

Municipal parkland.

\*

STEWART HALL (V.O.)

It was Will Shakespeare who wrote;  
"We must take the current when it  
serves or lose our ventures." You  
join us here at Fenchurch East  
Recreation Grounds. The current  
serves. The venture can not be  
lost. And - IT'S - A - KNOCKOUT!!

Iconic Theme Tune kicks in - A giant FOAM-HEADED ALEX DRAKE sets off across the obstacle course, weaving left and right. STEWART HALL commentates between bouts of laughter. A whistle blows.

STEWART HALL (V.O.) (CONT'D)

And Alex is off! Hither and yon!

Camera WHIP PANS to the other end of the field where MOLLY waits in her school uniform, hollering her support.

MOLLY

Come on mum! You can do it!

Back to FOAM-HEAD ALEX who reaches a huge mountain of paper.

STEWART HALL (V.O.)

Through the paperwork ...  
And she's found something! It's the  
numbers 6 - 6 - 20 ...

A second whistle blows.

STEWART HALL (V.O.) (CONT'D)

And that's the cue for DCI Gene  
Hunt to go after her!

A FOAM-HEAD GENE sets off in wobbly pursuit, closing the gap fast.

FOAM-HEAD ALEX stumbles.

STEWART HALL (V.O.) (CONT'D)

He's gaining! Gene Hunt is gaining!

FOAM-HEAD ALEX is reaching a fence with a weather-vane. Familiar to us - the old man with the knapsack.

STEWART HALL (V.O.) (CONT'D)

Now she has to get around the  
weather-vane ...

FOAM-HEAD ALEX crashes through the fence. STEWART hoots.

1

CONTINUED:

1

STEWART HALL (V.O.) (CONT'D)  
Oh! And the bobby with the blasted  
face has appeared!

The YOUNG COPPER WITH THE BLASTED FACE stands before FOAM-  
HEAD ALEX who hesitates, tottering.

FOAM-HEAD GENE stumbling closer.

FOAM-HEAD ALEX goes around the COPPER WITH THE BLASTED FACE.

MOLLY  
Don't stop mum! Get back to me!

STEWART HALL (V.O.)  
And Hunt's getting closer! And she  
can hardly ... hardly stay upright!

\*  
\*  
\*

FOAM-HEAD ALEX trips over.

STEWART HALL (V.O.) (CONT'D)  
She can't get ... She can't get ...

He can't get the words out for laughing so hard. FOAM-HEAD  
ALEX is floundering on the ground. The sound of crows  
screaming in the sky over STEWART HALL'S raucous laughter.

STEWART HALL (V.O.) (CONT'D)  
And Gene's almost ... Ha haaaa!!!

MOLLY  
Mummy!!! Get up! He's coming!!

ALEX rips the foam head off, gasping for air.

Crows filling the sky above her like a Biblical plague.

ALEX  
Have to know the truth ... Truth  
will set me free ...

MOLLY  
MUMMY !!!!

ALEX sits up. The giant FOAM-HEAD GENE bears down on her -  
looming like some Medieval grotesque. ALEX screams as the  
thing charges into her, smothering her.

To black.

STEWART HALL laughing fit to burst.

CUT TO:

1A **INT. STATION - CID (DREAM) - DAWN 1, 0630** 1A

ALEX wakes - sprawled over her desk amongst a landslide of notes, files and photos. Still in her clothes from last night.

Footfalls in the corridor outside - drawing nearer. They fill ALEX with an overwhelming sense of expectancy. A FIGURE appears through the CID windows - concealed through the blinds. A FIGURE in a black leather jacket. ALEX is dumbstruck - is it Sam Tyler?! The FIGURE taps steadily on the glass - like a spirit asked to be let in.

CUT TO:

2 **INT. STATION - CID - DAWN 1, 0631** 2

ALEX wakes a second time - for real. Again sprawled over her desk amongst notes and files and photographs. A photo in her clenched fist - the farm cottage with its weather-vane. And on the back - Keats's note to her - "I think we've found our grave."

ALEX  
Today Gene. Today.

On her desk, the phone starts to ring - this day has really begun. ALEX DRAKE - pure determination.

\*  
\*

CUT TO:

**TITLES:**

3 **INT/EXT. LOCK-UP - DAY 1, 0800** 3

Wham - "Wake Me Up Before You Go-Go".

ALEX gets out of a Panda. Ducks under the cordon. Clocks the Quattro - deep breath - this is going to be tough.

CHRIS  
We think it's a gangland hit ma'am.  
You know The Hardyman Gang?

\*  
\*

ALEX  
Hardymans? Uhh .. Two cousins,  
right? Very naughty boys.

CHRIS  
Not anymore.

They step in - ALEX is shocked. THREE DEAD MEN - their throats cut. RAY is cutting the last man down. Blood sloshes on the concrete floor like an abattoir.

RAY

Alex - meet the Hardyman's. Ginger and Nobbie.

(to corpses)

S'all right lads, don't get up.

ALEX

And this third man in the checks?

RAY

We don't know about him.

GENE stands in a pool of blood holding a Bowie knife wrapped in plastic. His expression would melt a crucifix.

ALEX

Time .. Time of death?

GENE

About thirty seconds after their throats were unzipped.

RAY

A piece of .. looks like quartz was shoved in each of their gobs.

ALEX

(studies the stones)

Adding a touch of class to your gangland hit.

GENE

Oh aren't we chirpy this morning. Good night's sleep was it? There'll be no witness statements. Underworld bastards are very adept at pulling off the Great Disappearing Act. They're not the only ones.

ALEX

Meaning?

GENE

You tell me.

ALEX

You started the train of thought.

RAY

Oh come on! You two are at it already and I haven't even had me brekkie yet.

CHRIS

(queasy)

Don't think I'll ever have brekkie again.

GENE

We know they've been trying to jump up the league tables. Heroin .. Prozzies .. Shoulda stuck to sub-post offices ...

(at ALEX)

Some people don't know a good thing.

\*  
\*  
\*

\*

RAY

What's that on Ginger's hand?

RAY takes a closer look - numbers written in biro on the man's palm. It's mostly concealed by blood. ALEX uses her blusher pad to soak away the blood, revealing -

\*

ALEX

It's a phone number. Fenchurch prefix. Chris? Jot this -

\*

THIRD MAN

Heelp ... meeeee .....

THE THIRD MAN (better dressed) is alive! Groaning.

ALEX

Oh my God!

GENE

You have got to be kidding me!

He glowers at RAY and CHRIS.

ALEX

Didn't anyone check for a pulse?!

RAY

Why bother? His pulse was all over the ruddy floor!

ALEX

Chris! Ambulance! Now!

CHRIS dashes out. ALEX cradles the man.

THIRD MAN

Vicky ...

GENE

What was that?

3

CONTINUED:

3

THIRD MAN

Vicky Par ... Vicky Pa ..

RAY

It's a name ...

THIRD MAN

Drinking ... Drink ... ing ...

He dies. GENE glowers. ALEX sags her head.

CUT TO:

4

INT. STATION - CID - DAY 1, 0930

4

SHAZ covers up a Missing Poster for Shergar with photos of the Hardymans - Ginger, Nobbie. CHRIS hands her the final photo - the mystery Third Man.

SHAZ

I've started a directory of all the Victoria Ps in the city.

CHRIS

Why d'you think they put Schwartz in their gobs then?

RAY

It's Quartz! And I don't know, I'm not a ruddy geographer!

GENE storms through - face set in granite.

GENE

You lot had better be working like Chinamen on a railway. Raymond! Our Third Man? What were those trousers - tweed? Bit country-set for a gangster.

\*

SHAZ

Want a cuppa Guv?

GENE

No! I want my officers to know a person is dead before they tell me he's dead. And I want answers to a triple killing Granger, you stupid plonk!

CHRIS

Come on, no need for that Guv ...

GENE snatches him by the lapels.

(CONTINUED)

GENE

Oh, you think coz you stood up to me that you're Leon Spinks now do you? Do you?!

RAY

Guv, wh-what's getting at you?

GENE

I've been too easy on you lot.  
(a glance at Alex's desk)  
This place is mine. You belong to ME! Not Drake. Not Keats.

\*

RAY

What does that even mean?

GENE

It means I have a breaking point. You've never seen it. And you don't want to. And tell Drake to get her pointless arse into my office ASA-bloody-P!

He slams his office door behind him.

SHAZ

Those two should either get a room or kill each other.

CHRIS

It's changed anyway. This whole place. Feels different and we all know it. I thought it was coz I'd switched to Denim For Men but it's something more ...

\*

RAY

Yeah well nothing's been right since Viv ... Since he .. went.

CHRIS

I had a nightmare about Viv as it goes. He was all on his tod, hunched up amongst all this fire and ...

SHAZ

Oh Chris, stop it ...

CHRIS

And what about those bloody stars..

\*

\*

RAY

Not interested mate. Write to Arthur C Clarke's Mysterious World.

\*

\*

4

CONTINUED:

4

But RAY is interested - and disturbed. They all are.

\*

CUT TO:

\*

\*

5 INT. STATION - JIM'S OFFICE - DAY 1, 0957

5 \*

JIM and ALEX - urgent and furtive. ALEX has the photo.

ALEX

Farringfield Green - it's three miles outside of Bolton. I can be there in four hours ...

\*

JIM KEATS

I'm ready to deliver my report on Hunt. I should be in control of the information Alex.

\*

\*

\*

\*

ALEX

I'm confused Jim. Can it .. Can it really be Sam buried up there? Gene told me Sam wanted to leave the force. He didn't feel connected to this place anymore. He wanted to escape. So Gene and Sam faked the car crash in the river. Gene helped his friend! He helped him without question because Sam asked him too! I just can't really believe Gene would turn round and kill him ...

\*

\*

\*

\*

\*

\*

5

CONTINUED:

5

JIM KEATS

What, so Tyler's alive is he? Maybe living in Grand Canary ..?

\*

ALEX

No. Sam is dead. Sam died. I know that. But he clung on to life here ...for as long as he could. Until it caught up with him. I've seen Death, Jim.

He is fascinated.

SMASH CUT:

5A

**SERIES ONE FLASHBACK**

5A

*The CLOWN running towards us.*

BACK TO:

5B

**INT. STATION - JIM'S OFFICE - DAY 1, 1000**

5B

ALEX shudders.

ALEX

And it NEVER caught me! It never caught ME! But Gene .. He isn't Death.

\*

\*

JIM KEATS

The man has a dark side. Dear God, even Julie Andrews would struggle not to see that.

\*

ALEX

When I first came here I tried to stop my parents dying. I couldn't. Sam tried to hang onto life. He failed. We can't cheat Fate. Maybe Fate just caught up with Sam.

\*

\*

JIM KEATS

And what about his girlfriend, DC Anne Cartwright? My office can't trace her either. Maybe both of them are buried up there ... I know you don't want to believe it of him ...

\*

\*

\*

ALEX

But why? Why would he ...?

She is ripped apart by fear, guilt, conflict. She turns from him. JIM takes her gently by the shoulders, speaking softly.

JIM KEATS

You and Sam ... you're different. \*

(leans in and smells her  
hair)

You both challenged this world \*  
Gene's carefully built for himself. \*  
And that makes you dangerous to \*  
him. \*

ALEX

(a whisper/reaffirming) \*  
I'm alive ... \*

JIM KEATS

Brimming with life.

ALEX

But Jim ... I was ... I was shot in  
2008 ...

JIM KEATS

And wound up here.

She stares at him - incredulous. He KNOWS.

JIM KEATS (CONT'D)

I've always said I'm here for you.

ALEX

You're not D and C. You're much \*  
much more. \*

JIM KEATS

You've done so much to help \*  
everyone around you Alex. Now you \*  
have to help yourself. Which means \*  
trusting me. \*

ALEX

I want to go home ... please ... \*

5B

CONTINUED:

5B

ALEX almost buckles. She tips her face into her hands to control the tears. He holds her.

JIM KEATS

Sshhh. We'll get to the truth together, whatever that may be.

\*  
\*  
\*

ALEX

(breaks away from him/determined)

Then I go home.

\*  
\*  
\*  
\*

She pulls herself together. Leaves. JIM turns to the Betamax player on his desk, connected to a TV. He opens a drawer. Three Betamax cassettes, each labelled - **Ray, Chris, Shaz.**

\*

CUT TO:

6

INT. STATION - CID - DAY 1, 1010

6

ALEX returns, doing her best to keep it normal. The Big Board is smothered in a myriad of ugly, mean mug-shots.

ALEX

What's this?

RAY

Every known criminal gang connected to the East End. The Hardymans stuck their snouts in the wrong trough and we gotta know whose.

GENE steps out - staring at her. As ALEX talks, she picks up a piece of evidence-quartz in a forensic baggy.

ALEX

The Third Man ... He talked about a Vicky P ..? And he mentioned something as he was dying about... drinking ..?

RAY

Only thing on my mind when my time comes.

GENE

Shaz, cross-check. See if any of those Vicky Ps has a pub license.

CHRIS

(barrels in/excited)

We got an ID on him! His fingerprints were on Scotty Yard's priority list. Walter Tavish. Also known as Wally Travis, William MacTarn, Bill Timmers ...

GENE

Bloody hell! He could do The Generation Game on his own!

ALEX

(taking the file)

Walter Tavish. An antique fence.

GENE

(taking the piss)

Like the perimeter wall at Buck House? \*

ALEX

A fence specializing in antique furniture.

GENE

(looking at mug shots)

Gangsters do not slice each other up over a Welsh dresser. \*

ALEX looks at the piece of quartz afresh.

ALEX

This sends a message... These pieces of quartz were placed in their mouths to make an ironic point. \*

GENE

Best get on the blower to our Ironic Crimes Division.

ALEX

I think Walter Tavish was fencing precious gems for the Hardyman's.

GENE

Hot rocks?

6

CONTINUED:

6

ALEX

If you want to sound like Dashiell Hammett about it, yes. And that upset someone. And the result was this blood-bath.

GENE considers. Returns to his office. Angry, ALEX follows.

CUT TO:

7

**INT. STATION - GENE'S OFFICE - DAY 1, 1017**

7

GENE is staring at his portrait of the Queen. She slams the door behind her.

ALEX

Well at least acknowledge that's a lead. Guv!

GENE

Guv again is it? You hurt me Alex. Last night.

ALEX

I... I know. I'm sorry. It was all happening too fast...

GENE

When you first came here you had it away with some yuppie twat. Your knickers headed south so fast they needed their own rail-card. \*

ALEX

I didn't take this world seriously back then. Now I do.

GENE

And me?

ALEX

I take you very seriously Gene.

(deciding)

In fact, there is something I have to do, no matter what anyone says. \*

She has decided in that moment to go North - turns to leave. \*

GENE

You know what our problem is? We've lost sight of who we are.

CUT TO:

8

**INT. STATION - FRONT DESK - DAY 1, 1100**

8

The DESK SARG is tending to a mumbling OLD TRAMP who has started playing a sea shanty on his penny whistle. RAY turns up carrying a sawn-off.

(CONTINUED)

8 CONTINUED:

8

RAY  
 Hey! Check this out! Terry and  
 Bammo nabbed it off some scrote  
 last week ... Tasty!

The DESK SARG stares - non-plussed. RAY deflates.

RAY (CONT'D)  
 Yeah .. So ... If you'd call  
 through to Firearms .. Remind 'em  
 we've got it ... Needs to be  
 checked in and...and ...Blimey, I  
 miss Viv.

Deflated, RAY turns away. The TRAMP starts to play the jaunty  
 traditional March Of The Grenadiers on his penny whistle. RAY  
 freezes. Hearing this has a profound effect. His hand goes  
 slowly to his neck. The TRAMP stops and salutes.

CUT TO:

9 OMITTED 9

10 INT. STATION - CID - DAY 1, 1130 10

SHAZ collects an O.S. map from her desk. A solitary  
 screwdriver sits on her chair. SHAZ stares at it grim-faced.  
 CHRIS returns with a cuppa. A shrill Police whistle cuts  
 across the room but only he seems to hear it. His blood runs  
 cold. SHAZ puts the screwdriver in the bin.

CHRIS \*  
 Did no one hear that whistle? \*

RAY returns - dumps the sawn-off on his desk. \*

RAY \*  
 That new Skip - creeps me out ... \*  
 Doesn't even get horny over a sawn- \*  
 off. Weirdo. \*

GENE \*  
 (out of his office) \*  
 Chris! Phone number on Nobbie's \*  
 hand - \*

CHRIS \*  
 Number doesn't exist Guv. \*

GENE looks at CHRIS'S notes. \*

ALEX returns - drops into her chair as SHAZ leaves her an  
 O.S. map of Lancashire.

SHAZ  
 Here's the O.S. map you wanted  
 ma'am.

(CONTINUED)

10

CONTINUED:

10

ALEX  
(snatches / guilty)  
Yes. Right. Good. Thank you.

GENE clocks the moment but for now says nothing.

\*  
\*

10

CONTINUED:

10

ALEX surreptitiously looks at her O.S. map. \*

GENE

You copied this number exactly?

CHRIS

Yeah, from this forensic pic of the fella's hand.

GENE compares the forensic photo to CHRIS'S notes.

GENE

Dried blood's made that 3 look like an 8.

Nodding, CHRIS dives back on the phone.

GENE (CONT'D)

Drake. \*

ALEX

I have to go and ... \*

His stare tells her she has been rumbled. \*

CUT TO:

11

**INT. STATION - GENE'S OFFICE - DAY 1, 1132**

11

GENE pours himself a scotch. ALEX enters.

GENE

Why did Shaz bring you that map? \*

ALEX

Uhh... it's a part of the world I've always wanted to visit...

GENE

Just that your idea of heading North is a trip to Barnet.

(sighs)

It's about bloody Tyler ... \*

ALEX

It's nothing .. It's ... \*

GENE

Go. Just .. go home. \*

(CONTINUED)

ALEX

What?

GENE

If a female officer is causing disconsternation amongst her male colleagues it is the right of the senior officer to transfer her.

ALEX

Disconsternation is not a word.

GENE

You, a woman, are upsetting a predominantly male environment.

ALEX

No. I'm upsetting you because I didn't sleep with you. You're the most immature man I have ever met.

GENE

Bet I'm not.

ALEX

Oh yes you are.

GENE

Not Not Not.

ALEX

Give me STRENGTH ...

GENE

I can't be in the same room as you right now Alex.

ALEX

Why? You so angry with me that you might "do" something?

GENE

This is mine, all this. Keats is about to pull it down around me. And you're trying to pull my guts out from within. I won't let either of you weaken me anymore.

ALEX

I'll level with you. I have so wanted to believe the best in you for so long. Now I don't know what to think of you.

\*

\*

11

CONTINUED:

11

GENE

I'll be level with you; in a funny sort of way I think I wanted to impress you. But after last night .. you're just a hindrance.

ALEX

Hindrance?

ALEX spins on her heel and walks out.

CUT TO:

12

**INT. STATION - CID - DAY 1, 1140**

12

CHRIS hangs up the phone, frustrated. ALEX marches to her desk. Collects the OS map. She is that close to heading out.

CHRIS

I'm pretty sure there was someone there the first time I rang. Now I just keep getting an answer-phone. It's a woman. Maybe Vicky P. I'll call BT ...

ALEX

(idea - to prove a point to GENE)

Give me the number, Chris ...

She takes the phone and dials. GENE steps out, curious.

WOMAN'S VOICE

*I'm not here, leave a message.*

ALEX

(bright/bubbly)

Hi. My name's Leona Lewis and I'm calling to let you know you've won a luxury car in our Grand Draw!

CID swap bemused looks - huh?!

ALEX (CONT'D)

Yes, your name was selected from literally thou ..

WOMAN (PHONE)

*Hello ..? I didn't enter anything ...*

ALEX

It's a post-code .. lottery. Can you confirm your name please? So that we deliver your luxury car to the correct person.

Long beat.

(CONTINUED)

12

CONTINUED:

12

WOMAN (PHONE)

*Rachel Miller ..*

ALEX

Perfect! And your address Ms Miller?

WOMAN (PHONE)

*Forget it ...*

Phone goes dead. ALEX hangs up, smugly. "Hindrance?"

GENE

All right, Rachel Miller. Chris, phonebook address. DI Drake ...

\*

He gestures for her to make herself scarce. ALEX is boiling with righteous indignation. Grabs her OS map.

CUT TO:

13

**INT. STATION - CORRIDOR - DAY 1, 1144**

13

GENE catches up to her quickly, grabs her by the shoulders and spins her up against the wall. Scary and intense.

GENE

If Keats comes to see you, I want you to tell me. If you don't do that I will consider it an act of war.

ALEX

Did Sam commit an "act of war"?

GENE

The last thing Sam told me was that he was gagging for a pint. I said "get one in for me." No shouting. No threats. No violence. Two friends talking about the boozier. Trouble with being too brainy - you can't see when things don't fit with your little theories.

\*  
\*  
\*  
\*  
\*  
\*  
\*

ALEX

The day is young. Guv.

\*  
\*

ALEX barges past him. He stares after her.

\*

CUT TO:

14

**INT/EXT. ALEX'S CID CAR (STATIONARY) - DAY 1, 1200**

14

ALEX drops behind the wheel of an unmarked car. She looks at her directions - "Farringfield Green, Lancs." She starts up.

CUT TO:

15

**INT. STATION - CID - DAY 1, 1203**

15

CID thrumming like electrical wire. Phone calls, note-taking, etc. GENE surveys his kingdom - this is more like it.

CHRIS

(coming off a call)

Guv, there's no reports of jewel blags in the city. Nothing from any of the divisions on a crime like that in months.

GENE

The Croppers? The Bartholomew mob? None of those dirty bastards?

CHRIS

Not a dickie-bird. Most of the tasty gangs are in stir. But we got all our best snouts out on the street.

GENE

Could be foreigners. Chris, call the Euro-Plod. Main switchboard's in Lions ...

SHAZ

Lyons.

GENE

Yes, thank you Mrs Alan Wicker! Number's on the Crucials Board. Get the old garlic-munchers to put down their horse burgers and put tabs on who's active.

RAY

Guv, Rachel Miller - Flat B, number 47 Anton Close.

GENE

Pay her a visit. This is what I like to see - the machine working.

SHAZ

Oh and Guv, DCI Keats says he's got something for you.

GENE

Lucky old me.

\*

\*

\*

\*

CUT TO:

KEATS is loading up his Betamax when GENE walks in with a bin bag.

GENE

The best porn's on VHS.

JIM KEATS

Betamax. I'm a sucker for quality.

(CONTINUED)

GENE

Then you should be in CID -  
watching my team working as a unit.

JIM KEATS

You asked me for any old files from  
the Yard on gem smuggling. I got  
intel. \*

GENE

"Intel"? There's posh. Tell you  
what, get "reconnoitre" into a  
sentence and I'll buy you a fish  
supper.

JIM KEATS

Walter Tavish - once handled gems  
out of Sierra Leone. Fed from  
Africa, through London and on into  
Europe ...

GENE

So Tavish was fencing for a foreign  
gang. He switched allegiance to the  
Hardymans who wanted to muscle in  
on the action. They were all killed  
for it. And now I've got a contact -  
Rachel Miller. Something tells me  
she's key.

JIM KEATS

That Gene Hunt nouce. That's what  
wound up Sam Tyler; those grand  
hunches of yours.

GENE starts sweeping files off KEATS'S desk into the bin bag.

JIM KEATS (CONT'D)

Wh-What are you doing?

GENE

You've out-stayed your welcome.  
I've known plumbers take this long  
to do a job!

KEATS picks up a hefty box-file.

GENE (CONT'D)

What's that, your packed lunch?

JIM KEATS

My report. On you.

He hands it to a suddenly nervous GENE.

JIM KEATS (CONT'D)

Fascinating reading.

16

CONTINUED:

16

He leaves. GENE opens the box-file. It contains only one thing - the photograph - "I think we've found our grave." Farringfield Green, Lancashire.

The TV on Keats's desk explodes into static life.

TV  
AND HERE SHE COMES ...

Off again. GENE is drawn to the telly. Bang! A sudden black & white picture of a royal carriage turning into Pall Mall.

TV (CONT'D)  
THE CROWDS ARE TEN DEEP ALONG THE  
MALL ....

The flash of a painfully young, fresh-faced Elizabeth Windsor and then nothing.

GENE stares at the TV. Disturbed.

CUT TO:

17

INT. STATION - CID/GENE'S OFFICE - DAY 1, 1210

17

CHRIS rips a dot-matrix print-out from the fax - a lean, unpleasant face.

RAY  
Right, I'm headed to Rachel  
Miller's. Shaz, you come with me.

CHRIS  
Oi. Fax from Lyons. There's only  
one Euro-bastard fits their  
profile. Eric Hooty-Hee .. What's  
that, Swedish?

RAY  
(snatching it)  
Eric Hoorsten. Gem stone smuggling -  
Amsterdam. He's Hollandaise you  
twonk.

SHAZ  
Dutch. You say Dutch.

CHRIS  
La "Known Associates" - Wally  
Timms. That's an aka for Tavish.

GENE walks through to his office, looking at no one.

RAY  
Guv, we have a suspect ...

GENE gets his coat, walks out, Magnum visible in his shoulder holster.

(CONTINUED)

RAY (CONT'D)

Guv, did you hear me? We think the Hardymans were killed by a Dutch outfit ... Am I invisible?

GENE ignores him - leaves. RAY exasperated.

SHAZ

He's had another tiff with Alex.

RAY

What and their little moods dictate how we do our jobs? Sod them both. This is my investigation now.

\*

JIM KEATS walks through - jaunty. He carries a Woolworths plastic bag.

RAY (CONT'D)

Bit busy right now sir.

KEATS takes out the three Betamax cassettes and lays them on RAY'S desk.

JIM KEATS

Perhaps you could give these a look when you get a minute.

CHRIS

They're not Health And Safety are they?

JIM KEATS

They concern those things. Trust me, it's in your best interests.

RAY, CHRIS and SHAZ find they are oddly fascinated by the tapes.

\*

CUT TO:

ALEX driving fast. Radio plays Tears For Fears - "Mad World".

*"I find it kinda funny. I find it kinda sad. The dreams in which I am dying are the best I've ever had ..."*

She re-tunes the radio.

18

CONTINUED:

18

RADIO  
*You're tuned in to Radio Midlands..*

CUT TO:

19

INT/EXT. QUATTRO - DAY 1, 1220

19

GENE gets into the car. On the seat beside him - his gun.

CUT TO:

20

INT. RACHEL'S FLAT - DAY 1, 1500

20

RAY forces the door. He and SHAZ find the place turned over.

Bedroom - RACHEL MILLER sprawled on the bed, eyes glassy, smothered in blood. SHAZ steps back with a horrified cry.

SHAZ

Ray!

RAY bursts into the room.

\*

RAY

Looks like they battered her for information...

Movement in the hall. RAY keeps SHAZ back as he checks it out. The man (ERIC HOORSTEN) standing by the door is big, crew-cut, dark expensive overcoat.

RAY (CONT'D)

POLICE!!

HOORSTEN raises his gun.

HOORSTEN

Krijg de tering, vuile smeerlap!  
*(Go screw yourself you bastard!)*

RAY dives behind some furniture. HOORSTEN makes verbal gunshot noises then laughing, leaves.

RAY stands up, hearing a car screech away outside.

CUT TO:

21

INT. RACHEL'S FLAT - DAY 1, 1600

21

FORENSICS hunting for dabs. Taking photographs, etc.

Everywhere - boxes of Rachel Miller's life. SHAZ and CHRIS are making an inventory - attaching labels, etc. SHAZ lays out an air stewardess's uniform, bagged in see-through.

(CONTINUED)

RAY

(carrying in bin bag)  
They were looking for something in the bins. We got an APB out on Hoorsten. It's tough though - we didn't clock the motor.

SHAZ

Rachel Miller was an air hostess with NetherFly Air. Business hops out of the London East Aerodrome to Holland.

CHRIS

According to her work's diary, she was due out on a flight at 12 noon tomorrow. And she's written up in the top corner here, 88-C9.

RAY

Hang about ... she wrote that on her kitchen calender as well.

He lifts up the calender in another forensics baggy.

RAY (CONT'D)

Yeah, 88-C9. Circled it three times. Is it a flight number?

CHRIS

Doesn't match.

RAY

So Hoorsten has gems smuggled into London from Africa, right? We know that. Walter Tavish handles the arrangements. Then Tavish gets the stones on a plane to Amsterdam.

CHRIS

Only this time the Hardyman's tried to cut in. And they musta got Rachel Miller involved somehow.

SHAZ

It's horrible. All that's left of this poor girl .. in these cardboard boxes and plastic bags ..

SHAZ feels ill. She gets up hurriedly, knocking a china bull (in its baggy) off the desk. It smashes. Then she and CHRIS realize that the china bull was full of money.

CHRIS

Chuffin' heck, they're all fifties!

\*

21

CONTINUED:

21

RAY

Works for a Dutch airline. Knows  
Walter Tavish. Wadded up. She was  
the courier!

\*

CHRIS

So if she's the courier but she  
doesn't have the gems ...

RAY

That means Tavish hid them before  
Hoorsten got to him. So where are  
they?

CHRIS

What about this other girl? The one  
Tavish mentioned before he died -  
Vicky P. Maybe she knows?

CUT TO:

22

**EXT. LANCASHIRE - FARM HOUSE - DAY 1, 1700**

22

ALEX walks slowly to the garden gate as though in a trance.

Beyond the gate stands a ramshackle farm house (untouched for  
decades) with boarded windows. ALEX walks forward - something  
groans and creaks over her head. She looks up - the metal  
weather-vane that has haunted her. ALEX is so scared that she  
has to take a moment to regain her wits.

\*  
\*  
\*  
\*

ALEX

This is it ...

\*  
\*

The metal weather-vane creaking on the roof - an old man bent  
under a knapsack. ALEX keeps walking - scared and  
exhilarated.

\*  
\*  
\*

The name of the cottage - **Dunroamin'**.

CUT TO:

23

**INT. LANCASHIRE - FARM HOUSE - DAY 1, 1702**

23

Inside the place is mostly gutted. A rusty 50's range. A  
couple of kitchen chairs. Cobwebs swung from beams like  
bunting. A ceramic mug sits on the mantle - commemorating the  
1953 Coronation.

ALEX realizes that the boards under her feet are loose.  
Tentatively she pulls them up revealing a crawlspace. And  
lying in that space a long festering roll of material - a  
Union Jack! Easily enough to enshroud a body.

ALEX

Oh God ...

She begins to pull at the flag material. It's old and it's  
rotten and it tears like tissue. She opens up the shroud.

(CONTINUED)

23

CONTINUED:

23

Looks inside. ALEX'S reaction.

CUT TO:

24 **INT/EXT. QUATTRO (MOVING) - DAY 1, 1710** 24

GENE'S fixed expression at the wheel. Gun joggling on the seat beside him.

CUT TO:

25 **INT. LANCASHIRE - FARM HOUSE - DAY 1, 1712** 25

ALEX looks down at the contents of the bag - silverware. Carving knives, ladles, sugar bowls. A robber's haul. ALEX sighs heavily and looks about her - where now?

CUT TO:

26 **EXT. LANCASHIRE - FARM HOUSE - DAY 1, 1715** 26

ALEX hears crows screaming in the sky. This draws her attention across the field to adjacent land over the fence.

A figure stands silhouetted. The crows scream above him.

ALEX hurries towards this figure - a gnarly-faced scarecrow in the abutting field. She looks up at the circling crows.

CUT TO:

27 **EXT. LANCASHIRE - COUNTRY LANE - DAY 1, 1720** 27

GENE gets out of the Quattro. Five hundred yards away he can see the farm house. He decides to leave the Magnum. Hesitates. Mentally kicks himself and takes the gun anyway.

CUT TO:

28 **EXT. LANCASHIRE - FARM HOUSE - DAY 1, 1722** 28

ALEX has searched - nothing. She turns to leave. A glint on the scarecrow catches her eye. She takes a closer look.

A silvery metal Police badge - 6 - 6 - 20.

ALEX un-picks the badge pinned to the scarecrow's coat.

A scream of crows. ALEX whirls. GENE, gun at his side.

ALEX

This badge. Must've just been lying here and some farmer put it on the scarecrow ...

GENE stares hard at her - she sees the gun at his side.

ALEX (CONT'D)

This pin fell off a body as it was being buried.

GENE stares - will not speak.

(CONTINUED)

ALEX (CONT'D)

I saw this on the news. In my hospital bed in ... back home. A body was found in this place.

(beat)

Is it Sam? \*

GENE \*

(softly) \*

I can't remember ... \*

ALEX \*

What?! Tell me it's not him ... \*

He grinds his teeth, staring at her. She is overcome with a horrible realization in that moment. \*

CUT TO:

INT. STATION - CID - DAY 1, 1725

A skeleton team man phones. RAY confers with DC TERRY.

RAY

Come on, we can't let this one go cold on us. Chase all our snouts. I want to know every whisper on Hoorsten. Anything on any grapevine anywhere. \*

RAY looks down - on his desk are laid out three Betamax tapes - **Ray, Chris, Shaz.**

CHRIS is still collating Rachel's belongings. SHAZ is taking stacks of Razzler magazines off the shelves. \*

SHAZ

Chris. I've told you all before, I don't want to see a lady bearing both her bottoms while I'm working.

Something catches SHAZ'S eye on the shelf. She has an idea. Slides out the A to Z.

CHRIS

I'll move 'em later Shaz, turn 'em face down and you won't see any bottoms ... Shazzer ..?

SHAZ

88-C9.

She opens the A to Z to page 88. Drags a finger across -

29

CONTINUED:

29

SHAZ (CONT'D)  
C 9 ... Hackney. Victoria Park.

CHRIS  
Locals call it Vicky Park.

CHRIS & SHAZ  
Vicky P.

They share a look with RAY - electric jolt of excitement.

CUT TO:

30

**EXT. LANCASHIRE - FARM HOUSE - DAY 1, 1728**

30

ALEX digs into the ground with a rusty spade. GENE watches her - grinding his jaw. ALEX ignores him, working with feverish focus. ALEX uncovers the bones of a hand. \*

GENE  
Stop...

She ignores him. He slowly lifts the gun towards her.

ALEX  
It's him .. you bastard ... It's  
him ... \*

GENE  
I said stop...! \*

ALEX  
No! \*

She scrapes away the soil with her hands - uncovering a skeleton in the rotting remains of a trench coat.

GENE steps forward and places the barrel of the gun to the back of ALEX'S head. She will not stop. She will not look around. Uncovers the skull - a fracture in its side. GENE steps away, the strength suddenly leaving his arm.

ALEX (CONT'D)  
That's a shotgun ... WHAT DID YOU  
DO TO HIM?! \*

She rounds on him furiously.

ALEX (CONT'D)  
Oh my God .. Keats was right about  
you all along. He was right .... \*

(CONTINUED)

He cocks the gun at her - instinctive. She waits. Waits. \*

ALEX (CONT'D)

I believed in you ... More than  
that ... More than that ...

He stares at her - immobile - angry - frightened. \*

She looks down at the greasy leather wallet with the body -  
Lancashire Constabulary. ALEX takes the wallet - a Police ID.  
She opens it. Stares at it. A look of utter disbelief washes  
over her. GENE snatches it from her. \*

The stained old photo is clearly that of the young copper  
with the blasted face. The name beneath - "Constable Gene  
Hunt, No 6-6-20." \*

GENE throws the ID card away and marches back towards the  
farmhouse. \*

ALEX watches him go - unable to find any words at this  
moment. \*

CUT TO: \*

**INT. LANCASHIRE - FARM HOUSE - NIGHT 1, 1740**

ALEX follows GENE in slowly. He is like a stranger to her  
now. \*

He reaches up to the cobwebs strung like bunting. He pulls  
them down. They ARE bunting. Little Union Jacks reaching  
across the room in zig-zags. \*

GENE

Skinny. He was... He was a skinny  
lad, needed fattening up... That  
was Morrison said that... His  
mentor PC Morrison ...

(touches the bunting)

Yeah...Coronation Day. That was a  
funny day. I remember...Everyone  
round a telly set or at a party...

GENE looks at the coronation mug - 1953. Wrestles with the  
memories. \*

GENE (CONT'D)

Yeah, it was his first week on the  
beat ...

(taken by surprise)

That was a week and a half! Scary  
being the new boy. But he had old  
Morrison to guide him ... Then the  
old fella got carried away. Someone  
gave him a nip of whisky and before  
you know it he's given his hat to a  
baker's wife and he's doing the  
hokey-cokey... \*

(MORE)

(CONTINUED)

31

CONTINUED:

31

GENE (CONT'D)

Young bobby's suddenly on his  
own...

\*  
\*  
\*

31

CONTINUED:

31

GENE (CONT'D) \*

He liked the flicks. Adventure films, all that. Looking for an adventure on Coronation Day. Bloody hell, he found one ... Someone .. yeah, someone broke in here. He heard them. Thought they were kids. So he kicked that door open. Like John Wayne ... Jimmy Stewart ...  
(smiles sadly)  
Westerns. He loved 'em. Loved 'em.

GENE paces it out - re-tracing steps.

GENE (CONT'D)

Bam! In he comes! And up here, in his noodle, he's not some snotty kid in a uniform that's too big for him ... He's Gary Cooper in "High Noon". He's The Law.

A smile touches GENE'S face. Then crumples again.

GENE (CONT'D) \*

But it wasn't kids. Was it. It was a man with a stash of silverware.

ALEX \*

A man .. A man with a gun. \*

We hear the distant shotgun blast - echoing down through eternity. GENE bows his head. Tears roll down ALEX'S face. \*

GENE \*

Didn't deserve a shallow grave in a potato plot, did he? Did he Alex?

ALEX

No.

CUT TO:

32

**EXT. VICTORIA PARK - NIGHT 1, 1750**

32

Torch-beams slicing through the misty, atmospheric night. CHRIS and SHAZ moving quickly.

CHRIS

We're in the park. Dead scooby-do.

RAY (RADIO)

Can you see it? Over.

CHRIS

Can't see anything .. Over.

(CONTINUED)

SHAZ

There! Chris! There!

A dark shape looms out of the night.

CHRIS

This is crazy. We don't even know  
for sure that's what he said.

SHAZ

You sure that's what he said Ray?

RAY (RADIO)

*He said "Vicky Pa .." then  
"drinking ..."*

SHAZ and CHRIS stop.

CHRIS & SHAZ

Drinking fountain.

SHAZ

Chris .. we really have to stop  
saying things at the same time.

They face an ornate Victorian drinking fountain. CHRIS kneels  
at the fountain. Finds a crack in the marble inlay. He pulls  
the panel away and reaches inside. CHRIS pulls out a felt  
bag. Tips a palm-full of precious gems into his hand.

CHRIS & SHAZ

Bloody hell!

CUT TO:

Silent. Wind howls mournfully outside. Timbers groan. ALEX is  
desperately sad for GENE - but she's angry too. She can't  
help it. \*

ALEX

Why ... Why didn't you tell me ..?

GENE

Oh you'd love that wouldn't you -  
me bearing all my inner-most  
whatsits and you taking notes.  
Always the psychiatrist.

ALEX

Psychologist! You had us all  
running around after you while you  
ranted at us and ... And all this  
time ... \*

GENE

I lost track! I FORGOT EVERYTHING!!  
And you know what? I wish I still  
had!

A droll round of applause. They look over and there is JIM  
KEATS leaning against the wall - clapping.

JIM KEATS

That is beautiful. Corny but ..  
with the wind blowing and... very  
atmospheric. So there you are; this  
boy in a man's uniform. Head  
swimming with machismo and bravado  
and something else ending with "o",  
can't think of another one. And  
BANG!! It's over. And you're Here.

ALEX

So what is Here? Tell me!

JIM KEATS

Gene? Is it coming back to you? Can  
you help the lady out?

GENE

It's .. It's where we go. To sort  
ourselves out. Coppers... \*

JIM KEATS

Coppers who won't be seeing any  
more birthdays. Gotta get their  
heads straight before moving on. \*

ALEX \*

Hang on... You're talking about  
people who are...are...

(JIM nods)

But that can't be right because I'm  
here. And I'm certainly not...not  
like the others... \*

JIM KEATS \*

Come stand by me, Alex. \*

ALEX \*

How do you know all this? What ARE  
you? \*

JIM KEATS \*

Help. That's what I am. Come here. \*

GENE watches as ALEX walks over beside KEATS. \*

JIM KEATS (CONT'D) \*

So as that gun went off .. your  
will Gene, your burning sense of  
injustice in that moment - it was  
unprecedented. And instead of  
turning up as that skinny boy ... \*

ALEX

You became .. him. The cars, the  
guns, the station ... all yours.

JIM KEATS

He decides he's got a job to do.  
He's going to help all the other  
frightened coppers.

GENE

Someone has to. Most of 'em  
struggle to tie their own shoe-  
laces ... They need me ...

\*

JIM KEATS

There you go again with that  
righteous bullshit. Oh you're not a  
little ginger kid playing cops and  
robbers you have a "Divine  
Posting!"

GENE

It was a long time ago Alex. So  
long ago ... And I get knackered  
and I forget ... Alex ..?

ALEX

Sam came here when he was in a  
coma. And after he threw himself  
off that roof he returned. He held  
on to it all for as long as he  
could until you ..? Did you send  
them both on their way Gene? Sam  
and Annie?

GENE looks at his shoes - he doesn't / can't talk about this  
stuff.

ALEX (CONT'D)

But I'm different. Jim, you said I  
was different because I'm alive!  
Jim .. If you're "help" then prove  
it. Help me now ...

\*  
\*  
\*  
\*

But KEATS prowls around GENE - on his own agenda.

\*

JIM KEATS

You got to admit, when you know the  
truth about him, it explains a lot.  
Ego. An immature relationship with  
alcohol. A curious uncertainty  
about the opposite sex.

KEATS approaches GENE. GENE will not look at him.

JIM KEATS (CONT'D)

Gradually they came to you; those  
who had "issues" with their  
passing. And you tucked in their  
shirts and wiped their noses and  
packed 'em off and upwards. Sorting  
out the troubled souls of Her  
Majesty's Constabulary. So what  
went wrong Gene?

GENE

If you hurt Ray or Chris or Shaz ..

JIM KEATS

Well .. They've been here a long time haven't they. A lot of issues.

GENE

You touch them, I will snap your neck like a Twiglet.

JIM KEATS

Oh perfect! A little bit of boyish defiance left in you. Magic.

GENE swings a punch to KEATS. KEATS side-steps it and delivers a riposte to the kidney. GENE bellows.

JIM KEATS (CONT'D)

Alex! She's the one who's been there for them. Isn't that right? \*

ALEX

I can help them because ... I'm not one of them. That's why. \*

JIM KEATS

This man had them imprisoned in his fantasy. And I've watched you help them lay their demons to rest Alex. Doing what he said HE would do! Just the one thing they don't know is that, unlike you, they're ... "compromised". \*

(big smile)

A little problem I felt the need to remedy. \*

CUT TO:

RAY keeps glancing at Betamax tapes - supernaturally drawn to them. CHRIS has the gems on the desk. He and SHAZ are zinging from their find. CHRIS comes off the phone.

CHRIS

The word's out. Hoorsten will think the gems are being couriered to him at the airport via the remains of the Hardyman gang ... \*

SHAZ

Who he thinks are now bricking it and doing everything they can to make him happy.

CHRIS

Hoorsten takes possession and we swing in like Tarzan ..

(MORE)

34

CONTINUED:

CHRIS (CONT'D)

Like lots of Tarzans in cars.  
Shazzer, you ready for this?

SHAZ

Yeah. Absolutely.

She holds up the air hostess outfit, laying it against her.

SHAZ (CONT'D)

If we wanna nail 'em proper, we  
have to get 'em taking possession.

CHRIS

It's a blinder Ray, well done mate.

RAY

Yeah. Yeah, who needs the Guv eh?

Compelled, RAY takes the tape marked **Ray** and walks out.

CUT TO:

35

**INT. STATION - JIM'S OFFICE - NIGHT 1, 1835**

35

RAY in the soft red glow of the bar-heater. Watching the tape play.

*TV - The Date: **September 15th 1977**. A shabby bedsit. A music tape playing - the March Of The Grenadiers.*

Office - RAY sits up straight, blood running cold.

*TV - A Police badge tossed into the bin. A noose strung from the light-fitting.*

Office - RAY glued to the images.

*TV - RAY in t-shirt and shorts. Drunk. Tying a regimental tie around the noose. Tears running down his cheeks.*

Office - Tears in RAY'S eyes. He never blinks.

*TV - RAY putting the noose around his neck. Stepping up onto a stool.*

RAY (TV)

*I'm sorry dad.*

*TV - RAY kicks the stool away. Tape ends.*

Office - RAY can't move. Stares at the blank screen.

CUT TO:

36

**INT. STATION - CID - NIGHT 1, 1850**

36

CHRIS and SHAZ bubbly and flirtatious. CHRIS puts on sunglasses.

(CONTINUED)

CHRIS

Bit Lewis Collins, don't ya think?

SHAZ

More like Joan Collins.

CHRIS

That's good for you. I knew you had a sense of humour somewhere ...

SHAZ

Well I was gonna marry you so I must have.

CHRIS

Still holding out for the real Lewis Collins are you?

SHAZ

No. Who are you holding out for?

His smile falters a little. He stares at her. She looks down but this time she is smiling. Demurring.

RAY walks in - hollow.

CHRIS

Ray, what resources do you need for the raid? Raymondo?

RAY picks up the tape labelled **Chris** and hands it to him.

RAY

You need to see it.

CUT TO:

*TV - February 14th 1975.*

OFFICE - CHRIS folds his arms with a smirk. What's all this?

*TV - CHRIS (in bobby's uniform) is running into a side alley. \* Holding back - afraid and panting with exertion.*

*POLICE OFFICER (TV)*

*Skelton! Skelton!*

OFFICE - CHRIS is dumbfounded.

*TV - the POLICE OFFICER lifts his gun. Beyond the alley comes the sound of shooting.*

*CHRIS (TV)*

*We need back-up sir! Why don't we wait?!*

37

CONTINUED:

37

POLICE OFFICER (TV)  
Don't ask stupid questions Skelton.  
DO WHAT YOU'RE TOLD! FOLLOW ME!

The OFFICER blows a whistle and leads the two-man charge like some mad-eyed WW1 Captain. CHRIS follows obediently and is cut down in a hail of bullets.

OFFICE - CHRIS spasms in his chair - feeling every hit.

TV - CHRIS dead and glassy-eyed in the street.

CUT TO:

38

INT. STATION - CID - NIGHT 1, 1910

38

SHAZ is a bit nervous. RAY is just staring into space. CHRIS marches back in. CHRIS grabs SHAZ'S cassette.

RAY  
She has to.

CHRIS  
No!

SHAZ  
What is going on? Gimme that!

She snatches it from him.

CHRIS  
I'm begging you Shazzer .. don't.

CUT TO:

39

INT. STATION - JIM'S OFFICE - NIGHT 1, 1920

39

SHAZ sitting in that soft red glow - riveted to the TV.

TV - April 19th 1996. SHAZ in her WPC uniform approaching a MAN hunched against a car door. Is he trying to break in? Oasis "Wonder Wall" plays from an open window nearby.

SHAZ (TV)  
Stop right there! Police!

The MAN turns on her, brandishing a screwdriver, grinning. \*

SHAZ (CONT'D) \*  
I've had it with you people. \*  
Thinking you can just take and take \*  
and take ... \*

SHAZ is full of righteous anger - she charges at him.

SHAZ (TV) (CONT'D) \*  
DROP IT!! DROP -

TV - The MAN stabs her with the screwdriver.

(CONTINUED)

39

CONTINUED:

39

Office - SHAZ flies off her chair.

SHAZ (CONT'D)

No! NO! NO! NO!

39

CONTINUED:

39

She runs out of the room, directly into CHRIS.

SHAZ (CONT'D)

NO!

He holds her as she screams and writhes and weeps.

SHAZ (CONT'D)

Why did I get so angry? Why did I  
rush at him?! I always knew!  
Everything the ma'am said .. I knew  
... It's not fair!

She pushes away from him and kicks and punches the wall.

SHAZ (CONT'D)

NOT FAIR! I HAVEN'T EVEN HAD A  
LIFE!

CUT TO:

40

INT. STATION - CID - NIGHT 1, 1930

40

RAY is waiting as CHRIS and SHAZ return. What can they say to one another? They all know what these tapes mean. The scales have fallen from their eyes. But what can they say?

The answer: nothing. SHAZ pulls RAY and CHRIS together, putting her arms around them both. CHRIS follows suit. Lastly RAY. They stand in the middle of CID - huddled close, heads bowed together. Together and alone.

JIM KEATS (V.O.)

The Lost Boys were orphans who'd  
stayed so long in Neverland that  
they'd forgotten they'd ever lived  
anywhere else ...

\*

CUT TO:

41

INT. LANCASHIRE - FARM HOUSE - NIGHT 1, 1931

41

JIM KEATS is holding the centre of the room and really starting to enjoy himself. GENE is beginning to look broken. ALEX watches from the far corner - clinging to her own determination that she will - get - home.

JIM KEATS

Even Peter had forgotten that he  
too was once a normal boy. Oh clap  
if you believe in fairies Gene.  
(starts clapping)  
If you don't believe in fairies  
then somewhere a fairy dies ...

(CONTINUED)

GENE

(lifts his gaze slowly)  
Spend a lot of time with fairies do  
you James?

ALEX

Oh for pity's sake .. If you knew  
all this then what have you been  
doing all this time Keats?

JIM KEATS

Doing what he's been doing - having  
a bloody good time! Gene couldn't  
help his little gang. I've just  
been helping him find himself.  
Through you Alex. It's your  
tenacity, your brilliance that's  
unlocked everything. And now he  
knows how selfish and weak he's  
been.

ALEX

(ignoring KEATS)  
The last person you helped was Sam.  
If you'd forgotten then .. why?

GENE

I told you Bols - I helped Sam  
because he was my best friend. And  
he asked. I trusted him. Believed  
in him. Helped him without  
question. ...

He trails off - lost in a miserable reverie. She pities him  
deeply in this moment.

ALEX

And what about me?

JIM KEATS

He doesn't want you home. He wants  
you here. With him. But I can get  
you back to Molly and the world you  
miss so much.

ALEX

(tearful hope)  
I had a mission here. And I've  
achieved it.

GENE lifts his head - staring intently at KEATS. KEATS  
approaches ALEX who is beginning to hope.

ALEX (CONT'D)

I've fought so hard ...

JIM KEATS

Oh you have. You've been amazing.

41

CONTINUED:

41

ALEX

I never stopped believing ...

JIM KEATS

You're going to wake up and this will all be a dream. Just one last thing to accomplish - help me explain this betrayal to Ray and Chris.

\*  
\*

Even as she acquiesces, ALEX is looking at GENE with sorrow.

\*

ALEX

All right.

GENE grabs KEATS, spins him round to throw a punch. KEATS catches it easily. He twists GENE'S arm behind his back.

JIM KEATS

The British Bulldog seems to have lost his bite.

He hitches GENE'S arm higher - threatening to break it.

ALEX

Leave him! Leave him PLEASE!!

KEATS lets GENE go.

JIM KEATS

Right then, let's go. Gene, something for the journey.

He picks up a bottle of cheap scotch and tosses it to GENE. ALEX grabs KEATS'S arm.

ALEX

I'm doing this for Molly. She can't be without me.

JIM KEATS

You placed your trust in the wrong person is all. Hunt will try to twist you around his little finger one more time. I swear to you, before this is over, he will try to trick you. And when that moment comes, you - will - know.

\*  
\*

She looks to GENE. GENE drops his head, holding the scotch.

CUT TO:

42

**INT. STATION - CID - NIGHT 1, 2100**

42

RAY, CHRIS and SHAZ just sitting in silence. CHRIS switches on the radio.

Elvis - "When I was a lad, old Shep was a pup ..."

(CONTINUED)

42

CONTINUED:

42

(For those who don't know - the saddest most mournful song in history.)

CHRIS switches the radio off quickly.

CUT TO:

43

**INT/EXT. QUATTRO (MOVING) - DAWN 2, 0400**

43

Dawn. Wham - "Club Tropicana" on the radio.

KEATS is driving the Quattro fast, big shit-eating grin all over his face. ALEX sits in the back, exhausted and scared. GENE sits in the front seat drinking scotch from the neck.

JIM KEATS

I LOVE this car! I'm not really a car person but this is great!

ALEX

The others need to know the truth Gene .. you can understand that can't you? They deserve the truth.

\*  
\*  
\*  
\*

GENE

Does it matter now?

\*  
\*

ALEX

Yes! It matters! Because then I've accomplished what I was sent to do.

\*  
\*  
\*

JIM KEATS

I think we should listen to this one over and over again - all the way home.

\*

CUT TO:

44

**INT. STATION - CORRIDOR - DAY 2, 0900**

44

KEATS, GENE and ALEX outside the doors of CID.

\*

JIM KEATS

(pauses outside CID)

Right, before we go in, just one little thing -

44

CONTINUED:

44

He head-butts GENE in the face. Punches him in the guts.

Throws a blow to the side of his face. GENE goes down. KEATS kicks him in the ribs.

CUT TO:

45

**INT. STATION - CID - DAY 2, 0905**

45

GENE is thrown through the double doors. RAY, CHRIS and SHAZ jump to their feet. ALEX tries to run to GENE but KEATS holds her back. They look down at GENE HUNT who manages to get up on to all-fours. \*

JIM KEATS

All up to speed on Health and Safety? Good. So now you know that you have been denied the truth by HIM! Look at him! Look at your Guv.

The YOUNG GENE, on all-fours before them. 21 years old. Scruffy auburn hair and a uniform a fraction too big for him.

And then it's GENE HUNT again - the man we now know is practically a boy.

KEATS moves like aggressive lightening around the room. He tips over desks and throws chairs. He shouts and wails and laughs like a drain.

Suddenly ALEX is petrified of him. This is the action of a maniac. \*

ALEX

Stop it ... \*

KEATS snaps his teeth at her in passing. He grabs a typewriter and throws it into a wall. A shower of sparks and the lights dim. As they do - we see through the ceiling tiles a swirling vortex of stars. A sound of rushing wind ... \*

The others are aghast. JIM is laughing and clapping. And then it's over. Silence. \*

JIM KEATS

Oh come ON! You didn't think this was like a real police station did you? What, you think they actually work like this? It's his game! He LIED to you! \*

ALEX

He didn't lie. He'd forgotten ... \*

RAY

We wanted to make him proud. And he's just .. just a ...

He can't bring himself to say it.

(CONTINUED)

ALEX

Don't make him into a liar Jim ..

\*  
\*

CHRIS

The Guv says "jump" and you ask how high. I did that before, followed a man who told me to jump. And I jumped in to a bullet ... I can't think ...Can't think ...

RAY is fuming - getting more angry.

ALEX

This isn't helping anyone. This is just sick gloating ...

\*  
\*

SHAZ

It's not fair. I'm twenty-six years old. I want to see my mum ...  
Chris? I want my mum.

She starts to cry. CHRIS wraps his arms around her.

\*

JIM KEATS

You can all have a life. You're living one now aren't you?

\*

ALEX

But they're not ....

\*  
\*

JIM KEATS

You breathe, you laugh, you love ... Trust me, this is living! All the life you need!

\*  
\*  
\*  
\*

ALEX

No ...

\*  
\*

JIM KEATS

But I'm offering you life on your terms. Your dreams. Your way. I have a whole new department waiting for you. We can transfer you there right now. Where you will all get what you deserve.

\*  
\*  
\*  
\*

CHRIS

What, Scotland Yard?

SHAZ

Oh Chris! There is no Scotland Yard!

JIM KEATS

The important thing is you're happy and fulfilled. He oppresses you. I won't be on your backs - bullying, belittling. And every night the drinks are on me.

\*

ALEX

(to GENE)  
Get up.

\*  
\*  
\*

JIM KEATS

Ray? You've still got something to give, haven't you? You want to forget all that pain. Your dad, the disappointment of a failed son ...

45

CONTINUED:

45

CHRIS

What do we do Ray?

ALEX

You can't just go. Not like this

...

\*

\*

45

CONTINUED:

45

CHRIS

Why not? What's there for us here?  
Look at it Boss .. Ma'am ... Look  
at it Alex.

RAY grabs the sawn-off he confiscated earlier and steps pointedly around the fallen GENE to join KEATS.

CHRIS (CONT'D)

Come on Shazzer ...

He leads her over too.

ALEX

After everything ...?

\*

RAY

(snorts back the tears)  
Do you know why I put a rope round  
my neck? When I bottled the Army I  
fell into being a copper and took  
it all out on some kid for pissing  
up a pub wall. Ended up killing  
him. And my DCI, not a million  
miles away from him, he covered it  
up for me.

RAY, CHRIS and SHAZ stand with KEATS.

ALEX

I can't leave him like this.

\*

\*

JIM KEATS

Yes you can. He's done.  
(holds out his hand)  
Alex ..?

\*

\*

ALEX

Go to hell.

JIM KEATS

All right.

He leads them out of the remnants of CID. ALEX kneels beside the broken GENE.

CUT TO:

\*

46

**EXT. CONCOURSE - DAY 2, 1000**

46

KEATS striding with purpose - so sure of himself now. RAY by his side, sawn-off over his shoulder. CHRIS and SHAZ following, less certain. A radio crackles. CHRIS realizes the CID walkie-talkie is still in his pocket. He turns it down.

CHRIS

Funny .. I don't actually know  
where Scotland Yard is. Apart from  
I know it's not in Scotland.

(CONTINUED)

46

CONTINUED:

46

SHAZ

(thin)

Chris .. put your arm round me, I'm cold.

CUT TO:

47

INT. STATION - CID - DAY 2, 1010

47

ALEX sits with GENE on the floor, backs to the wall.

ALEX

If .. If I'd never come here .. You might have carried on like this forever. And Keats ...

GENE

Keats came because of you. Because you were going to help me. He was drawn to that. He wanted to stop it.

\*

ALEX

Oh great - so you're saying it's my fault.

GENE

No. You made me .. You made me better than I was.

She is truly touched.

ALEX

When I first came here, I can't tell you how scared I was. Spent half my life studying psychosis and there I was convinced I was crazy as a bag of bees.

A long beat.

GENE

Looked good on it.

ALEX

I was dressed like a prostitute.

GENE

My point.

ALEX

And there was this car ...

FLASH CUT:

48 EXT. WASTELAND (EPISODE 1 SERIES 1) 48

*ALEX watching wide-eyed as the Quattro skids into position.*

CUT TO:

49 INT. STATION - CID - DAY 2, 1012 49

ALEX allows herself a slight smile as she remembers.

ALEX  
And those boots ...

FLASH CUT:

50 EXT. WASTELAND (EPISODE 1 SERIES 1) 50

*The snake-skin boots stepping out of the car. GENE HUNT taking off his sunglasses in slo-mo.*

CUT TO:

51 INT. STATION - CID - DAY 2, 1013 51

GENE clicks his heels together.

ALEX  
And you. Mr Man. Gene Hunt.

GENE  
My real name is Nigel Perkins.  
(she looks at him)  
I'm joking. It's Gene Hunt.

ALEX  
And I ...

GENE  
You fainted.

ALEX  
Because it was all too much and I  
needed to press Pause. But I knew  
in that moment, that with you there  
.. just for now .. I was safe.

He looks at her with genuine surprise.

ALEX (CONT'D)  
You're the most difficult,  
obnoxious, stubborn, misogynistic  
and reckless human being I have  
ever met.

GENE  
Oh come on, surely you've missed  
one out.

(CONTINUED)

ALEX

But somehow you make us all feel safe.

\*

GENE

It's over Bols. So you can stop trying to cheer me up. **It was fun but now it's finished.**

ALEX'S mind is spinning - she must use all her deductive powers to unlock this man.

ALEX

**Sam knew in the end that he couldn't stay here.**

GENE

**I don't want to talk about it.**

\*

ALEX

Just tell me ..where did Sam go?

\*

GENE

I told you.

\*

\*

ALEX

You said he went to the pub - why?

\*

\*

GENE

You don't need to put the word "why" after the word "pub".

\*

ALEX

Why?

GENE

That's what you do. After a job.

ALEX

**Do they all go to the pub in the end?**

GENE

**Like I said, it's what you do.**

ALEX

**The last thing you do.**

GENE

**Wouldn't know about that.**

ALEX

You foil a blag and go to the boozer. Is that how it's meant to end Gene?

\*

\*

ALEX has to get through to him. She looks at the Big Board. Has an idea.

CONTINUED:

She crosses the room. Details of Rachel Miller, the smuggling ring, aerodrome and flight details are all up.

**GENE**

**What does any of it matter?**

\*

ALEX

According to this, Ray's set up a  
raid at the London East aerodrome.  
Eric Hoorsten ..?

GENE shrugs.

ALEX (CONT'D)

(referring to notes)

They're planning to put Shaz in  
under-cover. Arrest them in the act  
of receiving the gems. Very  
ambitious Ray - well done.

\*

GENE

Why do you even care?

ALEX

This is what we do! We're coppers!

She marches across the room as he gets wearily to his feet.

ALEX (CONT'D)

Have you got a better idea?

GENE

Yes, it involves eighteen pints, a  
dozen whisky chasers and a bar-maid  
with honkers like a pair of  
Weimacht zeppelins.

ALEX

Guv!

GENE

DON'T CALL ME THAT!

He blazes at her. Regrets his outburst. Turns away. She feels  
his shame and his pain.

ALEX

Flight's at twelve. Noon.

GENE cocks his head - just a little. She writes something on  
the Board. He looks over.

**High Noon.**

ALEX studies the aerodrome map on the wall. GENE watches her.

ALEX (CONT'D)

Back-up ... Okay, I'll put Terry  
onto the perimeter watch ...

51

CONTINUED:

51

GENE

Terry? You know what his eyes are like. They call him Mr Magoo behind his back.

ALEX

So put Terry up close. And Bammo ...

She draws on the map indicating the positioning of officers.

ALEX (CONT'D)

Okay so ... So if I .. Hang on ... Let's come at this from another angle ...

GENE

Why don't you draw 'em in to the cargo hanger.

ALEX

Cargo hanger. Right.

GENE

(warming up)

Put Bammo and Cotsey on perimeter. Hold 'em back until it gets really tasty. Keep the pandas out of it. Have 'em on the apron road which is ... Give.

He strides over, pulling the map from her.

GENE (CONT'D)

There it is ... just West of the runway. Line of trees - you won't see 'em. Bunch of hopeless woodentops. And then ... Why are we doing this? I've lost 'em.

\*

ALEX

No ... They'll come. Chris took a radio. They don't want to lose you.

CUT TO:

52

**INT. KEATS'S DIVISION - DAY 2, 1045**

52

KEATS leads his newly acquired team into a smart shiny corridor. Ahead of them - an elevator. Doors open and a SWISH GUY in a pinstripe and TWO SEXY WOMEN in smart clothes hurry past. All smile - "Hi sir" to KEATS. One of the SEXY WOMEN beams at RAY - mouths "Hi sir." The MAN hands KEATS a bulky "portable" phone with battery satchel.

JIM KEATS

DS Cleaves. DCs Janis and Michaels. Or Robbie, Kate and Abbie if you prefer. Thanks Rob.

(CONTINUED)

RAY and CHRIS oggle the sexy CID girls.

JIM KEATS (PHONE) (CONT'D)

Hi it's me. Transferring three officers from Fenchurch East CID. On secondment to my department ...

RAY

(mouths)

Which one was the blonde?

JIM KEATS

Abbie. And you'll get to know them in the clubhouse. Friday nights are cocktail nights. Abbie gets off her face. Dancing on the tables - all sorts ...

(phone)

Yeah, I'm here ... No worries Dave, I'm hoping there'll be here a while so let's shuffle the paperwork through on it, yeah? ... I want 'em on Serious Crime. They can handle it. Cheers Ears. See you for a pint later mate.

\*

SHAZ looks at the notice board.

SHAZ

You have a film club.

JIM KEATS

Eh? Yeah, George from Serious Crime runs it. Mostly thrillers but we get a few French and Italian pictures ... Fellini season last month.

The elevator is waiting. They walk towards it. Below, they can hear typewriters clacking, phones ringing, the odd laugh.

JIM KEATS (CONT'D)

(re: RAY'S shotgun)

We've got our own shooting range Raymondo. You can give that bad boy a workout.

RAY

Might just do that.

KEATS reaches the lift, the others just behind.

CHRIS'S radio whistles static.

ALEX (RADIO)

*DC Skelton, can you hear me? Please respond ...*

CHRIS shoots SHAZ a look. KEATS turns back.

52

CONTINUED:

52

CHRIS  
 (into radio)  
 Ma'am, this may not be appropriate.

JIM KEATS  
 Throw it away Chris.

RAY  
 Ju-Just ditch it Chris.

ALEX (RADIO)  
*Stand by DC Skelton ...*

CUT TO:

53

**INT. STATION - CID - DAY 2, 1050**

53

ALEX holds the radio out to GENE - your turn.

GENE  
 I can't.

ALEX  
 Yes you can.

GENE  
 I .. can't!

CUT TO:

54

**INT. KEATS'S DIVISION - DAY 2, 1051**

54

KEATS steps up to take the radio off CHRIS. \*

JIM KEATS  
 This is your life now. Come on -  
 embrace it.

CHRIS steps away - uncertain. \*

RAY  
 Chris.

CHRIS is about to hand over the radio when - \*

GENE (RADIO)  
*I've had a look at your  
 investigation. It's bloody  
 impressive. You're just missing one  
 crucial element - me. \**

RAY rolls his eyes - here we go. SHAZ finds herself hoping.

CUT TO:

55      **INT. STATION - CID - DAY 2, 1052**

55

GENE stands in the middle of his CID, radio in hand. As he speaks he puffs himself out - pulling his dignity back.

GENE

Granger? I'm promoting you to DC, effective immediately. Which is my way of saying get your stockings back here pronto-tonto. We need the jewel switch. Otherwise a decent brief'll have those Dutch boys clog dancing out of court and Drakey's left with her knickers in her hand defending a cry of "Police set up".

CUT TO:

56      **INT. KEATS'S DIVISION - DAY 2, 1053**

56

SHAZ hears this and suppresses a smile. KEATS strides back into the lift and beckons for them to follow.

\*

\*

GENE (RADIO)

*Skelton. Raymondo. What is a sheriff without his finest deputies. He's nothing. I don't like being nothing, it's not attractive. I need you lads.*

CHRIS shoots RAY a look. RAY struggles.

GENE (RADIO) (CONT'D)

*And when it's all over - the pub. The boozier. Our boozier.*

Oh God that sounds good.

JIM KEATS

(clenched teeth)

Just throw that man away.

CHRIS stares at RAY waiting for his word.

CUT TO:

57      **INT. STATION - CID - DAY 2, 1054**

57

GENE

I know you won't let me down. You never have. Once or twice but mostly not ...

(ALEX slashes her neck - calling time)

I'll see you in the field.

He clicks off the radio. Tosses it aside. Nothing more he can do.

(CONTINUED)

57

CONTINUED:

57

Doors open as the first of CID arrive for the day. GENE (still ashamed) heads quickly into his office and slams the door. ALEX must face the others.

ALEX

Your positions are marked on these maps of the airport. The Guv will be leading the raid. We're going ahead as planned.

\*  
\*

CUT TO:

58

INT. KEATS'S DIVISION - DAY 2, 1055

58

RAY, CHRIS and SHAZ stand still, thinking.

\*

CHRIS

Ray ..?

JIM KEATS

DI Carling.

SHAZ

Ray, without full back-up, the Guv'll be exposed ...

JIM KEATS

Get in!

Someone screams below them on the lower floors.

SHAZ

What was that?

JIM KEATS

N-Nothing. Someone putting a staple through their finger. Let's go.

RAY chews gum at a rate of knots.

CHRIS

What you thinking mate? Ray?

RAY is chewing gum so fast his jaw is clicking. He steps into the lift with KEATS.

JIM KEATS

Chris - Hunt doesn't care about you. Soon as you're back, he'll be treating you like dirt. Look at what I'm offering you.

CHRIS steps into the lift.

SHAZ

Oh Chris, I dunno ...

(CONTINUED)

58

CONTINUED:

58

JIM KEATS

Be smart!

CLOSE UP ON RAY - chewing gum. Chew chew.

JIM KEATS (CONT'D)

Come on ...

SHAZ holds back. KEATS raises his eyebrows - last chance. His finger hovers over the Down button.

CUT TO:

59

INT. STATION - CID - DAY 2, 1120

59

CID assembled. TERRY, BAMMO, COTSEY, MITCH, LES. Each man checking his fire-arm. Air thick with testosterone. The hip-flasks passed around. \*

They watch Gene's office door. Wait.

CUT TO:

60

INT. STATION - GENE'S OFFICE - DAY 2, 1122

60

GENE with his head tipped against the glass. Takes a sip of scotch. ALEX clasps his hands in her's.

ALEX

You are Gene Hunt. You are their Guv. That's what I'm here for Gene, if nothing else .. to tell you who you are!

She kisses his cheek. He straightens himself - drawing strength from her. He's ready. Hand on the door.

GENE

Thank you.

He grabs his Magnum and steps out.

CUT TO:

61

INT. STATION - CID - DAY 2, 1125

61

GENE steps out and faces his men. Long dark coat, Magnum in hand. Everything we have come to know and respect and love in him. And GENE "stumbles." He freezes. \*

And then he sees a timid SHAZ push her way through to the front. She's wearing the NetherFly uniform.

SHAZ

They'll be expecting a courier. Guv.

GENE

DI Carling? DC Skelton ..?

(CONTINUED)

61

CONTINUED:

61

SHAZ

I'm .. I'm sorry Guv.

GENE nods once - full of gratitude.

ALEX

Are you okay Shaz?

SHAZ

About wearing a dead woman's  
clothes? Seems appropriate ma'am.

GENE

Morning. \*

EVERY PERSON IN CID lights up a fag without realizing it's a  
ballet of cigarette-smoking. \*

CID \*

Morning Guv. \*

GENE \*

They're from Holland and they're  
nasty. Apprehend with rampant  
prejudice. Have you seen the map? \*

CID

Yes Guv.

GENE

Do you know your positions?

CID

Yes Guv.

GENE

Are you a bunch of armed bastards?

CID

Yes Guv!

GENE

Then saddle up.

Cue - Triumph - "A World Of Fantasy".

CUT TO:

62

**EXT. QUATTRO (MOVING) - DAY 2, 1135**

62

Music - a blazing rock anthem "A World Of Fantasy".

The Quattro hogs the centre of the road with GENE and ALEX  
inside it. Four CID cars in phalanx behind.

CUT TO:

63

**EXT. LONDON EAST AERODROME - DAY 2, 1158**

63

GENE and ALEX in hiding behind some fuel drums. They watch a Daimler speeding towards the hanger.

                    GENE (INTO RADIO)  
Hoorsten's arrived. All units sit  
tight.  
                    (to ALEX)  
It's nearly twelve.

63

CONTINUED:

63

ALEX

They'll show.

GENE

No. We've lost 'em to Keats. It's not gonna happen Drake.

ALEX

(radio)

Units stand-by. Ready for the take-down.

\*

They both retreat from the drums, headed towards the Quattro - although we don't know that.

CUT TO:

64

INT. LONDON EAST AERODROME - HANGER - DAY 2, 1200

64

The plane sits in the back of the vast hanger. SHAZ waits nervously, dressed as a NetherFly stewardess. She carries a black attache case.

The Daimler disgorges HOORSTEN and FOUR BURLY DUTCH GANGSTERS.

SHAZ

Good day gentlemen.

HOORSTEN smiles coldly, drawing his gun.

HOORSTEN

Hello angel - something for me?

\*

SHAZ walks bravely forward. HOORSTEN snatches the attache case and pops it. Inside are the gems.

\*

HOORSTEN (CONT'D)

Heel mooi(very nice). I heard that my friends in London would return these to me. The Hardyman Boys, very silly. Tell me you have not been silly.

SHAZ

No, I'm not silly.

HOORSTEN

(gestures to his MEN)

Two Smoking. Two Non-Smoking.

He bursts into hard laughter.

(CONTINUED)

SHAZ

Perhaps now if you gentlemen would care to embark ...

HOORSTEN

After you sweetness.

SHAZ not sure how to extricate herself from these men.

HOORSTEN (CONT'D)

Please. Ladies always first.

His hand slips to his gun. His smile takes on a cruel twist. He may be planning to kill her.

SHAZ

Fine. I'll just get my flight bag.

With a dazzling smile, SHAZ turns away. HOORSTEN grabs her arm.

HOORSTEN

Who the hell are you?!

With a scream, the Quattro appears and broadsides between the hanger doors, side on to them.

HOORSTEN pushes SHAZ to one of his COHORTS who jams a gun to her temple.

GENE and ALEX jump out - together. Take aim.

GENE

Droppen ze shooters. Eich bin bloody nicked!

ALEX shoots him a look - did ANY of that make sense?

HOORSTEN

Het is een valstrik. Maak ze af, die smerissen!  
(*It's a set up. Kill the pigs!*)

The DUTCH GANGSTERS open fire en masse.

GENE

Shit!

He and ALEX dive for cover behind the Quattro which is riddled with bullet-holes. The bonnet flies up. Tyres explode.

ALEX and GENE cowered.

ALEX

You were the one wanted to box them into the hanger. Now we can't fire back in case of Shaz!

GENE

They out-gun us Bols.

ALEX

I can count! I have a degree!

GENE

Radio for a Go!

ALEX

What's all the crap with the car?  
Eh? Was that you being Daniel  
Craig?

GENE

Who?!

ALEX

Oh, Roger Moore! George bloody  
Lazenby! Or Herb Alpert and his  
Tijuana Brass or whatever!  
(radio)  
Go! Go! Go!

Another burst of gunfire from the Dutch.

SHAZ elbows her captor in the bollocks. He staggers back.  
SHAZ turns and upper-cuts him. The man goes over. The others  
are running to the Daimler and hardly notice. SHAZ picks up  
the dropped gun and coshes the DUTCHMAN over the head.

SHAZ

This ain't "Van Der Valk" - we do  
things a bit different round here  
mate.

CUT TO:

**EXT. LONDON EAST AERODROME - DAY 2, 1205**

GENE and ALEX get off shots at the speeding Daimler which  
swerves around the Quattro.

GENE

They killed the Quattro!

The Daimler cuts it up over the field.

CUT TO:

**INT. LONDON EAST AERODROME - HANGER - DAY 2, 1206**

SHAZ kneels on the DUTCHMEN'S back, handcuffing him.

SHAZ

That hurt? Good.

66

CONTINUED:

66

Job done - she runs out after the others.

CUT TO:

67

**EXT. LONDON EAST AERODROME - DAY 2, 1207**

67

The Daimler is suddenly crashed into by a Datsun Cherry. The TWO COHORTS jump out of the car, drawing their guns.

BAM! BAM! BAM!

RAY and CHRIS come out of the Datsun blasting. RAY lowers his sawn-off. As the COHORT raises up, RAY fires. The blast takes the COHORT off his feet in a welter of blood.

HOORSTEN spills out of the other side of the Daimler. GENE rises up and takes aim.

GENE

I'm gonna nick you for murdering my car Eric, you Dyke-digging toss-pot!

The two men face each other - like gunslingers. A church bell chimes noon.

RAY wants to make a move but ALEX looks to him - "Don't move."

GENE'S eyes are like laser-beams on HOORSTEN.

HOORSTEN lifts his gun suddenly to shoot. But GENE is faster. Quick-draw. BAM! He kills HOORSTEN.

Police sirens blazing as Pandas and CID cars swoop in from both sides. Lots of CID and UNIFORM.

\*

ALEX watches as SHAZ rushes out of the hanger to join RAY and CHRIS. They stand together just as the bell finishes chiming noon and the sun hits GENE HUNT.

ALEX (INTO RADIO)

That's a take-down. Job done.

RAY walks forward, shotgun swinging at his side. GENE nods his thanks. Once.

RAY

What now ... Guv?

GENE

Pub.

CHRIS

Pub.

SHAZ

Pub.

(CONTINUED)

67

CONTINUED:

67

RAY  
(relieved)  
Pub.

GENE looks back at ALEX.

ALEX  
Pub.

CUT TO:

68

**EXT. THE RAILWAY ARMS - NIGHT 2, 1730**

68

It's THE RAILWAY FUCKING ARMS!!!

They all stand facing it. "Life On Mars" wafts from inside as NELSON HIMSELF steps out onto the pavement. Tank-top. Big smile. Good old NELSON, he hasn't changed one jot.

NELSON  
Nice to see you again mon brave.

GENE  
Beer still the same Nelson?

NELSON  
Of course it is.

GENE  
Never mind.

RAY  
But this isn't .. It can't ...

GENE  
Ray, stop acting the drippy Alice  
and get a round in. And get one in  
for me.

CHRIS  
You not coming Guv?

GENE  
Not right now.

SHAZ (back in her own clothes) knows this is it. She walks up to GENE, reaches up on tippy-toes and plants a tender kiss on his cheek.

GENE (CONT'D)  
(re CHRIS)  
Keep him out of trouble - Detective  
Constable Granger.

CHRIS  
You still on pints at all Guv?  
Wanna red wine? Or a short? Or a  
pint with a chaser? Crisps?  
(MORE)

(CONTINUED)

68

CONTINUED:

68

CHRIS (CONT'D)

Scratchings? Both! Or Nelson might  
do Ringos ...

SHAZ grabs him, snogs his face off.

SHAZ

Chris. I love you. Not Lewis  
Collins. You. I'll always love you.  
Forever and a day. Got that?

\*

CHRIS

Oh. Fab.

RAY steps up to GENE.

RAY

You are and always will be .. The  
Guv.

GENE

In danger of getting poofy.

RAY

Sorry Guv.

GENE holds out his hand. Never done that before. RAY glows.  
They shake hands warmly.

Watching, ALEX is deeply moved. SHAZ looks at her. ALEX blows  
her a kiss. SHAZ beams.

RAY looks to ALEX and nods his profound thanks. CHRIS too -

CHRIS

See you in a minute boss .. Ma'am.

NELSON

Come on through gents. Come on  
through. I just put on a fresh  
barrel.

RAY, CHRIS and SHAZ walk towards the pub.

CHRIS

Spoof you for the second round.

RAY

I'm not spoofing.

SHAZ

Spoofing? Is that like spooning?

RAY

I love this pub. I'm not taking a  
plonk in if she's gonna spoil it.

(CONTINUED)

SHAZ

Don't panic, I won't be the  
gooseberry. Blimey, I'm amazed you  
two never tied the knot.

CHRIS

It's legal in Holland actually.

RAY

Can we talk about something nice?  
Like women. Or snooker. Football.  
Or even crisps. Proper pub talk.

NELSON opens the door. They hesitate. SHAZ squeezes CHRIS'S  
hand. She reaches out and finds RAY'S too.

They walk in together.

RAY (CONT'D)

Now you're talking ...

And they're gone.

And into the street steps JIM KEATS. Face twisted with hate  
as he watches ALEX and GENE - eyes only for each other.

ALEX

That's it. I help you bring them  
here. Just like Sam. It's over.  
I've done it. I can go home. Gene.

He looks at her sadly.

ALEX (CONT'D)

Gene ...  
(already knows)  
No .. I'm lying in a hospital bed!

GENE

Come here Bols ...

He tries to hug her but she pushes him away.

ALEX

It's not true!

JIM KEATS

Of course it's not true.

GENE holds his ground and says nothing.

JIM KEATS (CONT'D)

He wants you to give up on your  
life. I told you he'd trick you.

What should she do? She's desperate to believe KEATS. He  
produces a school scarf.

ALEX

Molly's!  
(snatches it/inhales it)  
It's her! It's her smell!

JIM KEATS

She's waiting for you. I'll take  
you to her Alex.

ALEX savors her daughter's smell one last time. Then -

ALEX

What's the time?

JIM KEATS

What?

ALEX

Show me your watch.

JIM KEATS

It's broken ...

She grabs his wrist. His watch says -

ALEX

9.06. It's always 9.06.

JIM KEATS

Like I said ...

ALEX

That was the time in my hospital  
room.

JIM KEATS

Alex ...

ALEX

The time that I ... That was the  
time that I ...

She can't bring herself to say it.

JIM KEATS

Look, Alex ...

GENE steps in between them.

GENE

Hello Jimbo.

GENE swings such a hay-maker under KEATS'S chin that he  
leaves the ground.

GENE (CONT'D)

Goodbye Jimbo.

KEATS crawls back along the road, glaring at him. Something guttural builds in his throat. His back arches like an alley-cat. He has become almost feral.

ALEX

But Molly ... Mols ... my baby ...

GENE

I know. Way of the world Alex.  
She'll be fine.

ALEX

All right. Listen ... Listen to me  
... I can stay here ... with you  
... You need me ... You can't do  
this without me ... You're not safe  
on your own ... I can't go in  
there!

GENE

'Course you can, there's a saloon  
bar.

She strokes his face. He has been so much to her.

GENE (CONT'D)

I can't have you putting me off my  
stride. I'll end up wondering if  
I'm not completely right all the  
time and we can't have that.  
Weren't bad though were we.

ALEX

Here ...

She hands him his silver constable's pin - 6-6-20.

GENE

See you around Bolly-Kecks.

ALEX

Goodbye. Guv.

She walks to the Railway Arms. "Life On Mars" streams out of the boozier. Warm, sweet pub full of laughter and the chink of glasses. ALEX sighs as her spirit succumbs. She steps into the pub.

GENE alone in the street. KEATS is chuckling - his laughter is cruel and not human.

JIM KEATS

All alone. No one to care. Diddums.

GENE drags JIM by his lapels and sends him packing down the street. KEATS adjusts his tie, tries to regain some swaggering dignity.

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CONTINUED:

68

JIM KEATS (CONT'D)

We'll meet again. Don't know where.  
 Don't know when ... All - alone  
 Gene. See ya. Wouldn't wanna be ya.

Chuckling, he walks away leaving GENE alone in a street with no pub in it.

CUT TO:

69

**OMITTED**

69

70

**INT. STATION - CID - NIGHT 2, 1850**

70

GENE walks slowly through CID. His men about him - smoking, sharing the day's adventures. Everything back to normal. GENE walks into his office.

CUT TO:

71

**INT. STATION - CID - GENE'S OFFICE - NIGHT 2, 1855**

71

On the desk - a car brochure for a spanking new Mercedes 190.

GENE pours himself a scotch. We TRACK AROUND. In the reflection of the glass we glimpse the YOUNG GENE - no longer blasted. Whole. But looking thin and slightly lost in man's clothes. And then back AROUND to GENE again sipping his drink. Melancholic.

A commotion outside. CID falls silent.

NEW ARRIVAL (O.S.)

What the hell is this? One of you  
 jokers give me back my iPhone. Now!  
 Who the hell do you lot think you  
 are? This is my office. Right here.  
 Where's my office? One of you  
 morons say something! Where's my  
 OFFICE?!!

\*

GENE downs his scotch. Takes a deep breath. He's really going to enjoy this.

He turns. Throws open the door of his office. Fills the frame. Fourteen stone of glaring, magnificent GENE HUNT.

GENE

A word in your shell-like pal.

Crash in on "Live And Let Die" as we go into a photo montage of our Players.

SHAZ GRANGER

CHRIS SKELTON

RAY CARLING

(CONTINUED)

71

CONTINUED:

71

ALEX DRAKE

GENE HUNT

CREDITS FINISH -

But it's not quite the end ....

72

**ARCHIVE**

72

DIXON OF DOCK GREEN - gentle. Strong. Wise.

DIXON

A funny old do in the end. Make of  
it what you will. Stay out of  
mischief and if you're ever stopped  
by a policeman, assist him or her  
as best you can. It's a tough job.

(salute)

Good night all.

Lonesome whistling of "Life On Mars" as we end on the shot of  
a Police lamp. The words "The End".

FADE OUT

**THE END**