

1

EXT. LONDON - DOCKLANDS CITYSCAPE - DAY

1

The city. Its glass spires. Its chrome. Its winking lights.
Its incessant noise. Its international 2008 glory.

MOLLY (V.O.)
(intellectually
precocious 12 year 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 just
figure out why I was here then
maybe I could get home ..."
Duh! That is so lame.

CUT TO:

2

I/E. ALEX'S CAR - CITY STREETS - DAY

2

MOLLY DRAKE - Catholic School uniform, up front and rifling
through her mother's case files in yet another act of
rankling defiance. DCI ALEX DRAKE beeps angrily at CITY
TRADERS IN THEIR STRIPED STOCK EXCHANGE JACKETS.

ALEX
Put it all back.

MOLLY
What was he? Schizophrenic?
Psychotic delusional? Fantasist?

ALEX
Put them back in order ...

MOLLY
Attention-craving? Munchhausen's
syndrome? Or just a nutter?

ALEX
He was a good copper! Strong,
decent, caring ...

MOLLY
No good to you then. We know how
you like them.
(makes "spazzy" faces)
Is he going in the book?

ALEX
DCI Tyler's getting a book to
himself.

RADIO

*Charlie One. Ma'am? East entrance
to Shadwell light-railway. Armed.
Volatile. Code Red. Code Red.*

ALEX

Now? I'm not ... Can't ..?

RADIO

(overlapping)
Armed. Volatile. Code Red ma'am.

MOLLY

We got a shooter? Coolio-moolio!

ALEX

Damn! Can you pass me the .. pass
me the thing ...?

ALEX is trying to drive and reach the siren light that's in
the well at MOLLY'S feet.

ALEX (CONT'D)

Give it to me Molly.

MOLLY

I'll do it.

ALEX

Give it to me!

CUT TO:

3 **EXT. ALEX'S CAR - CITY STREETS - MOVING FAST - DAY** 3

MOLLY'S hand CLAMPS THE BLUE LIGHT TO THE ROOF.

CUT TO:

4 **I/E. ALEX'S CAR - CITY STREETS - DAY** 4

MOLLY gives ALEX a smug look.

ALEX

You are not leaving this car.

She hits the siren, clamps her foot down. TAKES A CORNER AT
BREAK-NECK SPEED.

MOLLY tosses the case files onto the back seat. They spill.
We read the title page - DCI SAM TYLER: Prolonged Coma -
Outcome; Suicide.

CUT TO:

5

EXT. SHADWELL STATION - DAY

5

ARMED OFFICERS have blocked off the area. ALEX gets out.

ALEX

Stay put! Part of growing up is knowing when to do what you're told.

She pushes under the cordon, flashing her badge.

SERGEANT AT ARMS

Ma'am, just wait back there.
We'll call you when ... Ma'am!

ALEX steps into the line of fire of the THREE POLICE MARKSMEN who lower their weapons in frustration.

The gunman (LAYTON) on the far pavement is middle-aged, unruly hair, t-shirt - David Bowie's Scary Monsters. A vicious but ancient scar down his left cheek. He has a BLACK STATION OPERATIVE around the neck with a gun at her temple. LAYTON sucks air in through clenched teeth and pushes the gun deeper into the STATION OPERATIVE'S head.

ALEX

Sorry, what's your name? I'm Alex. Alex Drake. What's your's?

LAYTON

Don't I know you?

ALEX

Have you seen "Deal Or No Deal?" I was on that show. I dealt at six grand. Panicked basically...

LAYTON

I just needed a bita cash to score. She tried to stop me. This wasn't what I planned.

ALEX

Well it wouldn't be. Why would your day involve standing here with three AT-7 automatic rifles trained on your forehead?

LAYTON

Don't come any nearer.

ALEX

I'm here to talk. No tricks, I'm a regular copper, DCI. But I'm also a psychologist.

ALEX (CONT'D)
 I talk to people who are trapped.
 And I try to help them find an
 escape route.

MOLLY ducks under the tape and walks confidently in front
 of the MARKSMEN.

SERGEANT AT ARMS
 What the fu ..? Get Shit!

ALEX
 There is always a way out.

LAYTON
 She your assistant?

MOLLY
 Mum, I can't get the CD changer
 to work.

ALEX whirls - glares - does not believe what she is seeing.

MOLLY (CONT'D)
 I need to turn the keys in the
 ignition to get the ...

ALEX
 Go back to the bloody car!

MOLLY
 I will! Just gimme the keys!

ALEX
 Mummy is working! Go!

MOLLY glances at the array of POLICE MARKSMEN.

MOLLY
 Don't embarrass me. I'm not a
 kid.

ALEX
 You're twelve. One day shy of
 teenaged. Okay? You're medically,
 emotionally, spiritually, legally
 a baby!

LAYTON
 Give her the keys.

MOLLY
 How long are you going to be?

ALEX
 (to LAYTON)
 How long are we going to be?

LAYTON is fazed.

ALEX (CONT'D)

You see Molly? We don't know.
Because this is a sort of
rolling, ad hoc situation with a
number of possible outcomes.

MOLLY

Fine. We're dealing with
variables. So gimme the keys and
I'll listen to Shakira while you
spend your quality time with the
crazy gunman.

LAYTON

I'm not crazy, I'm drug
dependent.

MOLLY

You shoot?

LAYTON

Smoke. Crack cocaine.

MOLLY

They reckon it's an intense but
short-lived high.

LAYTON

Yeah but the market price is rock
bottom so what you gonna do?

(to ALEX)

They grow up so fast, don't they.

ALEX

God! Look, take me as a hostage.
Let this woman go and take me.
We'll get on the train. I need to
get away.

LAYTON

What?

ALEX walks right up to him and disentangles the STATION
OPERATIVE from his grip.

MOLLY

Mum, you're being immature ...

LAYTON

Is this a joke?

ALEX

Take me. Whatever. I don't care.

The STATION OPERATIVE runs away. LAYTON is stunned.

ALEX (CONT'D)
 Wrap your arm around ... And put
 the gun to my head ...

She leans into LAYTON, assuming the position of hostage.

ALEX (CONT'D)
 Come on ...

LAYTON
 Get off me you mad bitch!

He pushes her away. ALEX pitches forward, grabs MOLLY,
 THROWS THEM BOTH TO THE GROUND.

SERGEANT AT ARMS
Drop it!!

THREE LASER MARKS DANCE A JIG ACROSS LAYTON'S FACE.

MOLLY struggles underneath ALEX who keeps her pinned to the
 road as the POLICE CHARGE IN AROUND THEM AND ARREST LAYTON.

CUT TO:

6

INT. CITY STATION - CID - DAY

6

You've seen it a hundred times - sprawling pig-pen offices,
 pcs, cel-phones that will not shut up. MOLLY swings in a
 chair, Blackberry in hand.

MOLLY
 I'm Blackberrying Janey. I want
 her parents to adopt me.

ALEX
 I saved our lives. That man was
 high and armed and desperate. He
 would have blown your head off.
 You walked into a life-death
 situation, luckily I played you
 into the scenario and it worked.

MOLLY
 I'm glad I was useful.

ALEX bats her Blackberry from her grasp. It smashes on the
 floor. She grips MOLLY'S chair. Leans into her.

ALEX
 I was prepared to die for you.

MOLLY
 What do I say to that?

ALEX

It's a hard, strange, screwed up world Molly. With no meaning. No higher purpose. Just a big mess with oblivion waiting at the end of it. But if you learn to listen to me you'll get through it. So you say "thanks".

MOLLY

Thanks mum. You're great.

ALEX

I'm having dinner with Phil tonight.

MOLLY

The gynecologist.

DS

Ma'am? He's ready for you.

ALEX grabs her files. The DS follows her across the room.

ALEX

Get a driver to take my daughter home and sit with her.

ALEX pauses by a desktop calendar - 18th.

ALEX (CONT'D)

It's the 17th today, right?

DS

No, it's the 18th.

ALEX realizes her terrible mistake. Looks back but can only see Molly's chair swinging by itself. She realizes TWO FEMALE DCS are watching her - their looks judgmental.

CUT TO:

7

INT. CITY STATION - INTERVIEW ROOM - DAY

7

CCTV. DAT recorder. LAYTON rolling a fag, watching ALEX laying out her files. LAYTON has a ghostly grin which twists his facial scar.

ALEX

You certainly have some history Layton.

LAYTON

I had a little empire going, back in the day. Dealers on the streets. Coppers in my pajama pockets.

ALEX

You see what happens when you
can't lay off your own supply?

(beat)

We're profiling you. I file a
psyche report on you and it helps
build a database ...

LAYTON

I know you babes. This is crazy!
And you were this little thing.
Younger than your girl is now.

ALEX

What are you talking about?

LAYTON

You have her eyes.

ALEX

I have my daughter's eyes?

LAYTON

No, you were the daughter then.

ALEX is ruffled but tries hard to hide it.

LAYTON (CONT'D)

You changed your name. That's
what threw me.

ALEX

Let's get on ...

LAYTON

I'm happy Alex. I'm happy.

ALEX

Good. Let's begin with a set of
simple quest ... Sorry, you
saying you knew my parents?

LAYTON

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

CUT TO:

8

INT. CITY STATION - CID - DAY

8

ALEX spins through the internet. Press library articles.
October 1981 - Crusading Lawyers Killed In Bomb Blast.
Photos of a Ford Escort torn asunder by a bomb. Another
article with a picture of a frightened 8 year old girl
cowering in the arms of a WPC - Daughter Of Murdered
Lawyers Taken Into Care.

ALEX types "I'm happy. Hope you're happy too."

A photograph pops up - pasty-faced clown in a tall peaked hat gazing like a phantom out of the screen at her.

MP3 Music - *"Ashes to ashes, funk to funky. We know Major Tom's a junkie"*

ALEX switches off the computer - disturbed.

CUT TO:

9 **INT. CITY STATION - INTERVIEW ROOM - DAY**

9

LAYTON hunched over a mobile - his one allowed call.

LAYTON

You're gonna have to get me out
... Else I'm talking ... I've
found Tim and Ellen Price's
daughter .. I'll tell her
everything ... It'll lead to you
and you'll be finished mate. So
get me out and we talk money. For
old times. Hello? Hello?!!

He throws the phone across the room - suddenly very scared.

CUT TO:

10 **INT. CITY STATION - CID - DAY**

10

The DS finds ALEX.

DS

Layton won't see you.

MOLLY is playing Tetris on a laptop.

ALEX

I thought someone was ...

DS

Actually ma'am, maybe you should
run her home.

CUT TO:

11 **I/E. ALEX'S CAR - CITY STREETS - DAY**

11

MOLLY gazes out of the window. Atmosphere is shit.

ALEX

Why don't you come for dinner
tonight? Phil's booked something
really funky. Sushi.

MOLLY

He would do; he's a gynecologist.

She brakes in a side street.

ALEX

Why do you have to say something
like that when I'm trying to
build bridges?

MOLLY gets out. Starts walking. ALEX goes after her.

ALEX (CONT'D)

Where are you going?

MOLLY

Far away from you and your nerdy
boyfriends and your work and your
books and everything!

ALEX

Get back in the car!

MOLLY

I hate my life! I want to change
it like that man in the file.

ALEX

You want to live in a dream?

MOLLY

He said it was the most real he'd
ever known.

ALEX

Well it wasn't. It wasn't even a
semblance of reality. It wasn't a
life, it was running away.
Exactly what you're doing now ...

MOLLY

I hate you!

ALEX

You're not angry, you're self-
immolating.

MOLLY

Eat my shit!

A white van TEARS INTO THE SIDE STREET AND MOUNTS THE
PAVEMENT IN FRONT OF MOLLY. TWO MEN IN CLOWN MASKS jump
out.

MOLLY (CONT'D)

Mum ...?

CLOWN 1 grabs MOLLY before she can react.

ALEX
Molly! Let her go ...

CLOWN 1 silences MOLLY with a wad of chloroform. Drags her into the van. CLOWN 2 advances on ALEX.

ALEX (CONT'D)
 Wait. Let's not cross the line.
 We can discuss this ...

CLOWN 2 LUNGES AT HER WITH THE CHLOROFORM.

CUT TO:

12

INT. WAREHOUSE CONVERSION - DAY

12

ALEX opens her eyes with a gasp. Bound, hands behind her. The space is vast - devoid of furniture. Signs of building work. Rooftops out of the window - they are HIGH.

ALEX
 Molly ...?

MOLLY
 Do you think these guys are self-immolating?

MOLLY is tied behind her. ALEX looks over her shoulder. The TWO CLOWNS are watching them.

ALEX
 I'm a senior Police officer.

Mobile rings. CLOWN 2 answers.

CLOWN 2
 How long you going to be? I don't like this ...

Noise out in the street. CLOWN 1 nudges him.

CLOWN 2 (CONT'D)
 I think we're going to have to get rid of some people outside. You be here or we'll despatch them ourselves.

They leave ALEX and MOLLY in the vast concrete space.

MOLLY
 What do they want?

ALEX
 I don't think they know. They've been sent.

MOLLY
Is it because of that man today?

ALEX
Layton? It might be. Ah!

MOLLY
What?

ALEX is twisting her arms.

ALEX
The joys of being double-jointed.
She pulls her hands free and unties MOLLY.

ALEX (CONT'D)
We haven't got much time.
She points to the scaffolding erected beyond the window.
She pushes MOLLY forward.

ALEX (CONT'D)
Down the scaffold and then keep
running and do not stop and do
not look back, okay?

They run parallel. THE FLOOR SUDDENLY GIVES WAY BENEATH ALEX. She is on plastic sheeting covering a hole in the floor! She sinks at once to her waist, clawing desperately at the edges of the hole.

MOLLY
Mum!!

Footsteps echoing - the kidnappers are charging up the stairs.

ALEX
Run! Don't stop. Don't look back.

MOLLY
Mum ...

ALEX
RUN YOU LITTLE BITCH!!

ALEX falls through the hole.

CUT TO:

ALEX PLUMMETS THROUGH THE HOLE AS THE PLASTIC SHEETING ENVELOPES HER LIKE A SHROUD. She CRASHES into a stack of building supplies, sacks of sand, etc some twenty feet below. It's a fall a lot of people wouldn't survive.

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

All three draw whopping great Magnums.

GENE

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

ALEX

Excuse me?

GENE

Don't worry about it love, man's work. We'll be done in a tick.

ALEX

No. I can handle this.

(to

LESSER/frightened/rapid-fire)

I need you to be smart. If you lower your weapon you will be taken into custody. If however you choose a wanton path of self-destruction driven by illogical pride and delusional self-importance you will enjoy only a fleeting sense of power and controlling destiny before being shot and killed. It is therefore vital that you over-ride the desire to obtain this utterly fictitious sense of glory and misleading illusion of free-will.

RAY

Is it me or are toms getting smarter?

GENE

Don't rile him darlin', believe me this is one bloke you don't want letting his load off.

ALEX

Don't let these officers goad you into being brought down. A Fatality Outcome looks to be exactly what they want.

LESSER suddenly throws away his gun.

LESSER

You're right.

CHRIS
Hands in the air.

LESSER
Mister Hunt? The name's Edward
Lesser, ring any bells?

ALEX
Hunt ..?

GENE rabbit-punches LESSER in the gut. He goes down. GENE
gives him a kick in the ribs.

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

ALEX
Wait a minute ...

She looks from one to the other. The world is swimming.

ALEX (CONT'D)
DC Chris Skelton?

CHRIS
Roger that.

ALEX
DS Ray .. Carling?

She tries to focus on GENE.

ALEX (CONT'D)
Gene ... Hunt.

GENE
My reputation proceeds me.

ALEX faints dead away.

FADE TO BLACK.

CUT TO:

ALEX opens her eyes as the Audi brakes hard. She is flanked
by RAY and CHRIS who have both been oggling her breasts.

RAY
 Don't worry love, you'll be on
 your way soon, we just need to
 take down a few particulars.

CHRIS
 (snigger)
 I love that one ...

They get out of the car. ALEX stares at the forecourt full
 of chunky Police Rovers. A JAGGED-HAIRED PUNK leaves the
 station - catches GENE'S eye.

PUNK
 Fascist pig! Nazi!

GENE takes a lunge but RAY stops him.

RAY
 Let it go Guv.

ALEX
 It's not possible ...
 (they turn to her)
 I can hear .. I can hear the wind
 in the trees ..

GENE
 Streuth, she's gonna break into
 song ..

ALEX
 It feels .. It all feels ...

She caresses the Audi.

GENE
 You need to make a statement.

ALEX watches THREE SUITED CROOKS being brought in by CID.
 One of them is LESSER.

LESSER
 Mistake Mister Hunt. I'm not part
 of this mob. I work higher up.

GENE
 All right boys, chain Mr Lesser
 to my radiator and make sure it's
 piping hot.

The OFFICERS swap awkward glances.

RAY
 Not a good idea Guv.

GENE
 (reluctant)
 Sign him into Interview Room C.

LESSER
 My brief'll have a field day.

GENE shoots ALEX a glowering look.

ALEX
 It can't be this real ... I'm not
 here ... I can't be here! I have
 to get back to Molly ...

ALEX sees a Rover pulling fast into the station and STEPS
 BOLDLY OUT IN FRONT OF IT.

GENE
 Jeeesus!!

GENE DIVES AT HER, THROWING HER CLEAR BEFORE THE CAR TAKES
 HER OUT. They roll. Wind up tangled together.

GENE (CONT'D)
 Don't do that! Do you know what
 the paperwork's like on suicides
 in this station?

ALEX
 It's not even my dream.

GENE
 Think you're suffering from shock
 darlin'.

She tries to get up but collapses on trembling legs. She
 looks vulnerable and in that moment GENE takes a gruff kind
 of pity on her. Scoops her up in his arms.

ALEX
 What are you ..? Get off me ...

GENE
 (gently)
 Shut up.

He walks towards the station.

ALEX
 Don't take me in there ... I
 can't be trapped in there ...

Too late - GENE HUNT carries her over the threshold.

CUT TO:

20 **INT. CITY STATION - CID - DAY**

20

ALEX pushes herself away from GENE and crashes through the doors on her own two feet. A sea of white formica and desk lamps. Electric typewriters. Sheena Easton pin-ups on the wall jostling alongside Kevin Keegan and Trevor Francis. DCs are labelling two impounded revolvers and a machine-gun. ALEX can not, WILL NOT accept this. She storms across the room and into GENE'S office. The office door bears the legend The Manc Lion.

CUT TO:

21 **INT. CITY STATION - CID - GENE'S OFFICE - DAY**

21

Film posters as ever but Eastwood has replaced Stewart - "Outlaw Josey Wales" and "Every Which Way But Lose". A cumbersome Acorn computer beeps steadily on the desk.

GENE follows her in whilst RAY and CHRIS peer through the glass partition. ALEX studies the computer - glowing green LED date and time.

ALEX

August 1981. 1981 ...

She gets a sudden fit of the giggles.

GENE

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

Her fingers fly across the keyboard. Through the glass - RAY and CHRIS are impressed.

ALEX

There's nothing on this hard-drive but the time and date and something called Pong.

GENE

Well it stops the papers blowing off my desk.

SHAZ knocks and enters. Early 20's with a razor-sharp haircut a la Joe Catherall from Human League. SHAZ is not a serving officer, she's secretarial. Very London.

SHAZ

Sorry Guv, but she looked a bit distressed and I thought ...

She offers ALEX a can of Tab Cola.

ALEX
 He told me .. It was as real as
 life itself. I never believed
 him.

ALEX looks through the window of the connecting door and
 sees a TV in the next office.

GENE
 Now where's she going?

CUT TO:

22 **INT. CITY STATION - CID - ADJOINING OFFICE (ALEX'S OFFICE) 22**
DAY

ALEX b-lines for the TV. Clicks it on.

ALEX
 Come on ...

GENE shoves her out of the way and switches off the TV.

GENE
 Enough!

ALEX
 I know how this works! I've read
 all his case notes and I know! I
 need access to a television!

He tries to manhandle her out of the office. She grapples
 with him. As they fight, ALEX catches sight of something on
 the desk and literally gasps.

ALEX (CONT'D)
 No ...

GENE
 What?

ALEX kneels slowly in front of the desk. To RAY and CHRIS
 it looks as though she is going down on the Guv!

RAY
 God, I love toms.

ALEX is staring desk-height at the little plaque on the
 table - DCI Alex Drake.

CUT TO:

23 **INT. CITY STATION - CID - DAY**

23

ALEX steps calmly out and faces the entire department with
 GENE beside her. He coughs, awkwardly.

GENE

Yes. Errm. As you know, we've been waiting on a second DCI for the department. Alex Drake.

RAY

Is he here?

ALEX slowly produces her Met id card.

RAY (CONT'D)

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

GENE

Welcome on board, Chief Inspector.

CHRIS

I knew an Asian prozzie reckoned she could do amazing things with a ping pong ball.

(awkward silence)

No surprise really. The .. The Chinese are good at table tennis aren't they.

(another awkward beat)

Sorry, why's this bird got an id card?

ALEX has heard enough - heads back into her office.

CUT TO:

24

INT. CITY STATION - ALEX'S OFFICE - DAY

24

ALEX punches her way through the TV stations. "Go With Noakes", "Grange Hill". She pauses briefly on "Metal Mickey" featuring a tin-can comedy robot with a synthesized voiced.

METAL MICKEY

Boogey-Boogey!

ALEX

Oh God ...

Static. Static. Static.

GENE

I apologize, all right? We were taking down a group of drug dealers. They were using a brothel as cover and there were toms all over the shop. And we weren't expecting ...

ALEX

A bird? A brass? A bit of skirt?
Look, I'm a bit busy here "Gene",
so why don't you go and kick
someone's head in whilst I get on
with this, okay?

GENE

I get it. That's why they sent
you. Remind me of my p's and q's.

ALEX isn't interested. Pushes by.

CUT TO:

25

INT. CITY STATION - CID - DAY

25

CHRIS is boasting to SHAZ whilst SHAZ loads her Walkman.

CHRIS

So he pulled the gun on me but I
wasn't fazed. I was just like
"Get down or get wasted amigo."

SHAZ

Don't get hurt.

CHRIS

Why? Do you care about us?
(teasing)
Eh? Do you?

ALEX

TVs. I need access to TVs,
radios, audio visual ...

CHRIS

Hey. Yeah. Follow me.

CUT TO:

26

INT. CITY STATION - SURVEILLANCE CENTRE - DAY

26

CHRIS leads her into a room of dexion shelving lined with
VCRs and TVs.

CHRIS

So do you call a female DCI a guv
or a guv'ness?

ALEX

You're even worse than he
described.

GENE

You file a complaint if you like
but for the record, it was my
decision not to fan the flames of
this thing and allow your client
to post bail.

RAY

(mouths)
What?!

LESSER

'Course it was Mister Hunt.

LESSER pauses by SHAZ'S desk. She averts her eyes.

LESSER (CONT'D)

We all understand the situation.

He tips SHAZ a cheeky wink and leaves with his LAWYER in
tow. GENE rubs his weary brow.

CHRIS

What about the other dealers Guv?
We're not letting 'em go are we?

RAY

We shouldn't have gone in so
hard. It's not like the old days.

CHRIS

They think we're a buncha
bastards. It's been a nightmare
out there since Brixton.

RAY

I used to be able to talk to the
wogs. Have a laugh with them. Not
any more.

GENE

Their briefs are saying we
carried out the raid deliberately
hoping for a "fatality outcome".
Where'd they get that phrase
from?

They look to ALEX'S office.

CUT TO:

ALEX hunched over the radio.

ALEX

I'm here. I'm inside my sub-conscious mind. I've assimilated the fantasies of DCI Sam Tyler .. which is a little bit embarrassing ...

GENE walks in. Thrusts his hands into his pockets.

ALEX (CONT'D)

We're both a long way from home DCI Hunt.

GENE

Really? They told me you were Met.

ALEX

And I was told you were GMP.

GENE

Transferred a year ago. With commendations since you ask. Brought my team with me.

ALEX

Why here?

GENE

I could ask you that.

ALEX

I don't know. I suppose the purpose of this journey will reveal itself to me in time.

GENE

Oh Christ on a bike, you're not a Buddhist are you?

ALEX

You're taller than I imagined.

GENE

I'm bigger in every department.

ALEX

Then again maybe I'm picturing you differently to how he did. To a certain degree I must be transposing his fantasy and at the same time modifying it.

GENE

You're choking on a dictionary, shall I perform the Heimlich Manoeuvre?

ALEX

But he never said you looked
scared. So what's scaring you?

GENE rattles his loose change. Leaves. ALEX is left alone
in the office. Her office. What the hell should she do? She
glances through her adjoining door and clocks the Magnum
lying on Gene's desk unguarded.

CUT TO:

30

INT. CITY STATION - CID - DAY

30

SHAZ takes a phone call. Nods to GENE.

SHAZ

It's for you Mr Hunt.

GENE answers.

GENE

Hunt. What? ... Sorry sir ..
We're hoping to charge them
Things got a bit rough ... Well I
can see it's awkward for you sir
... Right .. Right. Thank you
sir.

He hangs up slowly. Sags in his chair wearily. GENE glances
at a portable telly playing at the side of the room - news
item on Lord Scarman who promises that in the wake of the
summer riots, his report on the Police will be thorough and
wide-ranging.

GENE (CONT'D)

Switch it off.

CUT TO:

31

INT. CITY STATION - CID - LATER - DAY

31

GENE holds court in front of a large wall map of the Isle
Of Dogs and surrounding environs. What will one day become
the commercial heart of England but right now is a rabbit
warren of tiny streets. ALEX pulls SHAZ'S Walkman off the
desk and fiddles with the radio function. SHAZ stares at
her.

ALEX

You're not a proper person so
technically I'm not being rude.

GENE

As you know we had to release
Edward Lesser today because of a
... technicality.

(MORE)

GENE (CONT'D)

There have been further questions asked about our arrest protocol and until it's sorted the rest of the gang are jumping remand.

Huge groans all round.

GENE (CONT'D)

(glance to ALEX)

It's just the way of things. Met's nervy.

RAY

All this grief over a few poxy dealers. Why don't we forget them and go after the suppliers?

GENE

It's not that simple.

ALEX tunes the Walkman's radio. Static shimmers through her head followed by a burst of Human League "Don't You Want Me?"

RAY

We're going after low pecking order scum. Why can't we target the blokes bringing it into the city? Like they did with that Operation Popadum. That made the TV news.

GENE

This is not a popularity contest!

MOLLY (OVER WALKMAN)

MUM!!

The word slices through ALEX'S brain but coming from the headphones so only she can hear it.

ALEX

MOLLY!!

All eyes turn to her. ALEX is up and out of her chair and running from the room. GENE throws up his hands.

CUT TO:

32

INT. CITY STATION - SURVEILLANCE CENTRE - DAY

32

ALEX finds a big powerful shortwave radio lurking at the back of the shelf. She checks the frequency on the Walkman and feeds it into the shortwave unit.

ALEX

182 hertz. That's it. Molly?

MOLLY (RADIO)
Mum! Wake up!

ALEX
Molly, I'm unconscious. I know
you can't hear me but I'm alive!

MOLLY (RADIO)
Mum

She breaks up.

ALEX
(fighting the tears)
Molly, leave me. Get away before
they find you. There's nothing
you can do. Go! Molly! Go!

MOLLY (RADIO)
I'll get help ...

ALEX
Yes! Run! Get help! Get out!

MOLLY (RADIO)
Mum .. I'm sorry ...

ALEX
No time for sentimentality. Fly.

The radio crackles. ALEX makes a minute adjustment. She
picks out the sounds of receding footfalls.

ALEX (CONT'D)
Good. That's the way.

Silence. ALEX lowers her head. Then she hears heavy
footsteps and indiscriminate shouting on the radio.

CLOWN 2 (RADIO)
Where'd the kid go?

ALEX clenches a fist in triumph.

CLOWN 2 (RADIO) (CONT'D)
Oh shit. This one fell through
the roof. She dead or alive?

ALEX
(grim determination)
She's alive.

ALEX reaches into her waistband and produces the Magnum
from off Gene's desk. She checks the firing mech.

CLOWN 2 (RADIO)
This is getting messy. We need to
call Mr (static)

ALEX hits the radio. Signal is lost. She looks down at the fat Magnum in her grip.

ALEX

I'm in a coma. This isn't real.
The gun is not real.

She hefts the Magnum - feels plenty real.

ALEX (CONT'D)

This is a complex paranoid
fantasy.

She puts the gun to her head.

ALEX (CONT'D)

One simple positive act of ...
(thought strikes her)
Putting a gun to your head is not
a positive act Alex.

FLASH CUT:

33 **EXT. SHADWELL STATION (2008 FLASHBACK) - DAY**

33

ALEX standing before the gunman LAYTON.

ALEX

I talk to people who are trapped
and I try to help them find an
escape route. There is always a
way out.

FLASH CUT:

34 **INT. CITY STATION - SURVEILLANCE CENTRE - DAY**

34

ALEX

Find the escape route.

She lowers the Magnum just as GENE bursts in.

GENE

What are you doing with my gun?

ALEX

It doesn't matter. You don't
matter. This place doesn't
matter. What matters is that my
daughter got out. And I'll get
out too. But this isn't the way.
Sam Tyler knew that.

GENE

Sam? What's he got to do with the
price of chips?

ALEX

It's like I've landed on a different planet. If I can figure out why I'm here then maybe I can get home. There's an escape route, Sam found his.

GENE

Sam Tyler was a first-class lunatic and pain in the arse with honours. But how did you know him?

ALEX

I'm a psychologist. I was Sam's doctor.

GENE

Poor sod.

ALEX has to smile at this - GENE being GENE.

ALEX

It's a marvel. You. This place.

GENE

I've often said it.

ALEX

Sam always said .. The thing that amazed him the most was that even ...

She reaches out and puts her palm over GENE'S heart.

ALEX (CONT'D)

Incredible.

GENE

My turn.

He squeezes her left breast.

GENE (CONT'D)

You're right. Fandabbydozy.

She goes to slap his face but he grabs her wrist.

GENE (CONT'D)

Sam Tyler used to talk like you. Always walking out. Shouting the odds. Acting like none of it mattered. But it did. And it does to you. I can see it in you.

ALEX

I shouldn't be here.

GENE

But you are here. Because you were sent. Question I'm asking myself is "why?"

ALEX

I'm asking the same question.

ALEX catches sight of a Betamax cassette over his shoulder - part of a stack of tapes that are labelled with names and dates. ALEX picks out the tape labelled -

ALEX (CONT'D)

Layton!

GENE

What about him?

ALEX tries to feed the tape into the front of a VCR. GENE hits a thick button and the top-loader pops up. ALEX jams in the cassette.

ALEX

You pulled him in?

GENE

Layton was questioned in connection with cocaine supply about a month back. He's rich and he's powerful. Forget about him.

The LAYTON who pops up on the VCR is younger and considerably stronger and wealthier looking.

ALEX freezes the fuzzy image of LAYTON.

ALEX

Layton knew my parents. He knew something about them. About their death. October 1981.

GENE

That's two months off.

ALEX

If Layton does know something about mum and dad then .. maybe that's my escape route. Maybe that's what my mind has buried and it's what I need to unlock to get out of here.

CUT TO:

ALEX finds SHAZ typing a report very slowly. Other OFFICERS cast suspicious glances ALEX'S way - no one likes her being here.

The clock hits five pm. Immediately A DOZEN CASIO DIGITAL WATCHES BLEEP THE HOUR. ALEX is bemused. Even more surprised when her own watch does the same.

ALEX

Errmm. Shaz. Hello. I think we got off on the wrong foot earlier. I'm sorry I was rude.

SHAZ

Naw, s'all right.

ALEX

Do you have any additional documentation on Arthur Layton? All I've got are these very old arrest reports from the mid-70's.

CHRIS

(evesdropping)

Layton? He brings dope into the city through the East India Docks. Canny bloke.

ALEX

Until he gets hooked on his own gear.

CHRIS

Eh? We think Layton might be moving up a notch on the old criminal ladder. We pulled him in a while back but the Guv wants us to lay off him for now.

ALEX

Why?

CHRIS

I dunno. Really like your hair Shaz.

SHAZ

Yeah, I like your's.

ALEX

Great, we all like each other's hair. Shaz, could you see about getting me a change of clothes?

SHAZ
 Didn't you bring your own stuff
 with you ma'am?

ALEX
 I moved here in a hurry.

RAY makes a gesture to CHRIS.

CHRIS
 Oh. Yeah. I gotta go ma'am.

ALEX
 I need you to help me find these
 files on Layton ... An address ..

CHRIS
 I can't ma'am. Sorry. I ..

RAY is glaring at him and tapping his watch. CHRIS looks suddenly flustered as he grabs his jacket and follows RAY out.

CUT TO:

36

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

36

ALEX enters Gene's empty office. The Acorn computer is playing Pong with itself. ALEX shakes her head - unbelievable. She is aware of the old newspaper cuttings hiding away under mug-shots on the bulletin board. Something about Tyler. ALEX is intrigued and studies the cutting - a picture of Sam in his leather jacket. Heroic Officer Killed In Shoot-Out. The paper is dated -

ALEX
 April 1980 ...

GENE enters with tea in a Charles and Di commemorative wedding mug.

GENE
 Please feel free to rifle through
 my personal belongings.

ALEX
 I need to find Layton. There
 doesn't seem to be a lot of up-
 dated info on him.

GENE
 Oh dear.

ALEX
 Your secretary thought there was
 a lot more.

GENE

Oh dear oh dear.

ALEX

So, do you know where the latest arrest report on Layton has gone?

GENE

Nope.

ALEX

Do you know where I could find him?

GENE

Maybe you wanna advise him on how to sue us for any mis-treatment we've given him in the past.

ALEX

Look, I'm not here to rock the boat.

GENE

Then sit down.

ALEX

It strikes me that you're not terribly interested in going after the big fish around here.

GENE

Sometimes big fish are accompanied by little fish and in order to lure the big fish one has to catch the little fish using Ah, sod it, fancy a pina colada?

SHAZ enters carrying a plastic bag - dead chuffed.

SHAZ

Ma'am! Look! I found you some really snazzy gear! Spray-on Levis, t-shirt, jacket ...

ALEX

That's fantastic Shaz.

SHAZ

They're off a woman who was hit by a Timothy Whites lorry.

CUT TO:

37

INT. CASABLANCAS - DAY

37

God help me but I remember places like this! Shiny fake pine bar, chrome pumps and precarious leather stools. Soft Cell playing on the jukebox.

ALEX stands in her dead woman's clothes and marvels at the unapologetic eighties-ness of it. GENE gets in the Skol, cracking a joke that causes his London counter-parts to explode into gutsy laughter.

GENE

And the chasers. Keep it coming
love.

He literally throws cash across the bar at the BARMAID.

ALEX watches CHRIS and RAY entering. RAY swaggers but CHRIS can't hide his jitters. Both are immediately intercepted by the COCKNEY DC. ALEX watches carefully. Awkward chat. The DC patting CHRIS a lot on the arm - forced chumminess.

Soft Cell: "Sometimes I've got to run away. I've got to get away ..."

Then CHRIS does a very strange thing. He shakes the DC's hand. ALEX is certain a switch has been made. CHRIS hurries sheepishly to the bar.

CHRIS

Get us a lager. And a slammer.

RAY is more relaxed. Saunters to GENE and co.

GENE leaves the LADS in more detonating laughter as he carries the drinks to ALEX.

GENE

Get your laughing gear round this
ma'aaaam.

ALEX

They had Chablis?

GENE

Chardonnay. Sounds about the
same. Here and a B-52.

He passes her a shot glass layered with different viscous brown liquids.

ALEX

It looks like sump water. I'm not
drinking it.

GENE

Can't drink it more like.

ALEX

Don't expect me to rise to some
base male challenge.

(beat)

Layton; he's a big-time drug
importer so why can't you bring
him in?

GENE

Why are you so keen on Layton?

ALEX

Why are you so keen on hiding him
from me?

GENE

You Met birds think you're so
smart; asking questions,
insinuating. I'm not playing DCI
Drake. I'm drinking.

She realizes she is losing him. She snatches a B-52 and
necks it in one. GENE raises an eyebrow.

ALEX

My round.

She feels for her money.

ALEX (CONT'D)

Shit. The dead woman's got no
cash.

GENE

Coppers get tabs in here. Skol
and a tequila, ta.

ALEX attempts a friendly smile before heading for the bar.

MIX TO:

38

INT. CASABLANCAS - LATER THAT EVENING - NIGHT

38

Drunk. Rowdy. Entire CID are building to a crescendo along
with the jukebox.

CID

"OooooOOOOOHHHHHHHHH come on
Eileen! Oh I swear what he means.
At this moment you mean
EVERYTHING!!"

ALEX downs another B-52. She and GENE are slouched at a
metal table on the periphery. ALEX has caught herself out -
pissed but still believes herself to be in control.

ALEX

I had .. I had no idea. When Sam told me about all of you I .. I had no idea it was this vivid.

GENE

Why did he talk to you?

ALEX

I was helping him. He was coming to terms with ... with what had happened to him.

GENE

He never mentioned you.

ALEX

I failed him. He couldn't keep their voices .. your voices out of his head so he killed himself.

GENE

He didn't kill himself. He was shot in the line of fire. He died saving .. saving a senior officer and .. and a young WDC.

ALEX

He was a good person.

GENE

I know. I miss him. Great whinging poof.

ALEX

He told me you were married.

GENE

I was. Mrs Hunt met someone else. So I took the transfer down here.

ALEX

I have a daughter.

GENE

Where?

ALEX

Far away. Twelve yea ... Thirteen years old. Bright. Veracious. I need to get back to her. In order to do that I need to carry out my job.

GENE

Which is?

ALEX

Firstly to find Layton.

GENE passes her another B-52 which ALEX knocks back without thinking.

ALEX (CONT'D)

Wait a minute ... we're suppose to be sharing. That's the point. I talk to you, you talk to me. Quid pro quo..

GENE

I love that band; "Rockin' All Over The World".

ALEX

(standing)

No! You can stop playing games! I'm not Sam Tyler! I'm not confused or scared or .. or .. I know what's happening. I've been studying him so long that I've used his mental infrastructure but transposed it to .. to a time that is relevant to me. To just before my parents' death and Layton knows something about that ...

GENE

Your folks aren't dead.

ALEX

And .. And I know it's all a figment of my imagination but it's about unlocking something up here .. Isn't it?

GENE

You're pissed love.

ALEX

What are you hiding? What are ..?

She falls forward into GENE'S arms. RAY catches his eye and mimes giving her a good tonguing. GENE ignores him. He feels a bit sorry for her.

GENE

I'm taking you upstairs.

CUT TO:

39

INT. FLAT - NIGHT

39

GENE dumps ALEX on the black leather sofa and lowers the blinds on the city.

GENE

This is a Police flat. We use it for all-sorts. Rendezvous point. Crash-pad. Uhh .. help yourself to the in-flight entertainment.

He gestures to a stack of Razzler mags.

GENE (CONT'D)

And there's some videos. "I Spit On Your Grave", "Driller Killer", "Toolbox Murders" ... "Tarka The Otter" ...

ALEX pulls herself up and grabs his arms for support.

ALEX

Talk to me Gene ... I need your help. Please ... Sam put you here for a reason and so have I.

GENE

Look .. Alex .. We were respected once. Not anymore. Not since the riots. Brixton. Toxteth. Kids used to wave at police cars. Now they shout "Nazi". Coppers like me .. we'll be gone. I can feel it. So until then I'm going to feather my nest and sit tight.

ALEX

I need to find Layton ...

GENE

Go to sleep. Here ...

He lays her gently on the sofa. She sinks into sleep.

ALEX

Molly ... Molly ... I'm sorry ...

She is beautiful and he is a little drunk and he wants to kiss her. But he doesn't.

GENE

Transposing your mental whatsits .. I bet Tyler loved you.

He walks out, closing the door softly behind him.

We ANGLE IN on ALEX writhing in a fitful sleep on the sofa.
SYNTHESIZER MUSIC STARTS UP.

CUT TO:

40

INT. METAL MICKEY SET - DREAM SEQUENCE - DAY

40

It's a SONG AND DANCE NUMBER. MOLLY all tarted up like Sheena Easton and accompanied by METAL MICKEY. Tinny synth backing.

Especially composed: touching on the fact that MOLLY wants to be treated as a grown-up by a mum who doesn't understand her and is too tough on her. And METAL MICKEY interjects every so often with his signature catch-phrase.

METAL MICKEY

Boogey-Boogey.

It's a damning indictment on Alex as a mother. Song comes to an end as disco super-trooper lights spin on to MOLLY - all eye-shadow and jagged hair.

MOLLY

How was that Mickey?

METAL MICKEY

Faberoony my little fruit-bat.

CUT TO:

41

INT. FLAT - NIGHT

41

ALEX jolts awake on the sofa. Rubs the sleep from her eyes. A shadow falls across her.

The ASHES CLOWN leers down at her.

ASHES CLOWN

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

ALEX screams.

CUT TO:

42

INT. FLAT - DAY

42

ALEX screams herself awake a second time. Sunlight sneaks in through the blinds. ALEX tries to orientate herself with a hangover.

ALEX

Shit. Shit!

She staggers to the window, knocking video nasties off the coffee table. She raises the blinds on -

THE CITY. No spires. No gleaming chrome or winking lights. This is THE CGI SHOT OF A DOCKLANDS PRE-DEVELOPMENT.

Swathes of terraced housing. Big river docks with cranes. The honking of tug-boats on the Thames.

ALEX (CONT'D)

Where are you gherkin? Where are you Canary Wharf? WHERE ARE YOU?!

She slams a palm against the pane. Dips her head against the cool glass.

ALEX (CONT'D)

Be strong Alex, you know what's happening. You're unconscious. You know. You know

CUT TO:

43

INT. CITY STATION - INTERVIEW ROOM - DAY

43

CHRIS loads the cassette into the tape machine. Gives the thumbs up - ready.

GENE (OOV)

Interview of Buddy Smith in connection with house-breaking. Commencing at 9.45 am on Thursday August 8th. Present in the room are DCI Hunt and DC Skelton.

Cut to GENE - he has BUDDY by the throat and his fist hovers ready to strike but GENE'S voice remains utterly calm and professional for the tape.

GENE (CONT'D)

Mr Smith has waived his right to a duty solicitor.

He glares at BUDDY who is forced to nod.

GENE (CONT'D)

Now Buddy, I don't want you to feel pressurized. Take your time and tell me what you were doing on the night of the 4th ...

ALEX walks into the room. She takes a moment to comprehend what she is seeing.

GENE (CONT'D)

Note that DCI Drake has just entered the room. Interview suspended.

CHRIS clicks off the machine.

CUT TO:

44 **INT. CITY STATION - CORRIDOR - DAY**

44

GENE flies out after her. They stand beside a Charles and Di commemorative calendar.

ALEX

You spiked my drinks.

GENE

Which one did I spike, the fourteenth or the fifteenth?

ALEX

There are whole files missing on Arthur Layton. He's a major league coke importer and you're turning a blind eye. This isn't the Gene Hunt I heard about. This isn't the Manc Lion.

GENE

Come with me.

He snatches her roughly by the arm.

CUT TO:

45 **INT. CITY STATION - CID - GENE'S OFFICE - DAY**

45

GENE literally pushes her into his office. On the wall rests a map of the region - the endless terraced streets, twisting and turning. It looks Dickensian.

GENE

In here. Take a look at that. Wapping. Stratford. All the way to the estuary. That map has hardly changed in a hundred years. The families who live there have lived there for a century. Soon it'll be gone. A million houses. A thousand boozers. A hundred bookies. A dozen knocking shops and two dog tracks, wiped off the face of the Earth. I know how to police this map.

(MORE)

GENE (CONT'D)

I know how to protect these people. But what's coming in their place? Banks, office blocks, insurance companies, estate agents ...

ALEX

The Docklands Development.

GENE

That's not a community.

ALEX

No, you're wrong. There'll be plenty of people living there ..

GENE

The people on the new map'll be rich, powerful, greedy. I can't be doing with folk like that.

ALEX

Okay. Fine. Fascinating social history lesson. Now tell me where I can find Layton.

GENE

You're a copper, look under a few rocks. But you do it without me.

She goes to leave. He grabs her elbow.

GENE (CONT'D)

Don't make me out to be the baddie. I've earned my time in the sun.

ALEX pulls away from him. He watches her go. Catches sight of Sam Tyler looking out at him from the bulletin board. GENE feels suddenly wretched. Lights up.

CUT TO:

46

EXT. EAST LONDON STREETS - THAMES - DAY

46

ALEX pulls up in an Austin with CHRIS beside her. CHRIS looks nervous, eyes darting.

CHRIS

This is Layton's manor. Think he has a house-boat down here.

ALEX

Layton has a house-boat? Jeez, he really blew it.

CHRIS

Don't know how you can say that.
Drives a Porsche, wears a Rolex,
flies first class to Saint
Tropez. Maybe we blew it,
becoming coppers.

ALEX

Come on.

They walk down to the river. ALEX stands looking over the mudflats. Watches the tugs.

ALEX (CONT'D)

It's like standing on the banks
of a different river in a
different city.

CHRIS

Ah, I think this new business
development'll be on the Isle of
Dogs. Won't reach here.

She spots TWO BOYS wading through the mud.

ALEX

What are they doing?

CHRIS

Picking winkles.

ALEX is dumbfounded. Winkles? In London?

CHRIS (CONT'D)

I'll .. I'll meet you back at the
car ma'am.

ALEX

What about Layton?

CHRIS

He's not here. I'll be five
minutes.

ALEX lifts her chunky binoculars and scans the water.

CUT TO:

47

EXT. THAMES - FURTHER ALONG THE BANK - DAY

47

CHRIS hurries by the side of the river. Checks over his
shoulder - no sign of Alex. Good. He turns and comes face
to face with EDWARD LESSER.

CHRIS

You. Bloody hell.

LESSER
 (teasing)
 Aye up lad.

CHRIS
 Didn't know it was gonna be you.

LESSER
 How much d'you need G-G-G-
 Granville?

CHRIS
 Two packets.

CUT TO:

48 **EXT. THAMES - DAY**

48

Binocs POV: CHRIS receiving the packets and handing LESSER the notes.

From her hiding spot, ALEX lowers the binoculars.

ALEX
 God Sam, you really had your work
 cut out didn't you.

CUT TO:

49 **EXT. EAST LONDON STREETS - DAY**

49

CHRIS returns to the car. No sign of ALEX.

CHRIS
 Ma'am?

ALEX steps up behind him, spins him flat against the car.

CHRIS (CONT'D)
 Wh-What are you doing?!

She pats him down. Pulls out the packets. Shakes the little pills inside.

CHRIS (CONT'D)
 I .. I get headaches.

ALEX
 I know we've only just met Chris
 but come on, I think you know me
 better than that.

CHRIS
 Look it's just a bit of speed.
 It's not like it's H or nothing.

ALEX

You're scoring amphetamines from the very drug dealers you're hunting down!

CHRIS

We work long hours sometimes and the boys need a little pick-me-up.

ALEX

And you supply them the gear for a little profit. You're a drug dealer Chris.

CHRIS

Don't say that!

A Capri roars into the street and screeches to a halt. CHRIS rolls his eyes - oh shit. RAY gets out.

ALEX

That's convenient.

RAY

You twonk Chris, you musta known she was setting you up.

CHRIS

Look ma'am, I thought we were dealing with low-level suppliers. Blokes who dealt in a bita dope an that.

RAY

We are.

CHRIS

No Ray, I just scored this stuff from Edward Lesser. Turns out he's now one of Layton's henchmen.

RAY

Oh bloody hell! BLOODY HELL!

ALEX

I thought you were better than this. What happened to you?

CHRIS

Just a bit of extra cash. You try living the good life on a DC's salary.

RAY

If you think you can kick us out
ma'am, forget it. The Guv will
block it.

ALEX

The "Guv". He's not himself is
he. And that's why the rot's set
in. And I ...

RAY

Look!

They watch A SPEED BOAT STREAKING TOWARDS THE RIVER-BANK
three hundred yards down.

RAY (CONT'D)

That's Layton!

ALEX

Come on!

CUT TO:

50

EXT. THAMES - FURTHER ALONG THE BANK - DAY

50

ALEX, RAY and CHRIS creep behind a stone river-wall. They
have lost sight of the boat.

RAY

Why d'you want him so bad?

ALEX

Why do you not?

RAY

We do. It's just that the Guv ..

ALEX

The Guv is protecting him for
some reason. But I need him.

LESSER

Mr Layton's a bit busy.

He's behind them. No gun. Just a casual stance in his cream
jacket, his bouffant hair shimmering in the breeze.

LESSER (CONT'D)

I'm protected now boys. You tell
your Guv'nor. Off you go.

CHRIS

What about ...?

LESSER

Oh. DCI Drake can stay here with me and enjoy the air.

RAY and CHRIS share a look.

LESSER (CONT'D)

Your Guv is a smart man. Be smart too. Go.

RAY and CHRIS begin to walk away. ALEX faces up to LESSER.

ALEX

Well aren't you a nasty little part of my Id.

RAY and CHRIS turn suddenly and leap on him. They pull him to the ground. RAY removes a pistol from his jacket.

RAY

Edward Lesser, I'm arresting you for possession of a fire-arm and for threatening a police officer. You have the right to remain silent. You have the right to sign as the new striker for Chelsea. You have the right, and so on and so forth.

CHRIS cuffs LESSER.

LESSER

I told you, talk to your Guv. Or has he gone soft?

RAY

Take it easy Edward ...

LESSER

We may need to take precautions.

RAY

Shut up!

ALEX

See who you're in with?

RAY

We've been pulling in a bit of cheeky side money. We're not gangsters. I swear.

ALEX

I know.

(nods at LESSER)
Feels good doesn't it.

RAY

Yes ma'am.

CHRIS

Yes ma'am.

ALEX

Want to get Layton?

They do.

ALEX (CONT'D)

Boogey-Boogey.

CUT TO:

51 **INT. CITY STATION - INTERVIEW ROOM - DAY**

51

LESSER lights up a panatella casually. ALEX sits beside a whirring tape recorder. RAY and CHRIS stand to one side.

ALEX

We found this in your pocket. For the tape I am showing the suspect a sheet of paper with figures written on it.

LESSER

It's just racing times. Greyhounds.

RAY

They look like tide times to me ma'am.

ALEX

And this second sheet is a shipping order. You're bringing something into the docks this evening.

LESSER

I'm saying nothing til my brief arrives.

GENE arrives.

RAY

He threatened us Guv. And we've found evidence that ...

GENE

What this? Tide times? Illegal to have tide times on your person is it?

CHRIS

Guv ...

GENE

This man is already building a case against us for assault whilst in custody. Now you nick him for ...

ALEX

He was carrying a gun!

LESSER

Did you ask me if I had a license?

GENE

Mr Lesser, you are free to go.

CUT TO:

52

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

52

ALEX follows GENE in. He pours a large scotch.

ALEX

You going to pour me a drink?

He looks surprised but obliges.

ALEX (CONT'D)

Have you see them out there?

(points to sullen CID)

They look like soldiers in search of their captain.

GENE drains his glass.

ALEX (CONT'D)

You know there's a drug shipment coming in today don't you. What is it, coke? You getting a cut? I was led to believe that you hated drugs.

GENE

I hate them ruining the lives of honest hard-working folk. This stuff, it's for all the new suits that are gonna be flooding in here. What do they call 'em .. Yuppies. Layton is targeting the city slickers, right? Just them.

ALEX

So it's okay to get the "yuppies" hooked on cocaine.

GENE

They use it for fun. They got the funds. They don't have to jack cars or break into houses to get their drug money.

ALEX

So Layton wants to set up a network of supply for the influx of disposable income that's heading into the Docklands.

GENE

And he will give us the names of a dozen other low-level dealers targeting suburban communities. Means we can protect real people. Isn't that called quid pro quo?

ALEX

Gene, your boys look up to you and this is destroying them. They've lost their compass.

GENE

You sound like him; Tyler. Did you teach him to talk like a prick?

ALEX

Sam told me you were an uncouth, slovenly, arrogant, pig-headed thug. But you would lay down and die to protect the people of your manor. He admired you for that. But you see him as a prick.

GENE

No. That's not what I said.
(beat)
Tyler lost his life ... covering my back. He died so that me and Annie .. WDC Cartwright could get away.

ALEX

And you can't forgive yourself. You moved down here. Took a new city. A new life. Tried to make a new you. All to escape from that guilt. But it wouldn't go. So you decided to run further. You decided to turn rotten. A rotten copper. A dead copper. You have to stop punishing yourself.

CUT TO:

53

INT. CITY STATION - CID - DAY

53

Muted. All eyes dart to Gene's office even though the blinds are down.

RAY

Why'd she have to come and spoil everything?

CHRIS

Come off it Ray, what the hell were we playing at? Getting involved with all that.

RAY

Making money. Just like the Guv.

SHAZ

What are you going on about?

RAY

It's none of your beeswax! You're a civvy! So keep out of it!

CHRIS

Hey! Out of order Ray!

RAY kicks over a chair and storms across the room.

SHAZ

I'm .. I'm going to get the bus.

CHRIS

I'll walk you to the stop.

He is so embarrassed that he can't meet her eye. She smiles.

CUT TO:

54

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

54

GENE is pacing. He is furious but he can not deny the sting of ALEX'S truth. However he is still determined to justify himself.

ALEX

So you're doing this to keep the dealers off the ordinary streets. Not lining your own pocket at all?

GENE

I see those bankers and all the rest of them flash gits. Making four times what I make.

(MORE)

GENE (CONT'D)

And they've still got pimples on their chin!

ALEX

That's every bent copper's excuse. But it's not your's.

GENE

They hate us out there! We're bloody despised! My Police Force is over! I'm done. Next year I'll be swept out. I know it. Well at least I'm going with a bit of dough in my pocket. And those lizards in their Yves St Laurent suits can go to hell!

ALEX

You can climb as deep into the sewer as you like Gene but you'll still see the same face in the mirror. You can't hide.

GENE

Quack. Quack. QUACK!! GET OUT OF MY OFFICE!!

ALEX

You didn't kill Sam Tyler! It wasn't your fault!

GENE

Get out ...

ALEX

But if you allow this to go on then your precious public will be in even more grave danger and your officers will be powerless!

CUT TO:

55

EXT. STREET - BUS STOP - DAY

55

CHRIS walks SHAZ to the shelter. The road is quiet. A poster on the shelter advertising Panda Pops.

SHAZ

What do you think to the new DCI then?

CHRIS

I don't think she'll last the week. Shaz .. I'm not a bad copper am I?

SHAZ

Eh?

CHRIS

I just wanted ... I was hoping to raise a bit of money to .. to take you out. Somewhere nice. Maybe up the Post Office Tower. You know, that revolving restaurant ...

SHAZ

They closed it Chris.

CHRIS

Oh.

SHAZ

There was a bomber.

CHRIS

Bummer.

SHAZ

Bomber.

CHRIS

Anyway, I won't be getting that extra cash any more so I don't want to ... It's not important ..

SHAZ

Chris. We could just go for a drink.

CHRIS

A drink? Oh yeah. A drink's fine. A drink's great.

They share an excited grin. A car pulls up at the bus stop. The car is FULL OF MEN. One of them we recognize.

LESSER

Get in.

CHRIS

What?

LESSER

Not you. Her.

SHAZ

I'm not going anywhere. Chris ..?

CHRIS

What are you playing at?

LESSER

We need to be sure. GET HER!

The MEN explode from the car and surround CHRIS and SHAZ.

SHAZ

CHRIS!!

CHRIS swings his fists but they are too big and there are too many of them. LESSER wraps his fist around CHRIS'S face, SENDING HIM FLYING BACK INTO THE BUS SHELTER. A screaming SHAZ is dragged into the car which TEARS OFF.

CHRIS

Shaz! No! You BASTARDS!!

CUT TO:

56

INT. CITY STATION - CID - DAY

56

ALEX grabs her coat from the rack and (grim-faced) prepares to go.

RAY

Ma'am ...?

ALEX

I have to find Layton. If I confront him then I can leave this ridiculous construct.

RAY

Construct?

ALEX

But it appears I'll be doing it without your help. Good bye.

CHRIS bursts into the room in such a crazed panic that he stumbles over the chairs.

RAY

Jesus Chris ...

CHRIS

They took her! They took her away! I tried to stop them but I couldn't ... They got her Ray!

RAY

Who got who?

CHRIS

Shaz! It was Layton's men. And Lesser ...

ALEX

Layton's worried that today's shipment is in jeopardy. Shaz is insurance.

CHRIS

She's innocent. It's not right. The Guv led us to this.

CHRIS is going to march into Gene's office but ALEX stops him.

ALEX

Chris. Wait. Let me tell him.

CHRIS

Why?

ALEX

Because I think I know how to press this button.

She enters the office - out of sight behind the blinds. The other DCs congregate around CHRIS and RAY. They wait. Silence. They wait. Silence.

ANGLE ON Gene's door - The Manc Lion.

GENE literally KICKS THE DOOR OFF ITS HINGES.

GENE HUNT stands framed in the doorway.

GENE

Ray? Fire up the Quattro.

The Manc Lion is ready to roar.

CUT TO:

57 **EXT. CITY STATION - DAY**

57

The Audi HAMMERS out of the forecourt and into the street followed by several Rover Squad cars.

CUT TO:

58 **I/E. AUDI - DAY**

58

ALEX crammed once more in the back seat. RAY clutching a sub machine-gun.

ALEX

Keep that thing out of my face.

CHRIS checks his revolver.

ALEX (CONT'D)

Gene, did any of your officers sign out for these fire-arms?

GENE

No need, these are impounded shooters.

ALEX

We're driving off with a bunch of illegal villains' guns. Oh that's my mind at rest then.

CUT TO:

59

EXT. THAMES - DAY

59

Police cars screeching up. UNIFORM spilling out along with CID. GENE checks the barrel on his Magnum.

GENE

Hang about. Ray? Give it here. I'm senior officer.

He swaps the Magnum for RAY'S machine-gun.

ALEX

We're making arrests not body-bags ...

GENE

I want three units. I'll lead the first unit. We'll swing in along the South bank of the docks and attempt to flush them into the arms of the second unit led by my esteemed lady colleague. Uniform can pull back into the street in case any break clear and make a run for it inland.

CHRIS

So which unit's which?

GENE

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

(no irony)

I'm the A-Team.

ALEX

God have mercy.

GENE

Gents, those scumbags have one of our own.

(MORE)

GENE (CONT'D)

They will use Shaz as a shield,
as a hostage, as a bargaining
chip. Her safety is paramount.
She dies and I shoot the balls
off the officer responsible. I
mean that.

The units split up. GENE pauses. Catches ALEX'S eye. A
moment between them. They're going to war and it's serious.
She nods - good luck. He hesitates - there's more in his
look. In his own way GENE HUNT is saying "thank you".

CUT TO:

60

EXT. THAMES - FURTHER ALONG THE BANK - DAY

60

ALEX leads several DCs into position.

ALEX

Fan out. Strategic placement.

COCKNEY DC

We see 'em and we wade in, yeah?

ALEX

Can I suggest you holler your
Police cautions and move in
slowly.

COCKNEY DC

We wanna panic 'em ma'am.

ALEX

No, if you panic them they will
start shooting. You have to
retain the illusion of complete
control.

She motions for them to take their positions. Scans further
down the river - it all seems oddly still and peaceful in
the city gloaming.

CUT TO:

61

EXT. THAMES - DOCKS - DAY

61

GENE, RAY, CHRIS and another DC hang back in the shadows
created by the vast quay-side warehouses. GENE motions for
them to keep low and move slowly.

Below them LESSER is supervising the unloading of several
crates.

RAY
 Bloody hell Guv, is that cocaine
 in them crates? Did you know it
 was gonna be so much?

GENE
 No I didn't.

GENE is horrified by the amount being unloaded.

RAY
 Shall we go in?

GENE
 Don't move. Wait for the organ-
 grinder.

CUT TO:

62 **EXT. THAMES - FURTHER ALONG THE BANK - DAY**

62

ALEX scans the water with her binocs.

ALEX
 Radio silence everyone.

COCKNEY DC
 Maybe they've nicked 'em.

ALEX
 No, that won't be the plan. You
 steam in, it's a blood-bath and
 Shaz gets killed. DCI Hunt
 deliberately took a small unit.
 He's going to flush them to us.

COCKNEY DC
 You okay ma'am?

ALEX
 Yes, I just ...
 (slight nervy grin)
 ... haven't done this in a while.

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

ALEX (CONT'D)
 (to herself)
 Not real any way ...

CUT TO:

63 **EXT. THAMES - DOCKS - DAY**

63

GENE and co tense as a big car draws up. LAYTON emerges in
 a t-shirt and white slacks. He chats casually with LESSER.

GENE
Where is she?

LESSER beckons a COHORT who brings SHAZ into view. SHAZ is dishevelled and trembling. LAYTON strokes her arm to comfort her.

CHRIS
Get your hands off her ...

He rises. GENE pushes him down.

LESSER cracks open a crate and removes a kilo bag. LAYTON dips his finger in. Rubs the coke around his gums. Bursts out laughing.

GENE
I am so sorry boys. I can't believe what I was thinking.

He glares at LAYTON - the preening coke dealer. GENE'S eyes burn with a hellish fire. He grips his machine-gun tighter.

CUT TO:

64 **EXT. THAMES - FURTHER ALONG THE BANK - DAY**

64

ALEX glances back at her nervous MEN.

ALEX
Whatever you do, don't kill Layton. I need him alive. Understand? I need him.

CUT TO:

65 **EXT. THAMES - DOCKS - DAY**

65

GENE
Once Shaz is safe, I'm gonna blow that bastard to kingdom come.

LAYTON is really enjoying himself. His GANG congregate around the coke crate, laughing and pushing each other. SHAZ is ignored.

GENE (CONT'D)
Now's our chance.
(into radio)
Teams B and C stand-by. The A-Team are going in.

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

GENE (CONT'D)
 Police! Stand still! Put your
 hands in the

LAYTON and his GANG TURN AND START FIRING AS ONE WITHOUT
 BLINKING. CID dive for cover in all directions.

CUT TO:

66 **EXT. THAMES - FURTHER ALONG THE BANK - DAY** 66

ALEX and the other OFFICERS hear the distant report of gun-
 fire. This is it.

CUT TO:

67 **EXT. THAMES - DOCKS - DAY** 67

GENE and RAY are pinned down as BULLETS RICOCHET OFF THE
 WALLS BEHIND THEM.

CHRIS is hiding behind a giant mooring post. He can see
 LESSER moving back towards the water's edge. He has cut
 himself off from the body of the gang.

LAYTON
 You!

He snatches SHAZ and puts a gun to her head. Starts inching
 his own way along the bank towards the car.

GENE sees this. Stands up and STRAFES THE CAR with machine-
 gun fire. THE TYRES BLOW. THE BONNET FLIES UP. The car is
 shot to shit.

LAYTON shoots back. GENE drops to the ground.

GENE
 They've lost the car. They have
 to head East on foot.
 (radio)
 All Teams. They'll be heading
 your way.

LAYTON starts running along the quayside, holding SHAZ. The
 other GANG MEMBERS scatter, throwing their guns aside.

GENE (CONT'D)
 A-Team to C-Team. You've got
 felons coming your way. They are
 out of ammo.

LESSER lets off his last round then turns to run. CHRIS
 steps out from behind the mooring post. He aims his pistol.

LESSER
Out of way little man.

CHRIS
Y-You're under arrest.

LESSER
There are blokes who can pull a
trigger and blokes who can't.

CHRIS shoots him in the foot. LESSER'S slip-on EXPLODES IN
A MINIATURE GEYSER OF BLOOD.

LESSER (CONT'D)
You shot my toes off!

CHRIS
Boogey-Boogey.

RAY wrestles a GANG MEMBER to the ground. GENE runs to the
water's edge. Glimpses LAYTON disappearing on foot along
the tow-path with SHAZ stumbling in tow.

GENE
He could cut off. B-Team could
lose him.

RAY
Let's go after him ...

RAY starts to run along the tow-path but GENE grabs him.

GENE
Got a better idea.

CUT TO:

68

EXT. THAMES - FURTHER ALONG THE BANK - DAY

68

It has gone oddly quiet. The DCs are anxious. ALEX can't
resist and tries her radio.

ALEX
This is DCI Drake. Hunt do you
read me?
(grits her teeth)
B-Team to A-Team. Do you read me?

Just heavy noise over the radio.

ALEX starts off along the quay-side. The others make to
follow but she waves them back.

ALEX alone on the tow-path.

ALEX (CONT'D)
Gene can you read me? Over? Gene!

She comes face to face with LAYTON and SHAZ! ALEX is momentarily dumbfounded. LAYTON draws SHAZ to him and puts the gun to her head. ALEX is amazed to see a younger LAYTON before her but wearing the same t-shirt - Bowie's Scary Monsters.

SHAZ

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

ALEX

No trouble Shaz. No trouble at all.

LAYTON

I'm gonna be collecting my other car now sweetheart. You are not gonna follow me or I'll kill her.

ALEX

What's your name? Sorry, mine's Alex. DCI Alex Drake. Your's?

LAYTON

Don't I know you?

ALEX

Layton, right? I'm not just a copper Mr Layton. I help people who are trapped.

LAYTON

Trapped?

ALEX

I help them find an escape route.

LAYTON

I've got an escape route ta.

ALEX

I'm not so sure.

Duran Duran with "Sound Of Thunder".

BOUNCING OVER THE WATER COMES A GLEAMING WHITE SPEED-BOAT WITH GENE HUNT AT THE WHEEL.

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

And I just fell in love with this show.

ALEX (CONT'D)

STAY BACK! DON'T SHOOT!

GENE cocks the trigger on the machine-gun - he doesn't appear to be in a mood to take advice.

LAYTON

You're smart darlin', tell them to go fishing. I will blow her head off.

ALEX

You lose your hostage. It's over.

LAYTON

Throw away your gun.

ALEX weighs the odds and tosses her gun in the drink.

LAYTON (CONT'D)

They can't hit me from that boat. Not for certain.

ALEX

Mr Hunt has a sub machine-gun.

LAYTON

So what do we do Mrs Psychiatrist?

ALEX looks to GENE. He is ready to start shooting but knows he can't.

ALEX

We bring you in. We talk. I need information.

LAYTON

Information?

ALEX

About my parents, Tim and Ellen Price.

LAYTON

Don't know 'em.

ALEX

You let her go. We talk. I guarantee your immunity.

LAYTON

You can't promise that!

ALEX

I control all of this. Everything. I'm in charge of it. I need you to unlock a secret for me. Let her go. We talk. You're free.

(MORE)

ALEX (CONT'D)

But you can't kill her because
Hunt will kill you and I lose my
answers.

LAYTON

It's a trick.

ALEX

We don't even have to go to the
station. Take me. I could do with
getting away from this. Come on
...

LAYTON

What?

GENE

(shouts)

LET HER GO LAYTON!

ALEX

Take me. Leave her. Put the gun
to my head, we'll go somewhere
and talk, then you go.

GENE

DRAKE!

LAYTON

This is crazy.

ALEX

Mister Layton you have a variety
of options. A number of boxes you
could open. But only one question
to answer right now; deal or no
deal?

LAYTON tries his damndest to weigh her up. ALEX opens her
arms wide as if offering herself to him.

From the boat - GENE can not fathom what is happening.

ALEX (CONT'D)

Deal or no deal?

LAYTON pushes SHAZ away. ALEX steps forward.

GENE opens fire.

THE TOW-PATH EXPLODES WITH BULLETS.

ALEX dives back and covers SHAZ with her own body. LAYTON
gets hit in the face. He grabs his bloody cheek and runs.

ALEX (CONT'D)

NO!!

LAYTON disappears into a gap between the warehouses.

ALEX (CONT'D)

You okay?

She runs after LAYTON.

CUT TO:

69 **EXT. ALLEY BETWEEN WAREHOUSES - DAY**

69

ALEX reaches a t-junction. No sign.

ALEX

All units. Layton on foot. Bowie t-shirt and white slacks. He's bleeding with a gunshot wound to the face. All units!

She shakes her radio - damaged and not working. She's lost him. She hurls the radio away in anger.

CUT TO:

70 **EXT. THAMES - DAY**

70

ALEX watches the drug GANG being bundled into Rover Squad cars, including a limping LESSER.

CHRIS approaches SHAZ who has a blanket around her.

CHRIS

How you doing?

SHAZ

I'm okay. Yeah. Need a Baileys.

CHRIS

Come here.

He hugs her fit to bust.

GENE walks towards ALEX. She regards him coolly.

GENE

You almost moved into my line of fire.

ALEX

I had a deal! He was going to talk to me! You let him go!

GENE

I was protecting you!

ALEX

No sign?

GENE

A man like that can go to ground easily. We'll find him.

ALEX

We'd better.

GENE

You know Alex next time don't try reasoning with them. They're beyond reason.

ALEX

This whole world is beyond reason.

GENE

You gonna report any of this? I mean .. me?

ALEX

To whom exactly? Your little life journeys are an irrelevance. All of this is.

GENE

I don't think so Alex. I've seen it in your eyes time and again since you got here. You care.

She doesn't know what to say - is that possible?

GENE (CONT'D)

And I think you also want to get into my underpants.

ALEX

I'm gagging for it. No, sorry, I meant I'm just gagging.

He offers her a weary smile. She manages a small one in return.

ALEX (CONT'D)

Sam'd be proud I think.

GENE

Oh. Lucky us.

She turns to go.

GENE (CONT'D)

Are you as tough on your little girl as you are on me?

ALEX'S smile falls away. She quickens her pace.

CUT TO:

71

INT. FLAT - NIGHT

71

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.

MOLLY (RADIO)
Mum ...?

ALEX
Molly! I don't ... How can you still be there? Molly ...?

MOLLY (RADIO)
Mum

ALEX
Molly, I'm alive. Okay? I'm alive and I'm armed with knowledge that Sam Tyler didn't have. And I will get back to you. I'm sorry I missed your birthday Mols. I'm so sorry. I'm so sorry ...

She begins to cry. Struggles to stop it but the deluge has begun.

MOLLY (RADIO)
Mum ...

ALEX
Where are you baby?

MOLLY (RADIO)
Why did you have to leave me? Why did you have to die?

ALEX
I'm not ... Molly .. I'm unconscious ...

MOLLY (RADIO)
You've never been there for me.

ALEX can not believe what she is hearing. She reaches out to touch the radio receiver.

MOLLY (CONT'D)
And now you never will. But I'm going to do this every night mum.
(MORE)

MOLLY (CONT'D)

Every night I'm going to sit by my bed and talk to you. You always said that life was hard and there was only oblivion at the end of it. But you might be wrong. And if you are .. then maybe you can hear me ...

MOLLY'S words are lost to static.

ALEX

No. Molly .. I'm not dead. I'm NOT DEAD!! MOLLY!! MOLLY!!

The static fizzes and pops. ALEX re-tunes frantically. Suddenly picks up John Lennon - "Imagine".

"Imagine there's no Heaven. It's easy if you try. No Hell below us. Above us only sky. Imagine all the people, living for today ..."

ALEX turns to the window. Looks out over the pitch black city.

MIX TO:

72 **INT. CASABLANCAS - NIGHT**

72

"Imagine" continues. RAY is chatting up a BIRD. We pick out CHRIS and SHAZ sharing a quiet drink. Finding the courage to look into each other's eyes.

"Imagine there's no countries. It isn't hard to do. Nothing to kill or die for. And no religion too. Imagine all the people, living life in peace ..."

MIX TO:

73 **INT. CITY STATION - CID - GENE'S OFFICE - NIGHT**

73

GENE hits the scotch. A lonely figure under a solitary lamp. He looks up at the picture of Sam on his bulletin board and raises a glass.

"You may say I'm a dreamer. But I'm not the only one ..."

MIX TO:

74 **INT. FLAT - NIGHT**

74

ALEX places a hand on the glass and gazes across the darkness. Far away - a lone police siren wails.

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

FADE OUT.

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

END ON A WINKING GREEN CURSOR.