

(Name of Pr

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A blank television screen.

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A YOUNG ALEX is in the uniform of a private girls' school,
sat on her own in front of a television

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~~2~~
~~GENE~~

~~if~~ anybody laughs I will attach
jump

GENE

When you limp out of here you will
spread the word amongst your scummy
comrades that I will personally
remove the intestines of anyone who
even thinks about causing trouble
this week.

(To Ray)

Bernie, The Bolt.

Ray and Chris haul a struggling YOUTH to the table and spread-
eagle him over the green baize.

GENE

GENE

Personally, I have no desire
whatsoever to see your boney,
privately-educated arse, but it's
good for morale.

ALEX

It's n

GENE

Watch your language! It's the heir
to throne you're talking about.

(A beat)

What happens to Di, then, if you're
so bloody sure?

ALEX

(Considers)

I'm not going to tell you that. Oh,
and he talks to plants.

Chris comes out of the pub.

GENE

So? I talk to Chris.

CHRIS

We're in here, Guv.

CUT TO

GENE

It's like a powder-keg down here,
just waiting for a spark. Not going
to happen, not on my patch, not
this

LOCAL
What's happening in there?

GENE

Must have seen a few things, this place.

DAVID

Generations of skilled workers drank here. Now they've being
chucked on the slag-heap by
Thatcher and Heseltine. Houses
knocked down to make offices, no
new homes built to replace them.

ALEX

The march of history, Mr Bonds.

Elaine brings them all tea in hej ET BT 12 0 0 12 150 Tj ET BT 12 0 0

(MORE)

GENE
(Get

Shaz looks suitably humbled. Chris is about to say something protective but thinks better of it.

ALEX
(Gentle)
Who is Charles Moore, Shaz?

Charlie Moore listens intently as Alex and Gene talk to him.
He is very handsome and Alex is star

GENE

Please excuse the ramblings of my
DI.

ALEX

Don't you apologise for me.

GENE

Someone has to.

CHARLIE

No apologies necessary.

(Looking at Alex,
sparkling)

I enjoy the cut and

ALEX

To be honest with you, I'm slightly
disappointed in my own brain
activity.

Gene isn't listening, eyes up her untouched steak.

GENE

Are you going to eat that?

ALEX

No offence, but you're not even my
ori

ALEX
Psychologist. I am2a

ALEX
Mum? Mummy?

Alex traces her moth

GENE

(Grumpy)

Do you? I'll remind you of that
when we pick bits of Viscounts out
of the Pall Mall trees.

(To

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A terraced street of two-up,

CHARLIE

Labour let my class down, left them
to rot in streets like this. Well,
not any longer. The ceiling has
been shattered and I'm climbing
throug

28.

Alex shuts her eyes tight, waiting for the explosion.

SMASH CUT:

25

25

A FORD ESCORT BLOWN TO SMITHEREENS.

SMASH CUT:

26

26

The painted CLOWN again. Peaked hat. Doleful stare.

SMASH CUT:

Then Alex and Charlie start to laugh the hysterical laugh of people who

ALEX

For most CHARLIE

At first she's self-conscious but everyone around her is

Alex turns to see the Clown behind the mi

Alex looks around her at the puzzled faces, as

34

34

THE FORD ESCORT BLOWN TO SMITHEREENS.

SMASH CUT:

35

35

Th

ALEX

DAVID
You bastard.

ELAINE
(Upset, to David)
Stop it!

Elaine goes to comfort her son, whose nose is bleeding.

ELAINE (CONT'D)
(To Alex)
Why are you doing this?

ALEX
George Bonds, w

Ray and Chris hurry into the pub.

CHRIS
Everything alright?

Ray doesn't like the sight of Alex and G

CHRIS
(Hurriedly)
No.

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Alex looks over at where an increasingly large, increasingly angry crowd of locals look on.

DAVID
I'll have you, bitch! Don't think I
won't.

Ray wrenches David's arm and he yells out in pain.

Stones and bottles start to show on oahaors hta

ALEX
(Confident)
I'm not. He's not.

A beat.

GENE
Right, let the old man go. I'm
going to squeeze his son's zits
until I hit his nervous system.

ALEX
Let me talk to him.

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GENE
Why should I?

ALEX
Because he's a fright5 Tm /TT1 1 Tf (s) Tj 0 0 12 313 617

ALEX
Is that what you believe, George?

GEORGE
I just u h u u

GEORGE

Is this all you've got? Can I go
home, please

ALEX (CONT'D)
(Amazed)
Mum?

CAROLINE
What did you say?

ALEX
Nothing. I mean.

GENE
To what do we owe this unpleasant
visit?

CARO

ALEX

Yes!

GENE

No! You do not walk into an
interview room with that woman
unless you have a confession
written in the suspec

G.

ALEX
(Getting cross)
You think dynamite is
circumstantial?

CAROLINE
I do when it is so fortunately
discovered by members of the
Metropolitan Police.

ALEX
I'm trying to help your client, can
we please stop playing these stu

ALEX
(losing it, to Gene)
Shut up!

CAROLINE
I don't know if you're
spectacularly naive, DI Drake, or
spectacularly stupid. Given your
place of employment, I have to
suspect the latter.

ALEX
And you're a rude bitch. Perhaps
you will get him off -

GENE
Oh, I don't think so.

ALEX
And perhaps he'll repay you by
blowing you to kingdom come!

Caroline smiles, knows she has got the bet

ALEX

I'll buy a Jane Fonda video. Some
pi

CAROLINE

That's a kind thing to say. Not
what I usually hear from D



ALEX

Just get to know me. I might even
be ab

Alex sees a door ajar, a li

ALEX
(Maudlin)
Even in my

ALEX
Thank you.

GENE
For what?

ALEX
"I was lost but now I am found."

GENE
Kenny Rogers?

ALEX
Book Of Luke, Chapter fifteen.

A

ALEX
Then you tried to intimidate Mr
Moore with the fake car bomb.

GEORGE
No!

ALEX
Then you threatened his life.

GEORGE
I want to see my lawyer.

Alex puts up her hand, wants to finish.

ALEX
(Calm)
I know it, you know it. You were
angry about Charles Moore hu

GENE
We had a blockage.
(Indicating David

RAY
Almost there, Guv

GENE
(After thought)
Oh, Mrs Bonds.

GENE

Nah, not in a million years. It
takes balls to do what Bonds did.
The son's a spotty girl's blouse,
never had it in hi

GEORGE
You're coming with me, Mr Moore..

Charlie looks puzzled.

George can't get the lighter to work in the breeze.

Alex smashes Charlie to the ground, drags him to safety.

GEORGE (CONT'D)
(Smiling)
Ah, well. We Are All Prostitutes.

ALEX
No, George!

George opens his coat to reveal the sticks of dynamite taped to the lining.

GEORGE
(To Alex)
You were right. Everybody must fight.

ELAINE
George?

The explosion blows George to smithereens.

Alex covers Charlie from the blast like the good copper she is.

Elaine is screaming. Mayhem.

CUT TO:

60

60

The old London skyline, illuminated by a hundred firework parties.

CUT TO:

61

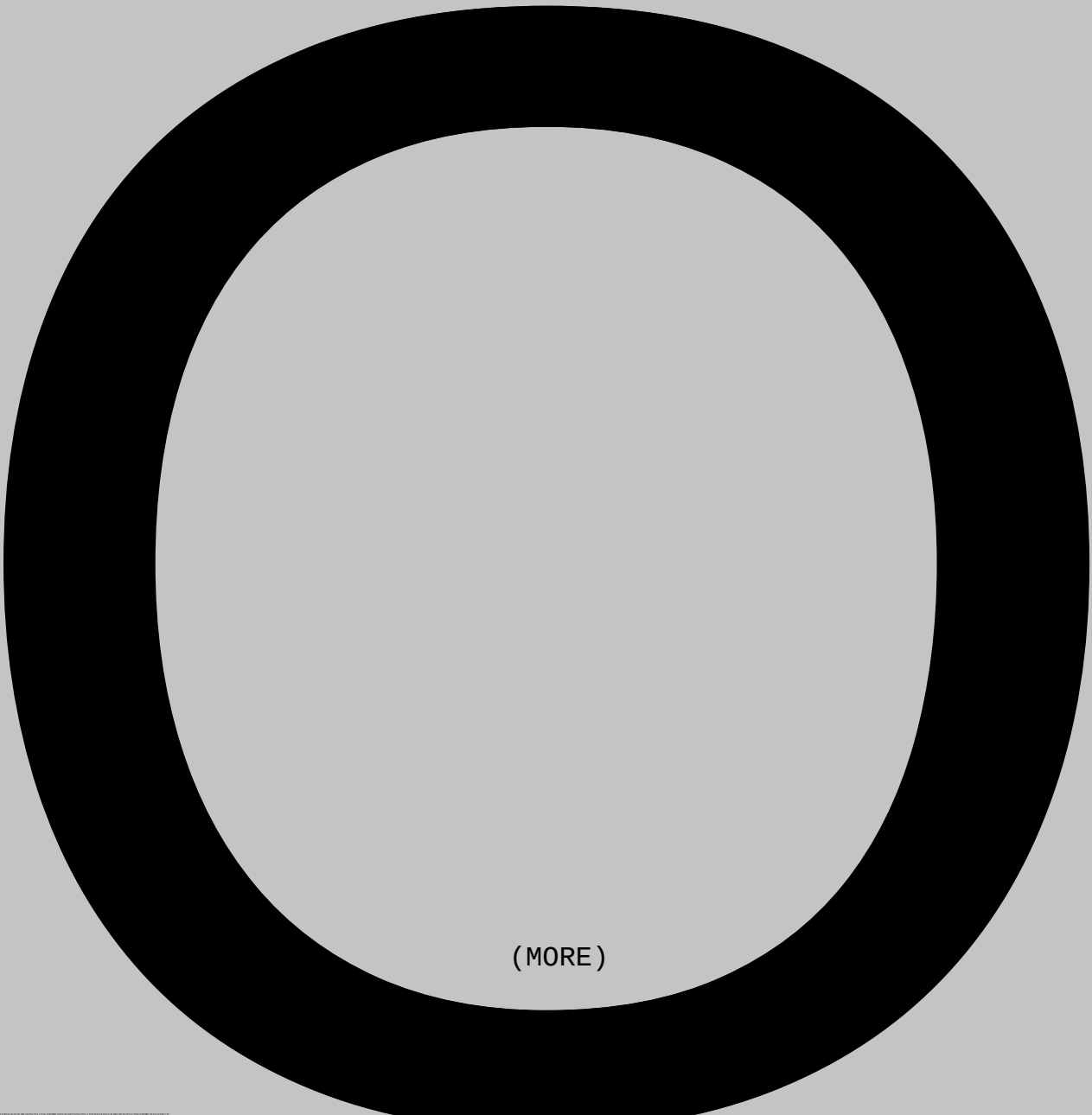
61

Alex is writing a huge calender over one white wall, very energised, talking

The last day she underlines and writes:

ALEX (CONT'D)

Maybe I can save them. Is that why
I'm he



(MORE)

ALEX (CONT'D)
(Really keen)
Will you come in?

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CAROLINE
I'm sorry, I can't. I'm going to
pick up my daughter from school.

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