



Episode One

Shooting Script

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FADE IN:

1

EXT. SHIPTON WOODS. NIGHT 1 [20:07]

1

A dense, imposing woodland, the wind rustling through the leaves sounds like whispers, the camera moves through the trees erratically, at speed.

2

INT. THE OLD BARN. NIGHT 1 [20:08]

2

A sumptuous barn conversion, a cathedral of wood and glass. We hear the wind outside, brushing the house as we settle on a huge oil painting on the wall, an old crone; a witch, being dragged from an old barn by 17th century locals... The terrifying witch holds a newborn baby by its ankle with one hand, a distraught young mother in the foreground. Tighten on the witch's face, grotesque, spitting hatred at her accusers.

We pan up now to see an impressive galleried landing. On this landing, on top of a stepladder, stretching to change a ceiling downlight bulb is **Gwen Tyler**, 42, *spiritual, a hint of the bohemian about her*. The wind beats the windows, an open window clatters somewhere in the house, Gwen stops what she's doing to listen, did she hear something? Close on the witch's face distorted with malevolence. Suddenly, there's a scream... Followed by a sickening thud.

Gwen's twisted and broken body now lays on the floor of the living area below the galleried landing. Looking down at the body is the snarling face of the witch.

Then a black figure wipes the screen...

CUT TO TITLES:

3

EXT. SHIPTON ABBOTT. DAY 2 [09:00]

3

Shipton Abbott - a picturesque estuary town in the rolling hills where Devon meets Cornwall; a High Street that hasn't changed too much over the past century and a population that wouldn't dream of living anywhere else. The serenity is suddenly ripped apart in a flash by **PC Kelby Hartford**, 20s, *disarmingly honest, loves cop movies, not the most streetwise but not stupid either*, as he sprints along the High Street at speed, zig-zagging through the traffic, chasing a young man in a hoodie.

4

EXT. SHIPTON ABBOTT. DAY 2 [09:02]

4

The young man in the hoodie is running; arms pumping, chin up. He crosses a small stone bridge, down a bank, then along the canal; he takes out a small box from his pocket and throws it in the canal as he runs. Kelby in hot pursuit.

5

INT. HOSPITAL/PRIVATE ROOM. DAY 2 [09:10]

5

Lucy, a young fresh faced nurse doing obs on Gwen Tyler, the woman we saw in the opening sequence, she is wired to monitors and a drip. Her face swollen and bruised, her shoulder strapped, her legs covered by a surgical guard.

A moment before **DS Esther Williams enters**; 34, hair bunched tightly back, not a strand out of place, virtually no make up, on sight you instinctively know that she is smart, efficient, thorough and calm in a crisis.

6

EXT. SHIPTON ABBOTT. DAY 2 [09:23]

6

Kelby running along the tow path, but he slows to a stop, there is no sign of the young man, just a longboat slowly gliding through the water towards him. Serenity. He stoops, hands on his knees, catching his breath, exasperated at having lost his man.

BUT THEN HE SEES HIM. Strolling towards him on THE OTHER SIDE OF THE CANAL, the young man sees Kelby too, he leans back and changes his gait to a cocky Liam Gallagher stroll.

Kelby then looks at the passing barge, his brow furrows, he runs to build up speed and leaps from the towpath on to the barge, running along its roof, much to the surprise of the assembled family enjoying a picnic at the back.

KELBY

Sorry!

He then launches himself off the roof of the barge at the young man. The family continue with their picnic, watching the two men wrestling on the tow path, as they glide away.

7

INT. STATION HOUSE/MAIN OFFICE. DAY 2 [09:40]

7

An old Victorian building, with an open plan office which has the air of a space laid out to fit the anomalies of the building, rather than being purpose built. Desks in alcoves, filing cabinets in doorless cupboards.

On the far side, at a desk under a stained glass window, sits Office Support civilian **Margo Martins**, 73, a long face with a hint of constant disapproval, speaks as she finds. Her work space is an explosion of paper, plastic flowers, medicines and half opened packets of retro sweets. She looks up as the door opens and a dishevelled Kelby enters with the equally dishevelled and handcuffed young man in a hoodie, **Josh**, 23, earnest, resigned to his fate.

MARGO

You took your time.

(CONTINUED)

2

KELBY

This is exactly why I need a taser.

MARGO

Have you searched him?

KELBY

(holds up plastic bag)
83p and a lottery ticket. He
chucked something in the canal
though.

MARGO

The DS is on her way back.

Kelby leads Josh towards a door which leads to the cells.
Margo's phone rings and she picks up.

8

EXT. HOSPITAL. DAY 2 [09:45]

8

Esther walks across the car park and gets into her car and as she starts up, her phone rings. She hits a button to put it on hands-free.

ESTHER

Hi Margo.

MARGO (O.C.)

You anywhere near Arthur's Dyke?

ESTHER

Why?

MARGO (O.C.)

There's been an incident, on the
B318.

ESTHER

So send a traffic unit.

MARGO (O.C.)

Kelby's with a prisoner and the
only CSO I've got free hasn't got a
car.

(beat)

I could get my bike out?

Esther reacts, irritated - then starts the car.

9

EXT. COUNTRY ROAD. DAY 2 [10:00]

9

Esther rounds a bend to see the blue flashing lights of an ambulance and a fire engine in front of her.

She parks up and gets out to see a paramedic tending to a man with a nosebleed sitting with his back to the base of a tree.

(CONTINUED)

3

CONTINUED:

A second paramedic and a fireman are in conversation nearby; she looks around for crashed vehicles but can't see any, so she's a bit bemused as she joins the fireman and second paramedic.

ESTHER

Where's the vehicle?

FIREMAN

No vehicle.

She looks over at the man being tended to by the tree.

ESTHER

So what happened?

FIREMAN

He did.

The fireman points over Esther's head, she looks up to see **Humphrey Goodman** in a harness dangling high up in the tree above them, a mangled hang-glider twisted and trapped in the branches around him.

HUMPHREY

(calls down)

Morning! Sorry about all this!

FIREMAN

Tandem glide, he pulled the buckle
and ejected his instructor.

A car arrives - an anxious Martha gets out, she runs to the tree and looks up.

MARTHA

Humphrey! Are you alright?

HUMPHREY

All good! A little snug round the
crown jewels if I'm completely
honest, but nothing broken.

Esther joins Martha.

ESTHER

Are you together?

MARTHA

He's my fiancé.

The fire engine starts positioning its ladder up to Humphrey.

ESTHER

His name?

Martha looks at Esther quizzically.

CONTINUED:

ESTHER (CONT'D)
I'm a police officer.
(shows warrant card)
Detective Sergeant Williams.

MARTHA
Oh, he's a police officer too!

Esther looks up at Humphrey again in disbelief; he waves back at her with a smile.

10

EXT. COUNTRY ROAD. DAY 2 [10:10]

10

Esther standing by her car on the phone to Margo;

ESTHER
The road's clear, no need for traffic to attend..

MARGO (O.C)
Thanks... Oh, I've had HQ on, they said the new DI will be here on Monday.

Esther looks over at Humphrey being lowered down.

ESTHER
I think I've found him.

Humphrey with Martha as a paramedic walks Humphrey's instructor past them, his head held back to stem the nosebleed.

HUMPHREY
See you fellas! Thank you!

They don't seem overly pleased at his cheery greeting.

MARTHA
Come on, let's get you home.

HUMPHREY
Ah...I thought I'd ask DS Williams to show me round the station...
Meet everyone before I start?
(beat)
Make a good impression.

A beat, Martha breaks into a smile at Humphrey's enthusiasm.

MARTHA
Okay, I'll see you back at Mum's, but please try not to create any more havoc.

HUMPHREY
Best behaviour. Promise.

They kiss, then Martha watches Humphrey join Esther.

HUMPHREY (CONT'D)
I'm all yours.

Esther forces a smile, not entirely thrilled at the prospect.

Esther driving into the town, Humphrey beside her looking a little uncomfortable, his seat too far forward. He fiddles with the lever between his legs.

ESTHER
So why Shipton Abbott?

HUMPHREY
Oh... Martha...my fiancée...was
born here.
(beat)
We were starting to find life in
London a little...exhausting.
So we talked about making a new
start, where that would be...
And hey presto, here we are!

But then he's not - he suddenly disappears from frame as his seat shoots backwards with some force. A beat, then he shuffles forward slowly back into frame.

HUMPHREY (CONT'D)
Sorry... Long legs...

He adjust himself again and his knee pops the glove box open. Inside is a pair of gloves.

HUMPHREY (CONT'D)
That's amazing!

ESTHER
What is?

HUMPHREY
You've actually got gloves in your
glove box.
(beat, grins)
I used mine to hide the phone
whenever the Chief Superintendent
phoned me.

Esther leans over and snaps the glove compartment back shut.

ESTHER
I use mine for gloves.

They pull up outside the station.

CUT TO the square where a FARMERS' MARKET is set up. **Carol Meadows**, *small-town glam, anxious*, watches Esther and Humphrey enter the station, concern etched on her face. Pick up **Yvonne Wiley**, on the other side of the square, *town matriarch, serial organiser, committee member and general all round do-gooder*. *Practical clothes, her hair in a constant bun*, she looks at Carol, sees she's looking at something and follows her line of vision to see Humphrey and Esther enter the station. As they go inside, Yvonne looks back at Carol, catching her eye. Carol smiles self-consciously then turns away.

INT. ANNE'S COTTAGE. DAY 2 [10:30]

A picture postcard cottage, low beamed ceilings, uneven walls, a large open fireplace. The living room is homely and crammed with delicate antiques. Martha is in the kitchen, sitting at an old oak table, an old green Aga oven taking pride of place in the centre of the room. Martha's mum **ANNE** enters; *warm, considered, worldly wise*.

ANNE

You're back... Where's Humphrey?

MARTHA

Oh... He's gone for a look round
the police station.

ANNE

(clicks on kettle)

So how did the hang-gliding lesson
go?

MARTHA

He got stuck in a tree.

ANNE

Of course he did.

INT. STATION HOUSE. DAY 2 [10:45]

Margo and Kelby at their respective desks, as Esther enters the main office with Humphrey.

ESTHER

This is Detective Inspector
Humphrey Goodman, he'll be joining
us officially on Monday.

Humphrey steps forward, offering his hand to Margo, she looks at it a little suspiciously, but then shakes.

ESTHER (CONT'D)

Margo is office support... She
basically runs the place.

(moves to Kelby)

(MORE)

(CONTINUED)

ESTHER (CONT'D)
This is Kelby... Sorry, PC
Hartford.

KELBY
You're from the Met?

HUMPHREY
Well just for a while, before that
I was on attachment in the
Caribbean...

KELBY
(impressed)
Cool.

MARGO (O.C.)
I've no time for vegans.

ESTHER
Thank you Margo.
(indicates desk)
This will be you...

HUMPHREY
What happened to the old DI?

MARGO (O.C.)
We murdered him, buried him in the
car park.

ESTHER
Retired.

HUMPHREY
Good for him. So what's in the log?

KELBY
Two domestics, three burglaries and
a suspected shoplifter in the
interview room.

ESTHER
We've also got a woman in hospital
who's just reported an assault...

HUMPHREY
Injuries?

ESTHER
Quite nasty. They're worried there
might be longterm spinal damage.

HUMPHREY
Do we know who carried out the
assault?

Esther hesitates, Margo doesn't.

MARGO
(smirks)
A witch apparently.

ESTHER
Thank you Margo...

HUMPHREY
A witch?

ESTHER
She was a little confused when I
spoke to her this morning, I said
we'd talk to her again later.

HUMPHREY
Of course...
(beat)
Well! Now I'm here, how can I best
help?

ESTHER
I thought you were just doing the
tour?

HUMPHREY
Well my hang-gliding lesson was cut
a bit short, so I've got some time
to kill... Just think of me as a
weapon and point me where I'd be
most useful.

On Esther, not entirely sure yet what kind of weapon he might
be...

Humphrey and Esther now sit opposite Josh. Humphrey is
reading the arrest report, trying to get his bearings, aware
Esther is watching, assessing her new boss.

HUMPHREY
It says here you stole a bottle of
perfume.

JOSH
Prove it.

HUMPHREY
Which you threw in the canal.

JOSH
Prove it.

HUMPHREY
The fact you stole the perfume or
that you threw it in the canal?

Both.

Josh crosses his arms, pleased with his answer - Esther smiles knowingly. Humphrey looks at the notes.

HUMPHREY

There were nine witnesses. The only way to be more bang to rights is if the magistrate was working on the cosmetics counter.

A beat. Josh remains arms folded, tight-lipped. Humphrey leans forward and sniffs - Josh and Esther exchange a look.

HUMPHREY (CONT'D)

You're not wearing women's perfume, so I'm assuming it was a present? For your mum? Girlfriend? As it's called "Hot Love", I'm really hoping it's your girlfriend.

It's clear from Josh's face that Humphrey is right.

HUMPHREY (CONT'D)

Birthday is it?

A beat, then Josh looks from one to the other, knowing the game's up. He nods reluctantly.

JOSH

Tomorrow.

HUMPHREY

Wouldn't your 83p have bought a card?

JOSH

I can't just give her a card can I? That's well greezy.

Humphrey looks at Esther.

ESTHER

Bad.

HUMPHREY

(to Josh)

You could put your lottery ticket inside it... Would that make it less "greezy"?

A moment, then Josh grins.

JOSH

That's not a bad idea to be fair.

HUMPHREY

Can I give you a bit of advice?

(beat)

Women aren't terribly impressed by material things, they might say they are, but they're generally not...

(beat)

You get far more brownie points for a grand gesture... Something you've put a bit of thought into. My fiancée told me that. So...

(checks file)

Josh! Let's not ruin your girlfriend's birthday tomorrow by having you arrested and charged with shoplifting shall we?

(beat)

If you sign a statement admitting theft of the perfume, we'll let you off with a caution, she'll be none the wiser and you'll have a whole year to save up for her next birthday. How's that sound?

Humphrey and Esther come out of the interview room.

HUMPHREY

Right. What's next?

Humphrey strides off up the corridor, Esther reacts, then follows him.

Esther and Humphrey walking through a long hospital corridor.

ESTHER

Her name is Gwen Tyler. She was found alone in the house, after falling from a stepladder on the galleried landing trying to change a light bulb. PC Hartford attended. We checked the home security cameras, they show that Gwen and her husband were alone in the house until 8pm when he left to go to a business meeting.

(beat)

No-one else entered the house after the husband left, until her assistant arrived and found her unconscious an hour later.

HUMPHREY

So if it was an accident, why are we investigating an alleged assault?

ESTHER

Because... Despite it being clear she was in the house alone, she's now adamant that she was pushed over the balcony.

HUMPHREY

Strange. Let's see what she's got to say then shall we?

Then walk on a little, Esther glances at Humphrey, something is bugging her...then:

ESTHER

Can I say something?

HUMPHREY

Of course.

ESTHER

The way you conducted the interview this morning. Was very...

HUMPHREY

(cuts in)

Intuitive?

ESTHER

Reckless... Josh Woods knows his rights better than we do! You didn't caution him, offer him legal advice or tape the interview; if he hadn't agreed to a caution, we couldn't have charged him anyway.

HUMPHREY

All true, Sergeant. But sometimes all that's needed is a little common sense. I mean who hasn't nicked something from a shop when you're broke and need a present for your girlfriend?

(then off her look)

I mean not us, obviously... we're police officers...but you know, others... Not like us.

ESTHER

(ungiving)

I don't think I've ever stolen anything sir.

HUMPHREY

Good. Very good.

A frosty look from Esther as they reach the ward.

17

INT. STATION HOUSE/INTERVIEW ROOM. DAY 2 [11:52]

17

Kelby watching Josh intently as he signs his statement. Josh then grins and makes his way out. Kelby does a two fingered point at his eyes, then points at Josh to let him know he'll be watching.

18

INT. HOSPITAL/PRIVATE ROOM. DAY 2 [12:00]

18

Humphrey and Esther walk with nurse Lucy, who stops them just outside Gwen's room.

LUCY

She's still drowsy from her meds and a little tearful... The consultant's just left, and not good news I'm afraid... He doesn't think she'll regain the use of her legs.

Humphrey and Esther nod as that sinks in, Lucy opens the door for them to enter, then leaves.

ESTHER

Mrs Tyler?

Gwen looks up to see them. She's conscious, but clearly still far from recovered, in a lot of pain, her eyes swollen and red from crying.

ESTHER (CONT'D)

This is Detective Inspector Goodman, we've just come to talk about your fall.

GWEN

I told you. It wasn't a fall, I was pushed.

HUMPHREY

You were on your galleried landing, using a stepladder to change a light bulb?

GWEN

Yes.

HUMPHREY

And alone in the house?

GWEN

Yes.

HUMPHREY

Then can you explain why you think
you were pushed?

BEN (O.C.)

(disparaging)

My wife thinks she was attacked by
Old Mother Wheaten.They turn to see Gwen's husband **Ben Tyler**, 40s, cynical, a
little sneery, opinionated, enter with a vending machine
coffee.

ESTHER

(to Humphrey)

This is Ben Tyler sir, Gwen's
husband.

HUMPHREY

And "Old Mother Wheaten" is our
witch I presume?

BEN

Our house is built on the grounds
of an old barn, where an old witch
was caught hiding during the witch
trials in 1611... she was dragged
outside and burnt alive.

HUMPHREY

Lordy.

Humphrey naturally drifts into a daft grin, but then sees
Esther looking at him and realises it's probably
inappropriate, so replaces his grin with a serious detective
face.

HUMPHREY (CONT'D)

Perhaps you can tell us exactly
what you remember?

GWEN

It's really hazy, the whole day, I
just get flashes of things...

(beat, concentrates;)

I remember Ben leaving...

FLASHBACK/NEW SCENE 18/1: INT. THE OLD BARN. NIGHT 1 [20:02]**Gwen in the kitchen preparing vegetables as Ben leaves - she
nicks her finger with the knife, pops it into her mouth. A
bulb blows.**

GWEN (CONT'D)
...and I noticed a bulb had blown
on the landing...

FLASHBACK 18/2: As seen in Scene 2, Gwen is on a stepladder changing a bulb.

GWEN (V.O.)
I was on a stepladder...replacing
it... Then I felt a hard push.

FLASHBACK/NEW SCENE 18/3: INT. THE OLD BARN. NIGHT 1 [20:08]

Gwen seems to be shoved forward with force, the ladder clatters against the rail and she falls over the rail to the floor below. The scene slips in and out of focus as we take Gwen's POV from the floor, we fade to black then back again...

GWEN
And then I saw her...

Humphrey juggling a pen and slips of paper in his hands as he makes notes, he looks up. Suddenly intrigued.

HUMPHREY
You saw her?

GWEN
I know what it sounds like, but I
was conscious...
(beat)
She was standing over me.

FLASHBACK/NEW SCENE 18/4: INT. THE OLD BARN. NIGHT 1 [20:08]

Gwen's POV - Flashing images of the witch looking down at her... Then the image blurs... she can just make out the witch reaching down menacingly towards her...

GWEN (CONT'D)
She was pulling at me... She was
real! I could even feel her breath
on my face...

Gwen winces in pain.

BEN
My wife has rather a vivid
imagination...

GWEN
I know what I saw Ben!

Gwen looks at Humphrey and Esther.

GWEN (CONT'D)
I have a gift, I've felt her
presence before...
(stares at Humphrey)
She's still there.

Humphrey has goosebumps as Lucy re-enters, looks at Gwen.

LUCY
I'm sorry, but I really think
that's enough for now...

BEN
I agree.

ESTHER HUMPHREY
I think we've got everything I'd like to see the house.
we need.

Esther looks at Humphrey in disbelief.

Kelby at his desk, Margo is making two mugs of tea.

KELBY
Is it me, or is it really quiet?

MARGO
It's a police station, that's a
good thing.

KELBY
Is it?
(confused, then gets it)
Oh yeah!

His phone rings. Then Margo's phone rings. She reacts. Then
every single phone in the office rings at the same time...
They look at each other - what's going on??

Humphrey and Esther on the driveway of the Old Barn which
backs on to an impressive woodland. Humphrey looks around the
outside of the house as they talk.

ESTHER
I still don't know what we're doing
here.

HUMPHREY
We're investigating an alleged
assault.

ESTHER

By a 17th century witch.

HUMPHREY

We have a witness that said she saw her.

ESTHER

A witness who'd just fallen off a balcony and landed on her head.

HUMPHREY

It's important to at least look at her claims, even if only to see why she believes what she does.

ESTHER

It's important to look at the facts. One. She was alone in the house and two; the suspect has been dead for four hundred years.

HUMPHREY

Both valid points, Sergeant, and duly noted.

(beat)

But tell me about her... Old Mother Wheaten.

ESTHER

(wearily)

The legend is she used to steal newborns from the village... Take them back to the woods to eat...

A beat. She looks around, then at the woods behind the barn.

ESTHER (CONT'D)

People claim to have seen her up here...

Humphrey nods at a stick broom leaning against the house.

HUMPHREY

If it was a witch, looks like she left her broom...

Esther not amused. But the moment is gone as Ben's car pulls on to the driveway, he's clearly annoyed as he strides to the front door taking out his house keys...

Martha collecting paperwork from the kitchen table, putting it into her bag. Anne is decorating a batch of cupcakes.

MARTHA

Didn't you say "never again" after you did the cakes at last year's Fagus race?

ANNE

They're for the school's charity stall, and I didn't bake them, I'm just re-decorating them to make it look like I did.

MARTHA

Okay, well I'm off to meet a letting agent.

ANNE

You've only been here three days.

MARTHA

I'm looking for cafe premises first, we need to see how much of our savings that eats up before we even start to think about a house.

ANNE

So I have to put up with you a little longer?

MARTHA

Don't pretend you don't love it.

ANNE

You know sometimes, you're just like your father...

MARTHA

Hardworking? Fearless?

ANNE

Obstinate.

MARTHA

(kisses Mum's cheek)
I'll be a couple of hours.

ANNE

Well don't be late, I've asked Mum for dinner...

MARTHA

I won't.

Martha makes her way to the door, then stops and looks back at her Mum, something clearly on her mind... She's about to say something, but then decides against it and leaves.

22

INT. THE OLD BARN. DAY 2 [13:15]

22

Ben leads the way, turning on lights as Humphrey and Esther follow him inside. Humphrey starts to look around the house, trying to feel a ghostly presence... Ben watches, arms folded.

Humphrey picks up a book about "Contacting the Other Side"... There are candles, dreamcatchers, odd sculptures here and there... He somehow manages to get a jacket button caught in a dreamcatcher, he frees himself and looks up at the huge painting of the witch being dragged out of the barn.

HUMPHREY

So this is her, is it? Old Mother Wheaten?

BEN

(sneering)

My wife thought that acknowledging her presence would "allow her spirit to settle".

Humphrey steps back and looks up at the galleried landing to see a stepladder leaning against the rail.

HUMPHREY

May I?

BEN

If you must.

Humphrey walks up the stairs and stands on the galleried landing looking down. He inspects the handrail, but it looks smooth and pristine. He moves along the rail until he now sees a scratch in the wood, clearly recent and substantial, but a few feet away from the steps - strange...

He then looks up at the ceiling above him where a bulb is missing, then at the ladder a few feet away, also strange. Humphrey looks down over the rail at Ben.

HUMPHREY

And everything is as it was, the night your wife fell?

BEN

Yes. I haven't been back here.

Humphrey now heads back down the stairs, looking up at the stepladder's position above him to get his bearings.

HUMPHREY

(to Esther)

Do we know exactly where Mrs Tyler was found by the paramedics?

Esther looks up the file on her tablet.

ESTHER

Kelby took these.

He takes the tablet then looks up at the stepladder directly above him, then at the photograph. He now looks at the front door, a glass panel beside it just visible.

HUMPHREY

Her assistant raised the alarm?

ESTHER

Sarah Dodds. She was dropping some paperwork off.

HUMPHREY

And what does your wife do?

Humphrey walks to the front door and looks back, as he does so, he writes on slips of paper taken from different pockets.

BEN

She owns fifteen shops, selling tat to the tourists.

ESTHER

Natural beauty products, candles, alternative lifestyle...

BEN

Like I said. Tat.

HUMPHREY

And what do you do, Mr Tyler?

BEN

I'm an architect.

HUMPHREY

And you had an appointment last night?

BEN

It was a cheese and wine evening for the local business community. Peter and Carol Meadows were hosting.

HUMPHREY

But your wife didn't go?

BEN

(hint of discomfort)

No.

HUMPHREY

Can I ask why?

BEN

She and Peter were partners until a few weeks ago, it all ended very acrimoniously... My wife can be rather pig headed when she needs to be.

(beat)

Now if there's nothing else, I'd like to go back to the hospital? I don't think Gwen should be on her own right now.

HUMPHREY

Of course... I think we're done...

BEN

Spiffing.

Ben strides back towards the front door, to open it - Humphrey and Esther following. Humphrey stops at a bookshelf, sees lots of military history books.

HUMPHREY

Military history?

BEN

A hobby.

HUMPHREY

What was it Napoleon Bonaparte said? That history is simply a set of lies that everyone agrees on.

Ben's face clouds a little as he watches Humphrey walk past him, to make his way out.

Pick up Humphrey and Esther as they come out of the house, watching Ben lock up and stride back to his car.

ESTHER

Happy?

HUMPHREY

No. Sorry. But I don't think she was found where she fell...

ESTHER

What?

HUMPHREY

There were marks on the hand rail, where the steps fell...

FLASHBACK 23/1: As seen in Scene 22, Humphrey looking at marks on the handrail, away from the stepladder. Over this:

HUMPHREY (CONT'D)
But those marks were a good ten
feet from where the ladder was.

ESTHER
You're saying someone moved them?

HUMPHREY
Yes I am.
(beat)
And as Gwen Tyler was found
directly below them, that means she
was moved too. After she fell.
(beat, looks back at the
house)
And if someone or something did
push her off that balcony, from
that height, it wasn't assault.
It's attempted murder.

On Esther.

An "alternative lifestyle" shop on the High Street. Candles, creams, lotions and potions. Humphrey sniffing the odd bottle and candle as Esther speaks to Sarah Dodds, 22, *fresh faced, earnest, clearly upset, working her way through a box of tissues...nothing demonstrative, simply using neatly folded corners to dig out the occasional tear.*

SARAH
She came in and printed off some
bank statements, only her pin
wasn't working, so she had to use
mine.. Then she wanted some more
stuff from the accountants and I
said I'd get them and drop them
round her house later...

ESTHER
And what time did you get to the
house?

SARAH
Well I was planning about ten? She
said she was going to work when she
got back from her cheese and wine
thing, but then she text me to say
she wasn't going after all, so
could I bring them straight away.

ESTHER
And do you have that text?

SARAH

Yeah...

(fiddles with her phone)
Is it true she's gonna be in a
wheelchair?

ESTHER

It's not really for us to say.

SARAH

Nan's in a wheelchair, can't get
her in anywhere.(shows phone to Esther)
There. 8.42...**ESTHER'S POV OF PHONE - TEXT: "Not going out now, bring
papers asap".**

Humphrey is going through his pockets, bringing out slips of paper to read, eventually finding the one he's looking for, Esther looks on, irritated.

HUMPHREY

But when you arrived at the house,
there was no answer?

SARAH

No. I looked through the glass.
That's when I saw her.**FLASHBACK/NEW SCENE 24/1: INT. THE OLD BARN. NIGHT 1 [21:05]****Sarah looking through the window beside the front door,
seeing Gwen laying on the floor.**

SARAH (CONT'D)

The front door was locked so I ran round and got in through the patio doors. I couldn't tell if she was breathing or not. So I phoned an ambulance.

HUMPHREY

Can you think of anyone who might have cause to harm Mrs Tyler?

Sarah stops delicately dabbing the corner of her eye with a tissue.

SARAH

How d'you mean?

HUMPHREY

Are you aware of any disputes she might have been involved in? Any arguments?

SARAH

Her and Ben are always bickering and she can be a bit short with people... But I'm not sure why anyone would want to hurt her.

HUMPHREY

Did you know about the falling out with Peter Meadows?

SARAH

Oh that, yeah... He came in shouting the odds last week... She just laughed at him, told him to grow a pair...

Humphrey and Esther step out from Gwen's shop into the High Street.

HUMPHREY

Whatever happened, happened between Gwen sending that message at 8.42 and Sarah Dodds arriving around nine.

ESTHER

You mean that's when she fell?

HUMPHREY

Perhaps.

ESTHER

No disrespect sir, but if we know she was in the house alone, how can it possibly be anything else?

HUMPHREY

And what about her being found ten feet from where she fell?

ESTHER

Maybe she crawled...

HUMPHREY

And the stepladder?

ESTHER

I don't know, but there must be a simple explanation.

(beat)

The point is, if we accept both that she was alone and that she was pushed. Then we're also accepting that it was done by a ghost.

A moment, Humphrey thoughtful.

HUMPHREY

I want to look at the camera footage from that night.

Humphrey strides away, Esther reacts, then follows.

Yvonne Wiley is now sitting at a table beside the tea stall looking at her phone. Her husband **Patrick**, *thick set, earnest, steady*, joins her with two teas.

YVONNE

The parliamentary selection committee want to meet both of us, on Thursday.

(beat)

They'll see us independently first, then together, so I'll brief you on what to say.

PATRICK

You don't have to.

YVONNE

I know what they want to hear and if I'm going in second, I'd rather not have to clear up your mess.

(beat, then pointedly)

Again!

Patrick looks suitably chastised.

Humphrey and Esther enter to find an exhausted Margo and Kelby.

MARGO

Where were you when we needed you?

ESTHER

Why? What happened?

MARGO
The minute you left, the world went mad.

KELBY
(phone)
Thank you, we'll be in touch.
(replaces phone)
That makes eighteen.

MARGO (CONT'D)
Car thefts.

ESTHER

Eighteen!

MARGO

We only had nine in the whole of
last year.

ESTHER

Maybe it's a gang, check with other
divisions, see if they've had
anything similar.

KELBY

Yes, Sarge.

Esther sits at her computer, Humphrey gets his chair to sit
beside her. He smiles at her a little self consciously.

HUMPHREY

Sorry...for being a nuisance...

ESTHER

(forced smile)

You're the boss.

(beat, the images come up)

There...

On screen is the camera footage, all aspects of the house
covered by external cameras. We see Ben leaving the house,
getting in his car and driving away.

ESTHER (CONT'D)

The husband leaves at 8.02 leaving
Gwen in the house on her own.As the car leaves, Esther clicks through the footage around
the house.

ESTHER (CONT'D)

I've checked every frame and no-one
else entered the house, until her
assistant arrived around an hour
later.*We now see Sarah Dodds arrive at the front door, she
knocks... She then sees something through a glass panel at
the side of the door. She tries the door, before the cameras
follow her running down the side of the house and going in
through a patio door. Over this:*

ESTHER (CONT'D)

She got in through an open patio
door and called an ambulance.Esther lets the footage run, showing the ambulance arriving,
then turns to Humphrey.

ESTHER (CONT'D)
She was alone in that house.

HUMPHREY
So it would seem.

ESTHER
Then we agree it was an accident
and that she was mistaken about
what she saw?

HUMPHREY
Almost certainly...
(beat)
Though cameras can be tampered
with, footage re-edited. Maybe we
should just talk to Peter Meadows?

Esther reacts - will this man never accept what's as clear as
the nose on his face?

Humphrey and Esther walking through the Farmers' Market.

HUMPHREY
This is great...

ESTHER
We have it once a month, mostly
local produce but there's a few
charity stalls, tea, coffee, cakes
and stuff... The Meadows always do
the cricket club stall...

Esther indicates towards Peter Meadows, *early 50's, warm, a team player, but always seeming to be on the lookout for something, making eye contact impossible. He's standing at a cricket club fundraising stall, looking around.*

ESTHER (CONT'D)
Peter.

PETER
Hello Esther.

Peter looks left, then right.

HUMPHREY
You two know each other?

ESTHER
Our daughters are the same age.

Humphrey a little surprised.

ESTHER (CONT'D)

(to Peter)

This is Detective Inspector
Goodman.

PETER

(without looking at
Humphrey)

So you're the new chap?

HUMPHRDEY

Excuse me?

PETER

New chap.

HUMPHREY

Yes I am.

Peter looks behind him now.

PETER

Outstanding. And this is about Gwen
is it?

HUMPHREY

You know what happened?

Peter looks past Humphrey.

PETER

Heard this morning, terrible
business. How can I help?

Humphrey looks behind, then back to Peter.

HUMPHREY

Are you expecting someone?

PETER

(looks at Humphrey
intently)

No. Why?

Humphrey not sure how to respond, Esther jumps in.

ESTHER

Mr Tyler tells us he was with you
last night, is that correct?

PETER

Ben? Yes, absolutely...

HUMPHREY

What time?

PETER

Golly... Er... Not great at times.

Peter squints into the near distance.

CAROL (O.C.)
Eight thirty.

They are joined by Carol Meadows... (who we saw earlier.)

PETER
(looking in opposite
direction)
This is Carol... My wife.

HUMPHREY
DI Goodman... You're sure about the
time?

CAROL
Positive.

PETER
Boom.

CAROL
When the doorbell rang I thought it
was Yvonne and Patrick, they always
arrive on the dot. So I remember
looking at my watch thinking they
were running true to form.

HUMPHREY
Yvonne and Patrick?

CAROL
Wiley.

HUMPHREY
I see. And what time did Mr Tyler
leave you?

PETER
(looking up)
As soon as the poor fellow got the
call from the hospital. Around..?
Gosh, here we go...

CAROL
9.15?

HUMPHREY
You were partners in Gwen's
business until very recently, is
that right?

PETER
(pained)
Yes.

HUMPHREY

And it ended somewhat acrimoniously
I understand?

PETER

(looking left, then right)
Gwen can be very difficult.

(beat)

We disagreed on how the business
should move forward. We both said
some things we shouldn't have, but
ultimately agreed to part company.

CAROL

And Gwen got her own way.

PETER

These things happen in business.

CAROL

Can I ask why this is relevant?

HUMPHREY

Not sure it is, just asking
questions, building up a picture...

A beat, he scribbles himself a note.

HUMPHREY (CONT'D)

Thanks for your help.

Carol forces a smile as they go, then her smile fades.

Peter looking in the opposite direction.

Martha waiting in a cobbled courtyard. A moment before she's joined by commercial letting agent **SAM**, *smart, easy manner*.

SAM

I saw the name, but I thought it
couldn't be...

MARTHA

Hello Sam!

They embrace.

MARTHA (CONT'D)

So you're my letting agent?

SAM

And you're still a Lloyd... Still
hope for me then?

Martha holds up her ring finger to show her engagement ring.

MARTHA

Sorry.

SAM

Dammit.

He takes out keys with a smile and starts to open up.

EXT. SHIPTON ABBOTT. DAY 2 [15:25]

Carol moves to one side on her phone, watching Peter looking from side to side in the bg as he helps someone on the stall in the Farmers' Market.

CAROL

The police were just here... They know something...

INT. HOSPITAL. DAY 2 [15:25]

Ben by a drinks vending machine, on the phone.

BEN

I told you not to call me!

He hangs up, troubled...

INT. TEN MILE KITCHEN. DAY 2 [15:40]

Sam watching as Martha walks around the space.

MARTHA

Is anyone else interested?

SAM

It only came on the market yesterday...

MARTHA

But you've got more viewings?

SAM

I might have.

MARTHA

Did they ever find out who put Mr Jenkins' bike up on the gym roof?

SAM

(grins)

I've got two this afternoon.

Martha looks concerned as he goes to his case and takes out paperwork.

SAM (CONT'D)

Look, this isn't a hard sell, but I do think it'll go pretty quick... Here's all the details, rent and rates...warranties... Take a look through and let me know as soon as you can...

33

EXT. SHIPTON ABBOTT/MAIN SQUARE. DAY 2 [15:45]

33

Esther and Humphrey walking through the Farmers' Market.

HUMPHREY

So you have a daughter?

ESTHER

Yes.

HUMPHREY

She at school, or is Dad looking after her?

ESTHER

Her dad's not on the scene anymore.

HUMPHREY

I'm sorry.

ESTHER

I'm not.

HUMPHREY

Were you together long?

ESTHER

About four hours.

A look from Humphrey, not quite sure how to react. Esther notices Yvonne and Patrick sitting at the tea stall.

ESTHER (CONT'D)

There's Yvonne and Patrick Wiley.

HUMPHREY

Who?

ESTHER

Carol Meadows said they were there with Ben Tyler last night, do you want to talk to them before we go back?

HUMPHREY

Can't do any harm. Do you know them?

ESTHER

She's a chartered accountant, he's got a home security business on the trading estate. She's also vying to become our next MP at which point I will be moving abroad.

(seamless)

Mrs Wiley, lovely to see you.

YVONNE

DS Williams.

Yvonne looks Humphrey up and down.

YVONNE (CONT'D)

You're our new Inspector I take it?

HUMPHREY

Yes I am. Humphrey Goodman.

YVONNE

I'm on the police committee.
How can I help?

HUMPHREY

I understand you were at Peter and Carol Meadows' house last night.

YVONNE

Why do you ask?

HUMPHREY

We're investigating Mrs Tyler's fall.

YVONNE

And that's prudent use of police resources is it? Investigating someone falling down the stairs?

HUMPHREY

Her injuries are quite serious.

YVONNE

I'm perfectly aware of Gwen's condition Inspector, I'm her accountant. In fact I was at the hospital this morning.

HUMPHREY

Can you confirm what time you arrived at the Meadows' house?

YVONNE

Just after 8.30.

HUMPHREY

And Mr Tyler was already there?

YVONNE

Yes he was.

HUMPHREY

If you're her accountant, you'd have been aware that Sarah Dodds was calling on Gwen with some paperwork?

YVONNE

Yes of course, she collected it from my office...

A beat and Esther glances at Humphrey, then:

ESTHER

Mr Wiley, you do home security systems? Do you know the system at the Tylers' house?

PATRICK

I fitted it last year.

ESTHER

Can I ask? The cameras...could they be tampered with in any way?

PATRICK

How d'you mean?

Esther looks at Humphrey, putting him on the spot.

HUMPHREY

Time codes changed...footage edited or deleted?

PATRICK

No they couldn't. Whatever's on the DVR is what the cameras recorded. The only way to change that is to wipe the hard drive, then you'd have nothing, no pictures at all.

YVONNE

We have the same system ourselves.

ESTHER

(just a hint of smugness)

Thank you.

HUMPHREY

Yes. Thank you both for your time...

Humphrey and Esther head off to the station, Patrick and Yvonne watching them go.

34

INT. ANNE'S COTTAGE. DAY 2 [16:00]

34

Martha enters and sits at the kitchen table, she takes out the paperwork from her bag and reads through. Concerned.

35

OMITTED

35

36

INT. STATION HOUSE. DAY 2 [16:40]

36

Humphrey at his desk, a quick glance at Esther as he furtively reads search results for "Old Mother Wheaten". Kelby sidles up beside him and looks at the screen.

KELBY

I saw her once. Old Mother Wheaten.

HUMPHREY

Really?

KELBY

Well I think it was her... One Halloween, up at Clappers Mill...

HUMPHREY

So what happened?

KELBY

Well I looked at her...

(beat)

She looked at me...

(beat)

Then she got in her car and drove off.

Kelby nods, yeah, he knows... It's quite a story... Then he drifts away again, leaving Humphrey mystified...

GO TO: Esther as Margo brings her a coffee.

MARGO

Chief Superintendent Woods called. Wanting to know where our quarterly report is.

ESTHER

Great.

MARGO

I said to try you on your mobile.

ESTHER

Thanks.

MARGO

You're welcome.

(beat)

How's the new boy working out?

They look at Humphrey taking numerous slips of paper out of his pocket and smoothing them out. Esther chews the end of her pen.

ESTHER

He's a bit...

MARGO

Annoying?

A look from Esther.

MARGO (CONT'D)

I can always tell when someone's annoying you... You chew your pen.

Margo walks back to her own desk, Esther takes the pen out of her mouth - sips her coffee and reacts - it's awful. Humphrey looks at his watch.

HUMPHREY

Yikes. Time I wasn't here.

ESTHER

I'll drop you off.

HUMPHREY

Would you mind?

ESTHER

As long as I can grab a coffee on the way.

Humphrey outside an artisan coffee shop. He looks around at his surroundings. He then looks at the tourist souvenir shop next to the coffee shop and something in the window catches his eye, he moves closer to see a small Old Mother Wheaten display, books, postcard prints, small figures etc as Esther comes out with a coffee.

HUMPHREY

Looks like our witch is something of a celebrity...

ESTHER

It's for the tourists, they have a visitors' centre up in the woods...

HUMPHREY

I'll put it on my to-do list.

CONTINUED:

ESTHER

Safer than hang-gliding...

38 OMITTED

38

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

39

Humphrey sits on the bed in his underpants, intently studying the screen on his laptop. We see that he is studying the footage from the Old Barn security cameras. They are cameras with multiple zones, so they watch an area, then pan to the next, then a third, then back to the first zone, clearly covering every aspect of the exterior. Martha is in the tiny ensuite bathroom, she comes out to look at Humphrey.

MARTHA

Why aren't you dressed?

HUMPHREY

Do you believe in ghosts?

MARTHA

Mum's dishing up.

HUMPHREY

I'm ready.

MARTHA

You're naked.

HUMPHREY

I'm wearing pants.

MARTHA

My mistake...

(opens door)

Come on then.

Humphrey stands, looks down...then back at Martha.

HUMPHREY

Maybe a tie?

Martha closes the door and takes a hanger from the wardrobe door, handing it to him - he starts to get dressed. The bedroom has very low beamed ceilings and Humphrey has to stoop a little.

HUMPHREY (CONT'D)

So how was your day?

MARTHA

I think I've found somewhere for
the cafe...

HUMPHREY

That's amazing.

MARTHA

It would be if I could afford it.

HUMPHREY

Ah...

MARTHA

I'd need to get an overdraft.

HUMPHREY

That doesn't matter... This is the
dream, remember!

Martha smiles, starts to fasten his shirt buttons. A moment
between them.

HUMPHREY (CONT'D)

Shall we tell your Mum tonight?

MARTHA

We agreed we'd wait for the scan.

HUMPHREY

But this is as far as we've ever
got.

MARTHA

All the more reason.

HUMPHREY

Right. We're being sensible. Good
idea.

MARTHA

Says the man wearing no trousers
who spent most of the morning up a
tree.

A small dining table at one end of the living room, set for dinner, all delicate china and doilies. Anne carries a bowl of vegetables in from the kitchen. Already at the table is Martha's Grandmother VIVIENNE - 90's, slight, 3 pairs of spectacles, one on her head, one on her nose and another on a string around her neck.

Martha and Humphrey enter, Humphrey looks distinctly awkward in the small cottage, stooping to avoid ceiling beams. Humphrey walks towards the table, knocking an antique figure off a small occasional table, Martha catches it and replaces it without him even noticing. She then "steers" him through the rest of the room, to avoid other obstacles.

MARTHA

Hi Nan... You remember Humphrey.

VIVIENNE

Hello.

ANNE

I had to get another chair in from
the garage.

Martha and Humphrey sit down, Humphrey's chair is considerably lower and he's gone from the tallest to the shortest person at the table.

ANNE (CONT'D)

Help yourself to vegetables...

Everyone gets vegetables, but only Humphrey seems to spill any due to his very low chair.

A moment of silence as they eat. A silence broken by Vivienne breaking wind.

VIVIENNE

Thank you.

Humphrey grins like a schoolboy until he realises everyone else has ignored it. He drops the smile and continues eating.

MARTHA

Humphrey...tell Mum and Nan about
your ghost.

HUMPHREY

Ah yes...Old Mother Wheaten...

ANNE

Gwen Tyler's place, I heard about
her fall... How is she?

HUMPHREY

Not good, spinal damage they think.

ANNE

Heavens. Poor girl.

HUMPHREY

The thing is, we're pretty sure she
was alone in the house when she
fell, but she swears she saw a
ghost.

ANNE

Well there's always been rumours of
the old barn being haunted...

(beat)

(MORE)

ANNE (CONT'D)

Apparently during the Shipton witch trials, Witch-finder Matthew Lloyd dragged an old crone out of there and burnt her.

HUMPHREY

Any relation?

Anne, Vivienne and Martha turn to look at Humphrey open mouthed. A beat, then Humphrey realises what he said.

HUMPHREY (CONT'D)

Matthew Lloyd! Because you're all Lloyds... I didn't mean the other bit, the crone part, I wouldn't call you a crone, you're not old enough for a start. Or ugly enough. I mean you're not ugly at all... Or old...

MARTHA

Humphrey, stop.

HUMPHREY

Sorry.

They continue to eat in silence until Vivienne breaks wind again.

VIVIENNE

Thank you.

Martha in bed; Humphrey in the bathroom.

HUMPHREY (O.S.)

Not sure I'm making the impression I was hoping to with DS Williams...

MARTHA

Give it time.

HUMPHREY (O.S.)

Then I came home and called your Mum an old crone...

MARTHA

That was unfortunate.

Humphrey gargles and rinses. There's a thud.

HUMPHREY (O.S.)

Ouch.

He comes in and sits on the bed, rubbing his head.

HUMPHREY (CONT'D)
People must have been much shorter
in the 1860's...

MARTHA
You do like it here though, don't
you?

HUMPHREY
It's what we talked about, isn't
it? A fresh start after all the
madness. You running your own cafe,
me finding lost tractors and
missing sheep.
(beat, puts his hand on
her belly)
Starting a family.

Martha puts her hand on his.

HUMPHREY (CONT'D)
(lowers voice a little)
But I do think we should be honest
with your Mum, about the IVF, the
whole wretched journey we've just
been through.

MARTHA
We will, but it's too soon. Please?
Let's just get to twelve weeks.

They get into bed, Humphrey's feet extend over the end.

HUMPHREY
Think I'm just excited about being
a dad...
(beat)
Though it could quite easily be
terror.

MARTHA
(kisses him)
You'll be a brilliant dad.

ANNE (O.C)
Goodnight.

MARTHA
'Night, Mum.

HUMPHREY
'Night.

They grin at each other then settle down.

42

INT. ANNE'S COTTAGE. DAWN 3 [04:15]

42

Early hours of the morning, Martha fast asleep in bed. Humphrey at the desk, surrounded by case notes, footage from the old barn security cameras on his laptop.

He scours the images, Ben leaving, getting in the car and driving away - then nothing, then fast forward to Sarah Dodds knocking on the front door, peering inside, then running around the back of the house. Fast forward and see the ambulance arrive - fast forward again and Ben pulls up and runs into the house. Humphrey concerned... What's he missing? He turns to look at Martha sleeping. Loving her...

43

INT. ANNE'S COTTAGE. DAY 3 [06:00]

43

Bright sunlight streams through the curtains, picking out the bed where Martha is waking up. She slides a lazy arm over to Humphrey's side of the bed, but he's gone. She looks at the space... A hint of concern and looks at the clock - 6 a.m.

44

EXT. SHIPTON WOODS. DAY 3 [06:21]

44

The half-light of dawn. Humphrey on the edge of the woods, he looks back and can see the shape of the Old Barn behind him.

It's an eerie early morning light, mist and shadows all around as he walks into the woods. Wind whispers in the trees and fauna, all very spooky... He gets a little deeper into the woods, it darkens, there's a noise... Was it a baby's cry? He stops, but there is absolute silence. He turns to go back but as he does so he finds himself looking into the terrifying face of Old Mother Wheaten!! He screams and turns to run, but only gets half a step before he face-plants a tree and knocks himself out cold.

45

EXT. SHIPTON WOODS. DAY 3 [06:40]

45

Black, gradually coming into focus, the face of a woman...

ESTHER
(distorted)
Sir? Can you hear me?

Gradually Esther's face snaps into focus as Humphrey comes round. He's sitting on the floor of the woods.

HUMPHREY
What? How..?

We now see the "Old Mother Wheaten" that Humphrey saw; her witch's hat on the floor beside her, holding a wig...a middle aged woman, somewhat shaken, being tended to.

ESTHER

That's Mrs Sommerville, I think you gave her quite a fright.

HUMPHREY

I gave her a fright?

Humphrey now looks to see a few people in *Shipton Tourist Guide* uniforms milling around.

ESTHER

She works at the visitors' centre.
Part of the Old Mother Wheaten attraction.

(a beat)

What were you doing up here?

HUMPHREY

I thought if there was an intruder they would have come through the woods...

Humphrey looks across at Mrs Sommerville again, gathering his senses.

Esther and Humphrey walk into the car park.

ESTHER

I went through the phone records for the day Gwen Tyler fell..

(beat)

I'm not sure what it means, but that morning, she made a call that lasted around 15 minutes. Then the same number called her back six times, one after the other... None of those six calls lasting longer than ten seconds.

(beat)

I stopped by the hospital to ask her about it.

HUMPHREY

And?

ESTHER

She had no recollection of the call at all... Between her memory loss and the meds she's on, she's not a lot of use to us.

HUMPHREY

Do we at least know whose number it was?

ESTHER

Yes we do.
(beat)
Carol Meadows.

EXT. FLORISTS. DAY 3 [07:30]

Carol arranging a bouquet, Humphrey and Esther with her.

CAROL

We were talking about Peter, I was telling her I didn't want an atmosphere at the cheese and wine evening.

HUMPHREY

And the six calls you made back to her immediately afterwards?

CAROL

(a little thrown)
Did I?

ESTHER

We could show you the call log if that would help.

CAROL

(rallies)

Oh yes! I remember now! She'd mentioned me doing some floral displays for her shop windows... I tried a few times to call back to ask how many shops, but couldn't get through... One of us must have had no signal...
(beat)
Is it important?

Carol smiles, but with more than a hint of concern.

INT. STATION HOUSE. DAY 3 [08:00]

On Kelby pinning up photos of the stolen cars up on a cork board. Margo finishes a telephone call as Esther and Humphrey enter.

MARGO

The digging we did on Ben Tyler didn't throw up anything. Except a parking ticket he got last month in Bristol.

HUMPHREY

Thanks Margo.

MARGO

Shall I carry on then? Nosing into
other people's business.

HUMPHREY

You mean background checks?

MARGO

Most fun I've had since I've been
here.

HUMPHREY

Run some financial checks too,
according to Sarah Dodds, Gwen
Tyler was looking through her bank
statements, maybe there was a
reason for that.

MARGO

(trying to conceal joy)
Bank statements? Rightio.

ESTHER

Any news on our car thefts?

MARGO

I checked with the other divisions.
Nothing.

Esther studies the car photographs on the cork board...

ESTHER

There must be something that links
them all.

KELBY

Like what?

ESTHER

(beat)

They're all red.

They all turn to look at Esther. Kelby studies the wall
again. We now reveal the photographs - eighteen **RED** cars.

A thoughtful Martha sits alone on a little stone bench in the
back garden cradling a mug of tea. The garden slopes gently
down to the river at the bottom. A moment before Martha looks
up to see her mum, who then sits beside her.

ANNE

Even when you were little you
couldn't hide anything from me...
You've got that kind of face...

(beat)

(MORE)

ANNE (CONT'D)

I think I know what's bothering
you...

Martha turns to look at her mum.

ANNE (CONT'D)

It's this cafe of yours, you're
having second thoughts.

Martha relaxes, a smile.

MARTHA

Clever old you.

ANNE

Is it money? I've still got some of
your dad's left.

MARTHA

It's a stretch yes, but it's not
just that.

ANNE

What then?

MARTHA

Everything... Coming back here...
I just want it to be the right
decision... Not just for me, for
Humphrey too.

ANNE

And you think it isn't?

MARTHA

I don't know... I suppose if I sign
the lease for the Cafe, it makes
things... Permanent.

ANNE

Your dad and I always gave you very
different advice... When you said
you wanted to travel the world, I
told you to wait until you were
older; your Dad bought you an atlas
and a backpack.

(beat)

But the one thing we always agreed
on was that you would overcome any
obstacle that life put in front of
you... So you need to do what feels
right for you, Mottie, not for me,
not even for Humphrey... You'll
only ever be happy here if you know
in your heart that it's where you
want to be...

On Martha.

50

INT. STATION HOUSE. DAY 3 [10:20]

50

Humphrey and Esther at their desks. Esther on her computer.

ESTHER

That's odd. Carol Meadows was in Bristol at the exact same time Ben Tyler got his parking ticket!

Humphrey walks round to look at Esther's screen.

ESTHER (CONT'D)

Look, two credit card transactions on the two days he was there. I checked and both were less than a hundred yards from his hotel.

HUMPHREY

Sex or money!

ESTHER

Excuse me?

HUMPHREY

Most crime tends to be about either sex or money... If you can identify at least one of those as a motive, you're halfway there...

He grabs his jacket.

51

OMITTED CONTENTS MOVED TO 51A

51

51A

INT. HOSPITAL/CAFE. DAY 3 [10:55]

51A

Ben is a little more subdued than we've ever seen him.

BEN

It was a mistake. Gwen and I were going through a bit of a rough patch... It was over as quickly as it started.

He looks at Humphrey and Esther who just wait for him to elaborate.

BEN (CONT'D)

Look, I know how all this sounds, but the day after we got back, I finished it. It should never have happened... It was just sex.

Esther shows her distaste.

CONTINUED:

ESTHER

Did you know Gwen spoke to Carol on the day she fell?

BEN

Gwen found some text messages on my phone... I hadn't deleted them.

(looks at Esther)

That's why she refused to go with me to Peter and Carol's.

ESTHER

And does Peter Meadows know about the affair?

Ben shakes his head.

52 OMITTED CONTENTS MOVED TO 52A

52

52A EXT. HOSPITAL/ENTRANCE. DAY 3 [11:07]

52A

Humphrey and Esther walking to their car.

ESTHER

So Carol Meadows lied to us about the calls because she's still hiding the affair from her husband.

HUMPHREY

And if Gwen kept hanging up the phone on her when she tried to call her back, maybe she went to the house that night to beg for her silence.

They reach the car.

ESTHER

If she did, then how the hell did she get in without being seen?

Both stumped.

53 OMITTED

53

54 EXT. SHIPTON ABBOTT/HIGH STREET. DAY 3 [12:15]

54

Martha coming out of the estate agents' with Sam.

SAM

I'll get the solicitors to draft up a lease; once you've signed and paid your three months upfront, you can pick up the keys...

MARTHA

Thank you, Sam.

SAM

Glad to be back then?

Martha smiling as she looks around at her surroundings.

MARTHA

You know what? Yes I am.

A moment between them, Sam grins.

SAM

I'll call you when I've got the
lease.

Sam goes back inside. Martha walks to her car, but as she reaches it, her smile fades. She puts a hand to her tummy.

Kelby looking at a board of eighteen red cars, scratching his head. Esther at her desk. Humphrey is completely engrossed in the camera footage from the old barn.

Margo looks at Humphrey, his nose inches from his computer monitor. So she takes a large file to Esther instead.

MARGO

He asked for bank statements and
financial checks on the Tylers.

ESTHER

Thanks Margo.

Esther pushes them to the side of her desk, but then has a thought... She pulls the file to her and opens it to start scouring through the contents.

Martha enters the kitchen, she's in her coat returning home. She hears her Mum on the telephone in the living room.

ANNE (O.S.)

...well he's a bit of an acquired
taste if I'm completely honest...

Martha takes off her coat and heads straight upstairs.

57

INT. STATION HOUSE. DAY 3 [13:05]

57

Humphrey searching through the camera footage. He hits the pause button, the picture frozen on the side of the old barn, the old stick broom where they saw it earlier. Esther's desk is littered with the bank statements and financial papers.

ESTHER

Sex or money.

Humphrey looks up.

ESTHER (CONT'D)

That's what you said, isn't it?

(beat)

There's an entry in Gwen's business accounts that show £180,000 set aside for her corporation tax...

HUMPHREY

And?

ESTHER

I can't find it.

Humphrey stands and walks around the desk to look over her shoulder.

ESTHER (CONT'D)

Maybe she couldn't either, which is why she printed off her bank statements at the shop and asked Sarah to bring other financial papers to the house.

HUMPHREY

You think it was stolen?

ESTHER

Who would have access to company bank accounts?

HUMPHREY

Her assistant Sarah Dodds? Her accountant.

ESTHER

An unfaithful husband, lining his pockets before he left her? Her ex-partner Peter Meadows. Maybe that's why they fell out?

Humphrey paces more, mind racing.

ESTHER (CONT'D)

But they all have alibis for the time Gwen fell.

A beat, both deflated.

HUMPHREY

Unless...

He rushes to his desk and furiously looks through dozens of his scribbled notes, until he finds the one he's looking for.

HUMPHREY (CONT'D)

You're right! They have alibis for the time she fell. But what if the time wasn't the time?

(beat)

We only get that time from one source, the text message supposedly sent by Gwen to Sarah Dodds, but we have no way of corroborating that. So what if...Gwen Tyler wasn't the one who sent that message?

ESTHER

Someone else used her phone?

HUMPHREY

Why not?

ESTHER

(grabs her phone)

I'll do a mast data check for the night she fell. Telecom can run a triangulation and tell us exactly where the phone was when that message was sent.

Martha heads into the bedroom, she is sweating, anxious, holding her stomach, clearly in pain. She sits on the bed, takes out her phone and taps out a message.

Esther on the phone. Humphrey scrolling through the camera images on his computer again, pausing, fast forwarding, rewinding...

HUMPHREY

Margo... Can you have a little dig into the finances of anyone who worked at Gwen Tyler's company..? Anyone who may have had access to her bank accounts.

Humphrey's phone "pings".

MARGO

Stick a broom up my backside I'll sweep up at the same time if you like...

Humphrey smiles, getting used to Margo... He picks up his phone to check the message. It's from Martha, "**Call me**". He starts to dial, then something occurs to him; a eureka moment.

HUMPHREY

Broom!

He puts his phone down, then looks back at his computer screen; the side of the old barn where he left it paused, with a witch's broom leaning up against the wall. Humphrey leans into his computer, pushing a button to fast forward, rewind, changes camera view, then rewind and play back... He does it again... Then again... He's excited, thinking he's found something. Humphrey rewinds as Esther joins him.

ESTHER

You're not going to believe this...

HUMPHREY

That message was sent from the other side of town. Where the Meadows house is.

ESTHER

(shocked)

Yes.

HUMPHREY

I think I've got it! Look at this.

ESTHER

There's nothing there.

HUMPHREY

Look again! The broom!

Humphrey rewinds the tape and plays again. The old witch's stick broom leans against the wall - then the camera pans to its other two positions, then back to where it was - only this time the broom is on the floor.

ESTHER

So it fell...

HUMPHREY

Except...

He winds the tape further on... And then the broom is up against the wall again as Sarah passes it. Esther baffled... Humphrey springs to his feet, pacing, assembling his thoughts...his hands "paddling" in front of him.

60

INT. ANNE'S COTTAGE. DAY 3 [13:30]

60

Martha sits on the bed, she is clearly in a lot of pain. She looks at her phone. She gets up and goes into the bathroom.

61

INT. STATION HOUSE. DAY 3 [13:34]

61

Humphrey takes Esther by the shoulders and positions her at the side of the office.

HUMPHREY

Just stand there for me.

(beat)

Kelby!

Kelby walks over and he holds him by the shoulders, he thinks...then positions Kelby facing a different way...

HUMPHREY (CONT'D)

And Margo!

He grabs Margo, again some thought, he looks at the other two then positions Margo accordingly, they're nose to nose.

MARGO

I'm not doing anything funny.

Humphrey now rushes to the entrance door.

HUMPHREY

Okay, all put your hands to the side of your head like this... Find your inner Kylie... .

Humphrey holds his hands palms inwards against his cheeks to form "blinkers" - they all do the same.

HUMPHREY (CONT'D)

Now when I say, all count to five in your head, and on five, move clockwise to your left, a quarter turn every time... Then every five seconds turn again, until you're back where you started.

Humphrey standing by the entrance door directly in front of Esther

HUMPHREY (CONT'D)

Go!

A moment as they count to five silently, then start to move.

TAKE EACH CHARACTER'S POV - Their "blinkered" view as they each turn. Start on Esther looking at Humphrey, then move to the others - all different views of the entire office.

CONTINUED:

Then back to Esther as she turns back to her first position - but Humphrey has disappeared!

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

Hello!

She turns to now see him on the other side of the office, arms folded, leaning against the far wall with a grin.

FLASHBACK/NEW SCENE 62/1: Humphrey and Esther are now in the Old Barn on the night of the "accident". As seen in Scene 18/1, Gwen is in the kitchen, Ben comes down from upstairs and passes Humphrey and Esther. Obviously the Tylers can't see them!

HUMPHREY

Gwen Tyler was supposed to join husband Ben at a cheese and wine evening at the home of Peter and Carol Meadows. But after discovering his affair with Carol Meadows, Gwen refused to go, so he left the house alone.

Ben moves to kiss Gwen goodbye, she moves her head so he can't. He looks put out, but moves away and she watches him, her face thunderous, then she pricks her finger with the knife, she puts the finger in her mouth.

When Ben's gone - Gwen moves across the kitchen, something on the galleried landing catches her eye - a bulb has blown.

HUMPHREY (CONT'D)

Once he'd gone, the security camera footage showed that no-one else came to the house.

Humphrey and Esther are now outside the Old Barn on the night of the fall as Ben gets in his car and leaves.

HUMPHREY

But what if, like the message that wasn't really a message...what if the cameras recorded what they saw, they just didn't see everything? I don't know why it didn't register before, but they're pan and tilt cameras, we had them at the station house in London. They move intermittently to cover different zones.

(beat)

(MORE)

(CONTINUED)

HUMPHREY (CONT'D)

So I think Gwen Tyler's attacker
waited at the bottom of the drive.

They are now across the street, take their POV - watching the house from across the street. Ben's car speeds out of the drive and away.

HUMPHREY (CONT'D)

I also think they believed that
both Ben and Gwen were in the car.
Thinking the house was now empty,
they waited at the bottom of the
drive.

They watch the camera, still at first, then it whirs to its next zone. As the camera pans, they stride up the driveway across to the corner of the front of the house.

HUMPHREY (CONT'D)

Picking their moment.

FX: Monitor indoors, the camera pans back to its original position, no-one on the driveway.

GO BACK: Humphrey and Esther waiting at the corner front of the house.

HUMPHREY (CONT'D)

They knew that every time the cameras moved, they left a blind spot, just for a few seconds...
Move.

As the second camera whirs to its new position, Humphrey now moves down the side of the barn, Esther following. He pointedly knocks over the old witch's stick broom as he passes it. They then wait at the corner for the camera covering the rear of the barn to move. When it does so, Humphrey and Esther move to the rear patio doors.

HUMPHREY (CONT'D)

So if you time it exactly right,
it's possible to pass them
unnoticed.

They enter the house through the patio doors.

FLASHBACK/NEW SCENE 63A/1: Humphrey and Esther open an interior door into the living area, to see Gwen, as seen in Scene 2, on top of the step ladder above them on the galleried landing, struggling to reach to put in the new bulb. Humphrey and Esther move past the painting of Old Mother Wheaten...

CONTINUED:

HUMPHREY

Which is how our attacker got in without being seen.

A beat.

MARGO (O.C.)

Sorry to interrupt.

They look to see Margo looking around as she joins them, wondering what she's doing in the house and in the past.

MARGO (CONT'D)

Only I did some more nosing like you asked and I found this...

(hands Humphrey a report)

A month ago, Patrick Wiley's business filed for insolvency. Then last week the application was withdrawn.

Esther studies the report as Margo walks away back to wherever she came from...

ESTHER

His creditors were just shy of two hundred thousand pounds. Proof of payments, to support withdrawing the application, were submitted by...

HUMPHREY

Yvonne Wiley.

ESTHER

So she stole the money from Gwen's tax account?

HUMPHREY

It's the only thing that makes sense... My guess is that she was simply using Peter to pay Paul; that she intended to put the money back, but to cover up her deceit in the meantime, she disabled Gwen Tyler's banking pin number...

ESTHER

Not expecting that she'd go to one of the shop computers and print off bank statements using Sarah Dodds' pin...

HUMPHREY

This is a woman who is a pillar of the community, aspiring to be an MP... Someone whose position and reputation is everything.

(MORE)

CONTINUED:

HUMPHREY (CONT'D)

She could never live with the shame of a bankrupt husband any more than she could live with being branded a thief... She had to get those statements back.

WE NOW SEE YVONNE WILEY, shocked to see Gwen up on the galleried landing. She then looks around to see if she can see any documents in plain sight, nothing.

HUMPHREY (CONT'D)

Gwen had told Sarah Dodds that she'd be working when she got back from the cheese and wine evening, so Yvonne thought she had a small window of opportunity to find the bank statements.

(beat)

But when she realised Gwen was still home, her plan was ruined.

(beat)

And she had to find another one.

WE ARE NOW UP ON THE LANDING - Humphrey and Esther watching as Yvonne appears and makes tentative steps towards Gwen, still reaching over on top of the ladder. Her hands shaking, Yvonne puts her hands on the step ladder.

FLASHBACK 63A/2: As seen in Scene 18, Gwen describes feeling a hard push and falling as the ladder gives way.

Yvonne shuts her eyes and pushes the ladder hard - the ladder clatters against the handrail and she topples over the balcony, falling to the floor below with a sickening thud.

FLASHBACK 63A/3: As seen in 18/4, we see Gwen's POV as she looks up at the blurred image of Old Mother Wheaten in the painting.

Humphrey and Esther on the ground floor now, watching as Yvonne comes downstairs and looks down at the body of Gwen. Yvonne in shock, her mind racing.

HUMPHREY (CONT'D)

Opportunistic it may have been, but it was certainly murderous in intent.

(beat)

Then she remembered what she came for.

Yvonne rushes to Gwen's bag and hurriedly forages through, eventually finding the bank statements, she folds them and hides them in her pocket, then looks around, working out what needs to be done to cover her tracks.

HUMPHREY (CONT'D)

Now she needed an alibi.

CONTINUED:

Yvonne's whole demeanor changes now, determined, back to business, she checks her watch.

HUMPHREY (CONT'D)

She knew that Sarah Dodds was arriving later with more paperwork and so she could provide that alibi. But there was a problem!

Yvonne stands over Gwen's body and looks towards the front door but it's out of sight.

HUMPHREY (CONT'D)

She needed Sarah to be able to see Gwen's body from the front door when she came. So she had to move her!

ESTHER

That's why she had the sensation of being pulled.

FLASHBACK 63A/4: As seen in Scene 18, Gwen describes feeling the 'witch' pulling at her and feeling the witch's breath on her face.

We now see Gwen's POV, a blurred image of a woman pulling her... But we see that she's being pulled across the floor not by a witch, but by Yvonne, her hair falling loose from her bun as she pulls.

Humphrey and Esther watch Yvonne look towards the front door, checking the body can now be seen. That done, she glances up at the landing, realising the stepladder is now in the wrong place, so she runs up and pulls it a few feet across the landing, so it's over the body.

HUMPHREY

Once she'd moved the body, she was smart enough to realise she needed to move the stepladder to match...

FLASHBACK 63A/5: As seen in Scene 22, Humphrey looks at the scratches on the rail, the missing bulb, the position of the ladder as Ben watches him.

HUMPHREY (CONT'D)

Clever. But ultimately her undoing, because the ladder was now in a different place to the marks on the handrail where it supposedly fell.

(beat)

Then to cement her alibi, she needed Gwen's phone.

Yvonne sees Gwen's phone on the table and picks it up, then has a quick look around, composes himself - then leaves through the door she entered...

CONTINUED:

HUMPHREY (CONT'D)
Everything done, she leaves the
house the way she came in...

63B EXT. THE OLD BARN. (DENOUEMENT CONT'D) NIGHT 1 [20:15] 63B

Yvonne watching the cameras move as she makes her way down
the side of the house.

HUMPHREY
Remember she told us that she and
her husband had the same camera
system, so she knew the anomalies
of zonal cameras.

This time she lifts the stick broom and puts it back against
the wall as she goes.

HUMPHREY (CONT'D)
Crucially though, she made the
mistake of replacing the broom as
she went.

64 INT. MEADOWS HOUSE. (DENOUEMENT CONT'D) NIGHT 1 [20:41] 64

Humphrey and Esther watch Yvonne and Patrick arriving at the
Meadows' house, greeted by Carol. Yvonne moves to one side
and takes out Gwen's phone to text.

HUMPHREY
As soon as she arrived at the
Meadows' house, she sent a text
using Gwen's phone to Sarah Dodds,
giving herself a cast iron alibi.

We see the text: "Not going out now, bring papers asap".

HUMPHREY (CONT'D)
And she told us she'd been to the
hospital, so could easily have put
the phone back in Gwen's bag.

65 OMITTED 65

66 INT. STATION HOUSE. DAY 3 [13:40] 66

Back in the station, Humphrey and Esther exchange a look, she
smiles broadly.

ESTHER
That's rather brilliant!

KELBY

(beat, confused)

Wait...so it wasn't an accident?

All look at Kelby.

MARGO

I'll explain it to him later.

Yvonne being led away to a waiting police car, looking daggers at Patrick in the doorway. Then, as she's put into the back of the police car, she screams at Patrick.

YVONNE

This is all your fault! You stupid man!

Humphrey and Esther approaching Gwen's ward.

ESTHER

I'm not sure if she'll be relieved or disappointed when we tell her she wasn't attacked by Old Mother Wheaten..

They reach the ward to find Lucy behind the nurses' station, which is now covered in birthday cards and cupcakes. At that moment there's a commotion - half a dozen excited nurses run to the nurses' station to grab Lucy and lead her to the windows... All along the corridor, others are gathering to look. Intrigued, Humphrey and Esther move to the window to stand beside Lucy... And look down with everyone else, to see...

On a patch of grass below is a **HUGE RED HEART, MADE UP OF EIGHTEEN RED CARS** - with Josh in the centre, looking up and waving, he then starts doing a little dance.

Humphrey glances at a smitten Lucy, who he now sees is wearing a huge "Birthday Girl" badge... Esther turns to look at Humphrey in disbelief.

HUMPHREY

Ah... Grand gesture. I have a terrible feeling I may be partly responsible...

Lucy looks down adoringly at Josh...

69

EXT. HOSPITAL. DAY 3 [15:48]

69

A small crowd has gathered looking at the cars as Humphrey and Esther come out of the hospital.

ESTHER

I still think we should have told her about her husband having an affair.

HUMPHREY

It's only a matter of time before she remembers for herself...

A beat, they look at the people around the red car heart.

ESTHER

Well considering you don't actually start until Monday, you've certainly made an impression...

HUMPHREY

Is that good or bad?

ESTHER

(wry smile)

If we ignore disregarding facts, being bloody minded and irrational...getting stuck in a tree, locking up a member of the police committee, almost giving Mrs Sommerville a heart attack AND inciting the theft of eighteen cars, mostly good I think...

HUMPHREY

"Mostly good". I can build on that.

A sudden commotion as Josh runs past them at speed - followed closely by Kelby. A moment - Humphrey then remembers Martha.

HUMPHREY (CONT'D)

Martha!

He takes out his phone and dials.

70

INT. ANNE'S COTTAGE. DAY 3 [15:50]

70

Martha's phone on the bed, showing "Humph" in the caller display, but ringing out.

71

INT. HOSPITAL. DAY 3 [15:53]

71

Gwen in bed, she notices a tiny mark on her finger.

CONTINUED:

FLASHBACK 71/1: As seen in Scene 62, Ben trying to kiss her, she moves away, then pricking her finger with the vegetable knife, her face thunderous, glaring at Ben.

She remembers why she was angry with Ben... She looks across the room to see him in a chair reading a newspaper. Her face clouds.

OMITTEDOMITTEDEXT. SHIPTON STATION. DAY 3 [16:30]

Esther gets into her car, throwing her phone on to the passenger seat. As she clicks in her seat belt and starts the engine, her phone rings.

She looks at the caller display: **Chief Superintendent Woods.** She smiles and puts it into the glove box, snapping it shut before driving away.

INT. ANNE'S COTTAGE. DAY 3 [16:45]

Humphrey enters an empty house. He heads upstairs.

INT. ANNE'S COTTAGE. BEDROOM. DAY 3 [16:46]

Humphrey walks into the bedroom. It's empty. He sees the phone on the bed.

HUMPHREY

Martha?

A moment before she appears in the bathroom doorway - the moment he sees her, he knows instantly what's happened; striding towards the bathroom, she steps forward to stop him.

MARTHA

Don't.

A moment, then he embraces her, tightly; and she buries herself in him. Hold on them.

INT. THE OLD BARN. DAY 3 [18:45]

Ben leaving the house with suitcases. And he's gone. PAN across to the snarling face of Old Mother Wheaten.

FADE OUT.