

EPISODE 1 - Outline

ACT ONE - *introducing fast-track criminal psychologist DCI Alex Drake who's brilliance at her job is countered by her disastrous relationship with daughter Molly. See her kidnapped, plunge her into 1981 and bring her face to face with a certain DCI Gene Hunt*

"My name is Sam Tyler. I had an accident and I woke up in 1973. Was I mad? In a coma? Back in time? Whatever had happened, it was like I'd landed on a different planet. But if I could just figure out why I was here then maybe I could get home .."

- Sounds odd read by 12 year old MOLLY DRAKE. But pouring over her mum's work is what she does when ALEX is ignoring her. Why is she ignoring her? Because they are racing through the chrome, steel, glass streets of London's Docklands and DCI Mummy has the siren blaring. MOLLY is still in school uniform. And MOLLY by the way is in a shocking bad mood which ALEX happens to think is pretty bloody unfair considering the trouble she has gone to in planning tomorrow's 13th birthday treats.

- A burnt-out, middle-aged drug-dealer called LAYTON has been involved in a very botched robbery and now he has a secretary hostage at gunpoint. The Met has 1,000 kilos of automatic firepower trained on him. ALEX DRAKE walks through and with a few carefully constructed questions, brings LAYTON to his senses and the gun out of his hand. She is that good.

- To the station with MOLLY in tow. ALEX can handle psychotic gunmen with insight and patience but seeing her ride rough-shod over MOLLY fair makes the eyes water. During this hectic sequence we will learn the following: -

- 1) ALEX has always struggled with relationships.
- 2) MOLLY'S dad has never been on the scene.
- 3) ALEX is constantly courted by nice, well-mannered, intelligent men who she tries desperately to fancy but can't. (Including the gynecologist she is currently seeing.)

5) MOLLY has a penchant for sidling up to suspects and "diagnosing" them. Such as; "Hi, would you describe yourself as need-based socio-violent and manipulative or as violently manipulative with a socio-neediness?"

As ALEX is about to go into interview she sees an officer handing MOLLY a card and flowers and suddenly the penny drops - it's MOLLY'S birthday today.

DCI Mummy is a baaad mummy.

- Interview of LAYTON. Was once a bit of a big deal "back in the day". This robbery smacks of a clapped-out con looking to reclaim a bit of passed glory. ALEX dissecting him for information but LAYTON is grinning - he has a different agenda. He realizes that he knows her. He fucking KNOWS her. And then he is shaking his head at the wonder of it all and implying that he and ALEX go way back. Waaaay back. "Hey, you happy Alex? Are you happy? I'm happy. Hope you're happy too." She doesn't understand and yet those words do have resonance. And the question pops into her head - "Did you know my parents?" LAYTON isn't talking to her but he wants to talk to someone very badly and demands his one phone call.

- ALEX zooms across the internet, fired up and looking for clues about her parents. Top-flight crusading lawyers. Horrifically murdered. Car bomb. October 1981. 8 year old ALEX eventually adopted, name changed, etc. ALEX has always hoped and searched for a clue to her parents' killer and LAYTON may be it.

- Meanwhile LAYTON is making a desperate phone call. He is attempting to blackmail the person on the other end even though doing so terrifies him.

(FYI - LAYTON was the East End hood who planted a bomb under the car in 1981. It was rigged to explode when the driver turned on the ignition but as an added touch LAYTON had set the tape player to pop on with "Ashes To Ashes" seconds before detonation. "I'm happy hope you're happy too ..." He has set ALEX'S mind racing that he might be connected and now he is trying to blackmail Evan White. If Evan doesn't pay him something he'll tell Alex the truth, etc. This prompts ALEX'S kidnapping. NB - this is all back story, of course.)

- MOLLY is causing problems in the office and ALEX drives her home. ALEX is so full of her parents death and whether Layton is connected that she forgets to apologize to MOLLY over her birthday. Big row. Row reaches crescendo as both Drake girls are kidnapped violently.

- ALEX and MOLLY taken to a semi-decorated loft conversion in the gleaming heart of Docklands. Their KIDNAPPERS are masked and scared and doing things very ad hoc. We sense this was a hastily arranged plan. Why? Why would ALEX dig the past up now? WHY? ALEX can think of nothing but MOLLY'S safety. They are waiting for the instigator of this kidnapping to arrive. ALEX tries to get her and MOLLY out - daring, brilliant, the usual ALEX DRAKE shtick. MOLLY gets away but ALEX falls through a hole in the floor and plummets 20 feet. Smack! MOLLY'S screams are the last thing she hears before

- 1981. ALEX DRAKE pitches up in the middle of a shoot-out between CID officers and gangsters. Guns, guns, guns. Mayhem. Lots of hollering. Thinking this is some sort of Police rescue, ALEX tries to find MOLLY but ends up in the street facing a very nasty gunman. She looks dead. That is until a crimson 3 litre Audi Quattro guns into the street and three men dive out with Magnums trained.

DC CHRIS SKELTON - two-tone trousers / wedgie haircut.

DS RAY CARLING - Fred Perry t-shirt / tight perm and aviator sunglasses.

DCI GENE HUNT - resplendent silver-grey suit and white shirt. Sleeves pushed up on the jacket. Hair swept back.

And all this to the pounding percussion of Adam And The Ants Prince Charming. "*Don't you ever? Don't you ever? Stop being dandy, showing us you're handsome ...?*"

GENE wants to blow the gunman's head off but clearly feels obliged to follow a different procedure and talk to him. ALEX adds her own clever reasoning which tips the balance. As soon as the gunman lowers his weapon, GENE steps in and nuts him to the floor in a vicious venting of frustration. ALEX stares at him aghast - she is face to face with GENE HUNT!

"All right love? Blimey if that skirt was hitched any higher I could see what you'd had for breakfast. Chris look after her, she's the best class of prostitute I've ever clapped eyes on."

ALEX manages to feel outraged and insulted and fascinated in about ten different ways until she faints dead away in GENE'S arms.

ACT TWO - ALEX meets the team and orientates herself around CID and 1981. She quickly assesses that she is in a coma-world and her primary concern is for Molly's safety. She attempts to contact the outside world and manages to hear MOLLY'S voice. MOLLY has escaped!

- ALEX wakes up in GENE'S office. Cagney and Jimmy Stewart have been replaced by Eastwood. Eastwood posters everywhere - "The Enforcer", "Every Which Way But Loose", "The Outlaw Josey Wales". Something sits on GENE'S desk and makes the odd bizarre, tinny beep. At first she thinks it's a microwave oven but it turns out to be a BBC computer. Big green cursor winks. The hard drive is empty. The damn thing sits there beeping and holds no information!

- ALEX hurries into the main offices. White formica and angle-poise lamps. Fat electric typewriters. Yep, this is the "where the hell am I?" scene but it's quite short-lived because ALEX is already trying to drag her mind up to speed somehow. The other officers are keen to give her a wide berth. Secretary SHAZ plies her with Tab Cola. CHRIS and RAY don't really want to deal with her. In fact RAY seems genuinely upset by her appearance and keeps muttering; "it's all wrong. Women Guvs. All wrong."

ALEX knows their names and identifies them. Jesus, they fit Sam's descriptions perfectly, albeit in different clothes. But now she needs a TV and she needs it quick.

- CHRIS takes ALEX into the B.S.N.S.C or Brand Spanking New Surveillance Centre. Here CID can analyze both audio and video tape evidence. CHRIS proudly shows off his racks of state-of-the-art top-loading Betamax players. ALEX is only interested in the TV which she tunes to static. She tries desperately to contact Molly and the real world. Did Molly escape??! Grows ever more anxious and fearful. Perhaps she needs a better TV.

- GENE returns to his office to find her punching through the channels on his personal-use Amstrad telly. "The Sullivans", "Burke's World", "Mini-Pops" - ALEX can get 'em all save 2008. She ignores GENE'S protestations. She knows what's happened. She has to find a way to communicate with them.

GENE knew another person who talked like this. He wants to gruffly apologize for assuming that his new DCI partner was a prozzie.

It's just that it was a red light district and they'd already had to clear out a brothel during the shooting and come on her skirt was a bit high. ALEX takes in her pleated skirt and shoulder-pad jacket and chooses to maintain a dignified silence. GENE makes it clear he doesn't need another partner but now that she is here they should get to know each other over a pina colada. ALEX is wary being in the presence of GENE HUNT but wheedles out of him in her brilliant manner that he and his hoppers were transferred down to London at their own request. It's a long story and GENE is in no mood to tell it. We should gain the distinct impression that GENE is a man de-clawed. Tired. Rattled. Waiting for Judgement Day. Not the great-smell-of-Brute man-god that we know and love.

- ALEX watches GENE'S briefing from the side-lines. She snatches SHAZ'S Walkman and tunes in the radio to see discreetly what she can pick up. Meanwhile GENE is updating the Squad. It transpires that today's raid was on a gang of drug dealers who have been operating out of the district for some time. The idea is to clear out the old gangs before rejuvenation of the Isle of Dogs begins in earnest - the birth of Docklands. Although plenty of arrests have been made the team are still frustrated because all they have caught are dealers. No suppliers. A lot of effort and fire-power to take down low pecking-order crooks. Why can't they go after the Mr Big? RAY comments that this chasing after low-life street dealers ain't exactly Operation Popadum. GENE explodes. Today they nicked six felons. It may not be as glitzy as Drugs Squads' big haul earlier this year but tough shit.

MUM!!!!

ALEX is up and out of her seat as the word comes out of the Walkman headphones and punches through her brain. She composes herself quickly and then excuses herself from the room just as GENE was introducing her.

- ALEX in the B.S.N.S.C. She uses a high-waveband radio and matches the frequency to that of SHAZ'S Walkman radio. She gets MOLLY'S voice and realizes that MOLLY has seen her fall and is thinking of going back to help her! ALEX immediately starts berating her daughter (who can't hear her, God writing these outlines is complicated!!) - ALEX wants MOLLY to do the sensible thing and run. Run MOLLY!! And MOLLY runs. Runs away from the kidnappers and from her injured mother and her voice fades and she is gone.

ALEX knows she is now alone and unconscious with her kidnappers.

GENE follows her and ALEX tells him not to worry, there is nothing he can do to help her. She has studied enough to know that the only way to solve this problem is to figure it out for herself. GENE thinks she means the Betamax machines and offers to demonstrate.

ALEX flies at him - she doesn't need anything from him. This is way beyond him. But it is not beyond her. She will get back home just as Sam Tyler did. She studied his notes inside out. She knows that the mind constructs a labyrinth but within the labyrinth is hidden the key to the exit. She just has to find the key.

GENE is affected by Sam's name. What would she know about Tyler? Admittedly she seems to share his love of running out of rooms in a panic Then ALEX sees it. The name written in felt pen on one of the Betamax cassettes. "LAYTON". She jams it into the machine and up pops an interview with LAYTON on drugs charges. He is of course much much younger. And it would seem considerably wealthier and more powerful. LAYTON knew something about her parents and here in 1981 her parents are "alive" in a manner of speaking. LAYTON could be her key to escaping.

ACT THREE - ALEX asks GENE to get her to LAYTON but GENE lies to her, tricks her, gets her plastered and dumps her in a CID stake-out flat out of the way. GENE feels his days are numbered as he and officers like him await the Scarman Report. ALEX suspects that GENE is protecting LAYTON. But why?

- ALEX learns more about LAYTON. He is the major supplier of dope into the East India Docks but in the last few months his supply has dried up. Word is this is a transitional period and he is moving up a gear. But into what. ALEX is desperate to apprehend this man and asks for recent files on him but no one can find them.

- ALEX finds CHRIS behaving jittery and out of sorts. SHAZ is clearly worried about him but won't say why. RAY is also off-colour. He seems moody and depleted of his usual swagger. The team take the temperature of their Guv and act accordingly and it is clear that GENE has not got his hand on the tiller. He seems happy to chase after third-rate crooks. ALEX digs about and gets a lead to Layton. GENE stalls her. Suggests they go for a drink to discuss strategy.

- The wine bar - Casablanca. It's an early 80's wine-bar so I think we all know we're talking Skol on tap and lots of Chardonnay. GENE and his boys are drinking Champagne even though GENE balks at the prices. GENE holds court over the London officers - they love his brick shit-house Northerness and call him The Manc Lion.

ALEX can quickly perceive that his bullishness is a smoke-screen. The man is troubled. He misses the old days. He misses Tyler. She decides to open up a little to him in the hope of some quid pro quo. She tells him (guardedly) that she has no real family other than a daughter and that she is separated from her. If she can find this Layton that will help her get her job done and then she can leave here, get out of Hunt's hair and go home. GENE nods at mention of Layton and pours her another drink. The one that he has drugged. ALEX wants to after Layton but now her legs won't work properly and the room is tipping. And GENE is dumping her in the flat upstairs. (The Squad use this place as a safe-house, rendezvous, crash-pad. She's welcome to kip here the night. Stacks of video nasties and Razzler mags for company.)

ALEX is wasted. She even tries to dance with GENE! He submits but only for a minute - actually he is crucified with guilt at what he is doing. But it has to be done. He leaves her to her delirium. ALEX hallucinates a sort of Mini-Pops musical number in which MOLLY sings to a synthesizer accompaniment - backing singers are two large ostrich puppets. (It's not my fault! Blame the 80's!) The song is about having a crap mummy who only loves her job about how she may never see her again now anyway. ALEX claws to reach her daughter. The room darkens. The image fades. Out of the darkness steps the terrifying Ashes To Ashes Clown - "I'm happy, hope you're happy too ..."

ALEX wakes up screaming on a new day. Was it all a dream? She opens the blinds and stares out over a sea of post war housing dotted with a few cranes. No gleaming chrome spires. No Canary Wharf winking against the sky. Docklands doesn't exist.

It suddenly hits home to ALEX just how real this place seems. Sam told her it did but she never understood until now. Her parents die in two months from now and that must be her key to this world. ALEX will NOT be deterred.

ACT FOUR - ALEX discovers that CHRIS is taking coke, RAY is taking back-handers and that GENE is deliberately protecting LAYTON from prosecution. ALEX goes full-steam to make this team confront itself in the mirror. Most importantly she needs the old GENE HUNT back in action...

- ALEX bulldozers in on a classic GENE HUNT interview - GENE is finding ways to "torture" a suspect silently whilst maintaining a respectable interview tape. ALEX rips him out of the room. She knows he drugged her. GENE blanks her but he is uncomfortable. What is he afraid of? ALEX tells him about another Gene Hunt - the Gene Hunt that Sam talked about. That man didn't pull the legs off spiders. He went after the big animals. He was fearless. Is this the Manc Lion?

- GENE drags her into his office and shows her a map of Isle Of Dogs stretching to Wapping and Stratford, etc. This map is going to change. A millions houses. A thousand boozers. A hundred bookies. A dozen knocking shops. And two dog tracks. Wiped off the face of the Earth. In their place - banks, offices, insurances companies. He, GENE, exists to protect communities. There will be no community out there anymore. ALEX knows that isn't true - she knows the future.

- She enlists CHRIS to help her locate Layton. CHRIS is reluctant but has no choice.

- During a surveillance, ALEX loses track of an ever more nervy CHRIS. She goes looking and discovers CHRIS scoring coke. ALEX is dismayed and CHRIS is mortified. He begs her not to tell the Guv. He's only buying a gram here and there. Loads of coppers do it. It's not the bad stuff like H. It's just like a pick-me-up. CHRIS is not an addict but he has gotten himself embroiled in a catch-up lifestyle. What about Ray?

- ALEX catches RAY buying clothes when he should be working. RAY's pockets are loaded with traceable notes impounded by CID. It all paints a very grim picture. They nick low-life dealers. Impound their ill-gotten gains. RAY helps himself to the money and CHRIS scores coke off the same dealers they're pulling in!

Now look, it's not major corruption. It's low-level stuff. But it's the slippery slope and ALEX knows full well why these men have turned sour. It filters down from the top. From Gene.

- RAY and CHRIS gang up against her but then they are all interrupted by a sighting of LAYTON! ALEX, RAY and CHRIS follow him. They lose him. Something happens involving one of Layton's cronies that puts ALEX in danger. RAY and CHRIS have the chance to run out on her and almost do! Only they can't can they. They steam back in and arrest the crony. And it feels good.

- At the station, crony is banged up but GENE kyboshes an interview. ALEX is furious - this man can lead them to the king-pin behind the influx of coke into the East End - Layton!

- ALEX carries out her own interview. She learns that Layton is planning a major delivery of coke into the docks this evening. But Gene Hunt knows all about it and is letting it slide.

- GENE is getting drunk in his office. ALEX enters. She plays a blindingly crafty game rather than guns-blazing. GENE'S guard comes down and ALEX learns the truth. GENE is taking a back-hander from LAYTON and in return will turn a blind eye to this drug shipment.

GENE is scared of the Scarman Report and what it might mean for his way of policing. The world has moved on. People are making money for doing nothing. He thought that after Sam's death and his marriage break-up, that coming to London would be the answer. Instead he finds that every spotty little herbert with an A-level in Maths and wanking is earning four times his salary. And it's only going to get worse once they turn the East End into Manhattan. In a few months they'll probably put him out to pasture on a shitty pension. He never wanted to cross the pavement but he reasons that coke is only aimed at Yuppies and twats with public school educations. It doesn't go to the "real" people. And he's only doing it this once. God, this entire community doesn't need protecting because pretty soon it won't even be here!

ALEX confesses to GENE that Sam Tyler told her a lot about his world. Her psychoanalytical take winds GENE up but he defuses the tension with a drunken pass at her.

She deflects him - pig. They argue. It's a good argument; GENE versus ALEX. The Silver Cowboy versus Girl Cracker. It ends with him telling her that he wouldn't dream of sleeping with her ever - his dick would freeze off the moment he jumped her. And she reminds him that Sam Tyler never stopped trying to bring down this world - it was his only hope. And nor will she.

- CHRIS drives out to see LAYTON and to take possession of the CID back-hander payment. SHAZ has insisted on coming with him although she has no idea what he is up to. LAYTON hands over the money but suddenly decides to take SHAZ hostage too as added security.

- CHRIS races back to CID. He is in pieces. They've got SHAZ! She's just a typist and now they have her at gunpoint! But hey at least the Guv has his money! He throws the package at GENE. ALEX seizes her moment and turns the screw that winds the engine and ignites the eyes of GENE HUNT.

The creature is loose.

ACT FIVE - A maddened GENE leads a raid on the docks to rescue SHAZ. ALEX'S triumph is short-lived as she realizes the GENE she has unleashed is so enraged that he is looking to kill LAYTON - her only clue to the death of her parents!

ALEX also has some shocking news to learn about her predicament. News which raises a terrifying possibility....

- And so we have this big raid at the Docks in the gloaming of a London summer. GENE assembles his team. They are denied fire-arms access but GENE gets round that in his usual fashion by raiding some weapons handed in during a previous raid. Thus are CID kitted out with all manner of bric-a-brac weaponry ranging from a rather feminine Derringer for CHRIS to a sub-machine gun for the Guv!

- Very 80's action sequence involving a machine-gun a speed-boat and digital watches all to the driving, macho new wave beat of Duran Duran's "Sound Of Thunder".

- ALEX has reinvigorated CID but is now taken off her feet by GENE et al in full brio. She must get to LAYTON. He must be arrested not killed. She must find out what he knows about her parents. Is that her key to getting home? Need to reach a situation where ALEX has a stark choice - let GENE HUNT shoot LAYTON or allow LAYTON to escape and hope to recapture him very soon. She chooses the latter. It's agony watching her possible key to this world flee into the labyrinthine streets of London but if GENE had shot him dead then perhaps it would have stranded her forever.

The loss of LAYTON is compensated by the capture of his gang and the impounding of hundreds of bags of coke - a haul that will put the Manc Lion on the front pages. What is more GENE gets to witness ALEX'S amazing powers of persuasion as she talks LAYTON into letting SHAZ live. GENE sees ALEX momentarily in a new light. He is impressed. He is disarmed. He is in love.

And then of course she says something that winds him up and he kicks those sentiments into touch.

- ALEX is here for the time being. At least until LAYTON is found. Perhaps even after that. But she knows she can cope here in this coma-world. She has studied Sam Tyler and she knows the rules. With nowhere else to go, she returns to the CID flat above Casablancas with the sounds of partying CID filtering up. And it is then that her radio tunes into MOLLY. And MOLLY is weeping. And ALEX chides her - be strong. And then she panics because why can she hear MOLLY? Does that mean MOLLY has been recaptured? No, MOLLY is in her bedroom and she isn't talking to her mother, she is praying to her. Angrily. Tearfully. "You were always letting me down. Now you go and do this to me. Now you go and die on me!" ALEX'S blood runs cold. Her muscles freeze. The logic she has wrapped herself in dissolves away. Because her daughter has just told her that she is dead!

Radio retunes to John Lennon -

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

ALEX DRAKE looks out over a city she doesn't know at a world she doesn't understand and makes a promise there and then to her estranged daughter -
She is coming home one day.