



SERIES TWO

Episode Three

Shooting Script

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FADE IN

- 1 **EXT. TOM CROCKER FISHING BOAT. DAWN 1 [05:40]** 1
- We're high above a lone fishing boat, a 20 metre trawler, dragging nets, five miles out to sea, almost dawn, just the hint of the sun appearing on the horizon.
- 2 **INT. TOM CROCKER FISHING BOAT CABIN. DAWN 1 [05:41]** 2
- Two brothers sit huddled around a table in the cabin playing cards. These are; oldest brother **Adam Morgan**, 46, *weathered, strong in will as much as body, stubborn*; and **Sam Morgan**, 36 smart, shrewd, a hard worker, but with an eye for a deal.
- 3 **EXT. TOM CROCKER FISHING BOAT. DAWN 1 [05:43]** 3
- The sun rises over the horizon to pick out **Maisie Morgan**, an imposing woman in her late sixties who stands at the bow of the fishing boat. CU of both her hands gripping the rail. She stands, eyes closed as the sea air cleanses her, sweeps her grey hair back so it cascades behind her like the wake of the boat. She is a sea faring woman, we instinctively know this is her world.
- 4 **INT. TOM CROCKER FISHING BOAT CABIN. DAWN 1 [05:45]** 4
- Adam slaps his cards down on the table with a shovel sized hand and his brother Sam reacts with mock fury and boisterous disbelief. Adam's expression doesn't change. He won a game of cards. End of.
- 5 **EXT. TOM CROCKER FISHING BOAT/ WHEELHOUSE. DAWN 1 [05:47]** 5
- Maisie still stands at the bow, drinking in the dawn, the smell of the sea, the glorious isolation. She inhales deeply, then opens her eyes.
- Third brother **Billy Morgan**, 42, *weathered like his brothers, but well groomed, materialistic*, is in the wheelhouse checking the controls. All looks okay. He looks forward to the bow and sees Maisie standing at the rail, his jaw sets. He glances towards the cabin entrance.
- 6 **INT. TOM CROCKER FISHING BOAT CABIN. DAWN 1 [05:48]** 6
- Adam and Sam still moaning about the last game, as Billy comes back down into the cabin.

ADAM

All good?

BILLY

Almost there I reckon..

SAM

(leaving cabin)

I'd better take a leak before we start.

ADAM

Maisie okay?

BILLY

Watching the sun come up.

ADAM

Let's get the nets in.

7

EXT. TOM CROCKER FISHING BOAT. DAWN 1 [05:50]

7

Adam, then Billy come up on deck and walk to the rigging at the stern, they look back over the water, they're dragging nets, all looks well. A moment, then Sam re-joins them.

Sam and Billy take their places at the rigging, while Adam moves to the wheelhouse. As he does so he glances to the bow of the boat, but Maisie isn't there... He then notices a baby blue scarf tied to the rail, blowing in the wind. He tentatively walks to the bow, now seeing Maisie's shoes placed neatly side by side on the floor, the scarf fluttering in the wind, tied to the rail.

Adam notices an envelope poking out of one of the shoes, he bends down to lift it out, opening it to read what's inside. His face clouds.

8

EXT. TOM CROCKER FISHING BOAT. DAWN 1 [05:51]

8

From above we see Adam call back to his brothers. We see them come together to look out over the side of the boat at the waves. Adam runs back to the wheelhouse and snatches up the VHF radio.

We go ever higher, showing the huge expanse of dark water all around them.

OPENING TITLES:

9

EXT. SHIPTON ABBOTT HARBOUR. DAY 1 [09:30]

9

Crowds gathering, the whole fishing community gathering on the dockside, sullen faced as the *Tom Crocker* glides back into the harbour, followed by an RNLI 4 crew rib.

Other fisherman take lines from the *Tom Crocker* and help to tie her up.

Then everyone turns to see a battered old transit van noisily sounding its horn as it drives along the quayside, until it pulls up at the bow of the *Tom Crocker*, knocking over a stack of lobster baskets as it does so. Marvelous Harris jumps out of the van and runs to join the brothers on the quayside beside the boat. Sam sees Marvelous joining them.

SAM

She's gone.

In the background, they're passed by the four man lifeboat crew, all in their distinctive yellow wet suits.

10

INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [09:45]

10

Humphrey, Kelby, Margo and Esther at their respective desks.

HUMPHREY

I'm not even sure what a home visit is.

ESTHER

They visit your home?

HUMPHREY

Yes, but to what end?

Kelby's phone rings, he picks up.

KELBY (O.C.)

(phone)

Shipton Abbott police station.

ESTHER

To see if you're weird or not.

MARGO

If you've got any funny habits.

ESTHER

Body parts in the fridge.

MARGO

People chained up in the cellar.

HUMPHREY

It's a boat, we haven't got a cellar.

ESTHER

You've thought about it then?

MARGO

It'll have an engine room, you could use that.

HUMPHREY

I have a feeling you're not being entirely serious...

Margo and Esther grin at each other.

KELBY

(phone)

Okay, we'll have someone come over.

Kelby replaces the receiver, he looks troubled.

KELBY (CONT'D)

That was the harbour master. One of the fishing boats has reported a body lost at sea.

A concerned Margo looks up from what she was doing.

MARGO

Which boat?

Kelby checks his pad.

KELBY

The Tom Crocker.

As Kelby finishes the sentence, Margo is already on her feet, she rushes out of the station house.

ESTHER

Margo!?

But she's gone.

11 **EXT. SHIPTON ABBOTT HARBOUR. DAY 1 [09:50]**

11

There are still people milling about around the *Tom Crocker* fishing boat as Margo pushes through them.

She sees Marvelous standing beside his van on the quayside and strides to join him, looking at the boat.

MARVELOUS
It's Maisie.

Margo looks at him in disbelief - then embraces him.

12 **EXT. SHIPTON ABBOTT HARBOUR. DAY 1 [10:02]**

12

Humphrey standing on the quayside looking at the Tom Crocker and talking to the Harbour Master.

Esther is nearby talking to the four RNLI crew, while Kelby talks to fishermen gathered on the quayside.

Humphrey shakes hands with the harbour master, who walks away as Esther joins him.

ESTHER
The RNLI are liaising with the coastguard and our marine unit, they'll go back and search the area again, but they don't hold out much hope, it's very much a body search. But even that is nigh on impossible, they were towing nets for over an hour, so the area they have to cover is huge.

HUMPHREY
According to the harbour master, everyone thinks it was suicide.

ESTHER
She was dying. And the lifeboat crew said her sons found a note.

As Humphrey digests that, Kelby joins them.

KELBY
The boat's been cordoned off sir.

Humphrey nods and strides away, Esther and Kelby follow. They approach Margo as she's saying goodbye to Marvelous who then gets into his van to leave. Humphrey raises a hand to Marvelous, who raises a hand in return as he drives away.

HUMPHREY
(to Margo)
Marvelous?

MARGO
Maisie Morgan was his sister.

Humphrey turns to watch Marvelous' van drive off the harbour.

MARGO (CONT'D)

He's gone to call her daughter.

HUMPHREY

So she has three sons and a daughter.

MARGO

Stepsons. She married Sam Morgan twenty years ago, her daughter Jenny's from a previous marriage.

Margo clearly upset, but fighting it.

HUMPHREY

If you want to take some time...

MARGO

I'm fine..

They watch as Margo strides away, clearly not fine at all. Esther looks at Kelby who nods and goes after her.

13

INT. MARVELOUS HARRIS COTTAGE. DAY 1 [10:05]

13

Marvelous standing in his kitchen, staring into space. A moment - then he picks up the phone and dials.

MARVELOUS

(phone)

Jenny? It's Uncle Marv...

(beat)

I've got some bad news...

14

EXT. SHIPTON ABBOT HARBOUR/ TOM CROCKER FISHING BOAT. DAY 114 [10:07]

Adam, Billy and Sam are gathered on the quayside, beside the Tom Crocker as Humphrey and Esther approach them.

HUMPHREY S (O.C.)

Gentlemen. I'm Detective Inspector Goodman and this is D.S Williams.

ADAM

What do you need from us?

HUMPHREY

Well you'll need to give formal statements of course. But for now... if one of you can talk me through what happened?

Adam looks at the others, they nod. He looks down at the opened envelope in his hand.

ADAM

You might need to see this..

ESTHER

(taking it)

Thank you.

ADAM

We got out just before dawn... shot the nets about four miles out...

HUMPHREY

And you were all on deck?

ADAM

Until the nets were out... Then Maisie said she'd keep watch while we had a tea break. We went down into the cabin... Played cards for a while.
When we came up to bring the nets in, she was gone.
We found her scarf and shoes at the bow. The note tucked inside one of the shoes.

HUMPHREY

And there was no other way to get off the boat? No life rafts or anything?

ADAM

We've got a life raft on the back, but it's sealed. Won't inflate until it hits the water.

HUMPHREY

And it's still there?

ADAM

Yeah.

(beat)

We were a fair way out. If she wasn't on the boat, there's only one other place she can be.

Humphrey looks at the bow of the boat.

HUMPHREY

I understand she was unwell?

ADAM

Doctors didn't think she had very long left.

HUMPHREY

Then can I ask what she was doing on a dawn fishing trip? I imagine it's quite hard work.

ADAM

Maisie loved the sea. Grew up on it. She wasn't here to work, she just asked if she could come out with us. One last time.

(beat)

We should have known.

HUMPHREY

(beat)

And which one of you saw her last?

BILLY

I saw her when I came up to check the wheelhouse.

SAM

I came up on deck after that.. But I didn't see her... I didn't go near the bow, I just went to the toilet then joined the boys at the stern.

HUMPHREY

Alright, well we'll need to take a look around the boat if that's alright... Maybe you should go home, be with your families. We'll be in touch.

The boys nod and they move away. Humphrey and Esther step up on to the boat. Humphrey looking at the bow and the shoes, the scarf and the handrail. Esther opens and reads the note; then hands it to Humphrey.

ESTHER

This pretty much says it all.

Humphrey glances at the note.

HUMPHREY

Yes it does.

He then looks back at the rail on the bow of the boat.

HUMPHREY (CONT'D)

Though I wonder why she tied her scarf to the rail? And left her shoes like this? It's a little odd don't you think?

Humphrey looks from the bow to either side of the ship and back.

HUMPHREY (CONT'D)

And if you were going to jump off a boat, why would you do so at the most inconvenient place?

(beat)

The bow is much higher, she would have had to climb up here. Yet at the sides, she could have pretty much just stepped off.

A thoughtful Humphrey looks around the deck - in front of the wheelhouse he sees a large storage bin, its lid open, full of nets and fenders, he closes the lid as he passes it.

ESTHER

So you don't think it's suicide?

HUMPHREY

Everything points to that... But let's cover all bases shall we?

(beat)

Check for prints and/or extraneous fibres and the like... particularly in this area.

See if we can confirm the boat's movements, I think the harbour has CCTV. Anything else?

ESTHER

We should talk to her doctor.

HUMPHREY

Yes of course. Excellent.

Humphrey strides away, Esther follows.

15

EXT. SHIPTON ABBOTT HARBOUR. DAY 1 [10:12]

15

Kelby walks across the quayside holding two ice creams, he sees Margo on a bench, looking out to sea. He sits down beside her, handing her one of the ice creams. She smiles.

MARGO

Did they send you?

KELBY

Yeah.

A moment as they look at the fishing boats..

KELBY (CONT'D)

I always wanted to be a fisherman.

MARGO

Why didn't you?

KELBY

Mornings.

MARGO

What about 'em?

KELBY

I'm not really a morning person.

Got a summer job on one of the boats. It was a 4.30 call.

Every time I got there, the boat had already left.

Got sacked on the third day.

(beat)

I got there at quarter past eight, which was early for me... But they were in France by then.

MARGO

(beat)

I could have married a fisherman.

KELBY

No way.

MARGO

Went to school together.. Used to fight like cat and dog mind...

Until my sixteenth birthday party at the boat house, when the fighting turned into something else...

A beat, she smiles as she remembers.

MARGO (CONT'D)

Everyone always thought we'd end up married.

KELBY

So what happened?

MARGO

Had a huge argument one night and
that was it...

(beat)

Still get a little flutter when I
see him... Not that I'd ever tell
him that..

KELBY

What did you argue about?

MARGO

Something and nothing.

KELBY

Couldn't you have made up?

MARGO

Both too stubborn.

KELBY

That's a shame.

MARGO

Yes it is.

(beat)

But you're stupid when you're young
aren't you?

KELBY

Yeah...

Kelby takes a lick of his ice cream, but his eyes tell us
he's just thinking through what he's just said.

16

INT. TEN MILE KITCHEN. DAY 1 [10:15]

16

The Cafe is heaving with the fishing community, all talking
about Maisie's loss and the Tom Crocker. Zoe serving. Martha
and Anne looking on.

ANNE

It's truly awful, the Morgan family
are Shipton Abbott.

MARTHA

The poor woman, they're saying she
jumped off the boat.

ANNE

She was very poorly by all
accounts... And she lost her
husband not that long ago..

MARTHA

How awful.

ANNE

That's not all, she fell out with her daughter Jenny just after she and Sam were married.. I don't think they've spoken since... That broke Maisie's heart...

MARTHA

What on earth can be so bad that you don't talk to your own mum?

ANNE

I'm not entirely sure.. I know Maisie tried several times to see her, but Jenny always refused.

They watch as another group of fishermen come in as Zoe joins them.

ZOE

I know you said give 'em all a free mug of tea, but now they're asking for doughnuts..

MARTHA

We had a delivery this morning.

ZOE

Yeah, but do I charge for them or not?

ANNE

Cheeky blighters.

MARTHA

Just put them out on a table, they can help themselves..

Zoe nods and heads back to the counter.

ANNE

Go on, you get off... Me and Zoe can cope, you don't want to be late..

MARTHA

You sure?

ANNE

Positive, as long as you're back by three, I've got a date tonight.

MARTHA

Another one?

ANNE

I wasn't aware you were keeping count. He's picking me up at seven, so be back by three so I can get ready.

MARTHA

You need four hours?

ANNE

There's no point me even trying to explain it to you, just wait until you're my age, all will become clear.

17 **EXT. TOM CROCKER FISHING BOAT. DAY 1 [10:20]** 17

Socos on board, work in progress. Dusting for prints on the boat's handrails. Shoes and scarf being photographed, bagged up etc.

18 **OMITTED.** 18

19 **INT/EXT. MARVELOUS HARRIS COTTAGE. DAY 1 [10:23]** 19

Marvelous sees Margo approaching the house, he seems a little taken aback to see her. He opens the front door.

MARGO

Just passing on my way back to work, thought I'd call in, see how you were.

20 **INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [10:25]** 20

Esther at her desk, Humphrey stands with Kelby.

KELBY

....the boats all have a VMS tacking system, which records its position every two hours.. It's so the authorities can monitor where they're fishing. And that confirms they left at 4.30am, went out about five miles and dropped their nets.

(MORE)

KELBY (CONT'D)

They towed them for another three miles, then the movement was a bit erratic, it looks like they were searching for a good couple of hours before heading back.

HUMPHREY

What about forensics?

ESTHER

Seems the boat was cleaned yesterday before it went out so they're hopeful they've got some decent samples.

(beat)

We've also visited the family home and taken DNA swabs for identification.

Martha appears.

MARTHA

Hi everyone.

HUMPHREY

Ah! Martha. Home visit!

MARTHA

We should leave now..

HUMPHREY

Right... Er, Esther, let me know of any developments..

ESTHER

Will do.

Humphrey joins Martha and they head out.

ESTHER (CONT'D)

Good luck!

MARTHA

Thanks.

And they're gone.

21

INT. MARVELOUS HARRIS COTTAGE. DAY 1 [10:30]

21

Margo and Marvelous sit together at the kitchen table.

MARGO

How did Jenny take it?

MARVELOUS

Didn't say much, just thanks for letting her know.

MARGO

Will she come?

MARVELOUS

Said she would.

MARGO

Shame she couldn't have made the effort when her mum was alive.

MARVELOUS

That was never gonna happen was it?

MARGO

No... How are the boys?

MARVELOUS

You know them, they'll be worrying about themselves...

MARGO

And what about you?

MARVELOUS

I'm okay. Not like it's come out the blue is it? Her being so poorly.

MARGO

No. But it doesn't mean you'll grieve any less. She was your sister. You're bound to miss her.

MARVELOUS

Miss her nagging.

A moment between them. Marvelous forces a smile and Margo puts her hand on his, which is a bit weird for both of them..

22

INT. BILLY'S KITCHEN. DAY 1 [10:35]

22

Billy, Sam and Adam sits in the kitchen with mugs of tea. The house is a new build, the kitchen is modern. Billy is now showered and is wearing a designer t-shirt. Billy's wife **Sandra** looks on, *she is 39, bottle blonde, very glam.*

SANDRA

I was supposed to be seeing her Thursday, taking her into town.

Sam looks around at the others.

SAM

So I'm the only one with the balls
to ask the question then?

(beat)

Did she change it or not?

BILLY

Is that all you're bothered about?

SAM

And you're not?

ADAM

There's a time and a place, we
haven't even found her body yet!

BILLY

What's up golden boy, not gonna get
your own way for once?

ADAM

(stands)

I don't need this.

BILLY

Look at him, straight out the door,
to phone the lawyers.

ADAM

You mean you haven't already.

SANDRA

He can't can he? You're the eldest.

ADAM

Really...

(glares at Billy)

I thought that didn't mean anything
any more.

Then he strides out, slamming the front door. Billy looks at
Sandra, Sam stares at his mug of tea.

23

EXT. LILY BOND. DAY 1 [11:30]

23

Humphrey on the back of the Lily Bond as Hannah comes out
from inside the boat, followed by Martha.

HANNAH

It's lovely.

HUMPHREY

Thank you.

HANNAH

A little snug maybe, but definitely cosy...

She looks at the table.

HANNAH (CONT'D)

Shall we?

They sit at the table, Hannah opens her notes.

HANNAH (CONT'D)

So, I know it's been quite a journey, but we're almost there... Once we've finished here today, you'll have a final panel meeting next week, probably at the council offices. After that, it will all go to a senior manager for a decision..

An excited Martha grins at Humphrey. Hannah goes back to her notes;

HANNAH (CONT'D)

So... you own the boat outright?

MARTHA

Yes.

HANNAH

And the toilets, they're chemical?

HUMPHREY

That's my job... Once a week... Sometimes twice, if...

He catches a glimpse of Martha looking horrified.

HUMPHREY (CONT'D)

...but hardly ever, I mean once a week is fine... To, you know...

HANNAH

Yes. And the heating?

HUMPHREY

There's a wood burner, that does the heating and hot water and there's a few blowers if it gets too nippy.

HANNAH

The wood burner. Do you know when it was last serviced?

HUMPHREY

Last year, just before we moved in, I gave it a once over. And a good old scrub.

HANNAH

Serviced professionally.

HUMPHREY

Ah, no.

HANNAH

Might be a good idea, make sure the ventilation is working properly. Might also be an idea to fit a carbon monoxide alarm.

MARTHA

Good idea, we'll do that straight away.

(looks at Humphrey)

Won't we?

HUMPHREY

Quicker than you can say... Rat up a drainpipe... Not that we've got any rats... Or a drainpipe for that matter... Just a duck.

HANNAH

Duck?

HUMPHREY

Selwyn.

MARTHA

It's not our duck as such, he just visits... He lives... Around.

Hannah smiles warmly.

HANNAH

We're not trying to catch you out... You've got a lovely home.

Martha visibly relaxes.

MARTHA

Thank you.

HANNAH

And can I just confirm? You're not married, but in a long term relationship?

MARTHA

Yes. Does it matter though? That we're not married?

HANNAH

Absolutely not. In fact we have single foster parents. But we do need to be certain that a child is being placed into a stable and loving environment.

HUMPHREY

(holds Martha's hand)
Well it's definitely that.

HANNAH

I'm sure.

MARTHA

And the boat's not a problem?

HANNAH

I can't see why it would be. Although it might limit the age of children we ask you to take in.
(looks around)
Toddlers might be a problem for example...
(beat)
And you don't have a garden as such...

MARTHA

But we're out in the open, there's so much space.

HANNAH

Yes there is and that's great. It's just harder to leave smaller children to play safely on their own, without a secure garden.
(looks around)
And lovely as it is, little ones would need constant supervision..

Humphrey looks at Martha, who is clearly feeling a bit disappointed with how things are going.

HUMPHREY

We've got the house!

HANNAH

House?

Humphrey looks at Anne's cottage. Martha looks at Humphrey.

24

INT. TEN MILE KITCHEN. DAY 1 [15:00]

24

Anne sits opposite Martha.

ANNE

You said what!?

MARTHA

That we sometimes live in the house, with all its walls... and central heating... and proper toilets and a garden that children could play in.

(beat)

That the boat was more...
Recreational..

ANNE

And when you're "living in my house"... Where am I exactly?

MARTHA

Ah.

ANNE

Ah?

MARTHA

Mmm.

ANNE

Are there any words you could use to answer the question?

MARTHA

We sort of said we take it in turns... That if we're in the house, you...

ANNE

I what?

MARTHA

Stay on the boat.

(beat)

(MORE)

MARTHA (CONT'D)

Oh please don't be angry, it's just
if we said you were in the house
too, we'd have go back to the
start, get you checked, re-answer
all the questions about how
Humphrey and I live together..

(beat)

And we'd only be in the house when
we were fostering, so it might just
be days... Or weeks...

(beat)

It'd be like a holiday.

ANNE

A holiday!?

MARTHA

Well obviously we'll have to swap
quite soon, so Hannah can come and
see us in situ...

ANNE

How soon is soon?

MARTHA

I thought I'd start packing...
At the weekend?

A look from Anne. Then she takes a breath and stands.

ANNE

I'm going home to shower while I
still have one. Then I will start
layering on an inordinate amount of
make up, which will hopefully mask
the horror and disbelief of being
evicted from my own home by my only
child.

MARTHA

Good idea. We'll talk about it
later.

ANNE

(delivered as a threat)

Yes we will.

Anne strides out. Zoe joins her.

ZOE

She didn't look very happy.

MARTHA

Sometimes, I think I really
disappoint her.

ZOE

It's a Mum thing though innit?
They quite like being
disappointed...
It gives 'em an excuse for a speech
about what they did at our age..
(beat)
Mum had a paper round, whatever
that is...

MARTHA

I usually get how she worked her
fingers to the bone... with no
thanks... How she sacrificed her
career to look after me.

ZOE

D'you get the whole reliving the
birth thing too? All the pain and
drama?

MARTHA

Never known pain like it.

ZOE

Tru.

A beat.

ZOE (CONT'D)

So what did you do?

MARTHA

Stole her house.

ZOE

That'll do it.

25

INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [15:10]

25

Margo at her desk. Humphrey stands in front of the media
board looking at images of the boat.

He slips off his shoes and places them neatly in front of
him, then he's miming taking a scarf off and tying it to an
imaginary rail, as Esther appears beside him carrying
reports.

She glances down at his feet.

ESTHER

I've got the fingerprint reports
back.

HUMPHREY

Headlines?

He goes back to tying his imaginary scarf as he listens.

ESTHER

Maisie Morgan's prints were on the
bow of the ship, where the scarf
and shoes were found..

(beat)

And also at the port and starboard
sides.

(beat)

The boys pretty much everywhere..

(taps report)

It's all in there.

HUMPHREY

Thank you.

Esther looks him up and down again.

ESTHER

Nothing on the scarf or shoes,
we've confirmed they belonged to
her, but nothing else of note.

HUMPHREY

Right.

ESTHER

I also spoke to her consultant, he
thought she had a matter of a few
months left, possibly weeks.

He turns to Esther now and takes the files off her, taking
them to his desk.

HUMPHREY

So she was still on treatment?

Esther picks up his shoes and puts them by his desk.

ESTHER

Just pain relief.

(beat)

Though, one thing he did say..

(MORE)

ESHER (CONT'D)

Was that when he last saw her, she was fixated on getting her will changed and asked if there were any medical reasons she couldn't do that.

MARGO. (O.C.)

I heard about this.

They both look to Margo.

MARGO

When Sam Senior died, he left Maisie everything in his will, on the understanding that when she went, the fishing business went to his boys...

(beat)

Only Adam, the eldest is insisting that it's family tradition that it goes to the eldest son.

HUMPHREY

And is it?

MARGO

Yes, as it turns out... As the eldest son, Sam senior inherited from his Father. Same as four generations before him..

(beat)

Trouble is, Maisie don't remember him ever saying that's what he wanted to happen.

HUMPHREY

So her stepson's were at odds about this?

MARGO

Course they were...Billy and young Sam always thought they'd get a share coz that's what Maisie had told them.

HUMPHREY

Yet if she'd asked her consultant's advice about changing it, it would suggest she'd sided with the older brother?

MARGO

S'pose it does.

ESTHER

To be fair, they're not the first family to argue over a will. And I can't see how it changes anything.

HUMPHREY

It doesn't.

(beat)

But I guess the question is, did she get a chance to change the will before she took her own life?

26

EXT. SHIPTON ABBOTT HARBOUR. DAY 1 [15:15]

26

Sam is on the quayside, on his phone.

SAM

(phone)

No I'm still in, a hundred per cent... You heard what happened yeah?

(pause)

Then you know the money's coming, just wait for me.

27

INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [15:30]

27

Kelby, Margo and Esther at their respective desks, all gradually become aware of Humphrey, who has got a mop and a broom from somewhere, laid them across chairs and along with other things in the office, is building the shape of a boat, with the mop and broom handles representing the handrails on either side. A long handled dustpan and brush become the bow.

The other all exchange a look as he steps "inside the boat" and stands at the bow. Esther stands and joins him.

ESTHER

Is everything alright sir?

HUMPHREY

Ah, Esther... Yes. I think I've found something in the reports you gave me... I, er...

He realises he's stuck in "the boat". So he points at the report file on his desk. Esther passes it to him.

HUMPHREY (CONT'D)

Thank you. Look at this...

He opens the file and hands it back to Esther..

HUMPHREY (CONT'D)
The forensic report showing Maisie
Morgan's fingerprints on the
handrail at the bow of the boat.
Here!

As Esther reads, Humphrey goes back to dustpan and brush and
holds them firmly facing Kelby's desk..

KELBY
It's like Leonardo Di Caprio in the
Titanic..

HUMPHREY
It's clear from the position of the
prints taken, that she was standing
like so.

ESTHER
But we already knew that.

HUMPHREY
Yes we did! But then somehow, from
this position, she's supposed to
have jumped off.

Humphrey nods at his hands on the mop handle.

HUMPHREY (CONT'D)
And if she did.. As the bow is a
little higher than anywhere else
she would have had to climb up to
get over...

ESTHER
So?

HUMPHREY
So where are the fingerprints
showing the hand position changing?

Esther scans the report.

ESTHER
There aren't any.

HUMPHREY
Exactly! So the fact of her
standing stationary at the bow of
the boat is indisputable.
But as for her climbing over the
bow of the boat and jumping off?
(MORE)

HUMPHREY (CONT'D)

How could she? Without moving her hands to any other part of the rail?

(beat)

So then I checked her other fingerprints to try and make some sense of it.

He tries to step over the mop handle to get out of the "boat", Esther offers her hand to help him.

HUMPHREY (CONT'D)

Thank you.

He now stands at the side of the "boat".

HUMPHREY (CONT'D)

Now as you said...There were fingerprints found on both sides of the boat.

The prints on the handrail on the this side, the port side, make absolute sense.

I checked with the harbour master and the boat was moored, port side to the jetty, facing out to sea.

(points out to the front of the "boat".)

So the position of these prints, are almost certainly where she boarded the boat that morning.

ESTHER

Okay...

HUMPHREY

So then I checked her fingerprints on the starboard side..

(he scurries to the opposite side of "the boat")

The opposite side to where she boarded the boat.

A beat, he grips the mop handle.

HUMPHREY (CONT'D)

And the prints there clearly show her there too.

ESTHER

So why wouldn't she be?

HUMPHREY

No reason at all. Except...
The fingerprints clearly show, her
hands are facing inwards!
Towards the boat!

ESTHER

How can that be?

KELBY

Maybe that's where she jumped from?
Sort of lowered herself down..

HUMPHREY

Yes! But then why tie your scarf
and leave your shoes with the note
at the bow?

ESTHER

But either way, we know she jumped
right?

HUMPHREY

Do we? Shouldn't we, at the very
least, ask the question...
Could something else have happened
on that boat? And were the scarf
and shoes left where they were by
someone, with the sole purpose of
making it look like she jumped from
that boat?

ESTHER

And whoever that "someone" was...
just happened to have a suicide
note on them at the time?

HUMPHREY

Then let's concentrate on the note.
Is it genuine? Could it be a
forgery?

KELBY

I'll get samples of her writing to
run a match.

HUMPHREY

Yes. And as they were the only
other people on that boat, let's
talk to the sons again.

28

EXT. SHIPTON ABBOTT HARBOUR. DAY 1 [15:45]

28

Humphrey and Esther stand with Adam on the harbour, he is checking the lines of the Tom Crocker.

HUMPHREY

You said something earlier, that when she asked to come out on the boat one last time... you should have known what she intended to do. What did you mean by that?

ADAM

Obvious isn't it?

HUMPHREY

I'd still like to hear your thoughts.

ADAM

All I meant was, she must have been planning to do what she did.

HUMPHREY

To end her own life?

ADAM

Yeah.

HUMPHREY

So the note we found.. In reality it could have been written at any time couldn't it? Weeks ago even?

ADAM

I suppose.

ESTHER

Can we ask about your relationship with your stepmum?

ADAM

My relationship?

ESTHER

Well you and your brothers.

ADAM

Not much to say really. She was our stepmum.

ESTHER

That can mean different things to different people.

29.

ADAM

She was married to my dad, she
looked after him and he loved her,
and we respected her for that...
I don't know what else you want me
to say..

HUMPHREY

And the issue surrounding her will?

29

INT. BILLY'S KITCHEN. DAY 1 [16:05]

29

Humphrey and Esther with Billy and Sandra.

BILLY

....she said she was leaving it in
four equal shares, me, Adam, Sam
and Jenny, her daughter.

(beat)

Adam went ballistic, he said that
the business should pass down to
the eldest son, like it always had
done.

HUMPHREY

And what were your thoughts on
that?

SANDRA

We just thought Pops was ringing in
the changes. That it was fairer for
the four of them to share it
between them.

BILLY

Yeah... Just coz something's
happened that way before... doesn't
mean it always has to be that way
does it?

HUMPHREY

But Adam didn't agree?

30

EXT. SHIPTON ABBOTT HARBOUR WORKSHOPS. DAY 1 [16:30]

30

Sam at company storage unit, full of nets, baskets etc.
Humphrey and Esther stand with him.

SAM

...no, he went into one.
Truth is he bullied her..

(MORE)

SAM (CONT'D)

Kept on at her, saying she was going against family tradition, against what Dad wanted..

ESTHER

So she changed her mind?

SAM

He just wouldn't leave it alone... Then last week, she agreed to go and talk to the lawyers about changing it. I think he just wore her down.

HUMPHREY

And how did you feel about that?

SAM

How do you think?

(beat)

I'm not sure I want to be in the family business if I'm honest but Billy said he'd buy me out... I was gonna start my own business, boat trips for the tourists...

HUMPHREY

But now that can't happen?

SAM

Well that depends dunnit?

ESTHER

On what?

SAM

Whether she'd actually changed the will or not, before she jumped off the boat.

ESTHER

And if she didn't?

SAM

Then Adam won't have got his own way for once.

HUMPHREY

(beat)

And what about Maisie's daughter? Jenny? Where did she stand in all this?

SAM

No idea, aint seen her for years.
Her and Maisie fell out, big time.

HUMPHREY

About?

SAM

Better ask her that. I think she
still talks to Uncle Marv, but no-
one else.

ESTHER

Not even her mum?

SAM

Especially not her mum.

31

EXT. SHIPTON ABBOTT HARBOUR WORKSHOPS. DAY 1 [16:35]

31

Humphrey and Esther walking back to the car.

ESTHER

Not exactly happy families is it?

HUMPHREY

One thing's clear. Maisie Morgan
may well have been dying, but
because of her decision to change
the will, all three stepsons had a
vested interest in when that
happened.

ESTHER

And the daughter.

HUMPHREY

(checks watch)

It's late. Let's see if we can talk
to her tomorrow.

32

INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [18:00]

32

Margo just about to lock up for the day, she looks around the
office, clicks off the light, then her phone rings.. She
thinks about answering, but then walks to her desk to pick
up.

MARGO

Shipton Abbott police station.

A pause, then she smiles.

MARGO (CONT'D)
You never were one for letting the
grass grow under your feet...

33

INT. ANNE'S COTTAGE. DAY 1 [18:30]

33

Anne and Martha together, Anne looking very smart.

ANNE
How do I look?

MARTHA
Amazing. Do you know where he's
taking you?

ANNE
He said dinner... Maybe a stroll
along the front.
Oh! I could pick out a suitable
shop doorway! Somewhere to sleep
when I'm homeless.

MARTHA
Alright, I'll call Hannah, tell her
there's been a change of plan.

ANNE
Don't be silly. I've had time to
think about it and it's a wonderful
idea.

MARTHA
You do?

ANNE
Yes. And loath as I am to admit it,
I find the idea of staying on the
boat strangely romantic..
(beat)
I can just see Richard and I
sitting on deck, sipping champagne,
watching the world go by...

Anne looks in the mirror, making some final adjustments.

MARTHA
You don't think you're going too
fast do you Mum?
With Richard... I know you like him
and that's lovely..

ANNE
I sense a "but"...

33.

MARTHA

Well it all seems to have happened so quickly. I mean, how well do you really know him?

ANNE

So you mean he could hardly find me attractive or be enamoured enough to actually develop any feelings for me, hideous old crone that I am.

The doorbell rings.

MARTHA

That's not what I said.

ANNE

(as she leaves the room)

Perhaps I should change my name to Old Mother Wheaton.

OUT on Martha, thinking she may have put her foot in it.

34

EXT. SHIPTON ABBOTT HARBOUR. DAY 1 [18:45]

34

An anxious Adam sits alone on the Tom Crocker, he's got his phone to his ear.

ADAM

No, I've tried a couple of times and no-one's called me back, I'd rather hold if that's okay...?

35

INT. KITTY JAY'S. DUSK 1 [19:10]

35

Margo and Marvelous sitting at a table with drinks. A half drunk pint of ale and a rum and coke.

MARVELOUS

D'you ever wonder what would've happened if we hadn't argued back along?

MARGO

I still think of it as a lucky escape... Forty odd years running round after you...

MARVELOUS

Can't even remember what we argued about.

MARGO

You lied to me. Said you were
having an early night coz you were
on the boat at four the next
morning..

(beat)

Someone saw you in the Attic Rooms.

MARVELOUS

That's right... That dozy mate of
yours with the funny hand.

MARGO

She said you was up on the table,
dancing for a group of girls.

MARVELOUS

David Bowie, Rebel Rebel...
And I don't know what all the fuss
was about, I was only dancing, I
didn't do nothing with 'em..

MARGO

Never said you did.

MARVELOUS

What then?

MARGO

I can't abide a liar.

MARVELOUS

It was only a little white lie, coz
I knew you'd get all mazed about
it.

MARGO

It was still a lie.

MARVELOUS

Look, there's lies and there's
lies... It wasn't that I was lying
to hide something I'd done wrong, I
was just trying to stop you getting
the hump... No need for you to do
what you did.

MARGO

And what did "I do"?

MARVELOUS

The only reason you went out with
Jamie was coz you've got 'ed like a
bull and wanted to make me jealous.

MARGO

Rubbish.

MARVELOUS

Then were stupid enough to get yourself pregnant. Only reason you married him and not me.

MARGO

Shouldn't have lied to me then should you?

A moment. Neither knowing quite how to proceed - Marvelous picks up his rum and coke, Margo picks up her pint, they have a sip in silence... Then;

MARGO (CONT'D)

You sounded a bit sad on the phone...

MARVELOUS

Laid it on a bit, to make sure you came.

MARGO

Thought so.

MARVELOUS

Well how many times have I asked you out for a drink in the past twenty years since you lost Jamie?

MARGO

Stopped counting.

MARVELOUS

Might have known it'd take someone dying to get you here.

MARGO

Better make the most of it then...

She drains the last of her pint and hands him the empty glass. He smiles and takes it to the bar. Margo watches him, just the hint of a smile shows her feelings for him.

ANNE

Hi Margo..

She looks up to see Anne passing nearby with Richard.

MARGO

Hi Anne.

We go with Anne and Richard as they sit down at a table.

RICHARD

Well I don't know about you, but
I'm famished.

ANNE

I haven't heard that for a while.
Famished.

RICHARD

I think youngsters keep inventing
new words, so some of the old ones
get nudged out...

ANNE

Not so much words, more a list of
abbreviations... lol, fomo..

RICHARD

You're very well versed.

ANNE

Martha has a young girl that helps
out in the Cafe, she's teaching me
her language. Though I'm not
entirely sure when I'll need it.

RICHARD

You know I think that's one of my
favourite things about you.

ANNE

Oh?

RICHARD

You don't act your age.

ANNE

I'm assuming that's meant as a
compliment.

RICHARD

Very much so.

ANNE

Then let's agree to grow old
disgracefully.

RICHARD

Hundred.

ANNE

Excuse me?

RICHARD

Per cent.

ANNE

Touché.

(beat)

So how was your day?

RICHARD

Boring. Until now. What about you?

ANNE

Oh I've done a shift at the Cafe making tea for a roomful of fishermen, been made homeless and then lectured by my daughter.

RICHARD

A full day then? Did you say homeless?

ANNE

Apparently I'm now house sharing with Martha and Humphrey.

RICHARD

And the lecture?

ANNE

Oh that was about you.

RICHARD

Oh?

ANNE

She worries you may be a con man, stringing me along to get to my vast fortune.

RICHARD

I might. Do you have a vast fortune?

ANNE

Sadly not.

RICHARD

In that case I'll pay for dinner.

(grins)

I'll get some menus..

Richard heads off in search of menus, Anne watching him go. Intrigued by him.

36

EXT. LILY BOND. DUSK 1 [19:30]

36

Martha comes out from the boat cabin.

MARTHA

... I've made up some cardboard boxes, so we can gradually start emptying cupboards...

As she reaches the deck, she sees the top half of Humphrey on the water side of the boat, holding on to the handrail and trying to keep his balance. Moving his hands around to replicate how you might leave different sets of fingerprints.

MARTHA (CONT'D)

What are you doing!?

HUMPHREY

I'm trying to see if I can get on and off the boat, without moving my hands.

MARTHA

Have you lost your mind?

HUMPHREY

It's perfectly safe...

(glances down)

There's a ridge down here I can stand on to take my weight. Look.

As he says that, he leans back a little as if to prove his point.

There's a snap and the section of rail he's holding suddenly breaks off the boat hull. He looks at his hands in horror, holding the unattached rail, almost in slow motion, knowing this means he's going to fall. Which he then does, disappearing from view.

MARTHA

Humphrey!

She runs to the side of the boat.

37

INT. KITTY JAY'S. DUSK 1 [19:45]

37

Richard and Anne at their table, eating dinner.

RICHARD

....I genuinely thought my dating days were over.

(MORE)

39.

RICHARD (CONT'D)

And the truth is I was quite happy on my own.
Friends tried to matchmake of course, as friends do... Single women would miraculously appear at every dinner party I was invited to..

ANNE

None of them took your fancy?

RICHARD

Not one. Of course I assumed it was me, not them.... That that switch was somehow turned off forever...

ANNE

So what changed?

RICHARD

You did.

(beat)

Well my daughters got the ball rolling... they coerced me into signing up for the dating app.

(beat)

I agreed on the strict understanding I would meet with three women, no more.

And if cupid didn't rear his mischievous little head, they'd leave me to my dotage in peace.

(beat)

The first two were completely awful. One did nothing but cry and talk about her ex-husband, the other had so much work done on her face, she looked like a Picasso painting.

ANNE

Oh dear.

RICHARD

Then came you.

ANNE

So basically you're saying I'm the best of a bad bunch.

RICHARD

Pretty much.

ANNE

Smooth talking and honest, now there's a rare combination.

RICHARD

And what about you? How's your dating experience been?

ANNE

Not unlike yours really, except you're only the second.

RICHARD

And how was the first?

ANNE

He was sweet enough, he taught Shakespeare to sixth formers and collected stamps. I was so bored I actually think I nodded off at one point. Thank heavens for sunglasses.

Richard laughs.

ANNE (CONT'D)

He messaged me for days afterwards, I tried to ignore him, or "ghost him" as Zoe says, but in the end I had to tell him the truth.

RICHARD

Which was?

ANNE

That my Aunt Judith was terribly ill and I was moving to Mexico to look after her.

RICHARD

(wry smile)

I trust he was suitably understanding?

ANNE

He left me a message saying "Ah cruel fate, how swiftly joy and sorrow alternate".
Never heard from him again.
I checked his profile at the weekend and he's dating Cheryl from Aberdeen.

RICHARD
Good for him.

ANNE
And her I hope.

RICHARD
And as the saying goes...
(he puts his hand on hers)
Sometimes the journey teaches you a
lot about your destination..

A moment between them.

38

EXT. LILY BOND. DUSK 1 [19:50]

38

A damp Humphrey wrapped in a very large blanket, nursing a
mug of hot chocolate. Martha beside him.

MARTHA
What were you thinking of?

HUMPHREY
The case I'm working on.
Everything points to Maisie Morgan
taking her own life. But something
just doesn't feel right.

MARTHA
So you thought you'd try it for
yourself to see?

HUMPHREY
It wasn't the brightest thing I've
done.

MARTHA
No... Although, it could have been
worse.

HUMPHREY
How?

MARTHA
You could have done it during the
home visit.

HUMPHREY
Yes indeed. I think that went
alright in the end, don't you?

MARTHA
After you stole Mum's house?

HUMPHREY

How did she take that?

MARTHA

Strangely well, though I dare say we'll pay for it somewhere down the line.

(beat)

The marriage thing threw me a bit though.. I mean why bring it up if it's not a thing?

HUMPHREY

She made it pretty clear it wasn't an issue.

MARTHA

I know, I'm just worrying about everything... We're so close..

Humphrey puts a comforting arm around Martha.

39

INT. BILLY'S HOUSE. NIGHT 1 [20:00]

39

Billy opens the front door and as he does so, Adam is on him, grabbing his collar and pushing him up against the wall.

ADAM

You knew didn't you! You and her, you knew!

Sandra appears in the hallway.

SANDRA

Get off him!

ADAM

I spoke to the lawyers! She didn't change the will, but you knew that didn't you! Didn't you?!

(leans in)

You know how I know? Because she'd made an appointment to do it on Thursday!

(he points at Sandra, then glares at her)

The day she had arranged to take her into town!

(to Sandra)

She asked you to take her to the lawyers didn't she?

Sandra avoids eye contact. Adam gets into Billy's face.

ADAM (CONT'D)
What did you do!

40 **INT. KITTY JAY'S. NIGHT 1 [21:00]**

40

Marvelous and Margo sit together, lots of empty glasses on the table.

MARVELOUS
Any point me asking to come back to yours?

MARGO
You can ask.

MARVELOUS
And what would you say?

MARGO
Is that who I think it is?

Marvelous looks completely confused. Then he realises that Margo is looking over his shoulder, he turns to see **Jenny**, a woman in her mid forties, warm, a kindly face.

JENNY
Hello Uncle Marv...

41 **EXT. ANNE'S COTTAGE. NIGHT 1 [21:30]**

41

A cab pulls up, Anne gets out, followed by Richard. Anne glances at the Lily Bond, all in darkness.

RICHARD
I've had a lovely evening, thank you.

ANNE
Me too.

An awkward moment.

ANNE (CONT'D)
I... could invite you in for coffee..

RICHARD
Yes you could.

ANNE
Though I'm not sure I'm quite ready.. For coffee..

RICHARD
(kind smile)
I understand.

ANNE
A brandy perhaps?

A smile from Richard and he passes the cab driver a tenner,
then follows Anne to her front door.

42 **EXT. SHIPTON ABBOTT. DAY 2 [08:30]**

42

Establishing. A new day. The harbour coming to life.

43 **INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [11:30]**

43

Margo and Kelby at their desks, Humphrey leaning back in his
chair, eyes closed as Esther enters.

She looks at Humphrey, then Margo...

ESTHER
Is he....?

HUMPHREY
(eyes still closed)
No he's not. Any news from the
marine unit?

KELBY
They ran out of light yesterday,
but were going back out this
morning..

MARGO
Maisie's daughter Jenny turned up
last night. She's staying at Kitty
Jay's.

Humphrey now opens his eyes and sits up.

HUMPHREY
We should talk to her.

MARGO
Not sure what she can tell you, she
hasn't spoke to her Mum for I don't
know how long.

HUMPHREY

Even so..it feels like Maisie's
daughter is the last piece of the
jigsaw.
I just need to stop off somewhere
on the way..

43A **EXT. SHIPTON ABBOTT. DAY 2. [12:00]**

43A

Esther waiting with a coffee wondering where Humphrey's got
to. She checks her watch...

Humphrey approaches, slipping a letter into his inside
pocket.

HUMPHREY

Sorry!

44 **EXT. KITTY JAY'S. DAY 2 [12:30]**

44

Marvelous sits on a bench table outside Kitty Jay's with
Jenny.

MARVELOUS

She'd changed over the years you
know, she wasn't the same woman..

JENNY

Is that supposed to make me feel
better?

MARVELOUS

It's not supposed to do anything.

JENNY

I made a promise and here I am,
that's what matters isn't it?

They see Humphrey and Esther walking towards them.

HUMPHREY

Jenny?

JENNY

Yes.

HUMPHREY

I'm Detective Inspector Goodman and
this is D.S Williams, can we talk?

MARVELOUS

(stands)

I'll leave you to it.

(to Jenny)

You still on for our date? Mulland Cove, four o'clock?

JENNY

(smiles)

I'll be there.

Marvelous nods and walks away.

JENNY (CONT'D)

He used to take me crabbing there when I was little.. Sitting on the rocks with a line and a bag of bacon bits.

ESTHER

Walk down memory lane?

JENNY

He's sappy like that..

Humphrey and Esther sit down with her.

HUMPHREY

We're sorry for your loss.

Jenny doesn't respond.

HUMPHREY (CONT'D)

Can we ask you about your relationship with your mum?

JENNY

I didn't have one, which I assume you already know or you wouldn't have asked the question.

HUMPHREY

Can we ask why that was?

A beat, it's not really a story Jenny likes to revisit.

JENNY

Mum had an affair, left home when I was fifteen.

HUMPHREY

So you stayed with your dad?

JENNY

Not at first... I lived with her and her new bloke... It was the worst time of my life... The boys were horrible, they could do no wrong and I was just the clumsy new kid knocking things over and getting in the way.. I tried to tell her I was miserable, but she told me I had to just get on with it. Dad got a cottage up the coast a bit, but he was a mess, he was useless on his own... He loved her so much... he just couldn't get over it..

(beat)

Anyway me and Mum had a row one night, about something the boys had done, she took their side and I ran away, went to live with dad..

ESTHER

And you haven't seen her since?

JENNY

I still talked to her... Tried to make it work, but like I said, Dad was a mess, he started drinking... I was only sixteen by then, I didn't know what to do.. I begged her to come and help me with him, but she wouldn't... Said I'd made my bed, I had to lay in it... One night he collapsed. I phoned Mum but she didn't want to know, it was Sam Junior's eighteenth birthday and she was at his party.... She told me to phone an ambulance.

(beat)

I was on my own!

(beat)

Dad was dead before he got to the hospital.

ESTHER

I'm sorry.

JENNY

She came to the funeral, tried to say she was sorry, that she didn't know things were that bad.

(MORE)

JENNY (CONT'D)

We argued again, I told her the next time I'd see her was at her funeral.

(beat)

Haven't seen or spoken to her from that day to this...

(beat)

Uncle Marv says I'm my Mother's daughter, that we're as stubborn as each other... Maybe he's right.

HUMPHREY

Were you aware there's some friction in the family regarding her will?

JENNY

Couldn't give a toss, I don't want anything from her.

Uncle Marv says they're planning a memorial service for her, so I'm here, like I promised. Then it's done.

45 **EXT. KITTY JAY'S. DAY 2 [12:35]**

45

Humphrey and Esther, looking back at Jenny sitting on her own. They exchange a look, both feeling a little sorry for her after hearing her story.

46 **INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [15:38]**

46

Kelby stands by Margo's desk, she's trying to do some paperwork..

KELBY

So if I'd been a fisherman and you'd been married to a fisherman, we'd still have been working together..

MARGO

S'pose we would.

KELBY

That's weird innit? So our whole lives changed because you had an argument and my alarm clock didn't go off.

(beat)

But here we are...

MARGO

What are you saying Kelby?

KELBY

That your life keeps changing and I'm not sure how much we can do about it.

MARGO

That's very true. Now how about you changing your life over at your own desk?

Humphrey and Esther enter.

KELBY

Oh sir, the handwriting samples matched up, so the note was written by Mrs Morgan. And the CCTV from the harbour master came in, I emailed you the file.

HUMPHREY

Thanks Kelby.

Humphrey goes to his desk.

MARGO

How was Jenny, did you see her?

ESTHER

It was quite sad really, sounds like she had a rough time.

MARGO

Did you see Marvelous?

ESTHER

Just for a minute.

(grins)

You two getting friendlier..?

MARGO

No!

ESTHER

Sure? Coz a little birdie told me you were having a drink with him last night.

MARGO

Strictly work.

ESTHER

Work?

MARGO

The Inspector asked me to do background checks on the Morgan family.

ESTHER

Oh riiighht...

Humphrey studying his screen, a CCTV image of Maisie and her three stepsons arriving at the *Tom Crocker*, once they've boarded, he hits fast forward, then plays again as the boat glides away from its mooring. Esther at his shoulder.

ESTHER (CONT'D)

Anything?

HUMPHREY

Nothing new. All four got on the boat and left the mooring at the time they said...

Esther heads back to her own desk. Humphrey hits the fast forward again and lets it run. Playing again as the *Tom Crocker* comes back to its mooring (*pointing the other way*). The four man lifeboat moors behind them.

46A **EXT. MULLAND COVE. DAY 2 [15:50]**

46A

Jenny alone at the waters edge, looking out to sea, she checks her watch.

46B **INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [15:52]**

46B

Margo, Humphrey, Kelby and Esther at their desks, Humphrey studying his screen.

HUMPHREY

That's odd.

Esther looks up, walks over to join Humphrey at the computer.

He is looking at footage of Marvelous arriving noisily in his van and meeting the brothers on the quayside. (Sc9).

He plays it, then rewinds, plays again.

ESTHER

You got something?

He then rewinds to the boats returning.

HUMPHREY

Look... This is the boats
returning. The Tom Crocker, then
the lifeboat behind..

ESTHER

Okay.

He fast forwards to Marvelous arriving. He greets Sam we see
the lifeboat crew getting off the rig and walking along the
quayside.

HUMPHREY

Can you see it?

He does the same sequence - The lifeboat crew mooring up,
then Marvelous and Sam as they walk along quayside.

He winds back to the lifeboat mooring.

HUMPHREY (CONT'D)

The lifeboat and its four man crew,
mooring.

ESTHER

Right.

HUMPHREY

Then look...

He fast forwards then freezes the frame as the lifeboat crew
walk along the quayside.

HUMPHREY (CONT'D)

Do you see it?

ESTHER

There's five of them!

HUMPHREY

Yes there is... Until, they reach
Marvelous..

He plays the tape again, there are five crew in their
distinctive yellow jackets, but as they pass on the far side
of the van, only four emerge at the front.

ESTHER

Four again.

Humphrey springs to his feet.

HUMPHREY

Of course! The only thing we didn't consider! I've spent all this time debating whether she jumped from that boat or she was pushed! What if it was neither!?

47 **OMITTED.**

47

48 **EXT. TOM CROCKER FISHING BOAT. [FLASHBACK] DAWN 1 [05:49]** 48

Maisie standing at the bow of the ship, Humphrey and Esther now looking on.

HUMPHREY

Maisie Morgan asked her stepsons to go out on the fishing boat one last time... But why? Because she planned to take her own life? Or did she have a different plan entirely?

They watch as Maisie ties her scarf to the rail, slip out of her shoes and place the note inside one of the shoes.

HUMPHREY (CONT'D)

She waited for the right moment, when she was sure all the boys were below deck, then....

They watch as Maisie strides to the large storage bin Humphrey saw in Sc14. She climbs inside.

ESTHER

She hid?

Humphrey smiles. They turn as Adam comes from below, then looks at the bow. He walks slowly to pass them, looking at the scarf and the shoes. He bends down and picks up the note, reading it, his face clouds.

HUMPHREY

Knowing that when her stepsons saw the scarf and her shoes alongside a suicide note, they'd be convinced she'd taken her own life.

(beat)

So thinking she was in the water, the one thing they didn't do was search the boat!

49

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [15:55]

49

Esther with Humphrey.

HUMPHREY

Remember the fingerprints we found on the starboard side? Prints that showed her on the outside of the boat, looking in?

(beat)

We found the same thing on the port side, but that was okay, because we know she boarded the boat on that side. But look!

He rushes back to his computer.

HUMPHREY (CONT'D)

But when the boat came back into the harbour.

ESTHER

It was facing the other way!

ESTHER (CONT'D)

So the reason Maisie's fingerprints were facing the wrong way, is she was getting off the boat!
After it came back in!

HUMPHREY

Exactly!

50

EXT. SHIPTON ABBOTT HARBOUR. [FLASHBACK] DAY 1 [09:30]

50

Humphrey and Esther stand on the deck of the *Tom Crocker* again. They watch Maisie climbing out of the storage bin, then taking out an RNLI yellow jacket etc which she puts on. She then hides and waits for her moment.

It comes in the form of Marvelous' noisy arrival, sounding his horn and hitting the lobster pots. She sees the lifeboat crew passing and climbs off the boat (*using the handrail*) and tacks on at the back of them.

GO TO: Marvelous' van.

Humphrey and Esther now beside the van, watching as Maisie approaches at the back of the lifeboat crew.

As Marvelous stands with Sam and the lifeboat crew pass them, Marvelous catches Maisie's eye as she yanks open the sliding side door and climbs into the van.

ESTHER

So Marvelous knew all along?

HUMPHREY

It's the only way she could have
left the quayside unseen.

They watch as Margo arrives - they embrace, exchange a few words, then Marvelous gets into his van.

We're with him as he drives off, waving to an approaching Humphrey, Esther and Kelby as he goes. Over this.

MARVELOUS

(to Maisie)

Did anyone see you?

MAISIE

I don't think so.

51 **INT. MARVELOUS HARRIS COTTAGE. [FLASHBACK] DAY 1 [10:22]** 51

Sc13: Humphrey and Esther now in the kitchen watching Marvelous. Who is standing in his kitchen, staring into space. A moment - then he picks up the phone and dials.

MARVELOUS

(phone)

Jenny? It's Uncle Marv...

(beat)

I've got some bad news...

Reverse now to show that Maisie is sitting in the kitchen with him.

52 **INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [16:10]** 52

Humphrey and Esther together.

HUMPHREY

Maisie Morgan remembered the
promise her daughter made the last
time she saw her..

52AA **EXT. KITTY JAY'S. DAY 2 [FLASHBACK] [12:30]** 52AA

Jenny sitting opposite Humphrey and Esther.

JENNY

...I told her the next time I'd see
her was at her funeral.

52AB **INT. SHIPTON ABBOTT POLICE STATION. DAY 2. [16:10]**

52AB

Humphrey and Esther.

ESTHER

So Maisie Morgan faked her own death..

HUMPHREY

I believe she did.

ESTHER

Then where is she now?

52AC **EXT. MULLAND COVE. DAY 2 [16:12]**

52AC

Jenny still alone at the waters edge, a moment before she hears a voice.

MARVELOUS (O.S.)

You made it then?

Jenny smiles as she turns to see her Uncle Marvelous, but it fades instantly as she sees Maisie appear beside him. A furious Jenny turns to look back at Marvelous.

MARVELOUS (CONT'D)

It's the only way we could get you here.

MAISIE

I'm dying sweetheart.

JENNY

So was dad. Where were you then!?

MAISIE

And that was wrong of me. I know that.. I was just trying so hard to build a new life...

JENNY

(cuts in)

And I was part of the old one?

MAISIE

No.

JENNY

What then?

Maisie just doesn't know how to respond. Now feeling this was all a mistake, she looks at Marvelous, lost... tears in her eyes. Jenny angrily looks from one to the other.

JENNY (CONT'D)
What do you want from me!?

MAISIE
(beat)
To say goodbye.

53

EXT. MULLAND COVE. DAY 2 [16:20]

53

Humphrey and Esther park their car and make their way across sand dunes to a secluded little cove. As they reach the top of the dunes they look down to the water's edge to see Maisie and Jenny in what seems like a heated debate.

They take a step forward to go down to the beach.

MARVELOUS. (O.S.)
Leave them be.

They turn to see Marvelous sitting alone on the sand dune overlooking the beach.

MARVELOUS
No good's gonna come from you two
going down there poking your noses
in...

A beat, Humphrey and Esther look down at Maisie and Jenny, then at Marvelous. They then sit down beside him and watch as these two women share their respective heartache, stay with them -

Then gradually, the conversation seems less heated, Jenny listens as Maisie speaks....

NOW GO TO: MAISIE & JENNY.

As we join them, they're silent... Jenny lost in her own thoughts, then;

JENNY
I needed my mum.

MAISIE
I know you did and of all the
things I've done in my life, that's
the one thing that I'm ashamed of.
That I wasn't there when you needed
me.

(MORE)

57.

MAISIE (CONT'D)

(beat)

It's no excuse, but I thought I was being dragged back into the life I was trying to get away from. Away from your dad.

(beat)

But it wasn't about him, it was about you... And I didn't see that.

(a beat)

I see it now.

GO BACK TO: Humphrey, Esther and Marvelous sitting in the sand dunes watching Maisie and Jenny below. From their POV we see another brief exchange between Jenny and her Mum, then they face each other in silence - then embrace.

Marvelous audibly catches his breath as the emotion hits him in that instant, knowing what that embrace means to his sister. FADE TO BLACK.

FADE IN:

54

EXT. SHIPTON ABBOTT HARBOUR. DAY 3 [11:00]

54

A memorial service for Maisie Morgan. Her coffin on the packed quayside (The brass plaque reads Amazing "Maisie" Morgan). Fishing boats pass by sounding their horns.

Margo, Kelby, Humphrey, Martha, Zoe, Anne and Esther look on.

On another part of the quayside Marvelous stands with an arm around Jenny.

Adam, Billy, Sandra and Sam look on as the coffin is loaded into the hearse.

GO TO: Humphrey, Esther and Martha. They look over at the brothers.

ESTHER

Do we know what happened with the will?

HUMPHREY

It never got changed, so they will all get an equal share. Jenny has told them she doesn't want anything, so they're now squabbling about what to do with that.

MARTHA

Sooner or later, they'll realise money isn't everything...

58.

They now look at Marvelous and Jenny.

ESTHER

You do realise we should charge
Marvelous with wasting police time?

Humphrey glances at Margo watching Marvelous.

HUMPHREY

Maybe you should run that past
Margo first...

55

EXT. LILY BOND. DUSK 3 [19:00]

55

Humphrey, Martha, Anne, Esther, Zoe, Margo and Kelby are now
on the Lily Bond having drinks.

MARGO

Well this is nice...

HUMPHREY

Well we felt we had to pay our
respects, but the wake was
something I'm happy to avoid.

ESTHER

(to Margo)

I'm surprised you didn't stay
though Margo, for another little
drink or two with Marvelous..

MARGO

No chance. There was me comforting
him and he was lying to me again,
it's like the summer of '79 all
over again.

Martha joins Anne.

MARTHA

So how are things with Richard?

ANNE

We had a lovely time thank you.
He didn't try to murder me and I
checked my purse when he left.

MARTHA

I'm sorry.

(beat)

You've spent most of your life
worrying about me, I thought I
should do the same for you.

ANNE

I've also spent most of my life
supporting you.

Anne walks away, leaving Martha with that thought.

56 **EXT. KITTY JAY'S. DUSK 3 [19:30]**

56

Jenny walks to her car, she looks back at the wake venue,
music and lights inside as everyone celebrates Maisie
Morgan's life. The stepbrothers are outside arguing.

Jenny on the outside looking in. Again. She gets into her car
and drives away.

57 **EXT. LILY BOND. DUSK 3 [19:45]**

57

The group still gathered on the Lily Bond. Martha joins
Humphrey, looking over at Anne talking to Margo.

MARTHA

I don't think mum's very happy with
me.

HUMPHREY

Oh?

MARTHA

She doesn't think I'm supportive
enough about Richard.

HUMPHREY

And is she right?

MARTHA

Maybe...

A beat.

HUMPHREY

Well you'd better make up soon,
we're going to need her.

MARTHA

What for?

HUMPHREY

Well there's the whole house/boat
swap.. And... She'll need to give
you away...

Martha looks at him blankly. He takes out a piece of paper from his pocket..

HUMPHREY (CONT'D)

What Hannah said... About us not being married, got me thinking... Why aren't we? I mean we both want to don't we? We talk about it enough, so what's stopping us?

MARTHA

I don't know. Just haven't got round to it I guess.

HUMPHREY

Exactly! So I booked this!

He hands her the sheet of paper, she reads it.

MARTHA

A service for our log burner?

HUMPHREY

Ah, sorry....

He takes out another form and swaps with the one Martha's holding. She starts to read it.

HUMPHREY (CONT'D)

Our wedding.

(beat)

If that's okay of course? I mean if you still want to...

MARTHA

Of course I want to marry you. But when?

HUMPHREY

Don't worry, I've given us plenty of time... Well, a few weeks...

A shocked Martha turns to look at him.

MARTHA

Weeks?

HUMPHREY

(beams)

I know, great isn't it?

He puts an arm around a rather concerned Martha.

FADE OUT