

HITMAKERS – 6 x 60m drama

LOGLINE

In Sixties London, the managers of the Beatles, the Stones and the Who struggle to marry art and commerce in a bid to become the world's biggest hitmakers.

CHARACTERS

Andrew Oldham (19), Beatles publicist and then manager of the Rolling Stones. A flash, mouthy trouble-maker desperate to emulate Brian Epstein's success. His bid to create the anti-Beatles turns him from Epstein wannabe to out-of-control anarchist, corrupted by the Stones lifestyle and alienated from his girlfriend Sheila. For him, everything is a hustle – work, relationships, his own psyche – but always underpinned by a desire to surprise and entertain. Suffers from (initially undiagnosed) bi-polar disorder, which is exacerbated by increasing drug use, with every high followed by a self-destructive low. Nobody in the Sixties burns brighter: his is the legend that's never been told on screen, the story at the heart of Hitmakers.

Brian Epstein (28), the manager of the Beatles. A man striving to create with the Beatles the success he never achieved in entertainment himself (as either actor or fashion designer). Driven by a naive, egotistical sense of destiny, in the process he basically invents what we think of as the modern pop manager. He's an emperor by the age of 30 – but this empire is constantly at risk of being undone by his desperate (and – to him – shameful) homosexual desires for inappropriate men, and the machinations of enemies jealous of his unprecedented, upstart success. At first he sees Andrew as a protege and confidant, but progressively as a threat. Envious of Kit's devil-may-care attitude to life and sex, undone by drugs and blackmail, his one constant is his love for the Beatles, the one thing he will always strive to protect, at any cost.

Sheila Klein (17), aspiring artist and Andrew's girlfriend, later wife. The epitome of London cool with no precedent, she defines the times as much as reacts to them – but she has modest ambitions, with no desire for fame or celebrity. She sees through the druggy madness to the darkness beneath. In her relationship with Andrew, she guides him much more than he gives her credit for: adding to his style, encouraging his talent, and helping him do the same with the Stones. But her role evolves from equal partner to competitor for Andrew's affections against Jagger. She embraces the hedonistic life as a way of matching what Andrew gets from the Stones, but the dynamic shifts when their son Sean is born. She realises she has to choose between being a mother without Andrew, or fighting even harder to create some kind of family once all the madness is over.

Linda Keith (18) Vogue model, Sheila's best friend, and later girlfriend to Keith Richards and discoverer of Jimi Hendrix. She embodies the rise of female empowerment in the Sixties, playing the men at their own game, taking the rock'n'roll lifestyle further than even the Stones in her bid to liberate herself from the stultifying England of her childhood. She becomes

increasingly estranged from Sheila, who's jealous of her influence and status, which stands in contrast to Sheila's own decreasing role in Andrew's life after the birth of their son. The tension between them is a way to explore the shifting position of women in this male world. Ultimately, Linda's wholehearted submission to this lifestyle leads to drug addiction and mental illness – but alongside Anita Pallenberg and Marianne Faithfull she will be revealed to be a vital part of Sixties pop mythology.

Kit Lambert (28), co-manager of the Who. With the shadow of a famous father (classical composer Constant) hanging over him, posh, gay, flamboyant Kit Lambert is the least likely person you'd imagine managing snotty noisemakers the Who. But like Epstein, he has a vision – to turn Pete Townshend's riotous rock'n'roll into subversive art. Driven by a passion to forge his own personal legend, Lambert nonetheless retains a fractious relationship with his widowed mother, who he both wishes to impress and outrage. He cannot help but have one foot in both camps – the wild world of rock and the entitled world of his family. The two meet in the Who, where chaos and art collide.

Allen Klein (34), American svengali, manager of the Stones after Oldham, and briefly manager of the Beatles after Epstein. Pugnacious, ruthless, a business genius – Klein is everything that Epstein, Oldham and Lambert aren't, a proper hustler, who cares about the money and little else. He arrives in London in the mid-Sixties with his eyes on the biggest prizes, the Beatles and the Stones, and by wooing the pop stars with the promise to "make you a million pounds", he miraculously attains them. He represents the shift in the pop world, away from music as art and entertainment, towards music as a business, where managers are moneymen and everyone's on the take. The idealistic Sixties dream begins to die because of people like Klein, but what he helps create is a world where rock stars become wealthy gods.

EPISODES

Ep 1: There's A Place

March 1963. The Beatles play a riotous gig, watched by manager Brian Epstein and Brian's protegee, Beatles press officer Andrew Loog Oldham.

After the performance, Brian pays off a man he solicited for sex with money he's skimmed from the Beatles' gig payment.

Andrew visits his girlfriend Sheila Klein at her parents' house. He sneaks into Sheila's father's psychiatrist office, and promises that he will make it big and buy them a house of their own. When Dr Klein is roused by the noise of their conversation, Andrew jumps out the window into the garden, where he sees a vision of a black panther.

In Liverpool, Cynthia Lennon is about to give birth to John's child. She's in a private room paid for by Brian, alone with her mother, because Brian does not want anyone to find out that John is married, let alone about to be a father.

Andrew meets Brian at the Cromwellian club, where the reckless Epstein is placing the last of his money on the roulette table in a bid to win back the Beatles' wages. He instructs Andrew to get the band in the national papers, but loses his bet.

At Andrew's tiny back room in the offices of Eric Easton, showbiz agent. Easton hassles Andrew for his rent payment. Andrew hustles Eric for a contact at a national – Eric gives him Jim Kent at the News of the World.

Brian, embarrassed at having lost their wages, decides to stay on in London while the Beatles continue their tour in the north. He instructs Neil Aspinall, road manager, to ensure that John does not slip away to the hospital to see Cynthia.

At art school in London, Sheila is in life drawing class. The model is her best friend, Linda Keith. Keith encourages Sheila to start modelling too.

Andrew is hustling Jim Kent in the De Hems pub. A man at the bar, the same man Epstein was paying off earlier (Dougie), overhears their conversation about the Beatles.

At the Cavern in Liverpool, the Beatles are playing to their home crowd. Neil is distracted by a phonecall and John escapes from the venue, making a beeline for the hospital in disguise.

At the Cromwellian, Andrew updates Brian about the story he's selling into Jim Kent. Brian reveals the fact of John's impending fatherhood – he has to keep the story out of the press. Andrew sees this as a chance to ask for more money, which he desperately needs to pay off Easton, but Epstein doesn't bite.

Sheila reveals to Andrew that she's got a test shoot for Vogue, arranged by Linda. Andrew blows his top and locks her in a cupboard. Dr Klein returns in the midst of this, and bans Andrew from ever seeing Sheila again.

The black panther returns, and leads Andrew to the Station Hotel in Richmond, where he sees the Rolling Stones for the first time. He immediately tries to sign them up, but they've already agreed a deal with a man called Giorgio Gomelsky, and Andrew is anyway too young to sign a contract. Fired up, Andrew hatches a plan.

Brian is accosted at his hotel by Jim Kent, who has somehow found out about John's marriage and baby. Brian is enraged and fires Andrew.

Andrew confronts Kent. As he does, Linda appears and berates Andrew for abusing Sheila. Kent is entranced by Linda, and suggests that if Andrew gets him a date with her, he'll forget all about the Lennon story.

At a photographer's studio, Sheila is going ahead with her test shoot. But the photographer has ulterior motives. Just as he's forcing himself on her, Andrew appears and rescues her. The two of them reconcile, and then Andrew asks for a favour – convince Linda to go out with Kent.

Andrew visits Brian at his hotel, where he's worse for wear. He tells Brian he's killed the story, and offers him a deal to co-manage the Stones. But Brian is not interested. As Andrew leaves, we see that Dougie is with Brian. Brian can't help himself, despite being ashamed of his homosexuality.

At a restaurant, Kent and Linda are having a meal. Linda is imperious, and twists Ken around her little finger. To get back at Andrew she tells Kent the Beatles are provincial and he should be writing a story about her and the London fashion scene instead. The lust-struck Kent is convinced.

Kent phones Andrew to tell him the story's dead. Easton pressures Andrew for the rent money. And Jagger calls to say they're close to signing with Gomelsky if Andrew can't sort out a deal. Andrew races round to Brian's to tell him the good news about Kent, and to try one last time to get him to help him sign the Stones. But Brian has gone to Spain with John Lennon.

Andrew goes to Abbey Road where Easton is overseeing a session with Mrs Mills. He convinces Easton to become his partner in managing the Stones, despite Easton's lack of interest in rock'n'roll.

Andrew goes to see Sheila, to tell her that he's now on the up. But Dr Klein threatens to get him taken away to a mental institution. He pleads with Sheila to join him at a Stones gig that night, but she stays with her father.

Neil visits Cynthia and has to reveal to her that John has gone on holiday with Brian, just days after the birth of his son. Cynthia is stunned.

Andrew and Easton go to the Stones gig, and Easton bullies Gomelsky into handing the band over. The Stones sign with Andrew.

Dougie and Jim Kent meet in the De Hems. Dougie turns out to be Kent's source. But Kent tells him the story is dead. Dougie reveals that he has more dirt on Epstein, if Kent is interested. Kent's curiosity is piqued.

Sheila has a change of heart, and races over to the Stones gig. But when she gets there, she sees Andrew and the band leaving, and she cannot get Andrew's attention. She has begun to lose him.

Ep 2: I Should Have Known Better

November 1963 - early '64. The Royal Variety Performance, an early peak of Beatlemania, as the band play for the Queen.

Andrew and Sheila are watching. This is what Andrew wants for the Stones. He's moved in with them, into the squalor of their Mapesbury Road flat. He believes if they're going to make it big, they need to smarten their act up. Get them in suits, like the Fab Four. Sheila doesn't agree. But what does she know? Andrew's beginning to get sucked into the Stones lifestyle, and Sheila realises she may never make a home with him like she wants.

Epstein's at EMI HQ meeting Sir Joseph Lockwood, EMI boss and the epitome of calcified, old school Brit entertainment. After the victory of the Variety show, the pressure's on for Brian to crack America, but EMI's partner label in the US, Capitol, is uninterested. Lockwood is sympathetic, but also aware that pop bands come and go. Brian should be happy with what he's achieved. Lockwood's status is everything Brian aspires to, but at the same time he knows he has to take this all the way. If the Beatles fizzle out he's got nothing to go back to. The outlook is not good: the latest Beatles single has sold just 7000 copies in America. Under duress, Lockwood agrees to push Capitol to promote I Want To Hold Your Hand.

Neil is getting it in the neck from the Beatles. Lennon and McCartney have just given the Stones one of their songs, I Wanna Be Your Man, and in the course of helping them out with it, have learned that Oldham negotiated a much better royalty rate for the Stones than Epstein got for the Beatles. Neil reports this to Brian, telling him Lennon sneered that maybe they should've got Andrew to manage them. Brian is mortified by his own lack of experience in such matters.

Eric Easton, meanwhile, has been busy rustling up a money-spinning scheme: getting the Stones to record a jingle for a Rice Krispies advert. Andrew agrees to go along with Easton's plan because Easton tells him he can write the lyrics, "and writing material is where the money is" (the Stones are still recording covers at this point – including I Wanna Be Your Man). Together with a horribly unhip ad exec from J Walter Thompson, Andrew writes the lyrics for the jingle which the Stones then record, against their better judgement.

Brian's need for acceptance by the world of entertainment he both admires and wants to disrupt leads him to sign up a host of second rate acts (and a couple of diamonds like Cilla Black), to prove he can make lightning strike more than once, but this only causes extra tension with the Beatles – why is he spreading himself so thin when he needs to focus full time on them at this crucial moment? How is he going to crack America?

The Stones TV ad goes out. Sheila and Linda mock Andrew for selling out the Stones before they've even started, and urge him to play up the band as they really are – raucous and untamed. Sheila, annoyed that Andrew's gone back on his word about finding them a flat together, goads him that he's just a manager, he's not Jagger. Andrew is stung.

The work piles on for Brian: his lawyer David Jacobs is inundated with requests for licenses for Beatles merchandise, and neither he nor Brian have the experience to deal with it, as it's unprecedented. Jacobs, convinced like Lockwood that the band has peaked and they should make hay while the sun shines, urges Brian to hand over the negotiations to playboy friend, Chelsea socialite Nicky Byrne. Brian, focused on getting Capitol to push the new single, agrees.

Byrne throws extravagant parties in his Chelsea pad. Epstein and Jacobs indulge themselves, but the boys Byrne's hired aren't to Epstein's taste – he still lusts after rougher trade. But by the end of the night, Brian is charmed enough by Byrne to agree to him taking on the Beatles merchandising deals.

Byrne and Jacobs discuss the matter. This sort of deal had never been done before, and when the question of percentages comes up, Byrne suggests a 90/10 split – with 90 going to Byrne. The naive Jacobs thinks this is reasonable.

Andrew realises the Stones can only fully express themselves as untamed rebels if they write their own material. At a party, he meets Marianne Faithfull (a jealous Sheila looking on), and decides that she'll become Mick'n'Keef's muse. He locks the two of them in the kitchen at Mapesbury Road, and tells them he won't let them out until they've written a song for Faithfull. Twelve hours later, he returns to find they've composed As Tears Go By. The Jagger/Richards songwriting team is go.

With Capitol now pushing the Beatles, Epstein and the band take their first trip to America in Feb '64, appearing on the Ed Sullivan Show to a record TV audience.

Epstein meets Byrne in a lavish suite in a New York hotel, where Byrne is spending the huge amounts of money he's making from his deal. He gives Brian a cheque for nine thousand dollars ("your ten percent Brian") and shows him a Wall Street Journal article that claims the Beatles could make over a million dollars in merchandise in America in '64. Epstein realises what another terrible mistake he's made, even as his boys are achieving their biggest success to date.

In despair, Epstein goes on the hunt for sex. He meets a hustler named Dizz, who's obviously bad news. Back at his hotel room, he masochistically encourages Dizz to beat him up, as penance for failing the Beatles.

Andrew sees a news report on the TV about the Beatles storming America. This is followed by the Stones' TV ad. The contrast couldn't be more obvious. Andrew grabs the band's suits and

burns them in the garden. He lights a joint as he watches the 'safe' Stones burn. Things are going to be very different from now on.

Ep 3: Get Off Of My Cloud

Early to mid-1965. Andrew's plan to turn the Rolling Stones into the anti-Beatles is now in full swing. He sells in the headline "Would you let your daughter marry a Rolling Stone?" to Jim Kent, and it becomes the defining mantra of the band's promo. Next the band are caught peeing against a wall at a garage, and finally Andrew writes a sleeve note for the Stones' third US LP in which he encourages the kids to "mug a blind beggar" to get the cash to buy the album – questions are asked in the House of Lords as a result.

The amount of notoriety Andrew has gained for the Stones impresses the band, and when (I Can't Get No) Satisfaction becomes their first US number one, Andrew's hold over them is complete.

Brian is under Dizz's spell, and is intent on turning him into a movie star. He's signed him to his management company, kitted him out in a new suit, and is sending press releases all around town. He encourages Kent to write him up as the next big star. Those around Brian think it's all rather embarrassing, but stay quiet because – who's to say? He succeeded against the odds with the Beatles, why not with Dizz too?

Andrew starts to live life like a Stone. He hires a mad gay gangster called Reg the Butcher to drive him around – one of their favourite games is to pull up in traffic so Andrew can lean out and punch the driver next to him, before Reg roars off.

Dizz is getting nowhere as an actor, and starts to disparage Brian, claiming he's got no talent and he's just riding the Beatles' coat-tails. He threatens to reveal all about their relationship unless Brian supplies him with more drugs and money. Brian obliges, pulling pills from his special briefcase – thinking that Dizz doesn't see, though of course the hustler notices. This briefcase is Brian's kryptonite, containing polaroids of young boys, copious drugs and important papers. Dizz takes note. The two of them take drugs together, and end up having a violent row, and Dizz holds a knife to Epstein's neck, only releasing him when Brian promises him even more hush money.

Sheila becomes pregnant. She and Andrew elope to Scotland (where they can get married because the age of consent is lower than in England, Sheila only being 19). But becoming a father and moving in with Sheila doesn't change Andrew's behaviour. Sheila is soon left alone with their son Sean, as Andrew sets course for the States. Like Andrew, Sheila starts smoking too much dope, and Linda is no help – she too is becoming even more of a wild child, as London starts to swing and the money rolls in.

Brian is at a low ebb, but believes he can redeem himself by renegotiating the disastrous merchandise deal. It's a hollow victory – the great majority of profits have already been made, and hacking away at licensees' percentages creates a lot of enemies for Brian and Jacobs. More significantly for Brian, the Beatles aren't mollified – they know how much money they've lost. Brian's grip on them is loosening.

The final crisis for Brian is to discover that his briefcase has been stolen – and we know who by. But Dizz is nowhere to be found.

Ep 4: Run Run Run

Late-1965 to early-1966. A Who gig. At the end, Pete Townshend lifts his guitar above his head and it gets stuck in the ceiling. The audience laughs. An enraged Townshend smashes his guitar, and the Who's trademark on-stage gimmick is born. The band's managers watch: Chris Stamp wonders how much it's going to cost to replace the guitar, but Kit Lambert believes it encapsulates the thrilling violence of the band's music. He wants Townshend to smash his guitar every night from now on.

Andrew is at the height of his powers, but as usual when he's on top, that's exactly when his manic depression kicks in. He's desperate to try and keep his illness under control, and resorts to ECT therapy. It's a debilitating experience, and only leaves him more frazzled.

Easton is becoming increasingly protective of the Stones' business affairs, shutting Andrew out of deals, leaving him to look after the records and play the pseudo-Jagger. But it's only a matter of time before Andrew finds out quite how much Easton has screwed him. What can he do in his current state? The answer comes from across the Atlantic.

Allen Klein enters the scene. Klein is a gangsterish American svengali, who comes to England with his eyes set on the biggest prizes: the Beatles and the Stones. He is first introduced to Andrew, who is keen to set up his own record label and screw over Easton. Klein takes over, pushes Easton out, and starts to collect serious money for the Stones. He's big, brash and brilliant at what he does.

Kit and Chris move into an office in the same building as Andrew. A couple of hustlers, already they're under pressure – replacing Townshend's guitar every night is costing a fortune, and the bailiffs are knocking.

Kit goes to the bank, and charms them into giving him a huge loan – the benefits of a posh surname. During the conversation, the subject of Kit's mother arises. She is in financial trouble, warns the bank manager.

Kit visits his mother, an old-school aristo now fallen on hard times, but still trying to live the life to which she's become accustomed. It's clear Kit would like to impress her with tales of his

success as a pop manager, but she sees him as a frivolous boy, as destructive and unreliable as his late alcoholic father. Kit is stung by this. Despite the fractious relationship, Kit leaves her some money.

Word of the deal Klein has arranged for the Stones gets through to the Beatles, who start to consider whether they should employ Klein too, since they've come to realise that Epstein locked them into some disastrous deals when they were starting out. When Epstein hears about this, his already fragile state starts to unravel further.

Kit and Chris drive round London paying off as many Mod fans as possible to buy copies of the Who's first single, I Can't Explain. The song's a minor hit. Kit celebrates in lavish style, blowing the rest of the bank loan on champagne, drugs and rent boys.

The band are booked to play Ready Steady Go. Just one problem – they've run out of cash and can't replace Townshend's guitar. Kit can't go back to the bank, so he's only got one option. He has to take back the money he lent his mother. She is vicious towards him because of this betrayal. It spurs Kit to want to succeed even more.

Brian takes himself to Spain to recuperate and enjoy the bullfighting he loves. He meets an English bullfighter, Henry Higgins, and decides he should manage him. He brings him back to London and parades him around, tries to get Kent to write about him – but the journalist is incredulous. Once again, everyone thinks Brian's losing it – and this time they're not afraid to tell him to his face. The Beatles start to seriously question the sanity of their manager.

Andrew becomes more dissatisfied with Sheila, who has become "frumpy" in his words as she slips into her role as stay-at-home mum. Andrew seeks solace with Linda, bonding over drugs and edging closer to being more than friends...

Ep 5: Out of Time

Mid to late-1966. The year things start to go wrong. The Beatles tour the Philippines and snub Imelda Marcos, whereupon their police protection disappears and riots ensue. Neil and others are kicked and punched as they make their way to Manila Airport to escape.

Immediately after this, a comment John Lennon made about the Beatles being "bigger than Jesus" kicks off a huge Beatles backlash in the US. Beatles records are burned, the band receive death threats, and as they embark on their final US tour, Epstein fears they will be assassinated.

In New York, Linda discovers Jimi Hendrix. She takes Andrew to see him, with a view to him managing him. When Sheila finds out they've been hanging out together, she screams at Andrew down the phone from London. Andrew decides he should be well out of it, and turns down the offer to manage Hendrix.

Andrew's got his own troubles in the States: the Stones' reputation now precedes them, and no hotel will put them up. In New York they sleep on Klein's yacht, harboured outside Manhattan. Every Stones gig is now a riot. But Andrew is increasingly under Klein's spell. He brokers a meeting between Klein and Townshend to see if the Who will split from Lambert/Stamp and hire Klein. Nothing comes of it, but as with Epstein before, when the news reaches Lambert he is distraught.

Andrew's job is increasingly to keep the Stones out of the press. When Kent decides to write a disparaging piece about Keith Richards' acne, Andrew and Reg pay him a visit and smash his fingers beneath a window. This is the point where Kent turns against Andrew, and begins to plot to bring the Stones down.

Linda hooks up with Chas Chandler, the ex-bassist of the Animals, and together they bring Hendrix to London, where he wows everyone in sight, including Kit Lambert, who signs Hendrix to his newly formed independent record label Track. Linda becomes Hendrix's lover, and Andrew has to deal with a heartbroken Keith Richards.

Back in America, the Ku Klux Klan have vowed vengeance on the Beatles, and are picketing their last show at Candlestick Park, packing pistols. The Beatles have had enough – they make it clear this will be their last tour. There's nothing Brian can do, though he knows he'll become ever more redundant to them without gigs to organise. His fears for their safety take a back seat, however, when Dizz re-enters the picture – with Brian's briefcase.

As the final performance approaches, Brian is torn between pursuing Dizz and protecting the boys. But he has no choice. With Dizz threatening to reveal all, Brian races across town to pay off Dizz for the last time and retrieve his briefcase. He misses the last ever Beatles show, the show where they could've been killed, and can never forgive himself.

The year ends with the NME Poll Winners party, where both the Beatles and Stones are booked to play. But the Stones will not play immediately before the Beatles. A deal is brokered between NME editor Maurice Kinn and Andrew, whereby the Stones will play, then the awards will be given out, and then the Beatles will finish the show. Epstein is unaware of this, and on the night a blazing row breaks out between him and Andrew. Any goodwill between the two men, who have been through so much in the past three years, is snubbed out.

Kent interviews Brian about the disastrous US tour, and Brian, angry at Andrew, lets slip that George Harrison is attending a party at Keith Richards' Redlands house, which is sure to be debauched. Kent takes the hint, and makes contact with his pals in the Vice Squad.

Ep 6: I Can See For Miles

Summer 1967. The Summer of Love. But for our characters, it's the messy end, and some new beginnings. Andrew is now suffering from the stress of management, too many drugs, ECT, and a disintegrating relationship with Sheila.

In a bid to save his marriage, he takes Sheila with him to America, where he's helping plan the upcoming Monterey Pop Festival (where Hendrix and the Who will headline). Lambert is there too, handling fragile egos as Townshend and Hendrix argue about who will headline the show (the Who don't want to follow Hendrix).

The Who win the coin toss and go on first. They wow the crowd, but Hendrix has a trick up his sleeve. At the end of his headlining set, he douses his guitar in lighter fluid and sets it on fire. He gets the headlines. Townshend is enraged, but Lambert encourages him to channel his anger into even greater music, to blow them away with the records. Townshend's answer is I Can See For Miles, an incredible bit of explosive psychedelia.

Brian is attempting to get another Beatles film off the ground, this time with a script by Joe Orton. He and Orton meet to discuss. Orton is the opposite of Brian, a homosexual with no particular hangups about it, and through their conversation he lays some home truths at Brian's door. No need to be ashamed, it's pathetic, you have everything etc. Brian knows Orton is right, but his dependence on pills and his heartbreak over losing the Beatles has sent him into a depressive spiral.

At a party at the house of David Crosby of Crosby, Stills & Nash, Andrew and Sheila are given acid, which turns out to be STP, a brutal psychedelic that renders them both mental for three days.

Emerging from this bad trip, Andrew finds out that Mick and Keith have been sentenced back in London, having been arrested earlier in the year at the Redlands drugs bust. Andrew cannot cope with this, and tells Klein to sort it out. This is the final nail in the coffin of his relationship with the Stones.

Linda is in an even worse condition. Fuelling herself with acid, her relationship with Hendrix has fallen apart, just as he becomes a superstar at Monterey. Always the wild child, she has now gone over the edge. Andrew intervenes, calls her straight-laced father back in London, who gets her put away in hospital. For now, her Sixties trip is over.

The Beatles have found a new guru, the Maharishi. Brian feels even more unloved and hopeless. He's also aware that Klein is sniffing around the Beatles. Verging on the suicidal, Brian asks his chauffeur, Bryan Barrett, an ex-Guardsman, if he could kill Klein. Barrett alerts Neil, who soothes Epstein and advises him to retreat to his newly-bought country house. Neil thinks getting him out of London will help him recover.

Andrew returns to London to find the Stones no longer want him around. They are pissed off that he left them in their hour of need. Andrew conducts one final recording session at Olympic Studios in Barnes, off his head on more pills. But it's clear that the Stones no longer take notice of anything Andrew says.

As Reg drives him away from the studio, Andrew tells him to stop. He gets out, goes to a phone booth, and calls the studio. Mick answers. "It's over," Andrew tells him.

Soon bored in the country, Brian calls a few friends and invites them down. His PA Peter Brown and accountant Geoffrey Ellis join him, but as the night wears on it becomes apparent that no one else – including any of the Beatles – will be joining them. Agitated, Epstein decides to drive back to London rather than spend a weekend with his PA and accountant.

Alone in his London flat, Brian tries to get hold of John Lennon, but all the Beatles are at a retreat in Bangor with the Maharishi. Brian feels he has been replaced. He takes an accidental overdose of sleeping pills and dies.

But back in the States, things are going well for the Who. They are celebrating Keith Moon's 21st birthday at a Holiday Inn in Flint, Michigan. Moon's been drinking since 11am, and by the evening things are seriously out of hand. Lambert encourages him, the more chaos the better. And so we end with the defining moment of Sixties pop excess, the end of something and the beginning of something even bigger (the Seventies) – Keith Moon drives a Lincoln Continental into the hotel swimming pool.

FURTHER POTENTIAL SEASONS

Season 2: The '70s

Peter Grant and Led Zeppelin... Tony DeFries and David Bowie... Don Arden and Black Sabbath... Malcolm McClaren and the Sex Pistols...

Season 3: The '80s

Simon Napier-Bell and Wham... Tom Watkins and the Pet Shop Boys... Tony Wilson and the Happy Mondays... Stock, Aitken and Waterman and Kylie, Jason, Rick Astley etc!

Season 4: The '90s

Alan McGee and Oasis... Simon Fuller and the Spice Girls... Nigel Martin-Smith and Take That...