

MAN WITH TRAVEL HAIRDRYER

by Katie Hims

FIRST BROADCAST: 13th September 2002

FOR EDUCATIONAL USE ONLY

CHARACTERS

Carmen, 45
Derek, 47
Sandra, 24
Zoe, 16
Dean, 32
Boy at school.

PROLOGUE

EXTERIOR ACOUSTIC. SUMMER.

- ZOE: (V/O) The day is hot. And the whole school is like a greenhouse. And even the most beautiful most popular girls have patches of sweat under their arms and there's no air. It feels as if there's no air.
- DEAN: (V/O) Two-twenty pm on the no air afternoon. I am trying to get a can of coke from the machine. It takes my money but won't give me the coke. I bang it hard with the palm of my hand. A Diet Fanta rolls out. And I think then this is not my day.
- ZOE: (V/O) Two twenty five pm. Last lesson. Double history.
- DEAN: (V/O) Two twenty six pm. We get the call.
- ZOE: (V/O) Two thirty three, the supply teacher starts on a German lesson when it's meant to be History. No one tells her she is teaching the wrong lesson.
- DEAN: (V/O) Two thirty seven, we arrive at the scene.
- ZOE: (V/O) Two thirty eight, the supply teacher asks me to talk for one minute on the subject of "My Family".
- DEAN: (V/O) Two thirty nine, I issue a clear warning to the suspect.

ZOE: (V/O) Two thirty nine, I can only remember how to say “I have one brother” because I gave up German in year seven.

DEAN: (V/O) Two thirty nine, the suspect fails to heed my warning. So I take the necessary action.

ZOE: (V/O) Two thirty nine, “Ich habe eine bruder” I say.

DEAN: (V/O) Two thirty nine, the suspect falls to the pavement.

ZOE: (V/O) Two thirty nine. “Don’t stop” says the supply teacher. “Why are you stopping?” And I say “you’re meant to be teaching us history, Miss.”

DEAN: (V/O) Two forty. I turn the suspect over and there’s no sign of life, but still I try to resuscitate him.

ELVIS SINGS LOVE ME TENDER.

TITLES.

SCENE 1

ZOE: (V/O) The wedding was going to be in a church and everything. And Bodie was going to wear a suit for the first time ever. And Sandra was going to wear white with tiny pearls and I was going to read out this poem about love. And I had this dress. This pale blue green shiny dress that made me look like a mermaid and afterwards we were going to eat a three course dinner.

(CONT'D OVER)

ZOE (CONT'D): But then the doorbell rang. And the policeman said can we come in and I wanted to say no. And they stepped in the house and my mum and dad were watching a programme about insects.

FADE IN TELEVISION VOICE TALKING ABOUT
INSECTS.

And they got up from the sofa when they saw who it was and the policeman was like please sit down. It would be better if you sat down so then my mum didn't want to sit. She refused to sit so the policeman gave them the news standing. And he told us that Bodie was dead. And my dad's face was grey and my mum's face was grey and they didn't move. And this line of sweat was trickling down my dad's grey face but still he didn't move.

FADE UP TELEVISION TALKING ABOUT
INSECTS THEN CUT TO.

SCENE 2:

INTERIOR ACOUSTIC. KITCHEN. ZOE IS
WASHING UP.

DEREK: The advice group said.

CARMEN: They said we have to get a second post mortem.

DEREK: No. No. The advice group said.

CARMEN: They recommended that we get a second post mortem.

DEREK: They recommended that we get a pathologist to look at the report. And if the pologist - pathologist says.

CARMEN: I don't care what the pathologist says. I want a second post-mortem.

DEREK: Carmen.

CARMEN: Derek, it's a matter of principle as far as I'm concerned.

ZOE: Do you want a cup of tea?

DEREK: But the world doesn't work on a matter of principle does it?

CARMEN: Well it should do.

DEREK: Well I'm not saying it shouldn't.

ZOE: Mum? Dad?

DEREK: What? (TOGETHER WITH CARMEN)

CARMEN: What?

ZOE: Do you?

CARMEN: Do we what?

ZOE: Want a cup of tea?

DEREK: Yeh.

CARMEN: No thanks, Zoe

DEREK: Go on, love, have a cup of tea.

CARMEN: I don't want a cup of tea. I've had enough bloody tea to drown internally.

DEREK: You can actually do that you know.

CARMEN: I know you can. I know you can. That's why I said it. I'm not completely ignorant you know.

SCENE 3

DEAN: (V/O) There are these blanks. There are pictures of certain moments and then there are blanks. And they say it's the heightened nature of the circumstances. And it's true that everything moved very fast and my heart was racing and my hands were sweating but still. And I apologise to the investigative team. I want to be co-operative and I want to be seen to be co-operative. They are just doing their job and I understand that. An investigation was always going to be a part of it. And I do my best to answer clearly and honestly. I do my best but there are these blanks.

ZOE: (V/O) If you want a second post mortem you have to apply for it. Just the same as your provisional driving licence. You make an application and then you wait.

(CONT'D OVER)

ZOE (CONT'D):

And while you wait the body has to be deep frozen. So Bodie is frozen and while we wait the police are investigating his death and how it happened. The police are in the house all the time and my mum says it feels like a police station. If it was a murder inquiry then they would be dead friendly with us. We would cry in front of them and they would give us boxes of tissues. They would promise us justice and they would hold our hands while we cried. But the way it happened means they don't come near us. They can't. It's like there's a wall there.

DEAN:

They are just doing their job and I understand that. I do but their questions are endless. And some of team they look at me and I feel. And I know. I know I don't have anything to be feel ashamed of. I did what I was trained to do. And he was a suspect. He was a suspect and I believed that he was armed. I was told that he was armed. I was acting on the information in my possession. He was a suspect. He was.

ZOE:

(V/O) The police say that Bodie is still a suspect. Even though he is dead he is still a suspect. And they ask us questions. Endless questions. Weird questions. Meaningless questions. They think they are on to something. They're hoping they're onto something. They hoping he turns out to be the one. To be the man who committed all those terrible crimes. 'Cos it wouldn't look so bad then would it?

SCENE 4:

INTERIOR ACOUSTIC. TELEVISION IS ON IN
THE BACKGROUND

CARMEN: He doesn't even look like the man in the bloody photo.

DEREK: I know. I know he doesn't.

CARMEN: They keep going on about his past. And it's just not relevant. I mean it's completely irrelevant.

DEREK: I mean he did have a history. We can't say he didn't have a history.

CARMEN: No one's denying his history.

DEREK: But it wasn't that sort of history.

CARMEN: That's what I keep telling them.

ZOE: I keep saying look he was getting married. He was happy.

CARMEN: And he was clean as a whistle. He was clean as a new pin.

SCENE 5

ZOE: (V/O) When I go back to school people stare at me. I pretend that I don't see them but they're all burning holes in my back. And even the teachers can't take their eyes off me. And everyone speaks in whispery voices. And the headmaster calls me into his office and puts his hand on my shoulder. He looks into my eyes and tells me that he's very sorry but even he. Even he is hoping I'll start crying and pouring my heart out. Because everyone is fascinated. We have become a fascinating family. And I think that if I wanted I could have any boy in the school at the moment. Any boy in the whole school.

SCENE 6

INTERIOR ACOUSTIC. TELEVISION IS ON IN THE BACKGROUND

CARMEN: We have to strike while the iron's hot.

DEREK: How do we do that?

CARMEN: We have to take action while it's all still fresh in the memory of the public.

DEREK: I don't think Sandra's really in any fit state to go round getting petitions and all that.

CARMEN: Well we'll do that, me and you and Zoe.

DEREK: I'm not sure you're in any fit state yourself.

CARMEN: I am in an extremely fit state. I couldn't be fitter.

DEREK: You haven't slept for three weeks.

CARMEN: I don't need sleep.

DEREK: Everyone needs sleep.

CARMEN: Not me.

DEREK: Carmen.

CARMEN: I want Zoe to do the area around her school. Zoe you can take a friend with you. Just explain what happened and get a signature and don't smile too much.

ZOE: What do you mean don't smile too much?

CARMEN: Well smiling might make you look less sincere.

SCENE 7

DEAN: (V/O) I say to them. Can we just take a short break? Do you think we could just take a short break? And they say yeh And then I get up to walk to the door. But something happens to my legs. They sort of disappear. That's when they say I've got to see someone. Which is not what I want. Because I don't feel the need for it. Because the way I see it. I always knew that something like this could happen. In the line of work that I did. That I do. Something like this was always a possibility.

(CONT'D OVER)

DEAN (CONT'D):

Like falling from a high building when you work on a construction site. But still they want me to see someone. They want me to talk about my feelings. Even if I don't have any. And the counsellor woman tells me that it's natural to feel guilty. And I try to explain it to her. I say look people used to ask me all the time you know if the job kept me awake at night. And I used to say no. Because in every situation your professionalism kind of kicks in you know. 'Cos we're very highly trained. That's what I used to say to people. And I say to the counsellor look let's get this straight. I don't. I don't feel guilty. I know I did the right thing. I did what I was trained to do and I'm fine. I'm perfectly. Perfectly fine. And although I have never fainted before it is not like it means anything. Fainting is a physical thing. Fainting is not something, not something psychological. He was a suspect. He was a suspect and I was acting on the information I had in my possession. I was acting within the law. I was acting lawfully. And the only real problem that I have is sex. But I don't tell the counsellor about this. I'm not going to talk about something so personal. You know because all that stuff is between me and my wife.

SCENE 8.

INTERIOR ACOUSTIC. FAMILY EATING

CARMEN:

'Nother Drumstick Sandra?

SANDRA:

Erm. Erm, I'm alright thanks.

DEREK:

You're not going do anything daft, are you Sandra?

SANDRA: What do you mean?

DEREK: You're not going to go getting anorexic or anything.

SANDRA: Erm.

CARMEN: Just 'cos she doesn't eat as much as you, Derek, doesn't mean she's getting anorexic.

DEREK: Well I'm just saying. I'm just saying you know. It happens, doesn't it. In times of trauma. That's when it happens. People stop eating.

CARMEN: Well you seem to be doing alright.

DEREK: Well that's cos I'm aware. I'm aware of the danger.

ZOE: Dad.

DEREK: What?

ZOE: You're not being very tactful.

CARMEN: Tactful is not his middle name.

ZOE: Well it's not your middle name either.

CARMEN: What's that supposed to mean?

DEREK: Well anyway I'm sorry. I'm sorry if I said the wrong thing, Sandra.

SANDRA: No, it's alright. I mean there's no need to apologise. I'm the one who should be apologising.

ZOE: What have you got to apologise for?

SANDRA: Well it's my fault he's dead.

ZOE: What?

CARMEN: What?

DEREK: How do you mean, love?

SANDRA: Well if I hadn't asked him to go into town. If I hadn't asked him to do me the favour.

DEREK: Sandra.

SANDRA: It's true though, isn't it. If I'd never said can you pop into town then he wouldn't have been in the wrong place at the wrong time. He would have been somewhere else. And he wouldn't be dead.

SCENE 9.

ZOE: (V/O) But in the night I get this idea that maybe it was his name that killed him. I get the idea from Princess Di. How she was called Di and then she died. And how Bodie's name sounds so much like 'body'. Maybe it was nothing to do with the wrong place at the wrong time.

(CONT'D OVER)

ZOE (CONT'D): Could have been it was just having the wrong name and if he'd been called Andrew or Simon or something. I know it's stupid. I know it is but I can't help it. And the police keep on asking their questions and we keep on answering them And all the time Bodie's body is still frozen and then I do something. I don't plan it or anything. I do it by accident.

SCENE 10

INTERIOR ACOUSTIC. KITCHEN

CARMEN: Zoe

ZOE: Yeh.

CARMEN: What you doing?

ZOE: Making tea.

CARMEN: For them?

ZOE: I just thought.

CARMEN: Pour it away.

ZOE: What?

CARMEN: Pour the tea away.

ZOE: But I just made it.

CARMEN: Do as I say.

ZOE: Mum.

CARMEN: Zoe just pour the tea away, just pour the bloody tea away!

SOUND OF TEA BEING POURED AWAY

ZOE: There it's gone.

CARMEN: Tell me something.

ZOE: What?

CARMEN: If Bodie's murderer came round would you say hello hi do you want a cup of tea?

ZOE: It's not the same thing.

CARMEN: It's exactly the same thing.

SCENE 11

DEAN: (V/O) I always knew I wanted to be a police officer. I mean in the class when the teacher went round. Some people were like "astronaut" or whatever and some people were like "I don't know, Miss". I was like "I want to be a policeman". And the teacher was like "you will be. You will be a policeman". She could see it. I could see it.

(CONT'D OVER)

DEAN (CONT'D): Everyone could see it. It was that obvious. And I took to the job like a duck takes to water. And my superiors wrote promising reports. Reports that indicated that this one could go far. Could really make something of himself. And it all came so easily. Things that other people struggled with, I didn't. It was like that with firearms. Hardly anyone gets through but I had a feeling I'd be alright. As long as I could hit the target. Because I'd never held a gun before. In my whole life, I'd never held a gun and I didn't know if I'd be any – any use with it. My wife was a bit nervous when I joined the team. And I was like look, love, we've got the best. I was like, we've got the best kind of protection available to anyone in the force. I mean we've got these seventy five thousand pound air conditioned bullet proof Range Rovers. The rest of them have got diesel vans and Vauxhall Astras.

SCENE 12

INTERIOR ACOUSTIC. TELEVISION

DEREK: They've said we can have the body.

CARMEN: Oh well that's very good of them isn't it. Very obliging.

DEREK: Now Carmen...

CARMEN: Don't now 'Carmen' me.

DEREK: I'm not. I just don't want you getting upset.

CARMEN: I'm not going to go getting upset. I'm going to get bloody angry.

DEREK: But they've said we can have it.

CARMEN: But it shouldn't be like that should it. Them saying oh you can have the body. You can have the body of your son now. Can you come and pick him up please. Like he's dry cleaning or a birthday cake.

DEREK: Can we just be glad?

CARMEN: What?

DEREK: Can we just be glad for a minute that we're getting him back?

CARMEN: You want me to be glad?

DEREK: We've been waiting for three months and we've finally got him back. All you've been saying for three months is that you just want him back and you just want to bury him. And now we can bury him. Now we can. So I'm just saying. I'm just saying let's be glad we can do that. We can do that now. We can bury him. Alright? He can be buried.

CARMEN: I want to see him again.

DEREK: No you don't.

CARMEN: I do.

DEREK: They won't let you.

CARMEN: They should let me do what I want. I should be allowed to do whatever I like. I mean he's my son. He's my flesh and blood. It's my flesh and blood they've been freezing in that place. He's a part of me.

DEREK: He's a part of me too.

CARMEN: He's a part of us both and I want to see him.

DEREK: It'll be too...too -

ZOE: Too much.

DEREK: Exactly.

CARMEN: Why will it be too much?

ZOE: Because of how'll he look.

CARMEN: He'll look the same.

ZOE: Mum.

DEREK: I don't think he's going to look the same Carmen.

CARMEN: He'll look the same as before they froze him. He can't look any worse than before. That's what the freezing does. It keeps everything the same

DEREK: Carmen, it'll be too much.

CARMEN: Nothing is too much for me, not anymore. I've got nerves of steel these days me. You could slap me around the head with a breeze block and I wouldn't flinch.

DEREK: I think you would you know.

CARMEN: I was speaking metaphorically Derek.

SCENE 13

ZOE: (V/O) I dream that Bodie is alive but trapped in the ice. And he's wondering how we could do this to him. And in my dream I want to explain how it happened, why we put him there and I wake up with a start - you know like when you think you're falling and your body jerks awake - you know. I wake up and I am sweating and thinking. What if he's not dead? What if we've frozen him and he's still alive? And I think it's cos it's night - like anything can seem real in the night - you can think someone's really alive when really they're dead. But you can think someone's dead and they're alive and some of them even get buried. I saw a programme about it on Channel Five.

DEAN: (V/O) When I have sex what I see when I close my eyes is a man falling to the pavement That's what I see. I see a man turning to me and falling. And when I touch her skin I can feel his skin. And when I kiss her mouth I can feel his mouth.

(CONT'D OVER)

DEAN (CONT'D): Me with my hand on his heart and my mouth on his mouth saying to him please please. I don't say this to the counsellor though because of how it will sound. Like I somehow want to make love to him. That is the kind of nonsense she will get out of it. That I am a suppressed homosexual. Which I am not.

SCENE 14.

INTERIOR ACOUSTIC. TELEVISION IS ON IN
THE BACKGROUND

DEREK: Sandra.

SANDRA: Yeh.

DEREK: Would you like a cup of tea?

SANDRA: No thank you.

CARMEN: You just asked her that.

DEREK: Did I?

CARMEN: Five minutes ago.

DEREK: What did she say?

ZOE: She said she didn't want one.

DEREK: Well how about a sandwich?

SANDRA: No thank you.

CARMEN: You asked her that too.

ZOE: (PAUSE) What music are we going to have?

DEREK: I think we should have something cheerful.

CARMEN: Something cheerful?

DEREK: Why not?

CARMEN: Because it's a bloody funeral.

DEREK: Well it depends. It all depends what we want to say doesn't it.

CARMEN: And what do we want to say?

ZOE: What about The Clash "Should I Stay or Should I Go?"

DEREK: How does that go?

ZOE: "If you say that you are mine. I'll love you to the end of time. So you've got to let me know. Should I stay or should I go."

CARMEN: I'd like something by Ronan Keating.

ZOE: Ronan Keating?

CARMEN: "Life is a Rollercoaster".

ZOE: Mum, that is a shit song.

CARMEN: I think it's beautiful.

ZOE: You can't play "Life is A Rollercoaster" at Bodie's funeral.

DEREK: I think we should play something you know. Celebratory.

CARMEN: Ronan Keating is extremely celebratory.

DEREK: What about -

ZOE: Nirvana's "Smells Like Teen Spirit".

DEREK: What about -

CARMEN: Neil Diamond's "Love on the Rocks".

ZOE: Neil Diamond - What does that say?

DEREK: What about John Lennon singing? What's that one he did that's-

ZOE: What do you think, Sandra?

Sandra: What do I think?

ZOE: Nirvana's "Smells Like Teen Spirit" or "Should I stay or Should I go?"

SANDRA: I think my hair's falling out.

ZOE: What?

SANDRA: I think it is.

SANDRA: Great clumps of it came out in the shower today. Great clumps of it. All came out.

SCENE 15.

DEAN: (V/O) When I go back to work I am put on desk duty. I will be counting paper clips until it is all over. And this could take months. It could take years. And people sort of tip toe around me and ask me in gentle voices How you doing? And it makes me feel like a nutter. Like how the nutters must feel in the institutions. Everyone tiptoeing around them in case they go off. At home my wife tells me she thinks she might be pregnant. And I have to act like I'm pleased. But inside I'm thinking. I'm feeling really strange about it 'cos I almost. I have this idea right. I get this thing about the baby. The baby is maybe going to look like him 'cos it's him I'm thinking of when we do it. Or even that maybe his spirit will enter the baby somehow. Like it will be looking for a place to end up and like God or someone will send him to me. And I don't even believe in God or spirits or reincarnation or any of that stuff. It's not my sort of thing. And then my wife says "no, false alarm" and I'm relieved. And that's when I think yes maybe. Maybe I am going a bit crazy.

ZOE: (V/O) In the end they start with "Abide With Me" 'cos it always made my Mum cry when she was little. They play Nirvana in the middle and to round it all off we have Elton John singing "Rocket Man". And in the funeral I think about I think about the police man and where he is and what he might be doing. And I wonder if at night he dreams of Bodie, does Bodie come to him in his dreams like he comes to us.

DEAN: (V/O) I have this dream that I'm on a horse. I'm riding through this empty town, there's not a soul. I've got an intense sort of, sort of foreboding, that's it but I know I have to ride through the main street. But I'm not allowed to race through. I've got to take it slowly but surely. And I'm almost there. I'm nearly there when this window opens and there's a woman and I can't see her face. She points a rifle at me and I wake up just before she shoots me.

FADE IN ELTON JOHN SINGS ROCKET MAN.

ZOE: (V/O) There are five general categories of small arms: handguns, rifles, shotguns, submachine and machine guns. There are four basic types of handguns: single shot pistols, derringers, revolvers and automatics. Bodie was killed by a Glock 17 semi-automatic. It's what most police officers use. It's made in Austria by the Glock Company and is very light on account of how it has a plastic handle. Modern bullets fall into two categories: lead and metal jacketed.

(CONT'D OVER)

ZOE (CONT'D):

In the book it says that when a bullet strikes the head it punches out a circular to oval wound of entrance in the skull, driving fragments of bone into the brain. It says that a bullet striking the head may pass through the skull and brain before coming to rest under the scalp. In the book there's a woman with a sort of a star shaped hole between her eyes. Her eyes are closed and it looks as if she's wearing dark, dark eye shadow on her eyelids and also underneath. But she's not. It's just 'cos she's dead. Her eyelids look beautiful but the black star shape is terrible. Like terrible and unnatural. To see a black hole where there should just be like skin. And like all you can see of this woman is her eyes and she is being photo-ed and she doesn't know it. And there's all these parts of people. Their like thigh or arm or the back of their necks or their bellies or their feet. All these people with all these stories but you can't see the stories you can only see these tiny parts of them with the black holes. And I wonder about Bodie. If there are black and white photos of Bodie with a hole in the side of his head. Does someone look at the side of his head and not know it's him? Not know even what the rest of his face and his body looked like. It's been eight months now. Eight months to the day.

DEAN:

(V/O) John Wayne. Jimmy Stewart. Gary Cooper. Henry Fonda. Clint Eastwood. Charles Bronson. Kris Kristofferson. Anthony Quinn. They are the men I grew up with. They are the men who lived in the living room. My dad was a big Western fan. A big John Wayne fan. Especially in The Searchers. He liked the contradictions and complexity of John Wayne's character.

(CONT'D OVER)

DEAN (CONT'D): I preferred Clint Eastwood. But I'm not saying Clint Eastwood is the reason I went into the job. Anyone who has done the job knows how far away we are from Clint Eastwood. But this dream I keep on having. It has a Clint Eastwood sort of feel. I'm riding through the empty town and I can hear the woman crying. Like she's hysterical. And I want her to shut up. I just want her to stop making this sound 'cos it's so terrifying. It's so horrible. I can't see her. But I call out to her: "will you shout up, can you shut your crying stinking mouth". And the window opens. But I can never see her face. She's sort of sort of faceless and I know I'm going to die. I wake up just before she shoots me. And sometimes I actually throw up. It has been eight months now. Eight months of investigation and counting paper clips. Eight months of dreaming this dream.

ZOE: (V/O) November the 22nd 1963. April the 4th 1968. December the 9th 1980. April the 1st 1984. June 27th 2000. President Kennedy. Martin Luther King. John Lennon. Marvin Gaye. Bodie Neilson. President Kennedy was shot by Lee Harvey Oswald or the CIA or the FBI or someone else. Marvin Gaye was shot by his dad. Bodie Neilson was shot by a policeman without a name. Well he has a name. We just don't know what it is. He is protected by his anonymity. He could walk past us in the street and we wouldn't know it was him. But he would know it was us. He has the right to remain anonymous. Whereas we don't.

DEAN: (V/O) Her name is Sandra. She's a hairdresser. It isn't difficult to find out where she works.

(CONT'D OVER)

DEAN (CONT'D): Which hairdresser she works in. And I just want to go and see her. I just want to go and look at her. It's about five thirty when I get there and she's sweeping up. And I am so relieved to see that her face is perfectly normal. And I realise that I expected some kind of a monster. Some kind of horror film face. Because of all the hate. All the hate she must feel for me. But when I look through the window she sees me looking and then what choice do I have? What choice do I have but to go in?

SCENE 16.

INTERIOR ACOUSTIC. HAIRDRESSERS

DEAN: Hiya.

SANDRA: Hi.

DEAN: Erm.

SANDRA: Did you want to make an appointment?

DEAN: An appointment? Well erm...

SANDRA: Oh did you want - do you want a haircut right now?

DEAN: Is that? Is that possible?

SANDRA: Yeah. Yeah, I was just going to close up actually but it's fine.

DEAN: Oh well if you were going to. I don't want. I mean I'll just come back another day.

SANDRA: It's no trouble. Honestly. Another half hour doesn't make much difference.

DEAN: (V/O) She washes my hair and it's a very weird moment. Like this woman has got her hands on my head and she's being really gentle and she asks me

SANDRA: Is the water too hot?

DEAN: No, it's fine.

DEAN: (V/O) And I wonder if she ever cut his hair. And I think she must have done, mustn't she. I mean if your fiancé is a hairdresser you don't go out and pay someone else. So she must have washed his head many times. She must have dried it like she's drying mine. And this is how it must have felt. And I think how would she react if I told her. If I said who I was right here right now. But I just study her in the mirror. 'Specially her hair which doesn't look real.

SANDRA: It's a wig.

DEAN: What?

SANDRA: My hair. It's a wig.

DEAN: Sorry, I didn't mean to stare.

SANDRA: Don't worry about it. People give me that look all the time, trying to work it out, 'is it', 'isn't it'.

DEAN: Well er it's a very nice wig.

SANDRA: Thanks.

DEAN COUGHS.

SANDRA: I haven't got cancer or anything. I mean if that's what you're thinking. No, all it is is that my hair fell out.

DEAN: It just fell out?

SANDRA: Yeah.

DEAN: Just overnight?

SANDRA: No, it took about two weeks. Stress I think. (PAUSE) A lot of people thought I had cancer. So they were relieved when I said no it's just me losing my hair. That's not so bad then people said. I've got five wigs now. Strawberry blonde. Ash blonde. Platinum blonde. Auburn and Raven Black. I am like a dentist with no teeth. Or a heart doctor with no heart. Sorry, I'm talking too much, aren't I?

DEAN: No, no. Not at all.

SANDRA: You've got great hair. You'll have your hair 'til you're eighty. No threat of it receding.

DEAN: Really?

SANDRA: Really.

DEAN: (V/O) But this makes me feel bad. That I will always have my hair. I will always have a full head of hair and she will always be bald and it doesn't seem right. And when I get home I take a long look in the mirror. I examine my hairline. I see that Sandra is right so then I shave my head. When my wife comes in from work she says "what have you done to yourself". She says that I look frightening. And it's true. I look kind of scary and if I saw myself in the street I would probably stop myself. I would probably stop myself and say can you get out of the car please. And I would find nothing on myself and I would have to let myself get on my way but I would have an uneasy feeling. I would feel uneasy about letting myself go.

SCENE 17.

INTERIOR ACOUSTIC. FAMILY ARE EATING.

CARMEN: You look well, Sandra.

SANDRA: Do I?

CARMEN: You've got a bit of colour.

SANDRA: Probably the sun at the weekend.

DEREK: Can you pass me the chicken love?

CARMEN: Chicken?

DEREK: Yeah, the chicken.

CARMEN: Give us your plate. So you've not had any news?

SANDRA: News? Like what sort of news?

CARMEN: About the investigation.

SANDRA: Oh right yeah. No I've not heard anything.

DEREK: Can you give us a bit more than that?

CARMEN: I've given you loads.

DEREK: Well give us a bit more.

CARMEN: There. Alright?

DEREK: Thank you.

CARMEN: I just thought maybe you had some news for us. 'Cos you were looking so well.

SANDRA: Erm, no. But I think you'd be the first to hear Carmen. You know 'cos you're like erm - what do you call it, you're the spearhead of the whole campaign.

CARMEN: Oh I know. I know that. It was just a thought.

ZOE: Mum. Dad

CARMEN: What?

DEREK: What?

ZOE: Me and Sandra are going out after. Is that alright?

SCENE 18.

INTERIOR ACOUSTIC. PUB

SANDRA: What you having?

ZOE: White wine and soda.

SANDRA: White wine and soda

ZOE: (V/O) Sandra is still convinced that she's to blame for Bodie's death. And there's like nothing you can say to her.

SANDRA: If I hadn't asked him to get the hairdryer fixed.

ZOE: Sandra.

SANDRA: But it's true. He wouldn't be dead would he? And you know why did I need a hairdryer anyway? On my honeymoon. I mean why couldn't I just say sod it, I'll do without.

ZOE: Because you - 'cos you wanted to look nice.

SANDRA: Bodie is dead 'cos I wanted to look nice.

ZOE: Sandra that's like that's like ridiculous.

SANDRA: Listen, Zoe.

ZOE: Yeh.

SANDRA: Something happened today.

ZOE: What?

SANDRA: If I tell you, you mustn't make me feel bad about it.

ZOE: I wouldn't do that. I'd never do that.

Sandra Well you don't know what it is yet.

ZOE: Well what is it?

SANDRA: This man came into the hairdressers today and I thought. And it was the first time I've like noticed someone you know since, since Bodie. And we just had a bit of a chat you know and it was nice and I felt normal for five minutes. For five minutes I felt like a normal girl again. Do you think that's terrible?

ZOE: Do I think what's terrible?

SANDRA: That I felt normal?

SCENE 19.

ZOE: (V/O) Out of the blue Sandra gets some flowers with no card or anything and I say to her. Maybe they're from the man you met in the hairdressers. And Sandra says don't be mad. She thinks they must be from her nan who is going senile and doing funny things like buying only tins of tuna and nothing else.

DEAN: (V/O) I send Sandra some flowers to say sorry. I know that the flowers are not really enough but there is nothing else I've got to give. I think about sending her my hair too but I don't. I mean she doesn't need it, does she? She's already got five wigs.

SCENE 20.

INTERIOR ACOUSTIC. HOME. FAMILY ARE EATING

CARMEN: Unlawful killing is the best we can hope for. If it goes to unlawful killing then we've got a case - we have a chance of getting the officer prosecuted.

DEREK: Could you pass me the carrots, Zoe?

ZOE: Yeah.

CARMEN: If it's unlawful it can go to court, to the real court where there's like a real trial and everything. And he won't be able to duck out of the questions.

DEREK: Can you pass me the gravy too?

CARMEN: But then again see, it could go to lawful killing. There's also accident, misadventure and open verdict.

DEREK: Carmen.

CARMEN: Lawful killing would be bad but misadventure would be worse. Misadventure would really break my heart.

DEREK: Carmen, please.

CARMEN: What?

DEREK: We know all this.

CARMEN: I didn't say you didn't.

DEREK: Well sometimes we just want to sit and eat a meal without. You know. Without.

CARMEN: Without?

ZOE: Going through it all.

DEREK: Is there any more of the pork crackling?

CARMEN: No.

DEREK: Yeah there is.

CARMEN: Not for you there isn't. I think you need to watch your weight .

DEREK: My weight?

CARMEN: Have you looked in the mirror lately?

DEREK: Have you looked in the mirror yourself?

CARMEN: What's that supposed to mean?

DEREK: You're skin and bone woman. You're aerobicising yourself to death.

CARMEN: Don't be ridiculous.

DEREK: You'll have a stroke like that Sharon Stone if you're not careful.

CARMEN: Well you're going to give yourself a coronary if you don't watch those crisps.

DEREK: A packet of crisps never killed anyone.

CARMEN: You might be the first, Derek. You really might.

ZOE: (V/O) I picture us. Me and mum coming home to dad lying on the living room carpet. A bag of crisps lying on his belly, half eaten. Death by Walker's 'salt and vinegar'.

SCENE 21.

ZOE: (V/O) In the book there are pictures of rifle wounds. And they're the worst. And like when someone is shot in a film by a rifle. In a film the camera stays on them if they are a main character and you just see them looking peaceful with like a neat hole in their head or their heart. Or if they're not important or if they are Mexican or something then the camera doesn't show even that. You don't ever see how someone really looks. And I am glad Bodie wasn't shot by a rifle. I mean. I am glad that he still had his face.

SCENE 22.

INTERIOR ACOUSTIC. ZOE'S ROOM.

ZOE: What you doing in my room?

CARMEN: What you doing with this?

ZOE: Give it here.

CARMEN: What is it?

ZOE: It's a book.

CARMEN: I can see it's a book. What's it doing in the house?

ZOE: I got it out the library.

CARMEN: Why?

ZOE: What's wrong? What have I done wrong?

CARMEN: This is horrible. It's a horrible book.

ZOE: Mum. Mum. I mean, yeah it's like a bit graphic. I mean it's not everyone's cup of tea but it's not that bad.

CARMEN: Take it back. I want you to take it back right now.

ZOE: I'm not taking it back before I've read it. It took them nine weeks to find it.

CARMEN: I don't want it in the house. I don't want it here.

ZOE: Why?

CARMEN: I just don't want it here.

ZOE: Okay.

CARMEN: What?

ZOE: Okay I'll take it away.

SCENE 23.

ZOE: (V/O) In the street when we were little we used to play this cowboy game, Bodie and me and some of the other kids.

(CONT'D OVER)

ZOE (CONT'D): The one who was on would say “Get Off Your Horse and Drink Your Milk” and then each of us would step forward one by one and get shot. Each of us would pretend to die and then the one who died best would be on next. And I keep getting this picture of him when he was about ten. This picture of him getting up. One moment he’s dead. The next moment he’s alive.

SCENE 24.

INTERIOR ACOUSTIC. TELEVISION IS ON IN
THE BACKGROUND.

DEREK: No. I’m just saying there’s a lot to it. I’m just saying it’s complicated.

CARMEN: Not to me. To me it’s as clear as the day is long.

DEREK: Short as the day is long.

CARMEN: What?

DEREK: Short as the day is long. That’s the phrase.

CARMEN: Oh shut up, Derek.

DEREK: What do you want, Carmen? What do you want us to do?

CARMEN: I just want you to be more supportive?

DEREK: I am being supportive. I'm being bloody supportive. I can't be any more supportive than I'm being. I feel like that bloke who had the world on his shoulders. I feel that supportive.

CARMEN: You know I don't think I can stand this.

DEREK: I can't stand this either.

CARMEN: I think I need to get away from you Derek.

DEREK: I think you need to get away from me too.

CARMEN: If you get any news I'll be at my sisters.

ZOE: (V/O) And she gets up and goes upstairs and packs up her campaign files and her aerobics videos and she's gone. She's gone into the night and the house is quiet. I think she has this sort of vision you know of how it will be one day when we get to a real court. You know we'll have this perfect lawyer with perfect teeth and it will be this great moment because we'll get justice and she will look at the man who killed her son. She will look him in the eye and he will look at her and he will be the first one to turn away. And for the first time there will be some peace in our hearts and our minds. But I don't think it's ever going to happen. I just don't think that's how it will turn out.

SCENE 25.

INTERIOR ACOUSTIC. PUB.

SANDRA: If I met him. The man who shot Bodie. I wouldn't like. I wouldn't have a go at him. I wouldn't like go mental at him or anything. I'd just ask him dead calm like. Did you think to say a prayer?

ZOE: A prayer?

SANDRA: Did you say a prayer over him after he died?

ZOE: I didn't know you were religious, Sandra.

SANDRA: I'm not.

SCENE 26.

MUSIC FADES UP.

ZOE: (V/O) Twenty one months and thirteen days.

DEAN: (V/O) "I know how difficult this has been for you, Dean."
Says my superior. I know it's been a long wait.

ZOE: (V/O) It's been twenty one months and thirteen days.

DEAN: (V/O) "But this'll be the end of it. It'll all be over and we can get you out from under that desk."

ZOE: (V/O) One week. Finally it's only one week 'til the big day.

DEAN: (V/O) "You will be cleared, Dean son," says my Superior.
"You will be cleared. I'm sure of that."

(CONT'D OVER)

DEAN (CONT'D): And maybe I will. And maybe I won't. It'll all be over soon and we can get you out from under that desk says my Superior. And he claps me hard on the back. This is intended to be a friendly gesture. But when he says we'll get you out from under that desk I do wonder if that's what I want. I am at the point of wondering. I shave my head every night and every night my wife looks at me sort of sorrowful but she doesn't say anything. And every morning I go to the swimming pool. Early as I can. Early like six o'clock. And there is hardly anyone else about. That's what I like. The emptiness of it. The nothingness of it. I swim whole lengths completely under water. In the beginning I couldn't hold my breath for long enough. But if you practise. If you keep practising it comes to you. It is the part of the day when I am not thinking. Nothing touches me and I touch nothing.

SCENE 27.

INTERIOR ACOUSTIC. PUB.

SANDRA: I've been offered a job.

ZOE: Where?

SANDRA: London.

ZOE: London?

SANDRA: My cousin's just starting a place of her own and she wants to know if I want to get in on the act.

ZOE: Are you going to go?

SANDRA: I don't know.

ZOE: Do you want to go?

SANDRA: When she rang up I was like - god, god you know I could really really sort of escape.

ZOE: Are you going to do it then?

SANDRA: She said I could think about it for a bit. But I've got to decide soon. I've got to make a decision.

SCENE 28.

INTERIOR ACOUSTIC. ZOE SPEAKS TO
CARMEN ON THE PHONE.

CARMEN: So the journalist said. He said how does one woman get so much done. And I said well I see myself as more of a machine than a woman and he said a machine? And I said yes that's why aerobics and vitamins are so important.

DEREK: Is that your mother?

ZOE: Yeh.

DEREK: Say hello from me. (DEREK IS MUNCHING CRISPS)

CARMEN: Zoe?

ZOE: Dad says to say hello.

DEREK: Does she want to speak to me?

ZOE: Do you want to speak to him?

CARMEN: Does he want to speak to me?

ZOE: Do you want to speak to her?

DEREK: Only if she wants to speak to me.

ZOE: Only if you want to speak to him.

CARMEN: Just say hello. Just say hello from me.

ZOE: No he just says hello.

CARMEN: How is he?

ZOE: He's fine.

CARMEN: I bet he's eating something. I bet he's eating something right now.

ZOE: Erm.

CARMEN: I knew it. I knew it. He's the size of a bloody house.

ZOE: So why did you ask? If you knew it why did you ask?

CARMEN: Why you always on his side?

ZOE: I'm not. I'm not on anyone's side.

CARMEN: You're always defending him.

ZOE: Well you're always criticising him.

CARMEN: Well you're always criticising me.

ZOE: I am not. I do not.

CARMEN: And I'm just doing my best.

ZOE: I know. I know you are.

CARMEN: Without me this campaign would never have come this far.

ZOE: I know.

CARMEN: And I'm doing it for him. I'm doing it for Bodie.

ZOE: I know.

CARMEN: So why am I always getting the cold shoulder?

ZOE: You're not. You're not. It's just that we never talk about anything else.

CARMEN: Never talk about anything else but what?

ZOE: But the campaign.

CARMEN: Yes we do.

ZOE: No we don't.

CARMEN: Well...

ZOE: I just want there to be other things.

CARMEN: Like what? What other things are there?

SCENE 29.

INTERIOR ACOUSTIC. SCHOOL CORRIDOR.

CHILDREN MILLING.

ZOE: (V/O) In school this boy asks me.

BOY: Are you the girl?

ZOE: Am I what girl?

BOY: Are you the girl whose brother got shot?

ZOE: No.

BOY: Yes you are.

ZOE: Why did you ask then? If you knew already why did you ask?

BOY: Was he robbing all the old people or what?

ZOE: No. He had nothing to do with it.

BOY: So why'd they shoot him?

ZOE: It was an accident.

BOY: Funny accident.

ZOE: What?

BOY: Funny accident.

ZOE: (V/O) This boy is looking at me like he has said something clever like he has said something witty. We are standing in the school corridor next to this display of ceramics. There is this giant ugly blue ceramic vase with yellow dots and I don't know why it is on display as it is so ugly and it has been there for three years and he is smiling at me. This stupid boy and I pick up the vase and I swing it at his head.

SCENE 30.

INTERIOR ACOUSTIC. ZOE AND DEREK ARE EATING.

ZOE: I could have killed him.

DEREK: But you didn't.

ZOE: But that was just luck, wasn't it.

DEREK: I don't know.

ZOE: It was. I was just lucky.

ZOE: (V/O) I imagine him. The boy. Lying dead on the floor of the school corridor. People staring at me. Saying I'm a murderer. And his face and his smile and the words "Funny Accident" will be with me for ever. I will never escape them. I imagine the trial and the court and his mum looking at me with hate. I can imagine it all very clearly.

SCENE 31.

INTERIOR ACOUSTIC. CARMEN IS ON THE PHONE.

CARMEN: I don't know what's happening to you, Zoe.

ZOE: I don't know what's happening to me either.

CARMEN: You used to be an extremely reliable person. You used to be. Very. Very.

ZOE: Solid?

CARMEN: Yes.

ZOE: I changed.

CARMEN: Well change back.

ZOE: I can't.

CARMEN: Well you can't go around whacking people with ceramics, Zoe. It's just not on.

SCENE 32.

DEAN: (V/O) I used to ask myself. Before. I used to ask myself could I actually shoot someone. And now I know the answer but could I shoot someone again? The answer is –I don't know. And it's surprising really. I mean the whole thing is surprising. I think I've surprised a lot of people. You know in the way that I've reacted. Because I would never have predicted I'd be like this. That it would be this strong. My reaction. Because I wasn't like that. I was never like that before. And during the exam. The firearms exam. A lot of them needed talcum powder. For their hands. Like a gymnast on the asymmetric bars. So the gun didn't slip. But not me. 'Cos I just didn't get ruffled. I just didn't used to sweat. And they used to call me 'Sure'. Honestly they did. I'm not making this up. And people who didn't know used to say is that your surname then. "Is it Dean Shaw?" And I'd say "no, it's Dean Stokoe." And they'd say so why they calling you 'Sure'? Then I'd tell them. I'd tell them why. It was 'cos of the deodorant. They used to laugh. People used to think...nothing winds him up. Nothing gets to him. 'Sure' they called me.

(CONT'D OVER)

DEAN (CONT'D): They don't call me that anymore. (LAUGHS) But that's alright... My wife says to me "what are you going to wear the inquest" and I say "I think I'll wear my suit." And she looks sort of relieved when I say this. Like she thought I might be planning to go dressed as Elvis. That's good says my wife. You look good in your suit she says. And she smiles at me. She smiles nervously. Sometimes I think she is a bit afraid of me.

SCENE 33.

INTERIOR ACOUSTIC. PUB.

SANDRA: Zo.

ZOE: What?

SANDRA: I want to wear my wedding dress.

ZOE: Your wedding dress?

SANDRA: I've still got it up in my room. You know it's still sitting in the wardrobe and I want to wear it at least once.

ZOE: Like what? What could you wear it for?

SANDRA: Well I was thinking about the inquest.

ZOE: The inquest?

SANDRA: Do you think it's too mad?

ZOE: The inquest?

SANDRA: I know. It's mad. I mean I do know. But I just feel, I just feel that it's what I want to do.

ZOE: Right.

SANDRA: I just want to wear it for like a formal occasion.

ZOE: Right.

SANDRA: What do you think?

ZOE: Well I think you should do what you want and if you want to wear it, like if it would make you happy to wear it then you should wear it.

SANDRA: Will you come over in the morning?

ZOE: Yeah, of course.

SANDRA: I need you to tell me which wig. Which wig looks the best you know, with white.

SCENE 34.

INTERIOR ACOUSTIC. HOME.

ZOE: (V/O) When I get in my dad says.

DEREK: Your mother rang to speak to you.

ZOE: What did she say?

DEREK: She wanted to know what you were wearing to the inquest.

ZOE: What did you say?

DEREK: I said I didn't know. Then she said tell her not to wear anything too revealing.

ZOE: Too revealing?

DEREK: That's what she said.

ZOE: Sometimes I hate. Sometimes I really hate her. I mean love her but I hate her. Do you know what I mean?

DEREK: No.

ZOE: No?

DEREK: I never hate her. I just love her.

ZOE: I thought you did. I thought you hated her as much as me.

DEREK: She's the love of my life.

ZOE: Why don't you tell her then?

DEREK: Can you imagine it. Hello, Carmen. And she says Hello Derek. And I say Carmen you're the love of my life. And she says. What? And I say You're the love of my life. And she says. Piss off Derek you're the size of a house.

DOORBELL RINGS.

ZOE: Mum.

CARMEN: Hello, Zoe.

ZOE: What you doing here?

CARMEN: Well it's the big day tomorrow.

ZOE: Yeah.

CARMEN: I thought I'd just come round and erm... And see how you're both doing.

DEREK: Hello, Carmen.

CARMEN: Hello, Derek.

ELVIS FADES IN SINGING LOVE ME TENDER.

ZOE: (V/O) I go to bed early. I leave them to it. But I wake up in the night and it must be about. About four am. Four am and they're still chatting. I can hear everything because my room's downstairs just off the lounge.

(CONT'D OVER)

ZOE (CONT'D): Mum and Dad and Bodie were always upstairs and I was always down. Probably 'cos downstairs was smallest. You get the smallest room when you're the youngest don't you. That's how it works.

DEREK: Dance with me.

CARMEN: You're drunk.

DEREK: So what?

CARMEN: And you can't dance for toffee.

DEREK: So what?

CARMEN: Go on then.

DEREK: You smell nice.

CARMEN: I smell of bleach.

DEREK: You smell of roses.

CARMEN: I do not.

ZOE: (V/O) They're dancing. My parents. My dad the size of the house and they're dancing.

DEREK: Can I kiss you?

CARMEN: No.

DEREK: Why not?

CARMEN: Because.

DEREK: Because what?

CARMEN: Because you're drunk.

DEREK: You're still a beautiful woman, Carmen.

CARMEN: I see myself as more of a machine than a woman.

DEREK: I know you do but it's stupid.

CARMEN: Why's it stupid?

DEREK: 'Cos sometimes you need to relax.

CARMEN: I can't. You know. I just can't. I loved him. I loved him and I can't relax 'til it's all over.

DEREK: I loved him too.

CARMEN: I know. I know you did. I mean we both did.

DEREK: We did.

CARMEN: He was a lovely boy.

DEREK: He was no angel.

CARMEN: But he was a lovely boy.

DEREK: When he was little he was lovely.

CARMEN: He had the gentlest nature.

DEREK: He was gentle, wasn't he?

CARMEN: He was.

DEREK: He just looked a bit rough.

CARMEN: What?

DEREK: He just looked a bit of a state.

CARMEN: What's that got to do with anything?

DEREK: Well, you can see why someone might have thought.

CARMEN: Derek.

DEREK: Yeh.

CARMEN: Just because someone doesn't shave. Doesn't mean they're dead ringer for a violent offender.

DEREK: I know that. I know that, love.

CARMEN: Honestly, Derek, the things you say. The things you say about your own son. He was your own son. I can't believe it sometimes.

CUT ELVIS.

DEAN: (V/O) No one wants to shoot someone. No one wants to be responsible for life lost. This is not what I dreamed about when I was nine years old. I didn't think when I grow up I want to shoot an unarmed man dead. And today's the day. Today's the big day. I ask my wife 'how do I look' and she says 'you look, you look great' but I know she's worried about my head. The fact that I'm bald. She's afraid that my baldness could influence the jury but there's nothing I can do about it. 'How do I look' I ask her and she says 'you look, you look great'.

SCENE 35.

INTERIOR ACOUSTIC. LIVING ROOM.

ZOE: (V/O) Sandra stands in our living room. She stands there like a ghost bride from a ghost wedding.

SANDRA: How do I look?

ZOE: Gorgeous.

SANDRA: No I don't.

ZOE: You do. You look beautiful.

SANDRA: I look old.

ZOE: What do you mean?

SANDRA: I look like an old woman.

ZOE: Sandra don't be mad.

SANDRA: Maybe it's the raven black wig.

ZOE: Sandra you don't look old.

SANDRA: I can see myself you know. Before. Before. I can see myself in the shop buying this dress, with my own hair and my own smile and it's another person. It's a completely different person.

SCENE 36.

DEAN: (V/O) My wife is by my side holding my hand so tight I have to keep asking her not to grip so much. And we go into the court and there is the family. There is the mum and dad and the young one who must be the sister and then there is this woman in a wedding dress. And everyone stares at her. She sits down and lifts her veil and looks at me. It's Sandra. And I don't think she recognises me. But she wouldn't would she, why would she. I mean it was a whole year ago. Then the Coroner says can everyone settle down and we go quiet although people cannot stop looking at the bride.

SCENE 37.

EXTERIOR ACOUSTIC. CAR PARK.

ZOE: (V/O) Me and Sandra go for a fag in the car park while we're waiting for the verdict.

SANDRA: Have you got a light?

ZOE: Are you alright? (BEAT) Are you cold? Shall I fetch you a jumper?

SANDRA: I know him.

ZOE: Who? You know who?

SANDRA: Him. The policeman.

ZOE: What do you mean you know him?

SANDRA: I've met him before.

ZOE: Where?

SANDRA: He came into the hairdressers.

ZOE: He didn't.

SANDRA: He did.

ZOE: Maybe it's just someone who looks like him.

SANDRA: I swear. It's him. He came in about a year ago.

ZOE: Why would he do that?

SANDRA: He wanted a haircut.

ZOE: It's not. It's not the same bloke. How can it be the same bloke?

SANDRA: You remember when I said there was someone I liked, do you remember?

ZOE: That was him?

SANDRA: Zoe, I washed his hair. I - I actually you know. I actually thought he was attractive.

SCENE 38.

ZOE: (V/O) The day is hot and there is no air. And the whole school is like a greenhouse.

DEAN: (V/O) The day is hot and there is no air. It feels as if there is no air and I am trying to get a can of coke from the machine. It takes my money but won't give me the coke. I bang it hard with the palm of my hand. A Diet Fanta rolls out. And I think then this is not my day.

ZOE: (V/O) Two twenty pm. Last lesson. Double history. And I am thinking about Bodie and Sandra's wedding and my pale green blue dress and how I will look when I read the love poem in church and will it still be this hot or will it break and will there be a storm.

DEAN: (V/O) Two twenty three pm. I give the diet Fanta to our fat receptionist. Who is offended and says is that a hint and I want to say yes it is a hint because I'm not in a good mood and there is something whiney about her voice that winds me up. Two twenty five pm. I splash some water on my face, try to wake myself up a bit. Someone comes into the gents and tells me we've just had a call.

ZOE: (V/O) Two twenty five the supply teacher starts on a German lesson when it's meant to be History. No one tells her she is teaching the wrong lesson. I don't know why no one tells her. Maybe it's because it's so hot and for the first ten minutes she is just writing on the board and we're ignoring her. And on the other side of town Bodie is sitting on the top of a double-decker bus and in his hands. Half hidden in his hands is a travel hairdryer. And he's just got it back from the menders 'cos Sandra asked him to get it done. And if Sandra asks Bodie to do her a favour he just does it. And he's only sad that she doesn't ask more from him. He's only sad that it's only a travel hairdryer and all he has to do is take it into town and get it fixed and then bring it back. And on the bus he's switching it on and switching it off. He's switching it on, switching it off. Thinking about the wedding and will it stay this hot or will it break.

(CONT'D OVER)

ZOE (CONT'D): And someone else nearby is reading a paper. Reading a paper and shaking their head 'cos of all the terrible things in the world. And there's that story again. The one about the man robbing old people in their homes. Robbing old people at gunpoint. Taking their life's savings. And in the paper there's a photofit. And to the person reading the paper the photofit looks just like Bodie. Just enough like Bodie. And something catches fire in this someone's brain and they feel convinced that this is the man. This is the gunpoint robber of old people. They don't see Bodie thinking about Sandra and holding a travel hairdryer. They see someone else. Something else entirely.

DEAN: (V/O) Two thirty seven we arrive at the scene. We arrive in the street where the suspect is walking. Having just got off the bus.

ZOE: (V/O) Two thirty eight the supply teacher asks me to talk for three minutes on the subject of "My Family".

DEAN: (V/O) Two thirty nine I issue a clear warning to the suspect. He doesn't respond. I issue a clear warning for a second time. He turns towards me and looks at me. Raise Your Hands I say. He does not raise his hands and I believe. I truly believe that he is reaching for his gun.

ZOE: (V/O) Two thirty nine I can only remember how to say "I have one brother " because I stopped doing German when I was in year seven.

DEAN: (V/O) Two thirty nine the suspect fails to heed my warning. So I take the necessary action. I take the action that I feel to be necessary.

ZOE: (V/O) Two thirty nine "Ich habe eine bruder" I say.

DEAN: (V/O) Two thirty nine the suspect falls to the pavement.

ZOE: (V/O) Two thirty nine. The bullet passes through his skull just above his left ear punching out a circular to oval wound of entrance, driving fragments of bone into his brain and all his thoughts explode. The bullet comes to rest under his scalp and all his ideas and memories and fears and all his pictures of us through time and the day he met Sandra and being clean as a whistle or a new pin and the last day we went to the sea with Sandra and mum and dad and it rained. All these things. They all explode.

DEAN: (V/O) Two forty. I turn the suspect over and there's no sign of life, but still I put my mouth on his and my hand on his heart. People come out of their houses. I look up and see them. Staring. I look to my side and in the suspect's hand is a travel hairdryer. A travel hairdryer. And through an open window Elvis sings 'Love Me Tender'.

ZOE: (V/O) We go back into the court to hear the result.

DEAN: (V/O) And the coroners' court say it was just a one in a million tragedy.

ZOE: (V/O) And the coroner says it was just a one in a million tragedy.

DEAN: (V/O) And the coroner pronounces it a lawful killing.

ZOE: (V/O) And when the coroner says lawful killing the room sort of explodes and people are shouting.

DEAN: (V/O) And someone is calling out my name.

ZOE: (V/O) And in the court Sandra calls out 'Dean. Dean'. And the coroner asks for quiet and Sandra calls out 'Dean'.

DEAN: (V/O) And I look at her and I can't hear what she's saying. There's blood in my ears. There's blood in my ears and I can't hear what she's saying.

ZOE: (V/O) And everyone's looking at her in her dress and veil and her raven black wig. Please can I just ask him something she says. And the coroner says no. He apologises and says we have to leave now. But then the policeman walks towards us. He's walking towards us and he's shaking. And our hearts are in our mouths. There's like this feeling in the room. Like we're watching an execution. And the policeman stands in front of her and says

DEAN: What did you want to ask me?

ZOE: (V/O) And then Sandra reaches out and slaps him.

SCENE 39.

INTERIOR ACOUSTIC. CARMEN IS TALKING
TO ZOE ON THE PHONE.

CARMEN: Judicial review that's the next thing. That's the next thing.
Because we can still get him Zoe. There's still a chance.

ZOE: Dad says hello.

CARMEN: How is he?

ZOE: Do you want to speak to him?

CARMEN: No, just say hello.

ZOE: Okay.

CARMEN: Just tell him hello from me.

SCENE 40.

INTERIOR ACOUSTIC. PUB.

ZOE: (V/O) I meet Sandra in the pub a few days after and
when I get there I'm surprised to see that she's not still in
her wedding dress. She's in normal clothes again. I don't
know why I'm surprised though. Because why would she
wear her wedding dress to the pub? I mean why would
she?

ZOE: Are you going to go then?

SANDRA: Go where?

ZOE: To London. To the job.

SANDRA: I don't know.

ZOE: I thought you had to decide.

SANDRA: I suppose I've decided really. I just let it go. I didn't phone her. I mean I just didn't.

ZOE: Why?

SANDRA: How can I leave? How can I?

ZOE: You can just leave.

SANDRA: It wouldn't be fair.

ZOE: On who?

SANDRA: On Bodie.

ZOE: But.

SANDRA: I need to be around til it all gets sorted.

ZOE: Right

SANDRA: I think I do. I think I just need to be around. Til the end of it.

ZOE: (V/O) Sandra looks at me and I'm thinking what if it never ends. What if it goes on and on and I try to hide it. I try to hide this thought. Then she says.

SANDRA: The policeman - Dean Stokoe.

ZOE: Yeah.

SANDRA: I slapped him because he came into the hairdressers.

ZOE: I know.

SANDRA: That's why. That's why I slapped him.

ZOE: I know.

SANDRA: And I didn't know I was even going to do it. I just looked at him and I just. I just snapped.

SCENE 41.

DEAN: I go to the swimming pool. Early as I can. In the water I float like a corpse. For a moment I'm a dead man. I don't kill spiders anymore. Or wasps or ants or mosquitoes. I can't do it. It's something that is simply beyond me. But apart from that I am still a normal bloke. I'm just a normal bloke. I'm as normal as I can be. I mean, I'm doing my best.

INTERIOR ACOUSTIC.

ZOE: (V/O) I have this dream that Bodie is back in the freezer only this time he's being transformed. Like Superman or or Spiderman when he gets bitten by the spider. Bodie is being transformed into Iceman.

(CONT'D OVER)

ZOE (CONT'D):

Turning into Iceman and he will burst from the freezer
reborn. He will right every wrong. He will sparkle and
shine. He will kiss us all with his icy lips.

FADE UP MUSIC.

THE END.