

1 **EXT. MODERN LONDON - LONDON CITY LANDSCAPE - DAY 1. 0835** 1

The city. Glass spires. Chrome. Winking lights. Incessant noise. 2008 glory. We SMASH CUT from location to gleaming location.

MOLLY (V.O.)
 (12 yrs old)
 "My name is Sam Tyler. I had an accident and I woke up in 1973. Was I mad? In a coma? Back in time? Whatever had happened, it was like I'd landed on a different planet. If I could figure out why I was here then maybe I could get home ..." Yeah, whatever. That is so lame.

CUT TO:

2 **I/E. ALEX'S CAR - STREETS - DAY 1. 0836** 2

MOLLY DRAKE, bright, confident Catholic schoolgirl, rifles through her mother's case files. DI ALEX DRAKE at the wheel, struggling to programme her sat-nav.

ALEX
 (only half-serious)
 Return the classified document, thank you ... What did Evan get you? Molly ...?

MOLLY
 A Blackberry.

ALEX
 I'll get you some more while you're at school and you can make a birthday crumble.

MOLLY
 Mum what we were talking about, I will look after it and ...

ALEX
 And feed it crackers every day? That's what parrots eat love, "Polly want a cracker?"

MOLLY giggles - gives her mum's seat a teasing punch.

ALEX (CONT'D)
 Did your dad ...?

MOLLY
 No. He's in Canada with Judy.
 (changing the subject)
 So this guy, Taylor ...

(CONTINUED)

2

CONTINUED:

2

ALEX

Tyler. He died April last year.

MOLLY

Schizo? Delusional? What's the German one ..?

ALEX

He was a decent man and he was a good copper ...

MOLLY

No good to you then. We know how you like them.

(makes spazzy face)

Is he going in THE BOOK?

ALEX

DCI Tyler's getting a book to himself ...

RADIO

Charlie 75. Ma'am? South Bank, outside Tate Modern. Gunman has taken female hostage. Trojan units are assigned.

ALEX

Shit! Molly, pass me the thing ..

She is trying to reach the siren in MOLLY'S foot-well.

MOLLY

I'll do it ..

ALEX

Give it to me ...

CUT TO:

3

EXT. ALEX'S CAR - MOVING FAST - DAY 1. 0837

3

MOLLY clamps the siren-light onto the roof.

CUT TO:

4

I/E. ALEX'S CAR - MOVING FAST - DAY 1. 0838

4

ALEX puts her foot down, siren wailing.

Case file slides on the back seat - photo attached of Sam - DCI SAM TYLER: Prolonged Deep Coma - Outcome; Suicide.

CUT TO:

5 **EXT. TATE MODERN - DAY 1. 0840**

5

ALEX leaves MOLLY to go in a street behind the looming brick gallery.

ALEX
Stay put babes.

MOLLY
Mum, don't go ...

ALEX
Part of growing up is knowing when
to do what you're told.

CUT TO:

6 **EXT. CITY - SOUTH BANK SIDE - DAY 1. 0843**

6

Hassled OFFICERS keep back a nervous crowd of ON-LOOKERS.

ARTHUR LAYTON is middle-aged and down at heel with a scar across his left cheek. He has a petrified BUSKER hostage. Gun to her head.

ALEX pushes through the ON-LOOKERS. Tate Modern dominates the skyline one side and the gleaming city dominates the other.

POLICE SERGEANT
Arthur Layton. He took her money.
She put up a fight. He pulls a
ruddy gun!

LAYTON'S eyes are constantly searching the concourse - desperate for a means of escape.

ALEX moves closer.

POLICE SERGEANT (CONT'D)
Wait for armed backup.

ALEX
Don't need it.

She bares her jacket - revealing to LAYTON that she wears no holster. The SARG rolls his eyes - give me strength.

MOLLY hurries up. Loiters anxiously at the back of the crowd, unnoticed.

LAYTON is amazed as ALEX approaches. He's clearly desperate but there's an underlying intelligence in him.

LAYTON
Stop! This is my show!

ALEX
Arthur? I'm DI Alex Drake.

(CONTINUED)

6

CONTINUED:

6

MOLLY turns at the sound of clattering feet - THREE POLICE MARKSMEN are charging down the concourse carrying state-of-the-art rifles.

(CONTINUED)

LAYTON

I don't care! Stop staring at me!

ALEX

Let her go and we'll talk.

LAYTON

I just wanted cash. You lot turned this into a three-ringed circus!

ALEX

I help people who are trapped. I help them find an escape route.

MOLLY panics as she watches the MARKSMEN angling around the crowd to take up position. Laser-sights snapped on.

LAYTON

I don't like people staring at me.

ALEX

That's fine. I'm averting my eyes. If you let her go, we can discuss...

LAYTON

I'll kill you. Don't doubt it.

ALEX smiles at LAYTON - it's a smile you can trust.

ALEX

I'm not asking you to give up your hostage. I know that's important to you. But take me instead.

LAYTON

I dunno ... This is my show.

ALEX

Absolutely.

LAYTON pushes the relieved BUSKER away. Switches the gun to ALEX'S face.

ALEX (CONT'D)

Smart move. Good for you Arthur.

She takes another step closer.

LAYTON

Wait! I .. I know you! Can't be ... The last time I saw you, you were this little girl ... You've got your mother's eyes, Alex.

ALEX

You .. You can't have .. You knew my mother?!

(CONTINUED)

LAYTON

I knew both your parents.

(smiles)

I'm happy. Hope you're happy too.

ALEX

What?

6

CONTINUED: (4)

6

He lunges at ALEX.

MOLLY

MUM!!!

She comes out of nowhere. Breaking through the cordon before the SERGEANT can reach her.

MOLLY runs towards ALEX with THE DOTS OF THREE LASER-SITES DANCING ON HER BACK.

ALEX

DON'T SHOOT!! THERE'S A CHILD!!

Panic. ON-LOOKERS start screaming. A laser site skips across ALEX'S face as she reaches for MOLLY.

Confusion. MARKSMAN'S trigger finger itches.

ALEX reaches to grab MOLLY. Another hand gets there first. LAYTON. He pulls MOLLY to his chest. Backs away towards the river.

The MARKSMEN don't know what to do. Both LAYTON and MOLLY are smothered in laser light.

LAYTON drags MOLLY down the steps towards the riverside "beach". The MARKSMEN inch forward. ALEX can't stand it - runs towards the steps just as MOLLY rushes into her arms.

OFFICERS blaze past them but the beach already seems deserted.

CUT TO:

7

EXT. TATE MODERN WALKWAY - DAY 1. 0850

7

ALEX and MOLLY watch police officers tear off in all directions - manhunt.

ALEX

Evan's going to take you home.
Molly ... I have to write a stack
of reports now. Sweetheart. Mols.

MOLLY

Don't worry about the parrot.

ALEX

Already got him. A blue macaw.

MOLLY

(gabbling)

Really? I'm going to call him Yuri
after Yuro Gagarin who was the
first man in space. He was a
Russian ...

(CONTINUED)

7

CONTINUED:

7

She folds into her mother's arms. ALEX rocks her gently and whispers "sssshhhhhh ..."

MOLLY (CONT'D)

You could've got killed in front of me!

ALEX

That was not going to happen.

MOLLY

(pushing away)

It happened to you when you were my age!

ALEX

I told you to stay in the car! It's a hard, screwed-up world Molly. But if you learn to trust me, I can help you get through it.

She strokes MOLLY'S hair.

A good-looking man in late middle-age walks towards them cautiously. Kind eyes. Expensive clothes. An aura of strength and civility. This is EVAN WHITE.

MOLLY

Evan!

She almost throws herself into his hug.

EVAN

It's all right scrap. How about I get us a cake? A seriously patronizing chocolate one. Yeah?

He looks over at ALEX and mouths, "you okay?" She nods with a grateful smile and ushers him on his way. He tips her a wink and leads MOLLY away.

EVAN (CONT'D)

I can pretend I know who Shakira is and you can make fun of me ...

ALEX

Molly! We'll blow those candles out together. All right?

MOLLY glances back. ALEX blows her a kiss and MOLLY catches it.

EVAN

Come on scrap.

(CONTINUED)

7

CONTINUED: (2)

7

He puts his hand supportively on MOLLY as they walk away along the walkway. ALEX feels like shit.

CUT TO:

8

I/E. ALEX'S CAR - TATE MODERN - DAY 1. 0854

8

ALEX drops into the driver's seat. Places a mobile call.

ALEX

DI Alex Drake, clearance Delta-one-six. Put me through to the Superintendent.

She waits and waits - playing thoughts over in her mind.

ALEX (CONT'D)

(soft singing)

I'm happy. Hope you're happy too ..

LAYTON sits up in the back seat and rests his gun against the back of her neck. He puts on reflective sunglasses.

LAYTON

Start the car.

CUT TO:

9

EXT. THAMES - RIVER BOAT - DAY 1. 0904

9

LAYTON pushes ALEX along a rusted gangplank towards the flaking hulk. The horizon across the river is dominated by the Millennium Dome.

LAYTON

You're my ticket out, Alex.

(using her mobile)

Hello, remember me? Layton ... Yeah ... I got a piece of your past here so you're gonna have to listen ... Tim and Caroline Price's daughter.

ALEX

How did you know my parents?!

LAYTON

And I'm gonna tell her the truth about how they died .. And your life'll be in ashes mate ... So now we talk about how you get me out of this mess. Think about it.

He clicks off the phone and drags her inside. The boat is called "Di".

CUT TO:

10

INT. RIVER BOAT - DAY 1. 0905

10

They enter the dank. Leaking vessel.

ALEX

I'm on your side Arthur. Those officers were itching for a Fatality Outcome ...

LAYTON

I used to be somebody.

ALEX

Who did you call? What could my parents have to do with this? They've been dead a long time.

LAYTON

I had an empire going, back in the day. Dealers on every corner. Coppers in my back pocket.

ALEX

So things went wrong. Do you want to talk about that? You feel trapped. I understand. Let me help you.

LAYTON smiles. Cruel turn of the mouth. Sounds of water slapping incessantly against the hull.

Phone rings. LAYTON snaps it open. Listens. His smile falls - this is bad news.

LAYTON

Okay .. That's a pity ... hmmmm .. Right.

ALEX watches his gun hand drop limply. She senses a resolution. Moves forward.

ALEX

It's over. Give me ...

LAYTON

Fine ...

AND HE LIFTS HIS GUN AND SHOOTS HER IN THE HEAD.

She sees it! Sees the BULLET COMING TOWARDS HER. Has that moment to comprehend her fate. A micro-second before the bullet hits her -

SMASH CUT:

18

CONTINUED:

18

UNIFORM OFFICERS push past her, raiding the boat. The fashion of their uniforms fractionally different from today.

ALEX

Help me, I've been shot ..

She is ignored.

CUT TO:

19

EXT. STREET - DAY 1. 0917

19

ALEX runs into the alley. The area has quickly turned into a rabbit warren of shadows and looming warehouses.

Poster on the wall advertises Adam Ant's new album. Adam Ant's arms are crossed in defiance.

ALEX fingers her red clothes, noticing them for the first time. What the hell ..?

Into the street charges EDWARD MARKHAM. He has been one of the punters in the brothel. Brash. Young. Bouffant highlights that bounce as he moves. Striped shirt under an expensive jacket. Coke powder around his nose. Harrow school in manner and accent.

MARKHAM

Did you call them in you evil little tart?

ALEX

What?!

He pushes her against the wall. She is too shell-shocked to resist.

MARKHAM

You'll regret that sweetie.

Cue: Rolling drums. Banshee war-cry. Adam And The Ants - "Prince Charming".

An Audi Quattro screams into the alley. Heads directly towards a stack of dustbins. At the last second it swerves to avoid them. Brakes inches from ALEX and MARKHAM.

Three men emerge. DS RAY CARLING - pink Fred Perry t-shirt, aviators. DC CHRIS SKELTON - two-tone drainpipes and a wedgie haircut.

DETECTIVE CHIEF INSPECTOR GENE HUNT - silvery grey suit over a crisp white shirt. Tie hung low and sulky.

"Don't you ever? Don't you ever? Stop being dandy showing us you're handsome?"

All three draw whopping great Magnums.

(CONTINUED)

GENE

Today my friend your diary entry
will read "Took a prostitute
hostage and was shot by three armed
bastards."

ALEX

(she recognizes that turn
of phrase)
What?!

MARKHAM pulls ALEX in front of him.

RAY

Guv! He could have a gun!

GENE, RAY and CHRIS cock their Magnums.

ALEX

(to MARKHAM)
Don't let this get out of control..

GENE

Don't upset him love, this is one
bloke you don't want letting his
load off.

ALEX

(frightened/on auto)
Think! You need to be smart. If you
chose a path of self-destruction
driven by .. by illogical pride and
delusional self-importance you will
enjoy only a fleeting sense of
power before being shot and killed.
It is vital that you over-ride the
need to obtain what can only be a
fictitious glory and a misleading
illusion of free-will.

RAY

Is it me or are toms getting
smarter?

ALEX

(idea)
A Fatality Outcome is what these
officers want ...

MARKHAM

Fatality Outcome?
(sees an angle)
You're right.

MARKHAM steps away, hands in the air.

MARKHAM (CONT'D)

I'm unarmed.

(CONTINUED)

19

CONTINUED: (2)

19

CHRIS

You're going down you scum!

MARKHAM

This will not amount to a hill of
beans Mr Hunt.

GENE rabbit-punches him in the gut and MARKHAM falls. His Walkman skitters across the ground. RAY picks it up.

ALEX

Hunt ...?

GENE

Blimey, if that skirt was hitched any higher I could see what you'd had for breakfast. Ray, cuff this nancy berk. Chris, look after the lady, she's the classiest prozzie I've seen all week.

ALEX

DC .. Chris Skelton?

CHRIS

Roger that.

ALEX

DS .. Ray .. Ray Carling?

RAY wraps up the Walkman giving her a suspicious look. She tries to focus but her world is swimming.

ALEX (CONT'D)

Gene .. Hunt?

GENE

My reputation proceeds me.

He stares at her - intense. ALEX faints.

CUT TO:

20

EXT. SOUTH BANK - DAY (MEMORY)

20

MOLLY catching ALEX'S kiss. Caught in a halo of light.

RAY (V.O.)

Cracking pair of puppies.

CUT TO:

21

I/E. AUDI - CITY STATION - DAY 1. 0935

21

ALEX opens her eyes, flanked by RAY and CHRIS in the back of the Audi. Both have been ogling her breasts.

(CONTINUED)

ALEX flies out of the car. Around her, stropky HOOKERS and protesting PUNTERS are being led into the station - all concrete and dark glass. The forecourt is loaded with chunky Police Rovers.

ALEX

Okay .. focus. This is a sub .. sub-conscious construct induced by severe cranial trauma ... There you go, that was easy ...

HOOKER

Fascist pig!

GENE

We only need a statement love ...

The HOOKER spits at GENE. He looks angry but hurt. Turns on ALEX.

GENE (CONT'D)

You too.

ALEX

I can hear ... I can hear the wind in the trees ...

GENE

Streuth, she's gonna break into song.

She touches the Audi almost cautiously.

ALEX

Full sensory hallucination ...

She caresses the Audi.

RAY

(horny)

I dunno .. look at the way she's touching that car.

ALEX

This happened to him! To HIM! It couldn't happen to me!

RAY

You all right darlin'?

ALEX

Molly needs me .. Have to go ...

A Rover pulls into the forecourt. ALEX decides to step wilfully in front of it.

GENE DIVES AT HER, THROWING HER CLEAR. They roll. Wind up in a tangle with him on top of her.

(CONTINUED)

21

CONTINUED: (2)

21

GENE

Don't do that. Do you know what the paperwork's like on suicides?

She tries to stand. Her legs buckle. She is weak and vulnerable and he takes a gruff pity on her. Scoops her up in his arms. Looks at her in his grip - she is rather beautiful. And in a swoon. He likes them like that.

ALEX

Get off me ...

GENE

(gently)
Shut up.

He carries her towards the station. Over the threshold.

ALEX

Don't .. take me in there ... not
in there ...

Too late.

CUT TO:

22

INT. CITY STATION - CID - DAY 1. 0937

22

ALEX crashes through the doors on her own two feet. Formica and desk lamps. Electric typewriters. Sheena Easton jostling for wall-space with Kevin Keegan and Trevor Francis. HOOKERS and PUNTERS being processed by smoking DCs who drink her in like beer. ALEX marches into GENE's office which bears the legend on the door - The Manc Lion.

*

CUT TO:

23

INT. CITY STATION - CID - GENE'S OFFICE - DAY 1. 0938

23

Film posters on the wall - "Outlaw Josey Wales" and "Every Which Way But Loose." Plus a commemorative calendar for the engagement of Prince Charles and Lady Diana Spencer.

A cumbersome Acorn computer beeps on his desk. GENE follows ALEX whilst RAY and CHRIS peer through the window after them. ALEX studies the LED display on the computer.

GENE

I don't normally let prozzies into my office unless it's a party.

ALEX

July 1981. Jesus! This is the year .. Mum and dad died ...

*

GENE

What of, confusion?

Her fingers fly across the computer keyboard.

GENE (CONT'D)

Don't pretend you know how to fly that thing.

ALEX

There's nothing on this hard-drive but the time and date?

GENE

Pong. I got Pong.

SHAZ knocks and enters. A WPC who mostly handles clerical. Early 20's, razor-sharp fringe a la Jo Catherall from Human League. A crucifix around her neck. Very London.

SHAZ

Guv, I .. Mary Magdalen! You look awful! Here you go ..

She offers ALEX a Tab Cola.

GENE

Tab? Not this one Shaz. Airs and graces. Likes a drop of Bolly before she'll get her knickers off.

CUT TO:

24

INT. CITY STATION - CID - DAY 1. 0940

24

ALEX rushes out of the office. Everyone is watching.

*

(CONTINUED)

ALEX

I know how this all works! The mind
fashions conduits to the real
world...

*
*
*
*

She goes to a ringing phone.

*

ALEX (CONT'D)

I need to find out if I'm in
hospital or ... if Molly knows
what's happened ...

*

GENE

No, you need to give me a ruddy
statement. Now!

He wrests the phone from her hand. They tussle. Until ALEX
spots something on the desk. She gasps and sinks to her
knees. To RAY and CHRIS it looks like she is going down on
the Guv. VIV chuckles.

*

CHRIS

God, I love toms.

ALEX stares at the little plaque on the desk - DI Drake.

ALEX crawls back against the far wall. She clutches her head
and fights the rising tide of sheer panic. They watch her.
GENE drags her to her feet.

GENE

Come on ...

A warrant card falls from her coat. He picks it up. Studies
it without reacting. Passes it back to her.

ALEX faces the department, stoic and shocked. The room is
awash in sweaty testosterone, fag smoke and menace.

GENE (CONT'D)

Well .. as you know we've been
waiting on a new DI. Alex Drake.

(CONTINUED)

RAY

Is he here?

ALEX holds up her warrant card as if in a daze.

RAY (CONT'D)

What's that hooker doing with ..?
Oh no.

GENE

Welcome on board Inspector.

CHRIS

I knew an Asian prozzie reckoned
she could do amazing things with a
ping pong ball. No surprise, the
Chinese are good at table tennis
aren't they.

(beat)

Why's this tart got a warrant card?

CUT TO:

25 **OMITTED** - CONTENT MOVED TO SC 24. 25

26 **INT. CITY STATION - CID - KITCHEN - DAY 1. 1010** 26

ALEX is hunched over the portable TV. She punches buttons.
Gets the animated title sequence to "Rainbow".

ALEX

Oh God ...

Zippy's big yellow face fills the TV frame.

ALEX (CONT'D)

Yep, I know how this goes ...
Voices .. I hear voices .. Come on
Zippy, talk to me ...

Nothing. She punches on the News - Kenneth Baker reporting on
the aftermath of race riots. GENE enters, middle of an
argument with his team.

GENE

I don't want anyone filling in
their arrest diaries! Got that?

COCKNEY DC (O.S.)

Ain't done me diary since last week
Guv.

GENE

Good. I'll fill it in for you. Just
as soon as I've decided what you
were doing. And what were you
doing? In that brothel? Eh?

(MORE)

(CONTINUED)

26

CONTINUED:

26

GENE (CONT'D)

Undercover? Or were you
moonlighting?

(CONTINUED)

ALEX

Let's assume the former.

GENE starts making a brew. Stares at the news - mention of race riots. Shots of Police behind plastic shields.

GENE

Never anything on.

ALEX

(shocked)

Racial tension. Anti-police demos.
Lord Scarman compiling his report
on institutionalized corruption
within the Met ...

GENE

You're choking on a dictionary.
Should I perform the Heimlich
Manoeuvre?

ALEX

The public hate you.

GENE

They hate us, Inspector.

TV News - Lord Scarman promises that in the wake of the summer riots his report on the Police will be tough, thorough and wide-ranging.

These images sicken and worry GENE. He turns off the tv.

GENE (CONT'D)

Twat in the cells is Edward
Markham. City trading ponce.
Heads up a city drug dealership.
Wanna sit in?

ALEX

Run along "Gene" and do whatever
sub-conscious recessional forms do.

She brackets the name "Gene" with a gesture.

GENE

Don't waggle your fingers when you
say my name.

ALEX

Sam got voices out of the TV ..

GENE

Sam?

ALEX

Tyler. I knew him.

(CONTINUED)

GENE

Poor sod. Explains a lot.

ALEX

I've been studying him and now I've .. God, I've assimilated his fantasies.. I write about colleagues who've undergone unusual trauma.

GENE

And working with me is regarded as "unusual trauma"?!

ALEX

Why are you down here?

GENE

Transferred from GMP a year ago. I don't mind. I'm a happy-go-lucky bloke; scum is scum everywhere.

ALEX

And why am I here?

GENE

You put in for it.

ALEX

You're taller than I imagined.

GENE

I'm bigger in every department. Wanna brew?

He digs a Flake out of his jacket pocket.

ALEX

Do you know two lawyers; Caroline and Tim Price?

GENE

I know a bird in Woolwich who can stick a flute down her knickers and play "Good Ship Lollipop".

ALEX

I'm here to see them before they die, aren't I? God, I never knew I had such a predictable sub-conscious.

GENE

(unwrapping the Flake)
Eh?

26

CONTINUED: (4)

26

ALEX

Freud 1.0.1. Next thing you know
I'll be getting bog-standard sexual
metaphor ...

GENE scowls in bafflement and sucks on the Flake.

CUT TO:

27

INT. CITY STATION - INTERVIEW ROOM - DAY 1. 1050

27

RAY opposite MARKHAM and his BRIEF. ALEX stands by the door looking dazed. She clutches a set of files which she has been handed - fingers through them distractedly.

GENE enters with ERIC, a scrawny, twisted young man with hollow eyes.

GENE

I assume you two know each other.
Of course you do. This is Eric
Phelps. He's one of your clients,
Mr Markham. What? Don't say you've
never met. Then again, you are at
opposite ends of the chain.

MARKHAM

(to LAWYER)

Make a note; slander.

GENE

Eric had a trial for the Hammers,
didn't you Eric. But the old drugs
took their toll and he lost his
place in the squad. He used to
dream of playing for West Ham. Now
he drops his pants and takes it up
the Bakerloo for a day's worth of
gear. Off you pop son.

ERIC is taken outside.

GENE (CONT'D)

Feel good making money out of
honest, working-class kids? Turning
'em into ghosts and rent-boys ...

The BRIEF goes to speak but MARKHAM silences him.

MARKHAM

You have no evidence and according
to this senior female officer,
mirabile dictu, you were
deliberately looking for a, what
was it, a "Fatality Outcome".
Blowing my head off. *Ipsa facto*, my
case rests.

(CONTINUED)

27

CONTINUED:

27

GENE throws a dark look back at ALEX.

RAY

That's crap. And some of it was in
Klingon. If we'd actually wanted to
murder you we'd come over your
house in the middle of the night
...

GENE

Take no notice of the Sergeant.
(a glance again at ALEX)
He's upset. His old mum's very ill
in hospital.

RAY - what???

GENE (CONT'D)

(loaded)
For the record, he will now retract
that remark.

RAY

Yeah. I'm .. God, hope she pulls
through.

The BRIEF starts writing.

GENE

Cocaine and H are flooding into
this city. You're behind it.

Again the BRIEF looks to speak but MARKHAM interrupts him.

MARKHAM

You're living in a fantasy world Mr
Hunt.

ALEX picks a photo out of the file that hits her like a bolt
of lightening - Arthur Layton!

ALEX

Where do you keep the most advanced
radio in this station?

Before GENE can answer, she bolts from the room.

CUT TO:

28

INT. CITY STATION - SURVEILLANCE CENTRE - DAY 1. 1059

28

CHRIS shows ALEX a room of dexion shelves filled with radios
and VCRs.

CHRIS

Like "Tomorrow's World" isn't it
boss, ma'am.

(CONTINUED)

28

CONTINUED:

28

ALEX inspects the Betamax machines and issues a laugh. CHRIS hits eject. The Betamax whirrs and whirrs.

ALEX pulls down a radio, tries to talk into it.

ALEX

I have to know what's going on Out There "Chris". I'm unconscious and I need reviving.

CHRIS

Yeah, I get that at weekends.

Finally, FINALLY the Betamax top-loader pops up, ready.

CUT TO:

29

INT. CITY STATION - CID - GENE'S OFFICE - DAY 1. 1108

29

GENE is hunched over the phone getting an ear-bashing from his Chief Super.

GENE

.. Yes sir, but this Markham ... Of course we weren't going to shoot an unarmed man .. Difficult times, yes sir ... I'm just trying to do my job. Yes sir. Yes sir ...

GENE replaces the phone slowly. Face is a grey mask.

CUT TO:

30

INT. CITY STATION - CID - DAY 1. 1127

30

CHRIS returns. SHAZ catches his eye and they share a grin. He hands SHAZ the Walkman they impounded from Markham.

CHRIS

Sony. Nabbed it off that drug dealer we nicked in the whore-house.

SHAZ

That's so sweet.

RAY accompanies MARKHAM and his BRIEF. GENE walks behind, eyes like hot coals. MARKHAM notices his Walkman.

MARKHAM

I could've sworn that was mine.

RAY

Well you're mistaken. Sir.

MARKHAM

You know Mr Hunt in the city we look for a good investment.

(MORE)

(CONTINUED)

30

CONTINUED:

30

MARKHAM (CONT'D)

Like the chap who invented the Walkman, you have to know there's a new market ready to explode. That's my job. I see an exciting product. Kapow!

(gives a sniff)

It's all about the future. And you know what? I don't think the future includes you.

He runs a fingertip under SHAZ'S chin and tugs playfully at the headphones before swaggering out.

RAY

It would've been a sound nick. "Fatality outcome"?! Christ!

COCKNEY DC

Got a good pair of honkers on her though.

RAY

Women DIs should look like Betty Turpin crossed with HMS Ark Royal. They shouldn't look shagworthy. You can't give a person who gets periods that much responsibility.

GENE boils over - marches out.

CUT TO:

31

INT. CITY STATION - SURVEILLANCE CENTRE - DAY 1. 1130

31

ALEX is getting nothing but static and the odd flurry of Police chatter.

ALEX

Talk to me! Somebody!

She throws the radio at the wall. GENE blazes in - brimstone. Before he can say a word, she launches at him.

ALEX (CONT'D)

What's so special about you "Gene"? When good coppers go under, why do you appear?!

GENE

It's my aftershave. And stop waggling your bloody fingers when you say my name!

(pushes her away)

We've got the makings of a drug epidemic in this city. I had the chief supplier in my sights and YOU gave him room to slide loose!

(CONTINUED)

ALEX

Markham? He's not your king-pin.

(off his frown)

Any cursory psyche-assessment would show he doesn't possess delegational inclinations.

GENE

Come again, I don't speak Hindustani.

ALEX

Top-flight crime bosses expect their minions to do all the donkey work. They expend their energy only when absolutely necessary. Crime lords do not gloat in Police stations "Gene". They do not pay for expensive lawyers and then do all the talking themselves. And they are not out to impress flat foots like you.

GENE

This lardy-de-dah, Heinz Wolff, Great Egg Race posh bollocks meant to impress me?

ALEX

Just look at me; I'm trained to get inside the criminal mind. Now I'm stuck in my own. With you. Woopee.

They blaze at each other. She is overcome by the sheer reality of him. Breaks into a dry laugh.

GENE

Are you laughing at me?

ALEX

No. I just ... I never thought it would seem this real. Sam always said what amazed him most was ...

(places her hand on his heart)

Beating. Incredible.

GENE gropes her left breast.

GENE

Fandabbydozy. Now then Bollinger Knickers, you gonna kiss me or punch me?

She turns away, appalled. It is then that she sees the Betamax cassette. Labelled LAYTON.

CUT TO:

32

INT. CITY STATION - SURVEILLANCE CENTRE - MOMENTS LATER - DAY
1. 1133

ALEX and GENE playing the tape. ALEX intent. GENE bemused.

Tape - fuzzy images of LAYTON talking outside his junk shop. ALEX is amazed. It's him. Younger. Wearing a David Bowie t-shirt (Scary Monsters) under a white linen jacket.

GENE

Arthur Layton's a tinker with a minor record. We flipped him over; he keeps his eyes open, we don't bang him up.

ALEX

He has to be crucial to this, otherwise why is he in here?

Freeze frame: Layton.

CUT TO:

33

INT. CITY STATION - CID - DAY 1. 1215

33

ALEX spins over the white board. She is almost manic in her intellectual vigor as she scrawls her theories on the board in marker. CHRIS and SHAZ watch her. She winces as a pain strikes the side of her head.

CHRIS

Boss? I mean Ma'am?

ALEX

Let's break it down.

(points to side of her head)

I was shot. The result of that act was my arrival in this .. this dystopia.

She scrawls **Dystopia** on the board.

CHRIS

Dystopia. I had that once. Couldn't eat solids for a week.

SHAZ

Ah, babeee ...

ALEX

My mind creates a dark, twisted place for me to go to. My brain is in severe trauma so it will not expend unnecessary energy creating people I don't need. Therefore everything here is significant.

(CONTINUED)

33

CONTINUED:

33

She writes **Everything is significant.**

ALEX (CONT'D)

Now, I am an empirical person. I break everything down and I study it. That is how I solve problems.

SHAZ

So your head has made up a puzzle for you to solve because that's the best way ...

ALEX

That's the way I'll get strong. I must constantly analyze.

She writes **Analysis at all times.**

CHRIS nudges SHAZ - well done. Then it dawns him he hasn't the first idea what's going on.

CHRIS

Hang about .. Analyze what? Why you were shot?

ALEX

The moment it happened, I saw the bullet and I thought "this is it Alex. This is how it ends."

CHRIS

Like this was your destiny. Like Ben Kenobi in "Star Wars".

She writes **Destiny** on the board.

ALEX

Where does this leave me?

She steps back from the board. Each line of writing is under the previous line. And thus the capital letters of each sentence spell - **D - E - A - D**.

ALEX begins to perspire. Her breathing jags. She can't take her eyes off those four letters. She picks up the Betamax cassette labelled LAYTON.

SMASH CUT:

34

INT. RIVER BOAT - DAY (FLASHBACK)

34

LAYTON fires the gun directly at her! At US!

SMASH CUT:

34A

INT. CITY STATION - CID - DAY 1. 1217

34A

ALEX tries to clear her head.

(CONTINUED)

CHRIS

Ma'am?

ALEX

I'm not dea -

ALEX gasps as a sharp searing pain slices through her head.

A FLASH OF THE ASHES CLOWN - staring at her dolefully.

She collapses.

CUT TO:

35	<u>OMITTED</u>	35
36	<u>OMITTED</u>	36
36A	<u>INT. CITY STATION - CID</u>	36A

MOLLY walks in to an empty CID!

MOLLY

Hello?

ZIPPY springs up from behind a desk with a policeman's cap on.

ZIPPY

You're under arrest!! Ha ha!

He breaks into his recognizable Zippy laugh.

ZIPPY (CONT'D)

Who are you then, eh?

Before MOLLY can reply, GEORGE appears dreamily beside him.

GEORGE

It's all right Zippy, Molly's my
new friend.

(CONTINUED)

36A

CONTINUED:

36A

ZIPPY

Poor old Molly! She must be very
hard up for friends! Ha haa!!
Where's my truncheon? I want a
truncheon!

GEORGE holds up a truncheon. Waggles it.

ZIPPY (CONT'D)

Give it to me George.

He snatches the truncheon.

MOLLY

I'm looking for my mum.

ZIPPY

Well I haven't seen her.

GEORGE

Sorry but I haven't either.

(CONTINUED)

36A

CONTINUED: (2)

36A

MOLLY

But it's my birthday. We have a cake and presents and I'm waiting for her to come.

GEORGE

She must be so far away Molly. So far that you couldn't even see her through the biggest giantest telescope in the world.

ZIPPY

Yes. Yes. That's right George. Forget your mum Molly, she's never coming back.

"Paint the whole world with a rainbow!"

CUT TO:

37

INT. FLAT - NIGHT 1. 2100

37

ALEX jolts awake.

ALEX

I'm not .. I'm not ... [dead]

She finds herself on a black leather sofa in a chrome and shag-pile pad. She is utterly disorientated. Italian music wafts up from below, faintly. ALEX staggers to the bedroom and clicks on the light.

Comes face to face with the ASHES CLOWN.

ASHES CLOWN

(with MOLLY'S voice)

Mummy? You're going to miss my birthday.

(dry rasping voice of the CLOWN)

All my birthdays.

ALEX screams.

CUT TO:

38

INT. FLAT - DAY 2. 0800

38

ALEX flies awake again. Again she is on the black leather sofa but now sunlight is streaming through.

ALEX

New day ... In here Alex. In here. Back home ... it may be no time at all...

She raises the blinds and looks out on THE 1981 CITY LANDSCAPE.

(CONTINUED)

38

CONTINUED:

38

She looks around her flat - leather upholstery, fibre-optic plant, stereo-system. She opens the wardrobe to see a few mens' shirts.

A stack of Beta tapes on the smoked glass coffee table - "Dirty Harry", "Magnum Force", "The Professionals". And amongst them, the tape she was holding when she collapsed - Layton's tape.

ALEX (CONT'D)

Destroy the nightmare. Arrest you
and reclaim control of my own
destiny. Home in time for cake.

(gritted)

Wait for me Molly, I'm coming to
your party.

CUT TO:

39

INT. CITY STATION - CID - DAY 2. 0900

39

GENE is pouring over a map of the Isle Of Dogs with RAY. SHAZ is flirting with CHRIS whilst spraying herself with a mountain of hairspray. ALEX enters, blazing with purpose.

CHRIS

Like the flat ma'am? Luigi lets us
use it ...

ALEX

WPC Granger ...

She gags on a cloud of Harmony hairspray.

CHRIS

Hey, "Is she or isn't she?"

ALEX

She .. ahem .. She definitely is.
You know you're responsible for the
ice-caps melting.

SHAZ

Am I? Fab.

ALEX

I'm serious, I ... Forget it,
death to all polar bears. Now, WPC
Granger ...

SHAZ

Call me Shaz.

ALEX

Can you get me ...

SHAZ

Or Shazzer.

(CONTINUED)

ALEX

Shaz get me a change of clothes. I need to change out of red before Chris De Burgh writes a song about me.

(they don't get the joke)

Chris, I need to see your intelligence on Arthur Layton. Address, contacts, past offences.

CHRIS gets on to it.

GENE

I know what you're doing.

ALEX

Really. Whatever.

GENE

Whatever ... what?

ALEX

What?

GENE

New broom. Swings in.

ALEX

Sweeps in ...

GENE

Comes in, looking to make a quick collar. Impress the troops.

ALEX

I know he doesn't look like much but Layton is behind this. Because that's why I'm here.

GENE

(jabs the map)

We have monitored the drugs traffic across the division. Movement, deals, payments, everything. The centre is here; financial district. Markham is a right banker. He knows how to hide the drug money in any number of accounts.

RAY

We're on the verge of a major bust ma'am. Like that Operation Popadum.

CHRIS

Here you go boss, ma'am; Arthur Layton.

(MORE)

(CONTINUED)

39

CONTINUED: (2)

39

CHRIS (CONT'D)

This is his business in Shadwell.
Past convictions for fencing stolen
gear.

ALEX

Look at your map Hunt. It's a web.
Thing is the spider isn't sitting
in the middle. He's hiding on the
edge.

She jabs her finger at the Shadwell district.

MIX TO:

40

EXT. JUNK YARD - DAY 2. 1030

40

Bricked yard filled with pieces of car, bikes, grandfather
clock parts, etc. ALEX lets herself in with CHRIS in tow.

CHRIS

Guv's right; Layton's just a down
at heel fella scratching a living
...

ALEX

No, he becomes that. One day. But
not now. Trust me.

She is intrigued by the three expensive outboard boat engines
propped against the wall.

CHRIS

Sorry ma'am but .. the Guv, he
thinks you're trying to undermine
us like ...

ALEX

Relax "Chris", I know how this
goes; Hunt's the bullish one, Ray's
the misogynistic one, you're the
nervous one, blah blah blah. I
don't care. I am going to stop
Arthur Layton because that could be
the mental trigger to get me out of
here. Okay?

CHRIS

Roger that.
(beat)
I'm not nervous. I'm cautious.

LAYTON

Can I help you love or are you
looking for business?

(CONTINUED)

40

CONTINUED:

40

She turns. And there he is. Right there before her. LAYTON! Still wearing the Scary Monster t-shirt. No scar on his face though.

SMASH CUT:

41

INT. RIVER BOAT - DAY (FLASHBACK)

41

LAYTON firing the gun at her head.

SMASH CUT:

42

EXT. JUNK YARD - DAY 2. 1032

42

ALEX places a hand to her head.

CHRIS

Mr Layton, Police ...

ALEX

You're under arrest.

LAYTON

Arrest? What for?

ALEX

I'm .. I'm stopping you. I know you!

LAYTON

What?

ALEX

Chris, cuff him. Do it!

CUT TO:

43

INT. CITY STATION - INTERVIEW ROOM - DAY 2. 1155

43

ALEX and GENE opposite a baffled LAYTON. GENE resents bringing him in. ALEX is trying to remain focused but she is scared - it hurts being this close to the man who shot her.

LAYTON

You're joking!

ALEX

You have a network of dealers and money-launderers under your control including Edward Markham.

LAYTON

I'm a barrow-boy with a shop!

ALEX

You're under arrest and you are .. You're staying here.

(CONTINUED)

43

CONTINUED:

43

GENE

As much as it pains me, I think we may need something that can stick in court. "You're staying here" probably won't do it. Mr Layton, do you have an appointed brief?

LAYTON

I'll get one.

ALEX

That's right. Let others handle it. The strategy of a powerful man with nothing to prove.

GENE

A powerful man would bring his brief in with him!

A knock and RAY enters eagerly.

RAY

Guv. We've got a breakthrough.

GENE

Right.
(out of his chair)
Off you go Layton.

LAYTON smirks and gets his jacket.

CUT TO:

44

INT. CITY STATION - CORRIDOR - DAY 2. 1157

44

ALEX blazes after GENE and RAY.

RAY

We put crime squad onto Markham like you said. He made nine separate phone calls from phone boxes in the City district. All phone cards.

GENE

Phone cards?! Flash git!

RAY

He then picked up a message from some railway arches near Tower Bridge. Something got him rattled.

ALEX

I know what got Markham rattled.

She looks down the corridor as a timid LAYTON is escorted off by a PC.

(CONTINUED)

44

CONTINUED:

44

ALEX (CONT'D)

We pulled his boss in. He was checking to see if he could close the supply line down.

CUT TO:

45

INT. CITY STATION - CID - DAY 2. 1158

45

They stride back into CID.

ALEX

Layton is a control freak. Being in the driving seat is essential to his emotional stability.

GENE

Where'd you learn this hippy shit?

ALEX

Langley.

CHRIS

Near Macclesfield.

ALEX

Virginia. Secondment to the CIA.

A few discreet "woos" from around the room.

SHAZ

Here you go ma'am, fresh clothes like you wanted.

ALEX

That's great Shaz.

SHAZ

Got 'em off a lady who was killed by a Timothy Whites van.

ALEX smiles weakly.

ALEX

Pull in Markham again. Shake the web. Layton'll hate that.

GENE

Psychiatry.

ALEX

Psychology.

(CONTINUED)

45

CONTINUED:

45

GENE

Same thing.

GENE pauses, everyone waits. He makes a decision.

GENE (CONT'D)

Boys and girls, it is precisely
twelve of the clock.His digital watch beeps the hour. A succession of other
Casios do the same. ALEX looks bemused, even more so when her
own Casio does the same!

GENE (CONT'D)

By twelve-thirty I want Markham and
his suspected accomplices in
custody.CID spring into action. GENE drags out a hip-flask and pauses
with the nozzle to his lips. His eye has caught a public info
flyer on the bulletin board - Worried About Your Drinking?ALEX clocks the look in GENE'S eye. Is it regret? Fear?
Anger? He takes a defiant gulp of booze.Cue: The Clash: "Police On My Back".

CUT TO:

46

OMITTED

46

(CONTINUED)

46

CONTINUED:

46

47

OMITTED

47

48

OMITTED

48

49

INT. CITY STATION - CID FRONT DESK - DAY 2. 1500

49

MARKHAM and other CITY TRADERS are slammed against the front desk by GENE and RAY. ALEX follows close behind. MARKHAM turns to GENE.

MARKHAM

Two arrests in two days. I'll have
lost my job with the bank ...

(CONTINUED)

49

CONTINUED:

49

GENE

Diddums. You're a smart boy, you'll get another job. Then I'll see to it that you're arrested there an' all. You'll be unemployable Markham.

MARKHAM

All right then. Time to talk turkey.

GENE

Gobble away.

MARKHAM

Just you, Hunt.

GENE nods and leads MARKHAM into the interview room, leaving RAY and ALEX outside.

CUT TO:

50

INT. CITY STATION - CORRIDOR - DAY 2. 1505

50

ALEX and RAY - both feeling left out in the cold.

RAY

You knew Tyler, didn't you.

(CONTINUED)

ALEX

Yes. And I know he let you down.

RAY

Why'd you say that?

ALEX

The railway tunnel, during a shoot-out. He left you there. And you never saw him again.

RAY

Thought he was gonna run out on us but he came back. I'll give him that.

ALEX

Sam came back?

RAY

Lucky us, eh.

ALEX

So where... is he?

RAY

Look, Tyler died during a jewelry blag last year. I told him to wait for the Guv but he wouldn't have it. Gave chase. Put his car in the river. Twonk. Never even found his body.

ALEX

Oh my God! He was here for seven years! He lived a life here when in reality he was seconds away from .. from death.

The possibility suddenly hits home.

RAY

Err .. Ma'am?

ALEX

Then my theory's right! In real life I may have only been shot a second ago!

RAY

(level)

I'm sure if you'd been shot a second ago ma'am, I'd have noticed.

ALEX pulls back her hair and takes a trembling breath.

(CONTINUED)

RAY (CONT'D)

Tyler didn't listen to the Guv and look what happened. If you're smart you'll learn that being where the Guv is .. is the right place to be.

GENE throws open the door. RAY and ALEX are expectant. MARKHAM sidles past GENE and adjusts his tie. He walks off down the corridor alone.

*

GENE

He's giving us the whole network. We drum him out of town forever.

ALEX

You let Markham walk? That's just plain wrong Gene.

*
*
*

GENE

There'll be no more drug-addicts made here.

*
*
*

(looking to distract)

How about lunch?

*

RAY

Lunch!

*

ALEX

Lunch? It's gone six!

RAY

Lunch time!

RAY and GENE walk away. ALEX shakes her head and marches off.

*

CUT TO:

*

50 CONTINUED: (3) 50

*

51 **OMITTED. SOME CONTENT MOVED TO SC 50.** 51 *

52 **OMITTED. SOME CONTENT MOVED TO SC 51.** 52

53 **EXT. JUNK YARD - DAY 2. 1845** 53

ALEX barges the door open and walks through the yard. LAYTON is shining up an antique sabre. He glances up.

ALEX

I'm going to stop you, you bastard!

LAYTON

I don't like people looking at me.

ALEX

Why? What are you afraid of?

LAYTON

I'm not afraid. Are you?

He heads towards his shop, allowing the sabre to scrape horribly along the hard stone ground.

LAYTON (CONT'D)

You should be Miss Drake. There's a lot to be afraid of here.

(CONTINUED)

53

CONTINUED:

53

ALEX

I'll .. I'll get you.

LAYTON

But who's gonna get you, in the
end?

He slams the shop door on her. Gone. She backs away. And it is then that she notices a tatty notebook sitting beside Layton's chair in the yard. She picks it up and flicks through it - lists of numbers - 0527 / 1844.

Something moves in the corner of ALEX's eye. She turns with a start: the ASHES CLOWN?

CUT TO:

54

EXT. STREET CORNER - DAY 2. 1847

54

ALEX steps into the deserted street. The ASHES CLOWN stands fifty yards away. Fixed. Still. Looking at her.

And then quite suddenly he starts to run full pelt towards her. ALEX turns and flees in panic. The CLOWN is gaining.

Fury seizes her. She stops and whirls to face him.

ALEX

Go AWAY!

But the street is empty again. ALEX suddenly hates this place. Hates this bloody red skirt. She starts tearing at it angrily.

CUT TO:

55

INT. LUIGI'S - NIGHT 2. 2000

55

Trestle tables covered in plastic checked table-cloths. CID have taken over. Carafes of wine passed about. Music blaring from the sound system. LUIGI is a tired-looking man. He smiles politely for his "guests".

CID

"Whats a-matter you. Hey! You gotta no respect! Oh it's a-not so bad. It's a-nica place. Ah, shut uppa ya face!"

LUIGI drags out a smile.

CHRIS

Hey! Luigi. What's the shortest book in the world?

LUIGI

Yes, you told me this one last night Chris ...

(CONTINUED)

55

CONTINUED:

55

CHRIS
Italian Book of War Heroes.

LUIGI
Si, molto divertente .. very funny
...

GENE swigs his lager. He remains somberly on the periphery.

ALEX walks in. She has put on the clothes Shaz gave her and looks fabulous in jeans and a white leather jacket. GENE knows two things in that moment - one: he must shag her brains out. Two: he never will.

GENE pours her a glass of wine. She takes a sip. Shudders.

GENE
On the house.

ALEX
I think it dripped off the house.

He finds this funny. She has to smile - a tired, oh shit smile. She drains the glass and waits for another.

CUT TO:

56

THE SAME - LATER - NIGHT 2. 2200

56

CID are arseholed. RAY pours a champagne tower. GENE and ALEX sit alone, both pissed, ALEX trying to get his attention.

GENE
I love lunch.

ALEX
You know I've invented this world...

GENE
I invented something once; the bruise-free groin slap.

(CONTINUED)

ALEX

So ... let's hear it .. Your wife ..?

GENE

Mrs Hunt left me.

ALEX

Another man?

GENE

You're half-right.

ALEX

A woman?! She's a lesb -

GENE

Don't say that word! Things like that ... belong in films not in the home!

ALEX

Sam died. Your wife left. No wonder you moved ...

GENE

Don't. Start. I'm the Manc Lion me. Says so on my door.

LUIGI brings out pasta. CID cheer.

RAY

Nice one Luigi! And keep the Asti Spimanti coming!

ALEX

You're not keeping me for seven years. I'm going home. I have my daughter's birthday party to get to.

GENE

You're pissed.

ALEX

You're a bloody figment.

GENE

You're very pissed.

ALEX

I'm going to be sick.

GENE

I'm not surprised.

CUT TO:

57

INT. FLAT - NIGHT 2. 2215

57

ALEX falls into the sofa. Restaurant thrums below.

ALEX

Don't let me do this on my own
 Hunt.

GENE

Well it's always more fun with two.

ALEX

I need your help ...

GENE

Everyone does.

She's drifting into a drunken slumber but he presses on.

GENE (CONT'D)

They're sharpening the axe for
 coppers like me. But I'll tell you
 this darlin', until the last
second, I'll be out there making a
 difference.

She turns over. The notebook falls onto the carpet. He picks
 it up.

GENE (CONT'D)

Where'd you get this?

ALEX

Layton ... junk yard ...

In an uncharacteristically sensitive gesture, he covers her
 with a blanket. Flips through the pages of the notebook.

CUT TO:

58

INT. LUIGI'S - NIGHT 2. 2217

58

A few stragglers. Very pissed. GENE slumps down next to RAY.
 He still has the book.

GENE

What do you make of these numbers?

RAY

Flight numbers? Codes? Dunno.

GENE

And this .. on here, "Charlie".

RAY

That's what they call cocaine.

(CONTINUED)

58

CONTINUED:

58

GENE

Thought it was a perfume.

CHRIS cranks up the music. LUIGI is ready to kill himself.

GENE (CONT'D)

Oi! Chris! Let's clear out. Let the woman sleep.

LUIGI

In nome del Dio, grazie senior Hunt.

CHRIS

Grassy-arse Luigi. Grassy-arse.

LUIGI

Yes Chris, that is a Spanish joke.

GENE

Have a drink Luigi.

LUIGI

No senior Hunt, I go upstairs to shoot myself.

CID laugh.

CHRIS

Grassy-arse.

GENE casts a look upstairs.

CUT TO:

59

INT. FLAT - DAY 3. 0800

59

ALEX is alone. She turns in her sleep. MOLLY'S little head pokes out from under the blanket, nudging her.

ALEX

(half-asleep)

Molleee ... go back to your own bed
...

She opens her eyes with a sudden start.

ALEX (CONT'D)

Molly!

She flings off the blanket. The sofa is empty. MOLLY is not there. The cold dread of loss squeezes her heart.

CUT TO:

60

OMITTED

60

61

EXT. CITY BACK STREET - DAY 3. 1030

61

CHRIS and SHAZ in a Ford Fiesta. CHRIS sports his aviators, sausage roll wedged in his mouth. SHAZ jumps back in the car beside him, nervous but a bit excited.

SHAZ

I should be in uniform.

CHRIS

No, you're with me. You're undercover.

SHAZ

Undercover? On a secret operation? Pretty blimin' glamorous isn't it, your life.

CHRIS

(mouthful of sausage roll)
Oh aye.

ALEX (RADIO)

Chris. You in position?

CHRIS

Roger that ma'am. You said we'd square this with the Guv over brekkie.

ALEX (RADIO)

No time for that. I have to nail Layton now. Crime squad gave us the drop-point for Markham's messages, you at it?

CHRIS

Yes.

ALEX (RADIO)

Message in place?

CHRIS spies the envelope taped to the wall opposite. Grins at SHAZ who gives the big thumbs up.

CHRIS

Shaz has just set it up.

ALEX

If Markham takes the bait...

CHRIS

He'll read the fake message to meet at Layton's place. We follow him.

(CONTINUED)

61

CONTINUED:

61

ALEX (RADIO)
We have "reasonable connection". We
arrest Layton. I go home

CHRIS
Roger that ma'am.

He clicks off the radio. Shifts in his seat.

CHRIS (CONT'D)
I need a jimmy riddle.

He dives out of the car. SHAZ puts on her newly acquired
Walkman and checks her lipstick in the rear-view mirror,
humming "Tainted Love" to herself.

She doesn't notice the dark car that pulls up further down
the road.

A car crammed with BIG GEEZERS.

CUT TO:

62	<u>OMITTED</u> SOME CONTENT MERGED WITH SC 61.	62
63	<u>OMITTED</u>	63
64	<u>OMITTED</u>	64
65	<u>INT. CITY STATION - CID - GENE'S OFFICE - DAY 3. 1031</u>	65

ALEX grabs her radio again, checking back in.

ALEX
Chris...?

Static. She shakes the radio. GENE strides through irritably.

GENE
What's all this about a sting
operation?

ALEX
Oh for Godssake .. I need to arrest
Layton?! Do you understand?

(CONTINUED)

65

CONTINUED:

65

GENE

For keeping a notebook?

ALEX

What happened to the Manc Lion?!

GENE

He's about to have his bollocks cut
off by Lord ruddy Scarman!

He reaches for his hip-flask. She pulls it out of his way.

ALEX

Don't hide in there. If you let
this go you are empowering Layton
and even more lives will be at
risk!

CUT TO:

66

EXT. CITY BACK STREET - DAY 3. 1032

66

SHAZ finishes with her lipstick. A hand taps on the car
window, SHAZ winds it down as MARKHAM leans in grinning.

MARKHAM

Think you'll find that Walkman's
mine sweetie.

Across the street: CHRIS returns to see SHAZ dragged from the
Fiesta by some nasty looking GEEZERS crammed into suits.
MARKHAM is with them, standing out a mile in pastel shades
and highlights.

CHRIS

Shaz! SHAZZER!!

SHAZ

Don't hurt me .. Chris ..?!!

CHRIS runs forward but is met by a blow to the stomach. He
sags to his knees.

MARKHAM

Did I spoil your little plan?
Secret notes and special meeting
points? This some feeble idea of
entrapment.

CHRIS

Leave her ...

MARKHAM gives him a kick in the ribs. SHAZ screams.

(CONTINUED)

66

CONTINUED:

66

MARKHAM

Perhaps we need to take out a little corporate insurance, just to make sure the deal runs smoothly.

They drag SHAZ to the car.

SHAZ

CHRIS! Don't let them take me!

CHRIS tries to get up but it hurts too much.

CHRIS

Shaz

The car tears away. CHRIS punches the ground in tearful frustration.

CUT TO:

67

INT. CITY STATION - CID - DAY 3. 1100

67

ALEX picks up her coat. She's done all she can. What good in staying?

ALEX

I can't do this on my own.

CHRIS bursts in, furious and desperate.

CHRIS

Is every radio in this poxy nick busted?! They took her!

RAY

Who?

CHRIS

Shaz! They took Shaz! Markham and some big bastards! He's still out there.

ALEX

It's insurance. They take her hostage. Layton brings in his shipment.

RAY

Jimmy, mobilize all units in the area. Chris, give us a description on the vehicle ...

CHRIS

If she dies, it's your fault ma'am.

ALEX

I wasn't the one did the deal with the Devil.

(CONTINUED)

67

CONTINUED:

67

CHRIS

How do we stop 'em?

ALEX turns almost inevitably to look at Gene's office. The others are drawn in the same way. ALEX realizes she has no choice - enters his office - out of sight behind the blinds. Other DCs congregate around CHRIS and RAY. They wait.

ANGLE ON GENE'S DOOR - The Manc Lion.

GENE kicks the door open with a bang. Stands, framed.

GENE

Fire up the Quattro.

The Clash again! "Magnificent Seven".

CUT TO:

67A

EXT. DRIVING SHOT - DAY 3. 1118

67A

The Quattro carrying ALEX and GENE streaks over CAMERA. And this time it crashes through a stack of dustbins in its haste to ride to the rescue.

VIV (O.S.)

Guv, we've just had confirmation:
the car registration that Chris
gave us; it's in Layton's name.

CUT TO:

68

EXT. JUNK YARD - DAY 3. 1120

68

Quattro swings to a screaming halt as The Clash accompany.

GENE and ALEX jump out and are greeted by a dejected RAY and CHRIS.

RAY

Forget it mate, he's scarpered.

CHRIS kicks over some junk in impotent fury.

CUT TO:

68A

INT. QUATTRO - DAY 3. 1122.

68A

The Quattro screams away from the junk yard. GENE holds the radio. ALEX reads LAYTON's notebook.

ALEX

(reading notebook)

This is on a twenty-four hour
clock. They're specific times.
"Charlie". "Charlie". Why put the
name of the drug so prominently in
his book?

(CONTINUED)

68A

CONTINUED:

68A

GENE

Viv - Give me everything you've got
on Arthur Layton.

VIV (O.S.)

There isn't much Guv - bit of
surveillance. Some at his yard,
some at the docks.

ALEX

(remembering her own fate)
He keeps boats.

GENE

Viv, what's the name of his boat?

VIV (O.S.)

Looks like The Prince Charlie, Guv.

GENE

"Charlie"! Those times in the diary
are tide times! Our Layton's
shipping in the drugs on one of his
own boats.

(grabbing radio)

Raymondo, call the cavalry, we're
heading to the river.

ALEX

I could kiss you.

GENE

Don't hold back.

CUT TO:

69

OMITTED

69

70

EXT. THAMES - DAY 3. 1145

70

Looming warehouses. The Audi screams to the riverbank. Police cars screeching up. UNIFORM spilling out along with CID. GENE and ALEX leave the car together. He tosses her a gun. She checks the barrel.

ALEX

What?

GENE

You. Holding that. In leather.
Gives me the horn.

(to team)

Three units. I'll lead the first unit. We'll attempt to flush them into the arms of the second unit led by my esteemed lady colleague. Uniform will mop up.

CHRIS

So which unit's which?

GENE

Uniform can be C-Team. DI Drake will lead B-Team.

(no irony)

I'm the A-Team.

ALEX

God have mercy.

CUT TO:

71

EXT. THAMES - FURTHER ALONG THE BANK - DAY 3. 1150

71

ALEX leads several DCs into position. She scans further down the river - it all seems oddly still and peaceful.

ALEX

Radio silence everyone.

COCKNEY DC

You okay ma'am? You're smiling.

ALEX

Am I? I just ...

(slight nervy grin)

... haven't done this in a while.

She doesn't want to admit this but she's excited.

CUT TO:

74

CONTINUED:

74

GENE

Shit!

(into radio)

The A-Team are going in!

CID burst out of the shadows, guns raised and hollering.

GENE (CONT'D)

Put your hands in the

THE GANG TURN AND START FIRING AS ONE WITHOUT BLINKING. CID dive for cover as MACHINE-GUN FIRE PEPPERS THE VICINITY.

CUT TO:

75

EXT. THAMES - FURTHER ALONG THE BANK - DAY 3. 1236

75

ALEX and the other OFFICERS hear the distant report of gunfire further down the bank. This is it! ALEX follows the action through her binocs.

CUT TO:

76

EXT. THAMES - DOCKS - DAY 3. 1237

76

GENE and RAY are pinned down.

CHRIS can see MARKHAM moving back near to SHAZ. CHRIS makes a break for it, bullets snapping at his heels. He dives behind a second concrete stack. It's no use, he can't get close enough.

LAYTON suddenly grabs SHAZ as hostage. He pulls her towards his car as the others get in.

GENE sees this. Stands up and SHOOTS THE CAR. THE BONNET FLIES UP IN A BURST OF SMOKE AND FLAMES. The GANG MEMBERS scatter, throwing their guns aside.

GENE

(radio)

All Teams! They're heading your way on foot!

CUT TO:

77

EXT. THAMES - FURTHER ALONG THE BANK - DAY 3. 1245

77

ALEX

Hunt do you read me?

(grits her teeth)

B-Team to A-Team. Do you read me?

ALEX starts off along the quay-side. Alone.

She comes face to face with LAYTON and SHAZ! LAYTON draws SHAZ to him and puts the gun to her head.

(CONTINUED)

SHAZ

Ma'am? I'm sorry for the trouble.

ALEX

No trouble Shaz.

(to LAYTON)

Hello again Arthur. Quite the Machiavellian aren't you.

LAYTON

I'm in charge, if that's what you mean.

ALEX

So what happened? When does it all go wrong for you?

LAYTON

What?

She makes a point of not staring at him.

LAYTON (CONT'D)

This is my show. You are not gonna follow me or I'll kill her.

Driving beat. The sound of an engine approaching over water. Queen on the soundtrack -

BOUNCING OVER THE WATER COMES A GLEAMING WHITE SPEED-BOAT "PRINCE CHARLIE" - GENE HUNT AT THE WHEEL. TOWER BRIDGE FRAMING HIM IN THE BACKGROUND - THE MONEY SHOT!

Queen - *"Flash! Ah Ahhhh! Saviour of the Universe!"*

CHRIS stands to one side and RAY takes a position at the other. All are packing heat. GENE slams the boat into neutral and pulls out his machine-gun.

"Flash! Ah Ahhhh! King of the Impossible!"

ALEX

STAY BACK!

GENE doesn't appear to be in the mood to take advice.

LAYTON

Tell them to go fishing or I will blow her head off! I'm running this!

ALEX

I have to reclaim my destiny Layton. Somehow ...

LAYTON

What?!

ALEX raises her gun to LAYTON.

ALEX

You're under arrest for drug-
trafficking, for abduction and for
shooting me in the head!

SHAZ

Please ma'am ... please ...

ALEX cocks her trigger. LAYTON cocks his, ramming the gun
against SHAZ'S head.

SHAZ (CONT'D)

Oh Jesus and Joseph!

LAYTON

Stop him staring at me!

GENE is blazing a stare from the boat.

ALEX

I'm stopping you. This is not your
show, it's mine.

LAYTON

Nobody stares at me ...

GENE

DRAKE!

LAYTON

He's STARING!!

ALEX

I'm facing up to you. I'm strong
enough.

LAYTON

Stop him staring

ALEX

I'm strong enough to wake up.

LAYTON

NOBODY STARES AT ME!!

LAYTON pushes SHAZ away.

GENE opens fire. RAY and CHRIS follow suit.

THE TOW-PATH EXPLODES WITH BULLETS THAT PICK AT THE GROUND.

ALEX dives back and covers SHAZ with her own body. A bullet
ricochets into LAYTON'S face. He grabs his bloody cheek and
falls to the ground.

(CONTINUED)

77

CONTINUED: (3)

77

ALEX crawls to him. Cuffs him. LAYTON is dazed and bleeding but relatively unhurt.

ALEX

You told me you had an empire going
"back in the day". Well Arthur,
you've had your day.
(looks about her)
He's under arrest!

She looks to the sky. Nothing. ALEX sags - utterly drained. She realizes that LAYTON is staring at her with dark boiling hatred.

GENE, RAY and CHRIS jump get out of the boat. CHRIS catches sight of MARKHAM trying to leg it away from the river. CHRIS gives chase.

CUT TO:

77A

EXT. DEAD-END - DAY 3. 1248

77A

MARKHAM reaches a dead-end. Turns. Defiant. CHRIS aims his pistol.

MARHAM

Don't make me laugh. There are
chaps who can pull a trigger and
chaps who can't ...

CHRIS fires. MARKHAM'S espadrille explodes in a geyser of blood.

MARKHAM

You shot my bloody toes off!

CUT TO:

78

EXT. THAMES - DAY 3. 1300

78

The drug GANG are bundled into Rover Squad cars, including a limping MARKHAM. OFFICERS clap and pat each other on the back.

CHRIS approaches SHAZ who has a blanket around her.

CHRIS

How you doing?

SHAZ

I'm okay. Yeah. You?

CHRIS

All in a day's work.

SHAZ

Yeah. Chris?

(CONTINUED)

CHRIS

What?

She suddenly hugs him fit to bust.

RAY looks over and sees GENE and ALEX walking towards them. Two cops - stride for stride. GENE has the machine-gun slung Dirty Dozen style over his shoulder. ALEX lets her pistol hang casually at her side.

ALEX

What was that? In the boat? with the machine-gun? Was that you being "cool"?

GENE

Pardonez bloody moi but I just saved YOUR LIFE!!

ALEX

You may have stopped me getting back. I had to face this alone!

GENE

Listen Bolly knickers, you were a second from death just now. It's a nasty, vicious, messed up world out there lady. But if you listen to me you just might get through it.

They have stopped to face each other. Nose to nose. Ego to ego.

RAY, CHRIS and SHAZ watch them and they can all see it - the spark between GENE HUNT and ALEX DRAKE.

RAY

Oh no.

GENE

Here goes; you were right. Okay? About Layton. You have a way of knowing how folk tick. Psychiatry.

ALEX

Psychology.

GENE

Same thing.

ALEX

I had a plan. I wanted to go home.

GENE

Well your presence is required a little longer. By me.

(CONTINUED)

He turns and walks through the throng. COPPERS and FELONS part to let him through.

Queen Flash - *"Just a man, with a man's courage. Don't you know he's nothing but a man, but he can never fail. No one but the pure of heart can find the Holy Grail. Oh Oooohhh."*

ALEX marches angrily towards the car. She pauses at SHAZ still wrapped in her blanket.

SHAZ

Thought I was going to die ma'am.

ALEX

You're still here. So am I.

SHAZ

I .. I saw my life passing in front of my eyes. They say that, don't they. Before you die, you see all the mistakes you've ever made. In that last moment, somewhere between life and death.

ALEX is haunted by her words.

CUT TO:

TV on - Close Down Clock. National Anthem.

ALEX is drinking brandy and hunched by the Police radio unit which she has brought home with her. Home? Well, at least for now.

She fine-tunes the receiver. Nothing but static.

ALEX

It worked for him, why can't it work for me?

MOLLY (RADIO)

Go to sleep.

She lets go of the radio as thought it's hot.

ALEX

(hope)
Molly?

ALEX looks up - there is the ASHES CLOWN on her TV set, speaking with Molly's voice.

ASHES CLOWN (TV)

You've just been shot. A second ago.

(MORE)

(CONTINUED)

79

CONTINUED:

79

ASHES CLOWN (TV) (CONT'D)
 You're lying on the wet ground.
 Don't fight to wake up. It'll hurt
 too much.

On TV - a birthday cake. MOLLY stares at the cake.

ASHES CLOWN (CONT'D)
 You'll never make it to her party.

ALEX
 Oh Molly ... I'm so sorry

ASHES CLOWN (TV)
 All those memories ...

On TV - the Ford escort explodes in a fire-ball.

ALEX
 Mummy ... Dad

On TV - back to the ASHES CLOWN.

ASHES CLOWN
 But it doesn't have to hurt.

She crawls towards the CLOWN. Towards the TV. As she does, the room around her begins to dim. Her breathing slows. Her eyes lose their lustre.

Then suddenly ALEX gets a grip of herself - she reaches out and pulls the plug. The TV dies. She grabs her newly acquired dictaphone and paces with angry determination.

ALEX
 (records)
 My name is Alex Drake. I've just
 been shot and that bullet has sent
 me to 1981. I may be one second
 away from life ...

FLASH - MOLLY'S smiling face.

ALEX (CONT'D)
 Or one second away from death.

FLASH - the ASHES CLOWN.

CUT TO:

80

INT. FLAT - NIGHT 3. 0002

80

ALEX
 (records)
 They say that as you die you see
 your life flash before you. All
 those mistakes and regrets that
 form us.

SMASH CUT:

A wine glass is plonked before her and filled to the very brim.

"I hope some day you will join us and the world will be as one ..."

She raises her head. GENE carries the bottle to another table. Doesn't look back but she appreciates the gesture.

FADE OUT.

END CREDITS ROLL AS GLOWING GREEN LED GRAPHICS ON A COMPUTER SCREEN.

END ON A WINKING GREEN CURSOR.