

DETECTORISTS SERIES 3

EPI SODE 5

Written by

Mackenzie Crook

SHOOTING SCRIPT

14th June 2017

PRIVATE AND CONFIDENTIAL
(not to be copied and redistributed)

Copyright Channel X North/Treasure Trove/Lola Entertainment
Unit 10, 7 Wenlock Road
LONDON, N1 7SL

Telephone: +44 (0)20 3394 0394

1 EXT. BINOCULAR POV, FIELD - DAY 1

A view through binoculars scanning a field. They settle on the distant figures of Andy and Lance metal detecting.

ART (V.O.)
They're in that same spot again.
They've definitely found something.

2 EXT. CHURCH FARM, NEIGHBOURING FIELD - DAY 2

Art is looking through binoculars into the next field. Behind him on the ground Paul has unpacked and is setting up a drone and attaching a camera.

ART
There's something going on.

Art lowers the bins and looks down to the drone.

ART (CONT'D)
Is it ready?

PAUL
The light's on.

ART
Give me the control.

He takes the remote control and switches it on. The drone's blades whizz into life.

ART (CONT'D)
Alright. Gently does it then, I'm
lifting off... now.

The drone whines louder and slowly lifts off the ground.

ART (CONT'D)
Up she goes...

The drone climbs higher and keeps going. They watch it for a bit. Art is fiddling with the controls.

ART (CONT'D)
How do you steady it? Stop it going
up?

PAUL
Just let the joystick go?

He tries it.

ART
Still going up.

PAUL
Try just flicking it down.

He does.

ART
Still going up is it?

PAUL
Yeah, it's really high, how high is
it supposed to go?

ART
I don't know do I? It's not
responding. How do I bring it down?

PAUL
Here, let me see.

Paul takes the control from Art and mashes the controls as
they both gaze skyward.

Moments go by before...

PAUL (CONT'D)
Can you still see it?

ART
Only just. No... no... it's gone,
lost it.

PAUL
There it is... no... can't see it.

Pause.

ART
Brilliant... absolutely brilliant.
So what, that's it? It just keeps
going until it's in orbit?

Pause.

ART (CONT'D)
How long do the batteries last?

PAUL
Twenty minutes.

Art looks at his watch.

ART

I thought you said you knew how to fly one of these things.

PAUL

I never said that.

ART

Why did you let it get so high?

PAUL

I was trying everything. It wasn't responding! It just kept on going up!

ART

Yeah well you can tell that to the

LANCE
Di d you see Qi l ast ni ght?

ANDY
Yep.

LANCE
I never thought I'd say it, but I
think I prefer Toksvig to Fry.

ANDY
Controversial.

LANCE
Don't you think she's better?

ANDY
I'm not prepared to stick my neck
out that far mate. But she's
certainly doing a good job.

LANCE
She got big shoes to fill.
Literally.

ANDY
Why literally?

LANCE
Because Stephen Fry's got big feet.

ANDY
Yeah but she doesn't literally have
to wear his shoes.

LANCE
Who's this?

The solar bloke arrives.

LANCE (CONT'D)
Morni ng.

BLOKE
Al ri ght. Metal detectors are you?

LANCE
You could say that.

ANDY
Are you one of them? One of the
Solar People?

BLOKE

(nods)

Tree clearance. Getting rid of
nuisance trees.

ANDY

That's quite a slogan.

LANCE

Your life must be filled with joy.

BLOKE

Eh?

LANCE

Nothing. You're not getting rid of
this one?

BLOKE

This one's going yeah.

ANDY

What? Why?

LANCE

What nuisance is this causing?

The bloke points to the ground with his Biro.

BLOKE

Shadow.

ANDY

What, one small patch?

He points to the sky with his Biro.

BLOKE

Sun moves around the sky, that
patch covers half an acre in a day.
That's a lot of sunlight wasted on
a tree.

He points to the tree with his Biro.

BLOKE (CONT'D)

See ya.

He wanders off in the direction of another doomed oak. Andy
and Lance are incredulous.

LANCE

That's depressing.

ANDY

Shouldn't we do something about it?

LANCE

Like what? Save the tree?

ANDY

Well shouldn't we? I mean, we don't want the tree to be cut down do we?

LANCE

No.

ANDY

Bat-boxes are what we need to save the tree. If we whack a load of bat boxes up there. Bats start roosting. Boom. Can't touch it.

LANCE

Yeah?

ANDY

It's like ponds and great-crested newts. You could have a muddy puddle essentially, but as soon as one of those slippery bastards rocks up it becomes a Site of Special Scientific Interest. The scourge of the developer.

LANCE

Well you should get on to that then. Make some bat boxes.

ANDY

Yeah, maybe I will. I wish I had a bloody shed.

LANCE

Ah yeah. Sorry mate. Forgot. Where are your tools?

ANDY

In crates in the garage. Going rusty.

Pause. Worried look from Lance.

LANCE

Didn't you wipe them down with an oily rag before you put them away?

ANDY

Well yeah, obviously but, you know.
(beat)
I was being dramatic.

LANCE

Oh I see.

ANDY

What you got?

Lance holds up a small brass artefact.

LANCE
Carpet stair-rod holder.

ANDY
Yeah, I've had a couple of them.

LANCE
Must've been a flight of stairs
around here somewhere.

Cut wide. They're in a field.

7

EXT. CANAL TOW PATH - DAY

7

Kate arrives at Toni's house boat. She walks up and down the length of it, trying to peer in at the windows.

KATE
Hello? Toni?

After a moment Toni appears out of the cabin at the other end.

TONI
Hi Kate. What you doing here?

KATE
I don't know where the front door is. I don't know what I'm supposed to do.

TONI
Come down this end.

She does and Toni offers her hand to help her step on board.

KATE
Aren't I supposed to say something?
Like be invited on board?

TONI
You're thinking of vampires.

8

INT. NARROW BOAT - DAY

8

Kate and Toni duck into the confined space.

KATE
This is amazing.

TONI
Thanks, it was my grandparents'.

KATE
No way? How long have you lived on
it?

TONI
About three years.

KATE
And it makes my dad heave?

TONI
He hasn't even got this far. He
doesn't even like looking at it
from dry land.

KATE
You know he's only seen the sea
once?

TONI
He told me that.

KATE
Don't expect beach holidays.

Pause.

TONI
IT -m n the/TT1 g at it

TONI

You've never been in my way! That's not fair Kate. Don't do anything on my account because I don't even know if your dad and I are still

TONI
I know.

KATE
I love your ship.

TONI
It's a boat really.

KATE
I love it. See ya.

EXT. ROADSIDE - DAY

Confused beat. Andy, exasperated, walks off into the a patch of roadside woodland.

10 EXT. WOODLAND - DAY 10

Andy, still cradling the hedgehog, makes his way further from the road.

11 EXT. DERELICT HOUSE - DAY 11

Andy emerges from the trees through a broken fence into an apparent piece of waste ground with strewn junk. Close by is a large, broken terra-cotta plant pot that he turns over to make a shelter. He stuffs some dry leaves and grass inside and then places the curled-up hedgehog inside. Only when he hears voices approaching does he look up at where he is.

He is in the remains of a garden surrounding a derelict cottage. Though run down with broken window panes, Andy is immediately struck by it.

The voices belong to some builders who are clearing out the property, filling a skip and taking down boarding from the windows and doors.

One is struggling past with some large sheets of chipboard. Seeing Andy's high-vis he mistakes him for one of them.

BUILDER

Grab the other end of that mate.

ANDY

Oh, I'm not...

BUILDER

Come on mate! It's killing me...

Andy leaps up and takes the weight of the wood as they walk off in the direction of the house. They enter and lean the chipboard against the wall in the hall. Andy wanders further into the house, peering into the rooms. Although it's dusty and bare, it's also bright and sunny with a Mary Celeste romantic mystery. Andy is captivated.

12 EXT. DERELICT HOUSE - DAY 12

Andy exits the house and wanders back towards the road. He takes out his phone and photographs the house. By the gate is a sign:

He photographs the sign. Wanders off, thoughtful.

13

EXT. FRUIT AND VEG DEPOT - DAY

13

Toni is sitting up on a crate as Lance crosses the yard towards her.

LANCE

Hello.

TONI

Hey.

LANCE

What's in the crate?

Toni looks.

TONI

Pineapples.

LANCE

Do you want to come down from the crate?

She does.

TONI

Kate came over, did she tell you?

LANCE

To your place? What for?

TONI

To tell me what a Swell, Prince of a Guy you are.

LANCE

Oh right.

(beat)

I'm not that great.

TONI

That's what I said.

LANCE

Did she come on board?

TONI

Yep.

LANCE
Did she puke?

TONI
Nope.

LANCE
Turn a pallid yellow?

TONI
Nope.

LANCE
Not hereditary then.

Pause.

LANCE (CONT'D)
The reason I let Maggie stay was
because I don't have any feelings
for her anymore. I just thought of
her as a guest. With you I want it
to be just us.

TONI
Okay, that's quite a bit of

LANCE

It's a question of... acoustics.

TONI

Acoustics?

LANCE

Oh god yeah, sound-proofing. The idea of Kate hearing any... going on.

Toni cracks up laughing.

LANCE (CONT'D)

Don't laugh, this is difficult enough as it is, you know what I mean, it's awkward...

TONI

So what are you thinking? Egg boxes?

LANCE

I thought of that because there's a stack of them at the back of the warehouse, big sheets of them.

(beat)

I don't want to tell her to go. Couldn't bring myself to do it.

Pause. Toni thinks.

TONI

You know what? I think she might be ready to go but she thinks you'll be upset.

LANCE

Why do you think that?

TONI

She told me she was going to start looking for a place of her own.

LANCE

Where? Here?

TONI

Close by, yeah.

LANCE

Well that's... if she wants to, I just didn't want it to come from me.

Pause.

LANCE (CONT'D)

I can help her find a place close by. She doesn't need much space, she hasn't got much stuff.

TONI

And then what?

LANCE

Well then, you could move in with me. If you want.

TONI

Okay. Do you want?

LANCE

I do.

TONI

I'm not selling my boat though.

LANCE

You don't have to.

TONI

I'll be able to find a tenant. Although it's very small.

LANCE

Well let's see if Kate can find a place first and then you can advertise for a tenant.

TONI

That's probably the obvious thing to do.

LANCE

Yeah.

They both drift off into thought.

14

EXT. VERONICA'S HOUSE, CUL-DE-SAC - DAY

At this point Veronica enters and Becky, giggling, signals to her to come over and listen.

18 EXT. VERONICA'S HOUSE, CUL-DE-SAC - DAY 18

Andy, still oblivious, waffles away to himself.

ANDY

I've found this house and I've...
I've found this house and I think
it's within our means, there's lots
of work to do on it but I could do
the work myself, I mean, I think
that's what I want to do, but...
the only thing is... I quit my
job... but I have to tell you at
this point, not " " "
stupid... I have to be honest, I
have to come clean, I quit my
job... shit, shit, shit...

He is approaching the house and digs in his pocket for his keys.

19 INT. VERONICA'S HOUSE, KITCHEN - DAY 19

Becky is sitting stunned at the table. Veronica is standing next to her with the slightest of smiles on her face. The sound of Andy's keys jangling comes from the phone and they look up as the front door opens. Andy's greeting simultaneously comes from the phone and the hallway.

ANDY (V.O.)
Hello? Anybody home?

ANDY (PHONE)
Hello? Anybody home?

He enters the kitchen, Becky and Veronica regard him.

ANDY (CONT'D)
What?

ANDY (PHONE) (CONT'D)
What?

He looks at the phone on the table, sees his picture on the screen. We can almost hear the cogs turning as, frowning, he slowly locates his phone and looks at the screen. He speaks into it.

ANDY (CONT' D)
Hel lo?

ANDY (PHONE) (CONT' D)
Hel lo?

Pause.

ANDY (CONT' D)
Have a ni ce day?

ANDY (PHONE) (CONT' D)
Have a ni ce day?

20

I /E. BECKY' S CAR, ROAD - DAY

20

Becky is driving. Stan is in the back.

BECKY
And my mum knew?

ANDY
Yeah.

BECKY
That doesn' t make it al right.

ANDY
It hal f makes it al right.

BECKY
No it doesn' t.

ANDY
You wait until you see this house.
That' ll make it al right.

BECKY
So tell me what it' s like.

ANDY
No, I want to know your first
impressi on. . .
But you have to imagine what it
could be. So don' t look at the
holes in the roof or broken
wi ndows.

BECKY
So my second impressi on?

ANDY
Yes, I want to know your second
impressi on.

BECKY
How can we afford a house?

ANDY

It's an auction, no reserve, we'll just take what we've got. Bid what we can afford.

BECKY

We haven't got anything.

ANDY

We've got some savings.

BECKY

Andy we can't turn up to a property auction with ten grand in our pocket. That buys a deposit on a flat, not a three bedroom cottage in half an acre of land.

ANDY

If we don't try we'll never know.

BECKY

You're a dreamer.

ANDY

You may say I'm a dreamer, Becky, but I'm not the only one.

(pause)

I hope someday...

BECKY

I get it.

21

EXT. DERELICT HOUSE - DAY

21

Andy carries Stan as the three of them look at the house. Andy is in raptures.

ANDY

Imagine.

BECKY

Oh Andy, what have you fallen in love with?

ANDY

It's beautiful isn't it? I mean, it could be.

BECKY

Who's going to do the work? You?

ANDY

Yes.

BECKY

Si ngl e-handed?

ANDY

Si ngl e-handed baby. That's what I want to do. I'll be a full time hobbyist. I'll take Stan to school and pick him up and in between, I'll build us a home with roses round the door.

Stan is wriggling so Andy puts him down and he runs off into the overgrown garden.

BECKY

I haven't seen you so enthused since we got back from Africa. So what? You'd give up archaeology?

ANDY

Yeah. Maybe for a couple of years. Then I'll have time to fix the shingles, I'll have time to fix the floor, and oil the hinges, and mend the...

BECKY

Shut up, I get it. Go and get Stan, there might be bear-traps or a hidden well.

Andy goes to get him, calls back:

ANDY

I'd pay extra for a hidden well.

Becky regards the house and then wanders towards it.

22

EXT. DERELICT HOUSE - DAY

22

Short montage of Becky looking around the outside of the property, trying to peak in at the windows, maybe she sees the hedgehog coming out of the home Andy made for it. The music and her expression suggest she is also falling for the place.

She comes around the back of the house and spots Andy and Stan having fun in the garden. She watches and smiles as they catch a frog and Andy shows it to Stan who is fascinated.

23

EXT. CHURCH FARM, FIELD - DAY

LANCE

Yeah, so if you know anyone that's looking for somewhere...

ANDY

What about Kate?

LANCE

Good idea. I'll ask Kate if she knows anyone.

Pause. Andy frowns, that's not what he meant.

LANCE (CONT'D)

Wait a minute... I've just had the most brilliant idea... I'm a genius!

ANDY

Go on.

LANCE

Kate could move into Toni's narrow boat. They could do a straight swap!

ANDY

That is a good idea. I wish I'd thought of that.

LANCE

She doesn't get sea sick like me, she loves the boat, she doesn't have much stuff.

ANDY

Like I say, wish I'd thought of it.

LANCE

Housing problems fixed mate. I think I've stumbled on the answer.

ANDY

Congratulations. Couldn't stumble across a few grand for me to fix mine?

LANCE

Just need to find it mate. Big pot of gold. Got a week.

24 EXT. CHURCH FARM, LUNCH TREE - DAY

24

At the tree as Lance and Andy approach. We pull out wider to see that the tree has been cordoned off, to a radius of 3m, with a single line of yellow 'No Trespassing' tape loosely tied to steel rods in the ground.

LANCE
Bollocks, we're too late.

They reach the tree and stare despondently at the impenetrable barrier flapping in the breeze.

LANCE (CONT'D)
They've cordoned it off.

ANDY
Damn.

Pause. Andy scans the fields, there's nobody in sight.

LANCE
Must have done it this morning soon after we left.

ANDY
Bugger. If only we'd got here before they put this up.

But Andy is forming an idea.

LANCE
Well at least we tried.

ANDY
Hang on...

LANCE
What?

ANDY
There's no-one around for miles.

LANCE
What you saying?

ANDY
I don't know, it's just... oh nothing.

LANCE
No, go on, what you thinking?

ANDY

Done.

They gather their stuff and hurry away from the scene of the crime.

27

EXT. CHURCH FARM, FIELD - DAY

27

Further away from the tree and they have slowed their pace. Lance is all pumped from the trespassing.

LANCE

Feels good doesn't it? Being an activist.

ANDY

We were like ninjas. Environmental ninjas.

LANCE

When do the bats turn up?

ANDY

Dunno. Tonight?

LANCE

You think they'll just move straight in?

ANDY

Hadn't really thought about that. They probably take a while, don't they, to find the boxes?

Lance is looking it up on his phone.

LANCE

Here, 24hr bat helpline.

ANDY

Shut up there isn't.

LANCE

Bloody is. Bat Action Trust, after hours the calls are redirected to bat volunteers.

ANDY

Do it.

They stop walking as Lance dials the number and listens.

LANCE

Well basically, how long after
you've installed bat boxes could
you expect...

30 EXT. CHURCH FARM, HIGH ANGLE- DAY 30

A crane or drone shot shows Andy and Lance in one field and, shielded from their sight by the hedgerow, Art and Paul in the neighbouring field.

31 EXT. CHURCH FARM, FIELD - DAY 31

PAUL

I mean, ideally you want to plant
wildflowers that will attract the
insects and invertebrates upon
which the bats feed, we always say
"provide bed breakfast"...

LANCE (V.O.)

Yeah, don't have time for that,
what's the quickest we can expect?
What's the world record?

Art is being driven mad by the whistling tone in his ear and the

He shows Paul the missed call and tries to get his phone off him.

ART (CONT'D)
Let me speak to him.

Paul turns away.

PAUL
Whereabouts is the tree situated?

ART
Let me speak to him.

PAUL
Where?... But that's...

Art manages to wrestle the phone out of Paul's grip.

ART
Hello there! Bat Action Trust, 24hr
Bat Helpline, Philip Peters
speaking. Sorry about that, bit of
a mix up at the switchboard, you're
now speaking to a more senior
member... hello?

Paul is looking quizzically towards the hedgerow and the next field.

32 EXT. CHURCH FARM, FIELD - DAY

32

Andy, Lance are staring at the phone in disbelief as Art's distinctive voice and 'catchphrase' rings out.

ART (V.O.)
Hello there?... Hello there?

They look up at a rustle from the bushes. Paul emerges and stands there looking at them.

A few seconds later Art emerges from the bushes behind him, holding out the phone.

ART
There's no-one there...

ANDY
What? No. What?

LANCE

He looks at Andy, Andy nods.

LANCE (CONT'D)
Bat men?

Pause as Art takes it in.

ART
Oh, I see. Another hoax call. Very amusing. You make a call like that to one of the other emergency services you'd be arrested. Come on Paul.

He turns to go.

PAUL
No.

ART
Pardon?

PAUL
No Phil, I think this is real.

He turns back to the guys.

PAUL (CONT'D)
I think these guys need our help.

LANCE
Let me see your bat credentials.

Paul takes his wallet from his pocket and opens it to show a Bat Action Trust badge, he goes to step forward. Lance points to the ground.

LANCE (CONT'D)
Invisible force field!

Paul stops, Lance moves forward and inspects the bat ID, turns back to Andy.

LANCE (CONT'D)
Looks genuine.

PAUL
Where's this tree?

ANDY
(points)
Over there.

PAUL
There could be bats there already.

ANDY
Yeah?

PAUL
Good area for bats.

ANDY
How do we find out?

PAUL
I'd have to come back, I haven't got my detector.

They all look down at Paul's detector.

PAUL (CONT'D)
Bat detector.

ART
Whoa, whoa, whoa, what's this?
Found a way that we can be useful
to you?

LANCE
Here we go...

ART
What do we get out of it?

LANCE
What do you mean?

ANDY
You get to save a tree.

ART
The Bat Action Trust...

ANDY
B. A. T. I've just got it.

LANCE
Clever. Is that one of yours?

ART

(i gnori ng hi m)

The Bat Action Trust gives Paul and I authority to slap a temporary preservation order on any tree we want if we both decide it could be of special interest. So I ask again, what do we get out of it?

LANCE

What do you want?

PAUL

We want thi s fi el d.

33

EXT. CHURCH FARM, LUNCH TREE - END OF THE DAY

33

Lance and Andy are sat in their usual positions.

ANDY

Sly bastards. Corrupt conservati oni sts.

LANCE

I can't. I couldn't stand it. Can you imagine if he found the rest of my hoard with his crappy Arado? I'd rather nobody found it.

ANDY

Nobody will have a chance in a week. Maybe it's time to open it up, get everybody down. Next weekend, before we lose it.

LANCE

I don't know...

Lance turns his flask upside down and shakes out the drips.

ANDY

Week to find it mate. It's out there.

LANCE

I know. It's under our feet. Under the loamy earth. Waiting for us.

He reaches around behind him and taps the flask on the trunk, one, two, three. He stops and listens: was that the faintest ring of metal? He looks in the flask: nothing.

He screws on the lid and pops the flask in his bag as the camera pulls back to reveal they are sitting inside of the tape cordon. The camera tilts up to the tree.

END OF EPI SODE.