

DETECTORISTS SERIES 3

EPI SODE 1

Wri tten by

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SHOOTING SCRIPT

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PRI VATE AND CONFIDENTIAL
(not to be copied and redi stri buted)

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1 EXT. CITY OF LONDON - DAY 1

An aerial shot of The Shard and surrounding skyscrapers glistening in the capital's financial centre.

2 INT. THE SHARD, CORRIDOR/MEETING ROOM - DAY 2

Shiny elevator doors open and a smartly dressed junior banker steps out clutching some printouts and strides down the corridor of an impossibly modern office building. He walks purposefully, checking his hair in the glass paneling, running his fingers through it, straightening his cuffs. It's obvious he has a pretty high opinion of himself.

He comes to a door, opens it with a pass-card, and we follow him into a large meeting room with a commanding view of the city of London.

Two high powered and stony faced executives are sitting at a conference table and another is standing, looking out of the window. Two youthful solar company entrepreneurs are presenting a business proposition. It's not a meeting that any Detectorists fan would want to be in.

ENTREPRENEUR

No noise. No odours, no moving parts. Effectively it's a lid. A power-generating lid of solar panels that we pop over the farmland, switch on, sit back and pray for sunshine...

The junior hands the printouts to the standing executive who takes them without looking at him.

JUNIOR

The figures and next year's forecast sir.

EXECUTIVE

Did you not bring biscuits?

JUNIOR

There weren't any sir.

EXECUTIVE

No biscuits?

ENTREPRENEUR

We at Photon Harvest are looking to acquire up to six hundred acres across East Anglia within the next five years. Starting with this site in North Essex which we received planning permission for on the 4th of May.

He takes a roll of charts from his bag.

ENTREPRENEUR (CONT'D)

For centuries man has looked for earth's bounty below the ground, but now we are on the brink of a new age of clean, carbon neutral energy production from the sun, and the treasure, ladies and gentlemen, is very much above our heads.

He rolls out a large satellite image of the area and points to the middle.

ENTREPRENEUR (CONT'D)

Church Farm, once the solar panels start being erected in six week's time, will be the third largest solar farm in England, and will supply low cost electricity to the local town of...

(pause as he reminds himself)

Danebury...

From above, the camera starts to zoom in on the satellite image. As it does the people fade away and the picture becomes real. Clouds drift past and the sound of strong wind is in our ears as we drop towards the ground.

As we get closer the wind noise fades and is replaced with a skylark's song.

Then we spot two tiny figures making their way along the edge of a field.

It's Andy and Lance, metal detectors on their shoulders.

3 EXT. CHURCH FARM - DAY 3

We are with them now as they survey the glorious summer's day and breath the country air.

LANCE
Look at that. Not a cloud in the sky.

ANDY
Shall I we?

LANCE
Lets.

They fire up their machines.

TITLES:

detectorists

4 EXT. CHURCH FARM - DAY 4

A montage of metal detecting and beauty shots to go under Johnny Flynn's theme tune.

5 EXT. CHURCH FARM - DAY 5

Lance has got a signal and is kneeling to dig it. Andy approaches and shows Lance a small piece of rusty metal.

ANDY
What do you think that is?

Lance takes and studies the find closely.

LANCE
Ah yes, it's the retaining plate from the back of a mid 20th century socket mount. Would've had a rod coming off here, and a loop, here to attach the spring housing.

ANDY
(unimpressed)
Brilliant. I can tick that off my wish list.

Lance continues digging his target.

6 EXT. LUNCH TREE - DAY

6

Lance and Andy have finished detecting for the day and are packing up and having a cup of tea under their usual tree. Up in the high branches a MAGPIE looks down on them inquisitively before flying off.

LANCE

If you could invite any six people to a dinner party, who would they be? Anyone from history. Alive or dead.

ANDY

Alive probably.

LANCE

You know what I mean.

ANDY

I know who I wouldn't invite.

LANCE

Who?

ANDY

Stephen Fry or Jesus.

LANCE

Yeah?

ANDY

Yeah, those two get invited to these imaginary dinner parties all the time, I doubt they'd be very good company. Probably a bit bored and bolshy.

LANCE

And the Dalai Lama. Sulky.

ANDY

Dunno. Maybe Kurt Cobain.

LANCE

Oh yeah he'd be a laugh. He was famous for his sparkling dinner party conversation.

ANDY

Will there be heroin at this dinner party?

LANCE

Speaking of which. I'm sure one of Kate's friends has been smoking in my flat.

(he mimes smoking a joint)

A bit of the old...

ANDY

Go on say it.

LANCE

What?

ANDY

'Wacky backy'

LANCE

I wasn't going to say 'wacky backy'

ANDY

What were you going to say?

LANCE

Spliff.

ANDY

Cool.

(beat)

Kate's still in the spare room?

LANCE

Yeah, yeah... Yeah.

ANDY

You don't mind?

LANCE

No, no, no, it's great. Brings a bit of life to the old place. It's no longer 'Lance's Sad Bachelor Pad', 'all spick and span and tidy'. There are people in it now, you know? Young people. And stuff all over the floor.

(beat)

It's great. I don't even mind the...

Pause.

Do you ever stay at Toni's?
Do you ever stay at Toni's?
Do you ever stay at Toni's?

7 INT. VERONICA'S HOUSE, HALLWAY - DAY 7

Andy let's himself in the front door.

ANDY

Hello?

VERONICA (V.O.)

In here.

The slightest of reactions from Andy. He opens the hall cupboard and puts his detector away.

VERONICA (V.O.)

Make sure you put your things in the cupboard so I don't trip over them again.

ANDY

Doing that now.

He takes his boots off and puts them on a specially placed piece of newspaper inside the cupboard.

VERONICA (V.O.)

Can you put your boots on the paper.

ANDY

Yes. I've just done it. Just now.

He goes through.

8 INT. KITCHEN - DAY 8

Veronica is at the kitchen table.

VERONICA

Don't be snippy with me. I heard you.

ANDY

I hate being told to do things that I've already done or am actually in the process of doing.

It's immediately obvious, despite Andy's irritation, that things are OK between the two of them. Andy kisses her on the cheek.

VERONICA

You don't speak to Rebecca like that.

ANDY

I wouldn't dare. Is she here?

VERONICA

Giving Stanley a bath.
Don't go in the lounge, it's all
set up for my ladies.

ANDY

Okay.

VERONICA

Where have you been today? Metal
detecting?

ANDY

Yep

VERONICA

Find anything?

ANDY

BECKY

Shall we have a glass of wine?

ANDY

Yes please.

BECKY

I'll bring it out.

He exits.

9 EXT. GARAGE - DAY

9

Andy squeezes past clutter and furniture to where a wall of cardboard boxes are stacked at the back of the garage. Each are labeled with a different room: kitchen, bedroom, study etc.

Andy scans them until he spots the box labeled 'shed'. Right at the bottom. Bugger. He starts to shift the boxes from the top.

10 EXT. BACKDOOR - DAY

10

Becky exits the house with two glasses of wine and heads into the garage.

11 INT. GARAGE - DAY

11

She also squeezes past the clutter to find Andy sitting forlornly on the floor surrounded by boxes.

BECKY

Are you missing your shed?

Andy nods sadly. Looks at the box marked 'shed'. She sits on the floor with him.

ANDY

Who was it said "any man who, past the age of thirty, finds himself without a shed, can consider himself a failure"?

BECKY

Titchmarsh?

ANDY

Might have been Titchmarsh.

BECKY

We're not going to be here forever.
Just until we get a deposit and now
you're working that's going to
happen all the sooner.

(Andy nods)

You start a new dig at work
tomorrow?

ANDY

New site near Colchester. They're
putting up an office block and
we've been called in to check out
what could be some Roman walls.

BECKY

That could be exciting?

ANDY

No, yeah, definitely, yeah.

She senses something.

BECKY

Yeah?

ANDY

No absolutely. A lot of
archaeologists think there's a
missing Roman settlement outside
Colchester.

BECKY

There you go then,
(she chinks his glass)
Here's to you finding the Essex
Herculaneum.

They drink.

ANDY

Terry's got two sheds.

BECKY

You can have one shed.

12

INT. LANCE'S FLAT, KITCHEN - DAY

12

Lance is making his lunch: cheese on toast. He meticulously
flips and lines-up two slices of toast on the grill pan. He
goes to the fridge and gets the cheese. He stares at it,
winces. One of the corners has been chopped off. He sighs,
cuts the cheese so that it's square.

He holds the irregularly shaped offcut, unsure what to do with it. Irritated, he throws it in the bin. He cuts a nice square slice of cheese and lays it on the bread.

Just then the spare-room door opens and Kate, looking hungover, shuffles towards the bathroom.

KATE

Morni ng.

LANCE

Wel l , almost.

KATE

What time is it?

LANCE

Twel ve forty fi ve.

KATE

Ah shi t.

LANCE

You have a good ni ght?

KATE

Yeah, was al ri ght.

LANCE

Where di d you go?

KATE

We had a lock-i n, stayed i n the bar
once I 'd closed up.

LANCE

You worki ng toni ght?

She goes i nto the bathroom and we hear the bath taps turned on.

KATE (V.O.)

Got the ni ght off, I was going to
i nvi te some peopl e back here.
That' s al ri ght i sn' t i t?

LANCE

Yep.

Pause.

LANCE (CONT' D)

Do you want some cheese on toast?

KATE (V.O.)

Yes please.

Pause.

LANCE

Actually love, Mrs. Morris downstairs was asking if you'd keep the noise down when you come back late.

She looks back round the door.

KATE

Jesus Christ dad, honestly, I couldn't make any less noise if I tried. This place is so deathly quiet at night the tiniest noise echoes around the town.

LANCE

I know but...

KATE

LANCE
Doesn't matter.

13

EXT. BUILDING SITE - DAY

13

TIM

Mm. I was thinking more... over there.

Andy looks. Confused.

ANDY

Over there?

TIM

Yep... around there. That area.

ANDY

Why there?

TIM

See what's there. Under there.

ANDY

You mean as opposed to over here?

TIM

Mm. Yes.

ANDY

I just thought we would be more likely to find archaeology over here where the house or building was.

TIM

Yes but over there is still close by isn't it?

ANDY

Yes, I suppose.

Tim starts to move off.

TIM

Great, we'll get that marked out, don't think we need to go too deep.

Andy calls after him.

ANDY

Could I have a quick sweep around this area with my metal detector?

He stops, turns.

TIM

You've got a metal detector?

ANDY

Yes.

TIM

What for?

ANDY

It's a useful tool.

TIM

You can't go metal detecting without permission.

ANDY

I'm asking permission.

TIM

I don't think the construction company would agree to metal detectors.

ANDY

Could you ask?

Tim exhales and starts away again.

TIM

Yeah, don't hold your breath. And keep your hat on mate. Health and safety.

Andy is left somewhat bemused. Can't figure out what's going on.

14

EXT. SCOUT HALL - DAY

14

Our usual 1st Ep establisher of the DMDC-HQ.

TERRY (V.O.)

I can see from the healthy state of the finds table that last week's wet weather has helped your detecting. The ground was so parched and cracked at the beginning of the month but a good few days of rain and before long the cracks become moist which not only makes it much easier to get your tool in...

15 INT. SCOUT HALL - DAY

15

In the hall the assembled club members, SHEILA, RUSSELL, HUGH, LOUISE, VARDA, Andy and Lance are stifling giggles. TERRY is addressing them from the finds table.

TERRY

...but we all know what moister conditions mean, don't we Hugh?

HUGH

Deeper penetration.

Russel l and Loui se squeak.

TERRY

Deeper penetration. That's right. Another six inches in some cases. Sorry what's funny?

RUSSELL

Nothi ng.

TERRY

Loui se?

LOUI SE

Nothi ng.

RUSSELL

Sorry Terry, I wasn't concentrating, what do moist conditions mean?

TERRY

Deeper penetration.

RUSSELL

That' s i t.

TERRY

Oh I see, you're being smutty aren't you? Cover your ears Sheila, I don't think you should hear this filth.

She doesn' t.

LOUI SE

Sorry Shei l a.

SHELI A

I don' t mi nd.

TERRY

Luckily young Hugh doesn't get it.

HUGH

Get what?

RUSSELL

He's nearly thirty five.

TERRY

Well, smutty innuendos aside, as I

HUGH
Qui te tearful .

ANDY

ANDY

LANCE
(gl um)
Thanks Terry pi n.

TONI
Hang on. Has something happened?

Lance shows her the newspaper article.

LANCE
Just found out we're losing our
farm.

TONI
Oh no. You've been there for years
haven't you?

He nods.

LANCE
Fi ve.

TERRY
Well exactly, you've searched the
place out. You said yourself, have
to accept change. Time to move on.

ANDY
No such thing as searched out
Terry, there's always more.

LANCE
I've always thought there's
something good on that land.
Something significant. I thought
this was the year we were going to
find it.

SHEI LA
How long will the solar panels be
there?

LANCE
Says the lease is thirty years.

SHEI LA
How old are you now?

He looks at her.

LANCE
Forty eight.

Sheila does the maths in her head. Her expression says "Yeah, you'll probably be too old".

TONI

You'll find a new permission.

LANCE

Don't know. It's getting harder and harder.

SHEILA

Oh well! Lets all take off our gloomy hats and talk about something else!

TERRY

Good idea love. Change of subject.

Extended pause.

SHEILA

I hear your Kate dropped her keys the other night.

LANCE

How do you know that?

SHEILA

Who was telling us that Kate dropped her keys? It was Miriam wasn't it? From the pet shop?

TERRY

Miriam heard from one of the mum's at Clown Land.

SHEILA

Did she find them again?

LANCE

Oh I don't think she lost them.

SHEILA

Just dropped them.

LANCE

I think so.

SHEILA

I'll have to tell Miriam.

LANCE

If you could.

17 EXT. STREET - EVENING

17

Lance and Toni leave the pub and walk down the road arm in arm.

TONI

It might be a good thing. You can spend more time with me. Or start writing songs again.

LANCE

Hmm. . .

TONI

When are you going to play me something on your mandolin?

LANCE

I'm not very good.

TONI

That wasn't the question.

LANCE

Ah, I don't know.

They have reached the corner where they go their separate ways.

TONI

Tonight?

LANCE

Um. . .

TONI

Kate's there?

LANCE

She's got some friends staying.

TONI

I don't mind.

LANCE

Yeah. The place isn't really my own at the moment.

TONI

Can't you bring your mandolin to mine?

Lance looks reluctant.
Toni takes out a paper bag.

TONI (CONT'D)
I stopped off at the chemist and
got these.

She takes a small box out of the bag.

TONI (CONT'D)
Sea sickness pills.

LANCE
Ah, it's just, they don't agree
with me.

TONI
(wagging the box)
"Yes we do!"

LANCE
I'm sorry. I've tried them before.
They make me hallucinate.

TONI
That sounds fun.

LANCE
And give me the runs.

TONI
Oh.

LANCE
I'm sorry. I'll sort it out with
Kate I promise.

TONI
OK. Well then... I'll see you
tomorrow?

LANCE
Yes, I'm sorry.

TONI
S'al right.

They kiss and part company, but Lance stops and watches her
go for a moment, concerned.

18 EXT. CHURCH FARM - DAY

18

Andy and Lance are detecting.

Lance stops. Something's brewing.
He takes off his headphones.

LANCE
I'm living in a squat.

Andy, a few yards away, turns.

ANDY
Did you say something?

LANCE
I said I live in a squat.
There's shit everywhere. Towels on
the floor, piles of clothes, dirty
plates and mugs, spillages.

ANDY
What's brought this on?

During the next dialogue they both return to detecting as
they talk.

LANCE
Toni won't stay while Kate's there.
I'm afraid I'm going to lose her if
I don't sort it out soon. It's not
my place any more. I want it to be
spick-and-span again.

ANDY
You should say something to Kate,
if she's staying there rent free.

LANCE
I know but I'm afraid she'll just
up and leave again if I say
anything.
I find myself treading on
eggshells. Literally one day last
week. There were eggshells on the
kitchen floor.

ANDY
If it's any consolation I hate my
job.

LANCE
I thought you loved your job.

ANDY
It's bullshit. I don't know what's
going on there. The site manager
doesn't seem to know what he's
doing. He's dead behind the eyes. I
thought you had to be passionate to
be an archaeologist.

(MORE)

You can't just reluctantly fall

Andy cleans the artefact with a stalk of grass and knocks the dirt out. He stands and looks at Lance.

LANCE

Go on.

Andy puts the whistle to his lips. Hesitates. Then blows hard.

A clear, shrill note echoes across the fields.

Andy and Lance stand in silence for a few seconds and then shudder simultaneously. Eventually:

LANCE (CONT'D)

Pub?

ANDY

Go on then.

They swing their detectors onto their shoulders and start off down the hill. As they do we hear the echo of the whistle on the wind and they start to become transparent, fading away as the treeline changes behind them. The same field but long ago:

19 EXT. FIELD, ROMAN ENGLAND - DAY

19

A girl of about 16, wearing a simple white dress stands in long grass looking at the sky. She raises her hand to her mouth and blows on a small bronze whistle, shrill and ghostly. She turns to look over her shoulder and we see her face clearly for the first time. She has tears in her eyes.

We see what she is watching:

On a windswept hillside a funeral is taking place. It is the third century a.d. and the Roman funereal rites are unfamiliar. A solemn gathering of five or six people around a shallow grave dug in the earth. Among them, a distraught woman kneeling, two younger children comforted by relatives. An elder incants and raises his arms to the gods.

In the background are the smoking remains of a funeral pyre.

'Magpie' by The Unthanks plays over the following montage:

THE UNTHANKS

One' s for sorrow,
 Two' s for joy,
 Three' s for a gi rl
 and four' s for a boy,
 fi ve' s for si lver,
 si x' for gold,
 seven' s for a secret never told.

Devil , Devil I defy thee
 Devil , Devil I defy thee
 Devil , Devil I defy thee

An earthenware pot is passed forward and placed in the grave with reverence and incantations. Another stone pot is place next to it and this one we see is filled with shining gold coins.

In a nearby hedgerow a magpie lands and watches with an inquisitive eye. It is joined by a second magpie.

The funeral scene and the girl fade away leaving the empty landscape.

The leaves fade from the trees and snow covers the ground.

20 EXT. FIELD, WINTER - DAY 20

The magpies fly down and scratch at the snow, pecking at the frozen ground. They fly off to shelter in a tree and watch the spot.

The snow fades from the land and spring comes around.

21 EXT. FIELD, 18TH CENTURY, SPRING - DAY 21

A pair of young lovers in peasant clothes walk away from us across the field.

The magpies watch from the hedgerow.

THE UNTHANKS

The magpie brings us tidings
 of news both fair and foul
 She' s more cunning than the Raven,
 More wise than any owl.
 And she brings us news of the
 harvest,
 Of the barley wheat and corn,
 And she knows when we' ll go to our
 graves,
 And how we will be born.

The magpies keep watch on the spot as the leaves fade and winter comes round again.

THE UNTHANKS