



Episode Six

Shooting Script

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21st September 2022



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FADE IN:

1 **INT. LUCY'S HOUSE/LIVING ROOM. NIGHT 1 [00:15]** 1

Darkness, early hours of the morning. A stillness, the house is silent save for a ticking clock somewhere.

Then a noise breaks that silence - a window being pulled open. A figure climbs through the newly opened window into the living room and moves through the house.

2 **INT. LUCY'S HOUSE/BEDROOM. NIGHT 1 [00:20]** 2

Gloved hands opening drawers in a bedroom, pushing clothes aside to search.

There is a small bundle of cash, which is thrown on to the bed alongside a small gold clock, gold watch and other valuable items.

The figure then moves to the wardrobe. Clothes are moved aside, from rails, then the side shelving. As the clothes are moved aside from one of these shelves, it reveals a jewellery box.

Hands lift out the jewellery box and empty the contents on to the bed. Gold neck chains, a charm bracelet, watches, a single gold ring and earrings.

The figure then takes the pillow case off one of the pillows and loads the valuables inside, before grasping it and heading back downstairs.

3 **INT. LUCY'S HOUSE/KITCHEN. NIGHT 1 [00:25]** 3

The kitchen door opens and a small dog is in a basket, a small baby monitor camera is on the kitchen worktop pointing down at the dog basket, a gloved hand turns it over so the lens is face down on the worktop.

The fridge is opened, sending a shaft of light into the dark kitchen. A hand reaches inside and takes out a jar of peanut butter and a slice of ham.

The dog is now quiet, happily munching on a slice of ham as the bread bin is then opened and a loaf of bread taken out.

A knife spreading peanut butter on bread.

4 **EXT. LUCY'S STREET. NIGHT 1 [00:30]** 4

A middle aged woman in a house across the road, in her bedroom, just about to draw the curtains.

(CONTINUED)

Take her POV as she watches a figure coming out of the side of Lucy's house in the shadows, carrying what looks like a sack and scurrying away.

CUT TO TITLES:

INT. LUCY'S HOUSE. DAY 2 [08:30]

The next morning, tenant of the house, young woman LUCY ELLIOTT, 29, warm, usually with a ready smile, though a little scatty and disorganised, sits on the sofa in the living room, with the small dog on her lap... She's been crying, but now just feels gutted that her things have been stolen.

Esther in the kitchen watching as a SOCO is dusting for prints. She looks at the dog monitor still face down as she walks through to the living room and sits with Lucy.

ESTHER

Sorry, Lucy, we'll be out of your way soon.

Lucy nods.

ESTHER (CONT'D)

We'll need a list of what was stolen as soon as you can do it for us?

LUCY

Do I need a crime number or something? For the insurance?

ESTHER

PC Hartford will give you one once he's taken your statement. And I'd like you to think back over this past week... Did you notice anything out of the ordinary? Anyone you didn't recognise knocking on the door, hanging around outside, that sort of thing...

LUCY

You think they'd been watching me?

ESTHER

To be honest, it's more likely to be opportunistic. A spur of the moment thing, seeing you were out, but it's worth having a think.

Lucy nods.

(CONTINUED)

ESTHER (CONT'D)

PC Hartford will also give you a number for victim support, it's important for you to feel safe, so get that window seen to. Okay?

6

EXT. LUCY'S GARDEN. DAY 2 [08:32]

6

Front garden, a broken latch on the window and a SOCO clearing the area around a trainer footprint in the flowerbed beneath the window.

7

EXT. LUCY'S STREET. DAY 2 [08:35]

7

Kelby is across the street talking to the woman we saw in the bedroom on her doorstep. He finishes his conversation then walks back into the street to meet Esther as she comes out of Lucy's house.

KELBY

One of the neighbours saw a figure walking down the side of the house at half past midnight. It was too dark to get a description, but she said they were carrying what looked like a sack...

ESTHER

That'll be the missing pillowcase. And the time fits with the dog monitor being moved. Why didn't she call it in?

KELBY

She said she couldn't be sure what they were doing and as they were leaving, she didn't bother.

ESTHER

Great.

(beat)

Okay, go back in and finish getting the victim's statement. No fingerprints in the house, but we've got something on the window frame, so get it processed. If we've got a match, I want to know sooner rather than later.

KELBY

Sarge.

ESTHER

The Inspector's not answering his phone, so I'm gonna drive over there. See you back at the station.

(CONTINUED)

Kelby nods and Esther strides to the pick-up.

EXT. THE LILY BOND. DAY 2 [08:45]

The pick-up parked nearby, Esther walks to the houseboat, it seems deserted, Esther calls out.

ESTHER

Hello! Sir?

But there's no sign of movement on the houseboat. Esther looks around, where is he?

EXT. SEAFRONT. DAY 2 [08:50]

Humphrey sits alone looking out to sea. Twirling around his fingers is Martha's engagement ring.

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [09:00]

Margo at her desk, as Esther enters. Esther glances at Humphrey's desk, half expecting to see him sitting there, he isn't.

ESTHER

Morning, Margo. Is Kelby back?

MARGO

Five minutes ago, he's doing room service. Drunk from last night, found her in a shopping trolley outside Lidl's. Ironically, woke up demanding porridge.

Esther sits at her desk and starts up her computer.

ESTHER

Seems like everyone's got the munchies. Burglar on Stamford Road, helped himself to a sandwich before he left.

MARGO

Didn't we have that before? Last Halloween?

Esther looks up.

MARGO (CONT'D)

Remember? Three break-ins on the Romney Estate, did the same thing...

ESTHER

Yes! Atticus Styles!
(taps on computer)
Didn't he get a custodial?

MARGO

Probably would have liked that.
Three meals a day, tuck shop...

ESTHER

(reads computer)
Twelve months suspended for two
years...

MARGO

There you go...

ESTHER

Margo, you're amazing.

MARGO

It's what I'm here for...
(beat, then mumbles to
herself)
As well as answering the phones,
paperwork, managing the budget,
cleaning, making tea, changing the
ink in the printer which always
miraculously only runs out when I'm
using it, mopping the cells...

ESTHER

(cuts in)
Thank you.

MARGO

I'll write the rest down, put it on
your desk.

ESTHER

That'd be lovely.

A beat then Kelby enters.

KELBY

Stinks in there.

MARGO

What of?

KELBY

Girls.

Esther and Margo exchange a look.

MARGO

I think he means perfume.

KELBY
Mixed with wine...
(beat, holds up a slip of
paper)
She's given me the number of
someone who can come and get her.

Esther is copying an address from her computer screen, she
then stands:

ESTHER
(to Kelby)
I'll be out for an hour or so. When
the Inspector comes in, show him
the crime report and tell him I've
gone to question a possible
suspect...

KELBY
Yes, Sarge.

Kelby picks up his phone to call the number on his slip of
paper and Esther moves to go as Humphrey walks in. He's a
little subdued.

ESTHER
Oh. There you are!

HUMPHREY
Sorry, I, er...got held up... What
have I missed?

ESTHER
Burglary. Just off to see a
suspect, I can fill you in on the
way?

HUMPHREY
Okay.

Esther heads off, Humphrey smiles weakly at Kelby then
follows Esther out.

EXT. ANNE'S COTTAGE. DAY 2 [09:15]

Martha sits with Anne in the garden. Both a little shell-
shocked by recent events.

ANNE
Well, this is a bloody mess.

MARTHA
It's for the best.

ANNE
For who?

MARTHA

Both of us.

ANNE

I'm not sure Humphrey would
entirely agree.

MARTHA

He will. In time.

(beat)

He'll meet someone and have the
future he deserves.

ANNE

And you?

MARTHA

I won't have to feel guilty all the
time.

A moment.

ANNE

Has he said what he's going to do?

MARTHA

He talked about going back to
London.

(beat)

He'll have to give notice here and
check the Met will take him back.
Then we'll need to sort money out,
I can't let him go back with
nothing...

ANNE

You've obviously given it some
thought.

MARTHA

We need to be practical.

ANNE

Strange... I've always regarded
love as a rather impractical
thing... Or are we pretending you
don't love him?

MARTHA

Of course I do, that's the whole
point of this.

ANNE

And the point is? You both being
miserable?

OUT on Martha.

12

INT. ATTICUS' HOUSE. DAY 2 [10:00]

12

A rather untidy house. On Humphrey, a little distracted, looking out of the window.

ESTHER (O.C.)
So you can't confirm your
whereabouts between midnight and
1am?

We now see that Humphrey and Esther are sitting on a sofa, opposite **Atticus Styles**, 38, slight build, ferret like, dishevelled teeth, wearing novelty slippers and a Taylor Swift T-shirt. He's eating pickled onions from a jar with a small fork. A plate with a peanut butter sandwich and crisps on the arm of his chair.

ATTICUS
I told you, I was in bed.

ESTHER
But we've only got your word for
that.

Atticus calls out to the kitchen.

ATTICUS
Mum! What time did I go to bed?

MUM (O.C.)
After the news.

ATTICUS
So that's about eleven... I played
Call of Duty for an hour, then fell
asleep.

Esther glances at Humphrey, who's staring into space, then she looks back at Atticus.

ESTHER
These gardens back on to Stamford
Road, don't they?

ATTICUS
So?

ESTHER
So...easy enough to jump over the
fence, get there and back without
anyone noticing.

Atticus calls out to the kitchen.

ATTICUS
(staring at Esther)
Mum! Did I sneak out and rob
anywhere last night?

(CONTINUED)

MUM (O.C)

No, love.

ESTHER

Would it be easier if your mum came in and joined us?

ATTICUS

She doesn't like strangers. Gets a bit anxious.

He offers Esther the pickled onion jar.

ESTHER

No, thanks.

A beat, Esther looks at his sandwich.

ESTHER (CONT'D)

I see you like peanut butter, Atticus?

ATTICUS

Love it.

ESTHER

Only whoever did this burglary last night helped themselves to a sandwich. That's your thing, isn't it? Having a snack before you leave?

ATTICUS

Hungry work, housebreaking.

ESTHER

There was something else on your file, too. On your last job, you used a pillowcase to carry out what you'd stolen.

ATTICUS

So?

ESTHER

So the same thing was used last night.

(beat)

Or is all this just a coincidence?

ATTICUS

Must be.

(grins)

Unless it's one of those copycat crimes...

(CONTINUED)

ESTHER
Whoever it was left their
fingerprints.

Just a flash of concern on his face.

ATTICUS
So?

ESTHER
So if they're yours, you'll be back
in custody by teatime.

ATTICUS
You can threaten me as much as you
like. It wasn't me. Now, are we
done? Only I told Mum I'd do some
shopping for her, before Bargain
Hunt.

A frustrated Esther turns to look at Humphrey,

ESTHER
Sir?

HUMPHREY
Hmm?

ESTHER
Anything else?

HUMPHREY
Er, no... I think you've pretty
much covered everything, Sergeant.

13 **EXT. ATTICUS' HOUSE. DAY 2 [10:20]**

13

Esther coming out of the front door as Humphrey stands at the
pick-up, calling Martha's number.

14 **INT. ANNE'S COTTAGE. DAY 2 [10:21]**

14

Martha looking at her phone, Humphrey calling. Anne at her
shoulder.

ANNE
You should speak to him.

MARTHA
It's better I don't. And I've
turned off voicemail.

15

EXT. ATTICUS' HOUSE. DAY 2 [10:22]

15

Humphrey on his phone. Martha's phone ringing out, then just a beep to signal call ended, no voicemail. Esther joins him.

ESTHER
Is everything alright?

HUMPHREY
Mmm?

ESTHER
You didn't say more than two words in there.

HUMPHREY
Sorry.

ESTHER
I'm not even sure you were listening to what was said.

HUMPHREY
You had it all in hand, I had nothing more to add, that's all...

ESTHER
You sure?

HUMPHREY
Absolutely.

Humphrey opens the pick-up door to get in - Esther watching him, not convinced.

16

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [10:45]

16

Margo and Kelby on calls, Margo finishes hers as Esther and Humphrey enter.

ESTHER
Margo, can you organise someone to do a door to door in Stamford Road? See if any private security or doorbell cameras picked up Atticus Styles out on the street around midnight last night.

MARGO
Yep...and talking of your burglary, I've just had the lady's insurance company on, confirming the crime number. She's already put her claim in.

(CONTINUED)

ESTHER

That was quick. I thought we were still waiting for a list of what was stolen.

MARGO

Well, she must have told them what she's claiming for...

ESTHER

Strange.

MARGO

Bit fishy, if you ask me.

(beat)

I bet she's done it herself, for the insurance.

A beat, as Esther considers.

ESTHER

It's pretty elaborate if she did...

(beat)

The MO fits Atticus Styles perfectly. And he lives less than a hundred yards from where the burglary took place, so it's a pretty obvious fit.

(looks at Humphrey)

What do you think, sir?

In the bg, Kelby finishes his call and immediately starts tapping on his computer keyboard.

HUMPHREY

Well...if something's too obvious, it often turns out not to be true.

ESTHER

Or, as my mum says, if it looks like a duck, walks like a duck and quacks like a duck, guess what?

HUMPHREY

It's a duck.

(beat)

Unless...it's a chicken. In a duck suit.

MARGO

So our prime suspect is a chicken in a duck suit.

HUMPHREY

It's a metaphorical chicken.

(CONTINUED)

MARGO

Can't see what difference the breed
makes.

A moment, Kelby leaning in to look at something on his
computer screen.

KELBY

Okay, now that's a bit weird.

They turn to see Kelby staring at his computer screen.

KELBY (CONT'D)

The fingerprints from the window
frame in Stamford Road. We've got a
100% match.

ESTHER

(smiles at Humphrey)
Atticus Styles.

KELBY

No.

INT. STATION HOUSE/CELL AREA. DAY 2 [11:00]

Kelby drops the inspection flap on a cell door, Esther and
Humphrey peer inside to see a very hungover HAYLEY COLLINS,
29, nose piercing, pretty, a little naive. She's still a
little bedraggled from her night out, sitting on the bunk.

KELBY

Her prints are on file after being
convicted of shoplifting October
2021.

ESTHER

What time did you bring her in last
night?

KELBY

Half eleven. She was in a shopping
trolley singing Adele's Someone
Like You.

ESTHER

That can't be.

KELBY

It might have been Rolling in the
Deep.

ESTHER

No, the time. It had to be later.

(CONTINUED)

KELBY

I logged it. I got there at ten past eleven, got back here about half past... It took me a while to get her out of the trolley... Got her arm caught in the baby seat thing at the front...

Esther snaps the inspection flap shut.

ESTHER

What was she wearing on her feet?

KELBY

Trainers. They're in the bag with her other stuff.

ESTHER

Get them checked against the impression taken from outside the window at the scene.

18

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [11:10]

18

Kelby has a pair of trainers on a table and is taking photographs of the soles.

Humphrey sitting at his desk on his phone, clearly getting no answer and looking disappointed. Esther at her desk. She looks over at him. Concerned.

19

EXT. ANNE'S COTTAGE. DAY 2 [11:13]

19

Martha stands at the bottom of the garden looking at her phone. Humphrey: 23 missed calls.

A moment before Anne steps out of the house with Archie.

ANNE

Say what you have to say, but don't overstay your welcome.

Archie nods, then walks down the garden to join Martha.

MARTHA

This isn't a good time.

ARCHIE

I know about you and Humphrey.

Martha shocked.

ARCHIE (CONT'D)

This is Shipton Abbott, remember? News travels fast.

(beat)

(MORE)

(CONTINUED)

ARCHIE (CONT'D)

I need to ask...

(beat)

Is it because of what happened?
Between you and me?

MARTHA

No.

Archie genuinely relieved.

ARCHIE

Thank God... I felt sick when I
heard, I just assumed...

MARTHA

It's nothing to do with anyone
else, it's between me and Humph...

ARCHIE

(beat)

Do you want to talk about it?

MARTHA

Discussing my breakup with my ex is
just a little bit weird, don't you
think?

ARCHIE

I suppose...

A moment.

ARCHIE (CONT'D)

I'm sorry.

Martha studies him.

MARTHA

Are you?

ARCHIE

That's not fair.

MARTHA

Isn't it? It wasn't that long ago
you weren't quite so concerned
about my relationship with
Humphrey.

ARCHIE

Okay. Maybe I deserve that. But I
care about you. I want you to be
happy.

(beat)

Just for a moment, I was arrogant
enough to think that might be with
me and not Humphrey...

(MORE)

(CONTINUED)

ARCHIE (CONT'D)

That doesn't mean I take any
pleasure from this...

A moment, Martha thoughtful.

ARCHIE (CONT'D)

Is there anything I can do? Talk to
Humphrey, maybe?

MARTHA

I think we're stepping back into
weird again...

A wry smile from Archie.

ARCHIE

Can't you tell me what happened?

MARTHA

Nothing "happened".

(beat)

We're just not right for each
other... I thought we were, but
we're not... That's it.

A beat.

MARTHA (CONT'D)

It was really sweet of you to come.
But I'd rather be on my own...
Okay?

Archie nods, realising there's nothing else to say, he
glances up to see Anne watching from the house... He forces a
smile and walks away.

After a few steps, he stops and looks back.

ARCHIE

It's not great you know...losing
someone you love...

(beat)

Make sure this isn't a mistake
you'll regret making, somewhere
down the line.

A moment between them. He continues on his way, passing Anne -
and he's gone, leaving a concerned Anne to look at Martha
standing alone.

Esther and Kelby are staring at the computer screen. Images
of a trainer sole and a plaster cast taken from an
impression. Side by side they look identical.

ESTHER

Sir? Can you look at this for me?

Humphrey joins them and studies the images.

ESTHER (CONT'D)

We're waiting for confirmation from the lab, but what do you think?

HUMPHREY

I'd say that was a match.

ESTHER

(steps away)

That's what I thought...

KELBY

So it's her?

ESTHER

(slumps into her chair)

How can it be? The burglary took place at twenty five minutes past midnight when, according to you, she was locked up in one of our cells.

KELBY

Oh, yeah...

They both instinctively look at Humphrey. He was looking at his phone, but now sees them looking to him - a moment as he tries to clear his head.

HUMPHREY

Er, right... So we have fingerprint evidence from the window used for entry into the property, and a match from her trainers with the impression taken at the scene.

(beat)

So there is little doubt, if any, that Martha gained entry.

ESTHER

Martha?

HUMPHREY

Hayley Collins.

Esther and Kelby wait for more.

HUMPHREY (CONT'D)

Yet if the crime was committed at the time you say, then Hayley...was already in custody.

(CONTINUED)

ESTHER

Yes.

Esther and Kelby still waiting for more.

HUMPHREY

Which means...

A moment. Esther, Kelby and Margo all lean in a little.

ESTHER

Yes?

Humphrey's mind racing. Then, he sits down:

HUMPHREY

It's a bit of a mystery, isn't it?

Esther, Kelby and Margo lean back, a little disappointed.

21

INT. STATION HOUSE/INTERVIEW ROOM. DAY 2 [11:45]

21

Esther and Humphrey sit opposite Hayley. She still looks a little worse for wear.

ESTHER

(for recorder)

Hayley, you've been informed of your rights and told you can have access to legal advice, is that correct?

HAYLEY

Yes.

ESTHER

Can I ask where you were last night?

HAYLEY

Not sure I remember all of it, I had a blazing row with Katie, went on a bender.

ESTHER

Katie?

HAYLEY

My girlfriend.

ESTHER

Go on...

HAYLEY

The plan was to get drunk, be all tragic and she'd have to come and save me...

(MORE)

(CONTINUED)

HAYLEY (CONT'D)

Think I started at Kitty Jay's,
then on to the Harbour, then it
starts to get a bit hazy...

ESTHER

(beat)

We have reason to believe you may
have entered a property last night,
unlawfully... What would you say to
that?

HAYLEY

Wouldn't be surprised, if I'm
honest, I was totally off my face.

(beat)

Wait. I think I tried to get in the
supermarket to get some
chocolate... Is that it?

ESTHER

No.

There's a knock at the door.

HUMPHREY

(stands)

I'll do it.

Humphrey steps out of the interview room to find Kelby.

KELBY

The lady's come, to pick her up.

HUMPHREY

Well, tell her to wait, she's being
interviewed...

KELBY

Can you tell her?

HUMPHREY

Sorry?

A plaintive look from Kelby.

By the front desk, KATE NOLAN has her back to us as Humphrey
approaches, Kelby behind him.

HUMPHREY (CONT'D)

You're here to pick up Hayley
Collins?

Kate turns now, she is 31, *no nonsense, direct, driven,
dressed in a suit, stern hair and make-up.*

KATE

I'm her partner.

HUMPHREY

Ah, well, that's fine, but you'll have to bear with us, she's just being interviewed.

KATE

No. I want to be taken straight to her.

HUMPHREY

That's not possible, I'm afraid.

Kate looks at Kelby.

KATE

He clearly didn't explain. I'm not just her partner, I work for Maxted & Hamilton... I'm also her lawyer.

23

OMITTED

23

24

INT. STATION HOUSE/INTERVIEW ROOM. DAY 2 [11:53]

24

Kate now sits beside Hayley, opposite Esther and Humphrey. Hayley glances at Kate, not sure how they are, but chuffed she's there. Kate is ungiving, focused, no nonsense.

ESTHER

...So what do you remember after trying the doors to the supermarket?

HAYLEY

Not sure, all I know is I was wasted, needed to lie down...

(looks at Kate)

Tried to phone Katie again but she was ghosting me...

Kate doesn't flinch.

ESTHER

You don't recall going anywhere else?

KATE

I think she has made it perfectly clear she hardly remembers being at the supermarket, let alone anything afterwards.

ESTHER

I'd still like to hear it from
Hayley.

HAYLEY

No.

ESTHER

You don't recall going to Stamford
Road?

KATE

Do I really need to repeat myself,
Sergeant?

HAYLEY

Stamford Road?

Hayley glances at Kate, seen by Esther.

ESTHER

You know it?

KATE

How is this relevant?

HAYLEY

My ex lives there... Lucy...

ESTHER

Lucy Elliott?

HAYLEY

Yeah.

ESTHER

You were in a relationship with
her?

HAYLEY

Until about four months ago.

Humphrey and Esther exchange a look, is this the answer?

HUMPHREY

So you lived together at Stamford
Road?

HAYLEY

No. I've never been there, I just
heard she'd bought a house on
Stamford Road after we broke up.

HUMPHREY

You've never been there?

HAYLEY

No.

(CONTINUED)

ESTHER

It was Lucy's house that was broken
into last night, do you know
anything about that?

Hayley looks genuinely shocked.

HAYLEY

God, no! Is she alright?

ESTHER

She's fine.

A beat.

ESTHER (CONT'D)

Hayley, we know you were at Lucy's
house last night.

HAYLEY

But I wasn't!

ESTHER

We found your fingerprints at the
property and an impression from the
trainers you were wearing when you
were arrested. Can you explain
that?

Hayley turns to look at Kate for advice.

KATE

This alleged offence, Sergeant, can
I ask what time it took place?

ESTHER

Excuse me?

KATE

It's a simple enough question.

ESTHER

(beat, then tentatively)
We believe it was between midnight
and 1am.

KATE

When she was in police custody?

ESTHER

Yes.

KATE

Then, on what grounds is she being
questioned?

25

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [12:15]

25

Esther and Humphrey walk into the main office. Kelby at his desk, no sign of Margo. Esther not happy.

ESTHER

Well, that was fun.

HUMPHREY

Sorry, I don't feel I was much help...

ESTHER

I've got a suspect with enough evidence against her to charge, yet at the time of the offence, she was actually in police custody.

(beat)

Then I've also got a known burglar who lives a hundred yards away, with the exact MO, who I can't place at the scene... And a victim who claimed the insurance so quick, she got a nose bleed...

KELBY

(just working it out)

So her solicitor was her girlfriend as well?

(beat)

That's what threw me! I mean, I heard the words, they just didn't seem to go together...

A beat. Esther trying to make sense of it all, as Margo enters with a printout.

MARGO

We got a couple of CSOs to knock on doors on Stamford Road like you asked... A house two doors' down from Lucy Elliott found this on their door camera.

She hands the printout to Esther.

MARGO (CONT'D)

Taken at just after eleven pm the night of the burglary.

Take Esthers POV - Atticus Styles - looking a little furtive passing the house.

ESTHER

Atticus Styles!

26

EXT. ATTICUS' HOUSE. DAY 2 [12:45]

26

Atticus in handcuffs being led down the path by Esther and Kelby, Atticus is holding a sausage roll.

ATTICUS
(over his shoulder at open
front door)
Mum, can you call AJ? Tell him I'll
miss rumba class!
(turns to Esther)
You're making a very big mistake.

ESTHER
You lied to us.

They reach the car, Atticus looks back at the house and lowers his voice.

ATTICUS
I couldn't tell you where I really
was last night coz Mum was
listening... If she knew I'd
sneaked out, she'd batter me.

ESTHER
So you admit you sneaked out of the
house?

ATTICUS
Yes.

ESTHER
And went to Stamford Road?

ATTICUS
Yes.
(beat)
But I didn't rob anyone, I can
prove it.

Esther and Kelby exchange a look.

ATTICUS (CONT'D)
It's on the way...

27

EXT. STAMFORD ROAD. DAY 2 [12:55]

27

Kelby and Esther lead Atticus to the front door of the house opposite Lucy's. Esther looks across at Lucy's house, Kelby gets his bearings.

KELBY
I've been here...

ESTHER
What's going on?

(CONTINUED)

ATTICUS
Just ring the bell.

Esther pushes the bell, a moment before the door is opened - by the woman we saw looking out of her bedroom window and subsequently interviewed by Kelby.

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [13:20]

Humphrey staring at his phone as Esther and Kelby enter the main office.

MARGO
So where is he?

ESTHER
He's got an alibi.

MARGO
What?

FLASHBACK/NEW SCENE 28/1: INT. BEDROOM. NIGHT 1 [00:30]

As seen in Scene 4, a middle aged woman in a house across the road, in her bedroom, just about to draw the curtains.

Take her POV as she watches a figure coming out of the side of Lucy's house in the shadows, carrying what looks like a sack and scurrying away.

WOMAN
Looks like someone's just come out of Lucy's house... Shall I call the police?

She turns now to see Atticus sitting up in bed with a bag of crisps.

ATTICUS
Nah.

He pats the bed beside him.

Esther, Margo and Kelby - Humphrey at his desk, but preoccupied.

ESTHER
Turns out his mum doesn't approve, so he has to sneak out to see her.
(beat)
But she's willing to sign a statement saying he arrived at hers at just after eleven and didn't leave until 5am.

MARGO
So that rules him out...

Esther sits at her desk and looks across at Humphrey.

ESTHER

Sir?

HUMPHREY

Mmm?

ESTHER

Any thoughts?

HUMPHREY

Er... Just processing...

A beat.

ESTHER

I think we need to go back to the house.

HUMPHREY

To do what?

ESTHER

Well, as the other two lines of enquiry are currently dead ends, maybe Margo's right... It's an insurance fraud.

(beat)

And if that's your plan, why not frame your ex into the bargain?

Kate and Hayley walk along the waterfront.

HAYLEY

I don't understand.

KATE

You don't need to, if they contact you again, just say nothing. I'll deal with it.

HAYLEY

But they found my fingerprints.

KATE

Fingerprints on their own are meaningless unless they can link them to a crime. Which they can't.

HAYLEY

But they know I was there.

KATE

They don't know anything! And it'll
stay that way if you just let me
deal with it...

(a beat, she strokes
Hayley's face)

I'll take care of it, like I always
do... Okay?

A beat, Hayley forces a smile and nods gratefully.

30

EXT. SHIPTON PROMENADE. DAY 2 [13:47]

30

Esther pulls up close to the estuary. Humphrey was looking at
his phone, but now looks up as they stop, a little confused.
She turns off the engine.

HUMPHREY

I thought we were going back to the
house.

ESTHER

We are. Or rather, I am.

(beat)

There's really no point taking you,
the way you are... Your mind is
obviously somewhere else... So I
thought I'd drop you off here, you
can get yourself a coffee or
something. I'll pick you up on the
way back.

HUMPHREY

(wry smile)

I have been a bit useless, haven't
I?

ESTHER

Pretty much.

A moment, Esther studies Humphrey, now seeing how troubled he
is, she visibly softens.

ESTHER (CONT'D)

Sorry...

(beat)

Look, this was sort of a joke, to
help snap you out of it...
But...whatever it is, maybe you
should take some time...

(beat)

Unless you want to talk about it?

HUMPHREY

Wouldn't know where to start.

(CONTINUED)

ESTHER

Well, the only thing that can make
a woman this miserable is a man.
So, I assume it works the other way
too...

(beat)

Martha?

Humphrey nods.

HUMPHREY

(beat, then with a stoic
smile)

She doesn't want to be with me
anymore.

ESTHER

I'm sorry...

A moment, Esther not quite sure what to say.

HUMPHREY

I think that Archie coming back
into her life has confused things a
little...

ESTHER

Archie? You mean they've been..?

HUMPHREY

(cuts in)

No!

(beat)

Martha would never do that...

(beat)

If she felt...things...for someone
else, she'd tell me, I know she
would.

Humphrey turns to Esther as a thought occurs to him:

HUMPHREY (CONT'D)

Do you think that's what she's
doing now? Is that what this is
about?

ESTHER

I don't know, sir.

A moment of awkward silence, both staring ahead out of
windscreen...

ESTHER (CONT'D)

I called you 'sir'.

Humphrey laughs.

HUMPHREY

Yes, you did.

Now Esther grins.

ESTHER

Sorry, not sure what the etiquette
is, when...you know...

(beat)

I'm guessing a hug's too much...
But then calling you 'sir' is
probably too far the other way?

A moment, both suddenly feeling a little awkward...

ESTHER (CONT'D)

Luckily, this isn't awkward at all,
is it?

HUMPHREY

Absolutely not.

A moment, Esther takes a breath, back on track.

ESTHER

Look, take the afternoon off, if
anyone asks, I'll say you're
following up on some leads.

(beat)

Come back fresh in the morning...

HUMPHREY

Would you mind?

ESTHER

Of course not. Shall I take you
home?

HUMPHREY

No, I could do with a walk, bit of
sea air...

He opens the car door.

HUMPHREY (CONT'D)

Thank you. Sergeant.

ESTHER

You're very welcome.

(beat)

Sir.

A moment between them. Then Humphrey gets out of the car.

31 **EXT. SHIPTON PROMENADE. DAY 2 [13:47]**

31

Humphrey watches as Esther drives away. He walks a short distance then finds a bench, he sits down looking out across the water.

32 **EXT. LUCY'S HOUSE. DAY 2 [14:00]**

32

Esther sits with Lucy.

LUCY

Sorry, I didn't mean anything by it, it's just, well, I lost my job a few weeks ago and I'm a bit skint... The money from the insurance will really help... Every cloud and all that...

ESTHER

It's just more usual for us to get a list of what's stolen first, that's all.

LUCY

Will I get in trouble?

ESTHER

Not if you haven't done anything wrong.

(beat)

So you were out last night and you returned at...

LUCY

Around 1.30.

ESTHER

And did you see anyone when you were out?

LUCY

It was a date, someone I met online.

ESTHER

And you were with this person the whole time?

LUCY

Yes.

ESTHER

We'll need their details at some point.

(CONTINUED)

LUCY

Okay. I mean, she's not local, she lives in Wiltshire.

ESTHER

Even so. And you met her at what time?

LUCY

Eight? It was a bit late, but she stood me up the night before, I was waiting in the bar for an hour before she called and said she'd missed her train. So I didn't leave the house this time until I knew she was en route.

ESTHER

(beat)

Can I talk to you about Hayley Collins?

LUCY

Hayley?

ESTHER

Has she ever been to this house?

LUCY

No, why would she?

ESTHER

You were in a relationship... Take your time, this is important. She hasn't been here to visit? Drop something off?

LUCY

No... She doesn't even know where I live... We had a flat together on Broughton Road. When we split up, Dad helped me buy this place.

(beat)

That was months ago, I haven't seen her since, not face to face anyway.

ESTHER

But you have spoken?

LUCY

Well, she's shouted and I've listened, but I wouldn't call it talking...

(beat)

Then I had her new girlfriend threatening me.

(CONTINUED)

ESTHER

With what?

LUCY

You lot...

A moment, then Lucy explains:

LUCY (CONT'D)

We were getting married. We've both lost our mums so I took both their wedding rings and had them melted down to make a single ring.

(beat)

I can't wear rings, I get eczema on my hands, so she was going to wear it.

ESTHER

And?

LUCY

I found out she'd been seeing the rottweiler behind my back.

(beat)

She broke my heart. I moved out. And now they're threatening to take me to court saying I nicked Hayley's mum's ring. But I didn't. She gave it to me to make the wedding ring.

ESTHER

Couldn't you just have given it to her?

LUCY

No! My mum's ring is in there too! She's not having that! She's the one who ruined everything, not me... I don't care if her new girlfriend's a lawyer, I'd rather chuck it in the river than give it to her.

(beat)

Except I can't now, can I? It was in the jewellery box, so it was nicked with everything else.

Humphrey is in the courtyard. He tentatively looks inside the cafe, to see a few people at tables, a barista at the coffee machine. No sign of Martha.

Disappointed, he moves to walk away and finds himself face to face with Archie.

34

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [14:30]

34

A thoughtful Esther sitting on the edge of Margo's desk.

ESTHER

So this ring thing gives me a motive for Hayley Collins, as well as fingerprints and an impression of her footwear.

MARGO

But you still can't charge her because she was in our cells when the burglary supposedly happened.

ESTHER

Yes.

(beat)

Then I've got Lucy Elliott saying she'd rather throw the ring in the river than give it to Hayley. And she's skint. So that gives her two motives to stage the burglary herself and claim on the insurance.

MARGO

Blimey, it's like Lord of the Rings all over again, all we need now is Frodo to show up.

Kelby enters, Margo and Esther exchange a look...

KELBY

What?

MARGO

Nothing.

Kelby continues to his desk.

ESTHER

The most annoying part is that despite our star crossed lovers, everything still points to it being Atticus Styles.

MARGO

His girlfriend could be lying...

ESTHER

True. But then I've got Hayley's prints, not his... And what about Lucy and her rapid insurance claim?

MARGO

What if all three of them are in it together!

(CONTINUED)

ESTHER

How? And why?

MARGO

I've no idea... I didn't know you
were going to ask questions.

(beat)

Where's his nibs, anyway? He's good
at all this stuff...

ESTHER

(covering)

He's following another couple of
leads.

MARGO

Well, you'd better give him a call.

ESTHER

Why?

Margo tears a message off her pad and hands it to Esther.

MARGO

Chief Superintendent Woods wants to
see you both.

ESTHER

What for?

MARGO

She didn't say.

ESTHER

I'll go.

MARGO

She did say both of you.

ESTHER

Well, one of us is busy, aren't
they?

(beat)

While I'm there, go through the CPS
files, see what you can find on the
last Atticus Styles prosecution,
maybe that'll throw up something
new.

Esther grabs her stuff and heads for the door.

Humphrey and Archie sit together, Humphrey cradling a coffee,
the atmosphere is a little fraught, Humphrey is unusually
clipped.

ARCHIE

So you're just going to give up?

HUMPHREY

Is that what you think I'm doing?

ARCHIE

You do rather seem to have accepted it.

HUMPHREY

If by acceptance you mean honouring Martha's wishes, rather than trying to browbeat her into changing her mind, then yes, I've accepted it.

A moment, Humphrey lowers his head, Archie studies him, wondering whether to tell Humphrey about his visit to Martha. Then:

ARCHIE

I went to see her this morning.

Humphrey looks up.

ARCHIE (CONT'D)

I asked if any part of her finishing with you was anything to do with me.

(beat)

She said not.

HUMPHREY

And if she'd said it was?

Archie a little taken aback.

HUMPHREY (CONT'D)

Because that's what you were hoping for, wasn't it? Why else ask the question?

ARCHIE

I won't pretend I don't have feelings for her.

(beat)

But I went there to see if I could help. Nothing else.

HUMPHREY

Help?

ARCHIE

Yes.

(beat)

(MORE)

ARCHIE (CONT'D)

Look, I can't help that Martha and I have history, but that shouldn't mean we can't have a grown up conversation about this.

36

INT. POLICE HQ/OUTER OFFICE. DAY 2 [15:00]

36

Esther sitting outside the Superintendent's office, she checks her watch.

37

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [15:05]

37

Margo at her desk as Kelby enters, taking off his helmet, jacket, duty belt etc.

KELBY

The supermarket doesn't want to press charges, turns out they lose ten trolleys a week anyway... So that was a waste of time... Then, Pluckett's had a bloke go in, completely naked, asking for a medium sliced loaf... Turns out he had Alzheimer's, bless him, and had climbed out the window of St Mary's, so I had to cover up his bits with me high vis and take him back...

MARGO

You finished?

KELBY

Finished what?

MARGO

Moaning.

KELBY

It's been a very stressful day.

MARGO

(holds out a slip of paper)

Well it's going to get worse, I was just going to call you... Disturbance in Market Street.

Kelby starts putting his stuff back on again.

KELBY

I was there ten minutes ago.

MARGO

Good, you'll know the way back, then.

(CONTINUED)

KELBY

My bikes down to 8%, I'll have to
recharge it to get back.

MARGO

Or you could pedal, like the old
days.

Kelby strides to the door, grabbing the note from Margo as he
goes.

KELBY

You know the trouble with this
place?

MARGO

Rising damp?

KELBY

Too many Chiefs, not enough
Indians.

Margo grins as she watches him stomp out.

EXT. SHIPTON STREET. DAY 2 [15:10]

A short distance from the beachfront cafe in Scene 35, a
small crowd has gathered, which Kelby is pushing his way
through.

KELBY

Police! Watch your backs... Coming
through.

He gets to the front.

KELBY (CONT'D)

Right, what's... *(going on here)*

He stops mid-sentence when he sees a very dishevelled
Humphrey and Archie rolling around together on the floor.
Both are red faced, breathing heavily, shirts hanging out,
hair akimbo, Archie's lost a shoe.

KELBY (CONT'D)

Sir!

Kelby dives in to try and separate them, but falls over them
in the process. The chaos of an extra body joining the melee
gives Humphrey the chance to get Archie in a headlock. Kelby
struggles to his feet.

KELBY (CONT'D)

Sir! Let him go!

HUMPHREY

Tell him to let go!

(CONTINUED)

KELBY

You've got him in a headlock, sir.

Archie says something unintelligible.

HUMPHREY

I'm restraining him.

KELBY

But he's gone a funny colour. I
really think you should let him go,
sir!

Kelby pulls on Humphrey's arm and the three men walk around
in circles as Kelby tries to pull them apart.

Humphrey suddenly releases Archie with a yelp and steps back.

HUMPHREY

He bit me!

ARCHIE

I couldn't bloody breathe!

HUMPHREY

There's no need for biting.

KELBY

That's enough. Both of you.

Kelby steps in-between them, arms extended.

KELBY (CONT'D)

Don't make me draw my baton.

Humphrey and Archie eye each other, resembling two nine year
olds in a school playground.

KELBY (CONT'D)

I've got pepper spray, too.

Archie and Humphrey finally break eye contact and instead
lean forward on their knees to try to get their breath back.

Esther sits opposite Charlie Woods.

CHARLIE

Can I ask why the Inspector isn't
with you?

ESTHER

Er, he's following up a lead on the
Stamford Road burglary, we thought
that should take priority.

CHARLIE

Are you close to an arrest?

ESTHER

We have a number of suspects.

CHARLIE

(a beat)

I had hoped to run through some of the findings of the Assistant Chief Commissioner's report with you both, regarding station houses outside the hub.

ESTHER

I'm sure the Inspector will be sad to miss that.

A moment between them, with a wry smile from Charlie.

CHARLIE

As you're here on your own, have you given any more thought to our conversation?

ESTHER

About moving to HQ?

Charlie nods.

ESTHER (CONT'D)

Can I be honest?

CHARLIE

I'd rather you were.

ESTHER

I think I'd rather stay where I am.

CHARLIE

Despite it being something of a career cul-de-sac?

ESTHER

Despite that.

(beat)

I like what we do at Shipton, I know we're a small team, but it means we're more hands-on... Part of the community.

CHARLIE

I understand the attraction, Esther, I really do. But it's a method of policing we're moving away from.

ESTHER

Maybe we shouldn't.

A moment.

CHARLIE

And the Inspector? How is your working relationship?

ESTHER

Good. Excellent, in fact.

CHARLIE

I hear that some in the community think he's a little...odd?

ESTHER

He is. But he's also a brilliant detective.

(beat)

Which is good, because from the little I know about the Assistant Commissioner's report, it says existing station houses outside the hub are to be supported, providing their clean up rate exceeds the county average.

(beat)

Which ours does. By some margin...

CHARLIE

I didn't realise you followed force politics so closely.

ESTHER

I don't. Except when it affects the things I care about.

A moment between them.

CHARLIE

Then you would have also read in the report that, as part of a natural transition policy, no new appointments will be made at these station houses above the rank of sergeant.

(beat)

So when a station head leaves or retires, because no successor will be appointed, the remaining staff will move to HQ by default and that station house will be closed.

ESTHER

Yes, but it doesn't apply to us.

CHARLIE

Not now.

(beat)

But word on the police grapevine is
that yesterday, the Inspector made
enquiries about returning to the
Met.

Esther shocked.

CHARLIE (CONT'D)

You didn't know?

ESTHER

No.

A moment.

CHARLIE

Your loyalty is to be admired,
Esther... Though it does seem to be
unreciprocated...

(beat)

I'm not the enemy here, I just want
what's best for you.

OUT on a conflicted Esther.

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [15:45]

Humphrey sits in front of Margo, who has the first aid box
open and is dabbing the top of his head with a cotton wool
pad. Kelby looking on.

MARGO

You've got a bit of a bump coming,
but I doubt it's fatal.

HUMPHREY

Thank you, Margo, I'm sorry about
all this. Very embarrassing.

MARGO

Don't mind me, I have no
expectations at all where men are
concerned. I've travelled through
'surprise', rounded the corners of
'heartbreak' and 'disbelief' and
arrived safely in 'couldn't give a
toss'.

She now notices that Kelby appears to be staring at her
cleavage.

MARGO (CONT'D)

Can I help you?

(CONTINUED)

KELBY

Oh, sorry, I was just looking.

MARGO

I know you were, but stop it,
you'll go blind.

KELBY

No, at your tattoo.

MARGO

It's a Nazca line from Peru, I had
it done there the first time I
eloped...

Humphrey and Kelby stare at her, waiting for more.

MARGO (CONT'D)

Don't ask...

KELBY

It's just a bit weird, you having a
tattoo.

MARGO

Actually, I've got nine, but unless
there's a set of unforeseen events
which I can't even begin to
imagine, you'll never get to see
the other eight. Now, make yourself
useful and get him a cup of strong
tea.

(beat)

I'll have one too, seeing's I'm
first responding.

Esther enters, sees Margo tending Humphrey.

ESTHER

What's happened?

MARGO

He was fighting.

ESTHER

Who with?

MARGO

Archie.

HUMPHREY

I wasn't fighting exactly... It
started with a bit of pushing, then
he told me he was a former county
boxing champion, so I just sort of
held on to him as best I could.

(CONTINUED)

MARGO

Kelby found them rolling around in the street.

ESTHER

Excellent... Must have been around the same time I was telling the Chief Superintendent how brilliant you were.

HUMPHREY

Sorry. I feel like I've let you all down.

ESTHER

Well, that's something you won't have to worry about for much longer, isn't it?

She gathers up her notebook and things from her desk.

ESTHER (CONT'D)

I'm going to interview Hayley Collins again.

Esther strides out, a face like thunder.

EXT. STATION HOUSE. DAY 2 [15:55]

Esther striding to her car, Humphrey comes out of the station, holding the cotton pad to his head, running to catch her up.

HUMPHREY

Esther!

She stops as she reaches her car.

HUMPHREY (CONT'D)

I'm not sure which you're most upset about, the fighting or having to cover for me...but I'm really sorry for both.

ESTHER

Why didn't you tell me you'd been talking about going back to the Met?

HUMPHREY

Ah.

ESTHER

What's up? Not exciting enough for you down here?

HUMPHREY

I...

ESTHER

(cuts in)

Finding us all a bit dull? Is that it?

HUMPHREY

No, I...

ESTHER

(cuts in)

I thought we were building something, that we had each other's backs... Were you going to tell me at all? Or just disappear? Like you were never really here... Or maybe you never were!

Humphrey finally loses his cool, anger as real as it is unexpected. He snaps at her.

HUMPHREY

Yes, I made a call!

Esther studies him, she was hoping he'd deny it.

HUMPHREY (CONT'D)

But it was nothing to do with you...

(beat)

How can I be here if I'm not with Martha? Seeing her every day?

(beat)

So I was just...trying to work out how to exist. See what the rest of my life would look like without the person I thought I'd be spending it with.

Humphrey breaks off, a little shocked at his own outburst. A moment, Esther now realising, she hadn't thought of it that way.

ESTHER

I'm sorry. I didn't think about that...

HUMPHREY

I shouldn't have snapped at you, this isn't your fault.

They stand in silence for a moment.

ESTHER

So, you're going?

(CONTINUED)

HUMPHREY

I don't know if I have a choice.
At the very least, I'm trying to
accept that I might have to.

ESTHER

That's a shame.

HUMPHREY

Yes, it is.

A moment - Esther takes a breath, straightens, a woman who's
used to taking things in her stride.

ESTHER

Well, while you're still
here...fancy making yourself
useful?

HUMPHREY

(smiles)
Of course.

ESTHER

Then please help me solve this
flaming burglary case!

A moment between them - the air clears...

HUMPHREY

Be glad to.

INT. HAYLEY'S HOUSE/LIVING ROOM. DAY 2 [16:15]

Hayley sits opposite Humphrey and Esther. Kate beside her.

KATE

I take it this isn't a formal
interview?

ESTHER

No, it's just a few questions.

Kate holds Hayley's hand protectively.

KATE

About a crime you accept Hayley
knows nothing about.

ESTHER

About a crime that's still under
investigation.

Esther turns to Hayley.

ESTHER (CONT'D)

Can I ask what time you left the house last night?

HAYLEY

Not sure...

(looks at Kate)

Around seven?

HUMPHREY

We understand you've had a few conversations with Lucy Elliott recently? Something about a ring?

HAYLEY

My mum's ring...

HUMPHREY

And during these "conversations" , did Lucy mention she was going on a date last night?

KATE

(looking at Humphrey with contempt)

The Inspector is trying to find out if you knew Lucy was out of the house last night.

HAYLEY

No, she never told me anything like that.

KATE

Lucy Elliott stole Hayley's mum's wedding ring, that has been the only subject of any conversation between them.

ESTHER

I understand you've threatened legal action?

KATE

Yes, we have. Though there seems little point now the ring's been stolen.

HUMPHREY

(a beat)

Miss Collins, have you any explanation at all for why your fingerprints were found at Lucy's house?

HAYLEY

(glances at Kate)

No.

(CONTINUED)

HUMPHREY

Or why a footprint which matches the trainers you were wearing was found in the flower bed under the broken window.

HAYLEY

No.

KATE

Hayley has now answered that same question twice, she has no idea how these things happened. Your evidence may have been contaminated in some way, or it may just be incompetence... What I do know is that when the crime took place between midnight and one am, Hayley was already in custody, locked in one of your cells...

HUMPHREY

Do you have a favourite sandwich, Miss Collins?

HAYLEY

What?

HUMPHREY

Only our burglar helped themselves to a snack before they left.

KATE

(stands)

Okay, I've heard enough. We've clearly established that Hayley couldn't have committed the crime you're questioning her about, so I'm calling an end to this.

HUMPHREY

We're simply trying to find out the truth.

KATE

The truth is that Hayley has not committed any crime, nor has she any reason to be anywhere near her ex-girlfriend's house, let alone to break in.

Kate puts an arm around Hayley.

KATE (CONT'D)

Now I really must insist you leave.

43

EXT. HAYLEY'S HOUSE. DAY 2 [16:40]

43

Humphrey and Esther come out of the house and walk to the car.

ESTHER

Well, you certainly pushed her buttons.

HUMPHREY

That was the general idea.

DEREK (O.S.)

Domestic again, is it?

They turn to see DEREK, 76, clipped, military, wild moustache, wearing bright red shorts, socks and sandals and a Monkees T shirt standing at the gate next door.

ESTHER

Excuse me?

DEREK

They were at it night before last as well. Like listening to two banshees wrestling a warthog.

HUMPHREY

Arguing?

DEREK

Two of them pretend police turned up.

HUMPHREY

Community Support Officers?

DEREK

It was louder when they left than when they got here.

ESTHER

And this happens a lot, does it? The arguing.

DEREK

My Rosie's a nervous wreck.

HUMPHREY

Your wife?

DEREK

Llama. She lives out back.

HUMPHREY

You've got a llama in the back garden?

(CONTINUED)

DEREK

Peggy won't have her in the house.

HUMPHREY

Peggy?

DEREK

Cat.

ESTHER

And could you hear what they were arguing about?

DEREK

The one with a face like a wasp's armpit was telling the soppy one she was stupid... Sounded like she'd done something wrong. Couldn't hear what. Looked at her the wrong way, Betty said.

HUMPHREY

Betty?

DEREK

Other half.

(beat)

So, someone else made a complaint, have they?

HUMPHREY

Er, no, we're just...

ESTHER

Monitoring the situation.

DEREK

I could take notes?

ESTHER

Thanks, we'll be in touch.

Humphrey and Esther continue to their car - Derek looks at Hayley and Kate's house, eyes narrowing.

Humphrey stands staring at the media board. Esther, Margo and Kelby at their respective desks.

KELBY

There's a forensics report back, they've confirmed the match on the trainers.

ESTHER

Not sure if that's good news or bad.

KELBY

They've also got a soil match from the house, mixed in with a few strands of blue carpet...

MARGO

(laughs)

That'll be Kitty Jay's, they've had the same carpet in there for years.

ESTHER

And we know she went there.

MARGO

I checked through the arrest reports and court files for the Atticus Styles case, nothing much in there we didn't know about... I couldn't find his interview transcripts but maybe his lawyers have a copy? Maxted and Hamilton's, do you want me to ask?

ESTHER

Won't hurt.

A moment.

HUMPHREY

Wait, who?

MARGO

What?

HUMPHREY

You said Maxted and Hamilton's...

Humphrey strides to Margo's desk.

HUMPHREY (CONT'D)

That's the practice Hayley Collins' girlfriend works at.

MARGO

Coincidence.

HUMPHREY

Don't believe in them. Are these the notes?

Humphrey picks up the notes and scans them.

HUMPHREY (CONT'D)

I wonder...

(CONTINUED)

He walks to Kelby.

HUMPHREY (CONT'D)

Can I see the forensics report?

Kelby taps it up on his computer, Humphrey leans down to scan.

ESTHER

Have you got something?

HUMPHREY

I'm not sure... Maybe...

He starts to pace the office, Kelby and Esther exchange a look.

HUMPHREY (CONT'D)

Our feisty lawyer, Kate, said something I thought strange. When talking about the ring, she said there was little point in pursuing their legal claim now the ring had been stolen...but how could she know that? Did we tell her the ring was among the missing items?

ESTHER

No.

KELBY

No.

HUMPHREY

And the sandwich... Looking at the case notes, it was decided not to make public what kind of sandwich it was.

(beat)

But the lawyers representing Atticus Styles would have known.

(beat)

But like everything else in this case, that still doesn't make much sense...until you add one more ingredient.

He walks to Kelby's desk.

HUMPHREY (CONT'D)

The carpet fibres, almost certainly from the Kitty Jay pub, were embedded in the soil from Lucy Elliott's house...

(beat)

Which means...

ESTHER
(realising)
She went to the pub after the break
in!

HUMPHREY
Yes, but how? If the break in was
after midnight? And if her trainers
were taken off her by Kelby when
she was put in the cell?
(beat)
So there's only one explanation.
(beat)
It must have happened the day
before.

A beat as that sinks in.

HUMPHREY (CONT'D)
(beat)
So what if..?

EXT. LUCY'S HOUSE. NIGHT 0 [21:00] (DENOUEMENT SEQUENCE)

Hayley creeps into the back garden, holding a crowbar. She
starts to lever open the window.

WE NOW SEE HUMPHREY AND ESTHER (DAY 2 COSTUME) STANDING
BEHIND HER.

HUMPHREY
Determined to get back what she saw
as her Mother's wedding ring, I
think Hayley came here to steal it.

They look down at her trainer in the flower bed.

HUMPHREY (CONT'D)
But the night before the actual
burglary.

The window gives way and snaps open. Hayley is about to climb
through the window when a light comes on.

HUMPHREY (CONT'D)
But on that night, as we heard from
Lucy, she was stood up by her date
missing the train, so she came home
early...

Through the window, we see a miffed Lucy come in, take off
her coat. Hayley pushes the window closed again and ducks
down, watching Lucy walk through the house.

HUMPHREY (CONT'D)

So Hayley had no choice, she had to
abandon her plans and leave the
house...

As Hayley scurries away, out of the garden. Humphrey turns to
Esther:

HUMPHREY (CONT'D)

I think she then went home and told
her girlfriend Kate.

INT. HAYLEY'S HOUSE. NIGHT 0 [21:30] (DENOUEMENT CONT'D)

Kate and Hayley arguing. HUMPHREY AND ESTHER (DAY 2 COSTUME)
LOOKING ON.

KATE

How could you be so stupid!

HAYLEY

You said yourself she'd never give
it back!

KATE

And when she found it gone, who do
you think she'd blame for taking
it? The police would have been here
waiting by the time you got home!

HAYLEY

It's my mum's ring!

KATE

I know and I said I'd get it back
for you!

HAYLEY

Except you won't, will you! I know
her! She'd never let me have it!

KATE

I said I'll get it and I will!

EXT. HAYLEY'S HOUSE. NIGHT 0 [21:35] (DENOUEMENT CONT'D)

HUMPHREY AND ESTHER (DAY 2 COSTUME) OUTSIDE. The muffled
argument continuing inside.

HUMPHREY

This is the argument the neighbour
said he heard the night before the
burglary.

We now see Derek's head slowly appear behind the curtain,
looking at the house.

48 **INT. HAYLEY'S HOUSE. DAY 1 [08:00] (DENOUEMENT CONT'D)** 48

Hayley on the sofa in her pyjamas, Kate dressed for work enters the room, they glance at each other, but you can sense the atmosphere between them.

HUMPHREY AND ESTHER (DAY 2 COSTUME) LOOKING ON.

HUMPHREY
It was something that wasn't going
to go away.

Kate grabs her bag and leaves the house. They look at Hayley.

HUMPHREY (CONT'D)
But I think they each had different
ways to deal with it.

49 **INT. KITTY JAY'S PUB. NIGHT 1 [21:30] (DENOUEMENT CONT'D)** 49

Open on a trainer on blue carpet, pan up to see Hayley sitting at a bar stool, a drink in front of her.

HUMPHREY AND ESTHER (DAY 2 COSTUME) BESIDE HER.

HUMPHREY
Hayley decided to try and drown her
sorrows and, on her own admission,
hope that Kate would come to
comfort her.

50 **EXT. LUCY'S HOUSE. NIGHT 1 [00:14] (DENOUEMENT CONT'D)** 50

Kate looking at Lucy's house. HUMPHREY AND ESTHER (DAY 2 COSTUME) LOOKING ON.

HUMPHREY
Kate, though, had another plan.

51 **EXT. LUCY'S GARDEN. NIGHT 1 [00:15] (DENOUEMENT CONT'D)** 51

Kate wearing latex gloves goes to the window we saw Hayley force open.

HUMPHREY AND ESTHER (DAY 2 COSTUME) LOOKING ON.

HUMPHREY
Knowing the window latch had
already broken, Kate went back to
the house to finish what Hayley had
started.

They watch Kate climb in through the window.

52

INT. LUCY'S HOUSE. NIGHT 1 [00:20] (DENOUEMENT CONT'D)

52

HUMPHREY AND ESTHER (DAY 2 COSTUME) ALREADY IN THE HOUSE watching as Kate climbs in through the window.

They will then watch her go through the living room picking up anything that looks valuable, a small gold clock, a silver trinket box, silver coin tray etc.

HUMPHREY

She'd only come for the ring, but
knew she had to hide that fact by
taking other items too.

They then watch her go up the stairs to the bedroom

52A

INT. LUCY'S HOUSE. NIGHT 1 [00:21] (DENOUEMENT CONT'D)

52A

HUMPHREY AND ESTHER (DAY 2 COSTUME) are already there as she enters the room. They watch as she puts the valuables on the bed, then checks the drawers to find cash, before moving on to the wardrobe. Over this:

HUMPHREY

I dare say that Hayley had told her
where Lucy was likely to keep her
jewellery, so there wasn't much
searching to do.

A beat, they watch her empty the jewellery box on to the bed.

She now picks up the ring and pockets it.

52B

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [17:20]

52B

Esther, Kelby and Margo look at Humphrey.

KELBY

So she took all the other stuff
just to disguise what she was
really there for?

HUMPHREY

Exactly.

MARGO

Pretty smart, really.

(CONTINUED)

HUMPHREY

But she was even smarter than that.
Her law firm had recently
represented local housebreaker
Atticus Styles, who she knew lived
a stone's throw from Lucy's house,
so what better way to put us off
her scent than by putting us on
someone else's...

52C INT. LUCY'S HOUSE. NIGHT 1 [00:22] (DENOUEMENT CONT'D)

52C

Humphrey and Esther (DAY 2 COSTUME) watch as Kate uses the
pillowcase to carry the valuables.

HUMPHREY

Using the things she knew from her
work helping to defend Styles, she
simply replicated his MO.

53 INT. LUCY'S HOUSE/KITCHEN. NIGHT 1 [00:25] (DENOUEMENT
CONT'D)

53

HUMPHREY AND ESTHER (DAY 2 COSTUME) WATCH as Kate enters the
kitchen, turns over the dog camera, before making her way to
the fridge.

HUMPHREY

Including making herself a peanut
butter sandwich before she left.

They are close to Kate now, studying her, as she throws a
piece of ham to the dog and starts making the sandwich.

HUMPHREY (CONT'D)

But, as good as she was at covering
her own tracks, she made a fatal
misjudgment...

54 EXT. LUCY'S HOUSE. NIGHT 1 [00:30] (DENOUEMENT CONT'D)

54

POV of neighbour in window as Kate slips away. HUMPHREY AND
ESTHER (DAY 2 COSTUME) ON THE PAVEMENT WATCHING HER GO.

HUMPHREY (CONT'D)

...she didn't consider that Hayley
might have left evidence the night
before...

55 EXT. SUPERMARKET. NIGHT 1 [23:10] (DENOUEMENT CONT'D)

55

Kelby struggling to get a drunk Hayley out of a shopping
trolley as she sings Someone Like You. HUMPHREY AND ESTHER
(DAY 2 COSTUME) WATCHING.

(CONTINUED)

55

HUMPHREY
Or, that she would get herself
arrested.

56

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [17:20]

56

Humphrey and Esther by the media board, Margo and Kelby
looking on. A moment of silence, then:

MARGO
Well, bugger me.

ESTHER
The things we do for love.

A wry smile from Humphrey. A beat, then:

HUMPHREY
Let's organise the arrest warrant
and pick her up, check with CPS,
but there's a case against Hayley
Collins too.

57

EXT. HAYLEY'S HOUSE. DAY 2 [18:00]

57

Hayley and Kate being led away by Esther and two CSOs to a
waiting police car.

58

EXT. THE LILY BOND. DAY 2 [18:30]

58

Esther looking on as Humphrey brings a suitcase out on to
deck.

ESTHER
I can't believe you're going.

HUMPHREY
I haven't talked to the
Superintendent yet, I'm just taking
some time out, clear my head, I'll
talk to her when I'm back.

ESTHER
Where will you go?

59

EXT/INT. ANNE'S COTTAGE. DAY 2 [18:32]

59

Martha up at the bedroom window, take her POV as she looks
down at Humphrey and Esther below, talking beside The Lily
Bond.

She then moves away from the window and leaves the bedroom.

60

EXT. THE LILY BOND. DAY 2 [18:48]

60

Humphrey about to leave with his case, then looks up at Anne's cottage. A thought, he sits on his suitcase and takes out his phone.

61

INT. ANNE'S COTTAGE. DAY 2 [18:50]

61

A glum Martha sitting with her mum on the sofa, Anne's arm around her. Comforting. Martha's mobile phone on the arm of the sofa beside her.

The phone rings, but not Martha's - the house phone; Anne moves to get up, Martha shakes her head. The phone ringing echoes through the house until the answer machine kicks in.

A beat.

HUMPHREY (O.S.)

Hello?

(beat)

It's me.

(beat)

Sorry. Your voicemail doesn't seem to be working... So I thought I'd try your mum's number... Lordy, hope your mum doesn't think this message is for her, that would be weird...

(beat)

Anyway...just wanted to tell you I'm off, really, thought I'd go and clear my head a bit...so...

(beat)

Bye.

A moment.

HUMPHREY (O.S.) (CONT'D)

But also...I've been thinking about what you said...a lot...about you thinking you're not enough for me...and, well, I don't want you to think that... That you're not enough... How could someone like you not be enough?

(beat)

...I know you think that not being able to have children will leave a hole in my life... And I'm not going to pretend that's not true...

(beat)

But it will leave a teeny weeny little hole... Whereas not having you will leave a hole bigger than I think I can bear... One I could never fill.

(MORE)

(CONTINUED)

HUMPHREY (O.S.) (CONT'D)

(beat)

So, I know you think you're doing
me a favour, but you're not. Okay?
You're really not...

(beat)

I'm sorry, but if you love someone,
you stay with them, and whatever
life throws at you, then you face
it together... It's not that things
wouldn't hurt...because they do...
But that we'd hurt together... Not
on our own.

(beat)

I just wanted to say that. Bye...

OUT on Martha, tears welling, Anne comforting her.

EXT. TEN MILE KITCHEN. DAY 2 [19:30]

Archie sits at an outside table, cradling a glass of wine.

A moment before Martha sits down opposite him.

EXT. SAINT MARIE. DAY 3 [12:00]

Establishing. Market square outside the police station.
Noisy. Colourful.

EXT. BEACH. DAY 3 [12:15]

Humphrey walking along the beach, shoes in his hand, walking
along the edge of the sea.

He comes across the old shack and stops to study it with a
smile... He stops at the rail and sees Harry looking back at
him, tilting his head as though recognising him...

HUMPHREY

Hello, old friend.

Harry scurries away, Humphrey smiles and walks to sit on the
sand, looking out over the sea.

A moment as he ponders his future. Then:

SELWYN (O.C.)

DI Goodman.

Humphrey turns to see Selwyn, casually dressed, standing
behind him.

HUMPHREY

Sir!

He moves to get up.

(CONTINUED)

SELWYN

Don't get up.

Instead Selwyn sits beside him.

SELWYN (CONT'D)

I assume there's a reason you
didn't tell us you were coming?

HUMPHREY

Sorry.

SELWYN

I tried Catherine's Bar first, then
I remembered how much you loved
this place...

A wry smile from Humphrey, Selwyn turns to study him, sensing
his melancholy, before looking back at the sea.

SELWYN (CONT'D)

The sea is a wonderful thing, it's
as though simply staring at it
calms your soul... Seeing something
so vast, so endless...puts
everything into context. Makes us
realise how small we are and
therefore how insignificant our
troubles are...

(beat)

Though they may not feel that way.

HUMPHREY

No...

SELWYN

(beat)

You've been missed.

HUMPHREY

Thank you, sir, I appreciate that.

SELWYN

I didn't say I'd missed you.

(beat, then he smiles)

Or, that I hadn't...

HUMPHREY

I remember this feeling.

(beat)

Of not being entirely sure what you
were saying...

SELWYN

You didn't ask how I knew you were
here.

(CONTINUED)

HUMPHREY

Ah, no... So, how did you?

A moment, then Selwyn nods past Humphrey along the beach.

Humphrey turns to see Martha standing about twenty feet away.

SELWYN

(getting to his feet)

Do you still play cricket,
Detective Inspector?

Humphrey getting to his feet too, still staring at Martha.

HUMPHREY

Er...occasionally.

SELWYN

Then you'll know that to drop the
ball once is careless... To drop it
twice is unforgivable.

Humphrey looks at Selwyn, who smiles then walks away towards the shack, Humphrey slowly walks towards Martha, she walks towards him. They stop as they reach each other.

HUMPHREY

How? Why?

MARTHA

How? Because you booked your hotel
on my credit card.

HUMPHREY

Ah. Sorry.

MARTHA

Why? Because you left quite a big
hole yourself.

HUMPHREY

You got my message?

MARTHA

I went to see Archie, bought him
out of the cafe...

HUMPHREY

You didn't have to.

MARTHA

No. But it uncomplicates things...
I think we need uncomplicated. Just
for a while.

(beat)

Did you mean what you said? About
us not being able to have kids?

(CONTINUED)

A beat, Humphrey nods.

HUMPHREY

You're all the family I need, I swear.

MARTHA

And if you change your mind?

HUMPHREY

Then we'll borrow one, or adopt, or foster... We could get them when they're older, miss out the terrible twos... Or even the terrible teens... Get 'em when they're old enough to take us to the pub, help around the house...

A moment between them.

HUMPHREY (CONT'D)

There isn't a me without a you...

GO TO: Selwyn standing at the side of the shack, watching Humphrey and Martha in the distance, take his POV as they talk, then eventually embrace.

EXT. CATHERINE'S BAR. DAY 3 [14:00]

A phone screen, Esther, Kelby and Margo's faces squeezed in.

ESTHER

It looks lovely there, but where are you?

Widen to show Humphrey and Martha a short distance from Catherine's Bar, both looking in to the phone.

HUMPHREY

We're in Saint Marie...

INT. STATION HOUSE/MAIN OFFICE. DAY 3 [19:00]

Esther, Kelby and Margo gathered at Esther's desk, staring into a phone, Humphrey and Martha on the screen.

MARGO

Where's that?

MARTHA

It's the Caribbean...

MARGO

Alright for some.

(CONTINUED)

KELBY

It looks amazing, sir.

HUMPHREY

It is... Listen, I just wanted you to know...we're booked on a flight tomorrow morning.

ESTHER

You not staying longer?

HUMPHREY

No, Martha's got a business to run and I need to get back to work...

ESTHER

That's good, the Chief Super's been asking about you.

HUMPHREY

I bet she has. Well, you can tell her from me...

(beat)

We're coming home!

EXT. CATHERINE'S BAR. DAY 3 [14:03]

Humphrey and Esther huddled at the phone.

HUMPHREY

See you soon, bye...

MARTHA

Bye...

They end the call.

HUMPHREY (CONT'D)

It's strange, I really miss them.

MARTHA

Even Margo?

HUMPHREY

Especially Margo...

Golden hour. They walk together towards Catherine's bar. Then Humphrey stops.

HUMPHREY (CONT'D)

Oh! I nearly forgot.

He goes in his pocket and takes out Martha's engagement ring, she smiles and offers her hand. He slips it on to her finger then they continue towards Catherine's Bar.

As they're nearly there, Catherine shouts as she sees them, then we see old friends from Saint Marie Station appear to greet them. We see Humphrey thanking Selwyn as Catherine hugs Martha.

(CONTINUED)

The music starts and the rum flows as we pull back and up...

MARTHA (V.O.)

Oh, Humphrey, you should tell the
Commissioner about your duck.

SELWYN (V.O.)

Duck?

HUMPHREY (V.O.)

Ah...

FADE OUT.