

DETECTORISTS - SERIES 2

EPI SODE FIVE

Wri tten by

Mackenzi e Crook

SHOOTING SCRIPT

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Andy and Lance are detecting a few metres apart. It is a really blustery day and they are having to lean into the wind.

Andy looks up and notices something large rolling towards them across the field. He shouts to Lance.

ANDY

Oi! Mate!

Lance looks up, Andy gestures towards the approaching thing.

It gets closer and closer, it's one of those circular trampolines with netting around the sides. It rolls right past them and continues across the field. They watch it go. Eventually:

LANCE

What was that?

ANDY

A trampoline.

They look back where it came from to see a Land Rover speeding across the field towards them.

It slows when it gets to Andy and Lance. LARRY BISHOP winds down the window.

BISHOP

Any of you chaps seen a trampoline?

LANCE

Yeah, went that way.

BISHOP

Was there a child in it?

ANDY

Don't think so.

2 EXT. FIELD - DAY

2

Andy and Lance are having a lunch break. Eating sandwiches and drinking tea.

ANDY
You said to me, and I quote: "I've got to give her space".

LANCE
I know.

ANDY
You said you'd like Kate to call you dad but it was too early and you had to give her space.

LANCE
I know.

ANDY
And then you dump forty five individually wrapped birthday and Christmas presents on her?

LANCE
I'm an idiot.

ANDY
I'm surprised she didn't call the police.

LANCE
I got over-excited.

Pause.

LANCE (CONT'D)
See, now you've got Stan you're sorted for someone whose always going to love you. That's in the bank. Whatever else happens you're protected.
I didn't realize it but I was afraid of getting old and lonely. And suddenly Kate was there and for a moment or two I could see future and it was all going to be okay.
Terrified I've blown it.

ANDY
Where did she go?

ANDY (CONT'D)

Of not being able to cope and Becky
not being able to cope.
It feels like stepping off a cliff
into the unknown.

LANCE

Sometimes in life we have to step
off cliffs.

ANDY

That's not an expression, shut up.

LANCE

I'm trying to help.

ANDY

Yeah well your fridge magnet
philosophies help.

LANCE

Look, since meeting Kate...

ANDY

Yeah, I know what you're going to
say. You're going to say since
meeting your daughter for the first
time it's made you re-evaluate
what's important in life and made
you determined to grab every
opportunity and not take anything
for granted.

LANCE

Not word for word but along those
lines.

ANDY

Yeah well, I've heard it all
before.

LANCE

Where?

ANDY

On Oprah Winfrey so back off.
I'm fed up with people trying to
push me in directions I don't want
to go.

LANCE

Mate, you'll regret it if you don't
take that job.

Pause. Perhaps Andy knows he's right.

LANCE (CONT'D)

When have you got to let them know
by?

ANDY
End of the week I think. Says in
the letter.

Andy goes to his back pocket for the letter. It's not there.
He checks the other side.

ANDY (CONT'D)
Bollocks.

LANCE
What?

ANDY
Not there. Must have fallen out.
Oh well. There you go. It's a sign.

LANCE
There are no such thing as 'signs'.

ANDY
There are when you want there to
be.

3 INT. ANDY AND BECKY'S HOUSE - DAY

3

Becky, getting ready to leave the house with baby Stan,

PETER

It's not your fault but the whole thing has gone sour. They can have their rally, dig it all up, it's nothing to do with me anymore... I'm sorry. It was nice to meet you...

Sophie is a bit stunned, slightly choked up.

SOPHIE

Yeah, you too.

She hangs up. We stay on her as her expression turns from sadness into anger.

Peter hangs up and looks at Sophie

DETEC8Y

ANDY

Polar bear, surprising.

They go to a table, Andy puts the drinks down.

The BARMAN comes over to their table.

BARMAN.

Here, are you going to be seeing your mate? The foreign bloke?

ANDY

Peter? German?

BARMAN.

Yeah.

ANDY

Not sure, maybe.

The barman is holding a wallet.

BARMAN.

He left this here.

ANDY

Oh right yeah, I can give it to him. When was he in?

BARMAN.

Earlier, with two others.

ANDY

Was Sophie with him?

BARMAN.

No two blokes. The one with the hair and the short one.

LANCE

Simon and Garfunkel.
Did they have metal detectors with them?

BARMAN.

Yeah I think so.

He goes away. They watch him go and then Lance pounces on the wallet and starts going through it.

ANDY

You can't do that!

LANCE

Shut up.

ANDY

What's in there?

LANCE
What was his Grandfather's name?

ANDY
Schneider.

Lance shows Andy a driving licence/ID card.

LANCE
Baumann.

ANDY
Maybe it was his mum's dad.

LANCE
No, he said his grandmother was pregnant with his ~~dad~~ when the plane went down.

ANDY
There's any number of reasons he could have a different name...

LANCE
Mate it's not looking good. He's after something else.

ANDY
All that stuff about buried gold is just internet bullshit isn't it?
It's a rural urban myth...

But he stops short when Lance tips up the wallet and a large gold coin falls out on the table and stays spinning. They recoil. Lance slaps a beer mat down on top of it.

ANDY (CONT'D)
What was that?

Lance lifts the corner of the beer mat and puts it down again with wide eyes.

LANCE
Gold coin.

ANDY
Yeah?

LANCE
German. It's got an eagle on it.

ANDY
Is the eagle holding anything?

Lance peeks again and nods.

LANCE
Yep. It's holding a wreath.

ANDY

And is there a symbol in the wreath?

Peaks again.

LANCE

Yep.

Lance, not wanting to touch the coin, not even wanting to look at it, scoops it back into the wallet using the beer mat.

LANCE (CONT'D)

We've got to speak to Terry.
Emergency meeting.

They get up to go, Lance puts the wallet on the bar and calls to the barman.

LANCE (CONT'D)

Second thoughts Mike, we'll leave it here in case he comes back for it.

The barman gives the thumbs up and they leave.

5 EXT. TERRY AND SHEILA'S HOUSE, HALL - DAY

5

Lance and Andy have rung on the doorbell. Terry opens the front door wearing a natty combo of shirtsleeves, tie and waistcoat, flat cap and spats.

TERRY

Lance, Andy.

LANCE

Terrence.

TERRY

Come through to the operations room.

They go through.

CUT TO:

6 INT. TERRY AND SHEILA'S HOUSE, LOUNGE - DAY

6

Already gathered in the room are Hugh, sitting stiffly in an armchair, Russell, standing awkwardly beside, Louise and Varde.

LANCE

Everybody.

EVERYBODY
Lance. Andy.

Sheila enters wearing a rockabilly swing dress and neckerchief.

SHEILA
Hello! How exciting!

EVERYBODY
Sheila.

SHEILA
I wish I'd known you were all
coming. I'd have laid on a buffet.

They picture Sheila laying on a buffet.

SHEILA (CONT'D)
Who'd like some lemonade?

LANCE

Well I don't want to reveal too much but suffice it to say 'a large gold coin fell out of Peter's wallet'.

TERRY

What type of gold coin?

LANCE

A... bad gold coin.

TERRY

No!

LANCE

'Fraid so.

RUSSELL

You mean a...

TERRY

Not in this house thank you Russell.

ANDY

We think they're going to hit that site.

TERRY

When?

LANCE

Well he knows we're onto him, why was he meeting with the Dirt Sharks?

TERRY

You think tonight?

HUGH

(panicked)

We need to protect it.

TERRY

I think you're right, I think we need to get up there.

RUSSELL

All of us?

HUGH

A stake out?

TERRY

No more, no less young Hugh.

HUGH

Cool.

He steps over to the table where an Ordnance Survey map of the area is laid out.

TERRY

There are three different ways you could get to that field.

He places a button at each entrance to the farm.

TERRY (CONT'D)

You'll have to guard all three.

He turns to a sideboard and grabs some walkie talkies.

RUSSELL

Where will you be?

TERRY

Sheila and I have a prior engagement.

LANCE

What? Where are you going?

Terry looks down at his outfit. Isn't it obvious?

TERRY

Lindy hop.

LOUISE

Can't you forgo the Lindy hop?

TERRY

Sheila's been looking forward to the Lindy hop.

LANCE

Is dancing more important than detecting?

TERRY

No. But Sheila is.

Sheila enters with a tray of lemonade.

TERRY (CONT'D)

Who's up for an all nighter?

They are and each take a glass.

TERRY (CONT'D)

The DMDC!

EVERYONE

The DMDC!

ANDY

Sophie...

SOPHIE

You're all so paranoid. You think everybody's out to take something from you.

LANCE

Sophie he's lying to us. He's not who he says he is.

SOPHIE

Who is he then?

LANCE

Well his name isn't Schneider.

SOPHIE

And that's your proof?

ANDY

He's been meeting with the Dirt Sharks.

SOPHIE

Yes, and I bet he wishes he went to them to begin with because they're not going to turn the whole thing into a carnival and invite the local paper down.

She turns and leaves. Andy follows her through the hall and out the front door.

CUT TO:

9

EXT. DRIVEWAY - DAY

9

Andy catches up to Sophie as she reaches the end of the drive.

ANDY

Sophie, he's a nighthawk.

SOPHIE

No. You're wrong. I'll prove it.

She storms off.

10

EXT. GROUND ZERO - EVENING

10

Peter's camper van is parked up and a small campfire is burning next to the toppled standing stone.

She is almost convinced when some voices are heard and Simon and Garfunkel, in full nighthawking gear, come striding around the corner.

ART

You won't be able to get your van up that track so we'll have to take the stuff up by foot.

He stops short when he sees Sophie.

She looks at Peter.

10A INT. LANCE'S FLAT - EVENING

10A

Lance is gathering together on the table what he needs for the stakeout: Binoculars, night-vision, thermos, walkie talkie etc.

As he starts to put them in a bag he spots the two opened birthday presents and the envelope containing Kate's cheque.

He contemplates them before whipping out his phone and dialling before he can think better of it. Waits for a reply, it goes to voice-mail.

LANCE

Hello Kate, it's... your dad...
it's Lance. I thought I'd leave you a message... Another message.
Ignore the other seven.
I just wondered if I was going to see you again? That's all.
Sorry about the birthday and Christmas presents. I don't know what I was thinking. I'm going to load them up in the car and take them to the charity shop on Monday.
You were probably never into Evel Knievel anyway. I think I bought that one for myself.
But I want you to have the pocket money I saved for you. That's yours and if you want to give it away that's up to you but I want you to have it.
Maybe let me know where I should send it? You can text me an address if it's easier.
All right.
Bye.

11 EXT. LINDY HOP - NIGHT

11

Terry steps out of the side door of an old military aircraft hanger. He is out of breath and wipes his forehead with a hanky.

A couple in WWII airforce uniform are smoking close by. Jazz music is playing inside and we can see coloured lights through the window. Terry wanders away from them past a Spitfire and un-clips a walkie talkie from his belt.

TERRY

Terry to Cobbs Lane, come in Cobbs Lane. Over.

12 I/E. CAR - NIGHT

12

Lance and Andy are sitting in Lance's TR7. Lance picks up the walkie talkie.

LANCE

Cobbs Lane receiving. Go ahead
Lindy Hop. Over.

TERRY (V.O.)

Anything to report? Over.

LANCE

Negative Terry, nobody come through
the Cobbs Lane access in either
direction. Over.

TERRY (V.O.)

And no activity on the site? Over.

LANCE

Don't actually have an eyeball on
the site Terrance, from where we
are. Over.

TERRY (V.O.)

Copy that. Keep access point under
surveillance and stand by for
further instructions. Over.

LANCE

Juliet Bravo.

Andy and Lance roll their eyes, 'What is he like?', Lance picks up a night-vision monocular and scans around.

ANDY

Fun. I never think you'll
end up on a stake out.

LANCE

This is the third stake out I've
been on.

ANDY

Yeah? What were the other two?

LANCE
One was protecting a giant vegetable the night before an important horticultural show. Long story. I didn't grow it.

ANDY
Pumpkin?

LANCE
Marrow.

ANDY
And the other one?

LANCE
Oh I staked out an ex-girlfriend's house to see who she was going out with.

Andy just stares at him.

LANCE (CONT'D)
What?

ANDY
Uh. That's stalking.

LANCE
Well, no, not really. It would have stalking if I'd done it loads.

ANDY
How many times did you do it?

LANCE
Three or four.

13 EXT. FIELD - NIGHT

13

Next to a gate on another farm track, Russell and Hugh have warm coats, hats, scarves and are sitting in deck chairs.

RUSSELL
Did you tell your parents?

HUGH
Tell them what?

RUSSELL
That you were going to be up late?

HUGH
No.

RUSSELL
Do you want me to give them a ring?

HUGH
Um, not really.

The radio crackles and Terry comes through.

TERRY (V.O.)
Come in Ashdown Road. Over.

RUSSELL
Go ahead. Over.

TERRY (V.O.)
Anything happening down there?
Over.

RUSSELL
Negative, ah... nope. No suspicious
activity here. Over.

TERRY (V.O.)
Do you have a good view of the
crash site? Over.

RUSSELL
Uh, not from here Terry. It's the
other side of the hill from us.
Over.

TERRY
Copy that. Over.

Pause. They sip tea.

14 EXT. FIELD - NIGHT 14

Wide shot of Louise's car parked by a gate at another
entrance to the site. Louise and Varde are illuminated
inside.

15 INT. CAR - NIGHT 15

Long pause. Louise glances across at Varde who has her arms
crossed and is sulkily looking out of the window.

LOUISE

LOUISE
Danebury Road receiving you. Over.

TERRY (V.O.)
Louise. Tell me you can see the
crash site from where you are?

Long pause until...

TERRY (V.O.)
Over.

LOUISE
Um, that's a negative Terry, not
from this position.

16 EXT. LINDY HOP - NIGHT

16

TERRY
Am I to understand that not one of
you can see the actual site that
we're supposed to be watching?
Over.

There is a long pause. Eventually crackly responses start
coming in.

LANCE (V.O.)
Seems about the size of it Terry.

RUSSELL (V.O.)
Looks that way Terry, yes.

LOUISE (V.O.)
That's an affirmative... Over.

Infuriated, Terry manages to keep his voice calm.

TERRY
Which one of you is closest?

Pause.

LANCE (V.O.)
Um, that'll probably be us Terry,
Cobbs Lane. Do you want us to take
a wander over? Over.

TERRY
Might be a good idea Lance.

17 EXT. FIELD - NIGHT

18 EXT. FIELD - NIGHT 18

Crouching down, Andy and Lance creep along behind a hedge. They stop and lift their heads above the foliage to see into the site. Lance look through his night-vision scope.

19 EXT. FIELD, LANCE'S POV, NIGHT-VISION - NIGHT 19

Across the field we can see four figures illuminated in the infrared. They have torches and metal detectors but we can't see their faces.

20 EXT. FIELD - NIGHT 20

Lance and Andy duck back down.

LANCE
Shit.

Lance speaks into the radio.

LANCE (CONT'D)
Come in Terry. Over.

TERRY (V.O.)
Go ahead. Over

EXT. LINDY HOP - NIGHT

22 EXT. FIELD - NIGHT 22

Russell is asleep and Hugh is nodding off. The walkie talkie has slipped onto the ground. Terry's voice is faint and crackly.

TERRY (V.O.)
I'll drop Sheila home and get
straight down there. Over and out.

An owl hoots in the trees.

23 EXT. FIELD - NIGHT 23

Andy is peering over the hedge with the night vision.

LANCE
Can you see their faces?

ANDY
No. They've got hoods. I'm pretty
sure it's Peter and the Dirt Sharks
but there's someone else further
off that just seems to be watching.

LANCE
No sign of any gold dances?

ANDY
No.

Andy hands the night-vision.

ANDY (CONT'D)
Do nighthawks do a gold dance when
they find gold?

LANCE
Dunno. Does seem a bit frivolous.
Wait...

He stops and listens.

LANCE (CONT'D)
I can hear cars.
We better get back.

They start to move back along the hedge.

CUT TO:

24 EXT. FIELD - NIGHT 24

Andy and Lance arrive back at the car as two police cars approach down the lane.

Lance jumps into the TR7 and starts her up as Andy opens the gate. As the first car pulls up Andy speaks to the driver and points the way into the field.

ANDY

Follow the track up and to the
left, it's the first field.

Andy jumps in with Lance and they follow the car up the track.

CUT TO:

Art, with his precious Arado, legging it across the field. As he gets to the gate a police car swings into the field. Art changes direction and makes it some way before the other police car cuts him off. Again he changes direction but Lance's TR7 is right behind and peels off the other way to block his escape. Art stumbles and flings his detector which lands in the path of the TR7.

ART

NO!

The TR7 comes to a stop just before hitting the Arado. Art breathes a sigh of relief. Lance allows the car to slowly roll forward over the detector.

ART (CONT'D)

You imbecile!

He tries to scabble to his feet.

POLICE OFFICER

Stay down and keep your hands where I can see them!

CUT TO:

Paul is tripping and stumbling across the field in a different direction, blind panic in his eyes, speaking to no-one.

PAUL

Oh my god. Oh my god. I knew this would happen. Why are we running? We're just making it worse.

He stops and puts his hands up.

PAUL (CONT'D)

I've stopped. There, I've stopped.
(raises his voice)
I'm not trying to get away!

Out of nowhere Varde falls him with a flying tackle and before he can do anything Louise has him pinned painfully to the ground. His face is pushed into the grass but he continues his muffled cries.

PAUL (CONT'D)

I can't breath! I'm not resisting!
You're pulling my hair!

CUT TO:

26

EXT. FIELD - NIGHT

26

Russell and Hugh are wrapped up in blankets, nice and cosy and fast asleep in their deck chairs.

A figure in a hoodie runs past them and out into the night.

Russell stirs...

RUSSELL

Margarine.

...and goes back to sleep.

CUT TO:

27

EXT. FIELD - NIGHT

27

Back at the site, illuminated by the car headlights, the policeman is helping Art to his feet.

ART

I don't see what we've done wrong...

POLICE OFFICER

Why were you running then?

ART

I didn't know who you were.

POLICE OFFICER

How many of you are there?

POLICE OFFICER
Where are the other two?

PAUL
Don't know.

POLICE OFFICER
What are you doing here?

LANCE
Nighthawking! That's what they're doing!

ART
How dare you! We have permission to be here!

LANCE
At two o'clock in the morning?

POLICE OFFICER
Who do you have permission from?

MAYOR (V. O.)
From me.

They turn to see the Mayor coming out of the darkness towards them, shielding his eyes from the headlights.

POLICE OFFICER
And you are?

MAYOR
I'm the mayor, this is my land.

POLICE OFFICER
And you know these two men?

MAYOR
Yes.

POLICE OFFICER
And you gave them permission to be here?

MAYOR
Yes.

The Police officer turns to Lance.

POLICE OFFICER
So... what's the...? Why are we...?

At that moment they turn at the sound of another car arriving and Terry swings into the field.

LANCE
It's Terry.

He gets out of the car (still in full Lindy Hop clobber) brandishing a piece of paper. The police man is increasingly bemused.

LANCE (CONT'D)

Hit a snag Terrence. They've got

ANDY

Oh yeah.

BECKY

How was your stake out?

ANDY

Yeah. We caught three bad guys. One got away.

She doesn't react.

ANDY (CONT'D)

Is he asleep now?

BECKY

Just gone down.
Did you hear about the job yet?

ANDY

Not yet.

BECKY

No? Well I got some good news today.

ANDY

Oh yeah.

BECKY

Yeah. I've been accepted on VS0.

ANDY

Right, so what does that mean?

BECKY

It means me and Stanley are going to Botswana.

Beat.

ANDY

Without me?

She gets up to go.

BECKY

You can do what the fuck you like,
I don't care.

ANDY

Becky...

BECKY

You're a fucking liar Andy, I know you got the job because I saw the letter but you're too spineless to take it.

(MORE)

So me and Stan will go on our own
and you can stay here and play
stake-outs with your metal
detecting friends.

ANDY

You can't...

BECKY

Watch me.

ANDY

For christ's sake Becky, this isn't
fair. You came up with this plan