

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 One-Zero. Ma'am? South Bank, outside Tate Modern. Code Red. Hostage taken. Suspect; Arthur Layton. Armed and dangerous.

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. 1615**

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
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.

ALEX (CONT'D)
Arthur? I'm DI Alex Drake.

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

(CONTINUED)

LAYTON

Stop staring at me!

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.

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?!

LAYTON

I knew them both.
(smiles)
I'm happy. Hope you're happy too.

ALEX

What?

6

CONTINUED: (2)

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 "ssshhhhhh ..."

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 Superintendent Downes.

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. 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:

11 **EXT. SOUTH BANK - DAY (MEMORY)**

11

ALEX blowing a kiss. MOLLY catching it.

SMASH CUT:

12 **EXT. STREET - CAR BOMB - DAY (MEMORY)**

12

A FORD ESCORT BLOWN TO SMITHEREENS.

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)

19

CONTINUED:

19

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)

21

CONTINUED:

21

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.

GENE

(to the suited PUNTERS)

Jimmy, get statements off these hoity-toity poofsters.

ALEX feels herself for gunshot wounds. Her head. Her back.

RAY

God, she can't keep her hands off herself!

ALEX

I'm not bleeding.

GENE

Nope, just bleedin' weird.

ALEX marches into his 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 summer .. 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. VIV, the desk sarg wanders through - a strong, respected black officer in middle-age.

(CONTINUED)

VIV
Hey love, where's the fire?

RAY
Down her blouse I reckon Skip,
judging by the state of her.

ALEX has spotted the TV. It sits behind a desk at the far end.

ALEX
I know how this all works!

VIV
That's right dear it's a
television.

ALEX
The mind fashions conduits to the
real world ...

GENE
Break out the horse pills Skipper,
we got a loony.

GENE tries to block her.

ALEX
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!

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.

*
*

24

CONTINUED: (3)

24

RAY

Is he here?

ALEX holds up her Met 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 an ID card?

SCENE 25 OMITTED

*

CUT TO:

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?
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
eviscerating report on
institutionalized corruption within
the Met ...

GENE

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

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.

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 are 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 Price 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: (3)

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 powerful
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.

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.

SMASH CUT:

34 **INT. RIVER BOAT - DAY (FLASHBACK)** 34

LAYTON fires the gun directly at her! At US!

SMASH CUT:

35 **INT. CITY STATION - CID - DAY 1. 1217** 35

ALEX tries to clear her head. Picks up the Betamax cassette labelled LAYTON.

ALEX

Layton. This man. This man is my destiny. I have to .. stop him.

CHRIS

(GENE enters)

We going after Layton Guv?

GENE

She's got a thing about him.

ALEX

He had an empire going, "back in the day." He's more important than you know.

She tries to explain then collapses.

CUT TO:

36 **INT. CITY STATION - CID - DAY 1** 36 *

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, BUNGLE ambles excitedly into CID. *

BUNGLE *

It's all right Zippy, Molly's with me! *

ZIPPY *

Poor old Molly! Being stuck with Bungle Bonce! Ha haa!! Where's my truncheon? I want a truncheon! *

(CONTINUED)

MOLLY
I'm looking for my mum.

*
*

ZIPPY
Well I haven't seen her.

*
*

BUNGLE
Ne neither.

*
*

36

CONTINUED: (2)

36

MOLLY

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

*

BUNGLE

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

*

*

*

*

*

ZIPPY

Yes. Yes. That's right Bungle Bonce. 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 seconds ..

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 database 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 borough. 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)

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 a tail on 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 had a clandestine meeting inside a warehouse 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.

ALEX (CONT'D)

Carry on shaking the web. Force Layton to make a mistake.

GENE

Psychiatry.

ALEX

Psychology.

GENE

Same thing.

SHAZ offers ALEX a carrier bag of clothes.

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.

(CONTINUED)

45

CONTINUED:

45

GENE

How do you plan on shaking this flipping web of yours Bolly?

ALEX

Pull in Markham. Second time in two days? Layton'll hate that.

GENE

Dunno about Layton now we've got phone calls, meetings in warehouses .. We've enough to squeeze Markham properly and get him to start coughing.

RAY

Well then let's pull in all the suspects from his city network.

GENE

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

EXT. CITY DISTRICT - DAY 2. 1215

46

"Police On My Back."

A traditional Victorian edifice nestled in the City. RAY and some other OFFICERS climb out of a squad car. The Audi mounts the curb and parks "badly", scratching a natty little MG. GENE and ALEX step out.

PIN-STRIPE

I say! You! You bloody idiot!
That's my car!

(CONTINUED)

46

CONTINUED:

46

GENE

If I drove a girl's car I wouldn't
go shouting about it!

Several TRADERS are smoking and talking, piles of ticker-tape at their feet. Wearing old-fashioned bespoke suits and some actually in top hats! Every voice sounds clipped and expensive.

GENE pushes through them to MARKHAM.

GENE (CONT'D)

Sergeant, arrest the men on this
list.

RAY and the other OFFICERS arrest a couple of CITY TRADERS. There are outraged cries from colleagues.

MARKHAM

Why don't we go inside Mr Hunt.
Take a look at the latest prices.
You could have a flutter.

GENE hoiks him up by the collar.

MARKHAM (CONT'D)

Maybe not a good idea, seeing as
you're on a losing streak.

PIN-STRIPE (O.S.)

Back of the net Eddie!

The Clash "Police On My Back" ramps up.

CUT TO:

47	<u>OMITTED</u>	47
48	<u>OMITTED</u>	48
49	<u>INT. CITY STATION - INTERVIEW ROOM - DAY 2. 1500</u>	49

ALEX enters. GENE and RAY are leaning against the wall, watching and waiting. MARKHAM is finishing a tense whispered tete a tete with his BRIEF.

ALEX

What's going ...?

GENE holds up a silencing hand.

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

I'll give you the network. Names. Drop-points. The whole shebang.

RAY can hardly contain his excitement. GENE remains still.

ALEX

You giving us Layton too?

MARKHAM

Don't know who you're talking about. I'll present to you our entire operation on a silver platter Mr Hunt.

GENE

The catch?

MARKHAM

Get out.

The BRIEF folds up his notes and leaves.

GENE

Ray, make us a cuppa.

RAY

Guv?

GENE'S look says it all. He turns to ALEX.

GENE

If you wouldn't mind Inspector.

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.

50

CONTINUED: (2)

50

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.

CUT TO:

51

INT. CITY STATION - CID - DAY 2. 1805

51

GENE holds a briefing before all of CID. He is ashen and granite-faced. He pinpoints areas on the map behind him.

GENE

I've put in for the warrants. Raids at dawn. We'll strangle ninety percent of the cocaine and H supply into this district.

Suddenly explosion of cheering and clapping. Only ALEX remains passive. GENE clocks her.

CHRIS

What about Markham Guv?

GENE

He's giving us the whole network. We drum him out of town forever.
(looking to distract)
How about lunch?

CHRIS

Lunch!

ALEX

Lunch? It's gone six!

RAY

Lunch time!

Everyone grabs their jackets - "See you over Luigi's." Etc.

CUT TO:

52

INT. CITY STATION - CID - GENE'S OFFICE - DAY 2. 1810

52

GENE slaps on his Kouros aftershave. ALEX closes the door.

ALEX

Suppose you need something to take away the smell. This "deal" stinks.

GENE

Don't start lady.

(CONTINUED)

52

CONTINUED:

52

ALEX

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

GENE

I may not be from around here and as a copper these days I may not be everyone's cuppa tea but I know those streets and those people. You cut me open, you'll find I'm cobbled like those streets.

ALEX

(under her breath)

Oh God ... is this really me?

GENE

And whether they like it or not I will protect them. There'll be no more drug-addicts made here.

ALEX

You think it's okay to be Draconian?

GENE

Oh yes, go on, turn me into a flippin' Dr Who monster!

She shakes her head and walks away.

CUT TO:

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. She looks as inviting as a Roman goddess and as enigmatic as a marble statue. 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.

GENE
I love lunch.

ALEX is tugging drunkenly at her skirt.

GENE (CONT'D)
What are you ...? I'll give you a hand ...

She slaps him off. Rips the hem off her skirt, shortening it by several inches.

ALEX
There! Know what I've gone and done? I've invented the Ra-Ra skirt! Great eh?

GENE
Stick to policing and being posh.

ALEX
Ra Ra for me!

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 DISTRICT - DAY 3. 1030

61

ALEX and CHRIS sit in CHRIS'S Ford Fiesta, parked across from the stock trading offices.

CHRIS
Shouldn't we square this with the
Guv ma'am?

ALEX
Markham still has a P.O. Box for
receiving payments. Courier
deliveries. Here comes our courier.

They watch - SHAZ rounds the corner (in civvies) carrying a manila envelope.

ALEX (CONT'D)
She asks for Edward Markham, they
send her to the P.O. Box. We stake
out until Markham shows up.

CHRIS
He reads the note to meet at
Layton's place. We follow him.

ALEX
We have "reasonable connection". We
arrest Layton.

SHAZ is intercepted by a PIN-STRIPE. SHAZ flirts shamelessly with him. PIN-STRIPE makes a remark about the Walkman SHAZ is wearing. She giggles.

CHRIS
What does she think she's up to?

ALEX
She's keeping it frothy ...

CHRIS
I don't like her getting frothy.

The PIN-STRIPE gives her directions. SHAZ crosses the street. She glances at the car and gives an eager little thumbs-up.

ALEX
They've taken the bait. We're going
to need back-up. I'll be half an
hour. Follow her. And keep it
discreet.

CUT TO:

62

EXT. CITY BACK STREET - DAY 3. 1040

62

CHRIS pulls up in the Fiesta. He is wearing massive mirror sunglasses and has a Bounty bar crammed in his mouth. He watches SHAZ carry the manila envelope to a street corner.

ALEX (OVER RADIO)
Chris .. are you there? Wh ...
going ...? Ch ..?

Static. CHRIS waggles the radio. Decides to get out and go over to SHAZ.

CHRIS
Shaz ... Shazzer ...

SHAZ
What you doing? This is a secret operation!

CHRIS
This where he sent you?

SHAZ
Yeah. This was the address they gave me.

CHRIS
There's nothing here. Forget it. The whole thing's a non-starter. I'll see if I can get a better signal.

He walks away with the radio.

SHAZ puts on the Walkman and checks her lipstick, 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:

63

OMITTED

63

64

OMITTED

64

65

INT. CITY STATION - CID - GENE'S OFFICE - DAY 3. 1047

65

ALEX waits for GENE to decide.

GENE
You're carrying out a sting op without my knowledge?

ALEX
Oh for Godssake .. Arrest Layton!

(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 here. 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. 1048

66

CHRIS turns to see a car scream up beside SHAZ. GEEZERS spill out - scarred, nasty bastards crammed into black suits. MARKHAM is with them, standing out a mile in pastel shades and highlights.

CHRIS

Shaz! It's Markham! SHAZZER!!

MARKHAM

Jerry was right. Think you'll find that's mine.

He rips the Walkman off her neck.

CHRIS

Get your hands off her!

MARKHAM

Get in the car my dear.

SHAZ

I don't want to .. Chris ..?

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

MARKHAM

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

Raymondo, fire up the Quattro.

The Clash again! "Magnificent Seven".

CUT TO:

67A

EXT. DRIVING SHOT - DAY 3. 1118

67A

The Quattro 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, ALEX, RAY and CHRIS jump out as UNIFORM follow them in.
RAY has a radio clamped to his ear.

GENE

I want forensics down every plug-
hole of this property!

CHRIS

Shaz! SHAZZER!

RAY

Forget it mate, he's scarpered.

CHRIS kicks over some junk in impotent fury.

GENE

So, how does he bring in the gear?
Air? Container lorry?

(CONTINUED)

ALEX

(reading notebook)

This is on a twenty-four hour clock. They're specific times.

GENE

Jimmy, get onto the aerodromes. I wanna know what flights are coming in on these dates and times.

COCKNEY DC

All over it Guv.

ALEX

(notebook)

"Charlie". "Charlie". Why put the name of the drug so prominently in the books?

GENE looks at an outboard leaning against the wall. Thinking. Next to it there's a painted sign - **Queen Mum**.

ALEX (CONT'D)

He keeps boats.

GENE crosses the yard to the shop window. There amongst the bric-a-brac is a framed colour photo of LAYTON standing proudly beside a wooden speedboat - "The Prince Charlie".

GENE

"Charlie".

And now ALEX can see it.

"The Prince Charlie".

ALEX

Those times in the diary, they're tide times!

GENE

Our Layton's a royalist. He's shipping in the drugs on one of his own boats. These are high tides for the river!

ALEX

I could kiss you.

GENE

Don't hold back.

CUT TO:

70

EXT. THAMES - DAY 3. 1400

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. 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. 1405

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. 1451

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. 1452

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. 1500

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.

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. 1503

77A

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

MARKHAM

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. 1530

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.

78

CONTINUED: (2)

78

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:

79

INT. FLAT - NIGHT 3. 0000

79

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:

85

CONTINUED:

85

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.