

Transistor radio blaring out Alvin Stardust - "Coo-Ca-Choo".

"Coo. Coo. I like your dress. I love the way you know you're the best. I'm in love and I'm in a mess. I really want ya coo-ca-choo ..."

SAM sits with his back to the radio, recording onto cassette.

SAM

My name is Sam Tyler. I was involved in an accident and found myself in 1973. I don't know whether I'm mad or in a coma or if I've gone back in time ..

(winces at how stupid that sounds)

Whatever the reason, I feel like I've woken up on the planet Jupiter. But if I can understand why I'm here then I might ..

(punches Stop)

That's shit.

(takes a moment - looks at the telephone - hits Play - emphatic)

I am alive. And I'll never stop looking for a way to get home.

He clicks off the machine and we see the words Audio Diary on the cassette box. SAM places a cautious phone call.

SAM (CONT'D)

Give me Hyde 2612 ... Mr Morgan.

Engaged tone. SAM slams down the phone.

"I really love my coo-ca-choo."

JIMMY SAVILLE (RADIO)

The wonderful Alvin Stardust. How's about that? Wow!

SAM is tired and frustrated. Bows his head over the phone.

JIMMY SAVILLE (RADIO) (CONT'D)

But the big news is that they've found the cause of Sam's prolonged coma. Yeeey!

SAM almost falls off his chair in his haste to get to the radio.

JIMMY SAVILLE (RADIO) (CONT'D)
 Now then guys and gals, there's a
 tumour in the temporal lobe of
 Sam's brain. They thought it was
 a clot but how's about that! A
 clot it is not! Wow! And it may
 be operable! Double wow!

SAM is down in front of the radio, excited and desperate.

JIMMY SAVILLE (RADIO) (CONT'D)
 Now. Then. As it 'appens, they
 need to know if Sam is strong
 enough for the operation. But if
 he is then our very good friends
 here at the hospital say they can
 cut out the tumour.

SAM
 Cut it out! Fix it for me Jim!

JIMMY SAVILLE (RADIO)
 And here she is with a request
 for the lad himself; the gorgeous
 Ruth Tyler. Take it away my
 darling.

RUTH (RADIO)
 Sam.

SAM reacts emotionally to his mother's voice.

SAM
 Hi mum.

RUTH (RADIO)
 They need to be sure that you're
 strong enough to go through with
 this operation.

SAM
 I'm alive in here mum and I'm
 strong enough.

RUTH (RADIO)
 But the surgeon, Mr Morgan says
 this is the best window of
 opportunity they have.

SAM
 Morgan?!

SAM glances back at the phone.

RUTH (RADIO)
 Sam, darling, I've never given up
 on you.

(MORE)

RUTH (RADIO) (CONT'D)
 I know that wherever you are you
 are fighting to get back to us. I
 believe in you. From when you
 were a little boy, you've always
 been my hero.

Radio tunes out to random stations, smattering of German
 opera and white-noise. SAM bangs the radio irritably but he
 realizes that she is gone.

The phone rings. SAM pounces.

FRANK MORGAN (PHONE)
 Sam, it's Frank Morgan.

SAM
 You said the other day that you
 would bring me back home. What
 did you mean by that?

FRANK MORGAN (PHONE)
 As soon as you help me complete
 this operation, we can bring you
 back home. We almost had him on
 that murder charge. Now time's
 running out.

SAM
 Had who? The .. Guv?!

FRANK MORGAN (PHONE)
 We are down to our last window of
 opportunity to destroy Gene Hunt
 and his whole rotten department.

SAM
 Destroy him? Why?

FRANK MORGAN (PHONE)
 Sam, you're giving me cause for
 concern. You don't sound well.
 I'm coming to see you.

SAM
 Yes. Let's talk Morgan. Because
 I'm sick and tired and whatever
 it takes I want you to get me
home!

He slams down the phone, mind spinning with possibilities.

TITLE SEQUENCE

CUT TO:

RAY

Oh shit Guv, it's Danny Croucher.

SAM

Homicide?

CHRIS

No way, he was married.

SAM

What? You know him?

CHRIS

Yeah, he came to see us in the pub the other night. In a right old to-do. You'd gone home Boss.

RAY

Like a light-weight.

GENE

Danny Croucher was a face-worker at the Eagerton Colliery. No previous. A decent bloke. But he got himself caught up in planning a wages heist. Knew he'd done wrong. Came to us for help.

RAY

Plan was to hit the wages somewhere en route from the NUM bank to the colliery Pay Office. That's all we know.

SAM

Miners planned this?

GENE

The whole thing was being masterminded by career blaggers. Dunno who. Danny was hired through another miner acting as a go-between.

CHRIS

And Danny was too scared to give us his name.

RAY

Look at him! The chest shot alone woulda taken him down. Why blast the poor bloke in the face?!

SAM

Punishing him and punishing his family when they have to identify him.

(MORE)

SAM (CONT'D)

So if Danny Croucher was grassing up a professional blag then why didn't you offer him protection?

SAM clocks the shifty looks between GENE and RAY and CHRIS.

GENE

I thought if we put him back on the streets .. exposed like .. we could draw the blaggers out. Look, it almost worked out!

SAM

Oh, hear that Danny? It almost worked out!

CHRIS has been conferring with a D.C. Now he turns to them.

CHRIS

Guv, we got some old drunkard, says he saw two men in masks. One shot Danny. The other one took off his mask by the car.

GENE

Take him down the station.

The others look to GENE - what now? SAM simmers with indignation.

GENE (CONT'D)

We may still have a blag on our hands. So, we keep this quiet until we turn in a solid lead. And I WILL turn in a solid lead.

SAM

Too late. It's over. You failed.

GENE

I have not failed!

SAM

Look at his face Guv. A man who came to you for help. That looks like failure to me!

FRANK MORGAN approaches with TWO OFFICERS all in matching dark suits.

RAY

Under-takers are quick off the mark.

MORGAN exudes comfortable power and SAM is beginning to look at him in a different light - can he dare hope?

GENE

Morgan. Is it really so hunky-dory in Hyde that you have to get under my feet again?

FRANK MORGAN

I hear the victim worked at the Eagerton Colliery. That's C-Division jurisdiction.

GENE

This murder is on our turf!

SAM

Yeah, all right Guv, he's here now so let's play ball.

GENE

You wanna play with his balls do you Tyler? Go ahead.

GENE stomps off with RAY. SAM can not help but feel a buzz of excitement as he faces MORGAN.

CUT TO:

7

EXT. AWAY FROM CRIME SCENE - LATER - DAY 8/2 - 0915

7

SAM and MORGAN stand apart from the crime scene. SAM watches GENE stomping around the body shouting at DCs.

SAM

You said ... you said you could get me home.

FRANK MORGAN

Well I wouldn't leave you here would I. What the hell happened today?

SAM

A man was murdered when he should have been protected. A good, troubled man who'd got himself in hot water and needed our help. The Guv sent him into the lions' den, tethered him to a stake and rang the dinner gong. Danny Croucher's blood is on his hands and the only thing bothering him is his sodding pride!

FRANK MORGAN

Hunt does it his way and people get hurt or killed. You can see why we need to bring him down.

SAM looks back at MORGAN and he is filled with fear, excitement and uncertainty.

FRANK MORGAN (CONT'D)

We must compile evidence on this case to destroy Hunt. If we pull this off the top brass will give me A-Division and we can do things properly around here!

SAM

Oh my God, you sent me to A-Division to collect evidence against Gene Hunt! So .. So we do know each other after all!

FRANK MORGAN

Wait a min ... You mean you've forgotten why you're here? You've never really recovered from the accident ...

SAM

So .. maybe you exist in here because .. because out there you're trying to save me ... Is that what it takes to get me home, destroying Gene?

FRANK MORGAN

He's out of control Sam. Like a cancer. The sooner we can cut him out ...

SAM

The sooner I can leave.

FRANK MORGAN

If you have the strength to go through with this operation.

SAM turns away, mind whirling.

FRANK MORGAN (CONT'D)

You're from Hyde Sam. You're a DCI. You were sent undercover. But on the way you crashed your car.

(decides)

We're aborting. I'm pulling you out.

SAM

No. Wait. I have to be strong enough to go through with this operation! Let me carry on! I have to do this!

CHRIS

Will you stop messing about and
pick one of these noses!

GENE slams a fist on the table making the EYE-WITNESS jump.

GENE

Listen Ringo, you'd better start
finding me some face-parts. We've
got a vicious bastard out on
those streets. And if you're not
careful I'll let it be known
you're helping us. Know what that
means for you?

He mimes shooting the drunk in the head. EYE-WITNESS stops
singing and sobers up abruptly. Grabs the photo-fit
pictures and pours over them intently.

SAM shakes his head.

GENE (CONT'D)

What?

SAM

Gene's in his Heaven and all is
right with the world.

GENE

I need leads!

SAM

So one man dies and you threaten
the life of another because you
need leads. I find that ...

(starts chuckling)

Unbelievable! I'm still doing it!
I'm still trying to change you!
Forget it. Sorry. Go ahead Guv,
don't let me stop you.

GENE

Ta very thank you, I will!

SAM smiles knowingly as he watches GENE wade into a
doughnut.

CUT TO:

10

INT. A-DIVISION - LIFT - CORRIDOR - DAY 8/2. 10.45

10

SAM knelt in the lift. Shoves a cassette hurriedly into his
tape recorder. Rolls the recorder into his leather jacket
just as the doors ping open on RAY and another D.C.

RAY

.. I told 'em if she needs a plaster putting anywhere sensitive, I'm her man. What you doing Boss?

SAM

Nothing.
(trying to change subject)
Someone hurt?

RAY

Cartwright. Some twonk flattened her in his Vauxhall Viva.

SAM

Is she okay?

SAM pushes past him.

CUT TO:

11

INT. A-DIVISION - REST ROOM - DAY 8/2 - 1048

11

SAM crashes through to find ANNIE sitting alone looking a bit shaken.

ANNIE

He caught me one across the ribs.
Bit sore.

He puts down his jacket awkwardly and kneels down in front of her, concerned.

SAM

Did you hit your head?

ANNIE

Only on the nice soft road.

SAM

Vision clear?

ANNIE

Can't see any pink elephants.

SAM

No headaches? Memory loss?

ANNIE

Well let's see ...
(big show of thinking)
I remember this bloke turning up at our station looking like a lost boy scout.

(MORE)

ANNIE (CONT'D)

And he had all these funny ideas about the future.

SAM

I know him. Lithe, good-looking bloke. Pretty ripped.

ANNIE

Don't think he'd ripped anything. Anyway, he ended up on the roof of this very building. "Ooh I'm gonna wake up now. Off I go."

SAM

He sounds like a grade-A nutter. How'd you handle him?

ANNIE

Oh, my usual charm. I took his hand.

(she takes SAM'S hand)

I looked him in the eyes. He had these deep, clear eyes ...

SAM

God, he sounds bloody gorgeous.

ANNIE

In his dreams..

(beat)

I wanted him to feel my hand because it was real and he needed to know that.

They are close. Can't take their eyes off each other.

ANNIE (CONT'D)

And I asked him to stay. And he did.

SAM is suddenly overwhelmed with sadness. He looks down at ANNIE'S hand in his.

SAM

How long can he stay Annie?

ANNIE

As long as he wants to.

(spots tape recorder)

What's that for?

SAM

Eye .. Eye-witness statement.

(changing subject)

Is that .. You wearing new perfume?

ANNIE

"And they call it Charlie!" Me
mum bought it for me.

SAM

Your mum. God, you have a family.
(wry smile)
I've gotten so used to all this
that it's hard to imagine it's
not even ...

He gets up to go. Slowly picks up the cassette machine.

SAM (CONT'D)

If I ever went away .. I'd miss
you Annie.

ANNIE

But you're not going away. Are
you?

He looks at her now and there is fear in her eyes and
anguish in his. He hefts the tape recorder.

SAM

Glad you're okay. Better get on.
I've got a .. a job to do.

CUT TO:

12

INT. A-DIVISION - CID - DAY 8/2 - 1120

12

EYE-WITNESS and CHRIS piecing together photo-fit parts. SAM
shoves the tape recorder into his desk drawer, checking
that no one spotted him. GENE steps up. (SAM is in
excitable, bullish mood - he believes he is going home.)

GENE

See. Grab 'em by the balls and
their hearts and minds will
surely follow. That's Policing.

CHRIS

Hey Guv, look, Bruce Forsythe.

He holds up a ghastly photo approximation of Forsythe.

SAM

Our definitions of policing may
vary marginally.

GENE

Yours is?

SAM

Serve the public trust. Protect
the innocent. Uphold the law.

GENE
Training college?

SAM
RoboCop. You can't uphold the law
by breaking it.

GENE
My missus makes more sense than
you when she's been on the
Dubonnet.

SAM
Ah yes, your wife. All these
weeks and I've never even asked
you her name.

GENE
Mrs Hunt.

SAM
No, come on Gene, you're an
enigma. I want to know. Do you
have kids? Hobbies? Where do you
go on your hols?

GENE
Lytham St Annes. What are you
driving at?

SAM
There's a whole side to you that
I know so little about that it
might as well not exist.

CHRIS
Guv! We got a match!

CHRIS hurries over carrying a photo-fit. Stocky-faced man
with stubble.

SAM
At least it looks like a person
from planet Earth. That's a
result for you Chris.

CHRIS
This fella was with the man who
shot Danny Croucher.

GENE
I suggest we talk to Danny's
widow.

SAM
We were giving her time. She only
found out about her husband's
death an hour ago Guv.

GENE

You're right, she needs to grieve.

(drums his fingers)

Right, that's enough grieving. She needs to move on with her life sometime.

He marches out. SAM clicks his fingers at CHRIS to attract his attention.

SAM

Chris, let's get some door to doors going, yeah? Let's all play at being policemen.

CUT TO:

13

INT. DANNY CROUCHER'S HOUSE - PARLOUR - DAY 8/2 - 1155

13

Room heaving with MINERS' WIVES - weary, tough women who do their grieving on the inside. SAM and GENE are hit by a dozen pairs of resentful eyes.

GENE

Mrs Croucher? CID love.

MRS CROUCHER stands up - stoic but wrung-through.

MRS CROUCHER

I don't know why he was shot. That's all I have to say.

SAM

Mrs Croucher, we don't want to intrude on your grief ... But we need to ask you some questions and we'll be as brief and as respectful of your time and circumstance as we possibly ...

GENE

(goodnatured pragmatism)
But if you don't start giving out petal we are gonna have to cart you down the nick.

The fearsome WIVES draw closer. SAM gives GENE a "thanks a bunch" look.

CUT TO:

14

EXT. DANNY CROUCHER'S HOUSE - FRONT STEP - DAY 8/2 - 1159

14

MRS CROUCHER shoves them both into the street.

SAM

We need you to look at a photograph for us ...

MRS CROUCHER

Drop dead!

GENE

You're obstructing our enquiries here!

MRS CROUCHER

Arrest us then you bloody heathens!

The door is slammed in their face.

GENE

Why marry a woman like that? Like Molly Malone's brown baby, it's a mystery.

SAM

Can you actually appreciate how that was handled in about two hundred different ways of wrong?

GENE

I can tell when women haven't had it. And that one hasn't had it since the Suez Crisis.

SAM

You have no concept of the pain you cause Gene.

GENE

Listen Tyler, I didn't put a 12 gauge in her hubby's face!

SAM

No but he died because you used him as bait.

GENE

This isn't tiddlywinks! This is a high-stakes game!

SAM

It certainly is. Well then, who should we upset next?

GIRL IN DIRTY FROCK

My daddy's gone forever, hasn't he.

They both look awkward as they realize this is Croucher's daughter.

GENE

Uhh .. Yes sweetness, he has.
 (touches her hair)
 And you be a good girl because
 he's watching over you.

GIRL IN DIRTY FROCK

Can you find the man who killed
 my daddy?

GENE

(partly for SAM'S
 benefit)

My job sweetheart is to move
 Heaven and Earth, this way and
 that until the bad men are locked
 away and lovely kids like you are
 safe in their beds. In fact, it's
 more than what I do darling, it's
 what I am. I'm what stands
 between you and the bad dreams.

He looks to SAM - get it? Even SAM'S smug smile has to
 falter a little.

GENE (CONT'D)

You wanna have a look at a
 picture for me love?

He holds up the photo-fit.

GENE (CONT'D)

Any idea who this nice man might
 be?

The GIRL turns and runs away.

ANNIE and RAY walk up the street to meet them.

ANNIE

Guv? Danny's brother was
 cautioned for affray this
 morning.

RAY

It's not important. He was tanked
 up and grieving ...

ANNIE

He was picking fights. No one
 could calm him down. Until this
 one fella spoke to him. One word
 from this man and he shut right
 up. Good as gold. Like he was
 scared.

SAM

What was that word?

ANNIE

"Think." Then he said "Think about it." Sounds like a warning.

GENE

So who was this man warning Danny's brother to keep his gob shut?

ANNIE

Donald Sykes.

CUT TO:

15

EXT. FRONT DOOR - STREET - DAY 8/2 - 1208

15

DON SYKES answers the door to SAM and ANNIE.

SAM

(looking)

Donald ... Sykes?

SAM freezes - this is obviously the man in the photo-fit. SAM double-takes on the picture in his hand.

That's all he gets a chance to do before SYKES charges through them. GENE and RAY are on him in a flash. GENE knees SYKES in the face. SYKES goes down with blood pouring from his nose.

CUT TO:

16

INT. A-DIVISION - FRONT DESK - DAY 8/2 - 1240

16

SYKES has a bandaged nose. GENE throws him against the reception desk. RAY empties his pockets and PHYLLIS makes a log.

PHYLLIS

Car keys, set of. Eighteen pence in change. Chewing gum, packet of.

GENE shoves the gum in his own pocket.

PHYLLIS (CONT'D)

Cause of injury?

GENE

Tripped in the street whilst resisting arrest.

(kicks SYKES hard)

Very accident prone.

CUT TO:

17 INT. A-DIVISION - REST ROOM - DAY 8/2 - 1255

17

SAM shuts the door. Checks his tape machine.

SAM

(looks up at blank TV)
I'm strong enough. Put me under
the knife. But for Godssake don't
you let me down again.

CUT TO:

18 INT. A-DIVISION - LOST AND FOUND - DAY 8/2 - 1335

18

SAM alone. Hides the tape machine on the dexion shelves and partially covers it with his jacket. Is interrupted by ANNIE.

ANNIE

The Guv and Ray, they've got
Sykes down in the cells. Guv
wanted to "soften him up".

SAM

I'm sure the fun's only just
begun.

ANNIE

The Guv's really got the bit
between his teeth on this one.
It's scary ...

SAM

Don't worry, I'll be monitoring
his every move.

He rubs his eyes wearily. Looks at her - her pretty face etched with concern. And he wants her so badly in that moment.

SAM (CONT'D)

S'okay. I just ... I'm looking
forward to getting this case out
of the way.

ANNIE

(beat / cautious smile)
You've .. You've got a smudge.

There is nothing on his face. She runs her hand down his cheek anyway.

ANNIE (CONT'D)

Gone.

SAM

Annie, I have to go away soon.

ANNIE

Where?

SAM

Quite far away.

ANNIE

For how long? Holiday?

SAM

Seeing family and friends. I was thinking .. before I go .. I'd like to take you out to dinner. Before I go I'd like to spend more time with you Annie.

ANNIE

Really, what's this about? Where are you going?

SAM

A long, long way away.

ANNIE

Sam .. don't .. Please don't ...

It takes a lot for her to say what she is about to say but it's too late. GENE blazes through followed by RAY. Together they shove the battered SYKES in a chair.

GENE

Off you trot love, Boys' Brigade meeting.

ANNIE hurries out. SAM and RAY focus on SYKES. GENE smokes one of SYKES'S woodbines.

GENE (CONT'D)

Now we've done our exercises we'll move on to the word games. You're the bridge-man for this blag. Who approached you? Gimme a name. Who's the pro behind all this?

SAM discreetly switches on his hidden tape recorder.

GENE rips off SYKES'S nose bandage. Wound bleeds.

SAM

(for the tape)

Guv, why did you just re-open the suspect's facial wound?

GENE

A cut heals better in the fresh air.

RAY

You hired Danny Croucher for the robbery. Danny got scared and came to us. You told your boss. Your boss shot Danny in cold blood.

SYKES

Ain't talking.

SAM

The thing is we know that this weeks' haul is tasty. The wages are topped up with Water Money. Compensation for working in wet weather.

RAY

Water Money! They should pay us Dagger Money! Gun Money! Psycho Money! Whinging miners!

RAY punches SYKES in the kidney.

GENE

According to this greasy bit of paper in your house, you're meeting someone tomorrow called "L.J."

SAM

Who's L.J.? I'll give you a clue; bet it isn't Lionel Jeffries.

GENE

Who hired you? Who shot Danny?
TALK!

SYKES

Do what you like, I'm saying nowt.

GENE pulls down the angle-poise and leans closer. SAM is worried his tape won't pick it up.

GENE

Do you know what you are Sykes?

SAM inches towards his jacket to adjust the tape volume.

GENE (CONT'D)

You are three steps down the food-chain from a maggot. And I'm a fisherman. I have no problem watching a maggot twisting on a hook with its guts coming out.

(MORE)

GENE (CONT'D)

There, you've just discovered one of my hobbies Inspector; what are you doing?

SAM

(freezes)

Headache. Got aspirin in my jacket.

GENE turns darkly back to SYKES.

GENE

Ray, bring in the Sellotape.

SAM is baffled. GENE starts to remove the hood from the angle-poise lamp.

CUT TO:

19

INT. A-DIVISION - LOST AND FOUND - LATER - DAY 8/2 - 1352 19

GENE finishes taping SYKES'S hand across the naked bulb of the lamp which is switched off. CHRIS and RAY flank SYKES. SAM can hardly believe what he is seeing.

SAM

(incredulous)

Guv, you have just Sellotaped the suspect's right hand to a light bulb.

GENE

What are you, the narrator?! Hold him!

CHRIS and RAY pin SYKES to his chair.

SAM

For what it's worth, you are contravening human rights law.

GENE

I've said it before; human rights are for human beings.

GENE clicks on the lamp. The bulb heats up. SYKES bucks. GENE switches off.

GENE (CONT'D)

Who is L.J.? Who are you meeting tomorrow?

SYKES

Look .. I've never met him. It's all done over the phone with his lads. I'm not a squealer!

GENE
Bing! Wrong answer.

He switches on the bulb and leaves it longer. SYKES screams.

SYKES
OFF! SWITCH IT OFF! I'LL TELL
YOU! IT'S JOHNS! IT'S LESLIE
JOHNS!... JEEESUS! SWITCH IT
OFF!!

GENE switches off the lamp. He, RAY and CHRIS share a look.

GENE
(softly)
Leslie Johns?

CHRIS
Bastard!

RAY thumps SYKES in the face.

CUT TO:

20

INT. A-DIVISION - CID - GENE'S OFFICE - DAY 8/2 - 1500

20

SAM, GENE, RAY, CHRIS and ANNIE watching a jumpy Super-8 film of Leslie Johns in various clandestine meetings. Mean-looking whippet of a man in a pin-stripe suit.

GENE
Leslie Johns. Career blagger.
Operates nationally.

SAM
What's his M.O.?

GENE
Makes Idi Amin look like Derek
Griffiths. Hits banks, mail
trains. Racks up casualties.
Doesn't care.

Footage jumps to a horrible photo of a dead copper.

GENE (CONT'D)
And to top it all, he's a cop-
killer. Prides himself on it.

RAY and CHRIS spit on the floor to show their contempt.

RAY
Johns likes to recruit from pubs,
racetracks, collieries. A gang
with no real form see. Impossible
to infiltrate his network.

SAM
Infiltrate his network? You've
been watching "Department S"
again haven't you Ray.

GENE
He's a psycho cop-killer and I
WANT HIM!!

GENE sweeps the projector to the floor. Rounds on them all.

GENE (CONT'D)
And I will get him! Anyway I can!

CUT TO:

21 **INT. SAM'S FLAT - NIGHT 8/2 - 2000**

21

"Watch With Mother" on the TV. SAM is making notes feverishly, fuelled by hopeful excitement. Punches the tape machine. GENE asking questions. SYKES screaming.

Ping. SAM looks up sharply. Instead of "Watch With Mother", a heart trace blips across the TV screen. Lights flicker and dim in his room.

SAM
You're operating. Somewhere out
there, it's begun.
(scared and excited)
I'm strong enough Mr Morgan. Cut
the cancer out.

A knock at the door. SAM switches off the TV.

ANNIE
Sam?

He lets her in. Lights dim again.

ANNIE (CONT'D)
What's going on here?

SAM
It's a problem but it's ... being
fixed.

ANNIE
Guv's been looking for you. Sykes
won't stop talking.

SAM
That's the wonder of torture.

ANNIE
It's worse than we thought. Johns
..

(MORE)

ANNIE (CONT'D)

If the heist goes ahead he's planning on taking a hostage until they've got the money out of the country. Anyway, look, he'll brief you tomorrow. He's got a plan.

SAM

Always got a plan.

ANNIE

What's on the tape? See Steel-Eye Span have got a new one out ...

SAM

Want a drink?

ANNIE

(trying to be casual)
You not started packing yet? For your great escape?

SAM

Would it be such a shock if I suddenly went?

ANNIE

I thought it was all working out. I dunno, I feel for the first time like we're all part of a team. I'm amazed you want to leave that. This.

SAM

I've told you before .. I've never hated everything about this place.

(beat)

You've got a smudge ...

He runs his hand down her cheek. Smiling at her, he reaches out and places his hand over her heart. Her breath hitches.

ANNIE

Hasn't stopped yet.

SAM

It's incredible.

ANNIE

Well I'm fond of it.

She reaches out suddenly and puts her hand over his.

ANNIE (CONT'D)

Snap. Yours is racing.

(grins)

(MORE)

ANNIE (CONT'D)
It's roaring. You should see a
doctor.

SAM
Good idea.

Their eyes lock. She breaks away - avoiding the kiss that
is coming.

SAM (CONT'D)
Look, Annie, whatever time I have
left here I really want to spend
it with you.

He tries to hold her and for a moment she lets him. Places
her face into his chest. He breathes her in. He holds her
tighter. She runs her hands over the back of his neck
tentatively.

ANNIE
You don't have to go ...

SAM
How .. How can I stay with you?
It's impossible.

She steps away from him. Her mood hardens to smother the
hurt.

ANNIE
(fighting tears)
There. Put it all back onto me.
I've tried to meet you on your
terms Sam, God knows I have. And
just as I think I understand you,
like mist, you move away from me
again. Tell me; why would you
have to go just like that?

SAM
I can't tell you. You wouldn't
understand.

ANNIE
Try me.

SAM
Spend the night with me Annie.
Just once. No questions or
answers. Just you and me.

ANNIE
What do you think I am?

She turns and leaves without another word. Door closes
softly behind her.

SAM
 (softly/incredulous)
 There. Gone.

Lights cut out completely. TV fizzles. SAM looks around.
 TEST CARD GIRL smiles out at him from the telly.

SAM (CONT'D)
 Morgan's operating, isn't he.

TEST CARD GIRL
 Very serious. Very nasty.

SAM
 It has to be done.

TEST CARD GIRL
 But it's a very messy job Sam.
 Are you strong enough?

TV cuts abruptly to RAY falling down with blood pouring from his shoulder. Cut to ANNIE screaming as blood flecks her face. Cut to CHRIS smothered in gore and pleading.

CHRIS (TV)
Please Sam! Don't!

Cut to GENE himself slumped - bleeding and defeated. He casts a dull gaze up and seems to be looking at SAM from out of the screen. His look says, "how could you betray me?" Cut back to TEST CARD GIRL grinning.

TEST CARD GIRL
 They can't feel pain can they.
 None of this is real. Not long now.

SAM
 (gritted teeth)
 Stay strong. They're not real.
 I'm coming home. Stay strong.
 They're not real. I'm coming home
 ... Stay strong ...

He looks down at his tape recorder.

CUT TO:

SAM stands by the vending machine with his jacket under his arm. GENE strides towards him. SAM grips his jacket tight.

GENE
 Sykes doesn't know where Johns
 will strike at the wages.
 (MORE)

GENE (CONT'D)

Could be at the bank, on the van,
at the train depot ...

SAM

But he plans to take a hostage.

GENE

That's his style. And he will
butcher that hostage once he has
no further use for them. That is
also his style.

SAM

(grips his jacket)
Extreme times call for extreme
measures then. What are you going
to do?

GENE

Johns has never met Sykes. I'm
going to pose as Sykes and meet
him. I'm going to find out the
details of his rotten little
plan. We place officers in key
positions, blah, blah. Nick him
during the raid. Red-handed.

SAM

Bring him back here and plug his
dick into the plug socket.

GENE

For starters.

SAM

This is a ruthless armed gang led
by a psychopathic cop-killer.
It's dangerous. Needs the
sanction of the Chief Super.
Needs fully trained fire-arms
officers ...

GENE

I'll tool the lads up.

SAM

Without official sanction it's
illegal Guv.

GENE

Catching evil scum is illegal? If
it comes to it, we need to be in
the middle of that heist to stop
Johns from killing his hostage so
stuff the Chief bloody Super up
his hairy bloody tradesman's!

SAM

You're right; your gaff, your rules. You nail Johns anyway you can.

GENE

The record shows I take the blows and do it my way. Give us an aspirin; I was drinking from a dirty glass last night and I got a belter behind the eyes.

SAM

Umm, out of them. I'll get you some ...

GENE snatches SAM'S jacket and shakes it out.

SAM (CONT'D)

Told you. Out.

GENE

Come on, we've got an appointment to keep with Leslie Johns.

He throws SAM back his jacket and walks off. SAM brings the tape machine down off the top of the vending machine. Clicks it off.

CUT TO:

23

I/E. UNMARKED CAR - STREET - DAY 8/3 - 1200

23

SAM, RAY and CHRIS watch a seedy back-street lock-up. Two men hanging around in spivvy suits. One is LESLIE JOHNS. RAY and CHRIS are angered at seeing him.

RAY

Bollocks, let's kick him to death right now. He won't be mourned.

SAM

Easy does it Sergeant ...

GENE arrives wearing a donkey jacket and a fag tucked behind his ear.

SAM (CONT'D)

Bloody hell, he looks like Andy Capp!

GENE and JOHNS head inside the lock-up.

CHRIS

Undercover. Stake-outs an' that. This is what I signed up for.

SAM
It's not The Famous Five.

CHRIS
Oh, don't spoil it Boss.

SAM shakes his head ruefully.

SAM
Fine. Whatever.

RAY
Wasting your breath Chris, he's
never stood shoulder to shoulder
with us and he never will.

GENE steps outside with JOHNS. They share cigars. JOHNS
bursts out laughing at something said by GENE.

RAY (CONT'D)
Guv's in like Flynn. Guess we're
on.

CUT TO:

24

EXT. GRAVEYARD - DAY 8/3 - 1300

24

SAM hurries through the forest of the dead. FRANK MORGAN is
waiting for him, trim and poised as ever in his dark suit.
SAM holds up a cassette.

SAM
Evidence against Gene Hunt.
(hands MORGAN the tape)
And I have a written report.
There, I've done it. When do I
get to go home?

FRANK MORGAN
(clicks on his own
compact recorder)
Tape 7. DCI's Morgan and Williams
in conversation. Time ...

SAM
Hold on. DCI Williams? My name's
Tyler.

FRANK MORGAN
You're DCI Sam Williams, C-
Division, Hyde.

SAM
I'm Tyler!

FRANK MORGAN

You're worse than I thought Sam.
You do know that you are involved
in an operation. Metropolitan
Accountability and Reconciliation
Strategy.

He holds up a file labelled M.A.R.S.

SAM

That's .. That's great. That's
just priceless.

FRANK MORGAN

The Lancashire forces are
merging. There's concern that
corruption and malpractice will
be even better hidden. We have to
prove to the public that we're
excising the cancer.

SAM

I know. And I also know why
you're really here Mr Morgan.

FRANK MORGAN

Try me. Why am I here?

SAM

You won't like it.

FRANK MORGAN

I'm unshockable.

SAM throws up his hands - why the hell not?

SAM

I'm in a coma. None of this is
real. And you are the surgeon who
is going to bring me home. Now
that I've given you the power to
destroy Gene Hunt; the cancer
that's holding me here.

FRANK MORGAN

You're in a coma.

SAM

It's a humdinger isn't it. Think
I'm mad if you want.

FRANK MORGAN

You hear voices? Doctors and
nurses telling you to come home
soon?

SAM'S blood runs cold.

FRANK MORGAN (CONT'D)
 Sam, you're not dreaming, this is
 the real world. And this has
 happened to you before.

CUT TO:

25

EXT. GRAVEYARD - ANOTHER PART - DAY 8/3 - 1310

25

FRANK leads SAM to two headstones - David and Brenda Williams.

FRANK MORGAN
 Your parents died in a coach
 crash. You were twelve. Remember
 what happened to you?

SAM stares at the graves.

FRANK MORGAN (CONT'D)
 You closed down. Week in. Week
 out. Sitting bolt upright in your
 hospital bed. A twelve year old
 boy staring at the wall. Silent.
 Still. They said it was like a
 waking coma.

SAM
 No. I don't ...

FRANK MORGAN
 Then one day you were back;
 stronger, more determined than
 ever.

SAM
 No! These aren't my parents! I'm
 from the future! This is all make-
 believe!

FRANK MORGAN
 You told me about what happened
 to you as a kid. You shared it
 all with me Sam. God, we used to
 get drunk and talk about where
 your mind went that year you were
 catatonic. Maybe the hippies are
 right! Maybe there is an astral
 plane and you tripped off on it
 and saw the future! And that's
 where your ideas come from!

SAM
 I've had enough of this crap.
 This is a dream. And I've done
 what I need to do to wake up.

He starts walking through the graves, disturbed and agitated. Pushes through overhanging trees. Is brought up short by an older, danker collection of headstones.

Vic Tyler. Ruth Tyler.

SAM is stunned.

FRANK MORGAN

We came here as bobbies. Filling in names off the graves to get our arrest targets up. This is where we created your fake life for the undercover op.

SAM

I .. I met Vic Tyler.

FRANK MORGAN

Where is he?

SAM

He's gone away.

FRANK MORGAN

And your mum, Ruth?

SAM

I don't know. Wait, she spoke to me! I saw her on my TV ... TV ... set ...

He peters out - realizing that is not helping his cause.

FRANK MORGAN

She's up here Sam.
(taps his head)
You lost your memory and replaced it with your undercover life.

SAM

I had a girlfriend. Maya!

FRANK MORGAN

And?

SAM

And I .. I let her go.

FRANK MORGAN

You should let them all go.

SAM

No! You're only here in my head because I'm being saved by a brilliant surgeon somewhere ...

FRANK MORGAN

Sam, you have an amazing mind but
it's damaged. Just like it was
damaged when your parents died.
You came back from that and
you'll come back again.

(frustrated)

You're an empirical person. Look
at their graves! It's 1973 Sam!

SAM turns away from MORGAN and comes face to face with
another headstone. The air bullets from his lungs. He falls
to his knees.

Sam Tyler.

The shock makes SAM remember.

CUT TO:

26 **I/E. ROVER - DAY (FLASHBACK)** 26

SAM jumps into the blue Rover. Sticks a music cartridge in
the 8-track. "Life On Mars" - David Bowie.

SAM driving. Something in the roads. SAM swings the wheel
and jams on the brakes. Cracks his head on the dash.

CUT TO:

27 **EXT. ROVER - WASTE GROUND - DAY (FLASHBACK)** 27

SAM lurches from the car in an effort to clear his head. He
leaves behind a file on the passenger seat which is headed
Transfer From C-Division, Hyde.

SAM staggers across the waste ground and passes out.

CUT TO:

28 **EXT. WASTE GROUND - SERIES 1 REPEAT - DAY (FLASHBACK)** 28

SAM'S eyes flashing open just as they did in Series One. He
sits up sharply as "Life On Mars" powers in.

CUT TO:

29 **EXT. GRAVEYARD - DAY 8/3 - 1320** 29

"Life On Mars" continues as SAM opens his eyes. Flash. He
opens them again. He stands slowly. The camera TRACKS
AROUND HIM as the memories rock his world.

SAM

Oh my God I remember. This .. It can't be..

FRANK MORGAN

Yes it can. Sam, we can take you back but .. I need more on Hunt.

SAM

This can't be real ...

FRANK MORGAN

Yet you know that it is. You always have done but you fought against it.

SAM

No, because if all this is real then Gene has a life and .. What'll happen to him?

FRANK MORGAN

He'll be pensioned off.

SAM

It'll kill him.

FRANK MORGAN

A-Division will fall under our control and we can police it progressively. You can work with me Sam. It's what you've always wanted! Running the city the right way!

SAM

There are a thousand Gene Hunts out there. Why ..?

FRANK MORGAN

We only need to make an example out of one of them. For now. Stay with it Sam, I need you on this.

SAM breaks away from him as he tries to take this all in.

FRANK MORGAN (CONT'D)

You can still come home. To Hyde. To people who appreciate you. Sam, you know that Hunt acts on his own authority in a ruthless and reckless manner.

SAM

I know ... but it's not that easy ...

FRANK MORGAN
He intimidates and bullies
suspects without charge ...

SAM
I need time. I don't know what to
think anymore Frank.

FRANK MORGAN
Think about all the innocent men
rotting in gaol because he put
them there. You can't uphold the
law by breaking it. That's what
you always said.

SAM
This .. This is real?! Dear God
.. This is REAL?!

FRANK MORGAN
Don't lose your nerve Sam. You're
not one of them. You're right in
one respect; you are the future.
And so am I.

SAM starts running.

FRANK MORGAN (CONT'D)
Hunt's building his own gallows,
we're just handing him the wood!

SAM runs to escape MORGAN and those terrible graves.

CUT TO:

30 **INT. A-DIVISION - REST ROOM - DAY 8/3 - 1850**

30

SAM sits slumped against the wall.

SAM
Can't be real ... Can't be real..
(grabs the TV)
Talk to me! Tell me you're
operating! TALK TO ME!

ANNIE
Sam! What the hell are you doing?
The Guv's briefing everyone at
the pub ...

SAM
Please hold me Annie ...

She can't stop him holding her tight.

SAM (CONT'D)
Is this what it's like to be mad?

ANNIE

You're okay. Tell me what's hurting you ...

SAM

I can't. I'm sorry, you must be sick of me.

ANNIE

I'm sick of worrying about you. And I don't want you to leave us Sam. Do you understand what I'm saying?

He nods. Kisses her cheek. COPPER passes by and they separate self-consciously.

SAM

We'd better go.

ANNIE

Yes ...

CUT TO:

31

INT. RAILWAY ARMS - NIGHT 8/3 - 1900

31

Pub crammed with CID. GENE holds court as SAM and ANNIE arrive. Air is charged with nervous energy. GENE has fashioned a chalked out map on some tables. CHRIS carries in a tub rattling with toys.

CHRIS

Stuff Phyllis uses to keep the kiddies happy in reception.

GENE

The Coal Board collect the colliery wages from the bank.

(puts down a Noddy car)

The van then delivers the wages to the train depot where the money bags are loaded onboard.

(puts down a toy chuff-chuff train)

NUM provide their own security - little more than burly blokes with cricket bats.

(puts down two Weebles)

Then with the wages onboard, the train heads towards the colliery.

CHRIS moves the toy train forward making chuffer-chuffer noises.

GENE (CONT'D)

The train is totally ruddy silent! The signals are thrown at this point, forcing the train to stop. Johns and his gang, which would have included Danny Croucher as well as Sykes, strike at once. Security and train staff are overpowered. The wages are unloaded into Johns's van. Johns takes one of the train staff hostage for security.

RAY

And as soon as he thinks he's in the clear he tops 'em.

GENE

Remember, we are dealing with a psycho.

Nervous looks exchanged.

CHRIS

So .. maybe we should have some armed back-up.

SAM

Now there's a radical idea.

GENE

(to SAM)

Shut it Inspector.

(to CHRIS)

You questioning my authority Skelton?

CHRIS

No Guv.

GENE

We have to be as sneaky and as hard as he is if we're going to nick him. Unless of course you've got some brilliant Hyde method you're keeping all to yourself Tyler?

SAM

(tired of it all)

No.

GENE

Good. So you and Ray will take the place of NUM security and ride with the wages. I'm go as per the plan.

(MORE)

GENE (CONT'D)

I've told him we don't need a Danny Croucher messing things up and he's bought into it.

SAM

He probably respects a like mind, Guv.

GENE

Ray, you up to a bit of play-acting?

RAY

Doddle Guv. It's not Hamlet.

SAM

Good because Hamlet is a tragedy.

RAY

Trust you to know that.

(mutters)

Poofter.

GENE

Chris and Annie will be onboard as train staff. Johns will treat you all as civilians, ie: scum. It'll be dangerous. Sorry Cartwright but they'd be expecting a bird.

ANNIE

Is this really the only way to nail him Guv?

GENE

Of course it is! I don't do this for my health! On my nod we'll call in the rest of you and nick this swine.

A few looks are dropped. They're scared. SAM can sense it.

GENE (CONT'D)

I know. We're dealing with a cop-killer. But I made a promise to Danny Croucher's little girl that I would move Heaven and Earth to stop this man. He doesn't play by any rules and nor should we.

CHRIS

What if ... what when the Super finds out Guv?

GENE

What can he grumble about? We'll have nabbed Britain's most wanted.

SAM

And if he kicks you out?

GENE

Might as well put a bullet in my head. Come to think of it, I'd do that myself.

(beat)

So, we're crossing the line. Are you with me?

Silence. Looks shared.

GENE (CONT'D)

Whatever happens, I'll be right in the middle of it with you. You know that. Don't you want to get this bastard?

RAY

I doubted you once Guv. Never again. I'm in.

CHRIS

"Crossing the line" is my middle name. Well, three middle names. I'm in.

ANNIE

I'm in. If you care ..

GENE

'Cause we care love, you make us smell good. Tyler?

All eyes turn on SAM who looks exhausted and miserable.

RAY

To the Guv!

CID

The Guv!

They raise their glasses.

SAM

Lions led by a donkey.

GENE

What's that?

SAM

This is dangerous, rushed, half-baked ... You don't know what you're leading them into!

He is drowned out by cheering and jeering and the chinking of pint pots.

Angrily, SAM heads for the rear of the pub. NELSON follows him. NELSON catches SAM at the doors.

NELSON

I see a darkness in you Sam.

SAM

You see into me do you Nelson?
Well then you tell me; am I mad?
Or is Gene Hunt mad?

(beat)

Jesus! This is real! What do I do?

NELSON

I've told you *mon brave*, these people cause you grief but you need them and they need you.

SAM

All I have ever wanted is to know the truth.

NELSON

We all want that Sam. What's real. What's not. I see folk who walk in a dream coz they feel nothing. Are they alive? When you can feel then you're alive. When you don't feel, you're not.

SAM looks across the smoke at GENE holding court.

NELSON (CONT'D)

Are you alive Sam?

SAM doesn't answer. He pushes out of the pub.

CUT TO:

32

EXT. BACK STREET - NIGHT 8/3 - 2200

32

SAM alone in the alley. Headlights snap on. FRANK MORGAN silhouetted.

SAM

He's planned an undercover sting operation to catch Leslie Johns. Happening tomorrow, first thing.

(MORE)

SAM (CONT'D)
He's sending regular DCs in
without fire-arms back-up.

FRANK MORGAN
Without the nod from above?

SAM
Correct.

FRANK MORGAN
He's totally exceeding rank.
That's automatic suspension.

SAM
What do we do?

FRANK MORGAN
We? Sounds like you've finally
excepted the truth at last. Well
done.

SAM
Still feeling my way.

FRANK MORGAN
You're so smart Sam. You'll love
it back in Hyde, it's full of
smart coppers like us.

SAM
Hunt said that if he handled this
any other way, Johns would
escape. Discuss.

FRANK MORGAN
(dry laugh)
He's quite impressive in his way.
But then so were the dinosaurs.
(tosses SAM a compact
radio)
Mobile radio. Latest thing. I'm
on Channel 1. Give me the word on
that mobile and we'll be in with
full armed back-up to get you all
out safely.

SAM
And then?

FRANK MORGAN
Then we arrest DCI Hunt for gross
professional negligence and
corruption.

SAM turns to go.

FRANK MORGAN (CONT'D)
 Good luck Sam. You're almost
 home. And be careful. Don't give
 yourself away.

SAM hesitates, then resumes walking. A lonely shadow in the
 dark alleyway.

CUT TO:

33

INT. A-DIVISION - CID - DAY 8/4 - 0615

33

Sun creeping through. SAM sits alone in the empty concrete
 room staring at a blank telly switched to static.

SAM
 One word. All I'm after. Tell me
 I'm imagining all of this and not
 imagining all of you.
 (silence)
 If this is all really happening
 then what the hell do I do next?

RAY
 Boss?

RAY, CHRIS and ANNIE walk in.

CHRIS
 It's only six. Telly don't start
 for ages.

ANNIE
 Have you been here all night?

SAM
 You shouldn't be going in like
 this. I don't want to see anyone
 hurt ...

RAY
 Too late. Guv went to see Johns
 last night. He's undercover now.

SAM
 Last night? That wasn't part of
 the plan!

CHRIS
 Got itchy feet I suppose.

SAM
 Do you see? That is just the sort
 of reckless unprofessionalism
 that we have to stop!

CHRIS
Who has to stop?

SAM
(has given himself away)
The Guv is leading you into real
threat and he has not prepared
you. And they're going to kick
him out of the Force for it.

ANNIE
How do you know that?

SAM looks away guiltily.

RAY
Because he's working for them.

ANNIE
Rubbish.

SAM
It's true Annie. I was sent here
by C-division as a mole to gather
evidence against Hunt.

RAY steps forward ready to thump SAM.

SAM (CONT'D)
I could be saving your lives
here! The Guv is hellbent on
stopping Johns! He's out of
control!

ANNIE is close to tears. RAY simply doesn't know what to do. He pushes SAM away. Kicks furiously at tables and chairs.

SAM (CONT'D)
This isn't easy for me.

RAY
All this time. All this TIME!!

CHRIS
I looked up to you Boss. I always
tried to take onboard the stuff
you showed us. And all along
you've been laughing about us
behind our backs with all your
fancy Hyde mates.

SAM
No Chris ...

CHRIS
Right buncha botleys to you
aren't we.

SAM

Look, I don't know which end is up any more Chris. I can't explain this ...

RAY

You don't have to. We get it. You were sent here to pull this team apart. I shoulda seen it. I told you he was a bad 'un. Well you can't stop this plan from happening Boss. The Guv's undercover. Risking his life for this city again!

CHRIS

We're going ahead as planned.

RAY

And you have to be there!

SAM

I know the Guv's trying to do the right thing but if this goes wrong ...

RAY

I'll tell you this; if the Guv goes down, we all go down.

SAM

Annie?

She steps up to him. Full of hurt.

ANNIE

That's why you have to go away isn't it. Bet some days you can hardly face yourself in the mirror.

(shakes her head in disbelief)

All your doubts and worries ..
And to think I actually felt sorry for you.

She slaps him hard across the face.

ANNIE (CONT'D)

Hurts doesn't it. That's because it's real.

She follows RAY and CHRIS out. SAM left alone.

CUT TO:

Huge greasy locomotive waiting at the platform. One carriage with the huge sliding door open wide. SAM and RAY are dressed in overalls. Both carry bats. They approach the station CLERK.

SAM
No histrionics.

RAY
Don't have histrionics. My arse is fine.

The CLERK squares up to them. Behind him sits bags of Coal Board stamped wages.

SAM
Arright mate? We're here to look after the money.

The CLERK throws a look towards the TRAIN DRIVER who shrugs.

SAM (CONT'D)
What?

CLERK
I don't know you two.

SAM
We work down the NUM club.

CLERK
Go-go dancers are you? Where's your D-7?

SAM fumbles a wad of dockets. The CLERK'S suspicions are renewed.

CLERK (CONT'D)
Just the D-7!

SAM
Right.

CLERK
Suppose Jimbo hired you.

SAM
Yeah.

CLERK
How's his back?

SAM
The same.

CLERK
What, still in traction?!

RAY
He's on sticks. You know Jimbo,
likes to get up and at 'em.

CLERK
Jimbo? Laziest bleeder on the
planet. You know maybe I should
phone the Pay Office ...

SAM
Ah, come on pal. We wanna be done
by opening time.

The CLERK considers - decides to test them.

CLERK
Jimbo had a missus, Tina. How's
she?

RAY and SAM are stumped. RAY grips his bat tighter.

CLERK (CONT'D)
Yeah?

SAM
Not seen her since she left him.

CLERK nods slowly and hands back the forms.

CLERK
Load up.

He heads into the station.

RAY
How'd you figure that?

SAM
He said Jimbo "had" a missus.
Chances are she wasn't dead so I
figured ...

RAY
But he could've left her.

SAM
But he's a lazy bleeder.

SAM grins and pats RAY'S arm. RAY is having none of it.

RAY
Nice one. But just so you know;
if you turn the tables on us and
I get a chance .. I'll kill you.

Nazareth strike up - "Hair Of The Dog".

CUT TO:

35 **EXT. TRAIN STATION - DAY 8/4 - 0915** 35

Nazareth as SAM and RAY hurl the wages sacks into the train. From inside the train, ANNIE and CHRIS (in train uniforms) stack and secure the bags.

"I am mess with a sonofabitch! Yeah! I am messing with a sonofabitch!"

SAM throws in the last of the bags. Clocks ANNIE and SAM. Nods to them - good job so far. They turn away, cold.

CUT TO:

36 **I/E. TRAIN - DAY 8/4 - 0940** 36

SAM and RAY climb onboard where CHRIS is waiting. ANNIE signs a form and hands it to the CLERK before jumping on herself. SAM offers her a hand up.

ANNIE

I can manage thanks.

As soon as she is inside, CHRIS slides the door shut. Clank and jolt as they start moving.

SAM

This is it.

CUT TO:

37 **EXT. TRAIN - DAY 8/4 - 0941** 37

The locomotive trundles out of the station.

CUT TO:

38 **INT. TRAIN - DAY 8/4 - 0955** 38

They wait inside the carriage, expectantly. SAM checks his watch. RAY, CHRIS and ANNIE are in a corner talking about him. They glance over suspiciously.

SAM

Make sure we secure Johns before he has a chance to take one of you hostage, okay? Okay?

(ignored)

I didn't start this! It was Hunt!

(MORE)

SAM (CONT'D)

Now if anything goes wrong I can call in for armed back-up to get us all out.

He holds up Morgan's compact radio.

RAY

Your Hyde mates'll ride in on their white chargers will they.

ANNIE

We won't need them. We know what we're doing, sir.

CHRIS

I need a smoke.

SAM

Not in here.

CHRIS

(throws his fags away)
Bollocks! I was happy Boss. I don't .. I don't understand any of this. I don't know why you'd betray us.

SAM

Chris I ...

Sudden jolt throws them all down as the train screeches to a halt.

RAY

What the bloody hell ..?

SAM

They've thrown the signal. This is it.

CUT TO:

39

EXT. TRAIN - SIGNALS - DAY 8/4 0957

39

SAM and RAY hold back as CHRIS and ANNIE (in character) jump down from the carriage. The signal has stopped the train. A tunnel sits behind them and steep embankment pens them in on either side of the track.

ANNIE

What's going on?

JOHNS, his LIEUTENANT and GENE charge down the embankment with stockings over their heads and brandishing shotguns. GENE carries a pump-action. ANNIE screams. JOHNS fires on shot into the air.

LESLIE JOHNS

This is a robbery unless you want
this stuffed down your neck you
SHUT UP AND DO WHAT YOU'RE TOLD!!
Go on! Drop 'em!

SAM and RAY throw down their bats.

ANNIE

Please! Don't hurt us!

GENE grips ANNIE by the hair. He is shockingly violent with her.

GENE

Don't gimme cause to.

CHRIS

Leave her alone!

GENE thwacks CHRIS in the chest with his gun. He and JOHNS climb into the train leaving the LIEUTENANT to cover CHRIS and ANNIE.

CUT TO:

40

I/E. TRAIN - DAY 8/4 - 0959

40

JOHNS admires the stack of wages. GENE pushes SAM back away from him.

GENE

Don't mess us about!

LESLIE JOHNS

(re: wages)

Beautiful!

SAM

We'll go. Let you get on with it
..

LESLIE JOHNS

No you won't. You'll put load up
the van and you'll put your
bloody backs into it! Why was
this bloody train so late anyway?

SAM

Dunno.

GENE

Bloody railways. Sooner they go
private the better!

LESLIE JOHNS

Load up!

SAM looks to GENE - let's make our move. GENE remains stoically in character.

LESLIE JOHNS (CONT'D)

You got bird shit in your ear-holes? I said LOAD UP!!

SAM picks up the first bag when suddenly there's a burst of static from his hidden radio.

LESLIE JOHNS (CONT'D)

What's that?

SAM panics and the radio drops out of his jacket.

LESLIE JOHNS (CONT'D)

That's a Police radio! Bastard coppers! It's a stitch up!

He shoots. SAM dives as a shot explodes over him. GENE hits the deck and lifts his gun but JOHNS has already leapt out of the carriage.

GENE

Where the HELL did that come from?

CUT TO:

41

EXT. TRAIN - SIGNALS - DAY 8/4 1001

41

LESLIE JOHNS

Kill 'em all! Kill 'em all!

The panicked LIEUTENANT is distracted. ANNIE kicks him in the balls and he goes down. ANNIE and CHRIS pull guns.

CHRIS

Police!

ANNIE

We're Police officers! Don't move!

JOHNS legs along the track. GENE fires a shot after him.

CHRIS pushes his pistol into the head of the felled LIEUTENANT.

CHRIS

Hands where I can see 'em.

Suddenly TWO MORE BLAGGERS spring down the embankment, blasting.

LESLIE JOHNS
Slaughter those coppers!

SAM
Annie! Chris! Run!

ANNIE and CHRIS run for the train as gunfire is exchanged.

CUT TO:

42

I/E. TRAIN - DAY 8/4 - 1002

42

SAM, GENE, RAY, CHRIS and ANNIE are trapped. Gunfire explodes outside. GENE and SAM return fire.

GENE
Chris! Call in the lads!

CHRIS
Radio's bust! You knackered it when you thumped me.

SAM scrabbles for Morgan's radio.

SAM
Morgan! Frank! Everything's gone crazy! Move your men in and get us out of here! Morgan!!

GENE
Morgan? What's going on?

RAY
He stitched us up Guv! He's working for them at Hyde! They wanna bring you down! Bring all of us down!

SAM
MORGAN GET US OUT OF HERE!

Nothing but static from the radio.

GENE
Tell me Sam. Tell me it's not true.

SAM
Look at what you've done! You and your arrogance! Call me a traitor if you want but I'm the one who can get us out of the shit YOU dropped us in! MORGAN!!

GENE
Looks like loverboy isn't coming.

CHRIS
What do we do?

ANNIE
We can get out through the
connecting door at the back of
the carriage.

SAM
Good idea. I'll cover you.

He fires from the doorway. ANNIE, RAY and CHRIS head out of
the rear door. GENE looks at SAM with hurt and fury.

SAM (CONT'D)
Save it for later Gene.

GENE levels his gun at SAM. Thinks better of it and leaves.
Gunfire stops. Eerie calm descends.

CUT TO:

43 **EXT. TRAIN - SIGNALS - DAY 8/2 -1005**

43

SAM peers out. No sign. He jumps down, gun trained. He
edges around the side of the train. The trembling DRIVER
peers out and SAM motions for him to keep low. The relieved
DRIVER throws himself back out of sight.

SAM heads towards the signal box.

CUT TO:

44 **INT. SIGNAL BOX - DAY 8/2 -1007**

44

SAM dives into the box - no sign of the gang. A figure
moves up behind him. SAM whirls. MORGAN.

SAM
Frank! Jesus! Where's the back-
up.

FRANK MORGAN
There is no back-up Sam.

SAM
What?

FRANK MORGAN
Come on, let's get you out of
here ...

SAM
Wait .. Why is there no ..?

FRANK MORGAN

Use your head Tyler! What better way to ruin Hunt forever. He's responsible for a botched and illegal sting op that puts officers in mortal danger ...

SAM

But they could be killed out there!

FRANK MORGAN

And Hunt gets to rot in one of his own prisons. It's better than we could hope for. Come on!

SAM

We have to get them out. It's murder Frank.

FRANK MORGAN

Their own boys'll hear the shooting and turn up, eventually.

SAM

You can't do this! Johns is a psycho! He'll go after them! We have to help them!

FRANK MORGAN

We're not culpable. Hunt is. Sam, you've done your job and done it brilliantly.

SAM stares at MORGAN - will he go?

FRANK MORGAN (CONT'D)

Sam, Hyde is waiting.

SAM

You can stuff Hyde up your hairy bloody tradesman's.

MORGAN'S heart hardens. He nods - so that's the way it is. Shooting starts somewhere outside. MORGAN runs from the signal box. SAM doesn't know quite what he's done. But he knows what he must do now. He checks his pistol and goes.

CUT TO:

SAM reaches the tunnel. He hears movement inside. SAM brings his gun up. Suddenly a bullet zings off the brickwork by his head.

He turns to see the 2 REMAINING BLAGGERS running towards him. SAM is forced into the tunnel.

CUT TO:

46

I/E. RAILWAY TUNNEL - DAY 8/4 - 1019

46

SAM almost collides with RAY. RAY throws him up against the wall.

RAY

Judas!

SAM shrugs him off. CHRIS and ANNIE are with RAY.

SAM

Where's Hunt?

RAY

We got separated ...

Gunshots. They crouch against the wall. All but ANNIE have guns.

SAM

Keep going back.

RAY

It's blocked off.

CHRIS

Bloody hell! Oh bloody hell!
They're cop-killers!

ANNIE

Do you think the Guv's dead?

RAY

How the hell should I know?!

CHRIS

They're cop-killers! Someone has
to help us ...

CHRIS is close to tears. Winces as a bullet pings off the wall.

CHRIS (CONT'D)

I really don't like this Ray!

SAM

There may be something we missed
at the end of that tunnel. We
have to try!

CHRIS

I don't want to do this anymore!

ANNIE
Calm down Chris ...

CHRIS
I've had enough.
(he stands up/throws
away his gun)
I surrender!

SAM
Chris! No!

CHRIS
It's okay, I'm not a copper any
more. I'm giving it up. Don't
shoot. I'm not gonna be a copper!

A bullet rips through CHRIS'S torso. He goes down.

ANNIE
Chris!!

CHRIS'S blood flecks across ANNIE'S face just as in the
vision.

RAY
BASTARDS!!

RAY picks up CHRIS'S gun and starts blasting with two. A
shot gets him in the shoulder. He spins and goes down. The
vision!

SAM
Jesus Ray ...

RAY
It's nothing ..

But his shoulder is pumping blood. His shirt is sodden.
They drag him to one side.

SAM
Annie, if there's a way out ...

ANNIE
You're going to leave us?

SAM
No. Never. I'm not running out on
you. I'm saying you should go.
I'll stay with them.

ANNIE
Gotta be joking. One goes down,
we all go down.

She takes RAY'S gun. Checks the barrel. Spins it. Shuts it.

SAM
What are you doing?

ANNIE
Being a proper little CID girl.

She fires off shots. SAM summons his resolve. He looks back at RAY, semi-conscious from blood-loss.

SAM
One goes down, we all go down.

RAY manages a weak smile. SAM and ANNIE are ready.

Shooting stops.

Footsteps on gravel. Someone is coming. A figure silhouetted against the tunnel mouth. SAM and ANNIE tense. The light falls across GENE with a shotgun over each shoulder.

GENE
Morning. Nice day for it.

SAM
Who's out there?

GENE
Two dead blaggers. No sign of
Johns.
(levels a gun at SAM)
You betrayed us.

SAM
There's no time Guv, they're
dying!

GENE
All along you were the rat in the
camp.

SAM fears GENE will shoot him. He raises his own gun towards GENE.

CHRIS
Please Sam! Don't!

The vision!

GENE
It was your radio going off that
ruined it! Their blood is on your
hands Tyler. I trusted you.

He looks to ANNIE - she doesn't know what to think.

SAM
I'm sorry ...

At that moment a bullet hits GENE in the leg. GENE goes down. His guns fall from his hands. SAM grabs at the guns.

SAM (CONT'D)

It's Leslie Johns! I'm telling you, if there's a way out back there, I'm going to find it. Hold Johns off as long as you can.

SAM takes one of GENE'S shotguns and GENE keeps the other. Hitches himself upright and stuffs in another cartridge.

ANNIE

Sam?

He glances back at her. Strong, battered, terrified. He looks at with total conviction.

SAM

(quiet / firm)

I'm coming back. I promise.

And with that he moves in deeper. It grows dark around him. SAM searches for a chink of light - spots one. Yes! His mobile radio crackles.

FRANK MORGAN (RADIO)

Sam? You were strong. I knew you would be. It's a messy operation. Officers dead or dying. But it's all Hunt's fault.

SAM spits into the radio defiantly.

SAM

You set them up to die!

FRANK MORGAN (RADIO)

Now you can come home.

Shooting starts up behind SAM.

SAM

They're helpless back there Frank! He's insane! He's going to kill them all!

ANNIE (O.S.)

Sam! SAM!! HELP US!!

SAM

We can't leave them ...

FRANK MORGAN (RADIO)

(suddenly serene)

You've done it Sam. It's over. Come back to us. Open your eyes.

SAM

What?!

MORGAN'S voice no longer appears to be coming through the radio. It appears to be all around him. SAM can hear the sounds of the hospital echoing around the tunnel.

ANNIE (O.S.)

SAM!! HELP US!!

FRANK MORGAN (O.S.)

You can hear my voice, can't you.

SAM squints at the chink of light in the darkness. It grows brighter.

FRANK MORGAN (O.S.) (CONT'D)

Open your eyes. One simple move
and you're home.

SAM

Home? You mean ...?

FRANK MORGAN

Open your eyes Sam.

Hospital sounds fill the tunnel. Light builds.

ANNIE

Help us Sam! Help us! Help -

CUT TO:

47

INT. MODERN ICU - DAY 8/2007/1 - 1140

47

FRANK MORGAN

- us Sam. Help us. Just open your
eyes slowly.

SAM opens his eyes.

DOCTORS and NURSES standing around his bed in a bright, clinical and very 21st century hospital room.

SAM is back.

He lies in bed with a narrow bandage across his head. The OPEN UNIVERSITY PROF beams at him from over MORGAN'S shoulder.

SAM

I'm ... thirsty.

One of the NURSE'S starts to cry.

OPEN UNIVERSITY PROF

Welcome back.

SAM stares at them all, unable to take it in.

FRANK MORGAN

Sam? I'm Frank Morgan. I'm your surgeon. We relieved the swelling which is why you woke up. But the tumour was too deeply embedded to remove in the end. It is however benign, although you may experience some unusual sensations in the future. No stranger to that, eh.

SAM manages a wry smile.

SAM

How ...?

FRANK MORGAN

Seven months. It's amazing we got you back at all.

(smug)

Looks like I'll be writing another book. We can talk about this when you're stronger.

OPEN UNIVERSITY PROF

He is strong though Mr Morgan.

FRANK MORGAN

Yes he is. Strong enough to return to us from far away.

RUTH TYLER steps through to see her son. Late 50's. Still attractive with striking streaks of grey in her blonde hair. She can hardly believe it. Collapses beside the bed crying. SAM reaches out and strokes her hair.

SAM

It's okay mum. It's okay now.

CUT TO:

48

INT. MODERN ICU - WEEKS LATER - DAY 8/2007/2 - 0900

48

Cards and flowers fill the room. A big Teddy dressed as a policeman from "All In CID."

SAM adjusts his tie. He is back in the blue suit we first saw him in all that time ago. He looks at himself in the mirror. Straight back. Calm demeanor. In control. The OPEN UNIVERSITY PROF enters.

OPEN UNIVERSITY PROF

Just a few forms to sign.

SAM
Can you smell something?

OPEN UNIVERSITY PROF
Surgical spirit, as ever.

SAM
Charlie.

OPEN UNIVERSITY PROF
Cocaine?!

SAM
The perfume.

He smiles wryly and straightens his jacket again. MORGAN enters - brusque.

FRANK MORGAN
Hold your horses, there is a procedure I'm afraid. Let's take a look at you. Still dreaming?

SAM
I still see faces ... people that I dreamt about .. But just as I wake ...

FRANK MORGAN
They're nothing. They'll pass.

SAM
That's a shame.

FRANK MORGAN
They're not good for you, these people in your mind. You need to wipe them out. And you will, in time.

He is so abrupt, so final. Leaves. SAM brushes the arms on his suit. Then he turns towards the door. It's time. Taking a deep breath, he steps out into the corridor. As the door swings open we read the sign - **Hyde Ward Room 2612.**

CUT TO:

49

EXT. CITY STREET - DAY 8/2007/2 - 0915

49

Bobbing heads. Shoppers. Commuters. SAM walking with them.

CUT TO:

50 **EXT. PARK - DAY 8/2007/2 - 1000**

50

SAM sitting on a bench. He can hear car horns blazing - an angry cacophony. DRIVERS shouting abuse at each other.

CUT TO:

51 **INT. CID - OFFICE - DAY 8/2007/2 - 1400**

51

SAM seals a DAT into a jiffy bag. On the wall of his office, a plasma TV plays News24 multi-screen. An OFFICER colleague watches him - out of focus in b/g.

SAM

Recording what I remember.

OFFICER

For Psyche-evaluation Division?

SAM

There's this plonk .. officer. She's collecting material from colleagues who've suffered traumatic .. stuff, I don't know.

OFFICER

Is she qualified?

SAM

I don't care. It's nice to talk to someone anonymous.

CUT TO:

52 **INT. WINE BAR - DAY 8/2007/2 - 1800**

52

Vast. Chrome. Empty. SAM alone with an untouched beer in a vase. BARMAN hands him a scotch.

SAM

Hey mate, is this a double?
There's nothing in it.

At the far end of the bar, a COUPLE OF LADS are teasing and trying to hit on a GIRL on her own.

SAM (CONT'D)

Lads, leave her alone. She's not interested.

LADS

Whatever! Get stuffed! Etc ...

SAM

I'm a Police officer.

LAD 1

So what? We're just chatting. Not breaking any laws.

SAM gets down off his seat menacingly.

LAD 1 (CONT'D)

Oi. You touch me and I'll have you for assault.

SAM knows he's right.

CUT TO:

53

INT. MUM'S HOUSE - DAY 8/2007/2 - 1830

53

RUTH enters with coffee. SAM is stroking the ginger tom absent-mindedly. His attention is drifting.

RUTH

He's glad to see you.

SAM

Good old Ivanhoe ...

RUTH

Ivanhoe The Third.

She sits down in front of him. Takes both his hands in her's.

RUTH (CONT'D)

Where are you love?

SAM

I'm sorry.

(smiles warmly)

Can't seem to concentrate since I came back.

RUTH

You never went away.

SAM

Didn't I?

RUTH

You were always here.

SAM

No. I went .. some place else mum. And every day I woke up in that place and I told myself "I'm alive." I had to confirm it. And I was. I can't explain it but I felt alive. In some ways more than I ever have.

(MORE)

SAM (CONT'D)

A barman once told me that you'd know when you were alive because you could feel it and you'd know when you weren't because you couldn't feel anything.

She strokes his face.

RUTH

You're my hero Sammy.

SAM

I don't feel like a hero.

RUTH (CONT'D)

Why not?

SAM

I made a promise. To someone I care about very much.

RUTH

Then they have nothing to worry about because you always keep your promises.

He kisses her on the cheek.

CUT TO:

54

INT. CID - DAY 8/2007/3 - 1720

54

SAM sits in on a meeting. Several suited OFFICERS are locked in intense discussion. SAM stares into space. He plays with an unfolded paper-clip. The OFFICERS'S chat is muted and their images indistinct and inconsequential. We focus entirely on SAM.

OFFICER 1

... we feel we have real grounds to move for a statute on forty-eight hour turnaround in violent cases ...

OFFICER 2

Unless you can isolate psychotic tendency and have that verified, you will never be able to hold a violent suspect for longer than the standard twenty-four hours. What do you think Sam?

SAM

Sorry?

OFFICER 2

Is it unethical to move for forty-eight hour custodial without formal charge in violent cases that may require detailed psycho-analysis?

SAM

Errmmmm ...

OFFICER 1

Sam! Look at your hand!

SAM has been pricking his hand with the paper-clip. Blood trickles over his fingers.

SAM

I couldn't feel it.

CUT TO:

55

INT. CID - OFFICE - DAY 8/2007/3 - 1800

55

SAM packs away huge files into his briefcase. Zips it shut. Gets his overcoat. Takes his iPod. Fits in the phones.

Alvin Stardust - "Coo-Ca-Choo."

"Chains! Chains! I'm all in chains. Your love will drive me insane. Come on, let's do it again. I really want my coo-ca-choo."

SAM frowns, checks his iPod menu. Yes, there is Alvin Stardust. And beneath it ... **Annie!** He scrolls onto **Annie** and clicks.

ANNIE

(loud)

HELP US SAM! WHERE ARE YOU?!

SAM rips off his 'phones.

ANNIE (CONT'D)

I need you Sam! HELP US!!

My God! There she is on a News24 screen! On his plasma TV! Pleading with him from that tunnel in 1973. He runs towards her and suddenly she is gone.

SAM stands alone in the middle of his office. He stands stock still.

David Bowie starts up - "Life On Mars".

CUT TO:

56

EXT. CID - ROOFTOP - DAY 8/2007/3 - 1812

56

"Mars" continues. SAM on the roof. Exactly where he was at the end of Ep 1, Series 1. Shirt sleeves rolled up. He looks out over the city.

ANNIE
(far away)
Sam! Help us! Sam ...!

The melancholy of "Mars" seems to be pouring out of SAM and into him. There seems to be nothing he can do. He turns and walks away. As he does so, he pulls out his Police badge. Then he turns.

Then he is running full pelt towards the void, clutching his badge. He runs past into the void ...

CUT TO:

57

INT. RAILWAY TUNNEL - DAY/4 - 1025

57

"Life On Mars" chorus comes crashing powerfully in as SAM appears out of the darkness carrying his gun and his badge.

RAY and CHRIS are both unconscious. GENE is slumped by the wall clutching his injured leg and with a protective arm around ANNIE. LESLIE JOHNS looms over them.

LESLIE JOHNS
I'm gonna do you all. You first
Hunt.

He raises his shotgun to GENE'S face.

SAM fires taking JOHNS off his feet. The blagger falls dead.

ANNIE smiles at him through her tears. GENE struggles to his feet.

SAM
You okay?

GENE
What were you doing, having a
bloody winkle down there?

SAM
(to ANNIE)
I told you I was coming back.

GENE
Lucky us.

FRANK MORGAN
That's enough!

FRANK steps into the light, gun aimed. SAM raises his own pistol.

FRANK MORGAN (CONT'D)
Gene Hunt, I'm arresting you ...

GENE
Like buggery!

SAM
I think it's over Frankie boy.

FRANK MORGAN
What?!

SAM
If you want to tell everyone how Gene Hunt conducted a reckless operation then I might be forced to tell them that you were ready to let officers die to prove a point.

FRANK MORGAN
He put his men on the line!

SAM
With himself at the front. Takes a bastard to catch a bastard.

GENE
Yes thank you Inspector. Fancy a slap in the chops?

FRANK MORGAN
One day Hunt, your kind will be nothing but a bad dream. You were one of us Sam. What happened to you?

SAM
I got better.

MORGAN is suddenly blown off his feet by a shot from behind. He falls dead.

SLO-MO: LESLIE JOHNS rises up, wild-eyed and bloodied. Raises his gun.

SAM and GENE power forward together. They leap on JOHNS as he readies to fire. They smother him.

GENE grinds the weakened JOHNS'S face into the dirt.

GENE
Cop-killer!

SAM

Leslie Johns, I am arresting you for armed robbery and murder. You have the right to remain ... You have the right to ... I still can't get this.

GENE

You're NICKED!!

Flashing blue light from down the tunnel. Sirens. Shouts. OUR CID BOYS arrive en masse. RAY and CHRIS are tended to immediately and an ambulance radioed for.

SAM and GENE stand together in the flashing blue light. SAM looks to his Guv.

SAM

I'm sorry.

GENE

What, for being a pranny of the first order? "You have the right to remain silent. But anything you do say may be written down and used in evidence against you." I bloody know it and I never even use it!

SAM

No point you saying it. You never write anything down anyway.

GENE considers this. Nods once gruffly - fair point. He limps away. Someone tries to help him and he punches them.

GENE

Gerroff! I'm not a fairy!

SAM turns to find ANNIE standing there.

SAM

Ask me.

ANNIE

What?

SAM

You know what. Ask me.

She furrows her brow. He smiles and turns to go.

ANNIE

Sam?

(he looks back)

Stay.

SAM
 (easygoing)
 Okay. I will.

CUT TO:

58

INT. RAILWAY ARMS - DAY 8/4 - 1500

58

SAM pushes through the doors into the crowded pub. Everyone is there to greet him. RAY with his arm in a sling. CHRIS with a bandage. NELSON grinning from behind the bar. PHYLLIS raises her glass to him.

NELSON
 What will you have *mon brave*?

SAM
 Scotch. Large one. Make it the bottle.

PHYLLIS
 And seeing as you're buying Boss, I'll have a port and lemon.

CHRIS steps up to SAM.

CHRIS
 Boss, that stuff I said to you .. I was angry and .. and ...

SAM
 Chris, you're going to be a good copper.

CHRIS
 (chuffed)
 Yeah? Really? Fantastic.
 (sudden)
 What d'you mean going to be?!

SAM
 Have a drink.

He turns to RAY.

RAY
 I got shot because of you.

SAM
 I know. I'm truly sorry Ray.

RAY
 Still, I met this bird. Medical bird.

SAM
 They're called nurses.

RAY
Big tits. Arse like two Cox's
Pippins in a bag.

SAM
She sounds enigmatic.

RAY
No, she's from Barnsley.

The phone on the bar starts ringing.

SAM
Ignore it. I hate phones in this
place.

NELSON
It'll be for one of you brave
Anglo-Saxons.

PHYLLIS
Leave it to muggins.

She answers the phone. ANNIE returns from the loo.

ANNIE
Excuse me. Honest to God, I don't
know how you boys hold it in.

CHRIS
Never mind holding it in, I'll
hold it out for you Cartwright.

Jeering and laughter. ANNIE rolls her eyes but is enjoying
herself. She catches SAM'S eye they look away bashfully as
is their tendency.

PHYLLIS
(slams down the phone)
All of you! Shut it! There's been
a shout! Some incident in Rag
Lane! Boss?

SAM
I'll take it.

CUT TO:

59

EXT. STREET - DAY 8/4 - 1510

59

SAM steps outside. Looks up and down the street. ANNIE
joins him.

SAM
Okay?

ANNIE
Yeah. You okay?

SAM
No. No I'm not.

ANNIE
What's wrong now?

He steps up, grabs her and snogs her face off with two series' worth of built-up passion.

SAM
Nothing's wrong now.

ANNIE
Well Inspector, this is a bit sudden.

SAM
Annie, you do know that I ...

ANNIE
Yeah. 'Course. It was always obvious.
(beat)
And I do too.

SAM
But you do know where I belong don't you.

ANNIE
Where?

SAM
Right here.

He moves in to kiss her again but they are interrupted as the Cortina mounts the kerb and crashes through dustbins beside them.

GENE gets out, radio in hand.

GENE
Incident in Rag Lane? We're all over it. Tyler, put that sippy plonk down and get in. Shots been fired.

SAM
You're not driving with that leg.

GENE
Yes I am.

SAM
You were shot!

GENE
So will you be if you don't get
in.

CUT TO:

60

I/E. CORTINA - STREET - DAY 8/4 - 1511

60

SAM climbs in.

RADIO
*No. It's no good. He's slipping
away from us. Sam? Sam ..?*

SAM
Oh shut up. Hate that channel.

SAM twists the dial until he gets David Bowie "Watch That
Man".

SAM (CONT'D)
That's better.

GENE jumps behind the wheel.

SAM (CONT'D)
I should be driving.

GENE
You drive like my Aunt Mabel.

SAM
If you injure someone in this car
it's technically a criminal
offence.

GENE
You noncey-arsed fairy boy!

SAM
Such graceful badinage.

GENE
Pig off!

He slams the Cortina into first.

CUT TO:

61

EXT. STREET - DAY 8/4 - 1512

61

The Cortina takes off away from us. SAM and GENE still
arguing over Bowie.

SAM (O.S.)
Keep it under 70. And radio in
for Uniform.

GENE (O.S.)
I don't need Plod getting in the
way!

SAM (O.S.)
It's procedure! You're not above
the law you know Guv!

GENE (O.S.)
What you on about Tyler? I AM the
law!

The Cortina vanishes into a blaze of sunlight. Does it
indeed actually vanish altogether?

TEST CARD GIRL steps into view, smiling out at us from our
TV sets. She reaches forward and switches off our tellys.

CUT TO BLACK.

END CREDITS ROLL OVER "WATCH THAT MAN".

THE END OF "LIFE ON MARS"