

SCRIPT TITLE

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1

EXT - THE COSMOS - NIGHT 0

1

Stars. Infinity. Silence. Nothingness.

Then we slowly fade up the sound of people singing:

ALL
(Singing)
*Abide with me; fast falls the
eventide;
The darkness deepens; Lord, with me
abide;
When other helpers fail and comforts
flee,
Help of the helpless, oh, abide with
me...*

CUT TO:

2

INT - CREMATORIUM - AFTERNOON 1

2

GENE, RAY, CHRIS, SHAZ and ALEX sing and watch as Viv's COFFIN is placed on the rollers that will take it to the fires.

All of CID behind them, Viv's grieving friends huddled together.

ALL
(Singing)
*Change and decay in all around I see-
O Thou who changest not, abide with
me...*

ALEX turns around to look at her COLLEAGUES and other members of the CONGREGATION.

At the back of the church, on his own, impeccable and serious, is JIM KEATS. Their eyes meet.

ALEX turns back to the front. The coffin is stuck on its electric rollers, the curtain juddering. Truly stuck.

The VICAR stands at the front, useless, dithering.

GENE
For Christ's sake.

GENE strides forward and manually shoves the coffin through.

GENE (CONT'D)
(To himself)
Sorry, Viv.

He tugs the curtains closed, before returning to his seat.

ALEX is moved by this gesture.

(CONTINUED)

ALL
(Singing)
*I fear no foe, with Thee at hand to
bless;
Ills have no weight, and tears no
bitterness;
Where is death's sting? Where, grave,
thy victory?
I triumph still, if Thou abide with
me.*

Then ALEX feels someone next to her. Even before she turns she knows it's going to be the GHOST. And it is! Very close, staring at her, insistent. His epaulet number so close to her - 6620

ALEX
(Harassed)
Alright, alright.

A BANG. CHRIS has dropped his hymn book, destroying the mood. ALEX turns back but the ghost has gone.

ALL
(Singing)
*Heav'n's morning breaks, and earth's
vain shadows flee;
In life, in death, O Lord, abide with
me.*

CUT TO:

3 INT - LUIGI'S - EVENING 1

3

A wake is being held for Viv, LUIGI pouring drinks, the mood sombre but touched with humour as CID drink heavily and remember their fallen colleague.

GENE glugs from a glass of red wine.

GENE
I remember when we were evicted from paradise and sent to this southern shit-hole. Viv came over, shook my hand, said he was sorry but all northerners looked the same to him.

Laughter.

GENE (CONT'D)
Said he'd look after me.

RAY
I've worked with a few Skippers in my time but Viv was the best by a country mile. I'll miss him.

(CONTINUED)

CHRIS

I can't believe he's gone. I just expect him to walk through the door, moaning at me for not having done me paperwork.

SHAZ

He was a lovely man.

GENE

But when it came to it, when it was my turn to look after him...

RAY looks at CHRIS, they can feel the mood turning.

RAY

It wasn't your fault, Guv. It was nobody's fault but Viv's.

GENE

I lost one, Ray. One of my own.

The glass SHATTERS in GENE'S grip, sending wine and glass everywhere. GENE looks at his hand, which is bleeding.

LUIGI

Please, Mr Hunt, don't bleed on the carpet tiles.

LUIGI wraps a bar towel around GENE'S bleeding hand.

CHRIS

(Worried)

It'll be alright, Guv. We'll all be ok.

GENE

Where's Bolly?

CUT TO:

ALEX looks at the photograph of the Ghost copper. The roll of film next to it on the table.

JIM KEATS

Another good Officer gone, Alex.

ALEX spins around, sees JIM KEATS standing there.

ALEX

Sir.

(CONTINUED)

JIM KEATS

Find a dead police officer and a penny-to-a-pound, you'll find Gene Hunt standing over him.

ALEX

If you'll excuse me, I've got -

JIM KEATS

You're the lucky one. Your bullet didn't kill you.

ALEX

It was an accident.

KEATS takes the photograph and looks at it.

JIM KEATS

Who's this?

ALEX

It sounds stupid, but... the ghost I told you about -

JIM KEATS

Where did you find it?

ALEX

In the guv's office.

JIM KEATS

Another dead copper?

ALEX so doesn't want to believe it, but....

JIM KEATS (CONT'D)

He's slippery. Even putting this report together, working right here next to him... he covers his tracks.

ALEX

He's a good copper.

JIM KEATS

He's a killer.

KEATS picks up the roll of film, inspects it.

JIM KEATS (CONT'D)

And this?

ALEX

(Agitated)

It was in the same place. I'm going to develop it.

(CONTINUED)

4 CONTINUED:

4

ALEX puts out her hand to reclaim the roll of film, wants it back.

JIM KEATS

We've got superior facilities at D&C.
I'll do it.

KEATS pockets the film, smiles at her.

JIM KEATS (CONT'D)

You could no more turn your back on a bent copper as stop breathing. We're the same, you and me.

ALEX

Except that I don't want it to be true. So we're not the same.

JIM KEATS

The time has come, Alex. Do what you were put here to do. Get me Gene Hunt.

Out on ALEX, torn between duty and love.

TITLES:

5 **INT - CID/GENE'S OFFICE - DAY 2**

5

The mood in CID is quiet and sombre as they return to work. CHRIS, RAY and SHAZ all behind their desks.

ALEX is putting some of Viv's funeral flowers into a vase.

ALEX

Viv would want us to have some of his flowers.

GENE HUNT is in his office, staring out of his window.

ALEX sees this, turns to RAY.

ALEX (CONT'D)

How is he?

RAY

How do you think he is? He blames himself.

ALEX

Anything from your friend in Manchester about the epaulet numbers?

RAY shakes his head.

(CONTINUED)

ALEX (CONT'D)

Can you please ask him again?

RAY

What's so important about some plod's old epaulet number?

ALEX

Just a line of enquiry. Please, Ray.

RAY

Alright, alright.

The sound of a loud, shrill POLICE WHISTLE rents the air.

CHRIS stands up, alarmed.

CHRIS

Who is doing that?!

It's very loud - at least for CHRIS - and he puts his hands over his ears.

Two CID OFFICERS chuckle in, messing about with a POLICE WHISTLE.

CHRIS (CONT'D)

(Angry)

What the hell are you doing?!

This is not like CHRIS, and RAY and SHAZ swap looks.

SHAZ

You alright, Chris?

RAY

Luigi's cheapest Chianti on an empty stomach... recipe for mental disaster.

CHRIS

I'm not drunk.

RAY

Told - you you should've eaten the vol-au-vents.

CHRIS sits down again, clearly troubled.

SHAZ

What is happening to us all?

ALEX has watched all this. Makes up her mind, walks across CID to GENE'S office door, knocks. Goes in.

(CONTINUED)

GENE

Sod off, I'm grieving.

ALEX

How are you doing, Guv?

GENE

(Serious)

I miss my friend.

ALEX

I know you do.

A beat.

ALEX (CONT'D)

What are you doing tonight?

GENE

Going to a revival of "The Caretaker"
at the Royal Court.

ALEX

(Surprised)

Really?

GENE

No.

ALEX

Only... we've been through a lot
together, you and I. Professionally
and... in other ways.

GENE

Spit it out, Bolly.

ALEX

(Spitting it out)

Let's have dinner together. Tonight.

GENE looks up at this. Surprised, suspicious. Intrigued.

GENE

Why?

ALEX

I've got a feeling we might not have
too many more opportunities.

GENE

(Considers)

A date?

(CONTINUED)

5 CONTINUED:

5

ALEX

I suppose.

GENE considers.

GENE

Alright, you're on. But I should tell you now, Bolly, first date - upstairs outside only.

ALEX smiles as the door opens and RAY is standing there.

RAY

Guv. Reports of a rumpus at an shebeen in Dalston.

ALEX

That's hardly CID, is it?

RAY

It's an ANC shebeen.

GENE gets up, heads towards the door.

GENE

Let's splinter some skulls for Viv.

ALEX follows GENE out.

ALEX

(Sarcastic)

How touched he would be.

CUT TO:

6 **EXT - LONDON STREETS - DAY 2**

6

The AUDI screams down a London Street.

The Smiths - This Charming Man

CUT TO:

7 **INT - AUDI - DAY 2**

7

GENE is driving. Fast.

ALEX in the passenger seat.

CHRIS and RAY chewing gum in the back.

And ALEX turns and steals a look at GENE:

When in this charming car

(CONTINUED)

7 CONTINUED:

7

*This charming man
Why pamper life's complexity
When the leather runs smooth
On the passenger seat?*

CUT TO:

8 **EXT - LONDON STREETS - DAY 2**

8

The AUDI swerves around a corner, heading east.

CUT TO:

9 **INT - JIM KEATS' OFFICE - DAY 2**

9

JIM KEATS is sat behind his desk, looking with great expectation at a brown parcel in front of him. He delays the pleasure. Then rips off the paper to reveal...

... THREE BETAMAX CASSETTES.

CUT TO:

10 **INT - DRINKING CLUB - DAY 2**

10

The doors CRASH open and GENE HUNT strides in, followed by ALEX, RAY and CHRIS.

A small, dark basement of smoke and music - *something by MIRIAM MEKEBA or HUGH MASEKELA.*

Photographs of Nelson Mandela; slogans on the wall etc

A group of MEN (6 or 7) are deep in animated, angry conversation, break up as they see the police enter.

We pick out the intelligent, lived-in face of TOBIAS NDBELE, a man in his sixties.

The atmosphere tightens, the music stops.

GENE

Is this Dalston or did we take a wrong
turn to Bogobogo Land?

ALEX

(To Gene)

There's no need for that.

TOBIAS strides forward to meet them. He's calm, collected. An impressive man:

(CONTINUED)

TOBIAS

Can I help you?

GENE

Comrade. We've had reports of a disturbance.

ALEX

People screaming and shouting. Glass smashing.

TOBIAS

As you can see, all is well here.

GENE

Is it true that in your country the police don't need warrants? That they can hang a man by his ankles from the twentieth floor just because they don't like the cut of his jib?

TOBIAS

You mean the colour of his skin. Yes, it's true.

A beat as GENE looks at TOBIAS.

GENE

(To Ray)

Take the place apart.

ALEX

That's a bit extreme, isn't it?

RAY

(Pleased)

Yes, Guv.

Again, the tension ratchets up. Some of the YOUNGER MEN look ready to fight. One of them - big and strong - walks towards CHRIS, holding a bottle. He smashes it, advances.

TOBIAS stands in front of CHRIS and the MAN, who obeys the look in TOBIAS' eyes, moves reluctantly aside. CHRIS quietly relieved - and impressed with TOBIAS.

CHRIS

(Quiet)

Thank you.

TOBIAS

(To Gene)

Why do you do this?

(CONTINUED)

GENE

Shut up, Mandingo, or I'll have you
for obstruction.

CHRIS turns to the assembled.

CHRIS

(Gentle)

OK, guys. If you wouldn't mind
stepping into the middle of the room
for a moment -

GENE

(To Chris, annoyed)

Oi! Who the hell do you think you are -
John Le bloody Mesurier?

CHRIS

Guv. There's no need to give 'em a
hard time when we don't know if
they've done anything wrong.

GENE steps towards CHRIS, his face like thunder.

GENE

When I want your opinion, Skelton,
I'll ask for it. And I will never ask
for it.

CHRIS

Guv.

GENE

Prick.

CHRIS hangs his head, a cowed dog. Utterly humiliated.

A silence.

ALEX

(To Gene)

I know you're upset but -

GENE

(To Ray)

Take the place apart.

RAY starts to enthusiastically turn over chairs and tables.
CHRIS - more reluctantly - joins in.

ALEX

(To Gene)

Have you any idea what these people
have been through? They are fighting
against an abhorrent society -

(CONTINUED)

GENE

They're members of a terrorist organisation and they're on my patch.

ALEX

(Pointed)

They didn't kill Viv.

GENE just gives ALEX one of his looks.

A young woman, TSITSI, hurries into the club, very agitated:

TSITSI

(In Zulu)

What's happening? I can't just sit in my room and -

She sees TOBIAS first and he puts a warning finger to his lips. TSITSI sees the Police Officers, is instantly frightened.

GENE

Don't stop talking on our account.

RAY sees a small stain on a rug on the floor. A dark red stain.

RAY

Guv.

RAY touches the stain, holds up bloodied fingers. RAY lifts back the rug to reveal a smeared, bloody floor.

GENE

(To Tobias)

Been sacrificing chickens to while away a dull Dalston morning?

RAY follows a spattered blood pattern to a door.

RAY opens the door and the body of a YOUNG MAN flops out, his clothes still slick with fresh blood.

RAY

Bloody Nora.

CUT TO:

Mayhem in CID as CHRIS, RAY, SHAZ and others try and organise the SOUTH AFRICANS, who don't much want to be organised.

CHRIS

(Harassed)

Bit of hush, please. Nobody's "falling down" any stairs here.

(CONTINUED)

RAY
(Passing)
Oh, I don't know.

SHAZ
(Concerned, to Chris)
What did the Guv say to you?

CHRIS
(Embarrassed)
It doesn't matter.

SHAZ
You need to stand up to him.

RAY
(Amused)
And police officers will fly.

GENE and ALEX walk into CID.

GENE
Get these people processed. Come on!

ALEX
(Dry, to Gene)
You enjoy your work, don't you?

A bubbly KEATS comes into CID, takes in the chaos. He hands him some papers:

JIM KEATS
Chris. Make copies of these.

CHRIS
Bit busy right now, Guv. Other Guv.

JIM KEATS
(Firm)
Now. Please.

CHRIS reluctantly does what he's told, under the scathing eyes of GENE HUNT.

GENE
(To Jim)
You look unpleasantly happy.

JIM KEATS
My report is almost done.

GENE
Good. You'll be sodding off, then.

11 CONTINUED:

11

ALEX

What does it say?

JIM KEATS

That's for me to know and you to read.

(Smiling)

The final chapter has yet to be written. Impress me.

CUT TO:

12 INT - MORTUARY - DAY 2

12

The silence and peace of the mortuary.

The PATHOLOGIST, GENE and ALEX look on.

The body of the YOUNG MAN is lying on the slab, with a dozen entry marks.

PATHOLOGIST

There are thirteen knife entry holes to his stomach and torso. But the wound that killed him is this little chap...

The PATHOLOGIST indicates a wound to the neck.

PATHOLOGIST (CONT'D)

Cut into the trachea, leading to massive haemorrhage and death.

GENE

Time of death?

ALEX

The phone call came in at 1140.

PATHOLOGIST

That would be about right.

GENE

(To Alex)

What do we know about him?

ALEX

(Reading notes)

His name is Oliver Ndlovu, he's a member of the ANC. Fled South Africa six months ago where he was accused of organising strikes in township schools.

(CONTINUED)

12 CONTINUED:

12

GENE
(To Pathologist)
Murder weapon?

PATHOLOGIST
A small knife, serrated edge. My guess
would be a kitchen knife of some sort.

GENE
(To Alex)
Let's nab us a terrorist, Bolly. Let
Keats put that in his pipe and smoke
it.

CUT TO:

13 INT - CID - DAY 2

13

It's all hands to the pump as CID interview the South Africans.

RAY
What did you see?

SOUTH AFRICAN MAN
Nothing.

RAY
Nothing? Someone got murdered and you
saw nothing?

SOUTH AFRICAN MAN
I was in the bathroom.

SHAZ is talking to another SOUTH AFRICAN MAN.

SHAZ
You were in the bathroom, too? Must be
one helluva a big bathroom.

CUT TO:

14 INT - CID/INTERVIEW ROOM - DAY 2

14

TOBIAS sits very quietly, very calmly, as GENE rants opposite
him.

CHRIS is also there, can't help but be impressed by how TOBIAS
refuses to be intimidated by Gene HUNT.

GENE
You were not in the bathroom. You, my
bolshy African friend, are the Head
Honcho which means you know who
murdered Oliver N...

(MORE)

(CONTINUED)

14 CONTINUED:

14

 GENE (CONT'D)
 (Struggles with
 pronunciation)
Nd...

 TOBIAS
Oliver Ndlovu. No, I do not know who
murdered him.

 GENE
I may not be allowed to pull your
fingernails out, Comrade, but I am not
an idiot. He was murdered on your
watch, in your club.

 TOBIAS
I was in the bathroom.

 GENE
Do you know what I think? I think you
killed him.

 TOBIAS
No.

 GENE
What does your searing intellect
think, Christopher?

 CHRIS
Either he did it or he knows who did.

 GENE
 (To Tobias)
Have you ever been to an English
prison? They will love you in there.
Bit of elderly African rough,
something a bit different for the
weekend... you won't be able to sit
down for a thousand years.

TOBIAS isn't flustered. He just looks at CHRIS with his
inquisitive, slightly disappointed eyes.

CHRIS can't help it, feels uncomfortable and judged.

CUT TO:

15 INT - CID/INTERVIEW ROOM - DAY 2

15

ALEX is talking to the very nervous TSITSI.

 ALEX
There's no need to be afraid, Tsitsi,
I give you my word.
 (MORE)

(CONTINUED)

CONTINUED:

ALEX (CONT'D)

(Kind)

Did I pronounce your name correctly?

TSITSI nods.

ALEX (CONT'D)

Did you know Oliver?

TSITSI

I was in the bathroom. I saw nothing.

ALEX

That's not what I asked.

TSITSI says nothing.

ALEX (CONT'D)

I understand he had quite forthright views about how the struggle should progress. We found these in his belongings.

ALEX shows TSITSI pamphlets advocating violent resistance in South Africa.

ALEX (CONT'D)

Did he upset someone? Is that why he was killed?

Nothing from TSITSI.

ALEX (CONT'D)

Tsitsi, we will find out what happened. And when it comes to discussions about who will be deported and who won't -

TSITSI

Please. Don't send me back.

ALEX

Well -

TSITSI

They will kill me. Like they killed my father -

ALEX is intrigued.

ALEX

How did your father die?

TSITSI

They put wires in his penis and shocked him.

(MORE)

(CONTINUED)

15 CONTINUED:

15

TSITSI (CONT'D)

The shock cracked his spine and hurt his vocal chords. He couldn't even say goodbye to me before he died.

ALEX says nothing, knows she is before a woman who has known real suffering.

ALEX

Then you won't want to go back there.
Tsitsi -

TSITSI

(Fierce)

I was in the bathroom.

CUT TO:

16 INT - CID - DAY 2

16

ALEX and SHAZ look on as CHRIS and RAY recreate the famous firing sequence from "Zulu!".

TSITSI looks on from a desk, appalled.

RAY

Rorkes Drift. 4,000 bloodthirsty Zulus attacking 150 British soldiers.

ALEX

Should we perhaps try and solve a murder?

RAY

Eleven Victoria Crosses were awarded to the British defenders, the most ever received in a single action by one regiment.

From out in the corridor we hear massed Zulu voices (well, we hear our CID extras).

RAY (CONT'D)

(Sings)

*"Men of Harlech stop your dreaming,
can't you see their spearheads
gleaming? - "*

CHRIS

Can I be Michael Caine?

RAY

(Posh Officer Accent)

Here they come, chaps!

CID Officers burst through the doors waving umbrellas as spears.

(CONTINUED)

RAY (CONT'D)
First rank. FIRE!

Some CID Officers go down.

SHAZ
(To Alex)
Pathetic, aren't they?

RAY
Second rank. FIRE!

More CID Officers go down.

GENE HUNT comes in behind them. And he is not amused. Everyone freezes.

RAY (CONT'D)
Guv.

Everyone gets back to work.

GENE
I've come across some stone-wallers
before, Bolly, but this lot are First
Division.

ALEX
They're doing the whole Civil
disobedience thing, hoping we won't be
able to isolate the killer from the
herd.

GENE
We need something to shake them up.
(To Ray)
Go back to the drinking club and see
if we've missed something.
(Indicating Shaz)
Take the plonk with you.

SHAZ
About that, Guv. Do you remember
saying that I could join CID when -

GENE
Now!

RAY and SHAZ hurry out of CID.

GENE (CONT'D)
(To Alex)
What have you got?

ALEX indicates TSITSI.

(CONTINUED)

ALEX

Tsitsi. She's very agitated, I think she knows something.

GENE

Good. I think it's time she had a chat with Uncle Gene.

ALEX looks over at TOBIAS.

ALEX

Be gentle with her, she's had a hell of a life.

GENE

The very thought.
(To Tsitsi)
Zitty! You're in with me.

CUT TO:

17 INT - DRINKING CLUB - DAY 2

17

The drinking club is deserted now, just the remains of Scenes Of Crime tape.

SHAZ rights some of the chairs that CID upturned, as she walks in with RAY.

SHAZ

I just wish Chris would stand up to the Guv. Just once.

RAY

It's not in his nature. You can't ask a Labrador to become a Rottweiler.

SHAZ

I don't believe that. People can change.

RAY

Not Chris.

RAY is standing by the blood-stain on the wooden floor.

RAY (CONT'D)

If you stabbed someone over here, what would you do with the knife?

SHAZ

Dunno. Depends if I was hiding what I'd done from the others or not.

(CONTINUED)

RAY

They're all in on it. Boozy argument gets out of hand.

SHAZ

That drunk in the morning?

RAY

They're Africans. Stab, stab, down he goes. Lots of screaming, panic. What do you do with the knife?

SHAZ

Make a run for it, lob it in the canal out back?

RAY

Broad daylight, might be seen.

SHAZ takes a step forward.

SHAZ

I think it's really holding Chris back. What if I was to -

RAY is behind the bar, takes down a pint glass.

SHAZ (CONT'D)

What are you doing, Ray Carling?

RAY

Having a sneaky pint.

RAY goes to pour a pint from a wooden barrel but nothing comes out. He moves the barrel, can hear the sloshing of beer.

RAY (CONT'D)

Must be blocked.

RAY is suspicious.

SHAZ

Anyway, as I was saying, Chris must take control of his own destiny. He's in denial -

RAY

Denial? Isn't that a river in Egypt?

RAY laughs and laughs. SHAZ just stares at him, not impressed.

RAY (CONT'D)

(Belfast accent)

It's the way I tell 'em.

(CONTINUED)

17 CONTINUED:

17

RAY takes out a flick-knife.

SHAZ
They're illegal!

RAY
So call the police.

RAY taps the barrel with the knife. The front of the barrel sounds empty. Odd.

He finds a join and puts the blade down it. An entire section of the barrel comes away.

RAY (CONT'D)
What have we got here?

In the empty compartment RAY and SHAZ find passports, cheque-books, money, laminated security passes etc

RAY (CONT'D)
A one-stop illegal immigration shop.

SHAZ
Ray.

SHAZ points at a bloody rag. RAY reaches in and takes it out.

RAY opens it to reveal a small kitchen knife.

SHAZ (CONT'D)
Bingo.

CUT TO:

18 INT - CID/INTERVIEW ROOM - DAY 2

18

ALEX is interviewing TOBIAS.

ALEX
Tobias, I can only guess at the experiences you have gone through in South Africa. I have the profoundest admiration for your struggle. This may sound trite but I argued against apartheid at my school's inter-house debating society. And I very nearly won.

(A Beat)
Does sound a bit trite.

TOBIAS says nothing, just fixes ALEX with his calm, deep eyes.

(CONTINUED)

ALEX (CONT'D)

I know what you're doing. You're creating a conversational vacuum that you think my white liberal guilt will fill with inane chatter and banalities almost completely without punctuation or coherent syntax and thus take the heat off what we're meant to be talking about. Which is murder.

(Breathes)

Not going to happen.

TOBIAS says nothing.

ALEX (CONT'D)

(Lowers her voice)

It will all end beautifully, Tobias. In seven years time Nelson Mandela will be released and will become the first democratically-elected President of South Africa.

A flicker from TOBIAS. Can she see the future or is she a nutter? For the first time, someone has got under his skin.

ALEX (CONT'D)

I want you to be there on that wonderful day, Tobias. Not rotting in a London prison. But you have to help me.

CUT TO:

19 **INT - CID/INTERVIEW ROOM - DAY 2**

19

TSITSI is shaking as GENE HUNT hammers in to her.

GENE

I don't care what happened to you in South Africa. I don't care what will happen to you when I send you back.

TSITSI

No, please -

GENE

I imagine they'll wire you up like a lightbulb and plug you into the mains.

TSITSI starts to cry.

TSITSI

Please don't send me back.

GENE smashes his fist down on the table, making her jump.

(CONTINUED)

GENE

Who killed Oliver Ndlovu?!!

TSITSI puts her hand over her face, weeping.

GENE (CONT'D)

Was it Tobias?

(Gentler)

You can tell me, he can't get to you here.

The door opens and RAY is there.

RAY

Quick word, Guv.

GENE

You can say what you like in front of Titty, we're old friends.

RAY holds up an evidence bag with the knife in it.

TSITSI recoils at the sight, as if she's been punched. Not missed by GENE.

GENE (CONT'D)

Take your dress off, Tsitsi.

TSITSI

What?

GENE

Dress. Off.

Even RAY thinks this is going too far.

RAY

I should go and get Shaz, we're not allowed to -

TSITSI just shakes her head.

GENE

(Serious)

Take your dress off, Tsitsi, or you're on the next flight to Johannesburg.

Very upset, Tsitsi takes her dress off.

She is wearing a white vest over her underwear and it is soaked in blood.

19 CONTINUED:

19

TSITSI
(Upset)
I was in the bathroom.

CUT TO:

20 INT - CID/GENE'S OFFICE - DAY 2

20

GENE looks at the haul of passports etc on his desk as ALEX, RAY and CHRIS look on.

GENE
(Excited)
This isn't just a drunken murder. This is a fully-fledged, one-stop ANC cell.

ALEX
I'll phone Special Branch.

GENE
No, you won't.

ALEX
Guv. We have to. If we suspect any link to a potential terrorist -

GENE
There's a big fish here and he's ours.

RAY
He? I thought it was the girl who killed him.

GENE
She's just a kid, she's not the prize.

GENE looks out into CID, sees TOBIAS having his fingerprints taken.

GENE (CONT'D)
A sprat to catch a mackerel.
(To Chris and Ray)
Get Tsitsi up from the cells, tell her the South African police want to talk to her, then drag her through CID.

ALEX
What are you up to?

21 INT - CID - DAY 2

21

RAY and CHRIS lead the hysterical TSITSI through CID.

GENE and SHAZ there.

(CONTINUED)

GENE

(To Chris)

Let the others go.

(To Shaz)

Get this girl a brief. A good one.

TOBIAS sees at once that TSITSI is in trouble. He speaks Zulu to her and we won't understand it:

TOBIAS

(To Tsitsi, in Zulu)

What's happened?

TSITSI

(In Zulu)

They've got the knife. They know it was me! They're sending me back!

GENE

Oi! Speak English!

TOBIAS

(To Tsitsi, in Zulu)

Go to Harare, tonight. They will look after you. Promise me! Tonight!

GENE

Get her in the cells!

TOBIAS

(To Tsitsi)

Promise me!

TSITSI

(Confused, in Zulu)

I promise.

Just before RAY can drag TSITSI away TOBIAS stands in front of GENE HUNT:

TOBIAS

I did it. I killed Oliver Ndlovu.

Everyone stops, looks at TOBIAS.

GENE

(Suspicious)

Why?

TOBIAS

He was a hothead. Talking of armed struggle, of bringing violence to the streets of London. I couldn't let that happen.

(CONTINUED)

ALEX
I don't believe you.

TOBIAS
I was peeling potatoes when he came at me. It was self defence.

ALEX
I saw the body. That wasn't self defence.

GENE
(Indicating Tsitsi)
What about her clothes? They're covered in blood.

TOBIAS
She tried to revive him. They were lovers.

GENE considers.

GENE
Bring him into my office.

RAY roughly pushes TOBIAS into GENE'S office. TSITSI hates seeing him treated like this.

TSITSI
No!

CUT TO:

22 INT - CID/GENE'S OFFICE - DAY 2

22

TOBIAS is forced to look at GENE'S desk, covered in passports, money, forged visas etc.

GENE
What can you tell me about this little lot, Tobias?

TOBIAS gives nothing away.

TOBIAS
You'll let the girl go?

GENE
Illegal passports - forged visas - laundered money.

TOBIAS
I'll tell you about it all.

(CONTINUED)

GENE
Everything?

TOBIAS
Everything.

GENE picks up several laminated security passes.

GENE
What are these?

TOBIAS
We run a cleaning company. It gives
our people work.

GENE
You'll spill the beans on all of that?
Full confession.

TOBIAS nods.

ALEX
This isn't right, Guv. He'll say
anything to get Tsitsi off.

GENE
Sprat. Mackerel.

ALEX
What if she is the murderer?

GENE
(Proud)
Little Jimmy Keats might need to
revise his report.

CUT TO:

23 INT - CID/CORRIDOR - DAY 2

23

RAY and SHAZ are walking down a corridor in CID.

RAY
I'm not saying I agree with apartheid.
But what I'm saying is look at the
rest of Africa - bunch of corrupt
murderers. It's like Liverpool but
with sunshine and elephants.

SHAZ
You are the most prejudiced,
intolerant man I know.

(CONTINUED)

RAY
(Proud)
I bet you say that to all the boys.

They open a door to an office.

RAY (CONT'D)
Right, let's get this report typed up
and -

They both stop in their tracks at the threshold to the room.
Terrified.

For the room has gone, to be replaced by stars. Infinity. A
terrible silence.

RAY (CONT'D)
What does it mean?

SHAZ
(Really frightened)
I'm scared, Ray.

RAY'S fingers find hers and entwines them.

RAY
It's alright. I'm here.

SHAZ
We're all going mad.

CHRIS
(OOV)
Oi!

RAY and SHAZ turn at the noise of CHRIS'S angry voice, see him
striding down the corridor towards them.

CHRIS (CONT'D)
What the hell do you think you're
doing?

RAY and SHAZ look back into the room. The stars have gone, to be
replaced by the old, scruffy office.

CHRIS (CONT'D)
I'm talking to you two. What is going
on?

RAY takes his hand out of SHAZ'S.

RAY
Nothing.

SHAZ

How can you say that? You saw what I saw!

CHRIS

My best mate and my... I don't believe it.

SHAZ

Something is wrong, Chris! We saw... I don't know. Stars. The edge of the world.

(To Ray)

Tell him.

RAY nods. Just not able to talk about it.

SHAZ (CONT'D)

Tell me you've seen 'em too, Chris.

CHRIS

I've seen all I need to see. You're both nutters, you deserve each other.

CHRIS turns and walks away from them, really upset.

SHAZ

Chris!

CUT TO:

24 INT - CID/GENE'S OFFICE - DAY 2

24

TSITSI is standing in GENE'S office.

ALEX standing there.

GENE

(To Tsitsi)

A man died and another man owned up to it. Which means you are free to go.

ALEX

Did you kill Oliver, Tsitsi?

TSITSI

No.

GENE

Give it a rest, Bolly.

ALEX

Tsitsi, if you've got something to say, say it now.

(CONTINUED)

TSITSI looks guilty, but shakes her head.

GENE
(To Tsitsi)
Don't shag it up, you owe him that.

GENE looks up to see the upset CHRIS come into CID.

GENE (CONT'D)
(Waving him in)
Chris!

CHRIS comes into the office.

GENE (CONT'D)
Show this young lady the way out.

CHRIS
Guv.

GENE
(To Tsitsi, very serious)
Tell your terrorist friends to get out
of my manor or I'll chase them down
like rats. Understand?

CHRIS leads TSITSI away.

GENE (CONT'D)
(Pleased)
Jobs a good 'un, Bols.

ALEX
You can't be sure it wasn't her. You
certainly can't be sure it was Tobias.

GENE
He's giving me an entire ANC illegal
immigrant centre. He's the prize.

ALEX
But what about the "truth"?

GENE
Grow up, Bolly.

Crossing with JIM KEATS, who strides into the office.

GENE (CONT'D)
Jimbo! My mood has improved. Murderer
apprehended, international incident
avoided, terrorist leader in the
cells.
(Looks at Alex)
And on something of a promise.

ALEX

In your dreams.

JIM KEATS

I'm glad you're in a good mood, Gene.

GENE

If you need to know how to spell
"stupendous" in your D&C report, just
give me a shout.

KEATS stands aside to let a well-dressed man in his thirties
into GENE'S office.

GENE (CONT'D)

Who the hell are you?

JIM KEATS

DCI Brian Flowers, Special Branch.

GENE

Special Branch. My cup runneth over.

FLOWERS

The dead man, Oliver Ndlovu.

GENE

What about him?

FLOWERS

He was one of ours.

ALEX and GENE exchange a look.

CUT TO:

25 INT - CID - DAY 2

25

Later.

FLOWERS is taking centre stage as ALEX, GENE and KEATS look on.

FLOWERS

His real name is Peter Sarpong. He was
originally from South Africa but had
lived in London for five years, worked
for us for three. We started hearing
rumours that the exiled ANC was
gathering bomb-making materials.

ALEX

(Surprised)

In London? That didn't happen.

(CONTINUED)

JIM KEATS

In March last year a bomb went off in the ANC's offices in Patton Street.

ALEX

That did happen. It was the South African Secret Service - the guy confessed to it all at the Truth And Reconciliation trials...

ALEX (CONT'D)

The what?

GENE

Ignore her. We all do.

ALEX

The explosives were brought into the country in diplomatic bags.

FLOWERS Is starting to get very suspicious of ALEX'S knowledge.

FLOWERS

You seem to know a lot about all of this.

ALEX

(Hurriedly)

Just guessing.

JIM KEATS

The point is the ANC have been plotting their revenge ever since. Sarpong figured that out.

ALEX

Which was why he was killed?

JIM KEATS

The President of South Africa, P.W. Botha, is due in London for secret talks with the Prime Minister.

FLOWERS

Sarpong thought the ANC knew about Botha and were preparing to assassinate him. Somehow they found out Peter was undercover, tortured him

-

ALEX

No torture marks on his body.

FLOWERS

And then executed him.

(CONTINUED)

GENE

His wounds were the result of frantic stabbings, not an execution. I don't buy it.

FLOWERS

I'm not really interested in what you buy, DCI Hunt.

GENE bristles at this.

JIM KEATS

The point is Special Branch have lost one of their own and they'll be taking the accused off our hands.

GENE

Will they now?

ALEX

(Suspicious)

And what will happen to him?

FLOWERS

That's none of your business. Miss.

ALEX

(Defiant)

Ms.

Doesn't sound very defiant said out loud.

GENE

(Considers)

Where's your request form? Form HX77, I believe.

FLOWERS

What?

JIM

Just hand him over, Gene.

GENE

Do everything by the book at Fenchurch. Get me HX77, signed and dated, and I'll consider your request.

(To Jim)

Gonna be one hell of a last chapter, Jimbo.

CUT TO:

26

INT - CID - DAY 2

26

RAY, CHRIS and other CID OFFICERS are emptying suitcases from the shebeen, bag, boxes etc and searching through them.

An anxious ALEX paces around as GENE looks on:

ALEX

The ANC never waged a terror war
outside of Africa.

GENE

Yet. Which means it will be one bloody
big feather in our cap if we foil a
terrorist attack on another head of
state.

(Loud)

Find me a smoking gun!

ALEX wanders over to where RAY is emptying a suitcase.

RAY

(To Alex)

Oh I spoke to my mate in Manchester.
Apparently they had a fire in the
records office a couple of weeks ago.

ALEX

And all the epaulet records were
destroyed. Quelle surprise.

SHAZ comes into CID with a report.

SHAZ

Forensics on the knife, Guv. No
prints.

RAY

There's no explosives here, Guv.

GENE

Keep looking. When you're done search
Tobias' flat - he's a crafty old sod
so be thorough. Chris.

CHRIS comes over.

GENE (CONT'D)

I want you to stay in CID tonight.
Tobias Ndbele is our prisoner and he
stays in our cells, understand?

CHRIS

Guv.

(CONTINUED)

GENE

Nobody comes in, nobody goes out. I'd trust an estate agent before I trusted Special Branch.

(Cheering, to Alex)

Bra opens at the front or back, Bols?

ALEX

You will never ever ever know. Guv.

CUT TO:

27 INT - CID - NIGHT 2

27

ALEX packs up her things, ready to go home.

Just CHRIS left behind his desk, ready for a long night.

ALEX

Good night, Chris.

CHRIS

Ma'am. Guv. Ma'am.

ALEX notices that CHRIS isn't his normal cheery self.

ALEX

Everything alright, Chris?

CHRIS

Why wouldn't it be?

ALEX

Just asking.

ALEX moves towards the door.

CHRIS

Have you ever had the feeling that things are falling apart, ma'am? That the world as you know it is about to end and nothing will ever be the same again?

ALEX is surprised - and touched - by this from CHRIS. She is about to respond when the door opens and JIM KEATS is standing there.

JIM KEATS

(Cheery)

DI Drake. Can I borrow you for a moment?

(CONTINUED)

27 CONTINUED:

27

ALEX
(Glances at watch)
Well, I -

JIM KEATS
Just for a minute. In my office.

CUT TO:

28 INT - JIM KEATS' OFFICE - NIGHT 2

28

ALEX follows KEATS into his office.

ALEX
We've found no evidence to support
Special Branch's allegation that -

KEATS turns on ALEX. It's out of character and makes ALEX jump.

JIM KEATS
Do you think this is a game? Some
flirty, silly little game being played
out by me and you and Hunt?

ALEX
No, I don't think it's a game. But -

JIM KEATS
Sam Tyler lost his life. By all
accounts an extraordinary man, his
life was taken from him. Murdered.

ALEX
We don't know that for sure.

JIM KEATS
Yes, we do. In our hearts we know
that. Now all I have asked of you is
to take that final step, to find out
from Hunt's own mouth how he did it,
where he did it, why he did it.

ALEX
(Flustered)
It's not that easy.

JIM KEATS
Actually, it is. It's about being a
solution to a problem - a despicable
problem - or being part of the problem
itself.

(CONTINUED)

28 CONTINUED:

28

ALEX

I'm having dinner with DCI Hunt this evening. I hope to find out the truth then.

KEATS looks at her, considering.

JIM KEATS

Last chance, Alex. If you don't have the courage to do it I'll find someone who has.

ALEX

I have the courage.

JIM KEATS

Get. Him.

ALEX walks away from KEATS, knows his patience with her is coming to an end.

CUT TO:

29 INT - CID/GENTS - NIGHT 2

29

THE ASSEMBLY - NEVER NEVER

GENE is staring into the mirror, staring into his own self, his face lathered with shaving foam. Then his RAZOR cuts through the foam

CUT TO:

30 INT - ALEX'S FLAT - NIGHT 2

30

ALEX stands in her underwear, staring into her mirror. Then splashes her face with water.

CUT TO:

31 INT - CID/GENTS - NIGHT 2

31

GENE buttons up the buttons of a fresh shirt.

CUT TO:

32 INT - ALEX'S FLAT - NIGHT 2

32

ALEX peels a new pair of stockings over her legs.

CUT TO:

33 **INT - CID/GENTS - NIGHT 2** 33

GENE buffs his cowboy boots.

CUT TO:

34 **INT - ALEX'S FLAT - NIGHT 2** 34

ALEX wriggles into her skirt.

CUT TO:

35 **INT - CID/GENTS - NIGHT 2** 35

GENE dabs his cheeks with BLUE STRATOS aftershave.

Then, as an optimistic afterthought, sprays some inside his shirt.

CUT TO:

36 **INT - ALEX'S FLAT - NIGHT 2** 36

ALEX dabs her cheek with TRAMP.

And opens a button of her blouse and dabs her cleavage.

CUT TO:

37 **INT - CID/GENE'S OFFICE - NIGHT 2** 37

GENE is suited-and-booted. Now he takes a long glug of Scotch from his flask, looks out of his window.

CUT TO:

38 **INT - ALEX'S FLAT - NIGHT 2** 38

ALEX throws back a glass of red wine. Take a deep breath. Now or never.

She looks out over London's night scape.

CUT TO:

39 **INT - CID - NIGHT 2** 39

It's quiet in CID. Just SHAZ and CHRIS sitting on her desk, close together.

SHAZ

You don't really think anything was going on between me and Ray?

(CONTINUED)

CHRIS

I don't know what to think any more.

SHAZ

A misogynist with a moustache. Don't float my boat, babes.

CHRIS looks at her, believes her completely.

CHRIS

What's happening, Shaz?

SHAZ

I don't know.

CHRIS

I hear a whistle and I jump out of my skin....

SHAZ

It scared you?

CHRIS considers. Nods.

CHRIS

I don't know why.

SHAZ takes CHRIS' hand in hers.

SHAZ

We'll be scared together then.

CHRIS smiles at SHAZ.

CHRIS

Go home, Shaz. You look tired.

SHAZ

You'll be alright here?

CHRIS

I'll be fine.

CUT TO:

40 INT - JIM KEATS' OFFICE - NIGHT 2

40

KEATS sits at his desk. He writes the name "SHAZ" on one of the Betamaxes. Then puts it on top of the other two that already read "CHRIS" and "RAY".

He seems very happy with himself.

CUT TO:

41 INT - LUIGI'S - NIGHT 2

41

It's a quiet night in Luigi's, quiet and dark and romantic.

GENE HUNT sits magnificently beneath the mural, eyes nervously on the door.

LUIGI

Mr Hunt. A pleasure to see you.

GENE

The pleasure is all yours.

LUIGI notices that GENE has made an effort.

LUIGI

Senor Hunt is on a date?

GENE

I am not on a date. I am meeting a colleague for a meal and a professional chat.

LUIGI

(Winks)

I know enough about restaurants and men to know a date when I see one.

GENE

And I know enough about Italians and vats of boiling cooking oil so -

GENE stops speaking. For into the restaurant has stepped a most beautiful woman. Her name is ALEX DRAKE.

LUIGI takes it all in. It pains him to think all this is for GENE HUNT.

GENE (CONT'D)

A glass of champagne for the lady, Luigi.

LUIGI mutters off.

LUIGI

A lovely pearl. Unspeakable swine.

ALEX and GENE are alone.

GENE

You've scrubbed up alright, Bolly. Alex. Bolly.

(CONTINUED)

41 CONTINUED:

41

ALEX

Thank you. You don't look too bad
yourself.

GENE pulls ALEX's chair out.

CUT TO:

42 INT - CID/CELLS - NIGHT 2

42

CHRIS sits in the cell with TOBIAS. He hands him a pack of
cigarettes.

CHRIS

Why did you do it, Tobias? Why did you
kill him?

TOBIAS lights a cigarette, inhales.

CHRIS (CONT'D)

Or are you covering for the girl? But
why would you do that? If they send
you home...

TOBIAS

If they send me home I die.

CHRIS

So why?

TOBIAS

What time is it?

CHRIS

Eight thirty.

TOBIAS shakes his fist in triumph, breaks into a huge smile.

CHRIS (CONT'D)

Can't see what you've got to smile
about.

TOBIAS

Tsitsi is on the eight fifteen to
Harare. She's safe now.

CUT TO:

43 INT - LUIGI'S - NIGHT 2

43

GENE pours ALEX a glass of wine as they eat their meal, the
atmosphere quiet, delicate.

(CONTINUED)

ALEX

Have you noticed how strange the atmosphere is in CID?

GENE

It's a nut house. Always has been.

ALEX

No, it's more than that.

(Quoting)

"Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world".

GENE

Pam Ayres?

ALEX

W.B.Yeats.

GENE

It's Viv. They're missing Viv.

ALEX watches GENE as he takes a swallow of wine.

ALEX

You miss him too, don't you?

GENE

He was the quiet centre of things. The middle of the wheel.

ALEX

And now the spokes are coming off.

GENE

Bloody hell. This is like having a date with Leonard Cohen.

ALEX

We may have had our differences in the past -

GENE

Differences? All we are is difference, Bolly.

ALEX

Like "Tom And Jerry".

GENE

"Eric And Ernie".

ALEX
"Abelard And Heloise".

GENE
"The Saint And Greavsie".

ALEX smiles.

ALEX
(Pointed)
It hurts you so much, losing one of
your own.

A beat.

GENE
Say it, Alex.

ALEX
Say what?

GENE
There's an elephant in the room, I
just heard it clear its trunk. Let's
get it out of the way.

A beat as ALEX looks at GENE.

ALEX
Did you or did you not kill Sam Tyler?

CUT TO:

INT - TOBIAS' FLAT - NIGHT 2

RAY puts his shoulder to the door.

CUT TO:

INT - CID/CELLS - NIGHT 2

CHRIS sits in the cell with TOBIAS.

TOBIAS
I was a teacher. I didn't have much
but I had more than most. I kept my
head down, did what I was told.

CHRIS
Why are you telling me this?

TOBIAS
There was a school strike, all my
students were at the demonstration.
They fired into them.

(CONTINUED)

CHRIS

They must have had a reason.

TOBIAS

They were black, that was their reason.

CHRIS

Or Communists. I don't understand everything that's happening down there, but... sometimes you have to do bad things for the greater good.

TOBIAS

They were children.

CHRIS

Look, if this is about you justifying a murder -

TOBIAS

One of my students got shot in the head. Through the eye. I held her in my arms as she died and I swore that I would not live my life like a dog, shivering in fear of what its master might do.

Angle on CHRIS, taking this in.

TOBIAS (CONT'D)

Better a dead lion than a live rat, my friend.

CUT TO:

45 INT - TOBIAS' FLAT - NIGHT 2

45

RAY - smoking - is overseeing his PCs who are starting to search the flat.

RAY

Come on, you lazy buggers. Get it done and we'll all be home in time for "Sportsnight".

RAY picks up a photograph of TOBIAS in fatigues, somewhere in the African bush. Photographs of family, of Tobias' pupils.

RAY (CONT'D)

(Sings)

*"Men of Harlech stop your dreaming,
can't you see their spearheads
gleaming? - "*

(CONTINUED)

45

CONTINUED:

45

There is a poster of MANDELA on the wall. RAY takes out a pen and starts to draw a cartoon penis on it. But the pen goes straight through. Which is odd.

RAY rips down the poster to reveal a hole in the wall, crudely hacked out

He reaches in and takes out a metal box, opens it. We don't see what he sees but his eyes widen and he stubs out his cigarette on Mandela's face.

RAY (CONT'D)

Kaboom.

CUT TO:

46

INT - LUIGI'S - NIGHT 2

46

GENE and ALEX, as before.

GENE

Sam Tyler was a friend of mine. Bloody irritating friend most of the time, it has to be said. But I learnt more from him than anyone else I've ever known. He was strong, decent, brilliant copper. The day he left my life...

GENE is emotional, can't finish the sentence.

ALEX

What happened?

GENE

He'd been acting strangely for a couple of weeks. And Sam Tyler strange was very strange indeed.

ALEX

He was happy here, everyone says so. He had Annie, he had you.

GENE

I asked him what was wrong but he wouldn't tell me. Said he couldn't tell me.

ALEX

What did you do?

GENE

He said he had to leave. He asked me to help him fake his own death. So we set fire to his car, pushed it into the river.

(CONTINUED)

ALEX sits back, frustrated, doesn't know what to think.

ALEX

Sam asked you to commit an illegal act
and you just did it?

GENE

I wasn't happy doing it. I didn't want
to lose him.

ALEX

(Getting close)

Then what? What happened next, Gene?

GENE

I never saw him again.

ALEX

I want to believe you, I really do.

GENE

Here's how it works. A friend asked me
to do something. I asked him why and
he said it would be better for me if I
didn't know. He asked me not to
mention it again, just to help him. So
I did.

ALEX looks at GENE, so wants to believe.

GENE (CONT'D)

It's called trusting a friend, Alex.
It's called faith. It's something you
haven't learned yet.

LUIGI hovers up.

LUIGI

Senor, Senorina. Some coffee? Brandy?

GENE

(Perks)

Brandy?

GENE looks at ALEX - how does this go now?

ALEX

Just the bill, thank you, Luigi.

LUIGI moves away.

GENE is disappointed, assumes the evening is at an end.

GENE

You're the feminist. You can pay half.

(CONTINUED)

ALEX
(To Gene)
Get your coat. You've pulled.

Wow. GENE stands up.

He's not pleased to see an out-of-breath RAY come crashing into the restaurant.

RAY
Guv! I've got something for you.

GENE
So has DI Drake and I have a feeling
hers will be more interesting.

RAY
Wanna bet?

RAY slams the box of dynamite down on the table.

CUT TO:

47 INT - CID/INTERVIEW ROOM - NIGHT 2

47

TOBIAS is sitting behind the desk, looking a little less in charge than previously, the box of dynamite on the desk in front of him. There is an obvious gap where two sticks of dynamite are missing.

GENE, RAY and CHRIS opposite from TOBIAS.

GENE
Time to start talking, Tobias, or it's
a one-way ticket to Robben Island. My
patience is at an end.

TOBIAS
I don't understand. There was a hole
in my wall?

GENE
Don't take the piss. Where is the
dynamite, who is it meant for?

ALEX
It's clear that some is missing,
Tobias. We need to know where it is.

TOBIAS
I don't know where it is.

GENE
Liar!

(CONTINUED)

CHRIS

We don't know he's lying. He said himself there were different factions. What if he's been set-up and -

GENE

(To Chris)

Shut up!

CHRIS shuts up. Humiliated.

GENE (CONT'D)

I want answers. Now. Or I'm handing you over to your Afrikaner mates to make Boerewors out of you.

TOBIAS

I told you, the movement was starting to split. There were hothead elements who wanted to bring the struggle to the streets of London -

GENE

The hothead Oliver, you mean. The one you said you murdered when you found out he was Special Branch.

TOBIAS does not pretend ignorance.

TOBIAS

I don't believe in violence.

GENE

You stabbed a Special Branch Officer to death! Where is the missing dynamite?

TOBIAS

I don't know!

The door opens and JIM KEATS and FLOWERS come into the room.

GENE

(Angry)

I am working here!

They are followed by another man in a suit. DE VILLIERS.

GENE (CONT'D)

Who the hell is he?

DE VILLIERS

(South African accent)

My name is Anders De Villiers. You've got something I want.

(CONTINUED)

TOBIAS visibly stiffens when he sees DE VILLIERS.

FLOWERS

Running around London with a box of dynamite. Bloody amateurs.

GENE

We found it, didn't we? More than you did.

JIM KEATS looks in the box, takes out a stick of dynamite.

JIM KEATS

A little bit more than a murder now, Gene.

GENE

If you'd let me get on with my work I'd -

FLOWERS

Bit out of your league, Hunt.
(To Tobias)
You're coming with us.

ALEX

I don't think so.

CHRIS

He's our suspect, he stays here.

DE VILLIERS looks at them with amused contempt.

DE VILLIERS

Got you wrapped around his little finger, hasn't he? He does that.
(To Tobias)
Howzit, Joshua? How are you doing, my friend, been a long time.

TOBIAS says nothing.

CHRIS

Joshua?

DE VILLIERS takes out a collection of photographs from his briefcase and lays them out on the desk.

They show bloody, horrible images of the aftermath of a bomb in a South African shopping arcade.

DE VILLIERS

This is a shopping mall in Pretoria, South Africa.

(MORE)

(CONTINUED)

47

CONTINUED:

47

DE VILLIERS (CONT'D)
Or what was left of it after your
Freedom Fighter friend here was
finished.

The images are hard to look at and TOBIAS makes no attempt to deny them.

DE VILLIERS (CONT'D)
Women, children. White, coloured,
black.

CHRIS
(Shocked)
When was this?

FLOWERS
Ten years ago.

CHRIS
(Weak)
People change.

JIM KEATS
Enough talk. He belongs to Special
Branch now.

GENE is hesitating.

ALEX
Guv. They're upset about their man
being killed, he won't stand a chance.

JIM KEATS
We need to find that explosive.

RAY hurries into the room.

RAY
I think we just found it. A bomb's
gone off at the South African Embassy.

TOBIAS looks astonished. Then drops his head into his hands.

CUT TO:

48

EXT - LONDON STREETS - NIGHT 2

48

The AUDI screams down dark, deserted London streets.

SPECIAL AKA - FREE NELSON MANDELA

CUT TO:

49 **INT - AUDI - NIGHT 2** 49

GENE is driving, staring ahead.

ALEX next to him in the passenger seat.

RAY in the back.

CUT TO:

50 **EXT - LONDON STREETS - NIGHT 2** 50

The AUDI powers on.

*21 years in captivity
Are you so blind that you cannot see?
Are you so deaf you cannot here? Are
you so dumb you cannot speak? Freeeee,
Nelson Mandela...*

CUT TO:

51 **INT - CID - NIGHT 2** 51

CHRIS watches with sadness, with quiet anger, as the PC takes TOBIAS back to the cells.

Their eyes meet for a moment but CHRIS stares stonily back.

CUT TO:

52 **INT - SOUTH AFRICAN EMBASSY - NIGHT 2** 52

The bomb blast has darkened walls, destroyed furniture.

GENE, ALEX and RAY crunch over the shattered glass.

JIM KEATS, FLOWERS and DE VILLIERS are already there, surveying the damage.

DE VILLIERS
(Angry, to Gene)
You people did this! YOU!

ALEX
Where's Botha?

FLOWERS
Still at Heathrow. He's flown straight
back to South Africa.

GENE
Any fatalities?

(CONTINUED)

FLOWERS

One. We think she was a cleaner.

RAY is having problems shaking a smashed photograph of PRESIDENT P.W.BOTHA off of his foot.

FLOWERS (CONT'D)

The bomb went off before the timer was set, otherwise it would have been a lot worse.

RAY

Bit amateurish for international terrorists.

ALEX

(Weary)

They were never international -

DE VILLIERS

Now you bastards know what it is we're fighting. And we're fighting it for you! To stop the Communists -

ALEX

(Losing it)

Oh shut your face, you racist git.

A stunned silence.

JIM KEATS

I suggest we all try and keep calm.

DE VILLIERS

This never gets out. Never! If people back home thought the ANC had the power, the gall to attack the President -

FLOWERS

I give you my word. We'll leak the papers a story about a gas explosion -

DE VILLIERS

I want no publicity for these bastards!

DE VILLIERS turns on GENE, spitting with anger.

DE VILLIERS (CONT'D)

(To Gene)

I want your prisoner.

(CONTINUED)

ALEX

He's not a prisoner. We have something called "innocent until proven guilty" in this country.

DE VILLIERS goes right up to GENE.

DE VILLIERS

I want him.

GENE

Tough. I'll find out what happened here - who did it, how it was organised.

TWO AMBULANCE MEN take the covered body of the CLEANER out of the building on a stretcher.

ALEX

One moment.

A laminated security card is on top of the covered corpse and ALEX picks it up:

ALEX (CONT'D)

(Stunned)

Tsitsi.

CUT TO:

53 INT - CID/CELLS - NIGHT 2

53

TOBIAS is slumped forward.

CHRIS is angry.

CHRIS

Is this down to you, "Joshua"? Are you behind this?

TOBIAS shakes his head, weary.

TOBIAS

Tsitsi was just a child. Her father was killed by the security forces, her mother is in exile in Zimbabwe, it wasn't safe for her at home. But she wasn't political, just a long way from home in a cold city.

CHRIS

She was a terrorist. She was planting a bomb when it went off.

TOBIAS looks at CHRIS with something close to pity.

(CONTINUED)

TOBIAS

She fell in love with Oliver.
Hopelessly in love. And then we found
out he was a traitor -

CHRIS

(Correcting)

A British police officer.

TOBIAS

Tsitsi flew at him, stabbed him...

CHRIS

Why did you cover for her?

TOBIAS

Because I've had my life, Chris, and
hers was ahead of her.

CHRIS

Why did you kill those people?

A beat.

TOBIAS

I was younger. I was angry that my
people were degraded - I'm still
angry. But now I want to persuade them
out of their wrongness, not to kill
them out of it.

CHRIS

You had nothing to do with the bomb?

TOBIAS

I give you my word.

A beat as CHRIS looks at him. Despite everything, he believes
him.

CHRIS

What will happen when they send you
back?

TOBIAS

You know what will happen.

CHRIS

Are you frightened?

TOBIAS

Frightened? Yes, of course. But I'm
weary, too. The struggle makes you
very weary.

(CONTINUED)

53

CONTINUED:

53

Out on CHRIS, despite everything, impressed with this man.

CUT TO:

54

INT - CID - NIGHT 2

54

GENE, ALEX, JIM KEATS, FLOWERS and RAY come into CID. It's empty at this time of night.

Just SHAZ at her desk.

JIM KEATS

I don't like it any more than you but this is now an international incident.

(Pointed)

Not something Fenchurch East really needs at this moment.

GENE

I don't care about your report, Keats.

JIM KEATS

Yes, you do - that's what all this posturing has been about.

FLOWERS

I don't think you understand the enormity of this, Hunt. This is not a squabble with a colleague, this is not even a squabble with Special Branch. This is another State.

GENE considers. Then beams.

GENE

What a magnificent thought.

Even ALEX has to hide a small smile.

GENE (CONT'D)

Piss off out of my station, Flowers.

FLOWERS

(Hardening)

You're an idiot, Hunt. I'll let your Commander know that, too.

FLOWERS turns and leaves CID.

JIM KEATS

(To Gene)

You make my job so easy.

(CONTINUED)

GENE

The prize is still mine. Now we get it to talk.

ALEX

Shaz. Why haven't you gone home?

SHAZ

I did but I couldn't sleep - dunno why. Thought I'd see how Chris was.

GENE

Where is the Caped Crusader?

CHRIS comes in, tired after a long night.

CHRIS

Here I am, Guv.

GENE

Go and bring Tobias up from the cells.

CHRIS

I can't do that.

GENE looks at CHRIS.

GENE

Why not?

CHRIS

He's not there.

GENE

What do you mean, he's not there?

ALEX

Where is he, Chris?

CHRIS

I don't know.

GENE

I realise it's been a long night and you're not the brightest, but -

CHRIS

I let him go.

A stunned silence.

JIM KEATS

You let him go?

(CONTINUED)

CHRIS

Yes, sir.

JIM KEATS

You idiot! You have released a murderer. A terrorist.

GENE walks over to CHRIS, very angry, very quiet.

GENE

You let him go. Although I expressly gave orders to the contrary?

CHRIS

Guv. He was never going to get a fair trial in South Afrrica, probably no trial at all. So -

SHAZ

(Really impressed)

Baby.

JIM KEATS

This is the ship you run, Hunt. No discipline, no loyalty. No clue.

RAY

(Stunned, to Chris)

What were you thinking of?

ALEX

Look, maybe Chris shouldn't have done it but -

GENE

(To Chris)

You dared to disobey me?

CHRIS

I didn't join the police force to be a party to State murder.

GENE

You joined the police force to wipe my arse, Skelton! You joined the police force because no one else would bloody have you!

CHRIS

You released Tsitsi, Guv, cos you wanted a big score. She killed the Special Branch guy, she set the bomb -

GENE

You dare talk back to me? You pathetic, inept, snivelling turd.

ALEX

That's enough -

GENE

(To Chris)

You don't have opinions. You don't make decisions. Do you understand?

CHRIS

I understand what you're saying, guv. I just don't happen to agree with it.

RAY just winces. Knows this isn't going to end well for CHRIS.

RAY

(Wincing)

Alright, Chris. Guv, I'll get a message out to uniformed and we'll -

GENE

You don't agree?

CHRIS

No, sir.

JIM KEATS

(To Gene)

You can phone the Commissioner. You can explain why you let a terrorist loose on the streets of London.

A beat as GENE looks at CHRIS.

Then his fist pumps into CHRIS' stomach, doubling him up in pain.

ALEX

For God's sake.

SHAZ runs to CHRIS, who waves her away.

GENE turns his back on CHRIS, speaks to JIM KEATS:

GENE

Give me an hour, we'll pick him up.

JIM KEATS

You can't keep this quiet, you idiot! Flowers is on to the Commissioner even as we speak!

(CONTINUED)

CHRIS has struggled upright.

CHRIS
Guv. Turn around.

GENE
Did someone just speak?

CHRIS
Turn around, you bastard.

An intake of breath from everyone.

ALEX
This isn't helping anyone. Ray's
right, we'll -

GENE turns around and looks at CHRIS with a sneer.

GENE
What did you call me?

CHRIS doesn't answer. His jabs are quick, powerful, hurting
GENE.

RAY
Chris!

GENE throws a punch back. Grabs CHRIS in a bear-hug.

ALEX
Stop it!

SHAZ
Stop it, Chris!

GENE and CHRIS wrestle and roll around CID, smashing into desks,
upturning chairs.

Angle on JIM KEATS as he watches. Is that the tiniest smile on
his lips?

ALEX
Gene! Stop!

But the fight continues, CHRIS hanging on for dear life but not
giving in. They are on the floor now, rolling around.

ALEX finds the vase, throws out the funeral flowers, and empties
the nasty water onto GENE and CHRIS.

It's enough to momentarily stop them and then RAY, ALEX and SHAZ
drag the two men apart.

GENE and CHRIS stare at each other, panting.

(CONTINUED)

JIM KEATS
(Sarcastic)
Impressive. Very impressive. I think
I'll go and finish my report.

GENE
(Quiet, to Chris)
Get out.

CHRIS turns and leaves CID.

CUT TO:

55 INT - CID/JIM KEATS' OFFICE - NIGHT 2

55

An angry JIM KEATS is pounding at his type-writer, writing his report.

A sheepish ALEX appears in the doorway.

JIM KEATS
This place is a disgrace. A mockery.

ALEX
We're better than this. It's just that
Chris -

JIM KEATS
What do you want, I'm busy?

ALEX
I don't think Gene Hunt killed Sam
Tyler.

A beat as Jim looks at her.

JIM KEATS
And how did you come to that
conclusion?

ALEX
I asked him.

A beat. Then KEATS laughs out loud.

JIM KEATS
You asked him?

ALEX
Yes. And I believe him.

JIM KEATS
And what about the evidence? The
falsified murder scene;
(MORE)

(CONTINUED)

55 CONTINUED:

55

JIM KEATS (CONT'D)
the falsified police reports; the
destroyed evidence; the photographs;
the grave -

ALEX
We don't have a grave.

KEATS just stares at her. Then seems to relax.

JIM KEATS
Close the door on your way out.

ALEX
I work with him. I have to believe
him.

JIM KEATS
He's polluted you. Just like the
others.

ALEX
No, he hasn't.

KEATS opens the door, wants her out of his office.

JIM KEATS
You disappoint me, Alex. Now get out.

CUT TO:

56 INT - CID - NIGHT 2

56

The mood in CID is sombre as SHAZ, RAY and the OTHERS tidy up
after the fight.

RAY and SHAZ glance in at the office.

CUT TO:

57 INT - CID/GENE'S OFFICE - NIGHT 2

57

GENE stands and stares out of the window of his office.

CUT TO:

58 EXT - ALLEYWAY - NIGHT 2

58

An upset, shaken CHRIS walks along a street. His face is bloody
and puffy from the scrap.

Then he hears that WHISTLE again! Loud. Insistent.

CHRIS runs after the source of the noise.

It's just a BOY, blowing on a whistle.

(CONTINUED)

58 CONTINUED:

58

CHRIS
You should be in bed!

The BOY runs off.

CHRIS turns and runs smack into... TOBIAS!

CHRIS (CONT'D)
You?

CUT TO:

59 INT - LUIGI'S - NIGHT 2

59

SHAZ and RAY drinking at a table. But there's none of the usual joy or vivacity.

GENE is on his own, quiet and subdued.

ALEX comes into the restaurant, crosses with LUIGI, who is not happy.

LUIGI
Senorina. Try and cheer them up, my customers are slitting their necks.

ALEX walks over to GENE.

ALEX
Every police officer in London has got Tobias' description, all ports and airports have been alerted.

GENE looks over at SHAZ and RAY.

GENE
Pam Ayres was right. Things fall apart.

ALEX
They'll be ok.

GENE
If I can't look after my own people then I'm nothing. Viv. Chris.

ALEX
(Pointed)
Sam.

GENE looks at her, weary.

GENE
Are you never going to stop on this?

(CONTINUED)

ALEX

Keats thinks you killed him. He's never going to give up.

GENE

I don't care about Keats, I care about you. If you don't believe me...

A beat.

GENE (CONT'D)

... then what's the point?

GENE looks deep in ALEX'S eyes, she So wants to believe.

CUT TO:

60 **EXT - LONDON/THAMES - NIGHT 2**

60

CHRIS and TOBIAS sit together, the river running beneath them.

TOBIAS has a hood up, pulled forward.

CHRIS

Why were you following me?

TOBIAS

I wanted to thank you. I was weary and you gave me life.

CHRIS

(Touched)

You shouldn't be here. Every cop in London is looking for you.

TOBIAS

They won't find me.

(Indicating Chris' face)

What happened to you, my friend?

CHRIS

The rat became a lion, Tobias.

TOBIAS

Does it feel good?

CHRIS

(Down)

Not especially.

TOBIAS puts his hand out and CHRIS shakes it.

CHRIS (CONT'D)

(Touched)

What are you going to do?

(CONTINUED)

TOBIAS

Back to the struggle.

The sound of a POLICE SIREN.

CHRIS

You should go.

TOBIAS

The woman you work with, the tall one -

CHRIS

DI Drake.

TOBIAS

She said something. About Mandela being free in seven years. How can she know a thing like that?

CHRIS

(Smiles)

She knows all sorts of things, does Alex Drake. I sometimes think she can see into the -

CHRIS turns back to TOBIAS but he has gone. CHRIS looks all around but there is no sign of him.

CUT TO:

61 INT - LUIGI'S - NIGHT 2

61

GENE walks over to RAY and SHAZ's table, ALEX following.

GENE

What's in that glass, Shaz?

SHAZ

Water.

GENE

Good God, woman. And you want to be in CID.

SHAZ

(Pointed)

I'm not sure that I do any more.

GENE

He went against orders.

SHAZ

You've been riding him for months, humiliating him -

(CONTINUED)

RAY

You have been a bit hard on him, guv.

CHRIS

It won't happen again.

Everyone turns at the sound of CHRIS's voice.

CHRIS is standing there. Battered and bruised maybe but with a strength and determination we haven't seen before.

LUIGI takes in the tense atmosphere, notices the battered faces of GENE and CHRIS - this could be trouble.

CHRIS (CONT'D)

(To Gene)

You're the best DCI I've ever met and I've been proud to have worked under you. But I'm not going to be your doormat any more, Guv. Those days have gone.

GENE

Have they now?

CHRIS

Buy me a drink and I'll say no more about it.

A beat. They all look at GENE - how is this going to pan out?

GENE

Luigi. Buy Mr Skelton a drink.

LUIGI

(Relieved)

Si, Senor.

Relief all around.

CHRIS puts his hand out to GENE.

He considers it for a moment. Then ignores it and instead pulls CHRIS into a man-hug.

Nobody has seen GENE do this before and it warms the cockles of our battered crew.

ALEX, especially, is taken by this gesture of GENE'S.

CHRIS breaks off, sees SHAZ come smiling up to him:

SHAZ

Baby, I'm so proud of you.

(CONTINUED)

61 CONTINUED:

61

CHRIS beams with happiness. Then it happens. Everything freezes for CHRIS.

He looks straight at us, hears the faint music of a pub interior and "Life On Mars" on the pub jukebox. And a male voice shouting: "What'll you have, mon brave?".

Then all is noise and voices again as CHRIS is back:

CHRIS
I heard music.

RAY and SHAZ share a look.

SHAZ
Did ya, babes?

RAY
(Uncomfortable)
Ok, mate, keep it to yourself.

GENE
(Not understanding)
Luigi! These people want music!

LUIGI puts on the stereo:

CULTURE CLUB - "DO YOU REALLY WANT TO HURT ME?"

As SHAZ starts to dance with CHRIS, ALEX slips away.

CUT TO:

62 INT - ALEX'S FLAT - NIGHT 2

62

ALEX is alone in her flat, working through all the clues she has, writing them down:

ALEX
The ghost. Who is he? What does he want? The weather vane. The cottage. Where is it? The stars...

A KNOCK at the door makes her jump.

ALEX pushes the evidence under the sofa, moves to the door and opens it:

GENE HUNT is there, his hands festooned with bottles of Italian lager.

GENE
I left the children playing.

(CONTINUED)

62 CONTINUED:

62

ALEX
You did well. With Chris.

GENE
We've got unfinished business, Bolly.

ALEX
Yes, we have.

ALEX opens the door wide.

CUT TO:

63 INT - LUIGI'S - NIGHT 2

63

RAY, CHRIS and SHAZ are together at a corner table. A bit drunk.

CHRIS
What does it mean? The music.

RAY
It probably means nothing.

SHAZ
Of course it does. We've all heard it.

RAY
I don't like weird stuff, it makes me uncomfortable.

CHRIS
Mine sounded like a pub.

SHAZ
And ours.

RAY
I never thought insanity would sound like a pub.

CHRIS
Did you hear the voice?

SHAZ and RAY look at each other and then at CHRIS:

SHAZ
Lots of voices, couldn't make any out in particular.

CHRIS
I could.

RAY
What was it saying?

(CONTINUED)

CHRIS
"What'll you have?".

RAY
You're probably imagining it.

CHRIS
I'm not imagining it. And I'll tell
you another thing about the voice.

SHAZ
You're frightening me, Chris.

CHRIS
(To Ray)
You remember that black bloke who was
landlord of "The Railway Arms"?

RAY
Nelson. Of course I remember him.

CHRIS
It were him.

Out on RAY, stunned.

CUT TO:

64 INT - ALEX'S FLAT - NIGHT 2

64

GENE is on the sofa drinking beer out of a bottle, ALEX drinking
red wine.

GENE
So Fenchurch East lives to fight
another day.

ALEX
We're all rattled. Viv's funeral...

GENE
Chris stepped up to the mark. I wasn't
sure he had it in him.

ALEX
We'll be alright. We'll all be
alright.

GENE
Will we, Bolly?

ALEX can see GENE is still troubled. She gets up, moves towards
the stereo.

(CONTINUED)

ALEX

Come on, let's dance.

GENE

Gene Hunt does not dance.

ALEX

He doesn't hug Chris Skelton, either.

ALEX takes a cassette out of a case. It's spilling tape everywhere.

GENE

Give it here, woman.

ALEX hands GENE the cassette and rewinds the tape with a pencil.

ALEX

(Surprised, touched)

Your hand's shaking.

GENE

No, it's not. Small earthquake in central London, happens all the time.

GENE hands her the cassette, ready to play.

ALEX smiles at him, very endeared by his nerves. She goes to put the cassette in.

ALEX

I'm shaking, too.

GENE

If we're dancing, let's get it over with.

ALEX

Yes, sir.

ALEX presses "play" and we hear the distinctive opening bars of SPANDAU BALLET'S "TRUE".

GENE

Got any Herb Alpert?

ALEX

No.

ALEX puts her arms around GENE. He puts his arms around her.

It's awkward at first but they get closer, mould their bodies together.

So true, funny how it seems;

(MORE)

(CONTINUED)

ALEX (CONT'D)

*Always in time, but never in line for
dreams;
Head over heels when toe to toe
This is the sound of my soul,
This is the sound...*

They dance slowly. Very close. They hear each others' breathing. And they both know what's going to happen now.

GENE gently tilts ALEX's chin until they are looking at each other. Deep into each others' eyes:

*With a thrill in my head and a pill on
my tongue;
Dissolve the nerves that have just
begun...*

And they kiss. Finally. Again, clumsy at first. Then lust starts to bite and the hunger increases, fingers in hair, hands exploring:

GENE

I want you, Alex Drake.

ALEX

Yes.

ALEX takes GENE'S hand and leads him to the bedroom when there is a sudden BANG on the door that makes them both stand stock-still:

ALEX (CONT'D)

Who is it?

No answer. Just the door BANGED hard again.

ALEX moves towards the door.

ALEX (CONT'D)

Go into the bathroom, I'll get rid of them.

GENE nods, goes into the bathroom and closes the door.

ALEX quickly readies herself, opens the door:

JIM KEATS is standing there.

JIM KEATS

Alex.

ALEX

This is not a good time.

64 CONTINUED:

64

JIM KEATS
Is that right?

KEATS sees the empty bottles on the table.

JIM KEATS (CONT'D)
I love this song.

CUT TO:

65 INT - ALEX'S FLAT/BATHROOM - NIGHT 2

65

GENE HUNT looks in the mirror as he listens to the voices next door.

CUT TO:

66 INT - ALEX'S FLAT - NIGHT 2

66

JIM hands ALEX a brown envelope.

ALEX
What is it?

JIM KEATS
I got your photos developed.

ALEX takes out a raft of black & white photographs, obviously from the same film:

ANNIE smiling, laughing; CHRIS and RAY in "The Railway Arms". Even a smiling GENE HUNT. And then - the last image - of a cottage in a field - a weather vane - a village sign -

SMASH CUT TO:

The TV NEWS FOOTAGE - the weather vane - The GHOST looking straight at her -

SMASH BACK TO:

67 INT - ALEX'S FLAT - NIGHT 2

67

ALEX is shocked to her core.

JIM KEATS
Farrington Mill, Lancashire.
(Glancing into the flat,
lowering voice)
Be careful, Alex. Be very careful.

KEATS leaves.

ALEX turns the photograph over. KEATS has written "I THINK WE'VE FOUND OUR GRAVE".

(CONTINUED)

67 CONTINUED:

67

She looks over at the bathroom door.

CUT TO:

68 **EXT - LONDON STREETS - NIGHT 2**

68

CHRIS, RAY and SHAZ walk along the pavement, a bit drunk.

CHRIS

Look, I've got no truck with apartheid

-

SHAZ

Liar.

RAY

But if it's so bad what's Geoff
Boycott doing playing cricket there?
Answer me that.

SHAZ

You're a racist, Ray.

RAY

I am not a racist -

CHRIS

You don't like Welsh people -

RAY

But I wouldn't like them no matter
what colour they were.

CHRIS

Good point -

SHAZ

It's like 1953 in your heads, innit?

They turn a corner and stop dead in their tracks. CHRIS is simply shocked to his core. The physical world has ended and in front of him is silence and stars. Infinity. Nothingness.

CHRIS

My God.

SHAZ

It's alright, Chris, I'm here. We're
all here.

SHAZ stands between CHRIS and RAY, holds both their hands.

CUT TO:

69 INT - ALEX'S FLAT - NIGHT 2

69

GENE comes out of the bathroom. No sign of ALEX.

GENE

Alex.

(A beat)

ALEX!

CUT TO:

70 EXT - LONDON STREET - NIGHT 2

70

ALEX runs and runs. Distraught. The PHOTOGRAPH clutched in her hand.

The last image of the episode: The PHOTOGRAPH of Sam Tyler's last resting place, far away in a Lancashire field.

*I know this much is true;
This much is true;
I know, I know, I know this much is
true...*

END OF EPISODE SEVEN