

The Return of Bergerac

By Darren Lock

www.darrenlock.com

THE RETURN OF BERGERAC

1. EXT. CITY CENTRE DAY 1 APPROX 22.30hrs

In the city centre of St Helier on the island of Jersey, it is late evening in the summer. A man staggers from out of The Peirson pub onto the Royal Square, clearly worse for wear from a day of drinking – it is shot that you never see his face. Other revellers and the few tourists in the area take no notice of him and act as if he isn't there. He walks uneasy onwards, before taking refuge on a bench and lying down for some rest.

Time passes and it is now the early hours of the morning. The city centre is empty and the drunken man is approached by two policemen who have been alerted to his predicament. They try to rouse the man, but the effect of alcohol makes him sluggish to their efforts.

FIRST POLICEMAN

Come on, Sir. Your taxi has arrived.

They attempt to sit him up, but he slouches to one side and needs support.

SECOND POLICEMAN

Maybe we should just get the van and put him in the cells for the night. You know, let him sober up in his own time.

First policeman: You don't know who this is, do you? This is the island's most renowned detective and we are his taxi service tonight. He's retired now, of course. Moved back to the island a few years ago, but now he just spends his times in the pubs of the capital. This is how it ends for all of us, you know.

They manhandle the drunken man and position him so that they are either side of him and he has both his arms draped over their shoulders for support. The three men move slowly forward to the police car.

SECOND POLICEMAN

So this is really him? Really?

FIRST POLICEMAN

Yes, this is him. This is the legend. This is Jim Bergerac...

Bergerac lifts his head up and drunkenly smiles at the inexperienced police officer and the audience sees his face for the first time. He is older, bearded but clearly Bergerac.

OPENING CREDITS

2. INT. JIM BERGERAC'S FLAT DAY 2 1400hrs

Bergerac wakes from a slumber and stares bleary-eyed around, trying to figure out how he got home. The flat is a mess. There are old newspapers everywhere, empty pizza boxes and the general detritus left by a hardened drinker. Bergerac slowly rises from the sofa and searches amongst the debris. His search becomes more frantic and then stops when he suddenly finds what he is looking for: a whiskey bottle with a tenth of its content left. He opens the bottle, puts it to his lips and drinks as if his life depended upon it.

Bergerac is in his late fifties now, though he looks a lot older thanks to the abuse he has meted out on his body. He is unshaven and sports a short beard, though it looks a little unkempt. He looks what he is: an alcoholic with no hope. He sits on the sofa, staring into space as if his mind is elsewhere. He is thinking about his past. This has been his routine for the past decade.

FADE INTO A MONTAGE OF BERGERAC'S PAST EXPLOITS AS A YOUNGER MAN, HIS SUCCESSFUL CASES, THE ONES THAT GOT AWAY, THE CHARACTERS (TO MAKE IT CURRENT – HIM KICKING PHILIP GLENISTER AKA GENE HUNT DOWN THE STAIRS), CHARLIE HUNGERFORD, DIAMONTE LIL, HIS GIRLFRIENDS AND FINALLY HIS DAUGHTER.

Tears roll down his face and he sits there quietly, slowly putting the empty bottle down on the table in front of him.

3. EXT. ST HELIER 1500hrs

Bergerac walks down King Street with a copy of the Jersey Evening Post under his arm. The headline reads "Vote of no confidence for Senator". Various locals smile at him and he smiles back. He appears jolly and avuncular and quite unlike the Bergerac we have previously seen.

FIRST LOCAL
Afternoon, Jim.

BERGERAC
Afternoon, nice day for it.

FIRST LOCAL
I got some work for you. Can you come and do my garden for me this week?

BERGERAC
Ooooh, I'll have to check my busy schedule. I'll give you a ring tomorrow on the mobile about it.

He makes the mobile phone gesture with his hand before sauntering onwards with a spring in his step and enters the first pub he comes to.

4. INT. PUBLIC BAR 1510hrs

Bergerac gestures to the barman as he enters and goes to collect his drink. He then takes a seat at the back of the pub and begins to read his newspaper. The story he is reading is about the local senator who has been forced out of office because of his criticisms of the Senate. Bergerac doesn't notice that a middle-aged woman has been watching him all this time. She looks at him nervously, as if she is about to get up and talk to him, but she loses her nerve and leaves the pub.

5. EXT. PUBLIC BAR 2245hrs

Bergerac staggers out into the darkness, but this time makes his own way home. Outside his flat, the same woman is sitting in darkness in her car watching him search for his keys and then go inside.

MONTAGE OF BERGERAC'S DAILY ROUTINE. HE GETS UP, DRINKS, GOES TO THE PUB, SOMETIMES HE DOES SOME GARDENING TO EARN HIS DRINKING MONEY, HE SITS IN THE PARK READING HIS PAPER, GOES IN THE BOOKMAKERS AND PLACES A BET, HE WALKS ALONG THE SEAFRONT OF ST AUBINS BAY AND LEANS AGAINST THE GRANITE SEA WALL. ALL THE TIME THE MYSTERY WOMAN IS TAILING HIM, ALWAYS OUT OF VIEW, ALWAYS APPEARING TO WANT TO MAKE CONTACT WITH BERGERAC.

6. INT. DIFFERENT PUBLIC BAR. DAY 7. 1800HRS

Bergerac again sits alone reading the Jersey Evening Post. From out of nowhere, the woman sits down in front of him and begins to talk.

SHEILA STEPHENSON
I know you. You are Jim Bergerac.

Bergerac looks up from his newspaper, over his glasses and examines the woman's face.

BERGERAC
No. Sorry, lady. I think you've got the wrong person.

SHEILA STEPHENSON
No. You are Jim Bergerac. You are the same Jim Bergerac who worked for the Jersey police. The Bureau des étrangers. I know very well who you are.

BERGERAC
No – I think you have mistaken me for him.

Bergerac rolls up his newspaper and gets up to leave. The woman grabs him by his arm, but he shakes himself free and moves out of the pub. The middle aged woman grabs her handbag and follows in hot pursuit.

7. EXT. ST HELIER CITY CENTRE DAY 7. 1805HRS

Bergerac moves through the still busy street, he isn't as fast as he used to be and so the woman soon catches up with him. As he walks forward, she is behind him talking to him. The camera is in front of Bergerac with the woman over his shoulder, so you can see his reaction to what she has to say.

SHEILA STEPHENSON
Please, Mr Bergerac. Just listen to me.

BERGERAC
You've got the wrong man. Now leave me alone.

SHEILA STEPHENSON
But I know who you are. I've been following you for a month now. I remember you. I remember you from when I was a kid. Haut du Mont. Remember?

Bergerac visibly reacts to the words "Haut du Mont" and stops dead in his tracks. He spins around to talk to the woman who had so diligently been watching him.

BERGERAC
OK, OK, OK. I was Jim Bergerac once. But I'm not him now. Now leave me alone.

SHEILA STEPHENSON
But what about Haut du Mont, Mr Bergerac? You remember that...?

Bergerac pauses and looks helpless as if a bad memory as shuffled forward and made its presence felt. He lets out a brow-beaten sigh.

BERGERAC
Haut du Mont is over. Case closed. It was over 30 years ago. Nothing could be done.

SHEILA STEPHENSON
Nothing could be done then. But now something can be done. Mr Bergerac, we have an offer for you.

Sheila Stephenson reaches into her handbag and pulls out a business card, which she hands to Bergerac.

SHEILA STEPHENSON

Here's my card, Mr Bergerac. Think about Haut du Mont. Think about what went on there and think about how justice wasn't done. Have a good long think about it. Think about how you tried to put things right, but the system broke you. Then dial the number on the card and we'll talk about the offer.

With that, Sheila Stephenson turns and walks away. Suddenly, there is strength in her stride and Berger stands watching her as she disappears into the entrance of the Jersey market and out of sight. He looks at the card. The camera does a close up on the card and there is just a single mobile phone number. He looks up at the entrance of the market as if debating whether to follow her, he pauses for a moment, before shaking his head in disbelief and walking back home.

8. INT. BERGERAC'S FLAT DAY 7 APPROX 2100HRS

Bergerac sits in his flat. He is on the sofa with a half drunk bottle of whiskey on the table and the business card in front of him. He takes a swig from the bottle and studies the card for the thousandth time, which leads him to remember the past in the following flashback.

9. EXT. HAUT DU MONT 13 JULY 1975 1400HRS

The Haut du Mont is a childrens home on the north side of the island. It is in a desolate part, close to where quarrying is done to the granite cliffs. A police car pulls up to the home and stops outside the entrance. Two uniformed policemen get out of the car and head inside the home. They are PC Jim Bergerac and his partner PC Barney Crozier.

10. INT. HAUT DU MONT CHILDRENS HOME 13 JULY 1975

Bergerac and Crozier are ushered into an office. Behind the desk, a forty-year-old gentleman rises to his feet and welcomes them inside, before seating himself again. This is Gerald Montague, the head of the home. He has the air of someone who has disdain for the authorities and likes to give an air of superiority to anyone who questions him. He flashes between arrogance and obsequiousness in an instant.

MONTAGUE

Welcome, gentleman. Please take a seat. So how may I help you?

Both Bergerac and Crozier take a seat and remove their hats.

BERGERAC

Mr Montague, we've had a serious allegation directed at the home.

MONTAGUE

Really? Please elucidate...

BERGERAC

Well one of your former residents has accused yourself and a number of your employees of assault.

MONTAGUE

Assault? Well we do still practice corporal punishment here. It's the only way to control some of the more, er, difficult children.

CROZIER

It's a serious sexual assault-.

BERGERAC

In fact, it is a number of serious sexual assault...over a period of time.

MONTAGUE

Well some of the children do have rather vivid imaginations and will do anything to score points. Perhaps this person has a grudge and so has come up with this fiction to smear me?

CROZIER

Their story is very serious, sir. It would take a rather twisted imagination to come up with some of the things that's in the statement.

MONTAGUE

So who is it? Who is the individual involved? Perhaps I can shed some light into their mental state?

BERGERAC

It's Daniel Johnson.

MONTAGUE (dismissively)

Aaaah, Johnson. He's had a vendetta against this place for a long time, hasn't he, Mr Bergerac? He's been complaining about Haut du Mont for the last three years, I believe. Check your records. He's an absolute fantasist.

11. EXT. ST HELIER HARBOUR 1600HRS 15 JULY 1975

A body is seen floating in the harbour. The harbour master retrieves the corpse and it is left on the side of the causeway with a blanket thrown over it. The police arrive soon after and give the corpse a cursory glance. Bergerac and Crozier turn up and approach the crime scene. One of their colleagues calls out to them.

POLICE OFFICER

Jim, Barney. It's your boy, Johnson. Looks like he's been for a long swim.

12. INT. JERSEY POLICE STATION. 2000HRS 15 July 1975

Bergerac and Crozier are finishing their shift and changing from their uniforms to their civvies. As they change they talk about the Haut du Mont case and the death of Johnson.

BERGERAC

It's obvious that Montague is behind this.

CROZIER

We've got nothing, Jim, nothing. Just a body in the sea. It happens.

BERGERAC

It's not the first time though, is it? How many kids have disappeared from that place? How many kids have just vanished into thin air. They tell us that they've run away, but this is an island that is 9 miles by 5. Where are they going to run to?

CROZIER

So they've all been murdered? Is that what you are saying?

BERGERAC

I don't know what I'm saying. It's just there's something wrong here. If anyone complains about that place, they have a habit of vanishing back to the mainland.

13. INT. JERSEY POLICE STATION. 1000HRS 25 JULY 1975

Bergerac has been called into the office of his superior Chief Inspector DeGruchy. The chief isn't happy and both men stand opposite each other uneasily in the office.

DEGRUCHY

I don't know what you think you are playing at, Bergerac, but you've got to stay away from Montague and the Haut du Mont place. It's bad news.

BERGERAC

But there's something going on there. Something's not right.

DEGRUCHY

You've got nothing. No evidence, just a hunch that's something's "not right". I'm getting pressure from above. There are people in high places that are interested in this, Bergerac. So stay away.

BERGERAC

But..

DEGRUCHY

Montague has a lot of influence on this island. He knows people and he's friends could make life very difficult for you. In fact, they could make life difficult for all of us. So as far as I'm concerned the case is closed.

BERGERAC

But what about Johnson?

DEGRUCHY

The case is closed.

Bergerac bears his teeth as if he's going to argue his corner, but his youthful impetuosity causes him to just turn and storm out of the office, slamming the door behind him.

14. EXT. ST OUEN'S BAY 0700HRS 03 JANUARY 1979

Another young body is discovered on the beach. Detective Inspector Bergerac appears on the beach and makes his way to the corpse. The two police officers standing guard over the find greet him.

BERGERAC

Do we know who it is?

FIRST OFFICER

It's that missing kid, sir.

BERGERAC

The curse of Haut Du Mont strikes again. What happened here?

SECOND OFFICER

Just a naked body – she looks pretty beaten up though. But she could have been dumped at sea and hit the rocks when the tide came in.

FIRST OFFICER

It's not right. A young girl like this. Just dead. How does it happen?

BERGERAC

It happens. They run away and end up here. It's not the first, and I doubt it'll be the last.

FIRST OFFICER

It's not right, sir...

BERGERAC

I know, but you'll soon learn that some crimes on this island can't be investigated...

With that Bergerac turns away and heads back up the beach to his trusty red Triumph Roadster parked beyond the sea defences. He settles himself in the car and opens the glove compartment, pulling out a small bottle of brandy.

BERGERAC (TO HIMSELF)

I need a drink.

He takes a swig and then raises the bottle as if he's toasting someone.

BERGERAC

And here's to all the missing children. And may god have mercy on those responsible.

He takes another swig. It should be implied that Bergerac's drinking problem stemmed from this case.

15. INT. BERGERAC'S FLAT DAY 7 APPROX 2130HRS

There's a transitional jump cut to present-day Bergerac in his own apartment making the same toast to the same children with the bottle of whiskey he is finishing. He takes the business card and searches for his mobile phone. Once he locates the phone, he carefully dials the number and waits for a response.

BERGERAC

Hello, Miss Stephenson. It's me, Jim Bergerac. Yes, I'll meet you.

16. EXT. THE COUNTRY LANES OF JERSEY DAY 8 1300HRS

As Bergerac lost his driving licence many years ago, he travels the island by bicycle. Here we should see various cut shots of him cycling through the Jersey countryside. He finds it difficult for his age, but when he goes down hill you can see the joy in his face – the youthfulness of Jim Bergerac returns. He cycles down the Rue de Corbiere and stops by the bar there. He then leaves his bicycle in the car park, before walking to the bench that overlooks the Corbiere lighthouse. It is a bright sunny day and Miss Stephenson is on the bench waiting for him. They look, for all intents and purposes, as if there were holiday makers enjoying the sights.

17. EXT. BENCH OVERLOOKING CORBIERE LIGHTHOUSE DAY 8 1330HRS

SHEILA STEPHENSON

Mr Bergerac! Thanks for agreeing to see me.

BERGERAC

I did what you asked and did some thinking...

SHEILA STEPHENSON

About the past?

BERGERAC

Yes, the past.

SHEILA STEPHENSON

And what did you see?

BERGERAC

Something that's been haunting me for years.

SHEILA STEPHENSON

Join the club, Mr Bergerac.

BERGERAC

Call me, Jim. No-one calls me Bergerac any more. That bloke might as well be dead and buried.

SHEILA STEPHENSON

Well, Jim, I'll get straight down to business. The reason we are talking here is there is a high likelihood that we are being watched or moreover, I am being watched. I thought we'd pretend to be tourists and enjoy the sights of the lighthouse while we discuss business.

BERGERAC

Business?

SHEILA STEPHENSON

The Haut du Mont children's home. A truly horrible place. A place that's haunted my nightmares since I was seven years old and I was orphaned. My aunt couldn't take me in, so I was shipped off to that place. Hell on Earth, we called it.

BERGERAC

So the stories were true then?

SHEILA STEPHENSON

Oh they were very true. And we call ourselves survivors now – those of us who made it through the other side. Those of us who didn't throw ourselves in front of a lorry, those of us who didn't turn to drink and drugs to blot out the pain, those of us who didn't run away and try to forget what happened: We are the survivors.

BERGERAC

So what do you want from me?

SHEILA STEPHENSON

Those of us who made it through have done well for ourselves. Some of our numbers are doctors, some are lawyers, one is even a judge. We've done very well for ourselves indeed. We've got money behind us. While we might not have physical strength, we do have financial muscle. We've always kept in touch, providing a support network and now we want our time.

BERGERAC

I don't follow you. What does this have to do with me?

SHEILA STEPHENSON

Our little consortium wants to buy you. We want you to finally bring justice down on those who ran Haut du Mont.

BERGERAC

But I don't have any police contacts any more and the Haut du Mont has been closed for a decade. I don't know how I can provide the justice you're talking about.

SHEILA STEPHENSON

We want to hire you. Hired muscle. Our man with the gun.

There's a long silence as Jim Bergerac stares into space. The camera follows his gaze out to the lighthouse and the sun sparkling off the blue sea.

BERGERAC (OFF CAMERA)

You want me to be a hitman?

The camera pans back around to the pair sitting on the bench and Sheila Stephenson nods to Bergerac.

SHEILA STEPHENSON

We have a list of names for you and we want you to, how can I phrase this euphemistically, do the business for us.

Stephenson looks over each shoulder.

SHEILA STEPHENSON

You never know who might be listening...

Again, there's another long pause as Bergerac mulls the proposition over.

BERGERAC

Do I look like a hitman. Look at me: I'm old, and I'm fat and I'm...

SHEILA STEPHENSON

An alcoholic?

BERGERAC

Look at me. I should just go and report you to the police right now.

SHEILA STEPHENSON

You are perfect, Mr Bergerac. You are a man who believes in right and wrong. A man who once had the chance to fix things, but was denied his chance by a streak of corruption that ran right up to the top. A man so plagued with guilt that he crawled inside a bottle, forgoing his family and his career until...

BERGERAC

Stop, just stop. I don't have to listen to this.

SHEILA STEPHENSON

This is your chance to put things right. This is your chance at redemption for that younger, idealistic version of yourself. This is your chance to fix things.

BERGERAC

I'm not a killer.

SHEILA STEPHENSON

Our consortium knows all about you, Mr Bergerac. We know what you are and what you are capable of. That's why I am here. Just say yes and regular payments will be wired to your daughter and your grandchildren. Just do it for them.

BERGERAC

But...

SHEILA STEPHENSON

You were never a good father, were you Jim? This is your chance to provide to make up for all those years you were too busy to care for her. This is your chance to make up for those moments you've missed with your grandchildren.

BERGERAC

And if I walk away...?

SHEILA STEPHENSON

You walk away from justice for the last time and you'll go back to your flat, and crawl right back into that bottle. We don't need to hire anyone to kill you, Mr Bergerac. You'll do that all by yourself if you don't agree to this.

BERGERAC

I need time to think. I can't just say yes. It's too big...dangerous.

SHEILA STEPHENSON

These are old men, Bergerac. No-one will miss them. Make it look like an accident. Some of these are ready for the grave. It won't come as a surprise to anyone.

BERGERAC

I can't do it...and if they are that old, let nature just take its course.

Sheila Stephenson reaches for her handbag and searches for something. She pulls out a small folded piece of white paper and hands it to Bergerac, who holds it aloft as if it is poison itself.

SHEILA STEPHENSON

This is the list of names. Check them out and get back to me.

BERGERAC

I won't do this, you know.

SHEILA STEPHENSON

Oh but you will. You will go home and remember exactly who you are and you will agree to this. Talk to Gerry Davies. He'll fill you in with the details. His number is there. I can't talk about it.

BERGERAC

He a journalist?

SHEILA STEPHENSON

Funny you should mention that, he is. He's from the mainland. He's about to do an expose on the Haut du Mont – that's why he's on the island. We've got to beat him to it. If their names come out, you won't be able to do this. They'll be waiting for you. We still have the element of surprise. Talk to him and he'll tell you what really went on in the Haut du Mont.

18. INT. JERSEY POTTERY RESTAURANT DAY 12 1300HRS

Gerry Davies sits at the table in the Jersey Pottery restaurant. You can tell that he isn't a tourist by his general demeanour and he seems a little uneasy. He is waiting and he keeps checking his watch and looking to the entrance for the arrival of Jim Bergerac.

Bergerac appears in the restaurant and scouts around looking for his contact. Gerry greets him with a friendly wave and Bergerac takes a seat opposite the journalist.

GERRY DAVIES

Thanks for meeting me, Mr Bergerac.

BERGERAC

No problem.

GERRY DAVIES

So you were the investigating officer at Haut du Mont?

BERGERAC

Me and my partner PC Crozier.

GERRY DAVIES

He still around?

BERGERAC

Yes, but he won't talk to you about this. No-one will.

GERRY DAVIES

Well tell me what happened?

BERGERAC

Nothing really to tell. We had complaints from one of the kids that they had been abused by the staff and the kid turns up dead.

GERRY DAVIES

Really? And that's nothing to tell?

BERGERAC

Well we were then taken off the case. My chief said that the case was closed, that it went to the very top. Every so often a kid would go missing and we turned a blind eye. That's what happened.

GERRY DAVIES

And you didn't bring this up with anyone? I smell a case of corruption!

BERGERAC

Who could I tell? I told my superiors and they shut me down. None of us really knew what was going on with Haut du Mont. Just rumours...

GERRY DAVIES

Well, Mr Bergerac, a lot went on in that home. Things that would give you nightmares forever.

Davies looks around and then hunches down, beginning to talk in hushed tones because he doesn't want any of the other diners to hear.

GERRY DAVIES

Paedophile ring. Simple as that. The home was a front for a paedophile ring that served the mainland and further. Some say it had worldwide connections. If you had the money, you could come on holiday to the island and buy yourself a kid for the duration. This was before Thailand and sex tourism as we know it. Big money traded hands and a lot of big characters from the island were involved. They turned the place into the equivalent of a kiddie sex supermarket.

BERGERAC

That kind of follows the rumours we heard.

GERRY DAVIES

For example, some of the customers would arrive on the island in their own private yacht. The boat would go out to sea, so it was nice and private and, well, you can imagine what happened out there. Once they finished with the kid, they were thrown overboard. If they were lucky, they were sometimes throttled to death first.

A close up on Bergerac's face as the blood drains out of it. Flashback to the body discovered on the beach in 1979 and the dawning realisation that the case was bigger than he ever imagined. In his mind's eye, he imagines the dead girl. He sees her on the yacht, she is happy and smiling. Then he sees the faces of her attackers, they are leering and grabbing at her. She is fighting them off, she is stripped naked (though any nudity is implied), and the attackers' faces are sweaty and orgiastic. The imagined flashback ends with the girl's lifeless body being thrown over the side of the boat into the sea. Bergerac comes around with a start.

GERRY DAVIES

Hundreds of kids went missing. All their records were destroyed in a fire back in the 1980s shortly before it closed down. No-one really knows how long it went on for and how many kids were destroyed by that place.

BERGERAC

Look at this.

He throws a list of names in the direction of Gerry Davies. He picks up the list and quickly scans through it.

GERRY DAVIES

Oh yeah, these are the ring leaders. He's dead. So that's one. Old age got them, but Gerald Montague, Peter LeGrand and John Fourniaux are very much alive and still on the island. They were the main players. Montague owned the place. Where did you get this?

BERGERAC

It's just something I was working on before I got pulled from the case.

GERRY DAVIES

Well these are the right people. Gerald Montague is still very dangerous in that his family knows a lot of people and has enough money to buy us all out several times over. That's why we are here. I couldn't afford to meet you in private just in case, you know. Here there are witnesses. I feel safe. He can't do anything to me here.

BERGERAC

Well that's all I've got for you. I don't want to be quoted in your piece. I've still got to live here.

GERRY DAVIES

That's no problem. "Our source said close to the original investigation said..." etc. No-one will know.

BERGERAC

Now I'm off to catch the bus back to town. I don't want to be seen with you either. A journalist from the mainland in Jersey...people notice these things, even though you don't realise it.

Bergerac stands up, shakes Mr Davies hand and leaves the restaurant. Gerry Davies finished his lunch and drains the cup of its remaining contents. He leaves, heading for the gentlemen's toilets. He enters the toilet and takes his place at the urinal, he doesn't notice that the cubicle door behind him opens and an unseen assailant is behind him. The assailant has a syringe in his right hand. He holds it up and squeezes the plunger sending a jet of clear liquid up to the fluorescent strip lighting on the ceiling.

Gerry Davies is suitably surprised when the assailant pulls back his head and stabs the syringe into his neck, squeezing its contents into his blood stream. In shock, Davies pushes his way out of the toilet, into the main pottery area. He staggers out, holding his neck, and crashes blindly into a display case of pottery, smashing the lot, before falling into a table. Further items of pottery is sent flying everywhere and customers are shocked by this sudden moment of chaos being sent into the sublimely ordinary surroundings of the Jersey Pottery.

19. EXT. JERSEY POTTERY CAR PARK DAY 12 1330HRS

Gerry Davies is now panicking and runs out into the car park, still clutching his neck. He locates his car and climbs inside. He struggles to put the keys in the ignition, but is delighted when the engine starts and he can pull away. He roars out of the car park at speed but his escape is suddenly stopped when he drives straight into a tree. Gerry Davies is dead.

20. INT. PUBLIC BAR IN ST HELIER DAY 13 1400HRS

Camera lingers on a copy of the Jersey Evening Post. The headline reads “Top Journalist Dead in Cocaine Binge Crash” the text reads: “Mystery surrounds the death of a leading UK journalist” “Man found dead after crashing his car revealed to have high levels of cocaine in his blood stream. Sources close to the dead man suspect foul play, though the Jersey police say that the investigation is closed, pending a full coroners report.”

Bergerac looks up from the newspaper and pulls the list from his pocket.

BERGERAC (UNDER HIS BREATH)
Montague...

21. EXT. PUBLIC BAR IN ST HELIER DAY 13 1410HRS

Bergerac goes outside the pub and pulls out his mobile phone. He finds a secluded corner and calls the number for Sheila Stephenson. He waits for the call to connect and then begins to speak.

BERGERAC
Miss Stephenson? Jim Bergerac here. They got to Gerry Davies. They must know already.

CUT TO SHEILA STEPHENSON IN HER HOTEL ROOM

22. INT. SHEILA STEPHENSON'S HOTEL ROOM DAY 13 1411HRS

Sheila Stephenson sits on the bed in her room and is on her mobile phone to Jim Bergerac. In front of her, on the bed, is spread out a number of documents, a dossier on all the characters involved in the Haut du Mont case as well as pictures of Bergerac and his daughter and grandchildren.

SHEILA STEPHENSON
It's now or never, Mr Bergerac. Are you in? We have to strike while the iron is hot.

CUTS BACK TO BERGERAC HOLDING THE MOBILE PHONE TO HIS EAR WITH HIS INDEX FINGER PRESSED INTO HIS OTHER EAR TO DAMPEN OUT BACKGROUND NOISE. HE APPEARS TO BE HAVING TROUBLE HEARING THE CALL

BERGERAC
I don't like it. This is too dangerous.

CUTS BACK TO SHEILA STEPHENSON IN HER HOTEL ROOM

SHEILA STEPHENSON:

I'm staying at the Waterfront Hotel. Come over as soon as you can. I think they know I am here. Now that Davies is dead, I suspect I'm going the same way, Mr Bergerac. Come over and let me have one more chance to convince you to do this.

CUTS BACK TO BERGERAC

BERGERAC

That's about a 30 minute walk from here....I'll give you your chance, but don't think you can change my mind that easily. I only ever wanted a quiet life.

CUTS BACK TO SHEILA STEPHENSON. SHE SMILES AND LOOKS PLEASED WITH HERSELF

SHEILA STEPHENSON

I'll see you in 30 minutes then. Take care that you aren't followed.

23. EXT. STREETS OF ST HELIER DAY 13 1425HRS

Jim Bergerac is making his way through the bustling streets of the capital. Through the shopping district, into the financial part and around the back streets to avoid being followed. A car is trailing him. It is an expensive car and it slowly pulls up beside him. The horn sounds and Bergerac turns around surprised. He peers into the window and bends down. He frowns as he peers into the darkness and then the window rolls down to reveal his ex-chief Barney Crozier.

BERGERAC

Is that you, Barney? Long time, no see...

Crozier, as usual, isn't in a good mood. He appears stern and serious: as gruff as ever.

CROZIER

Get in the car, Jim.

BERGERAC

But I'm just off to meet someone. Give me your number and maybe we can meet up sometime.

CROZIER:

I said: get in the car. I've heard through the grapevine what's going on. You better listen to me.

Bergerac looks surprised, his breath is taken aback and he walks around the car and gets into the passenger seat.

24. INT. CROZIER'S CAR. STREETS OF ST HELIER DAY 13 1430HRS

CROZIER

Sheila Stephenson. What do you know of her?

BERGERAC

She approached me recently...

CROZIER

Stay away from her. If you know what's good for you, stay away from her.

BERGERAC

But she's something to do with the Haut du Mont case. Remember that, Barney?

CROZIER

Oh I remember that, alright. The word through the grapevine is that Miss Stephenson is trouble. Big trouble. My contacts reckon she's a paranoid fantasist who wasn't even at the Haut du Mont school. And take that journalist the other day – apparently, she'd only just met him a few days previously. And now we know what happened to him. There's something going on, Jim. So as a friend to a friend, please stay away.

BERGERAC

Thanks for the warning, Barney. She approached me about that school. Wanted to find out about the case and our investigation.

CROZIER

Tell her nothing. Keep away.

BERGERAC

Well she's staying at the Waterfront Hotel and I'm just going over there to meet her again.

CROZIER

Well don't. She's playing a dangerous game with you. She's bad news.

BERGERAC

Thanks for the advice, Barney. I guess you're right. I mean, we should be enjoying our retirement, right?

CROZIER

Yeah, we should be taking it easy. The past is the past. We did it all when we were younger men...

BERGERAC

But retirement is so boring, isn't it, Barney?

Both men look at each other and burst out laughing.

CROZIER

Go. Go on. Here's my number. If you need me, give me a call.

Crozier hands Bergerac his card. It says Barney Crozier – Private Security Advisor. Bergerac looks at the card.

BERGERAC

That's a new sideline, Barney. Get much work.

CROZIER

There are still people on this island who remember who I was and want my opinion, my knowledge. The money is good and the hours suit me. Doesn't get in the way of the golf...

BERGERAC

Well that's good to hear. All I can get is gardening these days. Must be my green fingers!

With that Bergerac gets out of the car and bids Crozier farewell. He turns in the opposite direction he was walking and waits around the corner for Crozier's car to pull away. He then changes direction and continues onto the Waterfront Hotel. His curiosity is piqued by Crozier's appearance and his warning.

25. INT. WATERFRONT HOTEL. DAY 13 1500HRS

Bergerac enters the foyer of the hotel and makes his way to the reception desk. He asks for Miss Stephenson's room number and informs the desk duty staff that he is expected. They refer to their computer and give him the room number. This is done from a distance with no dialogue being heard. Bergerac heads for the lift and makes his way up to the room on the top floor.

26. EXT. WATERFRONT HOTEL DAY 13 1505HRS

A large, dark car pulls up outside the hotel and parks. A man gets out of the car, but this is shot so that we can't identify him properly. We follow him from behind as he enters the hotel and goes up to the reception desk. We hear him ask for Miss Stephenson's room number.

27. INT. SHEILA STEPHENSON'S HOTEL ROOM DAY 13 1510 HRS

Sheila Stephenson hears a knocking at the door and opens the door. Jim Bergerac stands outside and she bids him inside the room. Bergerac enters and immediately notices the dossier and pictures scattered over the bed. The camera lingers on the details so that we know that these are pictures of him, his daughter and his grandchildren.

BERGERAC

Those are pictures of Kim and the kids. What are you doing with them?

SHEILA STEPHENSON

We needed to know who we are dealing with. Like I said before, we know who you are. So are you on board or not?

Bergerac points to the pictures on the bed.

BERGERAC

Are you trying to blackmail me or something? Are you trying to threaten my Kim and her kids in order to get me to help you?

SHEILA STEPHENSON

No, no, no. That's not our style. We've just done our research on you and your family, Mr Bergerac. We wanted to know what makes you tick. If you do this job for us, your daughter and your grandchildren will be well provided for.

BERGERAC

I don't like it. I don't like any of this. What is really going on?

SHEILA STEPHENSON

Has the booze really addled your brain? I explained this the other day. I'll explain no more. You have the list and you've checked out my story. Now are you going to work for us?

BERGERAC

And look what happened to Gerry Davies. Is the same going to happen to me because of you? I've been warned off you, Miss Stephenson. Miss Sheila Stephenson, if that really is your name.

SHEILA STEPHENSON

Oh, you doubt me. You doubt my motives, my connections. Understandable. Take my word, Bergerac, I was there and so were the backers of this scheme. We want our time. If not you, we'll get someone else to do it? Maybe your friend will help?

BERGERAC

What, Crozier?

SHEILA STEPHENSON

Yes, Crozier. Maybe he'll want the job instead of you?

BERGERAC

He was the one who warned me off...

Sheila Stephenson: Really?

She frowns at this news as if this has changed the situation. Suddenly, there is a knock at the door and both of them are caught off guard. Bergerac signals to Stephenson to remain quiet and he signals with his hand that he is going to hide in the bathroom. Bergerac goes into the bathroom and leaves the door open a crack, so he can see what's going on.

The knocking at the door continues and then a voice says:

MAN AT THE DOOR:
Package for Miss Sheila Stephenson

Sheila Stephenson looks panicked and doesn't know what to do. She darts around the room, wondering whether to hide the documents on the bed or whether to just ignore the knocking. She looks back to the bathroom and Bergerac opens the door and signals with his hand that she should open the door. He closes the bathroom door again and spies through the gap.

**28. EXT. DOOR OUTSIDE SHEILA STEPHENSON'S HOTEL ROOM
DAY 13 1520HRS**

The camera is from the assailant's POV. You see the door number and the door opens, revealing Sheila Stephenson standing there. She doesn't know the man and is suitably perturbed by the situation. Suddenly, a gloved hand darts out and grabs Sheila by the throat and the man marches robotically into the room. She tries to struggle, but the shock is too much. She tries to make a noise but her windpipe is compressed, so she can only muster a muted gurgle of a scream. The camera switches to a close-up of Bergerac's face watching the proceedings through the crack in the bathroom door. For the first time in his life, he doesn't know what to do. He watches impotently as the assailant pushes Stephenson backwards through the room.

The camera switches back to the assailant's POV as he pushes the struggling Sheila Stephenson onto the balcony and in one movement, sends her over the rail.

29. EXT. WATERFRONT HOTEL. DAY 13 1521HRS

The camera is set low and panned up to the balcony. It tracks the fall of Sheila Stephenson from the balcony onto the concrete below.

The camera is then set above the body of Sheila Stephenson so that that it films her scuffed legs. One shoe is missing and her legs twitch and convulse slightly, before falling silent. She is dead.

**30. INT. BATHROOM – SHEILA STEPHENSON'S HOTEL ROOM DAY
13 1522HRS**

Bergerac is in the bathroom. He is panicking. He paces around holding his head in his hands. If he were a younger man he'd tackle the murderer, but self-preservation must

be his priority. He silently moves back to the crack in the door and it appears that the mystery assailant is not aware of Bergerac's presence in the suite. He is too busy collecting the dossier and the photographs from the bed, before leaving the room in a hurry.

After a while, Bergerac checks to see if the coast is clear and himself leaves the room and heads for the emergency stairs, forgoing the lift, just in case he catches up with the murderer. As he goes down the stairs, he mutters to himself that he's getting too old for this.

31. EXT. OUTSIDE A SUPERMARKET. ST HELIER DAY 13 1630HRS

Jim Bergerac exits the supermarket. He carries two plastic shopping bags, one loaded with groceries, the other obviously loaded with alcohol – cans of strong lager and bottles of spirits. He makes his way through the streets and back to his apartment.

32. INT. BERGERAC'S FLAT DAY 13 1800HRS

The TV is on. Bergerac is sitting on the sofa. He is already through his fifth can of lager. The local "Channel News" comes on the TV and the lead story is the apparent suicide of Sheila Stephenson from the balcony of the Waterfront Hotel. Bergerac sits there silently taking in the news and he has a flashback to the man pushing Stephenson through the hotel room and off the balcony, this flashback merges into the discovery of Daniel Johnson's body from the harbour 35 years ago and the mystery female body found on the beach. The camera cuts back to Bergerac who shakes his head as if to rid himself of these memories and reaches for his mobile phone. He dials a number.

BERGERAC

Kim?

33. INT. KIM'S HOUSE IN THE SUBURBS OF LONDON. DAY 13 1805HRS

Bergerac's daughter, Kim, is on the other end of the line. She is standing in the living room of her home in London. Her two daughters are watching the TV from the sofa. She turns away from her daughters so that they won't hear the conversation.

KIM

Dad, is that you? Have you been drinking?

The camera switches back and forth between Bergerac and Kim as they have their telephone conversation.

BERGERAC

Kim, listen to me. If anyone comes by the house, be careful. I worried that someone might be after you.

KIM

You have been drinking, haven't you?

BERGERAC

Yes, but you must listen to me. I've gotten involved in something big. There are dangerous people out there. They have your details. I'm scared they might come for you and the kids.

KIM

What? What is this about?

BERGERAC

I can't say. I'm in the middle of a complete mess, Kim, and I don't know what to do.

KIM

Shall I call the police?

BERGERAC

No, no, no...just be careful. Greg can look after you.

KIM

He's away on business. Won't be back until the end of the month.

BERGERAC

Oh no...just be careful. Keep one eye on your back for anything suspicious. If anything happens, let me know. If anything happens that is out of the ordinary, let me know.

KIM

OK

BERGERAC

Now, I can't say anymore. But please be careful and look after the kids for me. I'll be in touch.

KIM

But Dad...

With that, Bergerac turns off his mobile phone and places it on the table. He leans forward and cradles his head in his hands and rocks backwards and forwards in frustration. He knows that Gerald Montague has his and Kim's details in that dossier. Insert a flashback to the assailant taking the documents, but show it from an angle so that the audience knows that Bergerac's details are in the hands of the enemy.

34. INT. JERSEY GENERAL HOSPITAL. PRIVATE WARD.

Charlie Hungerford is lying in the bed. He is wired up to a heart monitor and tubes delivering oxygen to him are fed into his nose. The camera is angled from Bergerac's POV as he stands at Hungerford's bedside, though we don't see Bergerac. Hungerford addresses the viewer as if we are Bergerac. Hungerford talks slowly and quietly, he has no energy, and when he becomes excited or agitated he coughs and catches his breath.

HUNGERFORD

Jim, Jim, Jim. You always said that the cigars would be the death of me. As usual, you were right...

Hungerford weakly smiles.

HUNGERFORD

I've not got long for this place, Jim. I am just glad that you came to see me. All the others have been in, but it is you I really wanted to see.

You see, Jim. I'm so glad you married Deborah. You were the right man for her, you know. But I guess she couldn't be controlled. Just like her mother. And over all the years, you've always been there to help me out. God knows how many times you've been there to save my bacon. More times that I can count, I'm sure.

Oh, Jim. Look at me here. A sorry state. I used to have plans. I did well for myself, but you can never predict how it is going to end. I am the lucky one. I know how it is going to end, my boy. Here in this room, alone. Probably when no-one is looking. I know I was Champagne Charlie once, but I want some privacy now.

I've done some stupid things and I've done some good things. A lot of charity work for this island. I was a name once. People knew me, it felt good, mark my words, I was up there. Charlie Hungerford. I was at the centre of everything. At one point, it felt like the whole universe revolved around me.

And I've had friends. Where are they now? Fair-weather friends only interested in lining their own nests. But you, Jim, you've always been there. Even when I've really messed up. I just wanted to thank you for that. For being there...

I just wish you and Deborah had given it another go. I liked calling you son. You were the son I never had. I was proud of you. Very proud of you. Yes, I liked you, admired you.

And do you know why I admired you, Jim? Because you always knew what to do. You were sure of things. Solid. Steadfast. Dependable. Gentleman Jim. You always knew right

from wrong. And you always did the right thing. No matter how difficult things got, you always managed to do the right thing, son.

FADE TO...

35. EXT. A CEMETARY SOMEWHERE ON THE ISLAND. DAY 14
1500HRS

The camera should give a close-up of Charlie Hungerford's gravestone. The date should be clearly shown so as it shows the viewer that Hungerford has been dead for nearly a decade and that the previous scene was a flashback. The camera pans back to reveal Bergerac standing at the grave with a bottle of whiskey in his hand. The day is bright and sunny and there should be some freshly laid, colourful flowers laid on the grave.

BERGERAC

Charlie, you told me I had to do the right thing, but I'm scared. I'm scared I can't do it anymore. Look at me. I don't know if I can do it, even though I know it is the right thing to do. Then I keep asking myself: is this right? And then I remember the fear in the face of Daniel Johnson or the look in the eye of that girl from the beach. Yesterday, I watched someone thrown to the death and I did nothing. Nothing. Nothing at all. I was helpless. I could have saved her, but I was scared. Is this what I've become, Charlie. Look at me. What can I do?

Bergerac again hears the voice of Hungerford in his head.

HUNGERFORD (VOICE OVER)

You always managed to do the right thing, son.

Bergerac collapses on the ground and begins to sob. This is a deep, guttural sob. The sob of a man who remembers all the wrong things he's done in his life and is purging himself. He cries helplessly and then gradually his despair turns into anger and pounds the ground with his fist. He bears his teeth as his anger turns into a grin and starts to compose himself. He begins to laugh and you can see him physically pull himself back together. He holds the bottle up and empties the contents onto Hungerford's grave.

BERGERAC

Have one last drink, Charlie. A thank-you for the good advice, old boy.

36. INT. INTERVIEW ROOM, JERSEY POLICE STATION DAY 15
1900HRS

Bergerac sits behind the desk, looking a little worse for wear. He is being interviewed by two plain clothes policemen on the other side of the desk. He had no legal representation – the interview appears to be coming to a close.

FIRST POLICEMAN

So that's what happened?

BERGERAC

Yes, I met Miss Stephenson at her hotel room and while I was in the bathroom, she must have thrown herself off the balcony. I didn't see it. I was, er, indisposed.

FIRST POLICEMAN

And you were seeing her because...?

BERGERAC

Someone had given her my name. She was doing some research into the island. She'd been here as a kid or something and...

Chief Inspector Willy Pettit enters the Interview Room and dismisses the two officers. He greets Bergerac and sits behind the desk.

PETTIT

OK, Jim. What's really going on?

BERGERAC

Off the record?

PETTIT

Yes, off the record...I know you had nothing to do with this as we've got the receptionist giving us a description of a second man who went to the room of Miss Stephenson. You are not even under arrest.

BERGERAC

You know who did this?

PETTIT

No, we just have a description. Young fellow, very smart, flash car. Jersey plates. Probably works in financial according to the receptionist. So what really happened?

BERGERAC

Haut du Mont. This woman was something to do with the Haut du Mont school. You heard of it?

PETTIT

I have a vague recollection. Nothing was ever proved though, was it?

BERGERAC

No, but this woman had evidence. Apparently, she had seen that journalist who drove into a tree...

PETTIT

Gerry Davies?

BERGERAC

Yes

PETTIT

A little bird said that you had spoken to Davies too. What's that all about then?

Bergerac suddenly looks flustered.

BERGERAC

I had nothing to do with that.

PETTIT

I know you didn't. That's why we are talking, because I know you aren't a murderer, otherwise we'd be putting the squeeze on you. Not Jim Bergerac, my old boss. But I know if I want a straight answer about this, I'll get it from you.

BERGERAC

Gerald Montague. That's all I'm saying.

PETTIT

Gerald Montague? OK – let me look into that.

BERGERAC

And if anything happens to me or my Kim – he's your man. He's the one you want. He's the top of the tree when it comes to Haut du Mont.

37. EXT. OUTSIDE JERSEY POLICE STATION DAY 15 2030HRS

The camera is across the street from the Police Station and we watch as Bergerac leaves the station and heads home. Bergerac doesn't notice that he's being followed by a dark, expensive looking car.

As he walks the streets, back to his flat, his mobile phone rings. It is not a number he is familiar with. He answers the phone. The voice is of a middle-aged man, very well spoken.

UNKNOWN CALLER

Jim Bergerac?

BERGERAC
Yes? Who's this?

UNKNOWN CALLER
It's the consortium. We've heard about Miss Stephenson - a terrible tragedy and another murder from Haut du Mort. Now you know what we are dealing with.

BERGERAC
What do you want?

UNKNOWN CALLER
We just wanted you to know that the deal is still on the table. Do as we ask. Deal with the list and the money is yours.

BERGERAC
I'm not a hitman.

UNKNOWN CALLER
I repeat: do as we ask, deal with the list and the money is yours.

The line goes dead and Bergerac continues his walk home. He is deeply troubled.

38. INT. BERGERAC'S FLAT DAY 15 2100 HRS

Bergerac enters the flat, but before he can close the door behind him properly, the door is kicked open with force and Bergerac is flung to the floor. An unseen assailant enters the flat and viciously beats Bergerac over the head with a rabbit punch until he is unconscious.

39. INT. A GARAGE SOMEWHERE IN THE JERSEY COUNTRYSIDE DAY 15 2300HRS

Bergerac is unconscious. He is stripped to his underpants and his hands are tied. He is suspended by a hook on the wall via the bindings around his hands, so that his arms are above his head. His feet are barely touching the ground. He is blindfolded, so he cannot see his assailant.

For the first time we see who has been responsible for the attacks on Gerry Davies and Sheila Stephenson. He is in his late-20s, tall and muscular. He is dressed very smartly. Sensing that Bergerac is coming around, he begins to strip down to his underpants and put his suit to the back of the garage.

ASSAILANT
Wake up, Mr Bergerac.

The assailant punctuates his sentence with a punch to Bergerac's guts. Bergerac comes around and immediately vomits.

ASSAILANT
Feeling a little unwell, Mr Bergerac?

Again, he hits his victim to the body and has the stance of a trained boxer. Bergerac doesn't respond, he just gasps for air. The assailant weaves back and forth, betraying his experience in the boxing ring, and starts to use Bergerac as a punch bag, speaking as he delivers blows to the body and the head.

ASSAILANT
You were warned, Mr Bergerac.

He hits Bergerac.

ASSAILANT
You were told to stay away.

He hits Bergerac.

ASSAILANT
But you wouldn't listen, would you?

He hits Bergerac.

ASSAILANT
From what I've heard, you haven't changed, have you?

He hits Bergerac.

ASSAILANT
Still the same nosey policeman.

He hits Bergerac.

ASSAILANT
I guess it never leaves you.

He hits Bergerac.

ASSAILANT
The only reason that I'm not killing you tonight is because all eyes are on me, Mr Bergerac. There's only so much protection money can buy. The police will come for me if I do you in.

He hits Bergerac.

ASSAILANT
Because you are the great Jim Bergerac, ex of the Bureau des étrangers. The famous Jim Bergerac.

He hits Bergerac.

ASSAILANT

And even though you haven't worked for the Jersey Police in all those times, if you end up dead, they'll be looking for me.

He hits Bergerac.

ASSAILANT

I can get away with the hack and that awful woman, but you...no, that would be going too far.

He delivers one final rib-smashing blow to Bergerac, leaving him gasping for air.

The camera goes to a close-up of Bergerac's bloody and beaten face. His assailant's face appears, goading him, sneering into his ear. His voice is lowered to a whisper. There are visible pauses between his dialogue. There should be a cold effete detachment to the delivery.

ASSAILANT

This is your final warning, Mr Bergerac.

This is your last chance.

I know where your daughter lives. It would be a shame if something terrible would happen to her.

But accidents do happen...

The assailant walks away and disappears from the shot. We are left looking at Bergerac's swollen, bloody face. Out of shot, the assailant has a hose pipe and then suddenly douses Bergerac with cold water, washing him down so that there is no DNA evidence left at the scene. Bergerac reacts to the cold water. He isn't expecting it because he is still blindfolded.

The hosepipe is turned off and the assailant smashes Bergerac around the head one final blow with a rabbit punch to render him unconscious again. We watch as Bergerac is cut down from the hook and dragged outside. The assailant returns to the garage, gets a can of petrol and douses the area where Bergerac was held. He goes to the back of the garage to get dressed and then flicks a lit match to set the garage alight and to destroy any evidence that he was ever there.

40. EXT. OUTSIDE THE GARAGE IN THE JERSEY COUNTRYSIDE **DAY 16 0000HRS**

The sound of sirens in the distance gradually awakens Bergerac. The smell of burning and the thick acrid smoke cause him to rise with a choking cough. He doesn't know whether to nurse his aching ribs or his swollen face first. He sits on the ground shaking in shock and then he notices that he is only feet away from the burning garage. He backpedals away from the burning building, before turning and limping

off into the undergrowth. Moments later the fire engines arrive. A number of firemen descend on the garage and begin to douse the flames, but Bergerac has made good his escape without being noticed.

**41. EXT. SIGNPOST IN THE MIDDLE OF THE JERSEY COUNTRYSIDE
DAY 16 0020HRS**

Bergerac appears naked apart from his underpants at the roadside. He is bloody and beaten. He is at a crossroads and there is a sign telling him the parish name and his location. The road is quiet and he checks to see if anyone is coming. He approaches the sign to read it properly; he appears to know where he is. He looks relieved and steadily makes his way along the road. He knows where he is going.

**42. EXT. BIG COUNTRY HOUSE IN THE JERSEY COUNTRYSIDE DAY
16 0045HRS**

The camera should be located on the steps of the house and looking down the gravel path. Bergerac appears out of the inky darkness, a tiny speck of a shape and makes his way up the path. He flings himself at the door and rings the doorbell as if his life depended upon. Slowly the household comes to life and lights are turned on and voices are heard. Bergerac puts his whole bodyweight on the door, so that when it opens he collapses inside.

43. INT. BEDROOM INSIDE THE COUNTRY HOUSE DAY 16 0800 HRS

Bergerac is asleep in the bed. He is gradually woken by a woman's voice calling his name.

DEBORAH
Jim, Jim. Wake up, Jim.

Bergerac awakes from his slumber and is immediately aware of his injuries. He winces and flinches at the bruising on his face and his split lip. He slowly sits up in bed, gripping his bruised ribs and squints through his black eyes to see who is addressing him.

BERGERAC
Is that you Deborah?

DEBORAH
Yes, Jim. You gave me quite a fright.

BERGERAC
Someone went for me. Did me up good and proper.
Lucky for me it was close to you.

DEBORAH
I heard sirens in the distance.

BERGERAC

Yeah – he burnt the place down.

DEBORAH

Who did?

BERGERAC

I don't know. I didn't see him. He blindfolded me.

DEBORAH

Is it someone from your past?

BERGERAC (NODDING)

I can't say.

DEBORAH (SKIPPING THE SUBJECT)

Well I cleaned up your wounds the best I could. You don't even remember, do you?

Bergerac shakes his head.

DEBORAH

You were out cold. No wonder you didn't notice. So what is this really about?

BERGERAC

I said I can't tell you, Deborah.

There's a pause. Deborah's face turns from concern to consternation.

DEBORAH

Nothing's changed, has it? Still as secretive as ever.

Bergerac reaches out to grab Deborah by the arm.

BERGERAC

No, it's not like that. I'm involved in something, but I can't tell you. Too dangerous. I don't even know who gave me the beating – though I've got a good idea.

DEBORAH

Well I don't know whether I want you staying here. Trouble follows you around.

BERGERAC

I'll be gone in an hour.

Deborah sighs loudly and shrugs as if she knows what she must do, resisting her natural instinct.

DEBORAH

No, you can stay.

BERGERAC

No, I'll go. I don't want them to know I am here. If they come for you...

DEBORAH

These people won't come here.

BERGERAC

They seem to know everything about me. I'm scared, Deborah. I'm really scared.

With those words, Deborah looks concerned because she's never seen her ex-husband in this condition before. She has never seen him scared.

44. INT. BATHROOM OF THE HOUSE. DAY 16 0830HRS

Bergerac looks into the bathroom mirror and surveys the damage to his face. He searches the bathroom and retrieves a razor from the bathroom cabinet and some shaving foam. He appears to know where everything is. This is Charlie Hungerford's home, and he's stayed here before.

The camera is locked on Bergerac as he shaves off his beard. We follow the process: the application of shaving foam, the initial shave, a splash of water, a second application of foam and the final shave.

He splashes his face with water to wash away the foam and stares into the mirror. He finally looks like the Bergerac we know and love, although a little older and bearing his battle scars.

45. INT. KITCHEN OF THE HOUSE. DAY 16 0900HRS

Bergerac sits at the breakfast table. He is dressed in whatever cast-offs Deborah could find in the house. He is eating heartily from a plate bearing a traditional English breakfast of eggs, bacon, sausage, beans and bread. He eats as if this is the first proper meal he has had for a long while. This is washed down with a large mug of hot, sweet tea. Deborah sits by him, watching silently as he eats. When he finishes, she speaks.

DEBORAH

My god, when was the last time you had breakfast?

BERGERAC

A long time ago. My breakfasts usually come in a can. Thanks for the clothing.

DEBORAH

My pleasure. Why couldn't you stop that nonsense?

BERGERAC

Because I am weak...and because...

DEBORAH

How much of your life have you washed down the drain with the booze, Jim?

BERGERAC

I know, I know. I've heard it all.

DEBORAH

If it had been different we could have all been living here. All of us, the whole family. Dad would have loved that.

BERGERAC (LOOKING AROUND)

How you finding the old place?

DEBORAH

Too big, but I feel obliged to look after the place seeing as Dad left it me in his will.

There's a long pause as Deborah looks upward to the ceiling as if she's wondering how she can keep the house going. Bergerac steels her with a gaze and there's a noticeable twinkle in his eye.

BERGERAC

So is there any one else?

DEBORAH

I've given up on all that nonsense. Two broken marriages are enough and more dodgy boyfriends than you can imagine. Just me and my horses now.

BERGERAC

Deborah, I...

Bergerac pauses and you can see in his face what he wants to say. He wants to make up for all those disappointments and missed opportunities. He wants to say those three special words, but the moment passes and he realises that the past is the past. His face falls, the mood darkens.

BERGERAC

...nothing. I was just wondering if the old girl was still where I left her?

Deborah nods and a relaxed smile creeps across her face. She knows what Bergerac wants to say.

46. EXT. GARAGE ON CHARLIE HUNGERFORD'S ESTATE DAY 16
1000HRS

The garage lights flicker on. This garage is almost like a large warehouse. There are rows and rows of classic cars and luxury vehicles: Rolls Royces, Bentleys, all of them were once owned by Charlie Hungerford. Bergerac walks down the rows of cars with Deborah behind him. One car is covered with a protective dust sheet. Bergerac leans down to pick up the sheet and with one movement pulls the sheet back to reveal his trusty red Triumph Roadster. The camera lingers over the car, caressing the paintwork and the gleaming chrome. Bergerac steps back entranced.

BERGERAC

She's beautiful.

DEBORAH

I had it restored. Thought I might sell it on. Sell all these on one day. Might have to with the cost of living just to keep this place going.

BERGERAC

I can't believe what a good job they did.

DEBORAH

Well after you lost your licence, I thought it looked sad sitting in the garage just rusting away.

BERGERAC

Thanks. Thanks for storing her for me. And thanks for this. The old girl is perfect.

DEBORAH

Like I said, I planned to sell it. You had no use for it.

Bergerac turns around and faces her square on. His demeanour changes to one of candid seriousness.

BERGERAC

You still have Charlie's safe?

DEBORAH

Yes?

BERGERAC

Can you open it for me?

DEBORAH

Yes?

47. INT. CHARLIE HUNGERFORD'S OLD BEDROOM DAY 16 1030HRS

Deborah and Bergerac are in Charlie Hungerford's old bedroom. Deborah and Bergerac each take one end of a large painting and carefully remove it from the wall. Behind the artwork is a large old safe inset in the wall. Deborah stands in front of the safe and dials the combination before opening it. Bergerac steps forward and reaches into the safe before bringing out an old revolver.

BERGERAC

Charlie's old service revolver...

He reaches in again and brings out a box of shells.

BERGERAC

...and a box of ammunition. Just what I need.

DEBORAH

Jim, you can't go around shooting people.

BERGERAC

I'm not. This is for self-defence.

DEBORAH

I'm not sure about this.

BERGERAC

Neither am I, but I can't take any chances. Two people have been murdered already. I nearly was the third. Not again...

DEBORAH

What are you going to do?

BERGERAC

The right thing...

**48. EXT. OUTSIDE CHARLIE HUNGERFORD'S COUNTRY HOUSE
1100HRS**

Bergerac pulls away in his Triumph Roadster and the care makes a satisfying noise as it travels over the gravel. The camera follows him as he drives around the island, down the many winding country roads, by the beach sides and back into St Helier. The camera should show off the car and the island, shot like a car advert, perhaps by a helicopter.

**49. EXT. OUTSIDE JIM BERGERAC'S FLAT IN ST HELIER DAY 16
1200HRS**

Bergerac pulls up outside his flat and turns off the car. He gets out and goes inside.

50. INT. JIM BERGERACS FLAT DAY 16 1200HRS

The door to the flat has been left ajar. Bergerac carefully enters, the gun drawn and does a slow reccy of the flat, checking each room in turn, making sure that no-one is waiting for him. The flat is in an even worse state than before. His assailant obviously turned the place over looking for something.

BERGERAC (TO HIMSELF)

You didn't find it, did you? Not as clever as you thought you were...

Bergerac reaches down and picks up one of his old shoes. He bends the shoe so that the loose sole comes away from the bottom of the leather. In the gap between the sole and the bottom of the shoe Bergerac has secreted his list of names. He pulls the list from the shoe and puts it in his pocket, before discarding the shoe.

51. EXT. JERSEY GENERAL HOSPITAL DAY 16 1500HRS

Bergerac pulls into the hospital car park and gets out of his Triumph Roadster. He has changed his clothes and looks very smart, but casual. Looks very much like the Bergerac we remember from the classic series, although older, obviously. He gets out of the car and retrieves a large bunch of flowers from the back seat of the car.

52. INT. JERSEY GENERAL HOSPITAL DAY 16 1505HRS

The camera follows Bergerac as he walks confidently through the hospital. Despite his facial injuries, he walks as if he knows exactly where he is going and comes across as your standard hospital visitor. The bunch of flowers help putting this across. He enters the Critical Care ward and we see him talking to the receptionist who asks him to sign in, before another nurse leads him to a private ward.

NURSE

Here is your uncle, Mr Smith

BERGERAC

Thank you.

Bergerac enters the room and closes the door behind him. The old man in the bed is asleep. Bergerac moves to the end of the bed and lifts up the clipboard containing the medical notes. The camera shows the notes and picks out the name " Peter LeGrand". Bergerac notes that he has the right man and returns the notes to the hook at the bottom of the bed.

Bergerac moves to the side of the bed and puts his hand over the old man's mouth and nose. The man stirs slightly but isn't strong enough to fight his attacker off. He struggles for breath and claws impotently at Bergerac's arm. The attack goes on for a while and the sight of the old man trying to fight Bergerac should be intercut with the image of Charlie Hungerford lying in his hospital bed. Bergerac hesitates and almost releases his grip, but his resolve returns and a few moments later the old man falls

limp. The sound of a heart monitor alarm goes off and Bergerac dumps the flowers on the man's chest saying and makes a quick exit from the room.

The camera is down the far end of the corridor and we watch Bergerac move towards us. As he comes closer, we can see the chaos he's left behind him as a resuscitation team rushes to the private room as well as a number of nurses and doctors.

53. EXT. JERSEY GENERAL HOSPITAL CAR PARK DAY 16 1510HRS

Bergerac jumps back into his Triumph Roadster and makes a speedy exit from the hospital. The camera should be set high, so that we see this from a distance and get a sense of Bergerac moving quickly.

54. EXT. JERSEY COUNTRYSIDE DAY 16 1600HRS

The camera should follow the Triumph Roadster as it makes its way through the leafy country roads of Jersey. Bergerac is on his way to the second name on his list.

55. EXT. LARGE COUNTRY HOUSE IN JERSEY DAY 16 1630HRS

Bergerac pulls up some way from the home of John Fourneaux. It is a large country house, not that dissimilar to that of Charlie Hungerford's but a little small. Bergerac parks his car out of sight and gets out, approaching the house on foot.

In the garden, an old gentleman is working in the garden. He is attempting to lop an old tree of its branches. A step ladder is placed beside the tree and the old man is attempting to start a petrol-engine chainsaw. Bergerac sees this from the distance and smiles. He cannot believe his luck. He quickens his step and makes himself known to the old man.

BERGERAC

Hello there! Having some trouble?

JOHN FOURNEAUX

Yes, this damned, buggering chainsaw. I just don't seem to have the knack anymore.

BERGERAC

Yes, they can be a bit tricky.

JOHN FOURNEAUX

I think it is my age. No strength in my arms.

John Fourneaux laughs at his predicament. By first impressions, he comes across as a harmless old man with a sense of humour and self-deprecation.

BERGERAC

Let me have a go.

The old man slowly hands the heavy chainsaw to Bergerac who then attempts to start it as if he is an old pro. The old man looks on mystified by the turn of events.

JOHN FOURNEAUX

We haven't been introduced, have we? Are you a neighbour?

BERGERAC

No – Jim Bergerac.

JOHN FOURNEAUX

Bergerac, Bergerac, Bergerac? I've heard that name before. Are you one of the Bergeracs of St Lawrence? The ones at Millbrook?

BERGERAC:

No, no. Not me.

JOHN FOURNEAUX

Well it doesn't matter. What matters is that my chainsaw is working and I can get to work on this old tree. Thanks for helping, Mr Bergerac

BERGERAC

And you must be John Fourneaux, I presume?

JOHN FOURNEAUX

The self same...were you looking for me?

BERGERAC

Yes, you could say that.

With that, Bergerac manages to get the chainsaw working and the noise and power of the machinery takes both men by surprise. They both spontaneously burst out laughing and Bergerac waggles the chainsaw around in a comedic fashion.

BERGERAC

You climb up the ladder and I'll pass this to you.

John Fourneaux puts on some protective goggles and begins to mount the ladder. At the top, he turns and reaches down towards Bergerac, who hands him the running chainsaw.

JOHN FOURNEAUX

You didn't say why you were here.

BERGERAC

Haut du Mont, Mr Fourneaux. Haut du Mont. Remember that?

John Fourneau becomes instantly agitated by those words.

BERGERAC

You remember it, do you?

JOHN FOURNEAUX

What do you want? Money is it? Another extortionist come for some easy pickings. You aren't the first and I'll say to you what I've said to them: fuck off!

BERGERAC

No, Mr Fourneau.

JOHN FOURNEAUX

Well then you can still fuck off and leave me alone.

BERGERAC

You know I can't do that, can I?

JOHN FOURNEAUX

I've got the chainsaw, so I can tell you to fuck right off with some authority!

John Fourneau waves the chainsaw around and Bergerac darts backwards.

BERGERAC

What about the children, Mr Fourneau?

JOHN FOURNEAUX

The little bastards got what they deserved, didn't they? No-one else wanted them, so we took care of them. It was a business. We did well out of it. How do you think I got all this. We all did well out of it.

BERGERAC

You sure did, didn't you?

JOHN FOURNEAUX

I've no regrets. We mixed business with pleasure. What are you going to do about it? Kill me?

With that, Bergerac kicks the ladder from under John Fourneau and he falls onto the whirring blade of the chainsaw. This happens off-screen, but the intimation should be that John Fourneau has met with a tragic accident.

56. EXT. NURSING HOME ON JERSEY DAY 16 1800HRS

Bergerac slows down outside the nursing home and follows the driveway up to the main house. He parks the car and goes inside.

57. INT. NURSING HOME ON JERSEY DAY 16 1810HRS

Bergerac is talking to the receptionist. The camera should be close on her face as she says to him:

RECEPTIONIST

Sorry, Mr Montague isn't here.

Bergerac frowns at this news and acts as if he is a concerned relative.

BERGERAC

I don't understand. I have made the trip especially to see him.

RECEPTIONIST

He was collected earlier this afternoon, much against his doctor's wishes. He's very ill and shouldn't really have been moved.

A reaction shot to Bergerac who pulls an expression as if to say: "Tell me more". The receptionist seems please to have a willing ear to talk to and appears to be more than happy to reveal discreet information about her charges.

RECEPTIONIST

Well his Alzheimer's has gotten to a point where he can't eat. We are feeding him intravenously. Any upset to his routine could be a disaster.

Bergerac turns to leave, but the receptionist hasn't finished.

RECEPTIONIST

We tried to stop the young man, but he was most insistent that he take Mr Montague.

Bergerac exits, jumps into his Triumph Roadster and speeds away.

58. EXT. THE COUNTRY ROADS OF JERSEY DAY 16 1820HRS

As he drives home through the winding country roads of the Jersey countryside, Bergerac is visibly angry. He bangs the dashboard and takes his frustration out on the wheel of the car. He speeds through the evening dusk his anger boiling over. He knows that he's missed his opportunity with Montague and whoever is protecting him will be out to get Bergerac.

BERGERAC

I was that close...that close...

59. EXT. TOWN CENTRE ST HELIER DAY 16 1900HRS

Bergerac is driving back to his flat. The town centre is still busy with traffic and people. His mobile phone rings and it is a number he is not familiar with. He pulls over into the first available space and answers the phone.

ASSAILANT

Mr Bergerac.

The voice on the other end of the line is heard clearly but the speaker is not scene. This is shot with the camera on Bergerac to capture his reactions to his caller.

BERGERAC

Yes?

ASSAILANT

I wasn't asking, Mr Bergerac. I knew it was you. You were too late today, weren't you?

BERGERAC

I haven't finished yet.

ASSAILANT

Oh, but you are finished. Going home, are we? I will be waiting.

Visiting your ex-wife? I will be waiting.

Going to the pub? I will be waiting.

Perhaps the mainland to see your daughter? I will be waiting.

BERGERAC

You bastard.

ASSAILANT

I need you dead now. For what you've done and what you are trying to do. I did warn you and you didn't listen. You've had many warning. And you did not pay them heed. You need to be punished, Mr Bergerac.

BERGERAC

I'm not scared of you.

ASSAILANT

But you are. You are scared. You are running scared with nowhere left to run. I'm going to kill you eventually so stop running and make it easy for yourself, Mr Bergerac.

BERGERAC

I can't let that happen.

ASSAILANT

Of course you can't. I commend you for that and admire your tenacity, especially for a man of your age and physical condition.

Look, I am a fair man. I like a fair fight. I'll give you a chance – a fighting chance.

Bergerac frowns as he can't understand where the conversation is leading.

ASSAILANT

Tomorrow. 5AM at Les Landes. Grosnez Castle. I'll meet you there. It'll be nice and quiet. Just you and me.

BERGERAC

What if I call the police? What if I get them involved with all of this?

ASSAILANT

You won't. And besides, you can't. Our influence stretches a long way. They already know that I'm after you.

With that the line goes dead and Bergerac is left sitting in the car feeling confused and scared. Does he meet with the mystery man or should he try and do his best to preserve the remains of his life? He ponders that question before the cut to the next scene.

60. INT. INTERNET CAFÉ. ST HELIER. DAY 16 1900HRS

Bergerac sits at the computer and is doing his best to compose an email. The email is to his daughter, Kim. The bustle of the Internet Café is distracting Bergerac. Normally, he is not a man of words, but knows he must do this properly.

We see the screen as he slowly types and we hear Bergerac read his own words in his head as he composes the email:

“Dearest Kim,

I'm sorry for the phone call the other day. This thing I'm involved in is bigger than me. These are dangerous people, but I can't tell you who they are in case they come for you and your mum. Tomorrow, I am putting a stop to this once and for all. If you don't hear from me again, I want you to know that I love you and your mum and I'm sorry for all the times I wasn't there for you.

Love,

Dad x x x”

When he is finished, he sits back and quickly reviews his work, before pressing the “Send” button. The camera pans away from him as he appears to lean forward and work on a second, unseen email – but this should be implied, not explicit, otherwise the ending will be revealed.

61. EXT. OUTSIDE INTERNET CAFÉ. ST HELIER 2000HRS

Bergerac leaves the Internet café and for once looks pleased with himself. He walks back to his Triumph Roadster and speeds away. He can’t return to his flat so we see him driving along the sea front of St Aubin down the Esplanade. He parks in the car park near Coronation Park and gets out.

62. EXT. SEA FRONT. JERSEY 2010HRS

Bergerac leaves his car and walks along the sea wall. He stares out to see, to Elizabeth Castle and the myriad lights that dot along the sea walk. Bergerac takes shelter in one of the sea front cabins and sits on the bench. Again, the camera takes a wide shot of the bay, of Elizabeth Castle, of the waves slowly going out. Joggers go by, a couple walking the dog, a couple of cyclists. While Jim Bergerac is consumed by inner turmoil, the rest of the world goes on without him. Such is the nature of life.

He reaches into his coat pocket and pulls out a large can of super-strength lager. He studies the can, reading the ingredients list and the various bits of information printed on it before opening the can. He puts the can to his lips, but then notices a family walking along the seafront. The little girl in the family stares at Bergerac and gestures to him as if to say: “No – you don’t want to be doing that”. Bergerac lowers the can, smiles at the little girl. He waits for the family to pass him before upending the can and emptying the contents on the sandy concrete at his feet.

The next few scenes should indicate the passing of time. So the darkness creeps in across the bay, shots of the traffic, of the empty sea walk, of the lights flickering off in the distance as people go to bed. Inter-cut with scenes of Bergerac trying to make himself comfortable on the bench and trying to get some sleep.

63. EXT. SEA FRONT. JERSEY DAY 17 0430HRS

Bergerac wakes with a start. He sits upright. It is still dark. He pulls out his mobile phone from his pocket and the LCD screen illuminates his face. We see from the LCD display that Bergerac has missed or ignored three telephone calls from Kim and he has a number of unread text messages from her. He turns the phone off and places it on the bench beside him. Where he is going he won’t be needing his mobile phone.

64. EXT. THE RACECOURSE AT GROSNEZ POINT DAY 17 0450HRS

The camera tracks the Triumph Roadster as it picks its way up the path to Grosnez Castle. The path is bumpy and so progress is slow. Bergerac turns off his lights and continues in the half-light at a creep, so as to give himself the element of surprise. He parks up and gets out of the car and heads for the ruins of Grosnez Castle.

65. EXT. THE RUINS OF GROSNEZ CASTLE DAY 17 0455HRS

Bergerac walks up to the castle ruins and as he walks he tries to see if anyone is ahead of him. He starts to shake. He looks at his hands, he appears to be losing control, they are shaking. It's been over 24 hours since his last drink at the delirium tremors are taking hold – the actor should work this into his performance. He should appear to be working hard to hold himself together.

The internal structure of Grosnez Castle is almost a perfect circle and is the ideal amphitheatre for a fight off. There is one-way in and one-way out: a single entrance, a stone gateway. Bergerac is satisfied that no-one is ahead of him and enters the ruins walking to the furthest point. He stares out to see. In the distance, the sun is slowly rising.

He doesn't notice that his assailant has secreted himself in one of the ruined turrets of Grosnez Castle and we see him exit and stand in the centre of the walled circle, directly behind Bergerac. He is Guy Montague, the grandson of Gerald Montague. He is the man who beat up Bergerac in the garage. He is about 28 years old, with an incredibly muscular physique. By the way he is standing and dressed, it is obvious that he's had some military service. Bergerac is clearly outgunned.

GUY MONTAGUE

Bergerac, you were early...

Bergerac spins around and is confronted by his tormentor. He is visibly overwhelmed by the physical presence of Guy Montague.

BERGERAC

What do you want?

GUY MONTAGUE

You, Mr Bergerac...you.

Montague points at Bergerac and smiles. He is very self-assured, though there is a flash of subdued madness in his demeanour. He is a man who has been witness to terrible things.

GUY MONTAGUE

You didn't think I was going to let you kill my grandfather, did you? We have a reputation to protect on this island.

BERGERAC

Grandfather?

GUY MONTAGUE

Yes, I am Guy Montague, son of Gaston Montague, grandson of Gerald Montague. The Montague name has been on this island for many, many generations. And we take great pride in our name and our reputation.

GUY MONTAGUE

This isn't the first time people have tried to fling mud over the Haut du Mont thing, but as you know, Mr Bergerac, people have a habit of disappearing on this island. My hobby is magic: I make people disappear. It's a trick my father taught me.

Montague laughs.

GUY MONTAGUE

But nothing changes. During the occupation, we were accused of colluding with the Nazis. They couldn't prove anything and most of them who spat at us ended up dead at the end of a Nazi gun. A sense of survival runs in our family and we are good at surviving, Mr Bergerac. How do you think my great grandfather got ownership of the Haut du Mont?

Bergerac is confused. He shrugs.

GUY MONTAGUE

Let's just say he could speak fluent German and leave it at that.

The sun is gradually moving up the sky and with every change of camera, the light should be a little brighter to indicate sunrise.

GUY MONTAGUE

Now that brings me onto you, Mr Bergerac. What shall I do with you? Obviously, the beating I gave you the other day wasn't enough of a warning, was it? Why didn't you listen to your friend too?

BERGERAC

What? Barney Crozier?

GUY MONTAGUE

Yes, Mr Crozier. He did try and warn you, didn't he? I did ask him specifically to warn you off. Obviously, you are more bull-headed than I realised.

BERGERAC

You know Barney Crozier?

GUY MONTAGUE

Know him? Know him!?!? I own him. He's one of our best employees. Crozier knows everyone on this island through his long, distinguished police service. If we need a bit of dirt on someone, we ask Crozier. He is a very valuable man to have on the books. Just think, you could have been him, instead of drinking your life away.

Bergerac is visibly shaken by this revelation. He realises that it was Crozier who tipped off Montague to the whereabouts of Sheila Stephenson at the Waterfront Hotel and facilitated her murder.

BERGERAC

You bastard...

GUY MONTAGUE

Come on, Mr Bergerac. You are the killer, aren't you? You murdered poor old Mr LeGrand and we suspect you had a hand in the unfortunate accident that befell Mr Fourneaux.

BERGERAC

They were animals. What they did at Haut du Mont...

GUY MONTAGUE

Oh, back to Haut du Mont. How predictable. No-one cares, Mr Bergerac.

BERGERAC

I do.

GUY MONTAGUE

No, you don't. You only care about the money that's been promised to you. You aren't the first ex-cop from this island to be approached. You aren't the first Haut du Mont hitman, but you will be the last. I can promise you that.

BERGERAC

I do care. I was there...

GUY MONTAGUE

No, if you cared you would have fought a bit harder to get the case investigated properly. But everyone on this island can be bought. Money is king. That's why they were allowed to get away with murder. You failed; Mr Bergerac and you will fail again. You will fail for the last time.

BERGERAC

The children...

GUY MONTAGUE

The children were mere playthings for those who could afford to fuel their own dirty perversion. Those kids who had a future were left alone, the ones who were already troubled, who were no good for society, who were already damaged goods were sold and traded. They funded the running of the school. The sacrifice of one, aided the nurturing of the other.

BERGERAC

And made your father and his cronies rich...

GUY MONTAGUE

That too, but they provided a service: They cared for those children. And there was a profit to be made.

BERGERAC

Sub-human scum...

GUY MONTAGUE

Anyway, that's the past...back to you, Mr Bergerac. What shall we do with you?

Bergerac pulls out the service revolver that he took from Charlie Hungerford's safe and brandishes it at Guy Montague.

GUY MONTAGUE

Come on now, Mr Bergerac. Now that's not fair. I invited you here for a fair fight. Your chance to take me down, you know, one-to-one, man o man. And you pull a gun on me, an unarmed man. That shows what kind of dishonest coward you are, doesn't it?

BERGERAC

This ends now. I'm going to shoot you and then I'm going to find Gerald Montague and finish him.

GUY MONTAGUE

No, you are not. You can't do it.

BERGERAC

I will.

And with that Guy tries to call Bergerac's bluff. He starts to walk towards him briskly, at a seemingly emotionless rate of pace. When Guy is within two arm's distance, Bergerac raises the revolver and fires. Nothing happens, an impotent click as the barrel turns round. He panics and fires indiscriminately at his advancing assailant.

Guy reaches Bergerac and takes the revolver off him. He raises the gun and examines the barrel.

GUY MONTAGUE

Decommissioned. Took a gamble, but I suspected it was the case. My time in the Marines wasn't wasted, was it? Munitions and weaponry has always fascinated me – though sometimes it is hard to tell a live gun from one that's been taken out of use.

Bergerac slumps, his shoulders fall. He knows he is going to take another beating. The camera slowly pans back as we watch Guy Montague rain down blows on a beaten Bergerac. The camera should rise as if on a helicopter so we can see the attack, as the camera pulls away we can see the Grosnez Castle ruins, the cliffs of Les Landes and the morning sunrise. Then as the island takes up the majority of the frame and we can no longer make out the figure of Guy Montague, the scene fades slowly to black.

66. EXT. A BOAT AT SEA A FAIR DISTANCE AWAY FROM THE ISLAND DAY 17 0800 HRS

The large yacht has dropped anchor and is a fair distance away from the island you can see Elizabeth Castle and the outline of Jersey harbour in the far distance.

There's a close up of Bergerac's unconscious face. Then suddenly a bucket of water is tipped over him to rouse him.

GUY MONTAGUE

Come on, Mr Bergerac. You are not dead yet.

Bergerac splutters and tries to right himself. He is lying on the deck, his hands bound behind him and his feet restrained. Guy Montague is standing over him with a funnel in one hand and a bottle of brandy in the other. Bergerac peers up at him, squinting in the sunlight, he can only make out a shadowy figure, as Guy Montague is standing with his back to the sun.

GUY MONTAGUE

Time for a little drink, Mr Bergerac

BERGERAC

I'm not thirsty.

GUY MONTAGUE

That's why I've got this.

He waves the plastic funnel in front of Bergerac's nose and taunts him playfully with it.

BERGERAC

You've been watching too much "Get Carter"

GUY MONTAGUE

A great film, but I need you drunk.

Guy Montague descends on Bergerac and stuffs the funnel into his mouth. There is a struggle as he forces the plastic nozzle past Bergerac's gritted teeth. He then holds the funnel still with one hand while holding the bottle to his mouth, gripping the tin lid in his teeth and unscrewing the bottle with his free hand. All the while Bergerac is struggling, but Montague has him wedged against the side of the boat's seating.

GUY MONTAGUE (TO HIMSELF)

Should have opened the bottle first

He then begins to pour the brandy into the funnel, but as Bergerac struggles, and the boat moves with the rhythm of the tide, a certain amount of alcohol is spilt and misses the funnel completely.

BERGERAC

Get off me!

GUY MONTAGUE

Not until you've had enough...I've got more plenty more where this came from.

The pair continues to struggle and the camera pans upwards from the boat as Guy Montague pours more brandy into the funnel. The panning shot should indicate that time is passing.

67. EXT. THE BOAT AT SEA DAY 17 0900HRS

Bergerac is sitting upright and swaying left to right. He is clearly intoxicated and his head is falling forward and back. Guy Montague pulls out a large knife and with his free hand pulls Bergerac to his feet. Bergerac notices the knife.

BERGERAC

You...you going to stab me?

GUY MONTAGUE

No – I am going to throw you overboard.

Guy Montague quickly looks at his watch.

GUY MONTAGUE

By my reckoning, the tide is turning and going back to the island. Where we are, the currents should drag you straight back to the harbour. It'll look like you got drunk, went for a walk in the harbour, fell in to the sea and drowned. The perfect accident...

Guy Montague cuts the bindings holding Bergerac's feet and pushes him to the stern of the yacht. He stops at the edge and moves his head forward to speak directly into Bergerac's ear.

GUY MONTAGUE

I really didn't want to do this, Mr Bergerac. I really didn't. You should have listened to the warnings. But instead in about two hour's time, they are going to be dragging your body out of the harbour.

BERGERAC

You won't get away with this.

GUY MONTAGUE

Goodbye, Mr Bergerac...

And with that, he cuts the bindings holding Bergerac's hands and pushes him overboard. Bergerac hits the water and struggles to swim, but the current is too strong for him.

The camera follows Bergerac as he is drawn under the water and the camera submerges under the sea as we watch him struggle and go deeper and eventually fall limp.

68. EXT. JERSEY HARBOUR DAY 17 1300HRS

The police have cordoned off part of the harbour. A body has been recovered, they gather around and Chief Inspector Pettit lifts the red blanket and turns away. He mouths "It's Bergerac" and is ashen-faced. He lowers the blanket and walks away, flanked by a couple of plain-clothed officers.

69. EXT. ST HELIER DAY 17 1700HRS

The Jersey Evening Post carries the headline "Hero Cop Found Dead". People in St Helier are reading the story. The camera cuts to Crozier at home, the Channel News programme comes on the TV and the news of Bergerac's death is the lead story. He leans forward and turns up the sound.

NEWSREADER

The body of one of Jersey's leading former detectives was recovered from Jersey Harbour today. Jim Bergerac, formerly of the Bureaux de Etrangers arm of the Jersey Police, was found by a local boat owner. It is suspected that he had drowned. Bergerac had a high profile career on the island during the 1980s and subsequently retired to become a private detective. The police are baffled as to how Mr Bergerac drowned, though sources close to them have revealed that foul

play hasn't been ruled out. His former colleague Chief Inspector Willy Pettit said this today:

The camera changes to Chief Inspector Willy Pettit talking at the harbour side.

PETTIT

Bergerac was a hero. A real cop's cop. He will be missed and we will find the person who is responsible for this...

JOURNALIST:

So it is foul play?

PETTIT (LOSING CONTROL)

No comment. Now turn that camera off. Turn it off.

There is some jostling and the picture goes back to the TV studio.

NEWSREADER

In other news...

Crozier turns off the TV and collapses back in his chair. He brings his hands to his head as if to ask: "What have I done?"

70. INT. KIM'S HOUSE IN LONDON DAY 17 1800HRS

Kim is sitting in front of her home computer. The telephone is clutched to her ear and she is being told the news of her father. She is sobbing inconsolably and the camera pans around to show that she has the email sent to her by her father the previous evening.

71. INT. CHARLIE HUNGERFORD'S HOUSE DAY 17 1800HRS

Cut to Deborah. It is she who is telling the news to Kim and she too is crying heavily.

72. EXT. SEA FRONT, JERSEY DAY 17 1800HRS

At the beach cabin where Bergerac had slept the night before, a local resident has discovered the mobile phone he has discarded. It is on the bench, acting as a paperweight to a piece of paper that bears one name: MONTAGUE

73. EXT. A PRIVATE MARINA SOMEWHERE ON THE ISLAND DAY 17 1800HRS

The yacht steered by Guy Montague comes into settle in the marina. As he looks up, he sees the face of Chief Inspector Willy Pettit flanked by a number of uniformed officers waiting for him.

74. INT. IN A ROOM SOMEWHERE ON THE ISLAND DAY 17 1800HRS

An old man sits in an armchair. It is Gerald Montague, he is suffering from advanced Alzheimers and is sitting shaking and rocking uncontrollable. His head is slouched and he stares blindly into space.

75. INT. NEWSPAPER OFFICE IN LONDON 1800HRS

The editor of a tabloid newspaper is sitting at his desk. One of his assistants enters the office at speed with galley print of the next day's front page. It bears the headline:

**JERSEY SEX ABUSE CASE -
EX-COP REVEALS EXTENT OF HORROR**

The editor approves the headline and front cover of the newspaper. There's much haste in the office and the camera pans around to show the editor's computer monitor. He has his email application and an email open on the screen. The camera pans in to reveal details of the email including the names of LeGrand, Fourneaux and Montague before falling on the senders email address:

bergerac@jersey.com

END CREDITS