

1. INT. WAREHOUSE DAY.

Four bank robbers - they call themselves MATTHEW, MARK, LUKE and JOHN - run through the plans of a job one last time. They are in a Tarantino-style warehouse with pump action shotguns and other weaponry in evidence.

The pace is fast. The atmosphere is tense.

JOHN

The Provincial Bank... Nine
thirty-three. I'm inside.
Matthew.

MATTHEW

Coming in by cab. Vine Street.
Nine thirty-four.

JOHN

Mark?

MARK

On foot through the pedestrian
subway. Meet Matthew at the
corner. Nine thirty-four.

JOHN

Luke?

LUKE

Parked at the corner by the
bus-stop. Engine running at
nine forty-two.

JOHN

Right. We use these names -
and remember...

ALL

Timing...

JOHN

...is everything.

CUT TO

2. EXT. THE PROVINCIAL BANK DAY.

A hard cut to the exterior of a small, classy, modern bank. It is situated on a corner with a bus-stop opposite and, near the bus-stop, an old pedestrian subway with sliding metal grilles at each end.

Broad daylight. A series of cuts show us the robbery under way.

JOHN crosses the road. He is wearing a raincoat, false moustache and glasses. He looks left and right, then begins to walk towards the bank.

CUT TO

ANOTHER ANGLE

In the car, near the bus-stop, LUKE is also wearing false moustache and glasses. If the effect is slightly comical, that's OK. But the scene should still be tense.

CUT TO

3. INT/EXT. CAB/APPROACHING THE BANK DAY.

MATTHEW - also in raincoat, glasses, moustache - is driven by a cab (or minicab) towards the bank. He has a long white box on his knee (the pump-action shot-gun). He glances at his watch.

MATTHEW
(To the DRIVER) You can take
it a little slower, please.

CUT TO

4. INT/EXT. SUBWAY DAY.

The last member of the gang, MARK, also disguised, walks along a dank and dripping subway. We have seen the exit in Scene 2.

But something has happened.

As MARK reaches the end of the subway, he finds that the metal grille has been drawn across and padlocked.

Half-swearing, MARK tugs at the grille. It won't budge. Beginning to panic now, he turns and runs back the way he has come, planning to come out the other side and then cross the street above ground.

But as he reaches the entrance, a second grille slams shut.

MARK looks up to see a smiling HOLLY, snapping a second padlock onto the grille.

HOLLY
Hi!

MARK is trapped. There's nothing he can do as HOLLY slips away.

CUT TO

5. INT. THE PROVINCIAL BANK DAY.

JOHN comes into the bank. It looks much like any high street bank - only more up-market. SECURITY MEN in evidence. A few wealthy CUSTOMERS. Various BANKING PERSONNEL.

JOHN glances at the clock. Nine thirty-two. He goes over to a desk and pretends to fill in a form.

CUT TO

6. EXT. THE PROVINCIAL BANK DAY.

The cab pulls up and MATTHEW gets out, carrying the gun. But suddenly SLADE is there.

SLADE

Can I help you with that?

MATTHEW

What?

SLADE

The package. Somebody's birthday, is it? Flowers?

MATTHEW

No!

SLADE

A double-action shotgun maybe.

MATTHEW is shocked. And in that moment, SLADE brings his knee crashing into the other man's solar plexus. As MATTHEW doubles up, SLADE takes the package.

SLADE

Just what I always wanted.

CUT TO

ANOTHER ANGLE

Back on LUKE in the car. He couldn't see the cab from where he is sitting, but he can see the bank. And he's sweating. Where are MATTHEW and MARK?

Then he sees (or thinks he sees) MATTHEW entering the bank, carrying the gun.

He doesn't notice HOLLY creeping up behind him. She is carrying a steel cable with a hook attachment. She disappears under and behind the car.

CUT TO

7. INT. THE PROVINCIAL BANK DAY.

It is nine thirty-five (one minute late) and JOHN is sweating, certain that something has gone wrong. He only half-relaxes when "MATTHEW" comes in with the gun.

"MATTHEW" looks round, then comes over to JOHN.

JOHN

What happened? Where's Mark?

SLADE

I think he's at prayer.

The sound of SLADE'S voice gives him away. JOHN realizes at once that this is someone else in MATTHEW'S raincoat and disguise and pulls out a hand-gun. But at the same time, SLADE uses the box first to knock the gun-aside, then to hit JOHN full in the face (ie with the butt of the shot-gun).

Unfortunately, this causes the shot-gun to go off, firing back under SLADE'S arm. The carboard explodes into shreds, narrowly missing SLADE. The bullets smash into the window, shattering it.

JOHN goes down. The alarms go off. Panic all round.

SLADE

It's all right! I'm a policeman!

SLADE examines the burnt end of the box. He's had a narrow escape.

CUT TO

8. EXT. THE PROVINCIAL BANK DAY.

ANGLE ON LUKE

He's heard the shot, seen the window smash, heard the alarm and suddenly two police cars approach. It's time to get out of here!

LUKE starts the car and guns the engine, screeching away from the kerb...

CUT TO

ANOTHER ANGLE

LUKE doesn't see that he's trailing the steel cable that HOLLY has fixed underneath his car. She has tied the other end to the bus-stop.

HOLLY stands back and watches as comically, extravagantly, the car literally rips itself in half.

What's left of it, with LUKE inside, grinds to a gentle halt just as the police cars draw up.

CUT TO

9. EXT. THE PROVINCIAL BANK DAY.

Later.

GRISHAM and MORRIS come out of the bank to face a crowd of JOURNALISTS. GRISHAM reads from a prepared statement.

GRISHAM

I can confirm that following a prolonged police operation we have captured all four members of the gang who called themselves "The Apostles". Although one shot was fired, nobody was hurt. Thank you.

As GRISHAM fights her way to her car.

JOURNALIST 1

Is it true you received a tip-off, Chief Inspector?

GRISHAM

It wouldn't be appropriate to comment at this stage.

JOURNALIST 2

Eye-witnesses say one of your men was working with the gang.

JOURNALIST 1

How did he know what they were going to do?

GRISHAM

No further comment...

CUT TO

10. INT/EXT. GRISHAM'S CAR/BANK DAY.

GRISHAM and MORRIS leave together. A third OFFICER is driving.

GRISHAM

Where is he, Morris?

MORRIS

Chief?

GRISHAM

Jeff Slade. He turns up like a cut price super-hero, wraps this up and disappears... How did he know?

MORRIS

The tip-off, Chief...

GRISHAM

We only got the tip-off half an hour before the robbery. How did he get here? Get into position? Deal with the entire gang before we even arrived on the scene?

They drive on in silence. MORRIS feels forced to admit...

MORRIS

It was a good result.

GRISHAM

But not one that seems possible. It's not even as if Slade's all that bright...

MORRIS

I'd agree with you there, Chief.

GRISHAM

(Dismissive) Would you? (Beat)
These last few months he's been solving crimes like there's no tomorrow. He seems to know everything!

MORRIS

I wonder where he is now?

GRISHAM

That's exactly the point, Morris? Where is he? And what's he doing there?

CUT TO

11. INT. HOLLY'S APARTMENT DAY.

We join HOLLY and SLADE just as the time machine returns them to the present, part of it short-circuiting in the process. HOLLY is not happy. She goes to examine the damage.

HOLLY

Well that's marvellous.

SLADE

We did it.

HOLLY

You did it. You'll get the credit. But as for me...

Gingerly, HOLLY pulls a piece of smoking machinery out of its casing. She examines it.

HOLLY

That's what I get.

SLADE

What is it?

HOLLY

It's a photon particle inhibitor. At least, that's what it was. Now it's junk.

HOLLY drops the piece into a metal bin.

HOLLY

Do you have any idea how much these things cost?

SLADE

I haven't bought one recently.

HOLLY

A hundred and twenty pounds - plus VAT. And before you ask, no, I can't claim it back. I can't afford this, Slade. Not on my salary!

SLADE

I'll buy you a new photon particle inhibitor if it'll make you happy.

HOLLY

Oh sure. And the next time we hear there's going to be a bank robbery...? Or some old lady gets mugged crossing the road... You'll be back here and it'll be another ten years' work and another three weeks' salary in the bin...

SLADE

But what's the point in having a time machine if you're not going to use it?

HOLLY

I do want to use it. For carefully calibrated and controlled experiments into the nature of space/time. Not for leaping about the place like...Dr Who!

HOLLY storms out of the room.

CUT TO

12. INT. HOLLY'S KITCHEN DAY.

HOLLY is making herself a coffee. SLADE comes into the room.

SLADE

We may have saved someone's life, you know.

A pause. No reply from HOLLY.

SLADE

The last time the Apostles took on a bank, a security guard tried to raise the alarm. They killed him.

HOLLY

I know.

SLADE

Getting that tip-off was a one-in-a-thousand chance. We'd never have got to the bank in thirty minutes... What else could we do?

HOLLY

I know. I know. That's why I let you persuade me.

SLADE

And you didn't enjoy it?

HOLLY realizes for the first time.

HOLLY

Yes. I enjoyed it.

SLADE

So what's the problem?

HOLLY

I'm glad we were there. I'm glad we did what we did. But don't you see? I'm never going to get the machine finished at this rate. All my dad's work...

SLADE

But the machine's fine!

HOLLY

No it's not.

SLADE

It works.

HOLLY

No. It's like an old crystal flickering in and out of tune when what I want out of it is stereo, Dolby, quadrophonic

sound. There's so much more I can do. So much further I can go.

SLADE

Is that what your father used to say?

HOLLY

What?

SLADE

I never met him. But sometimes I can imagine you sound just like him.

HOLLY realizes SLADE is right but she's too tired to argue.

HOLLY

(Tired) Go home, Slade. Leave me alone.

SLADE

Let me buy you a drink...

HOLLY

No.

SLADE

Just you and your machine, huh?

HOLLY

That's right.

SLADE moves to the door. But he stops there.

SLADE

You don't think you're getting just a little obsessive?

HOLLY

If either of us is obsessed with that machine it's you!

SLADE

What?

HOLLY

It's like I was saying just now. Whenever anything happens where do you go? I doubt you

could even arrest a shop-lifter without travelling in time.

SLADE

That's not true. I'm still a damn good detective.

HOLLY

Then next time why don't you prove it?

SLADE

Maybe I will.

SLADE leaves.

CUT TO

13. EXT. SIR IAIN PERKINS' HOUSE DAY.

A large, expensive house in its own grounds, home of former cabinet minister, SIR IAIN PERKINS. There is an unmarked window cleaner's van parked outside. A ladder against the wall.

A gun-shot. It is 9.59am.

A pause, then the front door opens and a FIGURE comes running out. We are unsure who it is. The FIGURE jumps into the van and drives off.

CUT TO

14. INT. PERKINS' HOUSE - CORRIDOR & STUDY DAY.

A middle-aged woman, ELIZABETH PERKINS - hurries along a corridor and into the first floor study. She has dry clay on her hands and all around are signs of the (very bad) pots that she makes. She is very genteel, aristocratic.

There is a dead body in the study. IAIN PERKINS, aged about sixty, is not going to see sixty-one. He's flat on his face, his head in a pool of blood.

ELIZABETH opens her mouth for a demure scream.

CUT TO

15. EXT. SIR IAIN PERKINS' HOUSE DAY.

SLADE and NICKY get out of their car. The house is now surrounded by POLICE activity. SLADE clocks the ladder going up to the first floor.

SLADE

So who was he, Nicky?

NICKY

Perkins. Iain Perkins. With two i's.

SLADE

He could see all right then.

NICKY

No. Iain. I-a-i-n... He was partly Scottish.

SLADE

And now he's wholly dead.

SLADE and NICKY go into the house.

CUT TO

16. INT. PERKINS' STUDY DAY.

SLADE and NICKY have joined HOLLY, GRISHAM and MORRIS in the study. The body has now gone but an outline remains. Blood is evident around the head.

GRISHAM

He was a government minister, Slade. Retired at the last election. Sir Iain Perkins. Even you must have heard of him.

SLADE

Defence?

GRISHAM

Heritage!

HOLLY looks up from her work - she has been examining a second blood stain on the carpet.

HOLLY

He was the one who tried to get benefits stopped for single mothers. He just stopped short of having them deported.

GRISHAM

I don't think his politics are our concern.

SLADE

Unless they were the reason he was shot.

GRISHAM

I somehow doubt it. Turner...?

HOLLY

You're right, Chief. It's a different type.

GRISHAM

(To SLADE) I asked Turner to give me her opinion of this.

HOLLY indicates a patch of blood on the carpet.

HOLLY

A second blood-stain.

SLADE

But it isn't Perkins.

HOLLY

You'll need forensic to double-check but the blood on the carpet certainly doesn't match the blood on the desk.

NICKY

Maybe it's the killer's. Perkins could have managed to bop him before he was shot.

SLADE

(Disgusted) "Bop" him?

HOLLY

I don't think so. (Beat) It's not really my field but I saw the body and from the way the bullet went in...

GRISHAM

Go on, Turner.

HOLLY

I'd say Perkins was kneeling when he was shot.

SLADE

You mean...like an execution?

HOLLY nods.

GRISHAM

Well that might tie in with something else you ought to know. Morris...

MORRIS moves forward with a tape recorder. He sets it down.

MORRIS

This is a recording.

SLADE

I'd never have guessed.

MORRIS glares at SLADE.

GRISHAM

Perkins dialled the emergency services at nine fifty-seven. Two minutes before he was killed. I think you ought to hear what he had to say.

GRISHAM nods. MORRIS presses the PLAY button. We hear IAIN PERKINS' voice. He sounds panicky, out-of-breath...

PERKINS

(Voice only)

My name is Perkins... Sir Iain Perkins. Look. I want you to send someone round right away. I've got this madman here in the house. He's with me now and...wait a minute...

MORRIS

That's it.

MORRIS switches the machine off.

NICKY

The phone went dead...

SLADE

And so did he. (To GRISHAM)
Who found the body?

GRISHAM

His wife. She called the police. But in fact they were already on their way...

SLADE

...responding to Perkins's call.

GRISHAM

Yes. They turned up a few minutes later.

SLADE

What about the ladder? (Beat)
There's a ladder going up to the first floor.

GRISHAM

It seems there was a window cleaner. You'll have to ask the wife.

SLADE

The widow, you mean.

GRISHAM

You'll have to move fast on this one, Slade. Perkins may have been out of government but he was still in the news. For those who bothered to read it.

GRISHAM walks out of the room, followed by MORRIS.

CUT TO

17. EXT. PERKINS' HOUSE DAY.

GRISHAM approaches her car. MORRIS assumes he'll drive GRISHAM back to HQ - but he's wrong.

GRISHAM

I want you to stick around, Morris.

MORRIS

Chief...?

GRISHAM

What we were saying yesterday.
I want you to keep an eye on
Slade. See what he gets up to.

MORRIS

Right.

GRISHAM

Let's see if he gets another
miracle result. This time I
want to know how he does it.

GRISHAM gets into her car and drives off. MORRIS watches her go.

CUT TO

18. INT. ELIZABETH PERKINS' STUDIO DAY.

ELIZABETH PERKINS is sitting in her studio, surrounded by a collection of the most incompetent pots and bowls ever created. Though tearful, she keeps herself rigidly composed. SLADE and NICKY (taking notes) interview her.

ELIZABETH

You must understand, this has
come as a great shock to me,
Mr Slade. My husband had many
enemies when he was in power.
But that was a long time ago.

SLADE

Did you hear anything, Mrs
Perkins?

ELIZABETH

Lady Perkins. No, I told you.
I heard the shot. But I was
working with the wireless on
and so that was all I heard.

NICKY

You make these?

ELIZABETH

Yes. I took up pottery quite
recently. I do think it's im-
portant to have something to
fill your time.

NICKY has picked up a particularly lop-sided creation.

NICKY

It's lovely.

ELIZABETH

You think so?

NICKY

Yes.

ELIZABETH

(Surprised) Oh. (Beat) You can have it. Maybe you can raffle it for some police charity...

NICKY

(Disconcerted) Oh. Thanks.

SLADE

You had a window cleaner here this morning.

ELIZABETH

Yes. He came every Friday at ten o'clock. But I don't know very much about him, I'm afraid. His name was Robert.

SLADE

No surname?

ELIZABETH

He was only a window cleaner. One didn't really feel a need to know.

SLADE

Can you tell us anything about him?

ELIZABETH

He was a boy. About nineteen. Dark hair. He had a...

ELIZABETH waves a finger at her arm.

NICKY

A tattoo.

ELIZABETH

On his arm, yes. He'd been coming for about six months.

He was quite reliable. If I were you, I'd talk to Kirby.

SLADE

Who?

ELIZABETH

Lawrence Kirby. Now, Iain knew him a long time ago. Twenty or so years ago. but recently he, so to speak, re-surfaced. I can't say I liked him at all.

SLADE

Why was that, Lady Perkins?

ELIZABETH

Just instinct. I didn't take to him. But he came to Iain with some sort of business proposition and much to my surprise, Iain agreed to become involved. (To NICKY) That's Iain with two i's by the way...

NICKY

Yes.

SLADE

When was the last time Kirby was here?

ELIZABETH

Actually, he was here this morning.

SLADE

You saw him arrive?

ELIZABETH

No. But I saw him leave. Iain was quite angry. I think the two of them must argued.

SLADE

And what time was that...?

ELIZABETH

It was about ten to ten. Ten minutes before...the shot.

ELIZABETH composes herself, remembering the death.

SLADE

So Kirby left before the shot was fired.

ELIZABETH

Yes. (Beat) But he could always have come back.

CUT TO

19. EXT. PERKINS' HOUSE DAY.

SLADE and NICKY come out of the house. NICKY has the pot that ELIZABETH gave him.

SLADE

A window cleaner called Robert - where do you even start?

NICKY

Well, I suppose we could try local newsagents. They might have advertised him in their window. Then there are other houses in the area that could have used him. I could talk to local wardens who might have seen his van. And of course there's always Yellow Pages.

SLADE

(Annoyed) Nicky...

NICKY

What?

SLADE

Never mind.

CUT TO

20. INT/EXT. SLADE'S CAR/STREETS DAY.

SLADE is driving. NICKY is with him, still holding the pot.

NICKY

It can't have been the window cleaner.

A look from SLADE.

NICKY

I mean, if he was only nineteen, what reason could he have to kill Perkins?

SLADE

That's true.

SLADE drives on. He notices the pot.

SLADE

What are you going to do with that?

NICKY

I don't know. Do you want it?

SLADE

No. (Pause) What did you get on Kirby?

NICKY

No record... He got security clearance twenty-eight years ago. He was Sir Iain's driver. Now he's set up his own business. It's the next on the left.

SLADE takes the turning.

NICKY

I wonder why he was visiting Sir Iain.

SLADE

(Gently) That's what we're going to ask him, Nicky.

NICKY

Oh. Right. (Beat) It's here.

SLADE

Right.

SLADE draws in outside an industrial estate.

CUT TO

ANOTHER ANGLE

A short way away, MORRIS also pulls in. He is following SLADE just as GRISHAM ordered. He watches as SLADE and NICKY get out.

CUT TO

21. INT/EXT. THE BIG BOX COMPANY DAY.

KIRBY has a business that takes old red telephone boxes and turns them into garden ornaments, showers, lights, whatever... There are telephone boxes scattered round an industrial courtyard and also indoors...the two areas running into each other.

SLADE and NICKY walk past a telephone box with a palm tree inside. Another telephone box with a toilet. They approach a rather brassy, tough-looking woman called MONICA.

SLADE

Excuse me. We're looking for Lawrence Kirby.

MONICA

You from the bank?

SLADE

No.

MONICA

He's inside.

SLADE and NICKY walk into the building. MONICA watches them with hard eyes.

CUT TO

22. INT. KIRBY'S OFFICE DAY.

KIRBY'S office is actually part of the workhouse - simply partitioned off. It's untidy and slightly seedy. We don't get the impression that this business has won many awards from the Duke of Edinburgh.

KIRBY is aged about fifty. A pallid, sleazy individual. SLADE has just told him the news and he seems genuinely moved.

KIRBY

Dead? (Beat) Bloody hell!
That's...

KIRBY can't find the words. He sinks into a chair and lights a cigarette.

KIRBY

I can't believe it.

NICKY

He was shot at about ten o'clock this morning...

KIRBY

Ten o'clock? But I was there! Not at ten o'clock. Half nine. Something like that.

SLADE

Apparently the two of you argued.

KIRBY

Who told you that? We didn't argue. I'd never have presumed ...not with him.

SLADE

How did you know Sir Iain Perkins?

KIRBY

I met him twenty years ago. I was his driver. He was already a high flier. They say he only just missed Prime Minister.

SLADE

What happened?

KIRBY

He voted the wrong way on Europe. Look...you don't think. You can't think I had anything to do with...

SLADE

Why were you at Sir Iain's house?

KIRBY

He was helping me. He wasn't like the rest of that Westminster lot. He was a real gent and when I came to him with my business idea, well, he didn't hesitate.

NICKY

What is your business, Mr Kirby?

KIRBY

Telephone boxes. The old red ones. We convert them and we sell them.

SLADE

What as?

KIRBY

Well, we've got showers. And flower boxes. We put telephones back in. Some are just straight garden ornaments. (To NICKY) I don't suppose you'd be interested?

NICKY

No thanks.

KIRBY

I could come up with a handsome discount. I mean, in the circumstances.

SLADE

So Perkins was some kind of partner in your business?

KIRBY

A sleeping partner. He was just helping us with cash-flow.

SLADE

What did you talk about this morning?

KIRBY

Just business. Who told you we were arguing? I suppose it was that cleaner.

NICKY

The window cleaner?

SLADE

Did you see him?

KIRBY

Yes.

SLADE

What did he look like?

KIRBY

Like a window cleaner. He was just a guy with a cloth. I didn't really look...

CUT TO

23. EXT. OUTSIDE THE BIG BOX COMPANY DAY.

SLADE and NICKY walk back to their car.

NICKY

I don't get it. Lady Perkins said that the window cleaner came at ten o'clock.

SLADE

But Kirby saw him at ten to. He could have been early...

SLADE considers. He gets into the car and talks through the open window.

SLADE

You'd better go back to the house.

NICKY

Perkins's house?

SLADE

Yes. Look through his things. See if you can find a phone number, an address. Anything with the name Robert attached.

NICKY

OK. What about you?

SLADE looks around. His eye falls on one telephone box amongst all the others. This one is different. It's an old-fashioned, blue police box. It gives SLADE an idea.

SLADE

(Crafty) I've got another line of investigation.

NICKY watches as SLADE drives off. As the car moves into the distance, ELIZABETH'S pot is ejected from the open window. It smashes in the road.

CUT TO

ANOTHER ANGLE

Across the road, MORRIS starts his car and moves off.

CUT TO

24. INT. POLICE BUILDING - CORRIDOR DAY.

SLADE has caught up with HOLLY who is on her way back to her laboratory. She has a laboratory report.

SLADE
Find anything?

HOLLY
I was right about the blood stain. Type O on the carpet. A-minus on the desk.

SLADE
And Sir Iain was A-minus.

HOLLY
Right.

SLADE
And blue.

HOLLY
They also lifted a couple of hairs from the carpet. Black.

SLADE
According to Lady Perkins, Robert had dark hair.

HOLLY
Sounds promising then.

But both HOLLY and SLADE think that this conversation is irrelevant. SLADE has come back for a completely different reason.

SLADE
Holly...

HOLLY

No.

CUT TO

25. INT. LABORATORY DAY.

MORRIS is still spying on SLADE. Looking through the glass window of the laboratory, he can see SLADE and HOLLY arguing. But he can't hear anything.

CUT TO

ANOTHER ANGLE

Inside the laboratory.

HOLLY

Why can't you do what you're paid for? You know? Good old fashioned detective work.

SLADE

Holly...

HOLLY

You ask questions. You look for clues. Fingerprints! And then you work it out...

SLADE

It's not as easy as that.

HOLLY

How could it be any easier? You've got the disappearing window cleaner and the argumentative telephone-box-garden-gnome-manufacturer. If it wasn't one it's got to be the other.

SLADE

But why? What's the motive?

HOLLY

You can find out!

CUT TO

ANOTHER ANGLE

Back on MORRIS. He's had an idea. He goes over to a drinks machine and scoops up a paper cup. Then he goes back to the door and uses the cup as an amplifier, holding it against his ear.

HOLLY

(Voice only)

You told me you weren't dependent on the machine. OK. So now's the chance to prove it.

CUT TO

ANOTHER ANGLE

Back on SLADE and HOLLY.

SLADE

No travelling.

HOLLY

No travelling.

SLADE

You don't think you're being a little hard-nosed about this?

HOLLY

Look... Just this once. Forget the machine. Work it out on your own.

CUT TO

ANOTHER ANGLE

MORRIS is still listening, trying to make sense of all this.

SLADE

(Voice only)

So - what are you doing tonight?

HOLLY

(Voice only)

Why do you want to know?

CUT TO

ANOTHER ANGLE

On SLADE and HOLLY. SLADE is now closer to the door and to the listening MORRIS.

SLADE

I thought I could buy you dinner...

HOLLY

Not tonight, Slade. I'm out.

SLADE

On the town?

HOLLY

No. I'm going to a lecture at the Kessler Institute. Newton and Thermodynamics. You can come if you like.

SLADE

I've already been. You'll enjoy it.

HOLLY

You don't need me, Slade. You can do it on your own.

SLADE

I know that.

SLADE smiles and opens the door...

...which bangs with some force into the side of MORRIS'S head, crushing the paper cup.

SLADE

Morris?

MORRIS

I dropped my cup...

MORRIS picks up the cup, gestures with it, then goes. SLADE watches him, puzzled.

CUT TO

26. EXT. SUNDOWN COURT EVENING.

SLADE steps out of the shadows and crosses the road.

CUT TO

ANOTHER ANGLE

MORRIS cruises to a halt in his car and watches as SLADE rings the apartment bell and goes in.

CUT TO

27. INT. SUNDOWN COURT - LOBBY EVENING.

DANNY comes out of his office and sees SLADE.

DANNY

Mr Slade.

SLADE

Hi, Danny.

DANNY

You want Miss Turner, she isn't here.

SLADE

Yeah, I know. The lecture. She didn't tell you?

DANNY

What?

SLADE

She asked me to take a look at her TV. She's been having trouble with the...contrast.

DANNY

All the electrics in this place! They haven't been the same since she moved in.

SLADE

Right. I said I'd take a look.

DANNY

She didn't say anything to me.

SLADE

It'll only take a minute...

CUT TO

28. EXT. SUNDOWN COURT EVENING.

MORRIS is waiting in his car. Out in the darkness. And suddenly - a spooky moment.

A dustbin lid comes flying through the air...thrown out of an alleyway. Almost in slow motion it soars out of the shadows - then, like a giant coin, it hits the ground, turns, wobbles, and falls flat.

MORRIS gets out of his car and walks towards it.

CUT TO

29. INT. HOLLY'S APARTMENT EVENING.

SLADE confronts the time machine. He knows he shouldn't be doing this, but having come so far he's not going to stop now.

Resolved, he pulls on the strap section of HOLLY'S watch. Then starts the machine up.

CUT TO

30. EXT. SUNDOWN COURT EVENING.

MORRIS has reached the corner from where the dustbin lid was thrown but there's nobody there. Puzzled, he turns and walks back to his car.

CUT TO

31. INT. SUNDOWN COURT - PORTER'S LODGE EVENING.

DANNY is sitting in his usual place. He sees a bulb in the ceiling begin to flicker. He recognizes the effect.

DANNY

Oh no!

CUT TO

32. INT/EXT. SUNDOWN COURT/MORRIS'S CAR EVENING.

MORRIS is back in his car. The pulsations from the apartment reach out and the stereo system suddenly bursts into deafening life. The windscreen wipers turn themselves on. The cabin light comes on, shines brilliantly, then short-circuits.

MORRIS hasn't a clue what's going on. But we know. SLADE has travelled in time.

CUT TO

33. INT. HOLLY'S APARTMENT DAY.

SLADE leaves the time machine. It is about seven o'clock in the morning.

SLADE takes the watch mechanism out of its casing, checks the time and attaches it to his wrist.

SLADE

Right...

SLADE leaves the apartment.

CUT TO

34. EXT. SIR IAIN PERKINS' HOUSE DAY.

9.20am. SLADE walks up to the house, carrying a bucket and window cleaning equipment. He rings the front door.

A moment later it is opened by SIR IAIN himself. A florid, right-wing politician, he is not a particularly sympathetic man.

PERKINS

Yes?

SLADE

I've come for the windows, sir.

PERKINS

What?

SLADE

Robert couldn't make it. So he sent me.

SIR IAIN looks at his watch. Ill-humoured...

PERKINS

You're a bit early aren't you?

SLADE

Robert told me half past nine, sir.

PERKINS

I suppose it doesn't make any difference. There's a ladder round the back. If you need anything, you can talk to my wife. She's around somewhere.

PERKINS slams the door in SLADE'S face.

SLADE

Thank you, sir.

CUT TO

35. EXT. SIR IAIN'S HOUSE - BACK DAY.

SLADE pulls a ladder out of a shed - the same ladder that we saw at the start of the episode. He glances back at the house.

CUT TO

36. EXT. SIR IAIN'S HOUSE - FRONT DAY.

SLADE has positioned the ladder so that it leads up to an open window. He climbs the ladder and begins, in a desultory way, to wipe a window. At the same time, a motorbike appears, driving up to the front door. It stops and KIRBY gets off. He rings the front door.

CUT TO

ANOTHER ANGLE

The door opens. PERKINS sees KIRBY.

PERKINS

Oh...it's you.

KIRBY

Sir Iain...

PERKINS

(Cold) Come in.

KIRBY glances up at the window and notices SLADE. SLADE turns away and continues polishing the glass, ensuring he has only been glimpsed. KIRBY goes into the house and the door closes again.

CUT TO

ANOTHER ANGLE

As soon as the door closes, SLADE stops working and climbs in the open window.

CUT TO

37. INT. PERKINS' HOUSE - STAIRS/HALLWAY DAY.

SLADE creeps along the first floor corridor to the stairs. From the upper balcony he is able to spy on the conversation between PERKINS and KIRBY below.

KIRBY

It wasn't my fault. They cancelled the order.

PERKINS

(Sceptical) What order?

KIRBY

I told you. I was going to put a phone box on every street in Jabbal Shammar.

PERKINS

How many streets are there in Jabbal Shammar?

KIRBY

That's the problem.

PERKINS

Well, I'll think about it. Now get out.

KIRBY

I need an answer.

PERKINS

You've just had it.

At that moment, a door in the upper corridor opens and ELIZABETH appears. SLADE only has a moment before she'll see him. He dives into the nearest doorway. Meanwhile...

PERKINS

Get out of my house, Kirby. I should never have let myself get drawn in to all this in the first place.

ELIZABETH

Iain...?

ELIZABETH comes down the stairs. She is carrying another misshapen pot.

CUT TO

38. INT. SIR IAIN'S STUDY DAY.

SLADE has found himself in SIR IAIN'S study...the scene of the murder. With the conversation continuing outside, he goes over to the carpet and examines it. But the second stain is not there.

SLADE looks at his watch. 9.40am. Twenty minutes until the murder!

CUT TO

39. EXT. SIR IAIN'S HOUSE DAY.

KIRBY pockets the envelope. He gets on his bike and speeds away.

CUT TO

40. INT. SIR IAIN'S HOUSE - HALLWAY DAY.

SIR IAIN PERKINS and ELIZABETH are left in the hallway.

ELIZABETH
What did he want?

PERKINS
Nothing. What's that?

ELIZABETH
Oh. It's a...

ELIZABETH isn't sure.

ELIZABETH
I haven't finished it yet.

PERKINS
You know, Elizabeth. I'm not sure you're entirely suited to this new hobby of yours. I'll be in the study.

ELIZABETH flashes a look of pure hate as PERKINS goes. But it's very brief - not over-stated. We follow PERKINS as he climbs the stairs and goes back into the study.

CUT TO

41. INT. PERKINS' STUDY DAY.

PERKINS comes into the study to find SLADE waiting for him.

PERKINS

You...? What the hell do you think you're doing here?

SLADE

Sir Iain, I need to have a word.

PERKINS

My wife handles the domestic arrangements.

SLADE

It's not about the windows. It's about you.

PERKINS

What?

SLADE closes the door of the study and moves forward.

SLADE

You're in danger, Sir Iain... That's the reason I'm here. I came here to warn you.

PERKINS stares at SLADE, amazed.

CUT TO

42. EXT. SIR IAIN PERKINS' HOUSE DAY.

LOW ANGLE

A vehicle pulls up outside the house. The ladder is now leading up to the front window as it was in Scene 12. This vehicle is in fact the window cleaner's van. It has parked exactly as it was in Scene 12.

CUT TO

43. INT. PERKINS' STUDY DAY.

As before. SLADE breaks all the rules by telling the PERKINS the truth.

SLADE
First of all, Sir Iain, I'm not a window cleaner. I'm a police officer. Here's my ID.

SLADE shows SIR IAIN his ID.

PERKINS
Is this something to do with Kirby?

SLADE
Your driver? No. Maybe. Look. This isn't going to be easy. You've just got to have an open mind...

PERKINS
Could you please get to the point?

SLADE
The point? Yeah. The point... OK... (Beat) Sir Iain, what do you think about the concept of time travel?

CUT TO

44. INT. ELIZABETH'S STUDIO DAY.

INTRUDER'S P.O.V.

ELIZABETH is at work, spinning another piece of clay. She is listening to "Music to Pot By" on the radio. The clay rises up to take no particular shape at all.

She is unaware that she is being watched. The INTRUDER reaches out and gently closes the door. He doesn't want ELIZABETH to hear what is about to happen.

CUT TO

45. INT, PERKINS' STUDY DAY.

SLADE ploughs on. An incredulous PERKINS listens.

SLADE

I have a friend called Holly Turner. Her father was Frederick Turner. You may have heard of him.

PERKINS

Professor Turner?

SLADE

You got him. He won the Kessler Prize for his work in quantum physics.

PERKINS

What about him?

SLADE

He was the one who invented it. The time machine. Look, Sir Iain. I've never told anyone this before. But you've got...

SLADE looks at his watch.

SLADE

...six minutes to believe me and get out of the house...

PERKINS

Or else?

SLADE

Or else you're going to get shot.

PERKINS

Wait a minute. Wait a minute. You're telling me that you're a police officer. You were investigating my murder. But you decided to travel back in time in order to prevent it.

SLADE

I know how it sounds. I know it sounds crazy but it's the truth. Believe me, Sir Iain, I've never done this before. Holly's father always said...

you can't change the past.
It's supposed to be the first
law of time. But I had to try
and all you have to do is walk
out that door and I'll have
done it.

In SLADE'S anxiety, this has all come out a bit garbled. There is a pause.

SLADE

You're an intelligent man, Sir
Iain. Why not just take a
flier? Come with me now. Even
if it's only into the garden
for a walk. What have you got
to lose? You don't have to
believe me. Just do as I say!

PERKINS

But I do believe you.

SLADE

(Amazed) What?

PERKINS

I was an under-secretary in
the Department of Science. I
knew Frederick Turner...or
knew of him... The Einstein
Rosen bridge. It was his way
of constructing a path through
time.

SLADE

Well he succeeded. He built a
machine.

PERKINS

And you used it.

SLADE

Yes.

PERKINS

Well, it's self-evident. I
must leave the house at once.

SLADE

You've got four minutes.

PERKINS

My wife is downstairs.

SLADE

You're the one in danger, Sir Iain.

PERKINS

Right.

SIR IAIN moves round the desk. His hand comes close to a heavy, brass lamp. He stops, as if suddenly afraid.

PERKINS

Wait a minute.

SLADE

What is it?

PERKINS

I thought I heard something.

SLADE

What?

PERKINS

Out there...

PERKINS gestures at the window. SLADE turns round to look...

...and at that moment, SIR IAIN picks up the lamp and brings it crashing down on SLADE'S head. SLADE goes down...unconscious. Blood oozes out of a wound on his head.

PERKINS looks at the unconscious figure with shock and disbelief. In truth, he hasn't believed a word SLADE said. He picks up the telephone and dials 999. A pause. Then...

PERKINS

(On telephone) My name is Perkins. Sir Iain Perkins. Look. I want you to send someone round right away.

PERKINS glances at SLADE.

PERKINS

(On telephone) I've got this madman here in the house. He's with me now and...

Then the door opens.

PERKINS

...wait a minute.

PERKINS stares. Somebody is there, holding a gun. The gun is pointing at him. Slowly, helplessly, knowing he has made a terrible mistake, PERKINS lowers the telephone.

CUT TO

46. EXT. SIR IAIN PERKINS' HOUSE DAY.

An exact replay of Scene 12.

First the gun-shot. Then, after a pause, the FIGURE running for the van and starting the engine.

CUT TO

47. INT. PERKINS' STUDY DAY.

SLADE recovers consciousness. He gets groggily to his feet and sees the dead body of PERKINS lying sprawled on the carpet. He goes over to the window.

CUT TO

48. EXT. SIR IAIN PERKINS'S HOUSE DAY.

SLADE'S P.O.V.

From the upper window, SLADE just catches sight of the van leaving the house. He sees the number-plate: JRS 107H.

CUT TO

49. INT. PERKINS' STUDY DAY.

SLADE turns back from the window. He realizes he's bleeding, sees blood on the lamp. But before he can act...

...the study door opens.

SLADE springs back as ELIZABETH PERKINS comes into the room. This is an exact replay of Scene 13 - only this time we see that SLADE was there all along, hiding behind the door.

ELIZABETH sees the body of her husband.

ELIZABETH

Oh...

She hurries out of the room.

SLADE leaps forward. He cleans the lamp and sets it straight, hoping to remove at least some evidence of his presence in the room. He looks back at the carpet. Nothing he can do about that.

He hurriedly leaves the room.

CUT TO

50. INT. PERKINS' HOUSE - CORRIDOR & HALL DAY.

SLADE sneaks along the corridor. Downstairs, ELIZABETH PERKINS is on the telephone, calling the police.

ELIZABETH

(On telephone) Elizabeth Perkins. No, Lady Perkins. It's my husband. He's been shot.

SLADE reaches the window with the ladder.

CUT TO

51. EXT. SIR IAIN PERKINS'S HOUSE DAY.

SLADE climbs out of the window and slides down the ladder, not bothering with the rungs. He has no sooner reached the bottom that he hears the wail of a police siren.

CUT TO

ANOTHER ANGLE

A POLICE CAR (summoned by SIR IAIN rather than LADY PERKINS) has arrive and turns into the driveway.

CUT TO

ANOTHER ANGLE

SLADE hurries away, disappearing into the garden as the POLICE CAR approaches the front door. The two POLICEMEN glance at each other. They have just caught sight of SLADE.

POLICEMAN

Come on...

CUT TO

52. EXT. SIR IAIN PERKINS' GARDEN DAY.

SLADE races through the thick undergrowth that lies between the edge of the formal garden at the wall. Behind him, the two POLICEMEN are giving chase.

SLADE comes to a wall and throws himself up onto it. But as he scrabbles over the top, he catches HOLLY'S watch on a spike on the wall. The spike separates the watch from the strap - and the watch falls back into the garden.

SLADE doesn't realize what's happened. By the time the two POLICEMEN reach the wall, he has disappeared.

CUT TO

53. EXT. ROAD DAY.

SLADE gets to his feet, and limps away.

CUT TO

54. EXT. SIR IAIN PERKINS' GARDEN DAY.

The two POLICEMEN walk back towards the house. Unseen by either of them the watch mechanism lies in the undergrowth.

CUT TO

55. INT. POLICE HQ - COMPUTER ROOM DAY.

SLADE is tapping at the computer, searching for information. We see the screen.

SLADE has called up the car number: JRS 107H. It's given him an address. He makes a note of it.

Then the door opens and HOLLY comes in. She's surprised to see him - because she's in "true time" and according to her clock, she saw SLADE (Scenes 23 & 24) just a few minutes ago.

SLADE

Holly!

HOLLY

What are you doing, Slade?

SLADE

Checking something out.

SLADE turns off the computer screen before HOLLY can see the number. He talks to fill the pause...to hide his guilt.

SLADE

So how's it going with that second stain?

HOLLY

I just told you a minute ago, Slade.

SLADE

What?

HOLLY

It was type O on the carpet, A-minus on the desk.

Now SLADE remembers the conversation they had before.

SLADE

Yeah. And the black hair... That's right!

HOLLY

Slade - you're behaving very strangely. What's wrong?

SLADE

Well...you telling me I can't use the machine. Just now. A few minutes ago. I suppose it threw me.

HOLLY

It's for the best, Slade.

SLADE

I think you're right, Holly. I mean, thinking it over...

SLADE gestures at the computer.

SLADE

As a matter of fact I've just come up with a pretty good lead.

HOLLY

A car registration? Whose car?

SLADE

Holly...you were the one who told me to work this out on my own so that's what I'm going to do.

SLADE moves to the door.

SLADE

By the way, I'd keep an eye on Morris if I were you.

HOLLY

Morris?

SLADE

He was listening in on us just now. I don't know why.

HOLLY

Grisham.

SLADE

I wouldn't be surprised. I'll see you...

Anxious to be gone, SLADE leaves the room. HOLLY glances at the computer screen, wondering what's wrong.

CUT TO

56. INT. POLICE HQ - OPEN PLAN AREA DAY.

We follow SLADE out of the computer room and along through the open-plan area.

He passes MORRIS is sitting at his desk, nursing his bruised ear.

SLADE

How's the head, Morris?

MORRIS throws the crumpled cup into the bin. He gets up and follows SLADE.

CUT TO

57. INT. POLICE HQ - CORRIDOR/STAIRS DAY.

MORRIS is still following SLADE. He pushes through a crowd of POLICEMEN, also passing NICKY ROBSON who has just come in, carrying an evidence bag.

NICKY hasn't seen SLADE. MORRIS just catches sight of SLADE from the back, turning a corner and going down a staircase.

MORRIS

Slade...

MORRIS hurries forward to the staircase...

...just as a lift arrives. The doors open and SLADE is inside the lift. MORRIS does a double-take as a YOUNG WOMAN gets out. In fact it is the non time-travelled SLADE inside the lift. He's on his way out of the police building and doesn't notice MORRIS.

Completely confused, MORRIS hurries down the stairs following the time-travelled SLADE...

CUT TO

58. EXT. POLICE BUILDING - STREET DAY.

MORRIS runs out of the police building in time to glimpse the time-travelled SLADE get into a cab. Or was it SLADE?

Because a moment later, the non-time-travelled SLADE comes out of the police building and gets into his car.

MORRIS

Wha....?

MORRIS, hopelessly confused, gets in his car and prepares to follow. This SLADE will eventually lead him to Sundown Court and the time machine.

CUT TO

59. INT. POLICE HQ - OPEN PLAN AREA DAY.

NICKY, still carrying the evidence bag, finds HOLLY at her desk.

NICKY

Holly. Have you got a minute?

HOLLY

Come in, Nicky. What can I do for you?

NICKY

Well, Slade sent me back to Perkins' house. The minister. You know, to see if I could track down this window cleaner.

HOLLY

Yes.

NICKY

I got talking to the local police...the ones who arrived in response to the call that Perkins made and they told me they thought they saw someone in the garden, just as they arrived.

HOLLY

Did you get a description?

NICKY

No. But I decided to take a look round the garden and I found something very strange. Here. Look...

NICKY opens the evidence bag and slides out HOLLY'S watch. HOLLY gazes at it in horror. Of course she recognizes it at once.

NICKY

It looks like part of a watch. But not any watch I've ever seen...

HOLLY

Slade!

Almost forgetting NICKY, HOLLY leaps up from her desk. She takes the watch with her. NICKY follows.

CUT TO

60. INT. POLICE HQ - CORRIDOR DAY.

HOLLY marches along a corridor. A couple of OFFICERS, including the YOUNG WOMAN from the lift are there.

HOLLY

Anyone seen Slade?

POLICEMAN

Yeah...he just went down the stairs.

YOUNG WOMAN

No. He was in the lift.

POLICEMAN

No. He was on the stairs...

HOLLY

Slade...!

With NICKY still following, HOLLY strides off.

CUT TO

61. INT. POLICE HQ - CORRIDOR DAY.

HOLLY studies the watch and talks to herself as she walks down a second corridor with NICKY right behind. All this happens at speed.

HOLLY

It's set for 6.02. 6.02 when I'm going to be at the lecture...

NICKY

What lecture's that?

HOLLY

I can stop him before he goes! No. It might cause a schism...

NICKY

A schism? Is that something political?

HOLLY

I can't stop him because he's already done it. Or he's going to....

NICKY

Holly! What's the matter?

HOLLY seems to notice him for the first time.

HOLLY

We have to find Slade.

CUT TO

62. INT. POLICE HQ - COMPUTER ROOM DAY.

HOLLY and NICKY are back in the computer room where HOLLY encountered SLADE.

HOLLY

He was in here, checking a car registration.

She punches a few buttons. But the computer's dead.

HOLLY

He's turned it off! (Beat) If he'd left it on maybe we could have accessed his last entry. Damn him!

NICKY

What's the matter?

HOLLY

Nicky. You're going to have to trust me. Slade could be in trouble.

NICKY

Is it the watch...?

HOLLY

Yes. It's Slade's watch and he ought to have it. We've got to find him.

NICKY

How are we going to do that?

A pause. Then HOLLY realizes the simple solution.

HOLLY

By solving the case.

CUT TO

63. EXT. THE LAMB AND FLAG DAY.

SLADE draws up outside an empty street in a semi-abandoned part of town. A feeling of World War Two, the Blitz. His target is an old pub - The Lamb & Flag. Boarded up now. A broken iron railing round the front door. Disused.

CUT TO

ANOTHER ANGLE

As SLADE crosses the street, a figure watches him from an upper window in the Lamb & Flag. SLADE reaches the front door. It's unlocked. He pushes it open and goes in. He hasn't even noticed the missing part of the watch.

CUT TO

64. INT. THE LAMB & FLAG DAY.

A spooky interior. Some of the old pub furnishings are still in place. Bar. Juke box. Darts board. But no tables, chairs or bottles.

SLADE walks through the shadows.

SLADE

Robert...?

A movement. And suddenly ROBERT is there.

ROBERT LOCKE. He's twenty years old. Dark hair. A tattoo on one arm. Very disturbed eyes.

SLADE

Robert Locke.

ROBERT

Yes.

SLADE

You know who I am?

ROBERT

No.

SLADE

I was there when you killed Sir Iain Perkins. I'm a detective. With the police...

Silence from ROBERT.

SLADE

It was you, wasn't it, Robert.
The window cleaner.

ROBERT says nothing. But suddenly he's holding a gun. And the gun is aimed at SLADE. SLADE is unimpressed.

SLADE

Come on. Put that away.

SLADE takes a step towards ROBERT.

SLADE

It's over. You know that.

Another step. ROBERT raises the gun.

ROBERT

Stay where you are.

SLADE

You're not going to use that.
You shoot me, someone else
will come. You shoot them and
they'll send someone else and
where does it all end? So why
don't you put that down and
you and I can talk...

ROBERT fires.

SLADE stares. Astonished. He couldn't have got it more wrong.
He goes down.

CUT TO

65. INT/EXT. NICKY'S CAR/ROAD DAY.

NICKY drives HOLLY back to SIR IAIN'S house. She's looking
through a file while he brings her up to date.

HOLLY

We've got the window cleaner
on the one hand and we've got
Kirby. We don't know anything
about the window cleaner so
let's stick with Kirby.

NICKY

Why?

HOLLY

Because it doesn't make any
sense. Why would someone in
Perkins's position go into a
telephone box business with a
man who used to be his driver?

NICKY

To help him out.

HOLLY

Iain Perkins was in politics
for thirty years and he never
helped anyone.

The car comes to a halt. HOLLY and NICKY are outside the BIG
BOX TELEPHONE COMPANY.

CUT TO

66. INT/EXT. THE BIG BOX COMPANY DAY.

HOLLY and NICKY hurry forward looking for KIRBY. MONICA, the
woman we met in Scene 21, sees them. She recognizes NICKY.

MONICA

(To NICKY) You again.

NICKY

We want to talk to Kirby.

MONICA

So do I. But you won't find
him here.

HOLLY

Do you work for him?

MONICA

Yes. The name's Monica Presley
- as in Elvis. And you could
say I'm his secretary. Or I was
until he stopped paying me...

HOLLY

Miss Presley... What can you
tell us about a man called Sir
Iain Perkins.

MONICA

Only that he needs his head
examined. (Beat) Kirby somehow
persuaded him to put money in-
to this dustbin...

MONICA gestures to take in the telephones.

NICKY

The business isn't working?

MONICA

(Scornful) Would you put one of these things in your back garden? They weigh a ton for a start. Kirby thought he could flog 'em to the Arabs. But they're not stupid.

HOLLY

Where is Kirby?

MONICA

That's what I was telling you. He got an attack of the jitters after you and your friend came round this morning. The next thing I know he's off on that bike of his and that's it.

NICKY

He might be coming back.

MONICA

He emptied the petty cash box before he went. Two hundred quid plus luncheon vouchers. I think he's done a bunk.

CUT TO

67. INT. CELLAR DAY.

SLADE comes to. He is tied with a rope to a pipe in the cellar of the pub - a large, labyrinthine place of archways and shadows. Below street level. In one corner of the room there's an old-fashioned gas-fired heating system with a clockwork timing device.

SLADE has been shot in the thigh. He's lost a lot of blood. He knows he has only hours to get back to the machine. Things are not looking good. ROBERT is in the room with him.

SLADE

Robert...?

ROBERT moves out of the shadows to loom over him. ROBERT is really just a kid. Educationally backward. A victim.

SLADE

Can I have a drink? Or aren't you serving yet?

ROBERT pours some water into a mug and squats down to let SLADE drink.

SLADE

OK. You've shot me. You've tied me up. What are you going to do when you really get angry?

ROBERT doesn't speak.

SLADE

Why did you kill Perkins?

ROBERT

For what he did.

SLADE

Did?

ROBERT

To my mum. And to me.

SLADE

Is your mum here?

ROBERT

She's dead.

SLADE

Look, Robert. I haven't done anything to you. I'm just doing my job. You've got to let me go.

ROBERT

No...

SLADE

I don't want to be pushy or anything but I've got an appointment at six o'clock. What time is it, by the way?

ROBERT

Shut up.

SLADE

What are you going to do with me, Robert? You're not just going to leave me here. Come on... This is crazy.

ROBERT

I need to think.

SLADE

That's right. You think. Then untie me and let me get out of here and maybe I can find a way to help.

ROBERT

(Angry) I need to think!

ROBERT lurches off into the darkness. SLADE sinks back, showing now the pain that he was careful to hide.

SLADE

Great...

CUT TO

68. EXT. KIRBY'S FLAT DAY.

HOLLY and NICKY pull up outside a drab block of flats. It has an exterior staircase and terraces. They get out.

HOLLY

This is it?

NICKY

Yeah. First floor.

They hurry up the stairs.

HOLLY

What's the time?

NICKY

Three thirty. (Beat) Why are you so worried about Slade?

HOLLY

Let's just hope Kirby's in.

CUT TO

ANOTHER ANGLE

HOLLY and NICKY reach KIRBY'S door. It is unlocked. HOLLY pushes it open and looks into an empty room... Signs of some hasty packing.

NICKY
(Calling) Kirby...?

Behind them and below, the sound of a MOTORBIKE being kick-started. As the engine catches...

HOLLY
Monica said he had a bike.

A moment later, a leather-jacketed FIGURE on a MOTORBIKE roars away from the block of flats. HOLLY and NICKY turn and run back to the car.

CUT TO

69. EXT. STREETS DAY.

We cut to the chase, so to speak. Car vs motorbike. HOLLY is in the driving seat with NICKY. Both following KIRBY.

NICKY
You want me to put out an alert?

HOLLY
We haven't got time!

The MOTORBIKE weaves round the traffic. A CAR swerves to avoid it. The CAR almost hits HOLLY. She also swerves.

NICKY
We'll never make it!

HOLLY
Hold on! We can cut him off!

HOLLY spins the wheel and the CAR speeds round a corner, half-mounts the pavement and vanishes down an alley.

CUT TO

ANOTHER ANGLE

On KIRBY. Taking the longer way round, following the main road.

CUT TO

ANOTHER ANGLE

On HOLLY and NICKY. Some stunt here maybe? How about a tarpaulin covered truck parked ahead, blocking the way. HOLLY steers up the ramp of the truck, takes off, rips through the tarpaulin

cover, soars over the cabin of the truck, and lands on the other side.

Or perhaps something less ambitious.

CUT TO

ANOTHER ANGLE

HOLLY and NICKY speed out of the alleyway, back onto the main road. Only now they're ahead of KIRBY.

KIRBY swerves to avoid them. Loses control. Skids and smashes through the glass window of a car repair place.

CUT TO

70. INT. CAR REPAIR SHOP DAY.

KIRBY is lying on his back, half underneath a car which hovers over him, suspended on a hydraulic platform for repair.

HOLLY reaches him first and pulls off the helmet.

HOLLY
(To NICKY) This him?

NICKY
Yes.

KIRBY
What are you bloody doing? You could have killed me!

HOLLY
I haven't started yet. Where were you going in such a hurry?

KIRBY
It's none of your business. Who are you anyway?

HOLLY reaches out. There's a control box at the end of a cable that controls the hydraulic platform. She presses a button and the entire platform (with the car) shudders and falls about six inches towards KIRBY. He now sees that he risks being crushed.

KIRBY
What? Are you crazy? What are you doing?

HOLLY

Tell me about Perkins. How did you get him to invest?

KIRBY

It was business...

HOLLY

Don't lie to me. You knew some-thing about him, didn't you.

KIRBY

No.

HOLLY

Why else would he come in with someone like you?

KIRBY

No! You've got it wrong...

HOLLY presses the button again. The car falls a second time.

KIRBY

All right. All right. You're right! For God's sake. Get me out of here. You're going to kill me!

HOLLY

Tell me.

KIRBY

It was something that happened twenty years ago.

HOLLY

What?

KIRBY

He was a Minister. In the Home Office. I was his driver...and there was a girl.

HOLLY

He had an affair?

KIRBY

Yeah. Bloody hypocrite... It went on for about six months. I could have gone to the papers then.

NICKY

And you threatened to go now?

KIRBY

Yes.

HOLLY

Who was she? The girl...

KIRBY

An office cleaner.

HOLLY

Name?

KIRBY

I don't remember.

HOLLY presses the button. The car shudders and falls another six inches.

KIRBY

Locke! Sara Locke...

HOLLY

Where does she live?

KIRBY

I don't know. I swear to you.
I don't know.

NICKY

What happened to her...? Sara Locke?

KIRBY

He dumped her. Threatened her with God knows what and she was stupid enough to believe him. She disappeared. He got away with it.

HOLLY

Sara Locke.

HOLLY straightens up.

HOLLY

Nicky. Pull him out.

NICKY grabs KIRBY and pulls him out from underneath the platform.

KIRBY

Ow! My leg...!

CUT TO

ANOTHER ANGLE

NICKY catches up with HOLLY as she leaves the car repair shop.

NICKY

Wasn't that a bit dangerous?
You could have killed him.

HOLLY

It's a hydraulic platform,
Nicky. It's perfectly safe.

Behind her, the platform suddenly gives way. The car and platform crash the last foot or so to the ground. KIRBY whimpers, his face grey. HOLLY does a double-take.

HOLLY

Let's find Slade.

CUT TO

71. INT. CELLAR DAY.

SLADE is in a bad way. Getting weaker. But he's also managed to free one of his hands. He pulls it away from the rope. It is the hand with the watchstrap. But no watch.

SLADE sees it for the first time.

SLADE

(Muttered) What...?

He looks around him. The watch isn't there. SLADE closes his eyes in complete despair.

CUT TO

72. INT/EXT. NICKY'S CAR/ROAD DAY.

NICKY has been talking on the radio. HOLLY driving.

NICKY

The bad news is there are six
Sara Lockes...all living in a
five-mile radius of Westmin-
ster alone.

HOLLY

Six?

NICKY

But the good news is that only two of them have been registered at the same address for the past twenty years.

HOLLY

It might not be the right Sara Locke.

NICKY

I thought that's where you'd want to start.

Then the watch bleeps. The one hour warning. HOLLY gazes at it.

HOLLY

Yes. That's where we'll start.

CUT TO

73. EXT. THE LAMB & FLAG DAY.

HOLLY and NICKY pull up outside the pub.

HOLLY

I'll check this one out, Nicky. You take the other one.

NICKY

Call me if you need me.

HOLLY gets out of the car. NICKY drives off.

HOLLY goes over to the pub and rings the bell. A pause. She tries it again. Then the door opens and ROBERT appears.

HOLLY

I'm looking for someone who lives here.

ROBERT

No-one lives here.

HOLLY

Her name is Sara Locke.

ROBERT

She's gone.

HOLLY

Who are you?

ROBERT

I'm with the company. They're closing this place down... I'm caretaking.

HOLLY

What happened to Sara Locke.

ROBERT

She died. Three days ago.

HOLLY

Did you know her?

ROBERT nods.

HOLLY

Did she have any family? Any close friends?

ROBERT

No. She was on her own. I've got to clean...

HOLLY

Wait...

Too late. The door closes. HOLLY looks at it. She's suspicious of ROBERT but without any good reason. She looks round. There is a church a short way down the road.

CUT TO

74. INT. LAMB & FLAG - CELLAR DAY.

SLADE is still struggling with the other rope when ROBERT comes hurrying into the cellar. He has been completely rattled by the encounter with HOLLY and all he wants to do now is get out.

SLADE

Robert...

ROBERT ignores SLADE. He goes over to the old-fashioned boiler system and turns the gas full on - then picks up a monkey wrench and smashes the pipe. Gas floods out.

SLADE

I want to talk to you. Wait!

ROBERT turns the clockwork mechanism. Fifteen minutes. Then an electrical contact will be made. There'll be a spark...

ROBERT hurries out of the room.

SLADE

Come back!

ROBERT ignores him. SLADE smells the gas, realizes the danger. Tries to untie the other cord.

CUT TO

75. EXT. CEMETERY DAY.

HOLLY walks through the cemetery. Suddenly the watch bleeps. She takes it out and looks at it. One hour left!

She continues forward to a recently dug grave. It has a temporary headstone: SARA LOCKE. A few small wreaths and one large wreath.

HOLLY looks closely at the wreath. Reads:-

FOR A LOVING MUM

Perhaps we need to remind ourselves of what she heard.

HOLLY

(Voice only)

Did she have any family?

ROBERT

(Voice only)

No. She was on her own.

HOLLY turns and runs out of the cemetery.

CUT TO

76. EXT. THE LAMB & FLAG DAY.

HOLLY crosses the road - on her way to the pub. The roar of an engine alerts her and she just manages to hurl herself out of the way as ROBERT screeches off in his van.

HOLLY picks herself up. The van has gone. She hurries over to the pub and tries the door. It is locked.

She looks down the road. There's a padlocked trapdoor in the pavement - this is where they would have unloaded the beer.

HOLLY looks around. She notices the broken iron fence. There's a piece lying loose. A makeshift crowbar. She snatches it up.

CUT TO

77. INT. THE LAMB AND FLAG - CELLAR DAY.

The gas is hissing. The clock is turning. Minutes to go! SLADE has at last managed to free himself. Pulling the cords free, he limps over to the boiler. Tries to stop the clock from turning. But it's been jammed.

Then a crash as the trapdoor is swung open from outside. Daylight streams in. And there's HOLLY.

HOLLY
(Calling) Slade...!

SLADE
(Calling) Holly...get back!

SLADE limps over to the trapdoor. Pulls himself up.

CUT TO

78. EXT. THE LAMB & FLAG DAY.

HOLLY helps pull SLADE up from below.

SLADE
Move!

HOLLY
Why? What is it?

SLADE
Just do it!

Helping SLADE, HOLLY runs across the road. They are still close to the pub when there is a tremendous explosion and the entire building seems to disintegrate behind them.

CUT TO

ANOTHER ANGLE

SLADE and HOLLY have been thrown to the ground. They are in each other's arms - even if they'd prefer not to be.

HOLLY
Nice timing.

SLADE
Holly...

HOLLY
I know.

SLADE
I've lost the watch.

HOLLY
I've got it. Come on. We'd
better move.

SLADE
That might be easier said than
done.

CUT TO

79. EXT. STREETS EVENING.

HOLLY helps SLADE hobble through the streets. His trouser leg is stained a dark colour...he has lost a lot of blood and can barely walk.

HOLLY
Why did you do it?

SLADE
I wanted to know...

HOLLY
What? That Perkins had been
murdered by his illegitimate
son? That he was being black-
mailed by Kirby? Is that what
you wanted?

SLADE is astonished.

SLADE
How did you find out?

HOLLY
I worked it out... It can be
done.

SLADE can't go on. Wincing in pain, he has to stop for a rest.

SLADE

Give me a minute...

HOLLY

You've lost a lot of blood,
Slade.

SLADE

You're really angry with me.

HOLLY

I'm too worried to be angry
We've got to get you back to
the machine. Once you're on
the other timeline, this won't
have happened. You'll be OK.

HOLLY sees a CAB. She flags it down.

HOLLY

Cab!

The CAB slows down and stops.

SLADE

And then...?

HOLLY

And then I'm going to kill
you.

CUT TO

80. EXT. SUNDOWN COURT DAY.

The CAB drops SLADE and HOLLY off near the apartment. But SLADE has slumped in his seat - virtually unconscious. HOLLY wakes him.

HOLLY

Slade! Slade! We're here...

DRIVER

Is he all right?

HOLLY

Yes. Here...

She pays the DRIVER. Helps SLADE out of the cab.

CUT TO

ANOTHER ANGLE

SLADE stands, swaying, in sight of the apartment. Then he sees MORRIS'S car.

SLADE
Wait...

HOLLY
What?

SLADE
That's Morris's car.

Now HOLLY sees too.

HOLLY
What? What's he doing here?

SLADE thinks back.

SLADE
He must have followed me. He was listening in on us...I told you.

HOLLY
Did he see you go in?

SLADE
He must have. So he can't see me now.

The watch buzzes, emitting it's three minute warning.

HOLLY
We've no time.

A pause. Then HOLLY moves, handing SLADE the keys to the apartment.

HOLLY
Can you make it to the door?

SLADE nods.

HOLLY
I'll distract him. You go alone.

HOLLY runs off. SLADE waits.

CUT TO

ANOTHER ANGLE

On MORRIS watching the apartment. And now we repeat Scene 28. Only this time we see exactly what happens.

HOLLY darts over to an alleyway near the apartment. She sees a dustbin. Looks back at MORRIS. Picks up the lid of the dustbin and throws it at him.

The dustbin lid sails through the darkness and clatters to the ground with a terrible din. MORRIS'S attention is caught.

He gets out of the car. As he walks over to her...

CUT TO

ANOTHER ANGLE

...we show what we didn't see last time. SLADE limping across the road behind him, making for the front door.

CUT TO

ANOTHER ANGLE

Back on MORRIS (Scene 30). He reaches the corner, but there's nobody there.

CUT TO

81. INT. SUNDOWN COURT - LOBBY EVENING.

SLADE limps into the building - and is immediately seen by DANNY. DANNY is naturally amazed. He's just shown SLADE into HOLLY'S room and here he is suddenly downstairs, covered in blood, limping.

The two gaze at each other.

DANNY

Mr Slade? Weren't you upstairs?

SLADE

It's OK, Danny.

SLADE searches for an explanation. He gestures upstairs.

SLADE

I fell out of the window.

SLADE limps into the lift and presses the button to go up.

CUT TO

82. INT. SUNDOWN COURT - CORRIDOR EVENING.

SLADE is in a bad way. He's lost a lot of blood. He can barely walk. He half-tumbles out of the lift. Can he make it to the door?

But then HOLLY appears. She's run up the stairs and she's got the watch which is still buzzing its warning. She more or less scoops SLADE up.

HOLLY
Move! You can do it!

The two of them race down the corridor for the door.

CUT TO

83. INT. HOLLY'S APARTMENT EVENING.

The door flies open and HOLLY and SLADE race in. HOLLY virtually throws SLADE onto the machine.

And this time we see the reverse time travel effect from the P.O.V. of HOLLY - who is not travelling herself. Essentially, the wounded, beaten SLADE is transformed into the uninjured SLADE at the moment he travelled.

A pause. SLADE realizes he isn't hurt any more.

SLADE
Holly...

HOLLY
How could you, Slade...? You steal in here, invading my privacy. You use my machine without my permission and you almost get yourself killed in the bargain. How could you?

SLADE tests his leg. He really is OK.

SLADE
I don't suppose "sorry" will do?

HOLLY
(Furious) No it will not do.

A pause.

HOLLY

I want you to swear to me. You will never, ever use this machine again.

SLADE

Ever...?

HOLLY waits for an answer. But despite herself, she's not angry any more.

CUT TO

84. INT. POLICE OFFICE DAY.

ROBERT, handcuffed and under arrest, is led into the police building by NICKY.

CUT TO

85. INT. GRISHAM'S OFFICE DAY.

MORRIS is reporting to GRISHAM.

GRISHAM

So this character, Robert Locke, was Sir Iain's illegitimate son.

MORRIS

Yes, Chief.

GRISHAM

He blamed the minister for his mother's illness and subsequent death, got himself a job as a window cleaner and shot him.

MORRIS

Yes, Chief. But this time I know how Slade worked it out.

GRISHAM

Go on.

MORRIS

It's not entirely clear, Chief, but I believe Slade is in

contact with an organization of informers that calls itself "the machine".

GRISHAM

The machine?

MORRIS

The machine is based somewhere outside the city. Slade has to travel to get to it. Holly Turner is part of the machine. I ave two names. Kessler and Einstein. I think they meet sometimes at her apartment.

GRISHAM

Go on, Morris.

MORRIS

There's just one other thing, Chief. Slade has a double.

GRISHAM

A what?

MORRIS

A double. Maybe it's a twin brother. But when Slade is meeting the machine, the double stands in for him here. I'm still trying to work that part of it out.

A long pause.

GRISHAM

Is that it?

MORRIS

Yes, Chief.

GRISHAM sighs.

GRISHAM

First of all, it wasn't Slade who solved this last case. It was Robson and Turner. Kirby was blackmailing Perkins and he led them to Locke.

GRISHAM

Sir...?

GRISHAM

Secondly, your "theory" is the biggest load of nonsense I've heard in twenty-seven years of policing. You're an idiot, Morris. An incompetent idiot.

MORRIS

Yes, Chief. You don't want me to continue my investigation into Slade then, Chief?

GRISHAM

I'll deal with Slade, Morris. You just go and lie down...

MORRIS

Right...

MORRIS leaves the room.

CUT TO

86. INT. POLICE DEPARTMENT DAY.

As MORRIS slinks off, he sees HOLLY and SLADE - hard at work at their desks. NICKY also in the background. He looks at them.

What was going on? MORRIS shakes his head and walks on. Perhaps he'll never know.

END OF EPISODE