

Date: April 19, 1971

Prod. #5205

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METRO-GOLDWYN-MAYER INC.
10202 West Washington Boulevard
Culver City, California 90230

MUSICAL COMPOSITIONS RECORDED IN

A METRO-GOLDWYN-MAYER INC. RELEASE ENTITLED: "GET CARTER"

Recorded in England

METRO-GOLDWYN-MAYER INC.

BY: *Harold Gelman*

TITLE OF COMPOSITION	COMPOSER LYRICIST	PUBLISHER	DURATION IN MINUTES AND HOW USED
1. PROLOGUE	Roy Budd	COPYRIGHT PROP. METRO- GOLDWYN-MAYER INC. RIGHTS CONTROLLED BY LEO FEIST, INC.	:32 MIN. INST. ENT. NONVISUAL
2. HOW DRY I AM		PUBLIC DOMAIN	:11 MIN. INST. ENT. VISUAL
3. TITLES	Roy Budd	SAME AS #1	2:52 MIN. INST. ENT. NONVISUAL
4. LOOKIN' FOR SOMEONE	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:28 MIN. VOCAL ENT. VISUAL
5. GETTIN' NOWHERE IN A HURRY	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:50 MIN. VOCAL ENT. VISUAL
6. HOW ABOUT YOU	Music: Burton Lane Lyrics: Ralph Freed	LEO FEIST, INC.	2:04 MIN. VOCAL ENT. VISUAL
7. AD LIB STRUMMING	--	--	:07 MIN. INST. ENT. VISUAL
8. 30, 60, 90 DANCE HALL BAND	M. & L. Hodges H. Graines J. & W. Mitchell	BIRLINGTON MUSIC CO.	1:58 MIN. INST. ENT. VISUAL
9. LIVIN' SHOULD BE THAT WAY	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	1:26 MIN. VOCAL ENT. VISUAL
10. WHEN THE SAINTS COME MARCHING IN	Traditional	PUBLIC DOMAIN	1:47 MIN. INST. ENT. VISUAL

TITLE OF COMPOSITION	COMPOSER LYRICIST	PUBLISHER	DURATION IN MINUTES AND HOW USED
11. AULD LANG SYNE	Traditional	PUBLIC DOMAIN	1:12 MIN. INST. ENT. NONVISUAL
12. AULD LANG SYNE	Traditional	PUBLIC DOMAIN	:52 MIN. INST. ENT. VISUAL
13. KASHMIRI MUSIC NO. 5	Shan Dehan	DE WOLFE, LTD.	:50 MIN. INST. ENT. NONVISUAL
14. PRAYER	M. Kansara	DE WOLFE, LTD.	:30 MIN. INST. ENT. NONVISUAL
15. 8M1 MAKING GLENDA	Roy Budd	SAME AS #1	1:20 MIN. INST. ENT. NONVISUAL
16. LOVE IS A FOUR LETTER WORD	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	1:08 MIN. VOCAL ENT. VISUAL
17. LOVE IS A FOUR LETTER WORD	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:05 MIN. VOCAL PAR. VISUAL
18. LOVE IS A FOUR LETTER WORD	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:11 MIN. VOCAL PAR. VISUAL
19. SOMETHING ON MY MIND	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:09 MIN. INST. PAR. NONVISUAL
20. HALLUCINATION	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:10 MIN. VOCAL PAR. NONVISUAL
21. HALLUCINATION	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:03 MIN. VOCAL PAR. NONVISUAL
22. HALLUCINATION	Music: Roy Budd Lyrics: Jack Fishman	SAME AS #1	:27 MIN. VOCAL PAR. NONVISUAL
23. 12M1 CROSS CUT	Roy Budd	SAME AS #1	2:50 MIN. INST. ENT. NONVISUAL
24. 12M2 GOODBYE ERIC	Roy Budd	SAME AS #1	:52 MIN. INST. ENT. NONVISUAL
25. 12M3 EPILOGUE	Roy Budd	SAME AS #1	:41 MIN. INST. ENT. NONVISUAL

<u>Sc.</u>	<u>Ft.</u>	<u>Fms.</u>	<u>DESCRIPTION</u>
1a			PART 1A
2a			FADE IN - METRO-GOLDWYN-MAYER (R) LION HEAD TRADEMARK
	25	15	FADE OUT:
3a			FADE IN: EXT. FLETCHER'S FLAT. LS - in thru lighted window to CARTER standing looking out - CAMERA ZOOMS IN to MS - PANS R. then L. with him.
	73	07	
4a			CS - PROJECTOR and light flashing into camera as slides are nushed in and out, as laughter is heard
	87	10	
5a			LS - GERALD AND ANNA sitting L - CARTER R. with screen in b.g. on which pornographic slides are being shown - nast Sid's hands in f.g. working projector. laughter heard - GERALD: (laughing) Bare-assed naked with his socks still on? SID: (o.s.) Yeah, they do it like that -- up North. GERALD: What for? Protective numoses? SID: (o.s.) Ask me. GERALD: Ask Jack....
	112	08	
6a			CS - CARTER GERALD:it's his old stamming ground.
	117	03	
7a			MCU - GERALD - CAMERA PANS down to his hand on settee arm and up to CS - ANNA GERALD: (o.s.) Must be a bloody contortionist.
	144	01	
8a			CS - CARTER - CAMERA PANS as he gets up and moves R. to drinks. GERALD: (o.s.) Oh, not Suede boots! Ha ha -- SID: (o.s.) Knock it off, Gerald. GERALD: (o.s.) What? And get the claw?
	163	08	

9a CS - DECANTER and CARTER'S HANDS pouring drink -
CAMERA PANS UP to CS - CARTER - PANS L. with
him - he sits again - music heard -
GERALD: (o.s.)
We don't want you to go up the North, Jack.
CARTER:
No?
GERALD: (o.s.)
You work for us, Jack. You know we're connected
with the new castle mob. I'd hate ya to screw
it up. 209 10

10a 211 02 CS - PROJECTOR AND SLIDES CHANGING

11a CS - GERALD
GERALD:
215 12 What's that, a rython?

12a CU - Sid laughing
218 02

13a CS - GERALD
GERALD:
228 00 What are you going for?

14a 230 00 CU - CARTER facing b.g. -

15a 231 13 CS - ANNA puffs on cigarette

16a CU - CARTER - slides appear in b.g. - he lights
cigarette
CARTER:
To find out what happened.
GERALD: (o.s.)
Look, your brother's dead and gone. They're
hard nuts up there, Jack. They won't take
kindly to someone from London noking his nose in.
CARTER:
Too bad.
GERALD: (o.s.)
Remember, they are killers. Just like you.
SID: (o.s.)
The police seems satisfied.
CARTER:
269 01 Since when was that good enough?

17a CS - GERALD with cigar
GERALD:
276 08 Think again, Jack.

18a 278 11 CU - CARTER

Sc.	Ft.	Fyms.	DESCRIPTION	REEL 1 - PAGE 3
19a	280	11	CS - PROJECTOR and light flashing	
20a			CU - CARTER	
	287	02	CARTER: I will.	
21a			EXT. RAILWAY LINE. MLS - TRAIN coming out of tunnel towards camera - CAMERA ZOOMS IN to darkness - goes thru tunnel and out far end	
			TITLE SUPERIMPOSED OVER:	
			METRO-GOLDWYN-MAYER PRESENTS	
			TITLE CHANGES TO:	
			A MICHAEL KLINGER PRODUCTION	
			TITLE CHANGES TO:	
			MICHAEL CAINE IN	
			TITLE CHANGES TO:	
			MGM Logo GET CARTER	
			(C) MCMLXXI by Metro-Goldwyn-Mayer Inc. All rights in the Motion Picture reserved under International Conventions.	
	319	15		
22a			INT. RAILWAY COMPARTMENT. MS - CARTER sitting reading - CAMERA PANS R. across people sitting to "J" and girl.	
	339	05		
23a			EXT. RAILWAY LINE. CAMERA GOES INTO TUNNEL DARKNESS AND OUT OTHER END	
			TITLE IN:	
			IAN HENDRY JOHN OSBORNE and BRITT EKLAND	
	349	01		
24a			INT. CORRIDOR. CS - in to CARTER - he gets up - comes out and away down corridor - CAMERA PANS L.	
	366	10		
25a			EXT. LINE. LS - from nov Cab of Train traveling -	
	369	03		
26a			INT. WASHROOM. CS - CARTER'S HANDS taking inhaler out of case. CAMERA PANS UP with it to his nose - PANS L. to his reflection in mirror.	
	381	15		
REEL 1 - PAGE 3				

27a INT. TUNNEL - MS - LINE as train goes thru tunnel and out far end

TITLE IN:

GEORGE SEWELL
GERALDINE MOFFATT
TONY BECKLEY
ROSEMARIE DUNHAM
DOROTHY WHITE
PETRA MARKHAM
GLYNN EDWARDS
ALVIN ARMSTRONG
BRYAN MOSLEY
BERNARD FETTON
GODFREY QUIGLEY

TITLE OUT:

TRAIN goes into another tunnel

TITLE IN:

Screenplay by MIKE HODGES
Based on the novel
"Jack's Return Home"
by
TED LEWIS

TITLE CHANGES TO:

Music Composed and Played by
ROY BUDD

Lyrics by
JACK FISEMAN

TITLE CHANGES TO:

Director of Photography
WOLFGANG SUSCHITZKY

TITLE CHANGES TO:

Production Designer Film Editor
ASSETON GORTON JOHN TRUMPER

Production Supervisor
ROBERT STERNE

431 13

TITLE OUT:

28a INT. RESTAURANT CAR. MLS - WATER AND PASSENGERS - CARTER enters
446 05 in b.g - sits

29a 448 02 IS - LINE from p.o.v. Train travelling

30a INT. RESTAURANT CAR. CU - CARTER
452 11

Sc.	Ft. Fms.	DESCRIPTION	REEL 1 - PAGE 5
31a	457 12	LS - LINE from p.o.v. train travelling	
32a	468 00	INT. RESTAURNAT CAR. CU - CARRIER'S HANDS as he shakes out pills from bottle - swallows them	
33a	471 12	LS - LINE from train and ANOTHER TRAIN coming towards it and off	
34a	479 07	CS - CARRIER'S HANDS cleaning spoon - CAMERA PANS UP as he eats soup	
35a	481 12	LS - LINE from train	
36a	484 01	CU - CARRIER eating soup	
37a		LS - LINE from train - it goes into tunnel and out other end	

TITLE IN:

Art Director	ROGER KING
Camera Operator	DUSTY MILLER
Assistant Director	KEITH EVANS
Location Manager	DEREK GIBSON
Sound Recordist	CHRIS WANGLER
Dubbing Editor	JIM ATKINSON
Dubbing Mixer	HUGH STRAIN

TITLE CHANGES TO:

Casting	IRENE LAMB
Costume Designer	VANGIE HARRISON
Continuity	DOREEN DEARNALEY
Makeup	GEORGE PARTLETON
Special Effects	JACK WALLIS
Hairdresser	ALAN McKEOWN
Technical Advisor	JOHNNY MORRIS

MPAA Logo
No.22696

The events and characters depicted in this photoplay are fictitious. Any similarity to actual persons living or dead, or to actual events is entirely coincidental.

TITLE CHANGES TO:

Produced by
MICHAEL KLINGER

TITLE CHANGES TO:

Directed by
MIKE HODGES

522 14

TITLE OUT

Sc.	Ft. Fms.	DESCRIPTION	REEL 1 - PAGE 6
38a	530 06	INT. CORRIDOR. MS - CARTER - CAMERA TRACKS BACK with him	
39a	533 10	LS - LINE from train	
40a	535 13	LS - COUNTRYSIDE from p.o.v. Train moving L-R	
41a	544 12	LS - LINE from train	
42a	565 -04	INT. COMPARTMENT. MS - "J" and Man - CAMERA PANS L. across other Passengers to CARTER reading.	
43a	580 02	MLS - NEWSCASTLE STATION from p.o.v. Train approaching it	
44a	596 11	INT. COMPARTMENT. MS - CARTER - he gets bags down from rack STATION ANNOUNCER OVER LOUDSPEAKER.	
45a	614 03	EXT. STREET. MCS - CARTER - CAMERA PANS R. with him - he moves away across road and into Bar.	
46a	619 05	INT. LONG BAR. MLS - PEOPLE AND BARMEN - CARTER enters in b.g GENERAL CHATTER	
47a	627 06	MCS - LONG HAIRRED MAN seeing Carter - CARTER crosses R-L in f.g. CAMERA PANS L. to ANOTHER MAN watching him	
48a	675 08	MLS - CARTER coming from b.g into MCS - CAMERA ZOOMS OUT to LS BAR - BARMAN moves to Carter CARTER: Pint of bitter...	
49a	680 14	MCS - CARTER - clicking fingers CARTER: ...in a thin glass	
50a	686 12	CS - MAN looks round	
51a	690 04	CS - CARTER	
52a	692 03	CS - MAN looking away	
53a	695 06	CS - CARTER	
54a	704 11	CS - ELDERLY MAN AND WOMAN	

Sc.	Ft.	Frms.	DESCRIPTION	REEL 1 - PAGE 7
55a	707	11	CS - CARTER	
56a			CS - BARMAN - he picks up phone - CARTER comes into focus in b.g CAMERA PANS L. with CARTER as he comes forward into CS - picks up phone - TALKS - phone goes dead - he puts it down. BARMAN: Carter?Is there a Mr. Carter in the room? CARTER: YeahHallo Margaret?Why the hell aren't you here?.....What time?.....Is Doreen at the house?.....Who's with him, then?.....When can I see you?.....Will you be there tomorrow?.....Now listen Marg.....	
	791	15	FINISH section "A"	

Sc.	Ft. Frms.	DESCRIPTION
1b	47. 00	INT. FRANK CARTER'S HOUSE. MCS - LETTER BOX - Hand comes thru and pulls key outside - door opens to reveal CS - CARTER - he comes in to CU - closes door - pulls key thru
2b	73. 15	MCS - CARTER moving R-L up stairs - CAMERA PANS with him to landing - he looks around - moves to door
3b	121. 13	INT. DOREEN'S ROOM. MS - CARTER coming in and switching light on - picks up pair of pants - throws them down - moves out - now his REFLECTION seen in mirror - he switches light off goes out
4b	144. 06	INT. LANDING. MCS - through bannisters to CARTER moving R-L - CAMERA PANS with him to another door - he switches light on - goes in
5b	149. 12	EXT. HOUSE. IS - down to LAND ROVER coming from L.
6b	155. 12	INT. ROOM. IS - HIGH ANGLE down thru window as Carter's hand pulls curtain aside and we see LAND ROVER below - RAY looks out and car moves on
7b	209. 02	IS - CARTER at window - he takes gun down from top of wardrobe looks at it - gets cartridge boxdown - puts them on bed - exits R.
8b	228. 01	INT. LANDING. MS - CARTER coming out of room - CAMERA PANS R. with him to another door - he pushes it open - switches light on
9b	252. 01	INT. LIVING ROOM. CS - FRANK CARTER'S BODY in coffin - CAMERA PANS DOWN to CARTER'S HAND over Frank's.
10b	289. 05	MS - CARTER looking at body - he covers face - goes out switching light off - closes door
11b	310. 07	INT. LAS VEGAS. CS - EDNA'S BOTTOM as she goes up stairs - followed by CARTER - she goes into room at top CARTER: (o.s) I won't be using the room tonight. EDNA: I see. CARTER: I'm staying with a friend. EDNA: (laughs) Her husband docks tomorrow, does he? CARTER: It's not like that, love. EDNA: It never is.

12b INT. ROOM. MLS - EDNA coming in - switches light on - CARTER follows - they talk - she goes out
 EDNA:
 Are you a traveller?
 CARTER:
 Definitely.
 EDNA:
 Will this do?
 CARTER:
 Yes.....Very nice, very nice. I'll pay you for tonight as well.
 EDNA:
 Don't be bloody silly, You're the first since Monday.
 CARTER:
 You sure?
 EDNA:
 Ta.
 CARTER:
 I'll bet this has seen some action, hasn't it.
 EDNA:
 I'll give you the key when you come down.
 355. 02

13b INT. FRANK CARTER'S LIVING ROOM. CS - CARTER shaving - CAMERA TRACKS BACK to LS - as he moves round coffin
 382. 15

14b CS - BODY and LID being put on coffin - CAMERA PANS to MLS - CARTER in b.g - and MEN putting lid on - CAMERA TRACKS IN to MS - CARTER AND UNDERTAKER
 CARTER:
 Was he in bad shape?
 UNDERTAKER:
 They come worse.
 415. 02

15b INT. HEARSE. MS - out to DOREEN coming along toward camera - CAMERA PANS L. with her to include MAN sitting in hearse - and ON with Doreen as she goes to house and in
 445. 15

16b INT. LIVING ROOM. CU - SCREWDRIIVER - screwing coffin lid down
 449. 06

17b MS - CARTER AND UNDERTAKERS MEN - DOREEN comes up stairs to kitchen in b.g - CAMERA TRACKS IN as CARTER goes to her into MCS
 CARTER:
 Doreen.....All right, are you?.....Been staying with a friend?.....I'm sorry about your Father.....
 Tell me, Doreen.....Did the police say anything?
 DOREEN:
 They said he was drunk.
 493. 13

17b EXT. HEARSE. MCS - into MAN - and LAND ROVER driving up in b.g - CAMERA PANS L. with it and RAY AND MICK inside - it goes away down hill.
 511. 02

18b INT. KITCHEN. MCS - CARTER AND DOREEN
 CARTER:
 How's school?
 DOREEN:
 I left last year.
 CARTER:
 What are you doing now?
 DOREEN:
 Working at Woolworths.
 CARTER:
 That must be very interesting.
 DOREEN:
 Yes.
 527. 07

19b CU - SCREWDRIIVER screwing lid on
 CARTER: (o.s)
 What are you going to do?...

530. 14

20b MCS - CARTER AND DOREEN - UNDERTAKER moves into r.f.g.
 CARTER:
 ...live with Margaret?Well why don't you come with
 us to South America...My fiancée won't mind.....and that's
 how your Dad would have liked it.
 UNDERTAKER:
 Get Hubert up, will you We're ready now, sir.
 559. 08

21b INT. STAIRS. MLS - UNDERTAKER'S MEN carrying coffin
 down stairs and out door in b.g.
 569. 15

22b EXT. HOUSE. CS - CARTER as coffin is carried past R-L - CAMERA
 PANS L. with coffin to EDDIE and KEITH ?- Eddie takes cap off
 CAMERA PANS on with coffin into hearse.
 596. 04

23b MCS - onto backs of KEITH, CARTER, DOREEN AND EDDIE - Carter turns
 to camera and gets into car
 EDDIE:
 We weren't sure where it was taking place, you know.
 CARTER:
 Nice of you to come.
 EDDIE:
 No, Frank was a good bloke.
 KEITH:
 He was that.
 EDDIE: (o.s)
 One of the best.
 623. 15

24b LS - down to HEARSE AND CAR moving away down street.
 647. 11

Reel 1 - PAGE 11

Sc.	Ft. Frms.	DESCRIPTION
25b		INT. CAR. MCS - KEITH AND EDDIE - with DOREEN AND CARTER in back KEITH: I couldn't believe it when I heard. CARTER: What? KEITH: I mean, I was surprised when he didn't turn up for work. He was always on time. CARTER: Did you work with him, Keith? KEITH: At the Half Moon EDDIE: It's a bloody funny thing you know...
659.	06	
26b		LS - out to HEARSE from car - past Keith l.f.g - CAMERA PANS L. to LAND ROVER parked at kerb- PANS R. again EDDIE: (o.s) ...you work with a bloke for six bloody years and all the time he's as calm as Gentle Jesus. Then he goes and does a thing like that. A bloody funny thing. CARTER: (o.s) Yeah, a bloody funny thing.
691.	01	
27b		EXT. CREMATORIUM. LS - HEARSE AND CAR coming in thru gates and off R as OTHER CARS enter c.l. and go out - BELL TOLLING O.S. VICAR: (o.s) Will you all stand up, please.
722.	03	
28b		INT. CHAPEL: LS - EDDIE, KEITH, CARTER AND DOREEN - past Vicar and coffin r.f.g. - MARGARET enters in b.g. VICAR: ...For as much as it hath pleased almighty God of his great mercy to take unto himself the soul of our dear brother here departed - we therefore commit his body to be consumed by fire in sure and certain hope of the resurrection to eternal life - through our Lord Jesus Christ...
755.	10	
29b		CS - CARTER AND DOREEN looking round as MARGARET enters in b.g. - they turn to camera - MARGARET stands behind them. VICAR: (o.s) ...who shall change the body of our low estate... CARTER: Is that Margaret? DOREEN: Yes. VICAR: Who shall change the body of our low estate - that it may be like unto his glorious body....
770.	15	
30b		MCS - VICAR VICAR: ...according to the mighty working - whereby he is able to subdue - all things to himself.
781.	20	

31b NOS - COFFIN on rollers moving away to MEN in b.g. - they push it
 onto trolley - CAMERA MOVES in after them as they push it away
 799. 14

32b EXT. CHAPEL. MS - CARS drive in L and off R. as MARGARET comes
 out and off L - CARTER comes out followed by DORSEY, EDDIE AND
 KEITH - Carter runs off L.
 821. 15

33b MS - MARGARET going under archway L - CAMERA PANS with her - she
 stops as Carter calls - CARTER enters R - CAMERA PANS L. with them
 they stop - talk - move on again - he grabs her arm stops her again
 CARTER: (o.s)
 Margaret!.....I thought you weren't coming?
 MARGARET:
 I changed me mind.....Everything go off all right then?
 CARTER:
 FineI want to talk to you.
 MARGARET:
 What about?
 CARTER:
 Doreen.
 MARGARET:
 She's nothing to do with me.
 CARTER:
 What do you mean? You've been Frank's bird ever since her
 Mother cleared off. You're closer to her than anyone.
 MARGARET:
 No..no..it's not like that. I've got a husband you know.
 CARTER:
 Hold it....hold it.....Who killed Frank, Margaret.
 MARGARET:
 Killed? I...
 886. 05

34b MS - MARGARET AND CARTER as she pulls away comes towards camera-
 CARTER follows into MS - CAMERA TRACKS BACK with them
 MARGARET:
 ...don't know anything about it.
 CARTER:
 Really?
 MARGARET:
 I must go - I'm in a hurry.
 CARTER:
 I want to talk to you - later.
 MARGARET:
 I can't
 CARTER:
 Tomorrow morning, then?
 MARGARET:
 Well all right then. Twelve o'clock on the Iron Bridge.

918. 12 FINISH

35b END OF PART ONE -

"GET CARTER"

Section "A"
Reel 2 - PAGE 1

<u>S6.</u>	<u>Ft.</u>	<u>Frams.</u>	<u>Description</u>
1a	12.	00	PART 2A -
2a	20.	13	INT. CREMATORIUM - CS - MEN pushing coffin into furnace - lower door.
3a	57.	11	INT. HALF MOON PUB. MS - CARTER with drinks - CAMERA PANS R. with him to EDDIE, DOREEN AND KEITH at table. EDDIE: Well - absent friends.....You don't suppose - he might have done it on purpose? KEITH: What - you mean, like, kill himself? EDDIE: Ma KEITH: No...
4a	108.	01	CS - DOREEN - she gets up - throws drink KEITH: (o.s) ...Frank - kill himself? Get away.....I mean, what for? CARTER: (o.s) That's what I was wondering. KEITH: (o.s) Oh come off it. Frank was...well...straight. He had no worries I know of. It would have showed. CARTER: (o.s) Why would it? KEITH: (o.s) It just would, that's all. Frank was always the same. CARTER: (o.s) Since when did Frank drink whisky? KEITH: (O.s) I don't know. CARTER: (o.s) No. Nobody seems to know. EDDIE: (o.s) He was a bloody good bloke. One of the best. DOREEN: How would...
5a	109.	02	CS - EDDIE drinks ges over him DOREEN: (o.s) ...you know? ...
6a	111.	02	CS - DOREEN DOREEN: ...or you....or you?...

Sc.	Ft.	Frms.	DESCRIPTION	REEL 2 - PAGE 2
7a			CS - EDDIE DORLEN: (o.s) ...None of you knew...	
	112.	14		
8a			CS - DOREEN - she moves away - CARTER gets up in f.S. DOREEN: ...I knew. He was me Dad. CARTER: OKay.o.okay...okay....let her go...let her go...	
	121.	15		
9a			CS - EDDIE looking at wet cigarette - wipes face CARTER: (o.s) ...I'm sorry about that. EDDIE: Oh don't worry, she's bound to be upset.	
	131.	15		
10a			CS - CARTER CARTER: Let's have another...	
	134.	00		
11a			CS - EDDIE CARTER: (o.s) ...drink. EDDIE: No. I must be off...	
	136.	07		
12a			CS - CARTER - he gets money out EDDIE: (o.s) ...I should be at work. CARTER: Get your suit...	
	144.	12		
13a			CS - EDDIE CARTER: (o.s) ...cleaned. EDDIE: That's all right.	
	147.	15		
14a			CS - CARTER - he tucks money in Eddie's pocket	
	150.	10		
15a			CS - EDDIE - as Carter's hand tucks money in his pocket. CARTER: (o.s) Thanks for coming anyway, EDDIE: Frank was a good bloke. It's the least I could have done.	
	160.	03		

Sc.	Ft.	Frms.	DESCRIPTION	REEL 2 - PAGE 3
16a			LS - CUSTOMERS AND BAR with CARTER, EDDIE AND KEITH in b.g - Eddie goes	
	168.	06		
17a			MCS - CARTER AND KEITH with EDDIE moving away in b.g. CARTER: D'you work here, Keith? KEITH: Yes. CARTER: If anyone comes in and asks for me - you let me know, right? KEITH: Yes, all right. CARTER: I'm at the Las Vegas behind the Dance Hall....Do you know - a man - called Albert Swift? KEITH: Yah, he comes in here a bit. CARTER: Where would I find him? KEITH: Today? At the races. He always goes. How come you know Albert? CARTER: I went to school with him....he'll know what's going on in this Town....	
	224.	15		
18a			EXT. RACE COURSE CS - UMBRELLAS up - CAMERA PANS DOWN to BOOKMAKERS underneath - GENERAL RACE COURSE SHOUTING & COMMENTARY	
	230.	05		
19a			CS - MAN putting umbrella down	
	232.	10		
20a			CS - UMBRELLA being closed	
	236.	14		
21a			LS - HIGH ANGLE down to BOOKMAKERS AND SPECTATORS watching HORSES running L-R in b.g - CAMERA PANS R. with hem past winning post.	
	255.	00		
22a			CS - ALBERT SWIFT Eating roll	
	259.	15		
23a			MS - CARTER coming towards camera	
	263.	04		
24a			MCS - ALBERT SWIFT dropping roll as he sees Carter	
	270.	14		
25a			MCS - SWIFT'S LEGS moving away thru crowd - CAMERA PANS UP to L.S of him	
	278.	01		
26a			MS - CARTER coming towards camera.	
	283.	05		

Sc.	Ft.	Fms.	DESCRIPTION	REEL 2 - PAGE 4
27a	289.	04	MCS - ERIC PAICE and 3 MEN in Crowd	
28a			MS - CARTER looking around - CAMERA PANS R. with him ANNOUNCER OVER LOUDSPEAKER reading list of winners - GENERAL CHAETER	
		303.00		
29a			MCS - ERIC - CAMERA PANS L-R with him thru Crowd - he moves away to b.g	
		317. 08		
30a			MCS - CARTER coming towards camera	
		319. 09		
31a			MS - onto backs of SPECTATORS from Carter's p.o.v.	
		322. 01		
32a			MS - CARTER coming thru crowd - CAMERA PANS DOWN to include ERIC - HORSES AND PEOPLE passing in b.g - CARTER stops beside him	
			CARTER: Grey suits you...	
		349. 14		
33a			CS - ERIC - across Carter l.f.g. CARTER: ...Eric. ERIC: Good God. CARTER: Is he? ERIC: Jack! Jack Carter! CARTER: Eric...	
		359. 10		
34a			CS - CARTER - past Eric r.f.g. CARTER: ...Eric Paice. ERIC: What you doing around here then? CARTER: Didn't you know this is my home town? ERIC: No, I didn't know that.	
		371. 09		
35a			MS - CARTER AND ERIC - Horses and people passing in f.g. CARTER: Funny that. ERIC: Thanks. So what're you doing then - on your holidays? CARTER: No - I'm visiting relatives. ERIC: Oh, that's nice CARTER: It would be. If they were still living.	

35a ctd... ERIC:
Meaning what?
CARTER:
Bereavement. A death in the family.
ERIC:
Oh, I'm sorry to hear that.
CARTER:
That's all right.
ERIC:
Well er...small world, isn't it?
CARTER:
Very...
421. 07

36a CS - CARTER - across Eric r.f.g.
CARTER:
...So who you working for...
426. 10

37a CS - ERIC - across Carter l.f.g.
CARTER:
...these days, Eric?
ERIC:
Oh I'm straight. Respectable.
CARTER: (laughs)
What you doing? Advertising Martini?
ERIC:
Oh you've been watching Television.
CARTER:
Yes...
444. 15

38a CS - CARTER - past Eric r.f.g.
CARTER:
...come off it, Eric. Who is it?...
454. 08

39a CS - ERIC - across Carter l.f.g.
CARTER:
...Brumby? Kinnear?
ERIC:
What's it to you, anyway?
CARTER:
Well I've always had your welfare at heart - Eric.
Besides which, I'm nosey.
ERIC:
Well that's not always a healthy way to be, is it?
CARTER:
And you should know. If I remember rightly...
ERIC:
Oh...yes...
486. 15

40a CS - CARTER - past Eric r.f.g.
CARTER:
So - you're doing all right then Eric.....you're making
good.
ERIC:
Making all right.
CARTER:
Good prospects for advancement is there - eh?...a pension?...
510. 11

Sc.	Ft.	Fms.	DESCRIPTION	Reel 2 - Page 6
41a			CS - ERIC - past Carter l.f.g - Carter takes Eric's glasses off CARTER: ...Do you know I'd almost forgotten what your eyes looked like. They're still the same. Piss holes in the snow. ERIC: Still got a sense of humour. CARTER: Yes...	
	550.	09		
42a			MS - CARTER AND ERIC - Carter moves away - CAMERA PANS L. with him - he looks back CARTER: Yes -I've retained that, Eric. Do you know a man called Albert Swift, Eric? ERIC: (O.s) Can't say I do. CARTER: Don't miss the start on my account.	
	573.	06		
43a			MS- STARTING GATES AND HORSES coming out - SHOUTING O.S.	
	576.	14		
44a			MCS - HORSES passing R-L	
	579.	15		
45a			EXT. COUNTRY ROAD. MLS - CADILLAC coming towards camera - CAMERA PULLS BACK - it goes off L.	
	585.	13		
46a			INT. CADILLAC. MCS - onto ERIC'S BACK driving - he switches radio on - RADIO ANNOUNCER giving Racing results and prices.	
	601.	15		
47a			MLS - CARTER'S CAR coming towards camera - CAMERA PANS L. with it - it goes away to b.g.	
	608.	05		
48a			INT. CARTER'S CAR. CS - CARTER'S REFLECTION in driving mirror and LAND ROVER with CADILLAC ahead of it in front	
	619.	03		
49a			INT. CADILLAC. MCS - 2 MEN drinking - CAMERA PANS R. to 3rd MAN and then to ERIC - RADIO VOICE giving race results.	
	628.	03		
50a			MLS - CADILLAC with LAND ROVER following coming from b.g - CAMERA PANS L. with car to gates - HORN is sounded - MAN comes out of Lodge - opens gates.	
	651.	15		
51a			LS - to CARTER'S CAR - CARTER gets out - climbs over fence - comes towards camera and out L.	
	677.	04		
52a			LS - CARTER coming thru trees towards camera - CAMERA PANS L. with him to tree - and we see MAN on guard in b.g.	
	700.	00		

REEL 2 - PAGE 7

Sc.	Ft.	Frms.	DESCRIPTION
53a			MCS - CARTER - he moves away - picks up piece of wood - CAMERA PANS L. with him as he runs to man - hits him
	728.	03	
54a			MLS - across Lake as MAN falls in - CARTER runs out R.
	731.	09	
55a			MCS - CARTER - CAMERA PANS L. with him thru trees to include House in b.g - he moves out L and we see 2 MEN playing with dog
	762.	12	
56a			LS - up to 2 MEN and dog - past Carter l.f.g - WOMAN AND 2 CHILDREN come along terrace in b.g. - CARTER runs out L - Men see him
			1st MAN: (to Dog) Come here.
			2nd MAN: Hey!
	779.	01	
57a			EXT. TERRACE. LS - CARTER running from b.g chased by RAY AND MICK - CARTER runs thru gate L.
	790.	00	
58a			INT. ROOM. MLS - out thru window - CARTER runs past outside - CAMERA PANS R. to door - CARTER coming - stands against wall as ROY AND MICK run by outside
	803.	11	
59a			CS - CARTER
	808.	08	
60a			INT. LIVING ROOM. MS - across card table to KINNEAR AND OTHERS sitting round it playing cards - ERIC sitting beyond L - GLENDA in b.g - RAY enters in b.g - ERIC gets up - CARTER comes in - then sits in Eric's place
			RAY: Carter's here!
			ERIC: Where?
			RAY: I don't know.
			ERIC: You stupid shit...where...
			CARTER: Boo!
			KINNEAR: You see what it's like these days, Jack.....You can't get the material.
			CARTER: Yes, I can see your problem, Mr. Kinnear.
			KINNEAR: Sit down Jack.
			CARTER: Thank you.
			KINNEAR: I could weep, I really could...
	842.	14	

Sc.	Ft.	Fms.	DESCRIPTION	REEL 2 - Page 8
61a			CS - KINNEAR KINNEAR: ...Sometimes I think I'll retire. Just piss off to the Bahamas and let somebody else employ them....	
	851.	09		
62a			MS - CARTER, KINNEAR etc - with ERIC, GLENDA AND RAY in b.g. KINNEAR: ...Glenda, get Jack a drink. What is it, Jack? CARTER: Scotch, please.	
	861.	01		
63a			CS - KINNEAR KINNEAR: Piss off, Ray.	
	863.	04		
64a			MCS - RAY backing out	
	867.	01	FINISH Section "A"	

"GET CARTER"

Section "B"
Reel 2 - Page 9

Sc.	Ft.	Frms.	Description
1b			MIS - KINNEAR AND MEN - with CARTER - GLENDA enters c.l. with drink
	3.	15	
2a			MS - CARTER AND GLENDA - past Kinneare l.f.g - Glenda sits beside Carter. KINNEAR: Eric er - told me of your bereavement. CARTER: Yeah. KINNEAR: Do you know I never knew he worked in one of my places. CARTER: It's funny that. Neither did I. KINNEAR: If I'd known I'd have fixed him up with something better. CARTER: Yeah.
	35.	08	
3b			CS - KINNEAR - past Carter r.f.g. KINNEAR: Nasty way to go.
	40.	10	
4b			CS - CARTER - past Kinneare l.f.g. CARTER: Yes.
	45.	05	
5b			CS - HARRY - past Kinneare l.f.g. HARRY: ...Are we hear to play cards ...
	47.	15	
6b			CS - KINNEAR - past Harry r.f.g. HARRY: ...or talk of the old days? KINNEAR: Harry. Jack, I don't want to be rude bt these men have brought a lot of money with them. Glenda you don't offer a man like Jack a drink in these fiddling little glasses. Give him the bloody bottle. Now where are we?....
	73.	08	
7b			CS - HARRY - past Kinneare l.f.g. KINNEAR: ...Oh...I think I'll - stay as I am. HARRY: You're bluffing, you bastard.
	84.	03	
8b			MIS - KINNEAR, MAN AND CARTER - GLENDA moves in c.l. w. in bottle - sits KINNEAR: That's what you pay to find out. Right, Jack? CARTER: Right. If you can afford it.

Ctd...

8b Ctd... HARRY:
Thought you were going soon.
CARTER:
Soon. When you've lost your money - won't take long.
HARRY:
Clever sod, aren't you.
CARTER:
Only comparatively.
KINNEAR:
Harry, I don't like to push but - could you let us know
how much your hand's worth?

111. 04

9b CS - GLENDA AND CARTER - with KINNEAR in b.g.
LES: (o.s)
I'm taking two.
GLENDA:
D'you know Sid Fletcher?
CARTER:
What?
GLENDA:
You know Sid Fletcher
MAN: (o.s)
Here's two
CARTER:
I work for him
GLENDA:
Do you?
MAN: (o.s)
I'll take four
CARTER:
Yes, I do.
KINNEAR:
Hundred.

137. 04

10b CS - KINNEAR - past Harry r.f.g.
HARRY:
What's that? A hundred?
KINNEAR:
That's right, Harry.
HARRY:
Your hundred...

153. 08

11b MCS - CARTER - past Kinneare l.f.g - GLENDA leans in R
HARRY: (o.s)
...and another hundred.
MAN: (o.s)
Another hundred.
GLENDA:
I know him too.
CARTER:
Who?
GLENDA:
Sid Fletcher.
KINNEAR:
Another hundred Harry. 25 pound notes of the Realm
CARTER:
Oh do you
GLENDA:
Mm
CARTER:
D'you really know Sid Fletcher?

12b CS - HARRY - past Kinnear l.f.g.

189. 07

13b MCS - CARTER AND GLENDA - past Kinnear l.f.g.

HARRY: (o.s)
 What's that?.....Two hundred.
 KINNEAR:
 I'll follow that - 2 Hundred
 GLENDA:
 Yes, I met him last year
 HARRY: (o.s)
 All right, and another two hundred.
 CARTER:
 Go on
 GLENDA:
 Oh yes. When he came up on business
 CARTER:
 Really?
 KINNEAR:
 I dunno - what shall I do?
 GLENDA:
 Em...he came to see Mr. Kinnear.
 HARRY: (o.s)
 Now...

229. 02

14b CS - KINNEAR - past Harry r.f.g.

HARRY:
is that two hundred?
 CARTER:
 Did he?
 GLENDA:
 Yes, he did. Didn't he Mr. Kinnear?
 KINNEAR:
 That's right. Harry, you can always see me if you want to.
 HARRY:
 All right, your two hundred and another two hundred.
 KINNEAR:
 Hah
 HARRY:
 What's that?
 KINNEAR:
 Six hundred pounds ,Harry. Two hundred to follow you -
 and I've raised it - four hundred.
 HARRY:
 Four hundred?

Ctd...

14b ctd... KINNEAR:
That's right, Farry.
HARRY:
You're not seeing me?
KINNEAR:
No.
291. 09

15b CS - HARRY - past Kinneear l.f.g.
HARRY:
All right. I'll see you.
KINNEAR:
Calling my bluff, are you Harry?
HARRY:
Ah...
302. 15

16b CS - GLENDA AND CARTER - with KINNEAR in b.g.
GLENDA:
We went about together.
CARTER:
Really?
307.14

17b CS - KINNEAR - past Harry r.f.g.
GLENDA: (o.s)
Mm..while he was here.
312. 08

18b CS - GLENDA AND CARTER - with KINNEAR in b.g.
CARTER:
While he was here. You went about together.
GLENDA:
He was here for - four days.
CARTER:
Was he?
GLENDA:
About...
322. 01

19b CS - HARRY - past Kinneear r.f.g.
GLENDA: (o.s)
...Would you...
325. 13

20b CS - GLENDA AND CARTER - with KINNEAR in b.g - Carter takes her
glass
GLENDA:
...do me a favour?
CARTER:
Yeah, I'll do you a favour.
GLENDA:
Would you please put my glass on the table.
341. 12

21b MS- GLENDA, CARTER, KINNEAR AND MEN - with ERIC in b.g - Carter
gets up
KINNEAR:
Come on Harry, I haven't won, have I?....Go on you're
pulling my leg...
352. 11

22b CS - KINNEAR - Harry r.f.g.
KINNEAR:
...How about that, Jack? Old Harry thought I was
having...
364.08

23b CS - HARRY - past Kinnear l.f.g.
KINNEAR:
...him on.
HARRY:
Shut up.
368. 01

24b CS - KINNEAR - past Harry r.f.g.
KINNEAR:
Not going, Jack?
CARTER: (o.s)
Have to. Things to do.
KINNEAR:
Of course, of course. Well, any time - just - drop by.
389. 09

25b LS - CARTER - with ERIC at door in b.g - GLENDA, KINNEAR and
MAN in f.g.
CARTER:
Yeah, I'll do that, (to Harry) I told you it ...
395. 08

26b CS - HARRY
CARTER: (o.s)
...wouldn't take long, didn't I?
397. 00

27b LS - CARTER AND ERIC - OTHERS in f.g - CARTER moves to door -
exits
405. 09

28b INT. PASSAGE. MCS - CARTER coming out - ERIC follows -
CARTER moves away- stops - Eric goes to him - RAY appears l.f.g
follows Carter out.
ERIC: (o.s)
Jack.....(i.s) I didn't like that.
CARTER:
You should have told me who you were working for.
ERIC:
Cyril didn't like it, either.
CARTER:
Oh Cyril. So it's all girls together is it?
ERIC:
Oh he's thinking Sid and Gerald won't like it
when they hear you've been sticking your nose in
CARTER:
He's right. Tell him to save the money on the phone call.
440. 05

Sc.	Ft.	Frms.	DESCRIPTION	REEL 2 - PAGE 14
29b			EXT. SCRAP YARD. MS - GRAB comes down onto car	
	442.	11		
30b			LS - CARTER coming from b.g to car in f.g - DEALER moves in L - CAMERA MOVES in to MS - TRAIN crossing bridge in b.g.	
			DEALER: What do you want? CARTER: What happened to this car? DEALER: What's it got to do with you? CARTER: This is my brother's car. DEALER: Oh ay, well he drove it into the river. CARTER: Was the steering faulty? DEALER: No. CARTER: What about the brakes? DEALER: The brakes? Nothing wrong with them CARTER: How did it happen then? DEALER: He was drunk - drunk as a lord. CARTER: Was he.	
	510.	10		
31b			INT. HALF MOON PUB. LS - down bar with CUSTOMERS AND BARMEN - and WOMAN AND MUSICIANS on stage in b.g as she sings "HOW ABOUT YOU".	
	521.	04		
32b			CS -CARTER coming in - CAMERA PANS L. with him past SINGER	
	543.	06		
33b			LS - BAR with CARTER coming towards camera.	
	548.	07		
34b			CS - KEITH behind bar - CARTER moves into l.f.g. KEITH: What you having, Jack?	
	552.	14		
35b			MCS - CARTER - past Keith r.f.g - Keith turns to camera gets drink - CAMERA ZOOMS IN to CS - CARTER CARTER: Large Scotch.	
	565.	14		
36b			CS - SINGER	
	571.	04		
37b			CS - KEITH KEITH: Heard of a man called Thorpe?	
	580.	13		

Sc.	Ft.	Frms.	DESCRIPTION	Reel 2 - Page 15
38b	582.	05	MCS - SINGER and MUSICIANS - over Men in f.g.	
39b			CS - CARTER	
	590	03	CARTER: Old Thorpey? Haven't seen him in a long time.	
40b			CS - KEITH - past Carter l.f.g - Keith turns away to till	
	597.	12	KEITH: That's what he was saying about you...	
41b	607.	10	CS - CARTER	
42b			CS - KEITH - coming from till - CAMERA PANS L. with him to include CARTER l.f.g.	
	626.	12	KEITH: ...said he'd heard you were up in Town..... wondered if I knew where you were staying. He wants to look you up - old time's sake.	
43b			CS - CARTER	
	635.	07	CARTER: That's nice. Waht did you tell him? KEITH: Ncwt. CARTER: Good lad.	
44b	640.	12	CS - MAN looking off - CAMERA PANS L. to WOMAN	
45b			CS - SINGER - CAMERA PANS R.with her to MAN - CAMERA PANS L. with her to ANOTHER MAN.	
	664.	07		
46b	671.	11	CS - CARTER	
			CARTER: See you later.	
47b			CS - KEITH - past Carter l.f.g.	
	678.	14	KEITH: Where you off to? CARTER: Las Vegas. Come over	
48b	685.	04	CS - WOMAN - CAMERA PANS R. to MAN	
49b			CS - SINGER - she finishes song - CAMERA PANS L. with her to MAN - she kisses him - WOMAN moves in c.l. - throws drink over her	
	696.	04		

Sc.	Ft. Frms.	Description	Reel 2 - Page 16
50a	697. 12	MCS - the 2 WOMEN fighting and shouting	
51b	701. 07	CS - WOMEN on floor	
52b	706. 00	MCS - MEN laughing - CARTER moves in L - laughs	
53b	708. 02	CS - WOMEN rolling on floor	
54b	715. 05	MCS - CARTER AND MEN - he laughs - goes out	
55b	720. 08	CS - WOMEN fighting - Man hauls one up	
56b		EXT. STREET. LS - CARTER coming towards camera - stops and looks at DOREEN AND GIRL sitting inside cafe - he bangs on window she comes out - he gives her money - she goes back in - he exits CARTER: You all right now? DOREEN: Yes. CARTER: Are you coming to South America? DOREEN: No. CARTER: Where you going to live then? DOREEN: At me friend's house. CARTER: Well where's that? DOREEN: Wilton Estate. CARTER: They a nice family, are they? Church goes and all that?.... Good.....Well...I'm off tomorrow. So I don't suppose I'll be seeing you again...Here..Go and get your hair done.... DOREEN: Thanks CARTER: Be good.....and don't trust boys.	
	843. 04	FINISE	
57b		END OF PART TWO -	

"GET CARTER"

ection "A"
Reel 3 - Page 1

Sc.	Ft. Frms.	DESCRIPTION
1a	12. 00	PART 3A-
2a		INT. LAS VEGAS. MLS - towards front door - CARTER Comes in - looks at note and urn - EDNA moves in r.f.g - CARTER comes to l.f.g sits. EDNA: That was left for you this evening.....what is it? CARTER: My brother Frank. EDNA: Is he staying the night? CARTER: Funny. Can I phone London? EDNA: It'll cost you.
3a	56. 11	MLS - CARTER sitting in b.g - EDNA moves in r.f.g - sits l.f.g.
4a	60. 12	INT. ANNA'S BATHROOM. NCS - ANNA taking slip off - PHONE RINGS - CAMERA PANS L. with her and TRACKS IN behind her into Bedroom - she picks up phone ANNA: Hallo....
5a	86. 13	CS - ANNA lying back on bed ANNA:Oh.....I miss you...
6a	92. 04	MLS - CARTER - across EDNA rocking l.f.g. CARTER: I fancy you.....I wish I was touching you ...
7a	104. 11	CS - CARTER - past Edna l.f.g - he goes out of focus - she comes in CARTER:right now....making love to you.....I want to stroke you and kiss you all over....where are you?
8a	130. 12	CU - ANNA ANNA: Hah....in the bedroom.....My black underwear...
9a	141. 05	CS - CARTER CARTER: The sexy silky ones?.....take your bra off....
	157. 06	

Sc.	Ft. Fms.	DESCRIPTION	Reel 3 - PAGE 2
10a		CU - ANNA ANNA: Hah...oh...stop it darling.	
	164. 10		
11a		CS - CARTER CARTER: NO - go on....	
	169. 02		
12a		CS - ANNA taking bra off	
	179. 00		
13a		CU - EDNA rocking - she goes out of focus - CARTER in b.g. comes into focus CARTER: ...Now - hold-them gently...	
	197. 12		
14a		CU - ANNA'S BREAST and her hand fondling it CARTER'S VOICE: ...slowly - ...imagine it's me...	
	216. 15		
15a		CS - CARTER - with EDNA rocking in f.g. CARTER:Whsh we're in South America....	
	220. 12		
16a		CS - ANN CARTER'S VOICE: ...we'll make love in the sun...	
	228. 06		
17a		CS - CARTER - with EDNA in f.g. CARTER: ...roll over....we'll...	
	232. 04		
18a		CS - ANNA writhing CARTER'S VOICE: ...make love again...	
	234. 01		
19a		CS - CARTER - with EDNA rocking in f.g. CARTER:and again...	
	237. 15		
20a		CU - ANNA writhing	
	241. 04		
21a		BCU - CARTER'S EYES CARTER: ...For me...	
	243. 12		
22a		CS - CARTER - with EDNA in f.g.	
	247. 10		

Sc.	Ft. Fms.	DESCRIPTION	REEL 3 - PAGE 3
23a		CS - ANNA'S LEGS writing CARTER'S VOICE: ...I really fancy you...	
	251. 15		
24a		MCS - GERALD coming in - stops in CS - CAMERA PANS L. with him to Anna's reflectin in mirror. GERALD: What's the matter, you got gut trouble or something? ANNA: No darling. Just doing my exercises.....Listen Janet, er Gerald's just walked in. I must ring off.... Yeah...I'll come tomorrow.	
	279. 06		
25a		INT. SITTING ROOM. LS - CARTER - past Edna l.f.g CARTER: (on phone) Save it till Sunday. I'll be back then. (DOORBELL)	
	298. 15		
26a		CS - CARTER - past Edna l.f.g - he exits. She comes into focus CARTER: That'll be for me.	
	311. 10		
27a		INT. PASSAGE. MS - CAMERA TRACKS IN behind CARTER to front door opens it to KEITH - Carter puts light out - steps outside - Car drives in R - THORPE looks out of back KEITH: Thorpey! They were waiting for us in the car park. CARTER: How many? KEITH: Four of them. THORPE: Jack? CARTER: Good evening. THORPE: I'd like a word with you, Jack. CARTER: That's nice. THORPE: Confidential like.	
	358. 01		
28a		EXT. HOUSE. MS - CARTER at door - CAMERA PANS L. with him to car in MCS CARTER: You stay in the car....I'll come and listen.....What you want to tell me Thorpey?	
	373. 07		
29a		MCS - THORPE - with envelope - past Carter l.f.g. THORPE: I've been asked to give you this....	
	379. 10		

Sc.	Ft. Frms.	DESCRIPTION	REEL 3 - PAGE 4
30a		MCS - CARTER with envelope THORPE: (o.s) ...Train goes at four minutes past twelve. You've just got time. CARTER: That's very kind of somebody. Who do I have to thank?...	
	394. 08		
31a		MCS - THORPE	
	397. 06		
32a		MCS - CARTER CARTER: ...What happens - if I miss the train? THORPE: (o.s) Well I've been asked to make sure you don't. CARTER: Oh really. You're getting very optimistic in your old age, aren't you Thorpey?	
	412. 14		
33a		CS - thru windscreen to MAN AND THORPE in car MAN: Let's stop pissing about	
	415. 15		
34a		MCS - THORPE THORPE: Are you coming, Jack? It'd be best.	
	419. 12		
35a		MCS - CARTER - he tears ticket up	
	422. 11		
36a		MCS - THORPE THORPE: Righto lads.	
	424. 13		
37a		MLS - CAR and CARTER - front car door opens - Carter kicks it to	
	426. 03		
38a		CS - MAN starting to get out	
	426. 09		
39a		CS - MAN as door hits his face and glass shatters, cutting it	
	427. 09		
40a		MS - ANOTHER MAN getting out of back - car moves off - he falls	
	430. 10		
41a		CS - MAN'S FOOT caught in seat belt	
	431. 11		
42a		CS - MAN on ground being dragged along.	
	432. 12		

Sc.	Ft. Frms.	DESCRIPTION	REEL 3 - PAGE 5
43a		MLS - CAR dragging man along ground - CARTER AND KEITH moving after it.	
	434. 14		
44a		CS - MAN being dragged along - yelling	
	437. 00		
45a		CS - FOOT in belt	
	439. 05		
46a		CS - MAN - he slides free	
	441. 05		
47a		MLS - CAR moving l-r - stops - THORPE AND DRIVER get out - THORPE runs away to b.g - DRIVES runs off L. AD LIB: ?.....?.....? go on...go on.....don't worry about him... MAN: (o.s) Alfie!..	
	455. 12		
48a		MS - CARTER running - CAMERA TRACKS BACK with him	
	463. 04		
49a		MS - THORPE runs in R - looks back - runs in to Dance Hall - PAPER BOY SHOUTING	
	472. 07		
50a		INT. DANCE HALL.. LS - DANCERS - THORPE runs in c.l. looks around - exits R.	
	478. 01		
51a		EXT. DANCE HALL. MS - CARTER moves in R - CAMERA PANS L. with him he goes into Dance Hall.	
	490. 08		
52a		INT. HALL. MCS - PEOPLE AND THORPE coming from R - go up stairs	
	497. 14		
53a		LS - CARTER coming thru from b.g.	
	504. 14		
54a		MS - THORPE - CAMERA PANS L. with him	
	510. 02		
55a		MS - CARTER coming from b.g - he comes forward to railing - looks around	
	527. 13		
56a		MLS - THORPE coming down stairs towards camera - CAMERA PANS R. with him - he stops at top of stairs to Gents.	
	534. 02		
57a		MCS - CARTER looking around	
	540. 00		
58a		MS - THORPE - he goes down stairs.	
	545. 05		

REEL 3 - PAGE 6

Sc.	Ft.	Frms.	DESCRIPTION
59a	549.	11	MLS - DANCERS
60a	568.	04	MCS - CARTER moving in c.l. to stairs - looks around - goes down
61a	582.	08	INT. GENTS. MLS - MEN at urinals - CARTER enters in b.g.
62a	625.	11	MCS - CARTER moves in L - CAMERA TRACKS IN behind him along line of lavatories - as he looks in each one - one door is locked - he goes into next one - stands on seat
63a	636.	12	IS - across tops of lavatories as CARTER'S HEAD appears - he looks down into next one - pulls chain
64a	643.	04	MCS - down to THORPE sitting on lavatory - he hurriedly gets up as water flushes - looks up
65a			EXT. STREET. MLS - KEITH kicking broken glass into gutter - CARTER and THORPE come from b.g. - CARTER knocks on door - Edna answers it CARTER: Hallo, Keith. Stay there Thorpey. EDNA: What the bloody hell do you think you're at? CARTER: I'm sorry. EDNA: You don't look it. CARTER: No. Really I am. EDNA: Don't come that bloody flannel with me. If you're a traveller I'm bloody Twiggy. And who's he? OLD LADY: Are you still at it? Have you no thought for others? CARTER: We're going inside. EDNA: Inside? Why should I give house room to your sort? CARTER: Upstairs Keith. The door on the right. OLD LADY: Everybody knows you Edna Garfoot. Everybody knew there'd be trouble when you moved in.
	707.	05	
66a			INT. PASSAGE - MS - THORPE, KEITH AND CARTER coming towards camera Keith and Thorpe go up stairs - Carter picks up note and urn - EDNA comes in slamming door - comes to Carter - they talk - he goes up stairs. EDNA: (o.s) You keep your trap shut, ma. OLD LADY: (o.s) I'll send my old man to see you EDNA: (o.s) Oh and wouldn't he love it.....(to Carter) Where do you think you're going? Ctd....

66a ctd...

CARTER:

Why don't you make us all a nice cup of tea?

EDNA:

What you going to do?

CARTER:

Make us a cup of tea and I'll tell you. I might even let you watch.

EDNA:

I'll call the police.

CARTER: (O.S)

No you won't.

737. 14 FINISH section "A"

Sc. Ft. Frms. DESCRIPTION

1b

INT. BEDROOM. MS - CARTER coming in - puts urn down - CAMERA PANS R. with him to include THORPE AND KEITH in b.g - CARTER gets bottle out of case - takes drink - passes it to Keith - goes to Thorpe - grabs him between legs - THORPE falls to floor - CARTER comes back to CS - CAMERA PANS L. with him to urn - KNOCK AT DOOR - EDNA enters with tea - CAMERA PANS R. with CARTER to include THORPE AND KEITH again - EDNA enters c.l - CAMERA PANS L. with CARTER to door - he exits laughing.

CARTER:

Well now Thorpey. It seems - I've got - a secret benefactor. That's nice, isn't it, Keith?....There's only one trouble. I don't know - who to thank.

THORPE:

Ooh.....Oo ...

CARTER:

Now.....I want to know who it is, Thorpey.....
All right. If you like Thorpey, we'll stop mucking about...
Somebody doesn't want me poking my nose into something, and I happen to know - what that something is. Now stand up....
Who paid you...to see me off?

THORPE:

Well how can I, Jack, how can I?

CARTER:

Yes you can

THORPE:

Oh...don't Jack...don't!

CARTER:

Who sent you?

THORPE:

Brumby.....Oh.....Oh!

CARTER:

There you are, you see. Now you could tell me, couldn't you?....and quickly.....(KNOCK AT DOOR).....Ah, Edna, come in - join the tea set.

KEITH:

Who's Brumby?

CARTER:

Cliff Brumby? Ever been to Westsea?...

KEITH:

Mm...

CARTER:

Ever been in an Arcade there and put a penny in a slot machine?

KEITH:

Yes.

CARTER:

Well ten to one - it belongs to Cliff Brumby. Like as not the bloody Arcade as well. Right along the coast.....Isn't that right, Thorpey?Where's he living these days?

THORPE:

He's got a new place at Burnham

CARTER:

Address?

THORPE:

On the Durham Road. The 'Pantiles'.

EDNA:

Suppose you tell me what the bloody hell's going on.
It's my house you know.

Ctd...

1b ctd...

CARTER:
Yes, Edna, and I must say - I must say I think you've
been great about

EDNA:
Stick the soft soap. Let's be having it.

THORPE:
Can I go now?

CARTER:
Oh you must be joking.....Keep him away from the telephone.
I'm going out for a bit.

EDNA:
Now just a minute

CARTER:
Ta-ta

THORPE: (o.s)
Don't let on I told you, for God's sake.

207. 07

2b EXT. BRUMBY'S HOUSE. LS - HOUSE lit up - PARTY IN FULL SWING -
as CARTER drives in l.f.g - He gets up - CAMERA PANS R. with him
across garden - Side door opens and YOUTH staggers out

236. 11

3b MLS - YOUTH staggering forward - he falls - GIRL at door shrugs
and goes in - YOUTH gets up and goes to pond and is sick

251. 13

4b CS - CARTER in shadows

267. 02

5b LS - BRUMBY'S CAR driving in L - to house - stops -

276. 15

6b MCS - BRUMBY getting out

BRUMBY:
Jesus wept!

MRS. BRUMBY: (o.s)
Now, Cliff, don't get mad.

BRUMBY:
I'll murder the little bitch!

285. 00

7b MCS - into MRS. BRUMBY in car - BRUMBY crosses lff L-R in f.g -
CAMERA PANS R. to front door - BRUMBY enters c.r. - rings bell -
bangs on door - SANDRA opens it - GENERAL BROUHANA O.S

SANDY:
Daddy!

BRUMBY:
That's right, bloody Daddy.

SANDRA:
I wasn't expecting you until three o'clock.

BRUMBY:
And this is what you call having a few friends over for
coffee, is it?. Running riot over my bloody furniture...

318. 10

8b LS - SIDE DOOR and BRUMBY coming out to YOUTH by pond - Brumby
kicks him into water
BRUMBY:
...spewing all over my bloody goldfish!

333. 14

9b LS - HOUSE as GUESTS leave and BRUMBY can be seen inside going
thru rooms and upstairs - SHOUTING AD LIB FOR SANDRA - CARTER
moves in R - goes into house

373 15

10b INT. LIVING ROOM. MS - MRS BRUMBY sitting l.f.g - CARTER enters
in b.g - she gets up - CARTER sits - she runs out - BRUMBY comes
in - CARTER gets up - Brumby goes to hit him - Carter counters.
CARTER:
Good evening....
BRUMBY: (o.s)
Sandra....Sandra!...Where do you want this bloody....?...?
(ETC. AD LIB)
CARTER:
...the front door is open.
MRS. BRUMBY:
Who are you?
CARTER:
I'm an old friend of Cliff's. I want to see him - it's
urgent.
MRS. BRUMBY:
What's it about?
CARTER:
Business
MRS. BRUMBY:
Well I know all about Cliff's business.
CARTER:
Yeah well tell him the Fletcher's sent me.
MRS. BRUMBY: (o.s)
Cliff.....Cliff!
BRUMBY:
What the bloody hell is all this?...D'you know what the
bloody time is. It's two o'clock in the bloody morning.
CARTER:
I know.
BRUMBY:
Well....the wife said that the Fletchers sent you.
What the hell is so bloody important it can't wait till
the morning. Listen, I'm not in the mood for playing
silly buggers.
CARTER:
I made a mistake.
BRUMBY:
What?
CARTER:
I made a mistake
BRUMBY:
What about?
CARTER:
Never mind
BRUMBY:
It's not business?
CARTER:
See you

Ctd...

10b ctd... BRUMBY:
 Listen, I don't like it when some tough nut comes pushing his way in and out of my house in the middle of the night. Bloody well tell me who sent you.

481. 10 CARTER:
 You're a big man but you're in bad shape. With me it's a full time job. Now behave yourself...

11b 482. 07 CS - CARTER - across Brumby l.f.g. - as Carter hits him

12b 483. 09 CS - BRUMBY falling in R and CARTER'S HAND hitting side of head

13b LS - CARTER AND BRUMBY - BRUMBY collapses in chair - Carter exits
 CARTER:
 Goodnight, Mrs. Brumby.

494. 14

14b EXT. LAS VEGAS. LS - CARTER coming towards camera - goes to front door - finds door open - goes in
 509. 14

15b INT. PASSAGE. MLS - door opens and CARTER peers in - comes in and off c.l.
 535. 07

16b INT. LIVING ROOM. MLS - CARTER coming in
 542. 12

17b MLS - EDNA as light goes in - she comes forward
 EDNA:
 You sod!
 549. 06

18b MS - CARTER coming forward
 CARTER:
 They came back?
 561. 10

19b MS - EDNA - past Carter r.f.g - she show him torn blouse - he moves away into Kitchen in b.g - comes out with water - takes pills
 EDNA:
 No.....Look at this, you bastard.....You don't care a stuff, do you?
 CARTER:
 I'll buy you another one.
 EDNA:
 What about the lad. They took him away.....What'll they do to him?
 CARTER:
 Don't ask me.
 EDNA:
 They bloody hurt me.
 CARTER:
 You're lucky. They kill as well.
 EDNA:
 And what about you? Did you kill Brumby?
 Thorpey nearly died laughing.

Ctd...

19b ctd... CARTER:
That lying shit!
626. 01

20b CU - EDNA EDNA:
What about Keith?
627. 05

21b MCS - CARTER CARTER:
What about him?
EDNA: (o.s)
What you going to do?
CARTER:
Pension him off.
637. 11

22b CU - EDNA EDNA:
You're a bastard.
CARTER: (o.s)
What am I supposed...
641. 07

23b CS - CARTER CARTER:
...to do? I don't know where they've taken him - do you? ...
647. 04

24b CU - EDNA - shes hakes head EDNA: (o.s)
...So shut up!
EDNA:
What's that gun...
656. 09

25b CS - CARTER EDNA:
...doing in your room? ...
659. 04

26b CU - EDNA: EDNA:
...suppose I phone the police and told them there's a bloke
staying in me hotel...
668. 07

27b CS - CARTER - CAMERA PANS L. with him to EDNA - PULLS BACK to MS
He tears her blouse open
EDNA: (o.s)
...who's planning to shoot somebody?
CARTER:
You wouldn't do that
EDNA:
How d'you know I wouldn't.
CARTER:
Because I know you wear purple underwear.

Ctd...

Sc.	Ft. Frms.	DESCRIPTION	Reel 3 - PAGE 13
27b	Ctd...	EDNA: Well what's that supposed to mean? CARTER: Think about it.	
	702. 11		
28b		CS - EDNA - over Carter r.f.g	
	704. 02		
29b		EXT. STREET. LS - PEOPLE standing watching CHILDREN'S BAND PROCESSION marching from r.b.g towards camera - CAMERA TRACKS BACK to MLS.	
	736. 04		
30b		INT. BEDROOM. MS - EDNA AND CARTER in bed.	
	742. 05		
31b		EXT. STREET. MLS - BAND coming towards camera.	
	754. 11		
32b		INT. BEDROOM. CU - EDNA - CAMERA PANS DOWN to CU - CARTER - CAMERA PANS UP to EDNA EDNA: Are you awake? CARTER: (o.s) No. EDNA: Do you want breakfast? CARTER: You must be joking. I never eat breakfast. Did you sleep well? EDNA: Aha...	
	796. 10		
33b		EXT. STREET. MCS - GIRLS passing R-L. with Banner reading PELAW HUSSARS - CAMERA PANS L. with it	
	817. 10		
34b		INT. BEDROOM. CU - EDNA - CARTER'S ARM comes under her head - he rolls in R EDNA: Did you sleep well? CARTER: (o.s) Yes...yes....yes...	
	830. 05		
35b		EXT. LAS VEGAS. LS - RED JAGUAR with PETER AND CON getting out they go into house.	
	863. 15	FINISH	
36b		END OF PART THREE -	

Sc.	Ft. Fms.	DESCRIPTION
1a	12. 00	PART 4A -
2a	39. 00	CS - EDNA AND CARTER Kissing CARTER: Are you tired? EDNA: No. Are you tired? CARTER: No, I'm not tired.....do you eat breakfast?
3a	57. 11	IS - under bed to door - it opens - CON AND PETER'S FEET seen as they enter - CARTER rolls off bed onto floor EDNA LAUGHING O.S. CON: (o.s) Put us in it, Jack.
4a	60. 02	MCS - EDNA sitting up - SCREAMING
5a	62. 05	MCS - CARTER on floor - EDNA SCREAMING O.S
6a	68. 02	CS - PETER PETER: Don't let us interrupt you.
7a	72. 06	MCS - CARTER CARTER: I might have guessed.
8a	78. 02	CS - CON CON: Sorry about this, Jack. But here you are. Orders are orders.
9a	82. 02	MCS - CARTER CARTER: And what orders would they be, Con?
10a	101. 10	MS - PO under bed and Carter's hand groping for gun CON: (o.s) Well Gerald phoned us up in the middle of the night. He said he'd heard you'd been making a nuisance of yourself. PETER: (o.s) We've got to take you back to London. CON: (o.s) He said it'd be doing him a big favour...

11a CS - CON - CAMERA PANS R. with him
 CON:
 ...Well we know why you're all steamed up - so do
 Gerald and Sid
 107. 02

12a CS - PETER
 PETER:
 But they have to be diplomatic.
 111. 01

13a MCS - CARTER - he sits up - with gun
 CARTER:
 Now...
 114. 01

14a CS - PETER
 115. 09

15a CS - CON
 117. 01

16a CS - CARTER
 CARTER:
 ...take me back to London.
 119. 04

17a MS - CON AND PETER - CARTER moves in r.f.g - crosses to L - CAMERA
 TRACKS IN behind him as he follows CON AND PETER to door.
 CON:
 Oh Jack - don't you think you ought to get dressed first?
 Come on Jack - put it away, you know you won't use it.
 PETER:
 That's the gun he means. (THEY LAUGH)
 CARTER:
 Out!.....Out!..
 149. 13

18a INT. STAIRS. MS - down to CON AND PETER going down stairs - thru
 Carter's bare legs in f.g.
 CARTER: (o.s)
 ...Out!
 PETER:
 If Anna could see you now.
 CON:
 Now Jack, be reasonable - you know we're going to take
 you back sooner or later.
 CARTER:
 Out!
 178. 13

19a EXT. FRONT DOOR - MS - CON coming out and off R - PETER comes out
 and off - then CARTER comes out - CAMERA PANS R. with him - WOMAN
 comes out of house next door
 CON:
 Mind you don't catch cold, Jack
 PETER:
 I hope she's got understanding neighbours.
 CON: (o.s)
 We'll see you when you've got your drawers on.
 206. 14

Sc.	Ft. Frms.	DESCRIPTION	Reel 4 - Page 3
20a	210. 07	MS - WOMAN picking up milk bottle - sees Carter - drops bottle	
21a	222. 00	MCS - CARTER with WOMAN in b.g - he looks at her - she goes in he backs into house	
22a	234. 14	LS - CARTER at door - PETER AND CON at Jag - and CHILDREN'S BAND in f.g. at stand still	
23a	250. 04	MLS - BAND marching towards camera - they turn and go back thru own lines	
24a	254. 14	INT. BEDROOM. MS - CARTER moving in to window	
25a	262. 14	LS - HIGH ANGLE down thru window to CON AND PETER by car - Con moves away	
26a	265. 12	MLS - CARTER watching them - moves out	
27a	300. 08	<p>LS - EDNA at door - CARTER comes from room in b.g. into own room finishes dressing - gives her his things - picks up gun - they exit</p> <p>CARTER: Do me a favour will you?</p> <p>EDNA: What - and get myself beaten up again?</p> <p>CARTER: No chance of that.</p> <p>EDNA: Not much</p> <p>CARTER: They're friends of mine</p> <p>EDNA: And that'll make me feel better?</p> <p>CARTER: Now I don't want to get rough do I?...Eh?.....take that.... out the back door.</p>	
28a	307. 11	LS - HIGH ANGLE down to PETER by Jag.	
29a	334. 15	<p>EXT. BACK GATE. MLS - EDNA coming out - CONES comes from b.g CARTER comes out of next gate - takes Con's gat - forces him back thru Edna's gate</p> <p>CON: Hold it!.....Where d'you think you're going?</p> <p>CARTER: Strawberry fair.....In.....Turn right....</p>	

30a EXT. BACK YARD. MLS - CON AND CARTER coming from gate in b.g
 EDNA comes back as Carter locks Con in lavatory - runs out to
 car - Edna runs off
 CARTER:
 ... Open that door and go inside.
 EDNA:
 What you going to do?
 CARTER:
 I'm going to sit in the car and whistle Rule Britannia.
 EDNA:
 You coming back?
 CARTER:
 How can I stay away?
 367. 02

31a LS - down to CARTER'S CAR driving away to b.g.
 369. 03

32a MLS - CON bursting out of lavatory
 375. 08

33a MS - out thru windscreen of Carter's Car as it goes thru lines
 of washing.
 377. 04

34a LS - CAR driving away in b.g - CON running after it
 383. 14

35a LS - out thru windscreen of car to road and washing on bonnet
 Car turns R.
 389. 06

36a MLS - PETER standing by Jag
 390. 06

37a MS - out thru windscreen
 391. 06

38a MLS - PETER running off L - CARTER'S CAR drives from b.g -
 hits door of Jag
 395. 08

39a MS - out thru windscreen to glass spraying up in front
 396. 04

40a MLS - PETER and Jag with door falling into road in f.g.
 396. 13

41a MS - CARTER'S CAR swerving R - CAMERA PANS with it
 400. 05

42a LS - PETER - CON runs from b.g.
 403. 12

43a MS - Back of CARTER'S CAR driving away over rubble
 408. 13

44a MLS - PETER as CON runs from b.g
 PETER:
 Where were you then?.....Bollocks!
 419. 13

Sc.	Ft. Frms.	DESCRIPTION
45a	443. 08	EXT. KEITH'S HOUSE. MS - CARTER driving in L. stops and gets out - takes washing off bonnet
46a	445. 11	EXT. WINDOW. MCS - up to WOMAN looking out
47a	463. 00	LS - CARTER moving L-R up path and steps to house - rings BELL
48a	465. 03	MCS - up to MAN AND WOMAN looking out of house window
49a		MS - CARTER- PAKISTANI comes out. CARTER: Keith in? PAKISTANI: Keith!
481. 01		
50a	486. 11	LS - CARTER AND PAKISTANI - they go in
51a		INT. KEITH'S ROOM. MS - CARTER coming in closes door - CAMERA PANS L. with him to KEITH lying on bed CARTER: What happened to you then? KEITH: How'd d'you find me? CARTER: They give you a rough time? KEITH: No.....you bastard!You knew they'd come back. CARTER: No, I didn't.....Does - Albert Swift - still live across the Ferry? KEITH: Get knotted.
538. 00		
52a		MS - CARTER - across Keith in f.g. - Carter gets money out - throws it on bed - KEITH tries to sit up CARTER: All right. I want to square things with you first. KEITH: Oh yeah. How?Stuff it! My girl friend's coming from Liverpool tonight. Nice surprise, isn't it? CARTER: I'm sorry. Here, get yourself a course in Karate. KEITH: Oh!.....Frank said you were a shit and he was bloody well right. You even screwed his wife, didn't you...
580. 06		
53a		CS -KEITH - he lies down again KEITH: ...the poor bastard didn't even know if the kid was his.
589. 13		

Sc.	Ft. Frms.	DESCRIPTION	Reel 4 - Page 6
54a	594. 03	EXT. DOCKS. LS - HIGH ANGLE down to CARTER'S CAR driving in R.	
55a	601. 12	MS - over top of car to CARTER getting out	
56a		M/S - up to BRIDGE - CAMERA PANS DOWN to SHIP moving away to b.g.	
	613. 15	CARTER: (o.s) how were things...	
57a		MCS - MARGARET AND CARTER on Iron Bridge CARTER: ...between you and Frank? MARGARET: He was all right to me. CARTER: Nothing more? Just another - feller? MARGARET: Nicer than most CARTER: But he was just another feller though, wasn't he? MARGARET: Yes. CARTER: Even though he was nicer than most? MARGARET: Yes. I can't help the way I am. CARTER: Why'd you see him so regular ? MARGARET: Once a week? CARTER: I call that regular. MARGARET: He was gentlemanly. I like that. CARTER: Once a week - you - like a gentleman do you? MARGARET: Look, I'm me. Right. We are what we are, like it or not....	
	670. 08		
58a		LS - MARGARET AND CARTER - CAMERA TRACKS R. with them MARGARET: ...Why all the bloody needle? CARTER: What was bugging Frank? MARGARET: He wanted me to leave Dave and marry him. But last Friday I told him it wouldn't work. Dave would have killed us both. He followed me home and kicked up a stink in the street. I had to tell Frank I couldn't see him any more. It was getting too dodgy...	
	699. 11		

59a

MIS - CARTER AND MARGARET coming towards camera - they stop - he takes her glasses off - breaks them up - throws them away PETER AND CON drive up behind them - sound horn - CARTER slaps her face - CAMERA TRACKS BACK as CARTER moves forward - Car follows

MARGARET:

...that was Sunday. He said he'd kill himself. I was frightened what you might do.

CARTER:

I don't believe you. Frank wasn't like that.... I'm the villain in the family, remember?

MARGARET:

It's the truth.....It is honestly...

CARTER:

You bloody whore. Frank was too careful to die like that. Now who killed him?

MARGARET:

I don't know nothing.

CARTER:

Listen, the only reason I came back to this - crap house was to find out who did it and I'm not leaving till I do....d'you understand....eh?

CON:

Hallo Jack.

CARTER:

You bitch. It was you who told 'em I was here, wasn't it....eh

CON:

Peter's very upset about his car. He's going to shit all over you.

CARTER:

I'll catch up with you Margaret.

817. 07

60a

IS - CARTER starting to run - JAG moving with him - CARTER jumps over rails - CON gets out of car

CON:

You bastard!

CARTER:

Come and get me.

825. 02

61a

832. 07

IS - CARTER running towards camera - jumps up onto more railings

62a

835. 11

IS - JAGUAR driving in c.l. and away

63a

842. 12

IS - CARTER jumping down onto roof of car park - crosses off R.

64a

845. 07

MS - CARTER moving in R - CAMERA PANS L. with him - he looks around.

65a

849. 07

TNT. JAGUAR. IS - cut past Con l.f.g to CARTER running R-L and down steps.

Sc.	Ft. Frms.	DESCRIPTION	Reel 4 - Page 8
66a	852. 04	MS - CARTER running down steps towards camera - CAR at top - CON gets out - runs after him	
67a	855. 06	INT. JAG. LS - out to CON running down steps - Car backs	
68a	863. 11	MS - down onto top of CON'S HEAD as he runs down steps - CAMERA PANS with him to include CARTER running down steps in b.g.	
69a	865. 03	CS - GLENDA sitting in car on docks	
70a	878. 09	LS - HIGH ANGLE down to CARTER running from b.g along edge of Dock - JAGUAR drives up from b.g.	
71a	880. 01	MS - GLENDA in car	
72a		LS - HIGH ANGLE down to JAGUAR stopping - GLENDA drives across in front of it and away - CARTER runs to it - they drive off. GLENDAS VOICE: Over here, Jack JAG reverses as CON runs from b.g - he gets into Jag CON'S VOICE: Peter!.....Peter! PETER'S VOICE: What the hell's she doing?	
913.	03	FINISH section "A"	

Sc.	Ft. Frms.	DESCRIPTION
1b		INT. CAR. MCS - GLENDA AND CARTER travelling GLEND A: (laughs) You didn't know you had a fairy godmother, did you? CARTER: No. Frankly I didn't know that. GLEND A: A fairy godmother all of your own. Aren't you lucky? CARTER: Yeah - so where are we going, Princess? GLEND A: To the Demon King's Castle, of course. CARTER: Of course. Where else.
	35. 09	
2b		MS - CAR coming round corner towards camera - CAMERA TRACKS BACK with it and PANS R. as it goes up car park ramp
	47. 04	
3b		MCS - GLENDA AND CARTER in car going into parking floor
	52. 05	
4b		MS - out thru windscreen past Carter l.f.g - Glenda r.f.g as they drive up ramps thru various floors CARTER: How did you know where I'd be? GLEND A: You were seen parking your car. The Demon King waves hi: wand and I was despatched to bring you to him. Lucky for you...
	77. 09	
5b		CS - CARTER GLEND A: (o.s) ...I waited. CARTER: Very lucky I should think. You're drunk.
	83. 02	
6b		CS - GLENDA GLEND A: Nasty.
	84. 12	
7b		LS - CAR coming from b.g and turning L.
	87. 02	
8b		MS - out thru windscreen as car circles up ramps CARTER: (o.s) He must have been pretty sure I'd come. GLEND A: (o.s) Oh he was...
	92. 15	

9b CS - GLENDA
GLENDA:
...he told me a magic spell that would make you come.
97. 14

10b CS - CARTER
CARTER:
And what was that?
100. 01

11b CS - GLENDA
GLENDA:
We're there now.
102. 02

12b IS - CAR moving R-L and round r.b.g corner.
CARTER: (o.s)
Thank God.
106. 05

13b MLS - CAR coming from b.g - stops.
111 09

14b IS - across unfinished building to BRUMBY by railing in b.g -
GLENDA moves in c.l. - then CARTER enters - Glenda moves away to
far end - CARTER stops - talks - then moves on - CAMERA TRACKS IN
behind him - he stops as they are in MLS - then moves on to BRUMBY
BRUMBY:
A new venture of mine.....It's going to be a Restaurant...
D'you like it ?
CARTER:
Yes, very nice.
BRUMBY:
Last night, after you'd gone, I did a little bit of
asking around. Seeing as you weren't very forthcoming...
It seems you're concerned about the - death of your brother...
I got to thinking how nice it would be - if the bloke you
was after - was the same bloke I wanted off my back....You
know my life....machines. The Arcades. Nicebusiness.
It runs itself. People put money in. I take it out.
There's not much rough stuff. It's a business that
makes me very happy.....recently though I've had a spot
of bother. One of my lads gets a bit over anxious and
flogs some machines to a Club that already got some.
The upshot is I've got to eat shit and stop plugging my
machines in the Clubs. As far as I'm concerned that's it.
Apparently not. These people I've offended - get the
idea that it would be good thing to - take over the whole
of my outfit...so I'm worried. I can't fight them.
I don't have that sort of a set up. But I've got to
fix them before they fix me. Trouble is - if I try -
and they find out - I'm dead.
260. 00

15b MS - GLENDA laughing
261. 09

Sc.	Ft. Frms.	DESCRIPTION	Reel 4 - Page 11
16b	269. 01	CS - BRUMBY - he bends down	
17b	272. 02	MLS - GLENDA laughing - past Carter l.f.g - BRUMBY'S HANDS hold up brief case r. BRUMBY: (o.s) ...Five grand...	
18b	314. 15	CS - BRUMBY - past Carter l.f.g. BRUMBY: ...that belongs to you. Along with a little name I'm going to give you CARTER: What name? BRUMBY: Kinneear. Cyril Kinneear. Kinneear did it. CARTER: Why? BRUMBY: I don't know. All I know is there were people shitting bricks up at his place last Saturday. Your brother's name was mentioned. Next day, he was dead. CARTER: Why? BRUMBY: I don't know. That's all I was told.	
19b	317. 09	CS - CARTER - past Brumbly r.f.g. CARTER: That's not good enough	
20b	318. 11	CS - BRUMBY - past Carter r.f.g. BRUMBY: Christ! What...	
21b	352. 14	MLS - CARTER AND BRUMBY - CAMERA TRACKS BACK as CARTER comes towards camera. CARTER: Do me a favour.....Do you really think I'm going to fix Kinneear on your say so. Just because they put me on to you last night. Don't think you can play the same trick stroll on. BRUMBY: Jack - you're wrong CARTER: Good afternoon, Mr. Brumby. BRUMBY: Jack...	
22b	373. 09	MLS - LIFT doors opening - CARTER comes out - CAMERA PANS R. with him - he goes away to r.b.g - GLENDA Drives in L - stops	

Sc.	Ft. Fms.	DESCRIPTION	Reel 4 - Page 12
23b	387. 10	LS - CARTER getting into car - she drives out L.	
24b	389. 11	CU - GLENDA driving	
25b	394. 12	INT. CAR. MCS - onto backs of CARTER AND GLENDA as she drives thru street	
26b	397. 05	CU - GLENDA'S HAND changing gear	
27b	399. 14	CU - CARTER	
28b	401. 00	CS - GLENDA'S LEGS from Carter's p.o.v.	
29b	404. 03	INT. GLENDA'S BEDROOM. CU - GLENDA'S BOTTOM as she slips panties off - CAMERA PANS DOWN her legs with them	
30b	408. 03	INT. CAR. CS - GLENDA'S HAND changing gear	
31b	409. 04	CU - CARTER	
32b	410. 15	CU - GLENDA - CAMERA PANS DOWN	
33b	417. 04	INT. BEDROOM. CU - CARTER'S HAND on Glenda's breast - CAMERA PANS UP to themkissing in bed.	
34b	426. 03	INT. CAR. CS - GLENDA'S HAND AND LEG	
35b	429. 04	INT. BEDROOM. CS - GLENDA AND CARTER making love - CAMERA PANS DOWN	
36b	432. 06	INT. CAR. CS - GLENDA'S HAND AND LEG	
37b	435. 03	INT. BEDROOM. CS - CARTER'S BACK as he makes love	
38b	437. 07	INT. CAR. CU - GLENDA'S HAND changing gear	
39b	440. 01	INT. BEDROOM. CS - CARTER'S BACK and GLENDA'S NAILS scratching it	
40b	442. 05	INT. CAR. CU - GLENDA'S HAND changing gear	
41b 42b	444. 13	INT. BEDROOM. CS - GLENDA'S BREAST AND BACK	

Sc.	Ft. Frms.	DESCRIPTION	Reel 4 - PAGE 13
43b	447. 00	INT. CAR. CU - GEAR LEVER AND GLENDA'S HAND changing gear	
44b	459. 07	INT. BEDROOM. CU - CARTER'S HAND on GLENDA - CAMERA PANS R to their faces as they make love	
45b	462. 14	CU - SPEEDOMETER swinging round past 100 and back	
46b	464. 13	CU - GLENDA'S ARMS round CARTER - CAMERA ZOOMS OUT to MLS them in bed	
47b	466. 11	CU - CARTER - as GLENDA rolls aside	
48b	470. 15	CU - GLENDA as she rolls onto back	
49b	474. 09	CU - GLENDA'S HAND turning ignition off	
50b	479. 11	CU - CARTER - eyes closed - CAMERA PANS R. to CU - GLENDA	
51b	499. 10	CU - EXHAUST PIPE of car - CAMERA PANS UP over top of car to BLOCKS OF FLATS in b.g.	
52b	528. 03	INT. BEDROOM. MLS - CARTER AND GLENDA in bed - CARTER: Who is setting you up in this place? GLENDA: Bramby. CARTER: Is he coming here? GLENDA: Don't worry. He's meeting the Architect at the Restaurant.	
53b	585. 10	MCS - CARTER AND GLENDA - he kisses her CARTER: Aren't you scared - Kinnear will find out? GLENDA: He won't. He thinks I'm simple. CARTER: What does he want that great big country place for? GLENDA: Entertaining. CARTER: What kind of entertaining? GLENDA: (laughing) Now you're asking.	

Reel 4 - Page 15

Sc.	Ft. Frms.	DESCRIPTION
65b		INT. BATHROOM. CS - GLENDA'S HAND turning tap off - CAMER' PANS L. to MCS - GLENDA sitting back in bath
	842. 00	FINISH
66b		END OF PART FOUR -

"GET CARTER"

Section "A"
Reel 5 - Page 1

<u>Sc.</u>	<u>Ft. Frms.</u>	<u>DESCRIPTION</u>
1a	12 00	PART 5A -
2a	26. 14	INT. GLENDA'S ROOM. MS - FILM showing on wall - GLENDA AND DOREEN coming in - Glenda takes dress off.
3a	35. 00	MS - CARTER in bed with film reflected on glass bed head - with GLENDA taking dress off.
4a	41. 07	INT. BATHROOM. CS -GLENDA in bath
5a	51. 00	CU - CARTER
6a	57. 06	MCS - CARTER with film reflected in bed head with GLENDA AND DOREEN on bed
7a	78. 07	MS - FILM with GIRL coming into room - runs to bed and slaps Glenda's face - they fight - DOREEN watching -
8a	91. 02	MS - CARTER with reflection in bed head of DOREEN watching GIRLS fighting - then ALFRED SWIFT Enters room
9a	103. 08	MS - FILM on wall with SWIFT Looking around - goes out - comes into bedroom - DOREEN watching girls.
10a	114. 14	CS - CARTER - with SWIFTS reflection in bed head as he undresses and gets onto bed with DOREEN.
11a	117. 12	CU - CARTER
12a	129. 04	CU - CARTER crying
13a	132. 08	INT. BATHROOM. CS - GLENDA washing leg
14a	136. 06	INT. BEDROOM. CU - CARTER
15a	137. 14	CS - DOREEN as she is raped - SCREEN GOES BLANK
16a	156. 02	CS - CARTER

17a 159. 05 CS - CARTER

18a 161. 13 CU - CARTER - he gets up

19a MLS - to GLENDA in bath - CARTER coming to bottom of stairs L. comes slowly upstairs talking to Glenda - stops l.f.g - then rushes into Bathroom.

CARTER:
Glenda!

GLENDA:
I'm in the bath

CARTER:
I want to give you an Oscar.

GLENDA:
Ah - you've been watching the film

CARTER:
Tell me about - the girl.

GLENDA:
What girl?

CARTER:
The young girl. Who pulled her?

GLENDA:
I don't know

CARTER:
Was it Albert?

GLENDA:
Shouldn't think so.

CARTER:
It is one of - Kinnear's film?

GLENDA:
Yeah.

CARTER:
Who set it up?.....Eric?

GLENDA:
Yeah.

CARTER:
Then he must have pulled her.

GLENDA:
Expect so.

CARTER:
Did...my Brother - Frank.....find out?

GLENDA:
Your brother? What you talking about?

CARTER:
You lying bitch! ...

276. 09

20a 281. 07 MCS - GLENDA as CARTER pushes her under water

21a MS - CARTER pulling GLENDA up out of water - lets her down onto floor - talks - then pushes her out - follows

CARTER:
...Now....tell me the truth.

GLENDA:
The girl's name was Doreen. That's all I know.

Ctd...

21a ctd... CARTER:
And you didn't know her last name?
GLENDA:
No.
CARTER:
Well it's Carter....That my name!....And her Father -
was my brother - and he was murdered last Sunday.
Now get in there....and get dressed.
345. 08

22a EXT. FLATS. MS - CARTER AND GLENDA coming towards camera -
CAMERA TRACKS BACK with them to car - he pushes her into boot
drives car away.
CARTER:
Get in!.....Get in!
367. 11

23a EXT. FERRY. LS - HIGH ANGLE down to CARTER driving car up -
gets out - Ferry coming towards dock.
380. 15

24a INT. CAFE. MLS - CARTER coming in - GIRL sitting at table
counting cash - he grabs her by throat - exits
CARTER:
Where's Albert?.....Where's Albert?.....I know
where to find him.
402. 13

25a EXT. STREET. MCS - CARTER - CAMERA PANS L. with him along
street. GIRL: (o.s)
Eric...
415. 09

26a INT. CAFE KITCHEN. MS - GIRL holding baby - speaking on phone
GIRL:
...he's come for Albert...
418. 05

27a EXT. STREET. MS - CARTER - CAMERA PULLS BACK AND PANS L. with
him to Betting Shop.
GIRL'S VOICE:
...I don't know....on the Ferry I reckon.
425. 02

28a INT. BETTING SHOP. MS - CARTER coming in - CAMERA PANS L. with
him to ALBERT SWIFT writing out bet
WOMAN ANNOUNCING RACE PRICES OVER LOUDSPEAKER:
CARTER:
Hallo, Albert.
SWIFT:
Hallo, Jack.....I don't know anything, Jack.
CARTER:
Yes, you do. Talk - or I'll kill you.
SWIFT:
I know.....I know.
488. 08

29a CS - CARTER - past Swift l.f.g.
 CARTER:
 D'you want to go to the toilet, Albert
 SWIFT:
 Ah?
 CARTER:
 D'you want to go...

499. 01

30a MCS - SWIFT AND CARTER - CAMERA PANS L. with them to door - they go out
 CARTER:
to the toilet....
 SWIFT:
 Ah?
 CARTER:
 D'you want to go to the toilet?

518. 11

31a EXT. YARD. MLS - SWIFT AND CARTER coming out - Swift runs towards camera

521. 10

32a IS - SWIFT running to gates in b.g. - tries to open them - then starts to climb over - CARTER runs in c.r. - goes to him - pulls him down

533. 11

33a MS - SWIFT AND CARTER
 CARTER:
 You can't get away from me, Albert.
 SWIFT:
 I know.....For Christ's sake give us a fag.....
 I didn't know who Doreen was.....Thought she was just another bird.
 CARTER:
 Did Eric Paice pull her?
 ALBERT:
 Yes.
 CARTER:
 How?

580. 04

34a CS - SWIFT - past Carter r.f.g.
 SWIFT:
 I dunno. Got his ways. He knows Margaret.
 CARTER:
 When did you find out?
 SWIFT:
 Couple of weeks back
 CARTER:
 How?
 SWIFT:
 No choice. I had a visit from somebody.
 CARTER:
 Who?

Ctd...

34a ctd... SWIFT:
Cliff Brumby. He'd seen the film.. He wanted to meet Doreen.
CARTER:
And you told Brumby?.....Who killed Frank? ...
637. 08

35a CS - CARTER - past Swift l.f.g.
CARTER:
...Do you want to be dead - Albert?
646. 14

36a CS - SWIFT - past Carter r.f.g.
SWIFT:
Last Sunday afternoon Eric and two of his boys arrived with Frank. They told me he'd rumbled. Somehow he's seen the film and was about to shoot his mouth off. They asked me for some whisky and started forcing it down his throat. I thought they'd just duff him up a bit. Honest.
. 672. 14

37a CS - CARTER - past Swift l.f.g.
CARTER:
What did you do, Albert?
SWIFT:
Nothing. What could I do?
CARTER:
Did - Eric - know that Frank was my brother?
SWIFT:
Yes. I told him
CARTER:
What did he say?
707. 01

38a CS - SWIFT - past Carter r.f.g - SOUND OF KNIFE OPENING
SWIFT:
. Good....They - they drove Frank away in a car.
CARTER:
Is that all there is?
SWIFT:
Yes.
CARTER:
That's it then.
SWIFT:
Jack - for Christ's sake.....For Christ's...
749. 02

39a MS - SWIFT AND CARTER as Swift sinks to knees - CARTER stabs him
CAMERA PANS DOWN with SWIFT as he falls to ground
SWIFT:
...sake!
CARTER:
You knew what I'd do, didn't you, Albert

Ctd...

39a ctd...

SWIFT:

Yes, but listen, Christ I didn't kill him, did I?

CARTER:

I know you didn't kill him. I know!

796. 06 FINISH section "A"

Sc.	Ft. Frms.	DESCRIPTION
1b		INTL BETTING SHOP. LS - CARTER coming in back door - CAMERA PANS R. with him thru shop and off R - CAMERA HOLDS on BLIND Man at counter WOMAN'S VOICE GIVING PRICES OVER LOUDSPEAKER: BLIND MAN: Put me - two Bob on Lucky Leap, would you?
28.	07	
2b		EXT. FERRY/JETTY. MS - LAND ROVER with ERIC, PETER, CON AND DOG in it, drive off c.l.
35.	14	
3b		MLS - HIGH ANGLE down to LAND ROVER driving R-L to GLENDA'S CAR ERIC, PETER AND CON get out - CAMERA ZOOMS AFTER THEM to gangway they go down
76.	05	
4b		LS - ERIC, PETER AND CON coming towards camera - move to rail
94.	04	
5b		MLS - FERRY moving in R - CAMERA PANS L. with it
105.	05	
6b		INT. FERRY. CS - CARTER - CAMERA PULLS BACK as he comes forward stops - PANS L. with him - he sits
140.	11	
7b		CU - CARTER - he smiles - CAMERA PANS L. to MOTHER AND LITTLE GIRL then on to ANOTHER LITTLE GIRL AND FATHER.
160.	04	
8b		CS - CARTER - over CHILDREN in f.g. MAN: (o.s) All right, Bill
169.	02	
9b		EXT. JETTY. CS - PETER - CAMERA PANS R. with him to lavatory he goes in
176.	00	
10b		CS - CON
186.	00	
11b		LS - FERRY from their point of view - coming from b.g.
197.	07	
12b		MS - PETER coming out of lavatory
205.	12	
13b		MCS - WHEEL HOUSE on Ferry - CAMERA PANS R. with it
213.	06	
14b		MS - BOW OF FERRY - CAMERA PANS R. with it
217.	04	

15b
265. 12
MLS - ERIC AND CON waiting - FERRY moves in L - it stops and PEOPLE get off - leaving CARTER inside with gun - PETER moves in

16b
280. 15
MLS - PETER, CON AND ERIC L. and CARTER on ferry R - he comes out - CAMERA PANS L. with the OTHERS as they back away - CON gets behind shelter wall.

17b
288. 02
MCS - PETER - he brings shot gun out from under coat

18b
289. 05
MS - CARTER firing and dodging back into cabin

19b
296. 07
INT. FERRY. LS - PETER on jetty firing - shatters window - CAMERA ZIP PANS R. to CARTER firing and moving away.

20b
311. 09
EXT. FERRY. MLS - ERIC - with PETER in b.g. firing
ERIC:
No shooters, you stupid bastards - Cyril said no shooters. Do you want to get us all nicked.
PETER:
Get stuffed
CON: (o.s)
Now turn it in, Peter. Gerald wants to see him first.
PETER:
Shut up!

21b
322. 08
LS - PETER AND CON looking out from shelter - with FERRY R - Peter reloads

22b
333. 06
INT. FERRY. MCS - CARTER
CARTER:
Are you coming in? Or are you gonna piss about all day?

23b
340. 00
EXT. JETTY. CS - ERIC
ERIC:
You're bloody finished, you know that Jack. I've bloody finished you.

24b
343. 08
INT. FERRY. MCS - CARTER
CARTER:
Not till I'm dead, Eric.

25b
358. 00
LS - PETER AND CON in shelter
ERIC: (o.s)
Oh you've still got your sense of humour. D'you want to tell him how I've finished him, Con?
CON:
He's told Gerald about you and Anna.

26b GU - CARTER
ERIC: (o.s)
He didn't believe me at first. Then Peter talked to him.
367. 03

27b LS - PETER AND CON
PETER:
Didn't even say goodbye. Just asked us to take you back, haha...
375. 08

28b CU - CARTER
PETER: (o.s)
...alive.
ERIC: (o.s)
He's probably talking to her right now. Are you still going to fancy her when Gerald's finished with her face - and that.
387. 01

29b MLS - out thru window to PETER
388. 15

30b CU - CARTER
389. 11

31b MLS - out to PETER - he fires - shatters window - moves out
394. 13

32b MCS - CARTER - he moves away and off l.b.g.
409. 03

33b INT. WHEEL HOUSE. MS - out to PETER climbing up past window
415. 14

34b MS - PETER climbing up onto top of wheelhouse -
CARTER: (o.s)
Stay where you are, Peter!
418. 11

35b LS - CARTER pointing gun from bow
419. 11

36b M S - CARTER
420. 11

37b MCS - CARTER
PETER: (o.s)
Don't....
421. 11

38b LS - PETER - past Gun in Carter's hand r.f.g - it fires - Peter falls
PETER:
...Don't!
429. 04

Sc.	Ft. Frms.	DESCRIPTION	Reel 5 - Page 10
39b		LS - from Ferry to Jetty as ERIC runs in R and away up gangway followed by CON	
	432. 02		
40b		CU - CARTER r.f.g - ERIC AND CON running up gangway in b.g. ERIC stops and calls out - then runs to Land Rover	
		ERIC: Carter, you car needs a wash.	
	447. 15		
41b		CS - BACK OF CAR moving forward	
	449. 00		
42b		MS - CAR being pushed towards edge of jetty by Landrover	
	451. 05		
43b		CS - CARTER	
	455. 05		
44b		MS - LANDROVER pushing car over jetty - CAMERA PANS DOWN with it to water, it sinks	
	466. 14		
45b		CS - CARTER	
	469. 15		
46b		MS - WATER boiling up	
	474. 10		
47b		CS - CARTER	
	477. 12		
48b		EXT. MULTI STORY CAR PARK. MS - CARTER'S CAR coming from R - and up ramp towards camera - turns R.	
	488. 14		
49b		INT. RESTAURANT FLOOR. LS -BRUMBY and 2 ARCHITECTS - they hear car screaming up - Brumby exits.	
		BRUMBY: I don't want them cooking in here. You can put a hatch in that wall.	
		INT. DECORATOR: I can do that, but it's all a question of the design, it seems to me...	
		ARCHITECT: Yes....ethically you've got to use the...	
		BRUMBY: Who in Christ's name's that?.....a bloody madman!	
	515. 10		
50b		CS - INT. DECORATOR - past Architect r.f.g - they look at each other.	
		I. DECORATOR: Extraordinary fellow.	
	521. 00		
51b		LS - across foot bridge to BRUMBY coming out - CARTER'S CAR on floor below - they both move towards camera - then CARTER disappears under bridge - Brumby comes off R.	
	543. 08		

52b MS - BRUMBY moving in c.l and going down steps as CARTER comes from R. on landing - he hits Brumby - CAMERA MOVES IN to MCS Carter pulls Brumby off R.
 BRUMBY:
 Jack!.....Ooh.....ah'....
 CARTER:
 You shouldn't have shown the film to Frank.
 BRUMBY:
 I had to. It was the only way I could get at them.
 CARTER:
 Well you shouldn't have.
 BRUMBY:
 Your brother was going to the Police.
 CARTER:
 You shit.....
 BRUMBY:
 Oh.....Oh'.....
 CARTER:
 ...You didn't have the guts to do it yourself, did you.
 BRUMBY:
 They've have killed me.
 CARTER:
 They killed my brother instead....
 BRUMBY:
 Oh'.....

573. 03

53b MS - up to CARTER AND BRUMBY coming from L.
 BRUMBY:
I didn't think they'd do it.
 CARTER:
 How would you have liked it....if that had been your daughter being poked in that film...

587. 07

54b CS - CARTER - past Brumby l.f.g - Carter hits him
 CARTER:
eh?
 BRUMBY:
 Oh.....Oh.....
 CARTER:
 What would you have done then?....

594. 13

55b MS - up to CARTER AND BRUMBY as Carter hits him again
 CARTER:
 ...eh?.....Slags like your Sandra....can get away with it...

607. 12

56b CU - CARTER hitting out
 CARTER:
 ...can't they?.....The Doreen's of this world can't...

615. 14

Sc.	Ft. Frms.	DESCRIPTION	Reel 5 - Page 12
57b		MS - up to CARTER AND BRUMBY as Carter hits him again - then pushes him over balustrade. CARTER: ...can they?	
	626. 14		
58b		LS - up to BRUMBY falling - CAMERA PANS DOWN with him	
	632. 13		
59b		MS - up to CARTER - he comes down steps and off	
	638. 10		
60b		LS - HIGH ANGLE down to CAR and BRUMBY'S BODY across bonnet - PEOPLE starts to move in to it - 2 MEN go to doors either side	
	651. 15		
61b		MS - BRUMBY'S BODY	
	654. 11		
62b		MIS - HIGH ANGLE down to BRUMBY'S BODY AND PEOPLE - and 2 MEN lifting Children out of back of car	
	664. 12		
63b		LS - CARTER'S CAR coming down ramp towards camera - CAMERA PANS L. with it to bottom as POLICE CAR drives in R and up ramp	
	677. 13		
64b		MCS - INT. DECORATOR AND ARCHITECT - they hear Police Car Siren - then POLICE CAR drives in below - POLICE gets out - run up steps INT. DEC: It's very rude to disappear like that. Where can he possibly be? ARCHITECT: I have an awful feeling we're not going to get our fees on this job	
	719. 01		
65b		EXT. POST OFFICE. MIS - in thru window to CARTER on phone	
	726. 15		
66b		INT. POST OFFICE. CU - CARTER CARTER: The Guy on the Swing Bridge.....Okay.	
	737. 04		
67b		LS - CARTER putting phone down - 2 WOMEN talking at counter in f.5. 1st WOMAN: How did it happen? 2nd WOMAN: I don't know how it happened...	
	742. 02		
68b		CS - CARTER putting film in envelope - seals it - moves to counter 2nd WOMAN: (o.s) .. How far did he fall? 1st WOMAN: (o.s) Ooh..what did Betty say - um - 90 floors, I think it was. 2nd WOMAN: Really - was he dead? Ctd...	

68b ctd... 1st WOMAN: (o.s)
 Oh yes. Apparently, he hit his head on the pavement.
 2nd WOMAN:
 Oh well, he would be, wouldn't he, dear?
 1st WOMAN:
 I'm sure.

763. 10

69b CS - CARTER'S HAND pushing packet under grill and we see address:
 THE VICE SQUAD - NEW SCOTLAND YARD - LONDON. S.W. 1.
 Cler's hands putting Registered crosses on it
 2nd WOMAN: (o.s)
 Oh well, it's better to go quick like that.

781. 01

70b EXT. SWING BRIDGE. MLS - CARTER going up steps - CAMERA PANS
 with him

791. 06

71b MLS - down to CARTER coming up steps

797. 11

72b INT. SWING BRIDGE CONTROL ROOM. MS - MAN turning wheel - CARTER
 appears outside window - CAMERA PANS R. with him to MAN - they
 exchange packages - MAN inside moves off

818. 03

73b CS - CARTER'S HAND taking syringe and bottle out of packet -
 MAN'S HANDS counting money

829. 04 FINISH

74b END OF PART FIVE -

"GET CARTER"

Section "A"
Reel 6 - Page 1

Sc.	Ft.	Fms.	DESCRIPTION
1a	12	00	PART 6A -
2a	26.	09	INT. SWING BRIDGE CONTROL. LS - out to CARTER AND MAN - Carter moves away - Man inside enters L - turns wheel
3a	32.	02	INT. BINGO HALL. CS - CALLER CALLER: Number 9.....Doctor's orders...
4a	65.	15	MIS - CARTER coming down steps - CAMERA TRACKS BACK TO L. and PANS L. with him up aisle between Players to include MARGARET & GIRL sitting in f.g. - he stops far end of row CALLER: (o.s) ...five and six....fifty six....one and five...fifteen... two and six....twenty six....three 0...blind 30....seven and eight...seventy eight...five and three...fifty three... nine 0...blind ninety....two and five.. WOMAN: (o.s) House!
5a	68.	01	CU - CARTER CALLER: (o.s) ...on twenty five.
6a	73.	04	MCS - MARGARET AND GIRL - they look off at him
7a	82.	08	CU - CARTER - CAMERA PANS DOWN as Carter sits CALLER: (o.s) One so far on 25....anybody else please for that Full House...
8a	88.	02	MIS - up to CALLER on balcony CALLER: ...Just the one---nobody else?.....checking...
9a	92.	01	CU - CARTER CALLER: (o.s) ...just one this time.
10a	117.	00	EXT. BINGO HALL. MIS - MARGARET AND GIRL AND OTHERS coming out- They move away down street - CARTER comes out - PAPER MAN SHOUTING PAPER MAN: (o.s) Paper!.....Paper!

Sc.	Ft. Frms.	DESCRIPTION	Reel 6 - Page 2
11a	160. 15	MS - MARGARET AND GIRL going down steps - CARTER enters L - goes down a few steps - stops - GIRLS stops at bottom then go o.f in different directions - CARTER goes on down	
12a	178. 07	MS - MARGARET coming thru alley towards camera - turns and moves away up street - CARTER comes thru - crosses off R.	
13a	196. 07	IS - MARGARET COMING towards camera - CARTER'S HAND holding gun appears from archway L CARTER: (o.s) I've come for you, Margaret.	
14a	212. 07	INT. KINNEAR'S HOUSE. CS - GIRL on stairs - KINNEAR comes down L - CAMERA TRACKS BACK AND PANS R. with him to bottom of stairs and GUESTS - GENERAL CHATTER	
15a	217. 10	CU - MAN lighting cigarette.	
16a	224. 03	CU - BLONDE drinking	
17a	231. 07	CS - COUPLE - KINNEAR moves in L. to them	
18a	298. 10	CS - ERIC speaking on phone - puts it down - CAMERA PANS R. with him through GUESTS to KINNEAR - they talk - CAMERA PANS L. with KINNEAR to phone ERIC: Who?.....Fletcher!.....Hold on!.. KINNEAR: Hallo.....Gerald?	
19a	326. 12	EXT. PHONE BOX. MCS - into CARTER on phone - and MARGARET CARTER: It's Carter.....Now listen carefully you hairy faced git.....I've got the film and enough evidence to put you away for a long time. All it takes is one call to the Police.	
20a	334. 08	INT. KINNEAR'S HOUSE. CS - KINNEAR KINNEAR: Really?.....Yeah.	
21a	344. 08	EXT. PHONE BOX. MCS - in to CARTER AND MARGARET CARTER: I'll do a simple deal with you. All I want...	

Sc.	Ft. Frms.	DESCRIPTION
22a		INT. KINNEAR'S HOUSE. CS - KINNEAR - ERIC appears in b.g. KINNEAR: I see. I think that can be arranged.
	360. 10	
23a		EXT. PHONE BOX. MCS - in to CARTER AND MARGARET - he puts phone down CARTER: But I don't want him there - until six o'clock in the morning. Okay?.....Right.....Out!
	381. 08	
24a		LS - PHONE BOX and Car - CARTER AND MARGARET come out of box
	389. 03	
25a		INT. KINNEAR'S STUDY. MS - KINNEAR sitting at desk - ERIC comes in - AD LIB CHATTER O.S. ERIC: You wanted something, Cyril? KINNEAR: Yes, Eric - a word with you.
	402. 04	
26a		EXT. STREET. NIGHT. LS - CARTER'S CAR coming towards camera CAMERA PANS R. with it
	411. 02	
27a		CS - into CARTER driving
	413. 06	
28a		MLS - CAR moving away into Woods - stops
	423. 13	
29a		INT. CAR - CS - onto backs of MARGARET AND CARTER - they get out and we see them thru windscreen moving away to b.g. CARTER: Get out.....come on.....come on!
	445. 14	
30a		MLS - CARTER pulling MARGARET l-R - CAMERA PANS with them - they stop - he covers her with gun - she starts to undress CARTER: Take your clothes off!.....Take your clothes off!....
	466. 01	
31a		CS - CARTER watching her
	468. 01	
32a		MCS - MARGARET with car lights behind her - CAMERA PANS L. with her as she undoes blouse - takes it off
	483. 11	
33a		LS - CARTER AND MARGARET as she undresses - she lies down - he kneels over her CARTER: Keep your pants on....lie down.....lie down! MARGARET: Oh!...
	526. 15	

Reel 6 - Page 4

Sc.	Ft.	FRMS.	DESCRIPTION
34a			CU - MARGARET as Carter stuffs handkerchief into her mouth MARGARET screaming
	536.	11	
35a			CU - CARTER testing syringe - bends down MARGARET: (o.s)
	547.	12	Oh!
36a			CS - onto CARTER'S BACK - he moves aside and we have CU - MARGARET as she passes out - he takes hchf out of mouth
	587.	15	
37a			LS - CARTER picking MARGARET up - carries her off
	603.	15	
38a			INT. KINNEAR STUDY. CS - CLOSE CIRCUIT T.V. showing MAN AND GIRL in bed - CAMER. TRACKS BACK to MS - KINNEAR sitting at desk speaking on phone
			KINNEAR:
	619.	00	I want you to listen very carefully.....Jack Carter.
39a			INT. HOTEL BEDROOM. CS - MAN'S HAND and Ring with Initial 'J' on it
			'J': (O.S)
			Yes...
	621.	02	
40a			INT. KINNEAR'S ROOM. MS - KINNEAR
			KINNEAR:
			You know what he looks like?
	624.	15	
41a			INT. HOTEL ROOM. CU - RING - CAMERA PANS UP to CU - 'J' in bed
			J:
			Hm.....Yeah.
	645.	07	
42a			MCS - 'J' with GIRL lying beside him - puts phone down - switches light out
			'J':
	669.	10	Yes.
43a			EXT. FIELDS. LS - across them to LS - KINNEAR'S HOUSE
	693.	12	
44a			LS - FRONT DOOR opens - ERIC comes out with YOUTH - Eric touches him fondly - then goes to CADILLAC - drives off R.
	735.	15	
45a			INT. CARTER'S CAR. MS - out to CADILLAC driving L-R - CAMERA PANS WITH it - it goes out of focus - CARTER'S REFLECTION in driving mirror comes into focus.
	751.	00	
46a			EXT. PHONE BOX. CS - into CARTER picking up phone and dialling
	757.	09	

Reel 6 - PAGE 5

Sc.	Ft. Fms.	DESCRIPTION
47a		EXT. KINNEAR GROUNDS. MCS - POLICE CAR drives in R - CAMERA PANS L. with it to house - 3 more Police vehicles drive in - POLICE get out - run to house <p style="text-align: center;">CAREER'S VOICE: Police!</p>
	795. 14	
48a		EXT. TERRACE. IS - POLICE running from l.b.g towards camera they divide @ - some go to door - CAMERA PANS L. with others to other door.
	809. 01	FINISH section "A"

"GET CARTER"

Section "B"
Reel 6 - Page 6

<u>Sc.</u>	<u>Ft. Fms.</u>	<u>DESCRIPTION</u>
1b		EXT. COAL FERRY. LS - CARTER'S CAR drives from b.g - CAMERA PANS LS with it - it turns comes towards camera - CAMERA PANS R. with it to CADILLAC
	25. 06	
2b		MS - CARTER getting out with gun and bottle of whisky - CAMERA PANS R. with him - he turns and comes towards camera - CAMERA ZOOMS BACK with him - he exits
	52. 01	
3b		INT. KINNEAR'S HOUSE. MLS - POLICE coming in b.g - GUESTS around Police spread through house
	62. 08	
4b		EXT. COAL FERRY. LS - CARTER moves in L. goes away to b.g.
	74. 03	
5b		INT. LIVING ROOM. CS - COUPLE - naked - asleep on settee - POLICEMAN trying to wake them
	83. 01	
6b		EXT. COAL FERRY. MLS - CARTER moving away to b.g.
	91. 13	
7b		INT. KINNEAR'S HOUSE. CU - TIN OF TOBACCO AND POLICEMAN'S HAND picking up dog end - CAMERA PANS R. to POLICEMAN he sniffs it - moves away
	101. 04	
8b		EXT. COAL FERRY. LS - CARTER moving away along lower level
	107. 05	
9b		EXT. KINNEAR'S GROUNDS. MLS - down to Line of POLICEMAN moving away from camera - some picking up Margaret's clothes strewn around.
	131. 10	
10b		MLS - POLICEMEN coming towards camera picking up clothing
	140. 08	
11b		EXT. COAL FERRY. LS - CARTER coming towards camera and off R.
	152. 06	
12b		EXT. GROUNDS. LS - POLICEMEN on bank of stream - 3 in water pulling body out
	164. 14	
13b		EXT. COAL FERRY. MLS - down to CARTER coming towards camera - CAMERA PANS DOWN with him
	176. 14	
14b		EXT. GROUNDS. MS - MARGARET'S BODY being carried from water - they put her on ground
	190. 13	

Sc.	Ft. Frms.	DESCRIPTION	Reel 6 - Page 7
15b	194. 13	EXT. COAL FERRY. CS - ERIC waiting - CAMERA PANS R. with him	
16b	198. 07	CU - ERIC	
17b	205. 13	CU - MARGARET - a cloth is put over her face	
18b	213. 15	EXT. HOUSE. CS - MAN - CAMERA TRACKS R. along line of GUESTS AND POLICE	
19b	215. 09	CU - ERIC sees Carter - moves away	
20b	221. 06	LS - HIGH ANGLE down to ERIC running towards camera - and up steps	
21b	225. 07	EXT. HOUSE. CS - GUESTS - CAMERA TRACKS R. along them	
22b	230. 10	EXT. COAL FERRY. LS - HIGH ANGLE down to CARTER running from b.g - he follows ERIC up steps	
23b	239. 10	EXT. HOUSE. CS - POLICE AND GUESTS - CAMERA TRACKS R. along line	
24b	242. 15	EXT. COAL FERRY. MS - ERIC coming up to top of stairs - runs off R.	
25b	246. 03	EXT. HOUSE. CS - GIRLS - CAMERA TRACKS R. along line of Guests	
26b	249. 15	EXT. COAL FERRY. MS - CARTER coming to top of stairs and off R.	
27b	254. 01	EXT. HOUSE. CS - GUESTS - CAMERA TRACKS R. along them	
28b	259. 13	EXT. RAILWAY LINE. MLS - ERIC running in R and away along line	
29b	279. 12	MLS - ERIC running towards camera - CARTER comes into bg. - Eric goes down steps - CARTER runs on - CAMERA PANS R. with him	
30b	284. 11	LS - ERIC coming down steps and away to b.g.	
31b	310. 09	EXT. HOUSE. CS - POLICE AND GUESTS - CAMERA TRACKS R. along them INSPECTOR moves out of house followed by 2 POLICEMEN with KINNEAR they take him to car - POLICEMEN AND AMBULANCE MEN carry in body on stretcher	

Sc.	Ft. Frms.	DESCRIPTION	Reel 6 - Page 8
32b		LS - CARTER on top level with ERIC running from b.g below him - Carter calls to him - Eric runs towards car - then out L. CARTER: You couldn't win an egg and spoon race, Eric. ERIC: Sod off. CARTER: Stay away from that car....or I'll blow you apart.	
	333. 13		
33b	348. 04	MLS - AMBULANCE MEN putting stretcher into ambulance	
34b	363. 06	EXT. COLLIERY. LS - ERIC comes up from b.g - CAMERA PANS R. with him - he runs away to b.g.	
35b	369. 07	MLS - AMBULANCE MEN closing back of ambulance	
36b	402. 15	MS - ERIC running in R. stops and looks back - runs away towards sea in b.g - CARTER runs in c.r. and away after him	
37b	407. 07	EXT. BEACH. MS - WAVES breaking	
38b	433. 05	LS - ERIC running towards camera with CARTER following - ERIC falls in mud - gets up and runs out L.	
39b	437. 02	MLS - WAVES breaking on shore	
40b	464. 04	MLS - ERIC staggering towards camera - climbs over pipe - CARTER in b.g - CAMERA TRACKS BACK AND PANS L. with ERIC - he runs away to b.g - CARTER runs in R and away after him	
41b	467. 12	MLS - WAVES breaking	
42b	475. 05	MS - ERIC running towards camera and off c.l.	
43b	478. 02	MLS - WAVES breaking	
44b	508. 07	MLS - ERIC running towards camera - CARTER behind him - CAMERA PULLS BACK as ERIC starts to climb slag heap - PANS R. with him CARTER follows	
45b	514. 03	MLS - WAVES breaking	

46b IS - ERIC followed by CARTER staggering up hill towards camera - with COAL TIPS on cables running beside them - Eric falls - gets up - Carter catches up with him - forces him to drink whisky.
 CARTER:
 Stand up....stand up.....I bet you could use a drink couldn't you Eric? Eh? Have a drink.
 ERIC:
 Still got your sense of humour.....
 CARTER:
 Drink up....drink up....I want you...to drink all of it. D'you understand? Drink it all.....Just like it was.... with my brother, Frank. Go on...drink up....
 Drink up.....drink up.....

628. 10

47b MCS - ERIC lying on ground with CARTER'S HAND forcing whisky down
 CARTER: (o.s)
 ...It was you....

633. 02

48b MLS - CARTER AND ERIC
 CARTER:
it was you who poured it down him, wasn't it.... eh, Eric.....what?.....what?.....eh?.....Did you all have a good laugh eh....d'you have a good laugh while he was spewing up...

655. 09

49b CS - ERIC spewing whisky up
 CARTER: (o.s)
 ...eh? ...

657. 01

50b MLS - CARTER AND ERIC - Carter pouring whisky down him
 CARTER:
 ...Drink up, drink it...drink it ...did you pass the bottle....

671. 11

51b CS - ERIC
 CARTER: (o.s)
 ..round...

672. 10

52b MLS - CARTER AND ERIC - Carter swings gun up
 CARTER:
 ...when the car went over the top - eh?. Goodbye...

682. 01

53b MCS - CARTER bring gun butt down
 CARTER:
 ...Eric.

684. 03

54b CS - COAL tipping out

686. 13

Sc.	Ft.	Fms.	DESCRIPTION	Reel 6 - Page 10
55b	689.	06	MLS - WAVES breaking	
56b	704.	01	MS - TIP moving in L with ERIC lying on top of coal - it goes away to b.g - CARTER moves in after it	
57b	721.	05	LS - CARTER walking beside tip towards camera - laughing	
58b	723.	10	CS - TIP tipping coal out	
59b	725.	12	MLS - WAVES breaking	
60b	746.	09	LS - past Carter l.f.g to CABLE PYLON in sea and tips going round it	
61b	752.	01	MS - TIP coming round end of pylon with body	
62b	768.	01	LS - past Carter l.f.g to TIP tipping Eric's body into sea - CARTER moves out R.	
63b	785.	05	MLS - CARTER coming towards camera - raises gun	
64b	788.	11	CU - FINGER with 'J' ring on it pulling trigger of gun	
65b	790.	03	LS - CARTER - past 'J' l.f.g with gun and gun sight - CARTER staggers	
66b	803.	08	MLS - CARTER falls	
67b	807.	03	CS - 'J'S HANDS wrapping gunsight up	
68b	811.	14	CS - CARTER lying on beach with bullet hole in head - SEA washing up around him	
69b	817.	08	MCS - 'J' HANDS wrapping gun up	
70b	824.	02	CS - CARTER - and sea washing around him	
71b	840.	05	LS - 'J' moving away across slag heap	
72b	869.	10	MLS - CARTER and sea washing around him	
			FADE OUT:	

73b

FADE IN:

BLACK B.G. with CAST ROLLER

Jack Carter	MICHAEL CAINE
Eric	IAN HENDRY
Anna	BRITT EKLAND
Kinnear	JOHN OSBORNE
Peter	TONY BECKLEY
Con	GEORGE SEWELL
Glenda	GERALDINE MOFFATT
Margaret	DOROTHY WHITE
Edna	ROSEMARIE DUNHAM
Doreen	PETRA MARKHAM
Keith	ALAN ARMSTRONG
Brumby	BRYAN MOSLEY
Albert	GLYNN EDWARDS
Thorpe	BERNARD HEPTON
Gerald Fletcher	TERENCE RIGBY
Syd Fletcher	JOHN BINDON
Eddie	GODFREY QUIGLEY
Harry	KEVIN BRENNAN
Vicar	MAXWELL DEES
Mrs. Brumby	LIZ MCKENZIE
Architects.	JOHN HUSSEY
	BEN ARIS
OLD WOMAN	KITTY ATTWOOD
Pub Singer	DENEA WILDE
Girl in Cafe	GERALDINE SHERMAN
Women in Post Office	JOY MERLYN
	YVONNE MICHAELS
Scrapyard Dealer	ALAN HOCKEY

Made on location by
M.G.M BRITISH STUDIOS LIMITED
10, Soho Square, London, England.

FADE OUT:

929. 03 FINISH

74b

END OF PART SIX -

Release Script by:
WYN DYER
205-7392

MUSIC CUE SHEETS." GET CARTER "

1.

TITLE	COMPOSER	HOW USED	DURATION MINS. SECS
<u>REEL 1.</u>			
1M1. Prologue	ROY BUDD	INSTRUMENTAL Non-visual	0. 32
1M2 Titles	ROY BUDD	INSTRUMENTAL Non-visual	2. 52
1M3 "Looking for Someone" Pub Juke Box	ROY BUDD	VOCAL Visual	0. 28
1M4 "Getting Nowhere" Pub Juke Box	ROY BUDD	VOCAL Visual	0. 50
<u>REEL 2.</u>			
2M1 Corpse	ROY BUDD	INSTRUMENTAL Non-visual	0. 38
<u>REEL 3.</u>			
NO MUSIC			
<u>REEL 4.</u>			
4M1 "How about you" Pub singer	COLE PORTER	VOCAL Visual	2. 04
4M5 Strumming Pub Band	Improvised	INSTRUMENTAL Visual	0. 07
<u>REEL 5.</u>			
5M1 "30,60,90" Dance Hall band	{ MAL. HODGES, H. GRAVES, J&N MITCHELL	INSTRUMENTAL Visual	1. 58

MUSIC CUE SHEETS." GET CARTER "

2.

<u>TITLE</u>	<u>COMPOSER</u>	<u>HOW USED</u>	<u>DURATION</u> <u>MIN.S. SECS</u>
<u>REEL 6.</u>			
6M1 "Living should be that way" Party disc	ROY BUDD	VOCAL Visual	1. 26
6M2 "When the Saints come Marching in" Kids band	TRADITIONAL	INSTRUMENTAL Visual	1. 45
<u>REEL 7.</u>			
7M1 "When the Saints come Marching in" Kids band continued	TRADITIONAL	INSTRUMENTAL Visual	0. 02
7M2 Drumming and Auld Lang Syne" Kids band	TRADITIONAL	INSTRUMENTAL Visual	1. 12
7M3 "Auld Lang Syne" and drumming Kids band	TRADITIONAL	INSTRUMENTAL Visual	0. 52
<u>REEL 8.</u>			
8M1 Making Glenda	ROY BUDD	INSTRUMENTAL Non-visual	1. 20
<u>REEL 9.</u>			
	NO	MUSIC	
<u>REEL 10.</u>			
	NO	MUSIC	

MUSIC CUE SHEETS." GET CARTER "

3.

<u>TITLE</u>	<u>COMPOSER</u>	<u>HOW USED</u>	<u>DURATION</u> <u>MIN. SECS</u>
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REEL 11.

11M1 "Love is a 4- letter word" Party disc	ROY BUDD	VOCAL Visual	1. 08
11M1A	DITTO continued	DITTO continued	0. 05
11M1B	DITTO continued	DITTO continued	0. 11
11M2 "Sitting on my own" Party disc	ROY BUDD	INSTRUMENTAL Visual	0. 09
11M3 "Hallucination" Party disc	ROY BUDD	VOCAL Visual	0. 10
11M3A	DITTO continued	DITTO continued	0. 03
11M4	DITTO continued	DITTO continued	0. 40

REEL 12.

12M1 Cross Cut	ROY BUDD	INSTRUMENTAL Non-visual	2. 50
12M2 Goodbye Eric	ROY BUDD	INSTRUMENTAL Non-visual	0. 52
12M3 Epilogue	ROY BUDD	INSTRUMENTAL Non-visual	0. 41