees him looking at her and happily indicates the locket. ARCHIE beams uneasily.

ARCHIE

As soon as possible, yes. Uh huh. Well that would be very nice, obviously. So... see you soon I hope.

WENDY rises.

ARCHIE

(Quickly) Goodbye, Frank.

He puts the phone down.

79. Deleted.

79.

79A. INT. OTTO'S PAD. DAY.

79A.

WANDA puts down the phone, and returns to her breakfast, pre-occupied and irritable. OTTO is nearly reading 'The Portable Machiavelli', but what little intuition he has makes him suspicious.

OTTO

That guy is so stiff and awkward and pompous and...

WANDA

He's English, Otto. It's normal...

OTTO

Why are you so bothered about that locket?

WANDA

I'm not.

A pause as OTTO stares.

WANDA

It's just George gave it to me.

OTTO

So...?

WANDA

He might ask where it is.

OTTO

Tell him you lost it.

WANDA

I like it. What's the matter? Don't you trust me?

OTTO

No.

WANDA

Oh that's nice. That's a real sweet thing to say to me this morning, thank you.

OTTO

It's not personal. I don't trust anyone. And I don't want you to trust me either, I couldn't handle it.

WANDA

I'm only just realizing how far down the food chain you are.

OTTO

Why do you think so many relationships break up? Trust. It puts too much pressure on people. The spontaneity goes.

WANDA

Remind me, Otto... why are we together...?

OTTO

Twenty million bucks and I like playing hide-the-salami with you.

WANDA

Do you ever write poetry Otto?

OTTO

Yes. Why?

WANDA

Speaking of twenty million, what I'm doing to get it is keeping George happy, seeing if Ken finds out anything, and setting up Archie so we know what George is going to do. What are you doing, Otto?

OTTO

... What was the last part?

WANDA

Where do you go when I'm talking to you?!

OTTO

Look there's a lot going on up here.

WANDA

Your mind wanders Otto.

OTTO

If you could only understand the concepts...

WANDA

What are you doing for your half, Otto, apart from mangling Machiavelli.

OTTO

(Still and angry) I do not mangle...

WANDA

Start making enquiries Otto.

OTTO

... Beginning where, for instance?

WANDA

Beginning anywhere.

80. EXT. MRS COADY'S BLOCK OF FLATS. DAY.

80.

A slightly dirty black van with minimal windows is parked about 30 yards from the entrance to the block.

Inside the van are KEN and a huge fearsome dog called MAGGIE. The dog is half Dobermann Pincher and half Dragon. It is growling fearsomely. It has a muzzle on. KEN tries to keep it calm.

KEN

Easy, easy, Mmmmmmmaggie. Easy ggggirl.

Through the small window in the back, KEN sees MRS COADY and her three little dogs coming out of the block.

KEN

Here! Smell, smell!

KEN produces the stolen underwear and holds it to Maggie's muzzle. Maggie gets more excited.

KEN

Kkkkkkill, kkkkkkill.

Inside the van, carnage. Suddenly the van doors fly open.

MAGGIE lands outside the van, knickers around her head. She tosses them off and sniffs. She looks in the direction of MRS COADY and sets off towards her at a terrifying lope. MRS COADY hardly sees MAGGIE before she is upon her. In one deft movement, MAGGIE takes one of the small dogs in her jaws and disappears down the street with it. MRS COADY puts her hand to her heart.

The black van drives off.

81. EXT. KENSINGTON PET CEMETERY. DAY.

81.

A very bandaged KEN lurks behind a tree. He is watching the burial of Mrs Coady's little dog. A VICAR presides. The moment of interment arrives. Sad music plays.

A tear rolls down KEN's cheek.

81A. INT. SAFE DEPOSIT BOX AREA. DAY.

81A.

C/U photograph of George.

OTTO

(V.O. English accent). Did this man deposit anything here on the morning of May second?

The CLERK looks at the photo askance.

CLERK

Who's asking?

OTTO

(Flashing a card) MI5.

CLERK

... I didn't see it.

OTTO flashes the card again.

CLERK

I still didn't see it.

OTTO

This is important old chap.

CLERK

Sir, we are unable to divulge confidential information of the kind you're seeking, without proper identification and authorisation...

OTTO grabs him by the throat, puts a grenade to his head, and pulls the pin out.

OTTO

Did he?

CLERK

(Terrified) No! No! Never seen him before. I swear it. Jesus!

OTTO

(Looking at a list) OK. Now where do I find Barclays Bank, Craven Road?

The petrified Clerk points. OTTO replaces the pin.

OTTO

Thank you. Good morning.

OTTO leaves.

82. Deleted.

82.

82A. INT. GEORGE'S FLAT. DAY.

82A.

Close on OTTO knocking on the door, so that we don't recognize for a moment where we are. The door opens, revealing the bandaged KEN with a black armband.

OTTO

Hallo Angel. (Seeing the bandages) What happened?

KEN

Nnnothing. (He retreats, trying to conceal the armband).

OTTO

(Pointing to it) What's that? Not Granny is it?

KEN

Not yet nnn...

OTTO

Who's it for then?

KEN

A fff...

OTTO

A faggot? A phone operator? A Frenchman?

KEN

A fffriend.

OTTO

Four-legged one? Hard luck. Where's my sister?

KEN

She's in the bbb... lavatory.

OTTO wanders towards the bedroom calling...

OTTO

Wanda?

WANDA emerges from the bathroom, alert.

WANDA

(Quietly but slightly excited) Anything?

OTTO

What? No...

WANDA goes back into the bathroom.

WANDA

(Louder) Why are you here?

OTTO

Because I'm bored. Bored with wandering round London showing George's pic... (He glances out towards the main room)... talking to a lot of snotty, tight-assed, numb-nutted...

He sees WANDA's handbag and moves to it.

OTTO

... English shirtlifting nerds, Jesus! They're uptight.

OTTO pokes around in the bag and sees an envelope addressed 'Miss W Gerchwitz' 'Private and Confidential'. He glances at the bathroom and sneaks the letter out.

OTTO

They get rigor mortis in the prime of life in this country, standing there with their hair clenched, just waiting for the weekend so they can dress up as ballerinas and...

Unfolding it, he starts as he sees something in the letter.

INSERT: "See you at the flat at four. 2B St Trevor's Wharf, E1."

OTTO

... whip each other at the flat at four, 2B St Tr... (he looks towards the bathroom. Loudly) To be honest... I despise them. (He shoves the note back in the envelope) Pretending they're so fucking superior (He puts the envelope in the bag) with those phoney wharfs. Accents! Phoney accents. (Rising, he sees KEN peeping into the room) Not you Ken. You have a beautiful speaking voice.

KEN disappears, embarrassed.

OTTO
When it works... bastard!

WANDA appears.

OTTO
(Quietly) Heard from him? (Loudly) So, want some lunch?

WANDA
(Quietly) Who?

OTTO
(Quietly) Archie.

WANDA
(Louder) No I've got to finish my hair. (Quietly) No...

OTTO
(Quietly) Nothing? (Loudly) OK. Well, I'm off then.
(Quietly) No plans to see him?

WANDA
(Quietly) No. (Louder) Bye, bro.

OTTO wanders out of the bedroom, and sees KEN walking along.

OTTO
See you Wanda.

He picks up a photo of her and puts his fist through it. KEN turns.

OTTO
Oh! Sorry...

WENDY (V.O.)
What!?

83. INT. LIVING ROOM. ARCHIE'S HOUSE. DAY.

83.

ARCHIE
It wasn't theirs to sell. An old woman gave it to them to be engraved, she's about 80 and dying and it's of great sentimental value and somebody put it in the display cabinet by mistake. So...

WENDY
That's their problem.

ARCHIE
Well not really, legally they can't give title to it if...

WENDY
You paid for it.

ARCHIE

And they accept their mistake so they're offering you this... (producing a stunning pendant) ... which is worth over three times as much and...

WENDY

(Putting a hand on the locket which she's wearing) This is the nicest thing you've ever given me that I absolutely love, and now you want me to give it back.

ARCHIE

I don't want you to give...

WENDY

Well they can't have it.

ARCHIE

Wendy.

WENDY

No.

ARCHIE

Wendy!!

WENDY

Tell them they can't have it. You're the barrister.

She runs into the garden. ARCHIE fumes impotently.

84. EXT. FRIEND'S FLAT. DAY.

84.

WANDA comes along the street, looking at the numbers of the houses. She pauses and checks the number on Archie's letter.

85. INT. FRIEND'S FLAT. DAY.

85.

ARCHIE is preening the flat. He checks the champagne, turns the music up, looks round, checks his appearance.

86. INT. CORRIDOR OUTSIDE FRIEND'S FLAT. DAY.

86

WANDA is outside the door of the flat. She opens her bag and prepares to go into combat. A squirt of scent up her skirt, a smudging of the eye make-up, a deep breath. She rings.

87. INT. FRIEND'S FLAT. DAY.

87

ARCHIE opens the door. WANDA enters.

WANDA

Hi ... hey! It's nice.

ARCHIE

You like it? It belongs to someone at the chambers.

WANDA

Where is he?

ARCHIE

Hong Kong. He's away for weeks. Don't worry, we spoke this morning.

WANDA

It's lovely. Hmm... nice rug.

She admires a thick white rug by the fireplace. ARCHIE turns the music up.

ARCHIE

May I have the pleasure?

He polkas with her, rather well and flamboyantly, for a few seconds. WANDA is surprised.

ARCHIE

You make me feel so free!

WANDA

... Free?

ARCHIE

Wanda, have you any idea what it's like being English? Being so correct all the time, so stifled by this dread of saying the wrong thing, of asking someone whether they're married and hearing "My wife left me this morning", of saying "Do you have children?" and being told "They all burned to death on Wednesday", or getting somebody's name wrong or having our flies open at a State Funeral. Wanda, we're terrified of embarrassment. That's why we're so ... dead. Most of my friends are dead you know. We have these piles of corpses to dinner. But you're alive, God bless you. And I want to be. I'm so bored with all this... I want to make love with you Wanda. I'm a good lover. At least I used to be, back in the early fourteenth century. Can we go to bed?

WANDA

I thought you'd never ask.

ARCHIE suddenly sweeps her up in his arms, carries her into the bedroom and lays her on the bed. OTTO is watching through the louvered doors of the wardrobe.

ARCHIE
I think I love you Wanda.

WANDA
Oh you sweet man. Can I ask you something?

ARCHIE
Anything. Anything...

WANDA
Where's the locket?

ARCHIE
I couldn't get it, Wanda...

They are speaking so quietly that OTTO has to strain to hear

WANDA
What?!

ARCHIE
Wendy won't give it back. Look, (producing the new pendant) I got you this...

WANDA
... Archie, that's no good. (She eyeballs Archie.) I have to have mine.

ARCHIE
Really?

WANDA
Yes (she chokes). My mother gave it to me. On her d.. (she cries). Sorry...

OTTO missed this. He's frustrated.

ARCHIE
OK, OK. All right. I'll get it for you.

WANDA
... Can you?

ARCHIE
Yes ... I'll find a way.

OTTO can't hear a thing, and gives up.

ARCHIE
Don't worry. You'll have it.

WANDA

Promise?

ARCHIE

I promise.

WANDA starts loosening something.

WANDA

And promise me ... you'll tell me if George decides to plead Guilty ...

The wardrobe door is opening slightly in the background.

ARCHIE

Wanda.

WANDA

It affects us Archie.

ARCHIE

... OK.

WANDA

And especially if he says something about my jewels.

The wardrobe door is open wide. OTTO is moving closer to the bed.

ARCHIE

What?

WANDA

He has some jewels of mine and he won't tell me where he's put them. You might be able to find out...

ARCHIE

Wanda, I can't...

WANDA

Archie! Please! Promise me. Sex is difficult for me ... if I don't completely trust someone.

ARCHIE

... OK.

WANDA

Oh, I love you Archie. (She kisses him.)

OTTO, crawling to a better listening position, reacts, and makes a noise. ARCHIE hears it. His head comes up.

ARCHIE

What was that?

WANDA

What?

ARCHIE

I thought... you're brother didn't bring you here this time?

WANDA

No! Archie! (She laughs)

ARCHIE

I just... he's no idea?

WANDA

You can say that again.

ARCHIE

... What?

WANDA

Oh he's so dumb. He once told me the Gettysberg address was where Lincoln lived.

ARCHIE

Oh. And those terrible lies he told about the CIA! Oh dear... painful...

ARCHIE snorts with laughter. OTTO is silently imploding.

WANDA

And when he heard your daughter was named Portia , he said "Why did they name her after a car?".

OTTO, bemused for a moment, struggles for calm. ARCHIE laughs and laughs. And laughs. WANDA watches ARCHIE with curiosity.

WANDA

(Not lying) ... I like the way you laugh, Archie.

There is a moment between them.

ARCHIE

And I like you. You're funny. How can someone as ... bright as you, have a brother who's so...

OTTO's head appears over the side of the bed, about two feet from them. There is another moment between ARCHIE and WANDA.

OTTO

(Reasonably) Don't call me stupid.

They both see OTTO is there and cry out, and leap away from him across the bed.

ARCHIE

Jesus Christ!

WANDA

What are you doing here?! Get out of here!!

In a flash, OTTO has entangled ARCHIE in the bedspread, grabbed WANDA by the wrist and is pulling her out of the bedroom.

WANDA

Stop it, let me go you idiot, for Christ's sake let me go or I'll ...

OTTO shoves her out of the door of the flat into the corridor.

OTTO

I'll deal with you later.

He slams the door on her and is back in the bedroom in an instant. ARCHIE is just standing up. WANDA hammers on the flat door.

ARCHIE

What have you done with her?

OTTO

She's all right. Now apologise.

ARCHIE

... What!?!?

OTTO

Apologise!

ARCHIE

... Are you totally deranged?

OTTO

You pompous stuck-up English giant twerp scumbag dickhead butt-fucking asshole.

ARCHIE

How interesting. You're a true vulgarian aren't you.

OTTO

... I've never been near the place. I'm American.

ARCHIE

I said Vulgarian...

OTTO

Ooh! Vulgarian. Well, you're the Vulgarian, you fuck! Now, apologise...

ARCHIE
To you!?

OTTO
Apologise!

88. EXT. FRIEND'S FLAT. DAY.

88.

Close on ARCHIE.

ARCHIE
All right. All right. I apologise ...

OTTO (OOV)
You're really sorry.

ARCHIE
I'm really, really sorry. I apologise unreservedly.

OTTO
You take it back...

The camera is turning through 180 degrees and now pulls back rapidly, to reveal ARCHIE dangling upside down out of the window of the flat. OTTO is holding him by his ankles.

ARCHIE
I do. I offer a complete and utter retraction. The imputation was quite uncalled for and was totally without basis in fact, nor was it 'fair comment' and I deeply regret any distress my remarks may have caused you or your family...

People in the street below are staring up. ARCHIE is being hauled back in.

ARCHIE
... And I hereby undertake not to repeat such a slander at any time...

He disappears into the window. People look at each other.

89. INT. FRIEND'S FLAT. DAY.

89.

OTTO
So... don't ever, ever call me a stupid Vulgarian, OK. (He moves off but turns) And if you try to fuck my sister again, I'll drown you in a bucket of your own blood.

Hammering is still audible. OTTO strides to the door.

OTTO
Think about it. It's part of your life now. (He opens

He grabs WANDA and slams the door behind him.

In the bedroom, ARCHIE is kneeling, trepid.

ARCHIE

I'm alive. Thank you God.

90. EXT. ROAD OUTSIDE MRS COADY'S BLOCK OF FLATS. DAY.

90.

The road is deserted. A beaten-up old Ford waits, revving its engine, without its lights on. From inside comes reggae music.

MRS COADY appears with her two remaining dogs from the entrance to her block and turns away from the Ford. The Ford moves slowly off after her, and the reggae music is switched off.

MRS COADY walks a few paces and then prepares to cross the road. One of her dogs starts pulling her across the road. The Ford accelerates. But the second dog tangles its leash round a lamp post and hauls MRS COADY back onto the pavement.

Close on KEN as rasta, horrified. He swings the wheel to avoid the dog in the road. He fails. It is flattened.

KEN

Aaah... oh fffffff...

The Ford, swerving, hits a council rubbish bin and crashes to a halt. MRS COADY, realising what's happened, runs towards the Ford and belabours KEN as he emerges three-quarters stunned. He takes a terrible battering before he runs off.

KEN

Sssss...

MRS COADY takes several pills.

91. INT. OTTO'S PAD. NIGHT.

91.

A row is in progress. OTTO is backpedalling.

OTTO

You said you loved him!

WANDA

Yes, Otto, that's correct. Now here's a multiple choice question for you. OK? a) Wanda was lying b) Wanda was telling the truth ... Which are you going to choose, Otto?

OTTO

... You told me you weren't planning to see him.

WANDA

Right. Because I knew you'd come along and fuck it up. And sure enough you came along and fucked it up, Otto. I was dealing with something delicate there, Otto. Delicate as in "Don't give it to a brain-damaged gorilla." I was setting up a guy who's incredibly important to us, who'll tell me if they're going to arrest you, and where the loot is... and you come loping in, like Rambo without a jockstrap and you dangle him out of a fifth floor window. Was that smart Otto?

OTTO

(Calmly) OK...

WANDA

Was that shrewd? Was it good tactics? Or was it stupid!!!

OTTO

Don't call me stupid.

WANDA

You're right. I'm sorry. To call you stupid would be an insult to stupid people. I've known dresses with a higher IQ. But you think you're intellectual don't you, ape?

OTTO

Apes don't read philosophy.

WANDA

Yes they do, Otto. They just don't understand it. Let me tell you a couple of things, Otto. Aristotle was not Belgian. The central message of Buddhism is not "Every Man For Himself".

OTTO

You read...

WANDA

And... the London Underground is not a political movement. Those are mistakes, Otto, I looked them up.

OTTO, for once, is deflated. WANDA sits on the arm of the chair.

WANDA

Now ... You have just humiliated the man who can keep you out of jail and make you rich. What are you going to do ...? What would an intellectual do? What would Plato do?

OTTO

(Quietly) ... Apologise.

WANDA

What?

OTTO

(Louder, defiantly) Apologise!!

WANDA

Right. (She rises.)

OTTO

... I'm sorry.

WANDA

Not to me! You ape. To him. And make it good, or we're dead. Or at least, you are.

92. EXT. KENSINGTON PET CEMETERY. DAY.

92.

A tiny wreath lies on a tiny grave. Above it a tiny headstone - "Lucky". A pause. A tear falls on the wreath. And another. KEN is crying. A wide shot shows him on his own among the trees. Yearning music plays.

93. Deleted.

93.

94. Deleted.

94.

94A. EXT. LOCK BRIDGE. DAY.

94A.

The yearning music continues over the distant figures of WANDA and ARCHIE. ARCHIE is behaving emotionally, making points insistently. He pauses. WANDA throws herself at him and after a moment he embraces her passionately.

C/U of the lovers.

WANDA

You're wonderful.

ARCHIE

... You're wonderful.

WANDA

It'll never happen again, I promise. He understands now. He feels terrible.

ARCHIE

... Really?

WANDA

Please just speak to him, you'll see. He's so sorry.

ARCHIE

OK.

95. INT. OTTO'S PAD. DAY.

95.

Close on OTTO, so we're not sure where he is.

OTTO

... I don't know what got into me. You know how we Italians are - impulsive, spontaneous ... you've seen the Godfather, well ... you called me stupid and I just... wanted to kill you, like this and this and this and this ...

OTTO delivers Karate blows, but we realize he is on his own, rehearsing.

96. EXT. TACKY BACK STREET. DAY.

96.

KEN peeps out of doorway. Satisfied the coast is clear, he hurries out carrying a rifle-shaped package, looking around furtively, and dumps it in the boot of his battered van.

97. Deleted.

97.

98. INT. LARGE STORE. DAY.

98.

There are plenty of shoppers about. ARCHIE is at a pay phone, carrying three champagne bottles and a gift-wrapped package. He is wearing a raincoat over spronsier outfit, and gloves. He's laughing happily.

ARCHIE

Wonderful. See you at five then. Neither can I. I love... No, I won't forget it. I'm going to get it now. I'm going to steal it. I'll explain everything later. What? No. No, he hasn't contacted me yet, but...

98A. EXT. LONDON STREET. DAY.

98A.

ARCHIE (V.O.)

... it doesn't matter. See you at five. I love you. (FX phone down).

Close on OTTO emerging from bank. He crosses a name off a list and walks off, muttering to himself.

OTTO

I'm very... very... s... I want to apologize beause I really am very... very... very... fuck you! Fuck you You expect me to apologize to you, you slimy Limey bast...

Passers-by are staring at OTTO. He glances at them and double-takes.

OTTO

Yes?... Yes?? You English. Look at you. You stand there with a forest of Redwood trees up your big pink hairless butts, looking so shocked and superior - what the matter? Haven't you ever seen anybody before who was actually alive, you moribund dorks?

UPPER CLASS WOMAN bristles.

UPPER CLASS WOMAN

Don't you speak to me like that.

OTTO

You ugly old witch. I'm going to throw you out.

He picks her up and stuffs her head first into a trash can.

OTTO

Who's next?! Form a line here... come on...

He points. The others disperse rapidly, including two big men. OTTO calls after them.

OTTO

Sorry! Do forgive me. Don't know what came over me. So sorry.

A small crowd of children applaud.

99. INT. OTTO'S PAD. DAY.

99.

The door opens and OTTO enters, still talking to himself. He goes to a vase and puts several cats tails in it from his pocket.

OTTO

So I'd just like to say... I really do apologise, and well, what else can I say, Archie... except...

He turns to one of the cut-out figures. It is now that of ARCHIE. Three shots hit the ARCHIE figure between the eyes.

OTTO

Sorry!

WANDA has been watching from the bathroom door.

WANDA

Otto...

OTTO throws himself across the room and rolls, covering WANDA in an instant. WANDA ignores this.

WANDA

(Deliberately) The trial is tomorrow...

100. INT. OTTO'S CAR. DAY.

100.

OTTO is pulling up near Archie's driveway, rehearsing.

OTTO

... Really am, really, really sorry and it was very, very wrong of me to ... to dangle you out of the window

The corner of his mouth flickers. And straightens. He gets out of the car.

101. EXT. ROAD NEAR ARCHIE'S HOUSE. DAY.

101.

OTTO approaches the house, muttering. He notes the absence of cars from the drive, and looks at his watch. He pulls his gun out and starts looking for cats, when he hears a distant breaking of glass. He is curious.

102. INT. GROUND FLOOR, ARCHIE'S HOUSE. DAY.

102.

ARCHIE's black-gloved hand is opening the back door from the outside, through a broken pane. He enters, and hurries along the corridor and upstairs.

103. INT. WENDY'S DRESSING-ROOM, ARCHIE'S HOUSE. DAY.

103.

ARCHIE enters and opens Wendy's jewellery drawer. He takes the locket and a few other pieces, puts them into a bag, scatters some drawers, and runs downstairs.

104. INT. GROUND FLOOR, ARCHIE'S HOUSE. DAY.

104.

OTTO comes through the back door, sees a movement - no more - at the end of the corridor, creeps into the hall and glimpses ARCHIE kneeling at a chest of drawers in the living room, rummaging. ARCHIE rises. OTTO disappears. ARCHIE goes out into the hall, and almost immediately comes spinning back in, with a raincoat over his head and his arms pinned to his sides, followed by OTTO. ARCHIE falls over a small table, and OTTO, in a trice, ties his hands behind his back.

OTTO

So ... try to rob Mr Leach would you? Well, I'm going to teach you a lesson. He just happens to be a very good friend of mine...

He stands and reaches a large copper warming pan down off the wall, as ARCHIE, making muffled noises, tries to stand up.

OTTO

... and he's going to be very pleased with me, when he finds you ...

ARCHIE

(Muffled) No! Otto!

OTTO

... trussed up here all ready for the police.

OTTO brings the pan down on ARCHIE's head with an awful bong.

OTTO

And don't call me Otto. To you I'm Mr ...

He stops. ARCHIE slumps unconscious. OTTO has disturbing thoughts. He drops to the floor and pulls the raincoat off ARCHIE's head. He stares. And panics.

OTTO

...Aaaagh!! Oh my God!! (Dropping to his knees) Oh I'm sorry, I'm so sorry, oh my God I'm sorry. I apologise! I didn't know it was you! I'm sorry! (He tries to bring Archie round) Please!! How could I know it was you? How can you expect me to guess, you stupid bastard!! (Rising) What the fuck are you doing robbing your own house?! You asshole!

He starts kicking ARCHIE.

OTTO

You fuckwit! You moron! You stupid, stiff, pompous English ...

He stops, horrified.

OTTO

Oh I'm sorry, I'm sorry ... Let me think.

He ponders deeply and runs for it.

105. INT. HOUSE OPPOSITE MRS COADY'S BLOCK. DAY.

105.

KEN, in an empty room, holds the rifle. It is beautiful. Slowly he squeezes the trigger.

106. EXT. ARCHIE'S HOUSE. DAY.

106.

Bang! WENDY slams the door of her car in the drive.

107. INT. LIVING ROOM. DAY.

107.

ARCHIE stirs and opens his eyes. He suddenly comes to, and discovers his hands are tied. Then he hears WENDY coming through the front door and reacts with horror. But WENDY goes upstairs. ARCHIE sees the bag. He stares. From upstairs comes a scream. And another. ARCHIE picks the bag up with his teeth and scatters the contents. WENDY is running down the stairs. ARCHIE sees the locket and somehow gets it and the chain in his mouth and slumps, feigning unconsciousness, just as WENDY bursts in. She sees him and screams and runs to him. ARCHIE feigns waking up, making moaning noises. WENDY kneels by him.

WENDY

Darling, are you all right? Oh Archie ...

ARCHIE groans.

WENDY

Are you hurt?

ARCHIE shakes his head, moaning.

WENDY

Speak to me ...

ARCHIE groans sympathetically and indicates his tied hands. WENDY starts untying him.

WENDY

Can't you speak? Archie! What has happened?

ARCHIE, hands free, stages a coughing fit and gets the locket into his hand and then his pocket.

WENDY

Archie, we've been burgled.

ARCHIE

Oh no!

WENDY

Are you all right?

ARCHIE

Yes, I'm fine. Bit of a headache. Ha! I came in here, someone must have hit me, I felt, a blow, a kind of blackness.

He's rubbing his wrists. Suddenly he sees his watch, starts and stares at it. WENDY looks at him.

ARCHIE

Oh my God! Is that the time!?

WENDY

... What?

ARCHIE

I didn't realise it was so late.

WENDY

What?!

He gets up. WENDY stares at him in astonishment.

ARCHIE

I'm late for a conference.

WENDY

... A conference!! You've just been attacked ...!

ARCHIE

It's nothing, really. Look I, I must run ...

WENDY

But Archie ...

ARCHIE

I'll help you tidy up when I get back. Sorry.

ARCHIE hurries out. PORTIA wanders in casually.

PORTIA

What's happened?

WENDY

Oh go to hell.

The front door slams. WENDY reviews her sense data.

108. EXT. ROAD OUTSIDE ARCHIE'S HOUSE. DAY.

109

Further down the road, ARCHIE's car roars off. In the distance curiously worried OTTO is watching from behind some greenery.

109. INT. FLAT OPPOSITE MRS COADY'S BLOCK. DAY.

109

KEN has his rifle set up, with telescopic sights, pointing out the window.

110. INT. ARCHIE'S FRIEND'S FLAT. DAY.

110

ARCHIE bursts in, breathless. He looks at a clock, which shows 5.03 p.m. He hurries to the kitchen. The appearance of flat has altered a little, but due to ARCHIE's haste, and the lack of lingering shots, only the sharpest members of the cinema audience notice anything. ARCHIE shoves the champagne into the freezing compartment of the fridge, and puts some music on. As the music swells, he checks his appearance.

111. INT. CORRIDOR, CHESTER SQUARE. DAY.

111

Outside the door, WANDA prepares to ring. But this time she does so differently - quite demurely, by her standards. Then she reaches for the bell.

112. INT. ARCHIE'S FRIEND'S FLAT. DAY.

112

ARCHIE opens the door. WANDA steps in.

WANDA

Hallo.

ARCHIE gives her a big kiss. She likes it.

ARCHIE

How do you do.

He gives her another kiss. Half-way through, WANDA stiffens. They part slowly. Half the locket protrudes from WANDA's mouth. She takes it out, looks at it, looks at ARCHIE and smiles.

WANDA

Thank you. That's ...

ARCHIE

Champagne? -

WANDA

Great.

ARCHIE makes for the kitchen. WANDA quickly opens the locket, sees the key, reacts with delight, puts it back and puts the locket on. ARCHIE appears with two glasses. He gives her one. WANDA drinks.

ARCHIE

It's not very cold I'm afraid. Ha! I went back to .

WANDA

Let's make love.

ARCHIE looks at her. She puts her glass down.

ARCHIE
... If you insist.

He takes her hand and takes a step towards the bedroom.

WANDA
No.

ARCHIE
What?

WANDA
There ...

She points to the thick white rug.

WANDA
Take your clothes off.

She disappears into the bedroom.

ARCHIE
Why not, indeed.

He starts to undress, and calls to Wanda.

ARCHIE
Afterwards ...

WANDA
Yeah?

ARCHIE
Let's go to South America.

WANDA's face appears at the door.

WANDA
What?

ARCHIE
Let's fly to South America.

WANDA
Why South America?

ARCHIE
OK. Iceland.

WANDA, more or less reassured, disappears. ARCHIE takes his shirt off.

ARCHIE
Wanda?

WANDA
- Yes?

ARCHIE
What do you really want out of life?

WANDA (OOV)
I don't know...

ARCHIE
Why do I like you so much?

WANDA thinks. Then smiles.

WANDA
Archie?

ARCHIE
Yes.

WANDA (OOV)
Do you speak Italian?

ARCHIE
I am Italian. Sono Italiano in spirito ma ho esposto una donna che preferisce laborare nel giardino a far l'amore passionata. Un sbaglio grande.

ARCHIE's accent is better than Otto's. WANDA breathes in sharp. ARCHIE is in his underpants. He checks his appearance in the mirror and pulls his stomach in.

ARCHIE
But it's such an ugly language. How about...

ARCHIE

... Russian?

He unleashes a flow of superb Russian. WANDA inhales sharply, leans against the wall and struggles to remain conscious, as a drop of saliva creeps downwards from the corner of her mouth.

ARCHIE cavorts round the room, maintaining the flow of luscious Russkie chat. WANDA, hardly undressed at all, appears at the door, and watches. ARCHIE sees her and stops.

WANDA

Archie?

ARCHIE

Yes.

WANDA

Do you have money?

ARCHIE

Not really, no.

WANDA

What about the house?

ARCHIE

That's Wendy's. She's the rich one. Why?

WANDA

... Never mind.

She disappears. ARCHIE starts up the Russian again, removes his underpants, flicks them up with his foot and tosses them away, and cavorts. The door of the flat opens and in walk the JOHNSTONE FAMILY. A couple in their forties, three children, 13, 11 and 6, and a nanny and a small child. They are all through the door before they see ARCHIE and WANDA. They now all stare at each other for a very long time. The parents are so astonished they do little to restrain their children's natural curiosity. Eventually the small child starts to cry.

MR JOHNSTONE

What the hell are you doing??

ARCHIE conceals his private parts with a photograph of Mrs Johnstone, smiling.

ARCHIE

I might ask you the same question.

MR JOHNSTONE

Who are you???

ARCHIE

What?

MR JOHNSTONE

Get your clothes on.

ARCHIE

Would you leave immediately please.

MR JOHNSTONE

What??!!!

ARCHIE

You're in the wrong flat. This belongs to George Sherlock, he's in Hong Kong, he gave me the key. Now get out!

MR JOHNSTONE

... We leased it from the agents last week-end.

ARCHIE

..... Well, that obviously changes things a bit. Er...

WANDA appears from the bedroom, immaculate. The JOHNSTONES jump.

WANDA

Well, I must be going. Third time lucky eh, Archie.
(To Archie) Thanks for the locket.

She goes out through the door as the JOHNSTONES shrink back.

WANDA

Call me.

ARCHIE.

My wife.

Embarrassed silence.

MR JOHNSTONE (OOV)

Aren't you Archie Leach?

ARCHIE reacts.

113. INT. HOUSE OPPOSITE MRS COADY'S BLOCK OF FLATS. DAY.

114

KEN is in position behind a telescopically sighted rifle, on a stool.

There is a movement below. KEN peers. MRS COADY is emerging slowly. KEN's eye goes to the telescopic sighted rifle in position.

We see the telescope's POV. The cross wires are focussed on some apparatus on the scaffolding.

MRS COADY moves out of the door towards the pavement leading her remaining dog. We see now above her a large block of stone hanging from the scaffolding right above her.

KEN watches her for a moment, and then returns to the sight. His non-telescope eye flickers between the stone ball to MRS COADY. She moves to the edge of the step. KEN fires. The ball hits a pulley. A pause. The rope through the pulley suddenly starts to feed through and the block descends. MRS COADY checks for rain, as she always does. Hearing a thunderous roaring sound she steps back on to the steps, pulling the dog back with her, to put her brolly up.

The stone block plummets on to the dog behind her. KEN screams. MRS COADY gets the umbrella up and walks off. The leash tightens. She returns for her dog. But the leash terminates in a concrete block, from which a stain emerges. She continues to look around for her dog.

KEN screams again. And topples off the stool.

MRS COADY begins to realise what's happened. She shrieks. KEN shrieks. She clasps her hand to her heart. KEN rolls around making agonized noises. MRS COADY totters and falls to the pavement, twitches and is still.

115. EXT. MRS COADY'S BLOCK OF FLATS. DAY.

115.

KEN comes out onto the pavement, emitting groaning noises. He runs towards the block of stone and then notices a cluster of people near it. He approaches, peers through the cluster and stares at the body of MRS COADY. A POLICEMAN pulls a covering over her head. Gradually KEN understands. A smile spreads across his face.

115A. INT. GEORGE'S FLAT. NIGHT.

115A

C/U WANDA smiling. She sits in her bath, well covered with foam, listening intently to the telephone at her ear.

WANDA

Yeah... OK, Ken, you do that. Great! Goodbye Ken.

She puts the phone down and thinks.

WANDA

... And goodbye to you too, Otto.

115B. EXT. ARCHIE'S HOUSE. NIGHT.

115B

OTTO sits despondently, waiting for Archie. He looks at his watch. He has a good collection of tails.

116. EXT. TOWPATH BY KIPLING MANSIONS. TWILIGHT.

116.

ARCHIE stands, staring at the water. Sad music. He looks up at the window of WANDA's apartment. He suffers gallantly, sighs, takes a step towards the building, checks, thinks, and goes to the car and gets in. Sadder music swells over the pretty scene.

116A. INT. ARCHIE'S CAR. TWILIGHT

116A

ARCHIE, holding the car phone to his ear, is dialling. He takes deep breath. The phone rings twice and is picked up. He looks at the window.

ARCHIE

Wanda, it's Archie. Listen - I've got to finish it. I'm sorry. I can't talk now. There's a cafe called Molly's in Fetter Lane just behind the Law Courts. See me there after the trial tomorrow. I'm sorry darling but it's not fair on anyone, especially you. I love y Wanda.

He puts the phone down and behaves sentimentally.

116B. INT. BOARDING HOUSE. NIGHT.

116B

An elderly Armenian with a large hearing-aid has his ear to the receiver.

GURDJIEFF

Who do you want to speak to...? Hallo? Who is this?

117. Deleted.

117.

117A. INT. ARCHIE'S CAR. NIGHT.

117A

ARCHIE driving to sad music. A tear runs down his cheeks as he turns the wheel.

PAGE 95 DELETED

Continued/Page 96

She wanders off, distracted.

ARCHIE

This is the hardest decision of my life, Wanda. I'venever felt like this about anyone, it may be my last chance of.... joy. But it's not fair. Not fair on anyone. Least of all on you. Do you see?

WANDA

Sorry, what?

ARCHIE

I can hardly take it in either. I'm ending our relationship Wanda. I'm not going to see you again.

WANDA stares at him, uncomprehending.

WANDA

Oh! OK. Fine. I mean... er...

ARCHIE

I'm sorry.

WANDA

(Deciding to act regretful) Married man, you know... (She exhales) Whew! Life is tough sometimes. Wow!

ARCHIE

Sorry.

WANDA

It's OK, I can take it. I'm a survivor. (She takes ARCHIE by the shoulders) Look, don't worry...

ARCHIE

You're the only girl I've ever really loved, Wanda.

WANDA

Can I ask you something Archie.

ARCHIE

Anything.

WANDA

The old lady's had a heart attack. She's dead. George'll get off won't he?

ARCHIE

... Yes. Will you go back to him?

WANDA shrugs.

118. EXT. ARCHIE'S HOUSE. NIGHT.

118.

ARCHIE's car turns into the driveway and stops. OTTO approaches it cautiously. ARCHIE sits inside for a time. OTTO pauses. Then ARCHIE gets out brushing his cheeks, turns as he hears a noise, and sees OTTO.

OTTO

OK.

ARCHIE

No, no! Please! Please!!

ARCHIE throws up his arms and backs away.

OTTO

I want to speak with you.

ARCHIE

No! No! I've just finished it! Please!

ARCHIE runs away. OTTO gives chase, calling after ARCHIE, as they run round the grounds. We hear them faintly ...

ARCHIE

Please! No. No! Don't beat me up again!

OTTO

Wait! Wait ... I want to apologise....I want to say sorry ... wait ... I came here to apologise for ... you stupid ...!

ARCHIE

No! No! Please ... I've ended it. I swear it.

ARCHIE stumbles and falls near the corner of the house. OTTO catches him up. ARCHIE cowers as OTTO looms over him.

ARCHIE

No, please. It's all over between us.

OTTO

It's all right.

ARCHIE

Really! I swear it!

OTTO

Look, it's all right!

ARCHIE

Please! Please, believe me. I've ended it.

OTTO

Will you calm down.

ARCHIE

I'm not going to see her any more. Don't beat me up again, please!

OTTO

Listen!

ARCHIE

I've had a terrible day. Please!!

OTTO

(Loudly) Shut up!!

119. INT. BEDROOM. ARCHIE'S HOUSE. NIGHT.

119.

WENDY puts her bedside light on. She can hear voices faintly. She gets out of bed, goes to the window and peers out. She can't see anything.

120. EXT. ARCHIE'S HOUSE. NIGHT.

120.

ARCHIE is terrified.

ARCHIE

Oh Jesus Christ don't kill me please.

OTTO is pointing the gun at him.

OTTO

Shut up then.

ARCHIE shuts up, but still whispers a little.

OTTO

OK. Look. I want to apologise ... sincerely ... for...

121. INT. UPPER FLOOR. ARCHIE'S HOUSE. NIGHT.

121.

WENDY creeps along the corridor and enters another room, where the voices seem louder.

122. EXT. ARCHIE'S HOUSE. NIGHT.

122.

OTTO

And when I dangled you out of the window, well, I'm s..... it was not a nice thing to do.

WENDY's head appears and she sees the two figures. OTTO is putting the gun away.

OTTO

And then when I attacked you in there. Well, I'm really, really... but how could I know you were burgling your own house?

WENDY's head stiffens.

OTTO (OOV)

I was just trying to help.

ARCHIE (OOV)

Yes, thanks.

OTTO

I wanted you to trust me.

ARCHIE

Please. It was my fault.

OTTO

That's true. Now, about my sister.

ARCHIE

I've just fin ...

OTTO

She's a very sexy girl, I don't blame you for wanting to play around with her.

ARCHIE

No, but ...

OTTO

Look, I'm sorry I was jealous, just go ahead and pork away pal, it's fine by me.

ARCHIE

Otto ...

OTTO

Have fun. I just want to help you...

OTTO moves off. WENDY's head disappears. ARCHIE sits defeated. The heart-rending music builds.

123. EXT. JAIL. DAWN.

123.

The sun rises over the jail.

124. INT. JAIL. DAY.

124.

GEORGE is in mid-ecstatic-leap. He capers about a bit, watched by startled WARDERS and a grinning KEN.

GEORGE

Unbe-fucking-lievable!

He takes a moment to calm, then sits again.

GEORGE

(Quietly) You done well my son. Now ... here's the plan. Get four tickets for this evening. Rio, first class ...

Ken

Ffff...?

GEORGE

Yes four. We'll lose him later. Then... back to the flat, pack, collect me, then to the Cathcart Towers Hotel to pick up the jewels.

125. INT. DINING ROOM. ARCHIE'S HOUSE. DAY.

125.

ARCHIE stands at the telephone, jaw agape.

ARCHIE

When did this happen? Yes... Well...

WENDY appears at the door, very composed and smartly dressed.

WENDY

...What case are you on today Archie?

ARCHIE

... The jewel robbery, dear.

WENDY

Jewel robbery? What a coincidence ...

ARCHIE doesn't understand.

WENDY

Well, goodbye.

ARCHIE

(Looking at his watch) Are you off?

WENDY

I am as it happens. See you later, duckie.

She leaves the room. ARCHIE is bemused.

126. INT. GEORGE'S FLAT. DAY.

126.

WANDA, in a coat, is hugging KEN delightedly, despite his scruffiness, and dancing a rumba, while miming maracas.

WANDA

It's so great! It's wonderful darling! Wonderful!!

KEN

He's ssssafe ...

WANDA

Yes. Oh! What incredible luck!

She gives him an extra hug and kiss, and looks at her watch.

WANDA

I gotta go... see you at the court.

She picks up her bag. The phone goes. KEN goes to answer it.

KEN

Ggggood luck. (To phone) Hallo? ... Oh hallo Otto...

WANDA indicates she's not there, and leaves.

KEN

127. INT. GEORGE'S FLAT. DAY.

127.

OTTO is standing at the door.

OTTO

What?

KEN smiles smugly, and returns to his packing.

KEN

You owe me a pppound.

OTTO

(Unwillingly) ... Not Granny.

KEN

Mmmmmet with an accident.

OTTO

Bullshit. You fucking liar.

He grabs KEN who coolly puts his hand out for the money.

OTTO

....Dead??!

KEN

Heart attack ...

KEN sings to himself.

OTTO

I don't believe this.

KEN

So George'll bbbe out this afternoon, off we go to Heathrow, ppppick up the loot and... (He mimes a plane flying off with appropriate noises.) All thanks to mmmme.

OTTO

So the diamonds are at the airport, are they Ken

KEN's face falls.

128. INT. COURTROOM. DAY.

128.

A full, formal court is in session, well attended by the general public. ARCHIE and PERCIVAL sit on the benches. GEORGE is standing in the dock, with two warders. THE CLERK OF THE COURT is in full flow.

CLERK

....on the 4th day of March 1986, you did enter the premises of Nicholas Walt Jewellers of Hatton Garden and there commit robbery and at the time of

the said entry had with a firearm contrary to Section 8 of the Theft Act 1968 and Section 17(ii) of the Firearms Act 1968. How do you plead?

GEORGE rises.

GEORGE

Not guilty, m'lord.

He sits. The Prosecuting Counsel, MR PERCIVAL, rises and addresses the JUDGE.

PERCIVAL

May it please your lordship....Members of the jury, I appear on behalf of the Prosecution and my learned friend (He indicates Archie) appears on behalf of the defendant.

ARCHIE half rises and sits.

PERCIVAL

And the Prosecution will endeavour to prove to you so that you are sure and satisfied that the defendant entered the premises in Hatton Garden, with two others, threatened the owner and staff with a sawn off shot gun....

In the gallery above, WENDY is watching this.

129. INT. LOBBY. OLD BAILEY. DAY.

129.

WANDA is peering through the glass-pannelled door into the court. An USHER moves her away. Puzzled, she looks at her watch.

130. INT. GEORGE'S FLAT. DAY.

130.

KEN is trussed up on a chair, near the fish tank. On the fish tank is a plate of chips. KEN recovers consciousness and looks around groggily.

KEN

Www....

OTTO

Hallo Kkkken.

KEN

What's happening?

OTTO

Well, Ken, I'm going to ask you some questions ...

KEN looks apprehensive.

OTTO

... While I eat my chips. First, who was the philosopher who developed the concept of the Superman in Thus Spoke Zarathustra?

KEN looks suitably dumbstruck.

OTTO

No?

OTTO eats a chip, takes another and inserts it in KEN's nostril.

OTTO

That's a chip up the nose I'm afraid. Friedrich Nietzsche. Next. In which book did Nietzsche claim that almost all higher culture is based on cruelty?

KEN is open mouthed.

OTTO

Are you thinking, or are you in mid-stutter?

KEN

You're mmm...mad.

KEN gets a chip up the other nostril, with some ketchup on it.

OTTO

"Beyond Good and Evil". What do they teach in English schools? Next. Nietzsche said "God's second blunder was creating animals." What was his first? Oh dear! We've run out of nostrils haven't we? Creating women. Oh well, I'll have to ask you an easy one. Er... yes! Where are the diamonds?

KEN gets the point.

OTTO

Here's a clue. It's near the airport.

KEN

I'm nnn...nnn

OTTO

No hassle, there's plenty of time. I'll just sit here and eat my chips till you tell me.

OTTO eats one. KEN almost relaxes.

OTTO

The English contribution to world cuisine. The chip.

OTTO eats another.

OTTO

Very boring. What do the English usually eat with chips to make them more interesting Ken? Sparrows, is it? Badgers? Polecats?

OTTO's eyes slowly come round to the fish tank.

OTTO

Wait a moment! It's fish, isn't it?

OTTO picks up a little net by the tank and starts fishing. KEN stares with a Room 101 expression on his face. OTTO catches a fish, lifts it out of the water and sniffs it appraisingly.

OTTO

Down the hatch.

He swallows the fish. And smacks his lips.

OTTO

Delicious. Take your time Ken.

OTTO returns to fishing.

KEN

You... bbbb...

OTTO

Better eat the green one? OK.

OTTO gets a green one and shows it to KEN.

OTTO

What's this one's name? Not Wanda anyway.

KEN reacts.

OTTO

I'm going to call her lunch. Hallo lunch!

OTTO eats the green one. He makes a sour face.

OTTO

Yuck. Avoid the green ones, they're not ripe yet. The chocolate one looks good...

OTTO chases it. KEN is almost fainting.

OTTO

You haven't forgotten the question have you Ken?
(To Fish) Wanna see a stomach?

OTTO shows it to KEN.

KEN

Sharon!

OTTO eats it with a chip.

OTTO

This is fun. I think I'm going to open a restaurant
where you can do this.

131. INT. COURTROOM. DAY.

131.

ARCHIE is cross-questioning INSPECTOR MARVIN, who arrested George.

ARCHIE

You were in court were you not, Inspector, when the
forensic evidence was read?

INSPECTOR

... Yes sir.

ARCHIE

The fact that Mr Thomas was installing windows the
previous weekend, Inspector, would account
satisfactorily for the presence of small particles of
glass on his trousers, would it not?

The INSPECTOR can't think of anything to say.

ARCHIE

No rush, Inspector... take your time...

132. INT. GEORGE'S FLAT. DAY.

132.

OTTO glances at his watch grimly and belches loudly. Tears roll
down KEN's face. OTTO peers into the tank.

OTTO

Only two left. Er ... I think I'll have the lemon one.

With a flourish, OTTO scoops up a yellow one, tosses it in
the air and catches it in his mouth.

OTTO

I'm almost full. (He looks at Wanda the fish) Almost.

KEN

Sssstop!

OTTO is interested.

KEN

Pppplease ddddon't eat Www.....

OTTO

Where's is it Ken?

OTTO goes back to the tank.

KEN

Anything...

OTTO

Come on Wanda. Gullet time.

He catches her, and shows her, in the net, to Ken.

OTTO

Fishes. They're the ones that can't breathe out of water aren't they?

KEN

Pppp...

OTTO

Pop her in my mouth? Okey-dokey. (Pauses) What are those hotels by the airport?

OTTO pops Wanda in his mouth. Wanda's tail protrudes between his lips.

OTTO

The Post House? The Airway Sheraton? The Cathcart Towers?

KEN's face flickers.

OTTO

The Cathcart Towers! Hmmm?? Hmmm???

KEN

(After a terrible struggle) Yes!

OTTO

In a safe deposit?

KEN

Yes!

OTTO

(Indistinctly) Who has the key?

KEN

Www ...?

OTTO

(Clearer) Where's the key?

Wanda struggles inside OTTO's mouth, moving his cheeks. KEN agonises. Then -

KEN

In the ttttank.

OTTO flies to the tank.

KEN

In the tttt...

OTTO

... Treasure chest!!!

OTTO pulls the treasure chest out, and opens it with a flourish. And stares. He shows it to KEN. KEN is astounded.

OTTO

Where?

KEN, hopelessly, shrugs. OTTO swallows. KEN screams.

KEN

Aaaagh. You... I'll kkkk...

OTTO

Sorry Ken, but your answer was incorrect.

OTTO twists a piece of cloth around KEN's head, covering his mouth. KEN continues to make muffled noises.

OTTO

Still... you really thought the key was there didn't you,pppal. So...

He ponders, and glances at his watch. Strange sounds are coming from KEN who is going purple.

OTTO

What?... Oh.

He removes the chips allowing KEN to continue breathing. He glances at the chips.

OTTO

Ugh!

Squeamishly, he tosses them into the tank. Then -

OTTO

I know who'll have that key.

WANDA

133. INT. LOBBY. OLD BAILEY. DAY. 133.

WANDA, flanked by a COURT USHER, holds a telephone.

WANDA

Yes?

134. INT. GEORGE'S FLAT. DAY. 134.

OTTO is holding the receiver. KEN, demented, is in the background.

OTTO

I know where the loot is...

135. INT. LOBBY, OLD BAILEY. DAY. 135.

WANDA thinks.

WANDA

Where?

OTTO (OOV)

... Where's the key?

Long pause.

WANDA

I have it.

OTTO (OOV)

How soon can you get to George's flat.

The same USHER appears. WANDA covers the mouthpiece.

USHER

Miss Gershwitz?

WANDA

Yes?

USHER

I'm sorry. You're wanted in court.

WANDA

(To phone) Soon ... what? Of course.

She puts the receiver down and hurries off with the USHER.

136. INT. COURTROOM. DAY. 136.

In the courtroom, PERCIVAL is looking resigned, ARCHIE impassive, and GEORGE downright smug. WENDY sits forward to watch as WANDA enters the witness box. ARCHIE gives a furtive moonstruck look at WANDA who takes a bible from an USHER and reads from a card, fingering her locket as she does.

WANDA

I swear by almighty God that the evidence I shall give shall be the truth, the whole truth, and nothing but the truth.

WENDY has seen the locket. She is less than grunted. ARCHIE rises. He is being professionally casual.

ARCHIE

You are Wanda Gerchwitz of Kipling Mansions, Murray Road, London W.9.?

WANDA

Yes, I am.

ARCHIE

Do you know a Mr George Thomason?

WANDA

Yes.

ARCHIE

Do you see that person in the court today?

WANDA

Yes, he's over there.

ARCHIE

How do you know the defendant?

WANDA

We've had a relationship for two years.

JUDGE

Relationship?

WANDA

We're lovers, my lord.

ARCHIE

Now, Miss Gerchwitz, on the 4th of May of this year... in the morning, where were you?

WANDA

I was at George's apartment at Little Venice.

ARCHIE

Were you by yourself or was anybody else present?

WANDA

I was with another person.

ARCHIE

And who was that?

WANDA

My brother.

ARCHIE

And did... (He does a take) Your brother?

WANDA

Yes.

GEORGE looks startled.

ARCHIE

... Are you sure it was your brother?

JUDGE

Mr Leach, I'm sure Miss Gershwitz can recognise her brother. She's had a relationship with him all her life.

ARCHIE

Well... was anyone else present that morning?

WANDA

Well George was there.

ARCHIE

Thank you...

GEORGE relaxes, still puzzled.

WANDA

But he left about five to seven.

ARCHIE

Wanda...

The JUDGE turns sharply to ARCHIE. WENDY sits up, eyes flashing. ARCHIE realizes his mistake.

ARCHIE

I wanda... I wonder ...

ARCHIE looks around the courtroom, wondering. He sees WENDY. And goes totally blank. A long pause. GEORGE is ominously still.

JUDGE

... Yes Mr Leach?

ARCHIE tries to recover.

ARCHIE

I wendy, I wanda, I wonder... when you say five to seven Miss Gerschwitz ... how could you be so sure?

WANDA

I looked at the clock, I thought "Where can he be going now with that sawn off shotgun."

ARCHIE

Darling!

ARCHIE realizes and stares up at WENDY, who rises and starts leaving. The JUDGE is astonished.

JUDGE

'Darling', Mr Leach?

ARCHIE is still staring after WENDY.

JUDGE

Mr Leach! 'Darling'?:

ARCHIE

Yes dear?

GEORGE suddenly moves. He vaults over the front of the dock and hurtles towards WANDA.

GEORGE

You bitch! You lousy fucking bitch.

He is intercepted by a SOLICITOR OR TWO who have been sitting at the central table; and by a COURT USHER who has been standing by the jury.

JUDGE

Restrain that man!

But GEORGE breaks free, gets to the witness box and grabs WANDA who screams. ARCHIE grabs GEORGE from behind, wrestling him away from WANDA. GEORGE hits ARCHIE who reels back and lands. He lies quietly in the well of the court, thinking about things. The activities around him take on a dream-like quality. People pile on top of GEORGE. WANDA plays shocked and innocent. The JUDGE restores order.

JUDGE

Clear the court. I'm adjourning this matter for an hour. Take the prisoner below.

The JUDGE leaves by his private door behind his chair. The melee continues.

POLICE OFFICER

Clear the court! Clear the court!

Everyone starts to leave, including all the SOLICITORS at the central table, the JURY (via their own door), the USHERS and the POLICE who hustle GEORGE back to the dock and down the

stairs beside it. WANDA is ushered out by an USHER and a POLICEMAN. She is passed by WENDY coming the other way. As a POLICEMAN tries to stop WENDY she calls.

WENDY

My husband. He's been hit.

She approaches ARCHIE who is rising unsteadily to his feet. He sees WENDY.

ARCHIE

Ah. You made it.

WENDY checks. She can't believe this. ARCHIE indicates his eye.

ARCHIE

Bit of a knock I'm afraid.

WENDY slaps him right on the same spot. He staggers, and falls.

WENDY

I enjoyed that. Well, Archie, I know what's been going on. And that's it. See you in court.

She storms off.

ARCHIE

Very fair. Yes, I agree. That's it.

An USHER appears suddenly behind him.

USHER

The Judge wants to see you and Mr Percival in his room in ten minutes.

ARCHIE

Tell him an hour ...

USHER

... What?!

ARCHIE

(Emotionally) This is a fracture. I've got to get treatment.

He suddenly strides off towards the exit. The USHER goes in the other direction. But instead of leaving the court, ARCHIE stops at the top of the steps leading down to the calls. He sees WANDA.

137. INT. FOYER. OLD BAILEY. DAY.

137.

A POLICEMAN and an USHER are restraining WANDA by the entrance to the court.

WANDA

Why can't I go?

COPPER

You're still under oath. The court is being reconvened and...

ARCHIE disappears. WANDA fakes a mini-breakdown.

COPPER

Are you all right?

WANDA

Poor George... I couldn't tell a lie you see.

She gasps for air and acts ill.

138. INT. CELL. OLD BAILEY. DAY.

138.

GEORGE is sitting looking pretty disappointed. The TWO WARDERS are with him. ARCHIE walks in. GEORGE ignores him.

ARCHIE

George ...

GEORGE

What?

ARCHIE

We've got to talk...

GEORGE

... Tell those pigs to fuck off.

ARCHIE

Fuck off pigs.

This causes real surprise among our bluebottle friends, who stare open mouthed. Even GEORGE is half thrown.

ARCHIE

Did you hear what I said?

The POLICEMEN go.

ARCHIE

What's she up to?

GEORGE

What are you up to? You called her Wanda. And darling.

ARCHIE

I've been helping her get her evidence straight you berk. It slipped out.

GEORGE

... You've been coaching her?

ARCHIE

Of course! Look, we've got ten minutes. They're going to find you guilty. If you plead guilty now and say where the loot is, you may get away with eight years, out in five and a half ...

GEORGE

Supposing I turn in Otto. And Wanda.

ARCHIE

They did it with you?

GEORGE nods.

ARCHIE

Better still. Great. Maybe six, out in four. So where's the loot?

*

GEORGE

Where's Bartlett?

ARCHIE

He's upstairs trying to calm things down. Where is it?

GEORGE

Tell Bartlett Ken'll show him where it is.

ARCHIE

George, it'll be a lot quicker if you tell me.

GEORGE remains silent.

ARCHIE

OK. I'll tell Bartlett. Where's Ken?

GEORGE

At my flat.

139. INT. STAIRS BETWEEN DOCK AND CELL. DAY.

139.

ARCHIE flying up them. He reaches the top, emerging by the dock and looks out into the foyer. He sees a distraught WANDA with the POLICEMAN and the USHER by the washrooms. WANDA disappears into the Ladies. ARCHIE walks out into the foyer.

140. INT. FOYER. OLD BAILEY. DAY.

140.

ARCHIE strides through the foyer into the street.

141. EXT. OLD BAILEY. DAY.

141.

ARCHIE hurries along the side of the Old Bailey, turns a corner and sees WANDA coming through a window some way away. She hurries across the road and tries to hail a cab. The cab does not stop and WANDA goes in search of another. ARCHIE hurries across the road, takes her by the arm and hurries her away from the Old Bailey.

ARCHIE

Come on.

WANDA

(Recovering) What are... where are you taking me?

ARCHIE

Buenos Aires...

WANDA

What?

ARCHIE hurries with WANDA trotting beside him, along the relatively crowded pavement.

ARCHIE

But we're going to George's flat first.

WANDA stares.

WANDA

OK.

ARCHIE bumps into a young man and sends him flying. They reach ARCHIE's car.

ARCHIE

Here. Get in.

They get in. ARCHIE checks his briefcase for his passport. It's there.

ARCHIE

OK. Keep your head down.

He drives off, in the direction the car faces, back towards the Old Bailey. The young man shouts wimpily after them.

142. EXT. OLD BAILEY. DAY.

142.

ARCHIE ducks down as the car passes the Old Bailey. Various COURT OFFICIALS and POLICEMEN are buzzing about.

143. INT. CAR. DAY.

143.

ARCHIE

Sorry I ended our relationship.

WANDA tries to recollect this.

ARCHIE

But it's back on.

WANDA

... Fine.

ARCHIE

Now. Why did you blow the alibi?

WANDA

I was telling the truth.

ARCHIE

I know. Why break a lifetime habit, Wanda?

144. EXT. LONDON STREETS. DAY.

144.

ARCHIE's car takes a corner pretty fast.

145. INT. ARCHIE'S CAR. DAY.

145.

ARCHIE

... Would you like me to repeat the question, Miss Gerschwitz?

WANDA

I wanted to be with you, Archie.

ARCHIE

What?

WANDA

... I love you Archie.

ARCHIE

Oh, balls!

146. Deleted.

146.

146A. EXT. SUBURBAN STREET. DAY.

146A.

ARCHIE's car drives by, fast.

147. INT. CAR. DAY.

147.

ARCHIE

Otto... knows where it is?

WANDA
He must have found out from Ken.

ARCHIE
OK. We've got to move quick Wanda.

WANDA
Yes, but Archie...

She suddenly recognizes where they are.

148. EXT. GEORGE'S BLOCK. DAY. 148.

ARCHIE's car screams up to the curb.

148A. INT. ARCHIE'S CAR. DAY. 148A.

WANDA
Archie!

But ARCHIE kisses her hard and leaps out of the car.

ARCHIE
Keep it running.

He sprints into Kipling Mansions. WANDA calls after him.

WANDA
No, Archie!... Archie...

She starts climbing across the driver's seat after him, but OTTO appears from nowhere, wearing a cat's tails hat.

OTTO
Hi!... I thought he'd finished it.

149. Deleted. 149.

150. Deleted. 150.

151. Deleted. 151.

152. INT. GEORGE'S FLAT. DAY. 152.

ARCHIE flies in and is astnished by the sight of KEN.

ARCHIE
Ken?

KEN's reply is muffled. ARCHIE sees the gag and gets it off.

ARCHIE
Are you Ken?

KEN nods. But a car crash outside makes ARCHIE run to the window, distractedly.

152A. EXT. GEORGE'S BLOCK. DAY.

152A.

ARCHIE'S POV: OTTO, in pulling out, has caused an accident. The other driver has got out of his car and is advancing on OTTO, remonstrating. OTTO rolls the window down, and fires a shot, knocking the driver's hat off. The driver runs for his life. OTTO waves up at ARCHIE and drives off, with WANDA staring back through the rear window.

152B. INT. GEORGE'S FLAT. DAY.

152B.

ARCHIE struggles with his amazement and turns to KEN.

ARCHIE

Where have they gone!?

KEN

Wwww... Ottttttttt... Gggggg...

ARCHIE

What's the matter?

KEN

Ggggg... tttttttt...

ARCHIE

Are you ill?

KEN

Ttttttt... Cccccc.....

KEN

Ttttttt.... Cccccccccc....

ARCHIE

Have you got a stutter?

KEN

(Nodding) A bbbbbbba... bi.....

ARCHIE

(Calmly) OK. Don't worry. Where have they gone?

KEN

Ccccccccc Ttttttttt.....

ARCHIE unties KEN's wrists and ankles as he stutters.

ARCHIE

Take your time... yes... yes...

KEN's attempt to say 'Cathcart Towers' is a record breaking stutter.

ARCHIE

Oh come on! Sorry! Sorry. Slowly. Slowly!!

KEN

C...c...c...c...c...

ARCHIE

Sing it.

KEN

(Higher pitch) Ccccc...

ARCHIE

Wait!

ARCHIE checks his pockets. Nothing. He sees a ballpoint pen on the desk and runs to get it.

ARCHIE

Here! Write it!

KEN takes it, ARCHIE finds a magazine. KEN starts writing but the pen won't work. ARCHIE shakes it. KEN grabs it back. ARCHIE runs back to the desk but KEN has found a pencil. He starts to write, very unsteadidly. ARCHIE waits. KEN pauses. ARCHIE grabs the magazine and reads what KEN has written on it.

ARCHIE

She's ... gone ... to ... the ... C...

ARCHIE slams it back down. KEN resumes writing. The lead breaks. A moment of disbelief. KEN tries to continue writing but it won't. ARCHIE runs around, sees a pencil with its cap off, but of course it's dry. KEN is trying to find a knife to sharpen the pencil, but all the kitchen ones are useless. ARCHIE joins KEN in the kitchen, opens a drawer but can't find a suitable knife. Then he sees wanda's typewriter in the bedroom and runs to it. He hits a key. Nothing. He stares and starts trying to switch it on. Nothing causes it to work. He checks the plug. It's out of the socket. He puts it in, switches it on, opens the drawer. No paper. He's frantic. He sees a Kleenex box and tries to feed a Kleenex in. It gets mangled. KEN runs up with a toothpaste tube and tries to write with the paste on the dressing table surface but the paste won't obey his wishes. ARCHIE suddenly sees a penknife on the window ledge.

ARCHIE

Look! Knife...

He grabs it and opens it.

ARCHIE

Where's the pencil?

They look around. They have lost it. They run around incredulously. They can't find the pencil anywhere. Suddenly KEN holds it up. Triumph. But they've lost the knife.

ARCHIE

I gave it to you.

KEN

Nnnnn...

ARCHIE runs out of the kitchen, KEN hot on his heels. He's found an electric carving knife. He tries to sharpen the pencil with it. Blood spurts everywhere. KEN runs off into bathroom for repairs. ARCHIE sees a ketchup bottle, grabs it and starts emptying it over the table.

ARCHIE

Ken! Here! Write in this...

But the ketchup won't flow. KEN appears, holding a newspaper as tourniquet. ARCHIE grabs the paper and runs to the typewriter with it, tears off a sheet, and puts it in. It goes dead. He is about to throw it out of the window, when KEN grabs him and drags him across the room and points to the wall. He's written 'Cathcart Towers' there in blood. ARCHIE stares.

ARCHIE

Cathcart Towers?

KEN

Cathcart Towers.

ARCHIE

Where?

KEN mimes plane. '

ARCHIE

The airport!!

153. EXT. LONDON STREETS. DAY.

153.

KEN hurtles along on his motorcycle with ARCHIE clinging on behind.

154. EXT. CATHCART TOWERS HOTEL. DAY.

154.

OTTO and WANDA run from Archie's car. They hurry into the hotel.

155. EXT. LONDON STREETS. DAY. 155.
KEN and ARCHIE pass a 'HEATHROW AIRPORT' sign.
156. INT. SECURITY BOX AREA. CATHCART TOWERS HOTEL. DAY. 156.
OTTO and WANDA conclude their business. WANDA holds her hand luggage with unusual affection. OTTO surrenders a key and card to a RECEPTION CLERK.
CLERK
Thank you Mr. Jackson.
They hurry off in the direction of the check-in desks.
157. EXT. CATHCART TOWERS HOTEL. DAY. 157.
KEN'S motorcycle skids to a halt, and ARCHIE sees his car, illegally parked, surrounded by a traffic warden and a policeman. He runs to it, leans in and takes the passport out of the briefcase.
ARCHIE
Shan't be a moment.
He chases after KEN.
158. INT. AIRPORT CHECK-IN AREA. DAY. 158.
WANDA looks up at the Rio flight details on the Information Board, as OTTO checks in.
WANDA
BA 313. Last call.
AIRLINE EMPLOYEE
Smoking or non-smoking?
159. INT. CATHCART TOWERS LOBBY. DAY. 159.
KEN and ARCHIE look around frantically. They run off towards the check-in area.
- 159a. INT. AIRPORT SECURITY. DAY. 159a.
WANDA's hand luggage passes through the security scanning machine. WANDA, whose coat bulges, waits to collect it calmly. OTTO passes through the security frame and with a brilliant and outrageous manoeuvre involving physical dexterity and deceit, takes the gun with him. WANDA is momentarily shocked, but bites her tongue as they hurry off together. WANDA checks her handbag.
160. INT. AIRPORT CHECK-IN AREA. DAY. 160.
ARCHIE and KEN look around hopelessly. No sign of their quarry. KEN suddenly tugs at ARCHIE's arm and points above a distant check-in desk.
THEIR POV: A sign reading BA313 - RIO DE JANEIRO.

Continued Over/...

ARCHIE and KEN look around hopelessly. No sign of their quarry. KEN suddenly tugs at ARCHIE's arm and points above a distant check-in desk.

THEIR POV: A sign reading BA 313 - RIO DE JANEIRO.

161. INT. LONG CORRIDORS LEADING TO DEPARTURE LOUNGES. DAY. 161.

WANDA and OTTO hurry along. As they pass an empty departure lounge WANDA looks round, gasps and pulls OTTO into it out of sight.

WANDA
Look out! Police!!

OTTO peers back but can't see anything. WANDA coshes him. OTTO falls.

162. INT. CHECK-IN AREA. DAY. 162.

ARCHIE is waiting breathlessly as an AIRLINE EMPLOYEE finishes a phone call, and puts the phone down.

EMPLOYEE
We can just do it Mr Leach. Luggage?

He starts writing speedily. Behind him KEN passes on a luggage belt and disappears down a chute. ARCHIE is startled. The EMPLOYEE looks at him.

ARCHIE
No! No luggage. Don't really need it.

163. INT. QUIET AIRPORT LOUNGE. DAY. 163.

WANDA crams the rest of OTTO into a broom cupboard, and closes it. It locks. She sees Otto's boarding pass on the floor, picks it up, and stuffs it into a trash can.

WANDA
Ciao stupidissimo.

164. Deleted. 164.

165. INT. CORRIDOR LEADING TO DEPARTURE LOUNGE. DAY. 165.

ARCHIE running at full speed.

166. Deleted. 166.

167. EXT. BAGGAGE HANDLING AREA. DAY. 167.

KEN arrives among some baggage and manages to disentangle himself.

167A. INT. CORRIDOR NEARER THE PLANE. DAY. 167A.

An INDIAN CLEANER is sweeping near Otto's cupboard. A silenced revolver starts shooting away the lock. The CLEANER does not notice.

168. INT. PLANE BA 313. DAY.

168.

WANDA is seated. She glances at the seat next to her, and sniffs philosophically. She pats her hand luggage and pulls out People Magazine.

169. INT. CORRIDOR NEARER THE PLANE. DAY.

169.

The INDIAN CLEANER lies still as OTTO gets the cupboard open and sprints off. Flash pan to ARCHIE running, who sees OTTO as he disappears into the departure lounge.

170. INT. DEPARTURE LOUNGE. DAY.

170.

ARCHIE sees OTTO hurrying after another late arrival, HUTCHISON. HUTCHISON and OTTO go round a corner. OTTO catches up HUTCHISON.

OTTO

(English) Excuse me sir. May I see your boarding card.
M15.

HUTCHISON

Oh certainly.

OTTO

(Examining it) British passport?

HUTCHISON

Yes.

OTTO bonks HUTCHISON on the head with his gun, puts it on the floor and starts hauling HUTCHISON out of sight. ARCHIE comes round the corner and can hardly believe his luck. He picks up the gun, and sticks it in OTTO's ribs as he straightens up.

ARCHIE

Down the stairs.

OTTO stiffens, but goes down the stairs without arguing.

OTTO

OK, OK, don't get excited.

ARCHIE pushes him down to the bottom of the steps and shoves him against the wall.

ARCHIE

Get over there.

OTTO turns and sees ARCHIE.

OTTO

Oh! It's you. You had me worried for a minute.

He takes his hands down.

ARCHIE
Keep your hands up.

OTTO
No.

ARCHIE
Put them up.

OTTO
I'll do you a deal. I'll keep one up.

OTTO puts one arm up.

ARCHIE
Put the other one up.

OTTO puts the other one up but takes the first one down.

OTTO
Which looks better?

He alternates raised arms experimentally.

ARCHIE
I warn you...

OTTO
What do you want?

ARCHIE
I just want to tell you what a deeply unpleasant creature you are.

OTTO
Correct. Now I've got a plane to catch...

ARCHIE
Hold it!

OTTO
What are you going to do? Shoot me, Archie? Gun me down in cold blood like a dog? Look, if you have something to settle with me, fight me.

OTTO adopts Queensbury pose. ARCHIE stares.

OTTO
You are a man aren't you? Well, let's fight like men.

ARCHIE
..... Alright.

OTTO
Come on then.

ARCHIE

OK.

Dramatic music starts. ARCHIE puts the gun down and they circle.

OTTO

Hey, you look good.

ARCHIE

That's right Otto. I used to box for Oxford, and I'm going to teach you ...

OTTO has picked the gun up. ARCHIE stands, breathtaken, with his fists up.

OTTO

Sorry. I changed my mind.

ARCHIE

You...

He fires a shot, which rips a shoulder pad off ARCHIE's jacket.

OTTO

Now, hands up.

ARCHIE

No.

OTTO shoots his other shoulder pad away. ARCHIE puts up his hands.

OTTO

You spineless bimbo. Where's your boarding pass?

ARCHIE, now really scared, nods towards his breast pocket.

OTTO

Get it.

ARCHIE pulls it out.

OTTO

Eat it.

ARCHIE looks astonished. Two more shots dismantle his jacket. ARCHIE starts eating it very fast. OTTO peers out on to the landing field.

OTTO

For your continued comfort and safety - out.

He indicates. ARCHIE goes through the door.

171. EXT. TAXI-ING AREA. DAY.

171.

They come out on to the taxi-ing area. It's fairly deserted, bar two British Airways planes. The cement is being resurfaced and there's masses of resurfacing equipment. Among this is a large barrel of black goo. ARCHIE and OTTO are moving towards it.

OTTO

I have to shoot you now Archie. But first I'm going to humiliate you. So... get in the barrel.

ARCHIE

What?

OTTO

... In the barrel.

OTTO fires and removes some cloth in the region of ARCHIE's crotch. ARCHIE starts getting into the barrel. As he does so...

OTTO

You English! You think you're so superior, don't you. Well, you're the filth of the planet. A bunch of disadvantaged, pompous, badly-dressed, homosexual football hooligans...

ARCHIE is in the barrel. We now see behind OTTO a distant steamroller.

OTTO

... running a trash can of an Empire. (English accent) Declaring war on the Falkland Islands. Ha! The Falkland Islands!! Why don't you pick on someone your own size!? Bye Archie!

ARCHIE, up to his waist in disgusting oleaginous substances, is staring past OTTO with a look of amazement. Then he thinks quickly.

ARCHIE

... Like Grenada?

OTTO

... What?

ARCHIE

Like Grenada. That was a triumph wasn't it?

In the background, KEN is slowly bearing down on OTTO.

OTTO

- You know your problem? You just don't like winners!

ARCHIE

Winners?!

OTTO

Yeah, winners!

ARCHIE
Like North Vietnam?

*

OTTO
Shut up!! We didn't lose Vietnam, it was a tie.

ARCHIE
(In bad American accent) I'm tellin' ya baby,
they kicked a little ass there. Boy, they whupped
your hide but good.

*

*

OTTO
No they didn't.

ARCHIE
Yes they did.

OTTO
No they didn't.

ARCHIE
Oh yes they did.

OTTO
Bullshit. America is the most powerful country on earth!

ARCHIE
The most violent! The largest proportion of psychopaths
in the Western World. The only nation on earth where
Rambo could be a national hero. No wonder the Mafia's
based there. Look at your television. It's car
crashes, American football, the most brutal game ever
invented, and people being shot every twelve seconds.
And if you get any decent leaders, you shoot them too.
And then you pretend we're all supposed to be scared of
the Russians!

The steam roller is now closer to OTTO. OTTO raises the gun.

ARCHIE
And that's forgetting the violence you do to our
beautiful language.

OTTO
(Calmly) Oh shut up. Bye Archie.

*

ARCHIE
Going to shoot me?

OTTO
I'm afraid so old chap. Sorry.

*

ARCHIE
Old American debating trick is it? Win your
argument the American Way. Blow his head off.

*

*

OTTO

Cheerio.

ARCHIE

Look! Look Otto! (He points)

OTTO

Oh that's good. That's original. Almost had me there Archie.

Then OTTO has second thoughts and glances over his shoulder and sees KEN bearing down on him. He is so tickled, he unknowingly steps into some wet concrete.

OTTO

Ah ha ha ha. It's Kkkkken cccoming to kkkkkill me. And what's he going to kill me with, a steam roller. Ah ha ha! Couldn't you find anything a little bit faster, Ken? How are you toing to cccatch me Kkkken? Ah ha ha ha ha.

He turns back to ARCHIE, who is half out of the barrel.

OTTO

Where was I? Oh!... Goodbye chicken.

He aims the gun at ARCHIE's head, but then pauses. He moves his shoulders oddly. He glances down, double-takes as he sees he is standing in wet concrete and tries to move his feet. He can't. He starts to panic. He swivels round towards the steam roller. It's very close. OTTO fires at KEN. The bullet skims the end of KEN's nose, leaving a red tip.

KEN
Dddeath! Ddddeath!!

OTTO pulls the trigger again. Nothing.

OTTO
No. No! Ken! Wait! Wait!!!

KEN
Remember Wanda!

OTTO
Aaah! Ken! This is the deal of a life time! 50-50.
You and me. OK? 60-40. That's my final offer. *

KEN
Revenge!

OTTO
Wait! I've had an idea. You can have it all! Here's
my boarding pass. No, no, please. I've just seen God!
I'm born again! Thanks be to the Lord. (Singing)
Onward Christian Soldiers, marching as to...

The roller is very close. OTTO has his boarding pass in his outstretched hand.

OTTO
Look! Ken! Ken! I can cure your stutter! Ken, I'm
sorry I ate the fish. I'm sorry!! Jesus! I said
"sorry" you c...!!

The steam roller runs him over.

KEN
Revenge!

ARCHIE is out of the barrcl. But he watches in horror as OTTO is squashed. A tiny blob loops through the air and lands on his cheek. ARCHIE wipes it off with a finger. Where OTTO had stood there is a large patch of strawberry yoghurt. A solitary hand is left. It holds a boarding pass. ARCHIE sees it.

KEN
The next one's for George.

He comes back on a second run. ARCHIE runs forward.

KEN
(Shouts) You bastard! You filthy bugger!

ARCHIE dashes over to the strawberry yoghurt and OTTO's right hand. ARCHIE takes the boarding pass and leaps out of KEN's way as he thunders by again, flattening the hand, which had frozen in a rude sign position.

KEN

Got you again! Hey. I've lost my stutter! Ha ha!
It's ggggggone!

In as wide a shot as we can afford, KEN runs over the yoghurt again. Various folk and vehicles run towards KEN and his roller, shouting.

172. INT. ENTRANCE OF PLANE BA 313. DAY.

172.

ARCHIE, in underpants only, is presenting the boarding pass to a steward. The cabin staff are all bemused. The steward leads him to his seat, next to WANDA. Passengers stare. He sits. WANDA jumps, and stares.

ARCHIE leans towards her. She moves to embrace him, but he leans past her, picks up her hand luggage, and places it between them. WANDA smiles. He puts his hand on hers.

SUPERIMPOSE:

FIN