



# THE INFORMER

## CAMERA SCRIPT

"KEEP OFF THE GRASS"

by MICHAEL J. BIRD.

**Director**  
**Production Assistant**  
**Stage Manager**  
**Asst. Stage Manager**

DON LEAVER  
JOAN FIELD Trainee: CHRISTINE  
MANSON  
LEE ROWE  
FIONA RAIS

**Designer**

MICHAEL WIELD

**Producer**  
**Story Editor**

JOHN WHITNEY  
ALFRED SHAUGHNESSY  
DIANA PARRY

CASTING DIRECTOR

-----  
**CREW LIST**

SENIOR CAMERAMAN  
SOUND SUPERVISOR  
LIGHTING DIRECTOR  
FLOOR MANAGER  
VISION MIXER  
SOUND CONTROL OPERATOR  
MAKE UP  
COSTUME DESIGN  
SETTING ASSISTANT  
SENIOR SOUND FLOOR CREW  
GRAMS OPERATOR  
A.F.M.

Bob Service  
Don Chapman  
Andy Andrews  
Noel Simmons  
Daphne Renny  
Pete McKay  
Freda Thomas  
Emma Porteus  
Jack Williams  
Tony Field  
Len Gough  
Brian Gladstone

**Running Time**            **46'15"**    **(2 centre breaks)**

**Rediffusion Television Ltd.**

**Television House**  
**Kingsway**  
**London W.C.2.**  
**HOLborn 7888**

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'Keep off the Grass'

STUDIO SCHEDULES.

PRE-SET WEDNESDAY, JULY 5th 1967

THURSDAY 6th JULY, 1967.

Set and Light	0830 - 1030
CAMERA REHEARSAL	1030 - 1330
LUNCH BREAK	1330 - 1430
CAMERA REHEARSAL	1430 - 1830

FRIDAY 7th July, 1967.

Set and Light	1030 - 1130
CAMERA REHEARSAL	1130 - 1330
LUNCH BREAK	1330 - 1430
CAMERA REHEARSAL	1430 - 1630
MZKE UP AND LINE/UP	1630 - 1730
V.T.R.	1730 - 1900
DINNER BREAK	1900 - 2000
STRIKE	2000 - 2100

"THE INFORMER"  
'Keep off the Grass'

b)

CAST LIST.

Alex Lambert	IAN HENDRY
Sylvia Parrish	JEAN MARSH
Piper	NEIL HALLETT
Manny Hirschorn	PETER BUTTERWORTH
Nora Hirschorn	IDA GOLDAPPLE
Det. Sgt. Borden	PHILIP BRACK
Cullen	KEITH CAMPBELL

Film only

Janet Lambert	HEATHER SEARS
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Extras

Andrew Jackson	(speaking)
Ian Hinton	(speaking)
2 dolly girls	(Boutique)
1 bearded man	(Art Gallery)
1 heavy plain clothes Policeman	(arrest scene)

I-1

1. TELECINE SOF  
35mm dh (43") TITLE MUSIC

OPENING TITLES

2. 4A MS MA'Y/BOOM BZ 2. HIRSCHORN'S OFFICE. DAY  
CRAB L TIGHTENING /FX/TYPEWRITERS/TELEPHONE RINGING  
TO SEE DOOR BG. MANNY IS ON THE TELEPHONE.  
PHONE ETC., R FGD  
LOSE MANNY L

MANNY Yes, Ok.  
Okay. Anything to come Spiders Web.  
I've got that. Monkey each way,  
Manyana at Newbury 2.30.... what  
else.

CULLEN ENTERS TO DOORWAY.

CULLEN There's one  
in from Sunflower, Mr. Hirschorn.

MANNY ... Dont  
interrupt Cullen. Saver on Poseidon..

CULLEN I can deal  
with it if you like.

MANNY No wait.  
Right I've got that, ta. You know  
bloody well that nobody deals with  
the Sunflower account - only me  
personally. Thank you.

CULLEN I've done

ON CAM.4 SHOT 2

I-2

\*\*\*STANDBY TELECINE\*\*\*

CULLEN (contd) the books  
for last week. We dropped a  
packet on doubles especially the  
Newmarket meeting. Nothing got  
laid off again. I did warn you  
it was heavy.

FOLLOW WHISKY GLASS  
AND SEEING PHONE DIALS  
THEN UP TO BCU MANNY

MANNY Are you  
trying to tell me how to run this  
business. Go on, get out!  
CULLEN GOES

\*\*\*ROLL TELECINE\*\*\*

MANNY Hirschorn.  
Yes Sunflower. Wednesday, Plumpton  
3.30 four and a half...New Victoria  
.....

3. TELECINE SOF: (ATMOSPHERE)  
35 mm dh (1.13) 3. TELECINE. EXT. VICTORIA DEVELOPMENT

ROBBERY.

END CUE

Van drives up ramp, security  
officer hooked on to back bumper.  
Robber unhooks him, slams door,  
van drives off.

4. 3A CU SYLVIA C1 4. INT. SYLVIA'S FLAT. NIGHT  
LOOSEN TO MS B2

SYLVIA IS SPEAKING ON THE  
TELEPHONE.

SYLVIA: Look, Manny  
I can only know what the figures

I-3

SYLVIA contd... tell me,  
You must admit the business has  
fallen off badly.....Yes, but  
there must be more to it than that...  
Alex Please!

5. 4B MLS ALEX /

SYLVIA No, Tony  
doesn't know yet, but he'll have  
to, soon...and it's no use telling  
him people aren't backing horses  
any more because he knows they  
are. All right, Manny.

6. 3A MS SYLVIA

7. 4B AB ALEX

SHE PUTS DOWN RECEIVER /

LET HIM DOWN TO  
2S with SYLVIA

ALEX What's  
with Manny? Too many favourites  
been coming up?

SYLVIA I dont  
know. Look at these returns.

ALEX It's a  
fluctuating business, bookmaking

PAN SYLVIA RIGHT.

SYLVIA Not to  
that extent. It never was before.  
It's mis-management.

8. 3A MS ALEX /

ALEX Manny  
Hirschorn couldn't mismanage  
a business if his life depended  
on it.

9. 4 CU SYLVIA /

SYLVIA Oh, he  
managed to mis-manage his persnnal  
tax returns and you got him out  
of trouble, do you think he's  
honest?

10. 3 AB ALEX

11. 4 AB SYLVIA

12. 3 MS ALEX

ALEX Why shouldn't  
I? You and Tony seem to trust  
him. Come on turn it up again  
I want you to hear it. I  
see your point though.

13. 4 MS ALEX

14. 3 AB SYLVIA /

ON CAMERA 3 SHOT 14

SYLVIA

All I know

is the betting shop's losing money and Manny's on the defensive.

PAN WITH SYLVIA

15. 4 MS ALEX

ALEX

What did

he say?

16 3 MS SYLVIA

SYLVIA

Just that

business is bad, generally. But that's not true. The figures from every other shop are up, if anything. If he's losing clients, it probably means he's late settling winning accounts.

17. 4 MS ALEX

ALEX

Tony wont

like it. Do you like this.

18. 3 SYLVIA AB  
TAKE HER SIT

SYLVIA

You're

telling me. Incidentally, I think he's been drinking.

19. 4 AB ALEX

ALEX

How are

things at home?

20. 3 AB SYLVIA

SYLVIA

It cant

be that. Nora would tell me if they weren't getting on. She's always confided in me.

21. 4 MCU ALEX

ALEX

I suppose

he could be on the fiddle.

22 3 MCU SYLVIA

SYLVIA

Oh, God.

I hope not. They're such old friends.

23. 4 MCU ALEX

ALEX

Look

why dont we go and see them? Ask ourselves for a drink.

24. 3 AB

ON CAM.3 SHOT 24

25. 4 AB SYLVIA They've just moved.

26. 3 AB ALEX IS INTERESTED. ALEX: So what

27. 4 MS ALEX SYLVIA They've sold their house in Golder Green and taken a furnished flat. ALEX: Well, All right,

28. 3 A.B. I'll give Nora a ring.

29. 4 AB

PAN ALEX R CRABBING L TO 2/S TIGHTEN TO END. SYLVIA R FGD.

ALEX Are you free Wednesday night. Tell 'em we'll take 'em out fo dinner first.

SYLVIA O.K. Where?

ALEX Try the other side - it's marvellous.

\*\*\*ROLL TELECINE\*\*\*

30. TELECINE SOF  
 35 mm dh (45")  
 5. TELECINE. FOUBERT'S COURT NIGHT

BORDEN WALKS DOWN PASSAGE WAY  
 TAKES THE KEY FROM HIS POCKET  
 OPENS FRONT DOOR TO MANNY'S  
 OFFICE AND STEPS INSIDE.

31. 4A MS MANNY A1 6. INT. HIRSCHORN'S OFFICE NIGHT  
 AS HE PUTS HEAD B1  
 IN HANDS /FX/ FRONT DOOR CLOSING  
 MANNY WORKS AT HIS DESK.  
 A FIGURE CAN BE SEEN OUTSIDE

32. 1A MS GLASS GLASS/PANELLED DOOR  
 FIGURE ENTERS RT

33. 4A ab THE DOOR OPENS SLOWLY. TALL  
 MANNY: Hello who is it  
 FIGURE WEARING A GAS MASK OVER

34. 1A ab HIS FACE ENTERS  
 CRAB AND PAN HIM L.



1-6

35. 4A ab. MANNY Who is it?  
MANNY RISES

36. 1A ab FIGURE CLOSING THE DOOR BEHIND HIM  
CONTINUE CRAB TO SEE HIM  
IN CU.

37. 4A CU MANNY MANNY Cullen?  
Are you mad or something, take

38. 1A CU MASK that thing off and stop messing

39. 4A AB about.

40. 1A AB reaction

41. 4A AB reaction

42. 1A AB MASK Cullen's  
gone.

43. 4A AB

MANNY Look, who  
are you...if this is a joke I'm...

44. 1A AB  
PULL AND PAN HIM L MASK Sit down  
TO 2/S. Mr. Hirschorn!

MANNY If it's  
moeny you're after you're wasting  
your time, this is a credit  
business...we dont.../

45. 4A CU GAS MASK

MASK Shut up

MANNY I dont want  
no trouble.

MASK Then you  
should behave yourself.

46. 1 CU MANNY

MANNY What do you  
mean?

MASK You know  
what I mean.

47. 4 CU MASK MANNY Who are you?

MASK A good friend  
but I want to know how much  
you're going to pay to keep me  
friendly./

48. 1 AB

49. 4 AB MANNY What are you  
talking about./

I-7

- 30. 1 AB MANNY Sunflower?
- MASK Yes, a client of yours.
- MANNY Sunflower?  
So, it's the name of an account.  
I dont know who he is, nothing about him./
- 51. 4 AB
- GAS MASK It's what you do for him that matters.  
Wednesday, Plumpton 3.p.m./  
4½ New Victoria. It wouldn't be very nice for your wife if you went inside. Would it?/
- 52. 1 CU MANNY
- 53. 4 AB
- 54. 1 AB MANNY IS SILENT
- 55. 4 AB MASK Well.
- 56. 1 AB
- MANNY I dont know what you're talking about.
- 57. 4 AB
- MASK I'm not talking about anything providing you pay enough to stop me.
- 58. 1 AB
- MANNY I'm not a rich man.
- 59. 4 AB
- MASK You're not poor either - a hundred pounds a week.
- 60. 1 AB
- MANNY You must be crazy.
- 61. 4 AB
- MASK So you've got expenses - lose it in the accounts.
- 62. 1 AB
- MANNY REACTION
- 63. 4 AB
- MASK It'll cost you ten years inside if you dont/
- 64. 1 AB

I-8

FILE DOWN TO SEE  
HAND R FGD. MANNY'S  
KEYS BUSINESS L.  
AS MANNY GOES  
MANNY REACTS

65. 4 CU MASK

-----  
TAPE STOP  
MANNY'S COSTUME CHANGE.  
-----  
TAPE STOP

66. 1B WS 6. INT. CS FRONT DOOR FLAT

FISHPOLE

MANNY'S HAND WITH KEY IS  
UNSTEADILY SEARCHING FOR THE LOCK.

NORA: Oh, come on  
Manny. Let me.

MANNY: I tell you  
I can do it. Here we go.  
Smooth as silk.

67. 4C WS A2

LET MANNY GO R.  
NORA: For the girl  
in the restaurant it's a shilling  
and her bottom pinched. For me,  
nothing - Manny's home.

68. 2A WS LAMP L FGD B3

MANNY My darling,  
your reward will come later.

NORA You should  
be lucky.

MANNY: Let's all  
have a drink.

NORA You've had  
enough already.

MANNY: That's right.  
Nag. Say I'm drunk.

NORA You're  
drunk.

79

MANNY Me drunk?  
I drove home, didn't I?

B3  
A3

NORA No.  
Alex did.

MANNY Oh, did he?  
Well, I couldd've done, couldn't  
I, Alex? I could've driven home?

ALEX If you  
say so, Manny.

MANNY There you  
are. You see, he agrees. He  
doesn't think I've had too much.  
And all I'm saying is, just one.  
Alex? Sylvia, my love?

SYLVIA All right,  
Manny, but just one.

NORA Just one.

MANNY What did  
I tell you. She nags.

NORA Cheese  
blintzes. Always the same.  
Get me right here.

SYLVIA Why do you  
eat them?

NORA I adore them  
and besides, I never remember until  
it's too late. That was a  
lovely dinner tonight; Sylvia,  
thank you.

SYLVIA Thank Alex.

NORA Thanks Alex

I-10

MANNY PASSES ROUND THE DRINKS.

MANNY We've  
only got sherry. What's the  
matter?

NORA My fault.  
I was going to get in some Scotch  
and Gin, but I went and forgot.  
Wasn't that stupid of me? So  
sorry.

SYLVIA; Sherry'll  
be fine wont it Alex.

ALEX Yes...

SYLVIA: Aren't you  
going to miss Golders Green?

NORA: What do  
you think, Manny?

MANNY Me? No?  
That house was noisy.

NORA Of course,  
this is just temporary, you know.  
I cant bear furnished places but..  
well, til we find what we want.

ALEX Where are  
you thinking of moving to?

NORA Oh, St  
John's Wood, Hampstead. If we  
can find the right house. Aren't  
we, Manny?

SYLVIA What have  
you done with all your lovely  
furniture?

I-11

NORA Oh it's...

MANNY It's in store, Sylvia. For the time being. Except my musical box. It's an old friend.

69. 4D CU MUSIC BOX SYLVIA L. (pushing 2's cable)

PLAYS MUSIC BOX IT PLAYS A VIENNESE WALTZ.

70. 2 WS

MANNY Here's to money in the bank, and friends. And believe me, that's all a man needs. Oh, and a good wife. You should get a good wife, Alex.

71. 4D CU ALEX

ALEX I already did.

72. 1C CU SYLVIA

MANNY Oh, yes. Of course, I...I forgot...I'm sorry.

73. 4D CU ALEX

74. 2 WS

75. 1 CU MANNY NORA Come on Sylvia!  
76. 4D CU ALEX ALEX No need.

I'm not.  
77. 3B 2.SHOT C2 7.INT. KITCHEN. NIGHT NORA & SYLVIA GO TO KITCHEN

NORA I'm sorry. Sometimes Manny's mouth is his worst enemy.

SYLVIA Alex wasn't offended.

NORA Well, you should know. I hope not. How's Tony?

SYLVIA Still in prison. That's how he is. And when you've said that you've said it all, really. More important right now, Nora, is what's up with Manny?

I-12

NORA You mean  
the drinking?

SYLVIA Of course,  
what else?

NORA This.

SYLVIA The flat?

NORA And  
everything else. I can trust  
you Sylvia, cant I?

SYLVIA I hope  
so.

NORA Manny  
mustn't know I've told you,  
but well, there isn't going to  
be any house in St. John's Wood.  
Not for the Hirschorns. We've  
sold most of the furniture from  
Golders Green and the house,  
of course. Sylvia, we've got  
money troubles. That's what  
we've got, dear.

SYLVIA Why,  
Nora.

NORA Dont ask  
me. All I know is Manny's short of  
money and he's drinking. And you  
know he never used to touch a  
drop.

SYLVIA Well, I  
know the business isn't too hot,  
because I've been talking to him  
about it. But I certainly didnt  
know things were bad for him  
personally. Has he been betting?

1-13

NORA Manny? He never bets  
A pound or two on a horse sometimes...  
I wish he'd tell me.

78. 1C MS MANNY A3 8. INT. LOUNGE. NIGHT  
B3

79. 4D MS ALEX / ALEX Take it easy, Manny.  
That's your third.

80. 1C MS MANNY /  
MANNY It's my fourth, but  
81. 4D MCU ALEX / who's counting.

82. 1C MS MANNY /  
ALEX Is there anything I  
can do?

83. 4D AB ALEX / MANNY You can pour me another,  
make it five (LAUGHS) No, and I  
84. 1 MCU MANNY / hope to God I never have to ask you.  
But you'll be around Alex, wont you?  
If I should need you?

85. 4 MCU ALEX /  
ALEX I'm always around,  
86. 1 MS MANNY / Manny.

87. 4 MCU ALEX / MANNY Aw, c'mon. We're  
supposed to be having fun, where are  
the girls.

88. 3B WS C2 MANNY MOVES TO KITCHEN  
INT. KITCHEN /  
MANNY Come on, love, Drink  
Up.

SYLVIA Eh, not for me, Manny.

HE SPILLS DRINK OVER HER.

SYLVIA Oh, no!

NORA Manny, you clumsy  
idiot!

MANNY Oh, Sylvia, I'm sorry  
love. Here let me.



14  
NORA Oh, get out of it.  
And put down that damn bottle.  
That's enough. Nobody's laughing..  
Alex...~~get him out of here~~ and see  
he doesn't have any more to drink.  
Sylvia. I'm sorry, we'd better  
sponge that out before it stains.

ALEX TAKES MANNY OUT.

89 2B 2.SHOT A3 INT. LOUNGE NIGHT  
B3  
ALEX I'd better take that  
Manny.  
LET ALEX CROSS INTO  
L.FGD. HOLD BOTTLE  
FGD. MANNY R. BGD  
MANNY I'm sorry, Alex.  
Nora's really mad now, isn't she?  
ALEX And she wont stay mad  
for long, not with you.  
MANNY No, you're right.  
She's great, Alex,,,the best. Oh,  
my God. /  
90. 4D MCU ALEX  
ALEX What's the matter.  
Manny./  
91. 2B AB  
SEE ALEX. INTO 2/S MANNY I want another drink.  
ALEX All right, I'll pour  
it.  
92 4 MCU ALEX POURS DRINK  
ALEX I know about the  
business, Manny. I've seen the  
figures.  
93 1D MCU MANNY  
MANNY There's nothing wrong  
with the business.  
94 4 AB  
ALEX Maybe not, but there  
is something wrong with you, and its  
affecting the business. Isn't it? /  
95 1 AB

ON CAMERA ONE. SHOT 95

96 4 AB MANNY So suddenly it's  
your business. /

ALEX Yes. I'm looking  
after Tony Cass' affairs while  
he's inside and that makes it  
my business.

97 1 AB MANNY I told Sylvia and  
I'm telling you - figures are  
down all over /

98 4 AB ALEX Oh, come on Manny,  
you know better than that.  
Your figures have dropped badly  
over the last three months and  
you're soaking up alcohol like  
a sponge. There must be a  
connection. /

99. 2 2/SHOT MANNY All right, so I've  
got troubles. You think what you  
like. /

100 4 MCU ALEX REACTION /

101 T/C CAPTION on T/C SOF /

END OF PART ONE.



LI 2

105 4E MS CULLEN night like I said. Okay. Thank you  
sir./

CULLEN: Mr. Lambert's here.  
Wants to see you.

106 1A AB  
PAN HIM TO DRINKS MANNY Yes, all right.

ALEX COMES IN

107 4E MS ALEX  
ENTERING.

108 1 MLS MANNY MANNY Come in Alex. Sorry  
PAN HIM TO 2.SHOT about last night, old chap. I've  
PULL THEM DOWN been overworking you know, cant hold  
TO O/S 2.SHOT FAV. my liquor, when I'm tired.  
MANNY

ALEX Forget it.

109 4 MS ALEX MANNY Well sit down./

ALEX I want to talk to you,  
Manny. And its not about a horse.

110 1 MS MANNY  
MANNY I know what you're  
going to say. Sylvia's worried  
about the business, isn't she?

111 4 AB

ALEX Sylvia's worried about  
you too. And so am I. And so is  
Tony Cass going to be.

112 1 MCU MANNY  
MANNY It's my concern, Alex.

ALEX 25% of it.

113 4 MCU ALEX MANNY I run it./

ALEX You're supposed to  
run it. Look, Manny, I dont normally  
stick my nose into other peoples'  
affairs. But where this firm's  
concerned, I've got a duty to my  
client. your boss./ Tony Cass.

114 1 MCU MANNY  
115 4 AB Now I've seen the figures and I've  
had your man Cullen on to me.

ON CAMERA FOUR, SHOT 115

ALEX contd.

You get to the office late, you come back from lunch half-cut. Apart from that you've been accepting big bets from unreliable clients and not paying them off properly. You're giving too much credit to the wrong people and your late settling winning accounts. Now what's it all about.

116 1 AB

117 4 AB

118 1 MCU MANNY

MANNY I cant tell you.  
Anyway it's my problem, Alex.

119 4 AB

ALEX I think you'll have to tell me.

120 1 AB

MANNY Tony Cass?

ALEX That's right.

MANNY So I've got no alternative.

121 4 AB

ALEX None

122 3 2/S

MANNY I can trust you, cant I?

CRAB R ALONG DESK  
TO HOLD 2/S ALEX  
R. FGD.

ALEX You know that.

MANNY Even if...what I'm going to tell you...is something very serious.

ALEX What have you been doing, Manny?

MANNY These big snatches in the West End - the security van hold ups. I'm involved, Alex. I've been in on it from the beginning. Now you know.

123 4 MCU ALEX

124 3 T.2.SHOT AB

ALEX Are you out of your mind. Robbery with violence. Five jobs in four months. Nearly two hundred thousand pounds. How are you involved.

MANNY I'm in deep.

ALEX How deep.

125 4 CU ALEX  
AS HE TURNS HEAD

MANNY I'm a kind of Post Office. I pass on information.

ALEX How did you get mixed up in this.

126 3 2.SHOT AB  
ALEX RT FGD

CRAB L TO LOSE  
ALEX HOLD MANNY IN  
MS

MANNY Greed, Alex. What else? We've got a client, you see- bets in a big way. One day, he says to me Manny, I've got a red hot tip on the stock exchange and I...like you. Do yourself a favour. Come in w

127 4 MCU ALEX

with me for a few hundred and in ten days you'll get your money back and a clear thirty per cent profit. So I

128 1 MCU MANNY

go in with him, and sure enough, ten days later, he gives me my money back and not thirty, but fifty percent on top of it. And after that,

129 4 MCU ALEX

from time to time, he came in with other tips and teach time I go greedier and went in for a little

130 1 MCU ALEX

more. And I can't lose, can I? Each time I get my money back with a good profit. So when he comes to me again with another piece of inside information, do I hesitate? no. But this time he says we should put down big money. So me, Manny

AD LIB REATIONS ON  
CAM.4.

Hirschorn, I say "All right, put me down for 15 thousand pounds" But I haven't got 15 thousand pounds have I? So I take it out if the business. I say to myself it's a loan

- 131 4 AB MANNY contd.... and in two weeks I'll put it back when the deal pays off. / But this time, it doesn't
- 132 1 AB pay off. / But this time, the client tells me something went wrong and we've
- 133 4 MCU ALEX lot our money.
- 134 1 MCU AB ALEX One of the oldest tricks in the business.
- 135 4 AB MANNY I know. I know. I thought I was in silk.
- 135A 1 AB ALEX: So what happened?
- 136 4 MCU AB MANNY So I tell this fella the fifteen thousand wasn't mine and he says he's worry but when can he do. For almost a week I sweat. Then he comes to see me again and tells me he's thought of a way for me to get my losses back. It seemed so simple and so safe. All I had to do was pass on information. I thought about it for 24 hours. Then I agreed. What else could I do?
- 137 1 AB ALEX And the fifteen thousand.
- 138 4 AB MANNY They were going to pay me that much, you see, for passing on this information. So after I'd send on the first couple of messages, I asked for my money and they laughd
- 139 1 AB in my face. / I was in too deep already, they said. And if I tried anything
- 140 4 AB funny, they'd go for Nora. And they would and you know what that means.

141 1 AB ALEX Have you put back the fifteen thousand you borrowed from the firm.

142 4 AB MANNY Every penny of it. I've sold my house, furniture, Nora's furs, everything.

143 1 AB ALEX I know you have..

144 4 AB MANNY Nora shouldn't have said...she's not supposed to...

146 1 AB ALEX You've got to get out of this set up....before it blows up.

147 4 AB MANNY I cant. Besides, it wont blow up. Not the kind of set up these people have got going for them. You see, they've a friend in high places. Someone important.

148 1 AB ALEX Someone important tipping 'em off on movements of cash?

149 4 AB MANNY And seeing that the law doesn't turn up.

150 1 AB ALEX How can he do that. No-one can give that kind of protection.

151 4 AB MANNY No.

152 1 AB ALEX: So whh's you're friend in high places with the stock exchange tips.

153 3 MS MANNY MANNY REACTION MANNY Dont ask alex. Dont try to find out either. It could be very dangerous for you...and me.



ON CAMERA THREE, SHOT 153 ALEX And for Nora.

154 4 CU ALEX

MANNY Yes. You haven't told me everything have you.

155 3 2.SHOT

MANNY I haven't? Tch... this is the worst part of it. It makes me boil but I cant do anything about it.

ALEX What is it?

MANNY A man came here... only the other night. Walked in from the street, while I was sat here doing some work. He was, believe me, in a gasmask, so I couldn't see his face, nor recognise his voice.

156 4 CU ALEX

ALEX And what did he want./

157 1 CU MANNY

MANNY He seemed to know all about...what I'm doing. Passing the messages and that. He might be one of the mob. Or an informer. I dont know who he is. All I know is Im being blackmailed. He's got me over a barrel Hundred quid a week. And it's bleeding me white. And the sight of Nora in that lousy furnished flat without a decent fur coat to her back/

\*\*\*STANDBY TELECINE\*\*\*

158 4 MCU ALEX

Look. Give me time alex. I'll get the firm back on it's feet. I'll think of something, but Nora must nbt know...anything, I can trust you, cant I - I must trust somebody.

159 1 AB

160 4 MCU ALEX

On Alex Look

161 3 2.SHOT  
TIGHTEN IN

ALEX Yeh./ have you got a drink.

\*\*\*ROLL TELECINE\*\*\*

ON CAMERA 3 SHOT 161

MANNY Alex. What am I  
thinking of!

162 TELECINE  
35 mm (dh)

SOF

---

TELECINE 5. MANNY'S OFFICE NIGHT  
EXT:

MANNY ARRIVES IN TAXI. HE EXITS  
AND WALKS TO OFFICE DOOR. GOES IN  
CAMERA TILTS DOWN SEES HAND TAKE  
GAS MASK. MASK EXITS DOOR AND OUT  
PAST POLICE SIGN ON BACK OF CAR

COMING TO SHOT 164 on CAMERA 3  
BOOMS C3 and B2

SET: THE BOUTIQUE

13. BOUTIQUE INT. DAY.

ALEX MEETS PIPER IN THE BOUTIQUE.

C3  
B2

164. 3D PIPER: (WI THOUT TAKING HIS  
2S ALEX/PIPER EYES FROM THE BROCHURE) Ever been  
CRAB LEFT AS to Bermuda?  
DIRECTED. LET ALEX  
IN B/GD.

ALEX: Yes, once,

PIPER: What was it like?

ALEX: All right. Great if  
you like that kind of life.

PIPER: I wouldn't know. I've  
never been able to get that close.  
What would it cost a decent holiday  
there?

ALEX: Oh, I don't know, Jack.  
A lot. Four or five hundred,  
probably.

PIPER: (THOUGHTFULLY) That's  
a quarter of my salary for a year.  
Makes you think, doesn't it?

ALEX: That's life.

165. 2C PIPER: You're so right. / Well,  
2S (Reflected) come on. I didn't come here to look  
LET PIPER GO. at this lot.  
LET ALEX EXIT R.

ALEX: These five big security  
van snatches recently, they were  
all in your manor, right?

'Keep off the Grass'

ON 2C 2S 165

PIPER: Right.

ALEX: Got any leads?

PIPER: We've had a few. They all ran nowhere.

ALEX: Well I've got a whisper.

TILT TO 2S

PIPER: Any evidence? Anything more than a whisper?

ALEX: No, but in the past that's usually been enough.

PIPER GETS UP FROM HIS SEAT AND MOVES AWAY. ALEX WAITS FOR A SECOND OR TWO AND THEN FOLLOWS HIM.

166.

3E

CU PIPER

ALEX: One thing's pretty certain. Someone, who's right in the know is in on this. / That's why the jobs have gone so smoothly.

PIPER: So, who's the someone?

ALEX: Don't know.

167.

2

2S

PIPER: So what have you got? /

ALEX: A lead. Manny Hirschorn, the bookmaker. Do you know him?

PIPER: Manny Hirschorn? No.

(Keep off the Grass'

ON 2 2S SHOT 167

CRAB THEN R. ACROSS  
F/GD PULLING OUT  
AND INTO T2S

PIPER: Do you know how much stolen property and money was recovered last year as a result of investigations I conducted? Over one hundred thousand pounds! That's worth around ten thousand to you in your game. And what's it worth to me? Eighteen hundred pounds less deductions for working sometimes as much as sixty hours a week.

ALEX: Are you listening, Jack?

PIPER: I'm listening.

ALEX: Well?

PIPER: Well, nothing. Forget it.

ALEX: (INCREDULOUSLY) What?

PIPER: That's right. That's what I said, Forget it.

ALEX: For Heaven's sake, why?

PIPER: I don't need your help.

ALEX: Is someone else giving you information then, or are you just making economies at Saville Row?

LET PIPER GO R.  
LET ALEX INTO SHOT R.

PIPER: Look at it that way if you like. We have a lot of sources - you know that. All I'm saying is 'Keep off the Grass'.

168. 4F O.K.? /

MS TABLE

"THE INFORMER

II - 12

'Keep off the Grass'

4 MS SHOT 168

ALEX: You mean it, don't you?

LET PIPER AND ALEX  
ENTER L TO 2S

PIPER: Yes, I mean it. This one's not for you, Alex.

ALEX: Then we ought to get our terms of reference straight.

PIPER: What do you mean?

ALEX: Well, you let me give you my lead and then you say you're not in the market.

PIPER: Hirschorn?

ALEX: Yes.

PIPER: Well, you can take it from me. I've forgotten his name already.

ALEX: And you really want me to drop this?

PIPER: That's right. I want you put Forget you even spoke to me about it.

ALEX: But I think. I'm entitled to know why.

PIPER: Because that's the way I'd like it. And that's how we work, isn't it? You scratch my back and I scratch yours. That's how I get the arrests and you get the rewards. That's how you get to be able to go to Bermuda.

ALEX: So?

'Keep off the Grass'

ON 4 2S SHOT 168

PAN AND CRAB PIPER  
L TO O/S MIRROR  
2S. PAN L WITH  
PIPER TO MS ALEX  
ASSISTANT IN TO 2S  
LET ALEX GO L.

PIPER: So, I', telling you...  
I'm asking you to keep off the grass  
this time. You can afford to. Lo  
Look around, buy yourself some gear.  
Take a holiday.

PIPER LEAVES. ALEX LOOKS VERY  
FUZZLED.

\*\*\*\*\*  
TAPE STOP - IAN COSTUME CHANGE TAPE STOP  
\*\*\*\*\*

14. INT. SYLVIA'S FLAT. NIGHT

C1  
B2

DOOR BELL.

169. 3A WS  
SEE ALEX ENTER B/GD  
PUSH IN CRABBING R  
TO FRAME HIM IN  
"CIRCLE"

SYLVIA OPENS THE DOOR TO ALEX.

ALEX: Can I come in?

SYLVIA IN R.

SYLVIA: Yes come in. I thought  
you were at a party with Janet.

ALEX: I am. She's still  
there.

SYLVIA: Where does she think  
you are.

LET ALEX GO L. AS  
SYLVIA BREAKS

THEY MOVE INTO THE SITTING ROOM.

ALEX: At the party with her.

170. 4B 2S  
ALEX L F/GD.

SYLVIA: Oh/ What can I do  
for you? I presume this is  
business not pleasure.

ALEX: Manny's business.

PAN SYLVIA L TO  
SIT, ALEX IN R.

SYLVIA: I showed you his  
figures... didn't Cullen tell you  
what you wanted to know.

ALEX: Not entirely.

"THE INFORMER"

II 1 14

'Keep off the Grass'  
ON 4B 2S SHOT 170

SYLVIA: Is Manny fiddling the  
books?

171. 3F CU SYLVIA ALEX: It's possible - I  
don't know yet./

172. 1E CU ALEX SYLVIA: Are you keeping some-  
thing back? /

173. 3F CU SYLVIA ALEX: No. Why should I be? /

174. 4 2S SYLVIA: I just wondered thats  
all. /

ALEX: I want to help Manny  
if I can.

SYLVIA: What, at this hour?

ALEX: Did Manny have many  
big punters.

SYLVIA: Several.

ALEX: Know them?

SYLVIA: Not by name.

ALEX: Got a list somewhere?

SYLVIA: There'll be a register  
at the office.

ALEX: Mind if I look at it?

SYLVIA: Now?

ALEX: Now.

SYLVIA: Fine.

ALEX: You've got a key.



'Keep off the Grass'

ON 4 2S SHOT 174

SYLVIA: To the office? Yes.  
If I can find it.

LET SYLVIA GO R.  
PAN IN ALEX R TO 2S,  
ALEX THRO' HOLE  
SYLVIA R/FGD.  
SYLVIA GOES TO A DESK IN WHICH WE  
CAN SEE SOME TWO DOZEN ASSORTED KEYS  
WITH TAGS ON THEM. SHE FINDS THE  
RIGHT ONE, CHECKING THE TAG.

SYLVIA: So that's all you came  
for?

ALEX: That's right.

SYLVIA: (GIVING HIM THE KEY)  
Oh,  
the party's over obviously.

ALEX: No. I'm going back  
to it.

ALEX PECKS SYLVIA ON THE CHEEK,  
WHICH SHE PRESENTS TO HIM AND GOES,  
LEAVING HER A BIT FLAT.

175. TELECINE

SOF T/C 7. STREET IN SOHO. NIGHT. FILM.

ALEX DRIVES UP AND PARKS AT THE KERB.  
HE GETS OUT WALKS DOWN STREET AND  
STOPS OUTSIDE HIRSCHORN'S BETTING  
SHOP. HE IS ABOUT TO LEAVE WHEN  
MANNY COMES TO THE WINDOW, AND SO  
STEPS BACK INTO DOORWAY. MANNY IS  
OBVIOUSLY HAVING AN ARGUMENT WITH  
ANOTHER MAN - PIPER. ALEX LEAVES  
AND RETURNS TO HIS CAR.

'Keep off the Grass'  
ON T/C SHOT 175.

16. INT. SYLVIA'S FLAT. DAY.

C1  
B2

176. 3G CU FLOWERS  
LOOSEN TO 2S

ALEX HAS BOUGHT SYLVIA SOME FLOWERS  
WHICH SHE IS ARRANGING.

SYLVIA: Thank you, Alex.  
They're gorgeous. So what have  
you done.

ALEX: Nothing. There's the  
key back.

ADJUST TO HOLD 2S

ALEX RETURNS TO HER THE KEY TO  
HIRSCHORN'S OFFICE, WHICH SHE PUTS  
BACK IN THE DRAWER.

SYLVIA: Thanks.

SYLVIA LIT CIGARETTE AND SITS.

SYLVIA: And did you find out  
anything?

ALEX: I didn't go in.  
Decided not to.

SYLVIA: Oh, why?

ALEX: I wouldn't like  
someone snooping when I wasn't  
there.

SYLVIA: But that was the only  
reason you came round last night...  
to get the key. Wasn't it?

ALEX: I changed my mind at the  
last moment...any objections?

Keep off the Grass'  
ON 3G 2S SHOT 176

SYLVIA: It's not like you that's  
all but then I suppose that's to  
be expected.

ALEX: Oh.

SYLVIA: Because I still think  
you're keeping something back. I'm  
right aren't I. Go on - admit it.

ALEX: If you don't stop  
bullying me I'll take the flowers back.

RING RING RING.

177. 4B CU PHONE  
UP WITH IT TO MS  
SYLVIA

BEFORE SYLVIA CAN FINISH THE PHONE  
RINGS AND SHE GOES TO ANSWER IT.  
WE ARE CLOSE ENOUGH TO HEAR THE  
SOBBING VOICE OF NORA, SPEAKING  
INCOHERENTLY ON THE OTHER END.

SYLVIA: Hallo.

A3 NORA'S VOICE:(DIST)Sylvia... it's...  
Nora ....(SHE SOBS)

SHE LEANS IN TO CU

178. 3 MS ALEX

SYLVIA: What's the matter,  
darling? /

179. 4 CU SYLVIA A/B

ALEX IS IMMEDIATELY ALERT. /

NORA'S VOICE:DISTManny's dead....

180

2B CU NORA  
(INT. MANNY'S FLAT)

SYLVIA: Oh my God. Get on  
the extension, Manny's dead/(TO ALEX)

NORA'S VOICE: He was found...  
in the street.... oh, my God... they...  
someone's just been... from the police  
to tell me... he was... just...  
outside the office... four o'clock...  
this morning... /

181.

4 CU SYLVIA A/B

Keep all the grass

ON 4 SHOT 181 SYLVIA: Look I'll come round at  
 182. 3F MS ALEX once in a taxi.../I won't be long  
TWO 'CIRCLE' PAN I'll be there in five or ten minutes.  
HER L INTO CU

183. 4 CU SYLVIA SYLVIA HANGS UP. /  
 184. 3 CU ALEX /  
 185. 4 CU SYLVIA /

SYLVIA: Oh, dear God. I could  
 see he was worried, but not... that  
 186. 3 CU ALEX desperate. /

ALEX: Don't jump to  
 conclusions.

SLOW t/i TO BCU SYLVIA: I must go to her.  
 EYES

SYLVIA, IN A DAZE, GETS OUT THE KEY  
 FOR ALEX ONCE MORE.

ALEX: (TAKING KEY) Do what  
 187. 2B WS NORI C. you can for her.  
 (45°)

CUT TO NORI

\*\*\*\*\*  
 TAPE STOP TAPE STOP  
 \*\*\*\*\*

188. 3C WS 17. INT. MANNY HIRSCHORN'S PRIVATE  
OFFICE. DAY. STUDIO.

PIPER IN OFFICE. BORDEN ENTERS.

BORDEN: I've checked all round

PIPER: And nobody heard anything.

BORDEN: No. Not a thing.

PIPER: Well, double check.

BORDEN EXITS.

189. 1A 2S CULLEN SHOWS IN ALEX. /

CULLEN: Mr. Alex Lambert. This  
 is Det. Sgt.....

PIPER: All right thank you.

CULLEN EXITS.

'Keep off the Grass'

ON 1A SHOT 189

ALEX: What are you doing here?

PIPER: I might ask you the same thing.

190. 4E CU ALEX ALEX: Hirschorn and Tony Cass are... were... partners. / As Cass' business consultant I've every right to be here.

PIPER: You chose a bad moment to call.

191. 1A CU PIPER ALEX: So it would seem. /

192. 4 AB /

193. 1A CU PIPER ALEX: What happened. /

PIPER: He fell two storeys from the fire escape. Landed on some railings and broke his neck. /

194. 4 AB ALEX

PIPER MOVES TO DESK. FLIPS THROUGH PAPERS. ALEX IS ABOUT TO CHALLENGE THIS BUT CHANGES HIS MIND.

195. 1 CU PIPER ALEX: When did it happen? /

PIPER: (WITH A SHRUG) Early this morning. About three a.m. /

196. 4 AB

ALEX: Quite a coincidence, you being here in person. /

197. 1 CU PIPER

PIPER: Somebody dialled for the police. The call came to us. I was on duty /

198. 4 AB

199. 1 AB ALEX: Doing your 60 hours? /

200. 4 AB PIPER: What's that supposed to mean? /

201. 1 AB ALEX: The tireless officer of the law. /

PIPER: I am busy...

202. 4 AB PIPER: I told you yesterday to stay out and that still goes. /  
I don't owe you any kind of explanation.

ALEX: Not even when, one day, I give you the name of a man you say you've never heard of, and the next day he falls fifty feet from the fire escape and you're there in his office. /

203. 1 AB  
REACTION

204. 4 AB /

205. 1 CU PIPER ALEX: Exactly what did happen? /

206. 4 CU ALEX PIPER: I just told you. /  
REACTION

207. 1 CU PIPER /

PIPER: It was obvious. He'd been drinking, probably went out on to the fire escape for some fresh air, missed his footing and

208. 4 CU ALEX (Reaction)fell. /

209. 1 CU PIPER /

210. 4 CU ALEX Then again, he could have jumped. /

211. 1 CU PIPER ALEX: Then again, he could have been pushed. /

212. TELECINE SOF  
END OF PART TWO /

'Keep off the Grass'

ON T/C 212.

PART THREE

213. 4 CAPTION GRAMS.

PART TWO "THE INFORMER"

C2

214. 3B MS ALEX INT. MANNY HIRSCHORN'S APARTMENT.  
FOLLOW HIM DAY. STUDIO. KITCHEN.

AS HE LEAVES KITCHEN ALEX IS GETTING A CUP OF  
215. 2A MS ALEX TEA. HE TAKES IT AND GIVES IT  
LET TEA TRAY TO NORA WHO IS SITTING ON THE SETTEE  
INTO CU AND INTO BESIDE SYLVIA. PAUSE.  
T2S NORA R/FGD

A3  
B3

NORA: I haven't got a  
black coat. Manny didn't like  
me in black, but I suppose I'll  
have to get one now. Do you  
want to come with me to get one,  
Sylvia?

SYLVIA: Of course, love.

NORA: Little things. It's funny, isn't it? They tell you your husband's dead and all you can think of is little things.

SYLVIA: Alex'll take care of everything, Nora - if you want him to that is.

ON HER HEAD TURN

216. 3H MS ALEX NORA: Yes... I... I would,  
(crossing 2s cable) Alex, I'd be grateful. There'll be a lot of things to be done, won't there?

217. 4G MS NORA ALEX: I'll deal with it./

218. 3H AB NORA: His papers are all in the safe - in the cupboard there./  
219. 4 AB Manny never could remember the combination, so he wrote it down./  
220. 3 AB And do you know where he wrote it - you'll never believe it. On the back of the picture./

221. 4 AB ALEX: Mm? /

222. 3 AB NORA: The safe used to be in the wall at the other house behind the picture./

223. 4 AB ALEX: (REACTION) /

224. 3 AB NORA: Stupid thing to do, wasn't it? But just like Manny. I used to say to him 'What happens if someone leaves the safe but steals the picture? Then we'll be in a fix'. /



ON 3 SHOT 224

225. 2 2S AB

NORA IS TRYING DESPERATELY, BUT  
HER CONTROL IS GOING. /

LOOSEN AS SHE BREAKS  
DOWN PAN SYLVIA/NORA  
L. STOP OFF ON ALEX

NORA: All his private  
papers are in there. Insurance and  
things. I'm afraid I don't know  
much about them. Manny always  
deals with those...

SHE IS ON THE VERGE OF BREAKING  
DOWN. SYLVIA PUTS HER ARM ROUND HER  
AND GENTLY DRAWS HER TO HER FEET.

SYLVIA: Why don't you lie down  
for a little while, Nora. The  
doctor will be round soon and he'll  
give you something so that you can  
sleep. Come on.

S LVIA LEADS HER OVER TOWARDS THE  
BEDROOM DOOR.

NORA: Little things. That's  
all you think about. Just little  
things.

FOLLOW ALEX AS  
DIRECTED

IN ON BETTING  
SLIPS

THE WOMEN GO INTO THE BEDROOM.  
ALEX HAVING POURED HIMSELF A DRINK  
READS THE COMBINATION OF THE SAFE  
OPENS IT AND PUTS THE CONTENTS ON  
THE TABLE. AS HE STUDIES SOME  
SLIPS OF PAPER SYLVIA JOINS HIM  
AGAIN.

SYLVIA: She's lying down.

SYLVIA: What have you found?

ALEX: Eh?

SYLVIA: What have you got there?

ALEX: Betting slips. Five of them, each with a single bet and a separate piece of paper with just a telephone number. Now, why would he keep them here.

AS SYLVIA GOES L

226. 3J WS SYLVIA SYLVIA: Does it matter?/  
PAN HER R TO  
MUSIC BOX. SYLVIA: Oh, Alex... he was a

227. 2B MS ALEX MUSIC BOX)/  
(REACTION)

228. 3J AB  
FOLLOW HER L

SYLVIA: I feel so helpless... you don't think... it was because I started asking questions?

229. 3J AB ALEX: No. Of course not./  
LET HER SIT INTO  
CU

230. 2B AB SYLVIA: But why should he  
kill himself./

231. 3J AB ALEX: We don't know how he  
died./

232. 2B AB SYLVIA: If you'd only gone  
round to his office last night.../

233. 3J AB ALEX TURNS AWAY./

234. 2 AB SYLVIA: I'm not blaming you. What do you mean we don't know how he died./

235. 3 AB ALEX: Stay with Nora. She'll need all the comfort you can give her./

236. 2 AB SYLVIA NODS./ALEX GOES TOWARDS DOOR. PAN ALEX OUT.

237. 3 AB ALEX: Get the doctor in to give her a sedative. I'll see you later./

238. 4H CU ALEX SYLVIA: For all their rows it was a very happy marriage./

239. 3 AB ALEX: Yes./  
REACTION

240. 1F CU NORA HE GOES OUT. SYLVIA LOOKS AFTER HIM,/  
SHOT OF NORA LYING ON BED, WIDE AWAKE.

\*\*\*\*\*  
TAPE STOP - IAN REPOSITION TAPE STOP  
\*\*\*\*\*

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241. 3A MS ALEX 18a. INT. SYLVIA'S FLAT. NIGHT.

242. 4B CU CUTTING ALEX IS SITTING AT THE TABLE WITH A PILE OF NEWSPAPER CUTTINGS IN FRONT OF HIM. TO EACH CUTTING HE ATTACHES ONE OF THE 5 BETTING SLIPS HE PICKS EACH SLIP INDIVIDUALLY.

243. 3 CU ALEX FOLLOW ALEX'S BUSINESS AS HE LOOKS AT PHONE NUMBER ALEX PUTS DOWN THE CUTTINGS AND PICKS UP THE SIXTH PIECE OF PAPER, ON WHICH THE TELEPHONE NUMBER IS

244. 4 CU SLIP WRITTEN./

245. 3 CU ALEX AS HE REACHES FOR PHONE PAN L TO SEE DIALLING ETC HE THEN FOLDS IT SEVERAL TIMES AND GOES TO PICK UP PHONE.

'Keep off the Grass'

On 3 SHOT 245

WE SEE ALEX'S FACE WITH THE  
PHONE TO HIS EAR, AND WE HEAR  
THE NUMBER RINGING OUT ON THE  
OTHER END OF THE LINE. /IT RINGS  
AND THEN IS ANSWERED. IT IS  
PIPER.

246. 2D CU PHONE  
UP WITH IT TO  
BCU PIPER

247. 3 BCU ALEX B5 Q  
PIPER: Hallo? / Who is  
that? Hallo... Hallo...(DIST)

ON ALEX' HEAD  
TURN SYLVIA: Hallo.

248. 4 MCU SYLVIA ALEX: Hallo./

SHE STOPS SHORT, SEEING ALEX'S  
DAXED EXPRESSION.

249. 3 BCU ALEX SYLVIA: What's happened?  
You look as though you'd seen a  
ghost. /

ALEX REPLACES THE RECEIVER.

ALEX: Do I?

"THE INFORMER"

III - 7

'Keep off the Grass'

ON 3 SHOT 249

A4

250.     3K 2S                     INT. A SMALL ART GALLERY IN MAYFAIR.  
          PIPER/ALEX             STUDIO DAY.

ALEX IS SITTING IN THE GALLERY.  
PIPER JOINS HIM.

PULL WITH THEM  
INTO MS

PIPER:             I can see no point  
in going all over it again. How  
many times do I have to tell you,  
Alex? Stay out of this one.

ALEX:             Why?

PIPER: Oh, for God's sake,  
Because that's the way I want it.  
Good enough?

ALEX: Frankly, no!

PIPER: Well, it is, for me,  
I'm sorry!

PIPER STARTS TO GET UP TO GO.

ALEX: I've been through  
Manny's papers at his home. I  
found these in his safe. (HE  
PULLS THE SLIPS OF PAPER FROM HIS  
POCKET) I think they'll interest  
you.

PIPER SLOWLY SETTLES BACK INTO  
HIS SEAT AGAIN.

PIPER: Oh! What are they?

ALEX: Betting slips.  
The information on each of these  
date, time, place - ties in with  
one or other of the security van  
robberies.

PIPER PUTS OUT A HAND AND PICKS  
UP THE SLIPS AND LOOKS AT THEM.

PIPER: This is how the gang  
was being tipped off. Through  
Manny.

ALEX: Someone who was in  
a position to know gave the  
information to Manny in the form  
of a bet. Manny then passed the  
information on to the man who  
organised the raids.

'keep off the Grass'

ON 3 SHOT 250

ALEX GETS UP FROM HIS SEAT AND  
MOVES ACROSS TO STUDY A PAINTING.  
PIPER FOLLOWS HIM.

PIPER: I'll take these.

HE FOLDS THE SLIPS AND PUTS THEM  
INTO HIS POCKET.

PIPER: But what I said  
still goes. I don't want you  
butting in any more.

ALEX: There was another  
piece of paper attached to those.

HE PRODUCES THE SIXTH SLIP OF PAPER.

ALEX: It's a telephone  
251. 1G CU PIPER number./ I rang the number last  
252. 4J CU ALEX night/, and do you know who answered  
253. 1G AB it?/

254. 4J AB PIPER: You tell me. /

255. 1G AB ALEX: You tell me. /

REACTION

PIPER SAYS NOTHING, TAKES THE SLIP  
GLANCES AT IT AND PUTS IT BACK  
INTO HIS POCKET WITH THE OTHERS.

ALEX: Oh, for God's sake,  
256. 1 CUPPIPER Jack. I want to help you if I can./

257. 4J AB PIPER: Forget it. /

258. 3 2S ALEX: What if I can't?/

PIPER: I don't see you've got  
any alternative. Without me, you  
haven't got a market.

PIPER STARTS TO GO, BUT PAUSES.

ON 3 SHOT 258

PIPER: By the way, I take it the originals of these are still in Hirschorn's safe?

AS PIPER GOES  
TIGHTEN IN ON ALEX

ALEX: Naturally.

PIPER GIVES ALEX A LOOK AND GOES.

\*\*\*\*\*  
TAPE STOP - IAN REPOSITION TAPE STOP  
\*\*\*\*\*

259. 3F CU WHISKEY GLASS 22. INT. SYLVIA'S APARTMENT.  
STUDIO. NIGHT.

B1  
C1

TILT WITH IT ALEX STANDING BY WINDOW. SYLVIA  
TO CU ALEX SITTING IN ARMCHAIR IS WATCHING.

SYLVIA: That's your fifth since you got here and you've only been here ten minutes.

ALEX: I'm glad your keeping score.

SYLVIA: What is it, Alex? You were on edge when you arrived and that isn't helping.

PAUSE.



III - 11

know it's upset you. It's upset me.  
But there's nothing anyone can do  
now. Is it something else?

260. TELECINE SOF T/C 8A. ACACIA ROAD GARDEN. FILM  
35 mm dh. (2.33) DAY.

OUT CUE.....

ALEX: I'm not at the bar any  
more.

JANET: Well if you haven't got  
the same integrity and sense of fair  
play your not the man I married.

PAUSE. ALEX TURNS TO JANET.

ALEX: Are you going to heat  
this coffee up.

JANET SMILES AT HIM.

JANET: You are the man I married.

261.1E MS BORDEN F/POLE 23. EXT. HALL NIGHT.  
AT FRONT DOOR

NORA IN R TO 2S

NORA GOES TO ANSWER DOOR BELL .  
IT IS DET. SGT. BORDEN

BORDEN: Mrs. Hirschorn?

'Keep off the Grass'

NORA: Yes.

ON 1 SHOT 261

BORDEN: Det. Sgt. Borden,  
West End Central. I'm sorry to disturb  
you. May I come in?

NORA: Please.

A2 NORA FOLLOWS BORDEN INTO THE

262. 4H 2S HALLWAY. /  
NORA/BORDEN

BORDEN: I'm sorry about this,  
Madam, but I'm afraid I've got to ask  
you for some papers belonging to your  
late husband. I'm working with  
Det. Sgt. Piper on enquiries into  
your husband's death and I'm sure  
you will appreciate that we have to  
examine any documents, which could  
throw light on the...sad occurrence.  
There is to be an inquest, you see.

NORA: Yes, of course. What  
can I do?

BORDEN: We have reason to  
believe your husband kept his  
confidential papers in a safe.

PAN THEN R INTO  
LIVING ROOM

NORA: Yes, it's in here.

263. 2B WS NORA LEADS BORDEN OVER TO THE  
SAFE. /

SAFE CUPB'D L  
F/GD

B4  
C4

NORA: Do you want me to open  
it?

LET THEM ENTER  
TIGHTEN

BORDEN: I hope you don't mind,  
It's just a formality, We'll let  
you have them back as soon as possible.

'Keep off the Grass'

On 2 SHOT 263

BORDEN LOOKS AROUND THE FLAT, WHILE NORA GOES TO WORK THE COMBINATION AND UNLOCK THE SAFE. SHE OPENS IT.

NORA: I'm afraid I don't really know what's in there. Perhaps.

BORDEN NOW GOES TO EXTRACT THE PAPERS FROM THE SAFE.

BORDEN: Yes, of course, Madam. I understand - I'll sort out what we want.

LET NORA GO R

264. 3B MS ALEX ALEX IS AT KITCHEN DOOR. /  
AT KITCHEN DOOR  
Shooting over  
2's cable.

-----  
TAPE RUN - CAMERAS REPOSITION  
-----

265. 4G MS BORDEN ALEX: Have you got a search warrant?

266. 2E MS ALEX BORDEN SPINS ROUND, /  
REACTION

267. 4G AB /

268. 3J MS NORA BORDEN: Who's this? /

269. 4G AB NORA: He is a friend of mine. /

BORDEN: You never mentioned  
270. 3J AB you had company. /

271. 2E AB NORA: No... I... /

ALEX: I said, have you got a  
272. 4G AB search warrant. /

'Keep off the Grass'

ON 4 SHOT 272

273. 2E MCU ALEX

BORDEN: I'm acting on instructions, sir. /

ALEX: Whose?

274. 4G MS BORDEN

BORDEN: Det. Sgt. Piper, sir. He's in charge of this case. / (TO NORA) These are the papers, Madam.

275. 2E MCU ALEX

Thank you. /

CRAB ALEX L  
TO 3S

ALEX: You're not taking anything away from this flat without a proper authority.

BORDEN: I'm sorry, sir. But those are my instructions.

ALEX: Then I must ask you on whose instructions Sgt. Piper thinks he's acting?

BORDEN: I couldn't say, sir. He's my superior officer.

ALEX: Would it be the Superintendent at Savile Row?

BORDEN: Possibly, sir.

ALEX: Then, if you don't mind, I'll check with him on the 'phone.

BORDEN: May I ask who you are, sir?

NORA: He is a friend of my husband.

BORDEN: I see. Well, the police require these papers and I must warn you, sir, not to obstruct a police officer in the exercise of his duty.

'Keep off the Grass'

ON 2 SHOT 275.

ALEX: Then let me ask you something. Why has Sgt. Piper sent you to get those papers, when he already has photostat copies of them? /

276. 3 CU BORDEN

BORDEN LOOKS A BIT NON-PLUSSED. BUT HE RECOVERS.

277. 2 3S

BORDEN: I've no idea, sir. You'll have to ask him, won't you? /

BORDEN MOVES TOWARDS THE DOOR WITH THE PAPERS IN HIS HAND.

LET BORDEN GO  
L FOLLOW ALEX

BORDEN: (TO NORA) Thank you, Madam. And I'm sorry you were disturbed. (LOOKS AT ALEX AND LEAVES)

BORDEN OPENS THE FLAT DOOR AND STOPS DEAD IN HIS TRACKS. PIPER IS THERE ON THE THRESHOLD.

278. 1B MS HALL DOOR

HALL. FISHPOLE.

AS BORDEN EXITS  
LOOSEN TO  
INCLUDE PIPER R  
AS PIPER GOES  
TO CLOSE FRONT  
DOOR

PIPER: All right, Borden. I'll take these.

279. 4B MS ALEX

INT. HALL

AT FRONT DOOR

ALEX CLOSES DOOR.

C4

280. 3H MS NORA

LIVING ROOM.

Over 2's  
Cable

NORA IS STANDING BY MUSIC BOX.

A2

281. 4H MCU ALEX

NORA: Alex. /

282. 2B MCU NORA A2 ALEX: Uh! !

283. 4 AB C4 NORA: You will be coming to the funeral, won't you? /

ALEX NODS.

TELECINE T/C 9. DEMOLITION SITE. DAY.  
35 mm (dh?) FILM.  
(2.13)

ALEX AND PIPER MEET WITH DEMOLITION GOING ON IN BACKGROUND.

OUT CUE.....

PIPER: That reminds me. For services rendered.

ALEX: Isn't Nora Hirschorn going to find this among Manny's papers.

PIPER: Yes.

ALEX: I think you've done your 60 hours this week.

EXITS.

Segue

35mm dh (43) T/G SOF. CLOSING CAPTION.