



SERIES TWO

Episode Six

Shooting Script SPP

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22nd September 2023



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FADE IN:

1

INT. SHIPTON ABBOTT MUSEUM. DAY 1 [18:00]

1

The Shipton Abbott Museum is a small building in the centre of the town, it houses mostly objects with a local heritage.

The main gallery exhibition is a portrayal of "Shipton Abbott in the 1920s", featuring old photographs, an old grocer bicycle, foodstuffs, household objects etc. The centerpiece, sitting proudly on a large pedestal in the centre of the room, is an art deco 40cm bronze figurine on a marble base: an elegant woman standing tall, holding on to a marble tray. At one side of the gallery is an arched opening, leading to the exit through a small gift shop.

Museum manager **Douglas Bevan**, 66, *the heart of Shipton Abbott, avuncular, kindly face*, is closing up for the day, he glances around the main gallery. All is well. His assistant, **Mark Wisdom**, 19, *young, wiry, his first proper job*, is moving through the gallery, turning off lights. Douglas moves to the front door, keys in hand and waits. Inside, Mark moves to the alarm control panel and presses the "Alarm set" button before walking to the front door to join his boss.

2

EXT. SHIPTON ABBOTT MUSEUM. DAY 1 [18:02]

2

Douglas steps out of the front door as the alarm beeps and Mark joins him. Douglas then locks the front door.

MARK

'Night Mr Bevan.

DOUGLAS

(smiles)

Goodnight Mark.

Mark skips away and Douglas checks the door to confirm to himself it's locked. It is. He too then walks away. PASSING HUMPHREY who walks past, carrying an overnight bag and suit carrier over his arm.

Humphrey crosses the street and continues to the **Copacabana** guest house and goes inside.

3

EXT. SHIPTON ABBOTT MUSEUM. NIGHT 1 [23:30]

3

CU of a pair of gloved hands with a crowbar. Forcing open a fire door.

4

EXT. SHIPTON ABBOTT. DAY 2 [08:00]

4

The sun rises on a new day in Shipton Abbott.

5

INT. ANNE'S COTTAGE. BEDROOM. DAY 2 [08:15]

5

Martha sits on the edge of the bed, looking up at her wedding dress hanging on the back of the door.

6

INT. COPACABANA B&B. HUMPHREY'S ROOM. DAY 2 [08:15]

6

A suit hanging on the back of the door; a sleepy Humphrey's hand trying to hit the stop button on his phone as it plays an alarm. He finally stops the alarm and opens his eyes.

7

EXT. SHIPTON ABBOTT MUSEUM. DAY 2 [08:30]

7

A cheery Douglas walks through the town, acknowledging people as he passes, everyone knows Douglas. He arrives at the museum and unlocks the door.

8

INT. SHIPTON ABBOTT MUSEUM. DAY 2 [08:31]

8

Douglas enters the museum and the alarm panel starts to beep - he strides towards the control panel and enters the code to disarm it. He moves back into the main gallery - then stops dead in his tracks, looking at the empty pedestal where the art deco bronze figurine once proudly stood.

**OPENING
TITLES:**

9

INT. ANNE'S COTTAGE. DAY 2 [08:40]

9

Martha coming downstairs, hearing Anne on the telephone.

ANNE

(phone)

...there are to be flowers as a
centre piece on each table,
except the top table, I don't
want the bride hidden behind
anything. Perhaps at the two
ends...Now let's go through the
menu again.

OUT on Martha, looking a little worried.

10

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [09:20]

10

Esther, Margo and Kelby stand together at Esther's desk looking down at a small stack of printed files. The top file reads "Shipton Abbott - Station House Review".

ESTHER

Is that it?

MARGO

Everything they asked for.

ESTHER

So what d'you think?

MARGO

It's not about what's here, it's about how they interpret it. It'll say whatever they want it to say.

ESTHER

So you think they've already made their minds up?

MARGO

Don't you?

A moment as that hangs in the air.

KELBY

If it helps, I don't mind taking it in.

Esther and Margo both turn to look at him.

KELBY

What?

ESTHER

They might be about to close us down and all you can think about, is drooling over the Chief Super again?

KELBY

I don't drool over her.

MARGO

That's true actually. Normally his mouth goes dry and he talks gibberish.

KELBY

I just think she's an amazing woman that's all.

ESTHER

(to Margo)

Oh.. It's about professional respect.

MARGO

(to Esther)

We've misjudged him.

ESTHER

So if you drop these files off and she wants to give you a little kiss to say thank you, you'd tell her to back off would you? That it was inappropriate?

KELBY

That's hardly likely is it?

ESTHER

Probably. But what if she did?

MARGO

Come to think of it, I think she gave me a little peck on the cheek, last time I took the quarterly report in.

ESTHER

That's right! I remember you telling me!

A beat, Kelby looks from one to the other.

KELBY

Well... I wouldn't want to be rude..

ESTHER

No.

MARGO

'Course not.

KELBY

As long as it was just a peck.

Esther and Margo both struggling to keep a straight face. Kelby now realising they're winding him up.

KELBY

Oh very funny...

Kelby strides back to his desk, as Margo picks up the files, ready to leave.

ESTHER

(to Margo)

Don't get chatting over there, we
have to be out of here by four,
we've got a wedding to go to
remember?

Margo's phone rings, she walks to her desk and picks up.

MARGO

Shipton Abbott Police.

Esther passes Kelby's desk, he glares at her.

ESTHER

Sorry Kelby, but you do make it
easy..

KELBY

I don't have a go at you for who
you fancy do I?

ESTHER

Who do I fancy?

KELBY

That bloke with the hammer.

ESTHER

Hammer?

KELBY

Thor.

ESTHER

You mean Chris Hemsworth?

KELBY

Yeah... I don't ask you if you
want to kiss him do I?

ESTHER

No. But you can if you want.

Esther's phone rings.

KELBY

Alright, do you want to kiss him?

ESTHER

Yes please.

(she answers phone)

Shipton Abbott Police.

Kelby not sure how to continue...

ESTHER

Oh hello Douglas, how are you?
(a beat, her smiles
fades)
Oh dear...

MARGO

(phone)
We'll get someone to you as quick
as we can.

She hangs up and lifts up a note.

MARGO

Kelby! Christie Close, suspected
assault on an elderly resident.

Kelby grabs his things, takes the note from Margo and heads out. Margo then picks the review files back up and waves at Esther who is on the phone, before heading out behind Kelby, carrying the files.

11 **EXT. COPACABANA B&B. DAY 2 [09:30]**

11

Establishing. The Copacabana guest house.

12

INT. COPACABANA B&B. BREAKFAST ROOM. DAY 2 [09:32]

12

Breakfast room. Humphrey sits at a table set for one in the corner, enjoying a cooked breakfast. The landlady **Sandy Reynolds** is in her late 30's, she has a 1960s vibe about her, long skirt, trainers, fitted top and a dolly bow headband. She brings Humphrey a small stainless steel jug.

SANDY

Hot water.

HUMPHREY

Thank you.

SANDY

Can I get you anything else?

HUMPHREY

I don't think so.

SANDY

More toast? Sauce?

HUMPHREY

I'm absolutely fine, thank you.

SANDY

Then can I tempt you with a little physical activity?

HUMPHREY

Excuse me?

She hands him a small flyer.

SANDY

Nineteen-sixties workout. On the beach later...

HUMPHREY

Sorry. I'm a little busy today.

SANDY

Maybe next time.

HUMPHREY

Absolutely.

Sandy smiles and walks to another table and Humphrey is just about to dig into his breakfast when Martha appears seemingly from nowhere and sits at Humphrey's table.

HUMPHREY

What are you doing here?

MARTHA

We need to talk.

HUMPHREY

Isn't it bad luck, if I see you?

MARTHA

I can't do it.

HUMPHREY

Do what?

MARTHA

The wedding.

OUT on a shocked Humphrey.

13

INT. ELLA'S HOUSE. DAY 2 [10:00]

13

Ella's living room is immaculate, a place for everything and everything in its place. A small computer desk and chair sit in the corner of the room. **Ella Woods**, a kindly faced lady in her late 70's, demurely dressed, is sitting in an armchair, being tended by two paramedics. The side of her face is badly bruised, a bloodied cut on one eyebrow and one of the paramedics **James Blackwell**, 29, local, easy manner, is fixing her arm into a sling. Kelby squats beside her, holding her hand.

JAMES

Okay Ella, we'll just get your arm secure than we'll pop you down to A&E to get you checked out.

ELLA

I don't want any fuss.

KELBY

Have you got family we can call? Maybe they could meet you at the hospital?

JAMES

I think one of the neighbours called her granddaughter.

ELLA

They said they'd come to fix the internet.

KELBY

Who did?

ELLA

Two men...they rang on the bell.

KELBY

And you let them in?

ELLA

Well yes, it had been playing up all morning, they said they were here to fix it.

(beat)

Only they went on my computer and well...my grand daughter said I wasn't to let anyone do that..I told them to stop! That's when one of them pushed me and I fell back.

KELBY

And these two men. Would you recognise them if you saw them again?

ELLA

Oh yes.

JAMES

(to Kelby)

We should get going..

KELBY

Well don't worry about it now Ella, James is going to get you in the ambulance. But I'll come and see you at the hospital if that's okay? See if I can get a proper description.

A moment between them - Ella puts her hand on Kelby's.

ELLA

Thank you.

CHARLIE (O.C.)

Nan!?

Kelby is shocked as he turns to see Chief Super Charlie Woods rushing to Ella's side.

CHARLIE

Are you alright, what happened?

ELLA

Oh it's nothing, they shouldn't have called you.

CHARLIE

Of course they should have called me.

(to paramedics)

Is she okay?

JAMES

A few cuts and bruises, possible fracture of her left arm, we're taking her to A&E...

(to Ella)

You ready Ella?

ELLA

(anxious)

I can't just leave the house...

CHARLIE

It's okay Nan, I'll lock up here
and then I'll meet you at the
hospital, okay?

Ella nods and the paramedics help her up from the chair.

ELLA

Alright dear, thank you...

The paramedics lead Ella out. Kelby watches as Charlie follows them to the door to see them out. He takes a breath and adjusts his uniform and hair before Charlie comes back into the room.

CHARLIE

P.C Hartford.

KELBY

Yes sir. Ma'am.

CHARLIE

Do you know what happened?

Kelby like a rabbit caught in headlights.

CHARLIE

She's my grandmother...

KELBY

Yes ma'am, so....It seems there
were two perpetrators who aimed
gantry.

CHARLIE

Aimed gantry?

KELBY

Gained entry.

(beat)

They said they were here to fix
the internet and pushed her but
you'd told her not to let anyone
do that...Not push her, I mean of
course they shouldn't do that,
even if she wasn't your
grandmother, I meant go on the
internet. Through the
computer...So she said stop it
and they didn't and that's when
they pushed her.

CHARLIE

Right...so what were you going to
do next?

KELBY

Next?

Charlie waits for an answer.

KELBY

Okay, er...well...I was going to get a description and ask around town if anyone had seen them..

CHARLIE

"Ask around town"?

KELBY

And the surrounding area.
Neighbours.

(a beat, slowly losing
faith in his plan)
Dog walkers. People on bikes...

CHARLIE

Can I make a suggestion?

KELBY

Yes please sir.

CHARLIE

Go back to the station, write out your report. I'll call the cyber crime unit to come down and check my grandmother's computer, to see if there is any forensic evidence to be had, or if there's a digital footprint we can identify and help lead us to the people who did this.

Charlie moves away to make a call on her phone, leaving Kelby feeling a bit lost..

14

INT. COPACABANA B&B. BREAKFAST ROOM. DAY 2 [10:15]

14

Martha and Humphrey at the breakfast table, Martha subdued, we sense she's spelt out her fears for the wedding to Humphrey. Now she's reflective...

MARTHA

It's like my worst nightmare, all the things we said we didn't want.

A beat.

HUMPHREY

Well what do we do? We can hardly not turn up for our own wedding.

MARTHA

Of course not! Mum would be devastated.

(a beat)

You'll have to talk to her.

HUMPHREY

Me!?

MARTHA

If I go, she'll just talk me round, like she always does.

HUMPHREY

And if I go, she'll use her headmistress voice and I'll crumble. I can't be held responsible for what I'd agree to.

A beat, Martha ponders, then:

MARTHA

We'll go together.

Martha stands and heads out. Humphrey looks longingly at his breakfast, then hurriedly grabs a piece of bread and puts his sausages in it before following Martha out.

15

INT. SHIPTON ABBOTT MUSEUM. DAY 2 [10:30]

15

Esther is in the gallery with Douglas and Mark, they stand by the empty pedestal, Esther is looking at a museum guide with a photograph of the bronze figurine. Douglas is beside her, clearly anxious, on edge.

DOUGLAS

It's an art deco piece from the 1920's, bronze, with the mount and tray made from Devon marble.

ESTHER

Value?

DOUGLAS

It's insured for seventy five thousand pounds.

ESTHER

Wow.

DOUGLAS

I know...It's a Francis Tucker piece, loaned to the museum by Lady Cavendish.

ESTHER

At least you're insured.

DOUGLAS

Well yes, but that's not really the problem.

(beat)

We struggle to break even as it is. Over half of what we have here is on loan. If this gets out, the owners will start taking their items away.

(beat)

And if I make that kind of claim, my insurance premiums would double on whatever's left. I couldn't do it, we'd have to close down.

ESTHER

Oh Douglas, you can't do that.

DOUGLAS

I'm not sure I'd have a choice.

Esther clearly concerned about him.

ESTHER

I'll do everything I can, I
promise. Can you show me where
you think they broke in?

Douglas leads Esther to the rear of the museum, indicating
the door that has been forced open.

DOUGLAS

This door was forced open.

ESTHER

Cameras?

DOUGLAS

Outside. One at the front door,
one at the back, they were the
first thing I checked.

ESTHER

And?

DOUGLAS

Nothing. Though you can't
actually see this door from the
rear camera.

ESTHER

And the alarm didn't go off?

DOUGLAS

I don't understand why...we have
motion sensors throughout the
gallery.

ESTHER

Could be a fault. When was the
system last checked?

DOUGLAS

It's serviced every six months,
so the last one would have been
the first week of January.

A moment, Esther leaves the door and slowly walks back to
the pedestal, looking up at the motion sensors she passes
on the way. Then finally at the empty pedestal. Baffled.

16

EXT. SHIPTON ABBOTT MUSEUM. DAY 2 [10:45]

16

Esther steps out of the door with Douglas.

ESTHER

Don't upset yourself about it. If there's any news I'll call you straight away. Okay?

DOUGLAS

Thanks Esther.

He forces a smile and goes back inside. Esther turns to walk away, but almost immediately bumps into a young girl, **Paris Connor**, 17, confident, a bit of an edge.

ESTHER

Paris!

PARIS

Hey Esther, how you doing?

ESTHER

Haven't seen you for ages, Zoe was only talking about you the other day.

PARIS

I've been about...

ESTHER

In the museum?

PARIS

(laughs)

No...my boyfriend works here. Mark?

ESTHER

Oh right.

PARIS

Yeah. Six months now...

ESTHER

Probably why no-one's seen you.

PARIS

Maybe...But tell Zo I'll give her a call.

ESTHER

Will do.

Esther smiles as she watches Paris go into the museum.

17

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

17

Kelby at his desk, looking a little glum and typing up a report as Margo enters, having returned from HQ.

MARGO

Well that's that...nothing more
we can do now...

(heads to her desk)

Madam wasn't there though, so
you'd have had a wasted trip.
Family emergency or something...

KELBY

I saw her.

MARGO

What?

KELBY

The Chief Super, it was her gran
who was assaulted in Christie
Close.

MARGO

No! Is she alright?

KELBY

Two blokes got in her house and
pushed her, they think she might
have a broken arm...The Chief
Super turned up while I was
there...

(beat)

They've just checked her bank, it
looks like they cleaned her out.
Took everything.

MARGO

That's terrible.

(beat)

And not the best circumstances,
but I can't think of a better way
to get in her good books than
finding out who assaulted her
nan..

KELBY

I'd like that, she was a lovely
lady...But the Chief Super
doesn't want me to.

MARGO

Eh?

KELBY

She told me she'd get people from
HQ to look into it.

MARGO

She can't do that...the call came
in here. You attended first.

KELBY

So?

MARGO

So it's your case!

KELBY

But she's the boss.

MARGO

Well she won't think very highly
of you if you just roll over and
do as you're told will she? This
is your chance to show her what
you're made of.

KELBY

You think?

MARGO

Definitely. And...think how
grateful she'll be!

KELBY

(a beat)
You're right.
(heads out)
Thanks Margo.

MARGO

Go get 'em tiger.

Kelby passes Esther on her way in.

KELBY

Sarge!

ESTHER

(to Margo)
He looks happy.

MARGO

I'll tell you about it later, so
what happened at the museum? Is
Douglas okay?

ESTHER

Bless him, he thinks he might
have to shut down.

MARGO

No... He can't do that.

ESTHER

Someone forced open a fire door
at the back, managed to dodge the
alarm system and nick a seventy
five grand bronze statuette.

MARGO

How?

ESTHER

I have no clue.

(beat)

Where's the inspector when you
need him?

18

INT. HOTEL FUNCTION ROOM. DAY 2 [11:45]

18

Tables and chairs being set up by hotel staff. Eight round tables and a top table. White tablecloths being draped over them. Anne in the centre of the room orchestrating.

ANNE

Make sure there's plenty of room
in-between the tables once the
chairs go in. That one back a
smidgeon!

She then sees Martha in the doorway.

ANNE

Mottie! What are you doing here?
(checks watch)
You're supposed to be at the
hairdressers!

Humphrey steps into the room beside Martha. Anne senses immediately that all is not well.

19

INT. SHIPTON ABBOTT MUSEUM. DAY 2 [11:46]

19

A concerned Douglas walks through the museum, a few visitors milling around looking at the exhibits. Douglas forces a smile for them as he passes. He moves through to the gift shop, where Mark is behind the counter talking to Paris.

DOUGLAS

Hello Paris! How are you?

PARIS

Well I was alright, but Mark's just told me what happened.

DOUGLAS

Yes it is a bit of a worry.

PARIS

They broke in round the back?

DOUGLAS

It seems so yes.

PARIS

Scumbags.

DOUGLAS

Quite. Though we're not entirely sure why the alarm didn't go off.

PARIS

Oh they can do all sorts these days Mr H, they've got jammers and stuff, I've seen it on the telly.

DOUGLAS

I'm sure you're right, I'm not very up on these things.

(beat, then kindly)

I hope you're not keeping young Mark away from his work?

MARK

It's her mum's birthday, she's trying to find her something...

DOUGLAS

Well make sure you use your staff discount for her.

PARIS

Aw...thank you...

DOUGLAS
You're very welcome.

Douglas continues on his way.

20

EXT. HOTEL GROUNDS. DAY 2 [11:50]

20

Anne stares at Humphrey and Martha.

ANNE

What do you mean "too much"?

MARTHA

We just feel like everything's running away from us...like it's not about us any more.

ANNE

Well who the hell else is it about?

MARTHA

When Humph and I talked about it, it was a quiet affair, we talked about a registry office, a few close friends...

ANNE

I won't have you married in a registry office.

MARTHA

But don't you see mum? That's the whole point. This isn't about what you want.

Anne a little taken aback.

MARTHA

Our wedding day should be about what we want...and it doesn't feel that way.

(beat)

You haven't really consulted us about a single thing.

ANNE

You chose the flowers, the menu...

MARTHA

No. You told us what you'd ordered.

(looks around at where they are)

The first we heard about this place was when we got an email confirming the booking.

(beat)

(MORE)

MARTHA (CONT'D)

The truth is, I woke up this morning and it didn't feel like my wedding day.

A moment, then Anne looks at Humphrey.

ANNE

What have you got to say for yourself?

HUMPHREY

Well Martha has a point...you see we talked about something quite small, a handful of people.

ANNE

Then why didn't you say all this sooner?

Martha and Humphrey exchange a look.

ANNE

What?

MARTHA

There didn't seem a good time...
(beat)
With everything else.

ANNE

What else?

An awkward moment.

ANNE

You mean Richard?

MARTHA

It just felt like you threw yourself into planning the wedding to take your mind off it.

HUMPHREY

So it seemed quite churlish to stop you doing that.

MARTHA

We were worried about you.

ANNE

In other words you were pandering to me?

(beat)

(MORE)

ANNE (CONT'D)

Because suddenly, I've become this mad old woman, interfering in everyone else's business, so she doesn't have to face up to the fact she was humiliated by a man!

MARTHA

We didn't say that.

ANNE

No, but I was wasn't I Mottie?

(beat)

Come on, while we're all being honest, that's what you both think isn't it?

MARTHA

No.

ANNE

What then?

MARTHA

I don't know...

A moment, Anne looks away, gathers her thoughts.

ANNE

Do you know what I thought I was doing?

(beat)

I thought, that as it's the father of the bride who normally organises and pays for the wedding, I needed to step up. Because he's not here is he? There's just me.

(beat)

And I know he would have wanted it to be perfect.

(beat)

So you're right, this was about Richard...in a way. Just not the way you think.

(beat)

You see the more I realised the truth about Richard's lies and deceit, his selfishness and utter disregard for anyone else.

(beat)

The more I realised what an amazing man your father was. And that I should honour his memory by making sure his little girl had the wedding she deserved.

(beat)

I'm sorry I overstepped the mark.

MARTHA

Mum, we're not mad at you and we know you only ever wanted what's best for us...we just wondered if we could...scale things back a little?

A moment. On Anne, clearly upset, a little overwhelmed and not sure how to respond. Then:

ANNE

You know what Mottie? You can do whatever you want.

With that, Anne strides away back towards the hotel.

MARTHA

Mum please!

But Anne doesn't look back.

HUMPHREY

(cheerily)
That went well.

MARTHA

Not helping.

HUMPHREY

Sorry.
(beat)
Do you want to go after her?

MARTHA

(beat)
No, leave her for a while, let her calm down.

21

EXT. HOSPITAL. DAY 2 [12:00]

21

Kelby arrives at the hospital on his electric bike and chains it up.

22

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [12:01]

22

Margo and Esther at their respective desks. Margo is just finishing a call.

MARGO

Thanks Mary, I owe you a drink
next quiz night...

She replaces the receiver.

ESTHER

That alarm has to be faulty.

MARGO

Could it have been bypassed
somehow?

ESTHER

But there's no evidence it was
tampered with..

A moment.

MARGO

Well that was Mary at HQ on the
phone. So the two blokes who
pushed the Chief Super's nan have
been at it before.

ESTHER

Where?

MARGO

Coleford, Markyate and
Frasercombe. They use a Wi-Fi
blocker outside the houses to
mess up the internet, then knock
on doors offering to fix it.
Because of the blocker, doorbell
cameras can't store the image of
them knocking.

ESTHER

Clever.

MARGO

Then once they're inside they say
they need to use your computer
and hack into it, to get to your
bank account.

ESTHER

All those areas are covered by
the hub aren't they?

MARGO

Mary said their cyber unit don't
have a single suspect. Nothing.

ESTHER

Well if they can't do anything
with all the resources they have,
what are we supposed to do...?

MARGO

Ah yes, but we've got something
they haven't got.

ESTHER

What's that?

MARGO

Kelby.

23

INT. HOSPITAL. A&E CUBICLE. DAY 2 [12:30]

23

Ella sitting up on a trolley in a cubicle, Kelby standing beside her with his notepad.

KELBY

So I've got one...dark curly hair, clean shaven, looks a bit like Peter Barlow off Coronation Street. And a bald one, with stubble and red ears, looks like one of the Conservative leaders but you're not sure which one.

ELLA

I'm not much help am I? But I'd know them if I saw them.

KELBY

No, this is excellent Ella, once I had to find a dog and the only information I had was it had three legs and a diamanté collar.

ELLA

You've been very kind to me.

KELBY

Well it's not nice what them men did, we can't have them running round hurting lovely ladies like you, can we?

ELLA

Are you flirting with me Kelby?

KELBY

Maybe a little bit...

(beat)

Right, so I'll run these descriptions through our database and start making enquiries.

Charlie appears with two vending machine teas, surprised to see Kelby.

CHARLIE

P.C Hartford?

KELBY

Ma'am.

She smiles at her nan, then looks back at Kelby.

CHARLIE

I thought I'd made it clear we'd take care of this from the hub?

KELBY

Yes ma'am, but with respect...I was the attending officer.

CHARLIE

And?

KELBY

And...I think I should carry on with my investigation.

(holds up his notebook)

I've got descriptions of the two men and I'm just about to start my enquiries.

ELLA

He's been very thorough.

CHARLIE

That's not how it works Nan. We have a cyber crime unit, they're specialists in this type of fraud.

ELLA

Well I haven't seen a single one of your Cybermen since this happened, Kelby's the only one who's talked to me.

On Charlie. She looks at her Nan. Then Kelby, who smiles.

CHARLIE

(a beat)

Alright. Gather whatever information you can, but you report directly to the hub.

KELBY

Yes ma'am. Don't worry, I won't let you down. Bye Ella.

A beaming Kelby makes his way out of the cubicle.

ELLA

What a sweet boy.

OUT on Charlie trying to force a smile.

24

INT. SHIPTON ABBOTT MUSEUM. DAY 2 [13:30]

24

Esther stands with Mark and Douglas.

ESTHER

Okay, so I need you to set the alarm exactly as you did last night.

Mark moves towards the light switches.

MARK

We normally turn the lights off first...

ESTHER

Do the same thing. How long between pressing the button and the alarm being set?

MARK

We have forty-five seconds to get out.

ESTHER

Okay, go.

Douglas looks around the gallery, before moving to the shop to the front door - Mark clicks off the lights and Esther leaves the gallery through the rear door.

Mark presses the alarm button, the panel begins beeping - we follow Mark out to see him join Douglas at the front door. They both step outside. The gallery is now deserted, the alarm panel beeping.

25

EXT. SHIPTON ABBOTT MUSEUM. DAY 2 [13:31]

25

Esther stands at the rear door, looking at her watch. We can just hear the alarm panel beeping inside. And then it stops. Esther slowly opens the rear door.

26

INT. SHIPTON ABBOTT MUSEUM. DAY 2 [13:31]

26

Esther enters the gallery. She continues into the museum, trying to stay as far away from the motion sensors as she can, but soon we see the motion sensors flash and the alarm sounds.

Esther, gutted as one theory disappears - Douglas and Mark enter, with Douglas going to the alarm panel to enter the code. The alarm stops. OUT on Esther. Baffled.

27

EXT. SHIPTON ABBOTT. DAY 2 [14:00]

27

Kelby knocking on doors. He talks to everyone he sees. Dog walkers, people on bikes...

27A

EXT. TEN MILE KITCHEN. DAY 2 [14:01]

27A

Establishing.

28

INT. TEN MILE KITCHEN. DAY 2 [14:01]

28

Humphrey and Martha sitting together at a table. Zoe joins them with two coffees.

ZOE

Not being funny, but should you
two be sitting here together?
Isn't it bad luck or something?

MARTHA

Not sure much else could go
wrong.

ZOE

Everything's alright isn't it? I
mean you're still getting married
today?

Humphrey and Martha exchange a look.

MARTHA

I suppose so.

ZOE

Don't you know?

HUMPHREY

Of course we're getting married.

ZOE

Great. Though if I'm honest...
Nothing would surprise me with
you two...

Zoe walks back to the counter.

MARTHA

She's right isn't she? We are a
bit prone to things going wrong.

HUMPHREY

Not "wrong", just.... A little
more complicated than we
anticipated that's all..

(beat, positivity)

You find your Mum, kiss and make
up we smile through the wedding
and I'll see you on the other
side.

A moment between them. Martha smiles.

MARTHA

I do love you.

HUMPHREY

Well that's a relief.

Martha's phone rings. She looks at the caller display and appears a tad surprised, but then answers the call.

MARTHA

Hello?

She listens, then looks at Humphrey.

29

EXT. LILY BOND. DAY 2 [14:30]

29

Humphrey and Martha stand with foster case worker Hannah.

HANNAH

Actually, to be fair it was
Ryan's idea...and to have that
connection for your first
placement is great.

They now turn to see Ryan on the boat feeding Selwyn.

HANNAH

He lost his grandad a few weeks
ago and mum has to be in hospital
for a while...there's no other
family to take him in, so we need
someone to foster. I appreciate
it's short notice.

MARTHA

It's fine.

HANNAH

It's not a bad time?

Martha and Humphrey exchange a look.

MARTHA

No.

HUMPHREY

No.

MARTHA

We'd love to have him...

HANNAH

Okay, great, well I've got his
stuff in the car.

Hannah strides to her car, Martha and Humphrey join Ryan on the boat.

MARTHA

Hiya.

RYAN

Is it alright if I stay here
then?

HUMPHREY

Of course it is. Sorry your mum's
not well.

RYAN

Is this your duck?

MARTHA

Well, he's sort of adopted us.

RYAN

What's his name?

HUMPHREY

Selwyn.

RYAN

Funny name.

(beat)

I'm gonna like it here.

MARTHA

And we're going to like having
you...

A moment between Humphrey and Martha - happily nervous
about their first foster child.

30

EXT. BUNGALOWS. DAY 2 [14:45]

30

Kelby is in a road of bungalows, he leaves one elderly guy and walks next door and knocks. **Maud Bernberg**, an elderly lady opens the door, but only an inch or so, it has a door chain - you can basically just see one of Maud's eyes.

MAUD

What do you want?

KELBY

I'm a police officer. P.C
Hartford, can I have a word?

MAUD

I haven't done anything, go away.

KELBY

No, I'm sure you haven't but I
need to ask you about two men.

MAUD

There's no men in here.

KELBY

No, I just wanted to know if
anyone had knocked on your door.

MAUD

Yes.

KELBY

Great.

(takes out his notebook)

Can you describe them to me?

MAUD

Young, wearing a police uniform,
asking silly questions.

KELBY

That's me isn't it?

(beat)

Well these aren't silly
questions, I'm on official police
business. I'm trying to find
anyone who's seen two young men.

MAUD

I saw a car parked outside.

KELBY

What kind of car?

MAUD

A 2 litre black series 4 BMW gran coupe.

KELBY

That's very specific.

MAUD

I watch a lot of Jeremy Clarkson, he pushes my buttons.

KELBY

But nobody knocked on your door.

MAUD

Yes.

KELBY

Who?

MAUD

I didn't answer it.

KELBY

Right. Well I'm not really looking for a car.

MAUD

It's not here now anyway.

KELBY

No it isn't. So I won't bother you any more. Thank you.

Kelby moves to walk away.

MAUD

I saw him drive off, looked like that bloke off Coronation Street.

Kelby turns to look back at the door.

31

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [14:48]

31

Margo at her desk. Esther standing at the media wall.

ESTHER

So I checked the alarm and it's clearly working, so how the hell did they get past it?

MARGO

Must be one of the Inspector things.

ESTHER

How do you mean?

MARGO

You know, that thing he does, when the day's not the day you thought it was, it was the day before... Or the person wasn't the person, it was someone else..

ESTHER

It's not that kind of case, if Douglas said that statuette was in the museum when they locked up last night and wasn't there this morning, then that's what happened.

(beat)

Maybe I should leave the "how" for now, think about who and why...

(beat)

Can you find me an expert? It might have been stolen to order, so see if we can work out who'd want to buy something like that.

MARGO

Right.

ESTHER

(beat)

How much do we know about his assistant, Mark Wisdom?

MARGO

Not much.

ESTHER

Any other staff?

MARGO

Couple of cleaners, but they
generally work weekends.

ESTHER

Well run checks on everyone will
you, we might get lucky. Find
one of the cleaners is an
international art thief.

Kelby enters breezily.

KELBY

Had a breakthrough on the Chief
Super's nan...

(beat)

A lady in the next street saw a
car parked outside her house.
Someone knocked on her door but
she didn't answer. And her Wi-Fi
has been playing up.

ESTHER

So why is the car significant?

KELBY

Because it was driven off by
someone who looked like Peter
Barlow.

ESTHER

Who's he?

KELBY

Coronation Street.

MARGO

He should be easy to find then,
you know where he lives.

KELBY

It's not a real place Margo, it's
just on the telly.

(beat)

The other one was bald with red
ears, looked like a Tory party
leader from a few years back.

MARGO

William Hague.

ESTHER

Okay, so wait, you've lost me a
bit...

(beat)

(MORE)

ESTHER (CONT'D)

You think the two men who
assaulted the chief
superintendent's Nan, parked in
the next street?

KELBY

Yes and if they did, then I've
got a good description of the
car.

He strides to his desk and gets busy. Margo smiles at
Esther.

32

EXT. LILY BOND. DAY 2 [14:50]

32

Hannah, Martha and Humphrey watch Ryan on the boat. His luggage now on the pavement.

HANNAH

It could be a few weeks, or she may need to recuperate at home a bit longer...

MARTHA

We understand.

HANNAH

The most important thing is that you know you're not doing this alone. That's why I'm here. To help you navigate any issues you may have, anything you're not sure about...

(beat)

I'll call you tomorrow to see how he's settled in.

MARTHA

Okay.

Hannah smiles and walks to the boat to say her goodbyes to Ryan.

HUMPHREY

Do you think we should have mentioned it's our wedding day?

MARTHA

She wouldn't have left him.

(beat)

He'd have had to stay with strangers.

HUMPHREY

So how's this going to work?

MARTHA

We'll think of something.

Hannah rejoins them.

HANNAH

Okay, he's very excited!

(beat)

You know where I am.

MARTHA

Thanks Hannah.

They watch as Hannah gets in her car and drives away, then they look at Ryan.

MARTHA

I still need to find Mum.

HUMPHREY

You do that, I'll keep Ryan with me.

MARTHA

Okay.

HUMPHREY

We haven't got long, what about your hair and make-up and stuff?

MARTHA

You'll have to take me as I am.

Humphrey smiles, happy to do just that. They kiss.

HUMPHREY

So I'll see you at the church?

A moment between them, Martha nods, then kisses him again and heads off, Humphrey turns to look at Ryan, who grins back at him, happy to be there.

33

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [14:58]

33

Kelby tapping away on his computer. Esther at her desk as Margo joins her with a report.

MARGO

Good news or bad news?

ESTHER

Good.

MARGO

Here's a list of collectors or dealers in a fifty mile radius who specialise in art deco.

ESTHER

Great. Bad news?

MARGO

There's fifty-three of them.

ESTHER

Oh.

MARGO

And we haven't got long, we've got a wedding in three hours.

Margo walks back to her desk, but stops and looks back.

MARGO

Oh...I ran checks on all the staff, all came back clean as a whistle.

ESTHER

Thanks Margo.

Kelby frowning at his computer screen.

KELBY

There's thirty-seven cars that could fit the description, registered to houses in the area.

ESTHER

They might not be local, for all we know they could be based in Exeter, Bristol even. Do you have even a partial number plate?

KELBY

No.

On disheartened Kelby.

34

EXT. SHIPTON ABBOTT. DAY 2 [15:02]

34

Martha walking along the estuary, looking for Anne, her phone to her ear. It rings out.

She looks around - starting to worry a little.

35

EXT. SEAFRONT. DAY 2 [15:03]

35

Humphrey and Ryan sitting on a bench with ice creams.

HUMPHREY

I was sorry to hear about your grandad.

RYAN

It was really sad. Mum cried loads.

HUMPHREY

I bet she did.

RYAN

He left me three thousand pounds and a load of books. Charles Dickens.

HUMPHREY

They're very good books, you should read them.

RYAN

Some of them are really fat.

HUMPHREY

Ah, that's the thing with books you see...they come in all shapes and sizes.

RYAN

How long am I staying with you?

HUMPHREY

Well that depends on how quickly your mum gets better.

RYAN

Is she going to die too?

HUMPHREY

Of course not. Hannah said she should be home in a few weeks. So just think of this as a holiday.

RYAN

Can you take me to Disneyland?

HUMPHREY

Well, er...I'm not sure, I think that's a question for Martha. And probably your mum.

RYAN

Can I sleep on the boat?

HUMPHREY

Ah...we've sort of moved in the house.

RYAN

Boooring.

HUMPHREY

Yes it is rather. I'll see what I can do, okay?

(beat)

We've got two hours. So what next? Walk on the beach? Amusements?

RYAN

Nah. That's for kids.

HUMPHREY

There's the aquarium?

RYAN

No.

HUMPHREY

Okay, then you tell me where you'd like to go.

36

EXT. SHIPTON ABBOTT. DAY 2 [15:05-15:20]

36

Kelby walking through a car park, looking at the cars.

Kelby walking through town, talking to shop owners.

Kelby talking to a shopkeeper, who looks up at his CCTV camera.

37

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [15:22]

37

Margo looks up to see Humphrey and Ryan enter. Esther at her desk.

MARGO

Hello Ryan! What are you doing here?

(to Humphrey)

He hasn't been nicking sausage rolls again has he?

HUMPHREY

No, he's going to be staying with Martha and me for a few weeks.

MARGO

Well that's exciting.

Esther gets up from her desk to join them.

ESTHER

Shouldn't you be somewhere?

HUMPHREY

Ah yes, very soon...

RYAN

I'm gonna sleep on the boat.

ESTHER

Really? Well that'll be cool.

MARGO

Come on, let's get you a biscuit...

Ryan joins Margo, leaving Humphrey and Esther.

HUMPHREY

So how are things?

ESTHER

Okay. The station house review went in today.

HUMPHREY

Ah, I'd forgotten about that.

ESTHER

The panel's meeting this afternoon.

HUMPHREY

When will we hear?

ESTHER

Soon.

(beat)

Though not sure if it'll be held
up by the chief super.

HUMPHREY

Why?

ESTHER

Her nan was assaulted this
morning.

HUMPHREY

Is she alright?

ESTHER

Two blokes talked their way into
her house, got on her computer
and emptied her bank
accounts...one of them pushed
her, we think she's broken her
arm but she's in A&E
now...Kelby's working on it.

Esther nods at the media wall, Humphrey steps forward to
look at it.

ESTHER

He's identified two suspects.

A photo of a black BMW, the house, computer etc. - then
photos of Peter Barlow and William Hague.

HUMPHREY

William Hague and the bloke off
Coronation Street?

ESTHER

It's a work in progress.

HUMPHREY

Anything else?

ESTHER

We had a break in at the museum
last night, someone stole an
antique... An art deco statuette
worth around seventy five
thousand pounds.

HUMPHREY

Crikey.

ESTHER

It's such a shame, the museum's
been there as long as I can
remember and now it might have to
shut down because of it.

HUMPHREY

So what do you have?

ESTHER

Not much. A door at the rear of
the building was forced open.
But the alarm was on, yet
somehow, they didn't set it off.

HUMPHREY

Faulty alarm?

ESTHER

Serviced recently and the box
wasn't tampered with, so it's a
bit of a mystery.

HUMPHREY

Cameras?

ESTHER

Nothing that helps.

HUMPHREY

Can I see the file?

ESTHER

(smiles)

I was hoping you might say
that...

38

INT. TEN MILE KITCHEN. DAY 2 [15:32]

38

Martha talking to Zoe. But Zoe shaking her head. Martha looks around, increasingly worried about her Mum. She checks her watch.

39

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [15:35]

39

Ryan sits with Margo, happily eating sweets and watching a movie on her phone, with headphones.

Humphrey and Esther both sitting at Esther's desk.

HUMPHREY

Forensics?

ESTHER

Nothing.

Kelby enters hurriedly. He sees Humphrey.

KELBY

Sir! I thought you were getting married.

HUMPHREY

I am.

Kelby walks round to his desk with a memory stick, plugging it into his computer..

HUMPHREY

Any progress on the chief super's nan?

KELBY

Yes sir, one of the shops had a security camera and I think I've found the car.

He hits a few buttons at Humphrey and Esther gather round him. Kelby now sees Ryan sitting next to Margo.

KELBY

Is that...?

ESTHER

Yes.

KELBY

(back to computer)

Right. Here we go... Look, there see! It pulls up and stops outside the coffee shop next door.

We see a black BMW park, the passenger gets out.

KELBY

That must be Peter Barlow.

HUMPHREY

And William Hague is waiting in the car?

KELBY

Exactly.

Kelby hits fast forward.

KELBY

Then he comes back out, and gets back in the car. Then look!

As the car drives away, Kelby hits the pause button and you can clearly see the number plate.

KELBY

I ran the number plate and I got an ANPR hit. It's parked in the pay and display car park on the front.

HUMPHREY

Excellent work Kelby.

KELBY

Do you think I should call it into the hub?

MARGO

No! You've done all the hard work, don't let them get all the glory. I'll get a car to meet you there.

Kelby looks at Esther, who smiles and nods. An excited Kelby grabs his stuff. Esther notices something on the screen and sits down at Kelby's desk.

ESTHER

Kelby, do you know what period this recording covers?

KELBY

Er, forty eight hours I think, up to lunchtime today when we took the memory stick out.

(beat)

Wish me luck!

HUMPHREY

Good luck!

Kelby rushes out.

MARGO

Be careful!

And he's gone. Humphrey looks at Esther tapping on Kelby's computer.

HUMPHREY

Have you found something else?

ESTHER

Not sure...but look...you can
just see the museum.

She points at the screen, we can just see the museum in the corner of the screen. She rewinds the footage. Humphrey leans in to watch the footage from last night, in the very corner of the screen we can see Douglas and Mark coming out, having locked up for the night.

ESTHER

So this is Douglas and Mark
coming out when they'd locked up
just before six.

Douglas and Mark exchange a few words then head off in different directions, Douglas passing Humphrey.

HUMPHREY

That's me! On my way to the
hotel.

Esther hits fast forward and lets it play. A few people pass the museum on their night out, but not much movement. It gets later, less cars, into early hours of the morning. Then all deadly still.

40

INT. ANNE'S COTTAGE. DAY 2 [15:40]

40

Martha enters through the front door.

MARTHA

Mum?

But the house is silent. Deserted. Martha looks at her watch, then heads upstairs.

41

INT. ANNE'S COTTAGE. BEDROOM. DAY 2 [15:42]

41

Martha enters the bedroom and looks at her dress on the back of the door. She takes it down.

42

INT. SHIPTON ABBOTT POLICE STATION. DAY 2. [16:00]

42

Ryan with headphones watching a movie on Margo's phone. Esther sits back in Kelby's chair, disappointed as the footage shows Douglas opening the museum in the morning.

ESTHER

Nothing.

HUMPHREY

Not very surprising, we know they entered through the rear of the building.

Humphrey stands and starts to pace.

HUMPHREY

So what do we know? Facts.

(beat)

We know the bronze was stolen.

ESTHER

Yes.

HUMPHREY

A door was forced open.

ESTHER

Yes.

HUMPHREY

What else?

ESTHER

That the alarm didn't go off.

HUMPHREY

So that's three things. The question is, how do they fit together?

Humphrey finds himself looking at Kelby's computer. He notices something on the screen.

HUMPHREY

Oh there's you...

Esther joins him to look. Onscreen, Esther exchanges a few words with Douglas in front of the museum then moves to walk away before bumping into Paris - they talk.

ESTHER

I must have left the tape running..

HUMPHREY

Who's that?

ESTHER

Paris. She went to school with
Zoe, her boyfriend Mark works at
the museum.

HUMPHREY

And have you ruled them out? It
would be easier to tamper with
the alarm if you worked there...
Or your boyfriend did.

ESTHER

But if you worked there, wouldn't
you just leave the door open
before you left?

HUMPHREY

Unless you wanted it to look like
a break in.

ESTHER

But none of that explains why the
alarm didn't go off.

HUMPHREY

No it doesn't.

43

EXT. PAY & DISPLAY CAR PARK. DAY 2 [16:05]

43

A police car parked up, as out of sight as it can be. Two officers inside. Outside the car, Kelby and **P.C Billy Blake**, 28, rotund, red faced, are hiding behind a van near to the black BMW. Kelby staring at the BMW, Billy eating a churro from a paper cone.

BILLY

They're basically long doughnuts.
Discovered 'em in Benidorm, they
had a little van on the front.

He shoves the churro under Kelby's nose.

KELBY

No thanks.

Billy shrugs and carries on munching.

44

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

44

Ryan watching a movie, enthralled, eating sweets. Humphrey and Esther still in front of Kelby's computer screen.

ESTHER

Whichever way you look at it, the alarm must have been tampered with in some way.

HUMPHREY

Yet the evidence suggests otherwise.

Humphrey now leans into the computer screen a little, has he seen something? We get a quick glimpse of Paris coming out of the museum carrying a vase on screen.

HUMPHREY

And we're all guilty of wanting evidence to back up what we already think, aren't we...? When in fact we should simply accept the evidence for what it is and adapt our thinking to fit.

He now rushes to the media board and looks at a photograph of the statuette.

HUMPHREY

Sometimes we become so fixated with what we want to see...

He rushes back to the screen and looks again,

HUMPHREY

We can't see what's right in front of us.

ESTHER

Now you've lost me.

HUMPHREY

What if...the statuette wasn't stolen?

ESTHER

We know it was. Unless Douglas is a liar and I don't believe that.

HUMPHREY

I don't doubt that he believed what he told you.

(beat)

And you've been looking for evidence that supported that.

ESTHER

Of course.

HUMPHREY

But if we accept that Douglas
doesn't know what actually
happened, which he
doesn't...let's try a theory that
fits the evidence, rather than
try to find evidence that fits a
theory.

(beat)

We can be sure that he and Mark
locked up the museum in the way
they always did.

45

INT. SHIPTON ABBOTT MUSEUM. DAY 1 [FLASHBACK] [18:00]

45

Humphrey and Esther watch as Douglas glances around the main gallery. All is well. Mark is moving through the gallery, turning off lights.

HUMPHREY

We can be sure of that, because
that's what Douglas saw.

Douglas moves to the front door, keys in hand and waits. Inside, Mark moves to the alarm control panel and presses the "Alarm set" button before walking to the front door to join his boss.

46

EXT. SHIPTON ABBOTT MUSEUM. DAY 1. [FLASHBACK] [18:02]

46

Humphrey and Esther outside now, watching Douglas step out of the front door as the alarm beeps and Mark joins him. Douglas then locks the front door.

MARK

'Night Mr Bevan.

DOUGLAS

(smiles)

Goodnight Mark.

Mark skips away and Douglas checks the door to confirm to himself it's locked. It is. He too, then walks away. PASSING HUMPHREY who walks past, carrying an overnight bag and suit carrier over his arm.

47

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [16:12]

47

Humphrey with Esther.

ESTHER

So it's exactly as he said.

HUMPHREY

It's exactly as he saw.

48

INT. SHIPTON ABBOTT MUSEUM. DAY 1. [FLASHBACK] [18:00]

48

Humphrey and Esther back exactly where they were as Douglas glances around the main gallery. All is well. Mark is moving through the gallery, turning off lights.

HUMPHREY

But what about what he didn't
see?

We now go with Mark, Humphrey and Esther following him as he walks through the gallery turning off lights. He sees Douglas walk outside to wait as he reaches the alarm panel.

He presses the "Alarm set" button, then walks towards the door to join Douglas as the alarm panel "beeps", but as he passes through the main gallery he takes a detour, picks up the statuette from the pedestal and carries with him towards the exit, as he walks through the gift shop, he lowers it into a large vase on display, covering it with a ball of paper, before continuing to the exit.

49

EXT. SHIPTON ABBOTT MUSEUM. DAY 1 [FLASHBACK] [18:02]

49

Humphrey and Esther outside now, watching Douglas step out of the front door as the alarm "beeps" and Mark joins him. Douglas then locks the front door.

MARK

'Night Mr Bevan.

DOUGLAS

(smiles)

Goodnight Mark.

Mark skips away and Douglas checks the door to confirm to himself it's locked. It is. He too, then walks away. PASSING HUMPHREY who walks past, carrying an overnight bag and suit carrier over his arm.

50

INT. SHIPTON ABBOTT POLICE STATION. DAY 2. [16:13]

50

Esther and Humphrey.

ESTHER

But how can you possibly know
that's what happened?

HUMPHREY

I don't. But it's the only thing
that fits the evidence.

(beat)

We know the door was forced open,
but let's discount that for now.
Surely the most obvious reason
for the alarm not to be
triggered, is that no-one
actually went into the museum.

ESTHER

So the statuette was either
stolen before the alarm was set,
or once it was disarmed?

HUMPHREY

Exactly!

ESTHER

Then it could only be Douglas or
Mark.

HUMPHREY

Yes, but to make it look like a
robbery.

ESTHER

They went back that night to
force open the door.

51

EXT. SHIPTON ABBOTT MUSEUM. DAY 1 [FLASHBACK] [23:30]

51

CU of a pair of gloved hands with a crowbar, trying to pry open the door at the back of the building.

HUMPHREY

It fits, doesn't it?

(beat)

And as you've already ruled out
Douglas...

ESTHER

It must be Mark.

Now we pull back to see Humphrey and Esther watching Mark force open the door.

HUMPHREY

And he would know that security
camera couldn't see the door.

52

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [16:13]

52

Esther with Humphrey.

ESTHER

So the alarm never went off
because no-one actually entered
the museum.

HUMPHREY

Because the bronze had already
been stolen.

ESTHER

But he still had to get it out
without Douglas seeing.

HUMPHREY

Ah...that was the clever bit...

53

INT. SHIPTON ABBOTT MUSEUM. GIFT SHOP. DAY 2 [FLASHBACK] 53
[11:46]

Humphrey and Esther now watching Mark, Paris and Douglas at the counter.

DOUGLAS
(beat, then kindly)
I hope you're not keeping young
Mark away from his work?

MARK
It's her Mum's birthday, she's
trying to find her something...

DOUGLAS
Well make sure you use your staff
discount for her.

PARIS
Aw....thank you...

DOUGLAS
You're very welcome.

Douglas continues on his way. Mark and Paris grin at each other.

MARK
So have you seen anything you
like?

Paris walks to the large vase on display and carefully picks it up, it's a little heavier than it looks.

PARIS
(grins)
Don't forget my staff discount.

54

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [16:14]

54

Humphrey and Esther in front of Kelby's computer screen.

HUMPHREY

At first I thought the bronze
must still be hidden in the
museum somewhere until I saw
this!

And we now properly see on the screen what Humphrey saw
earlier: Paris coming out of the museum carrying the vase.

ESTHER

Paris!

HUMPHREY

The vase is a perfect size don't
you think?

ESTHER

She said she was buying a gift
for her mum.

(beat)

The little cow even saw me on the
way in, knowing what she was
going to do!

Humphrey smiles.

ESTHER

But that's brilliant.

HUMPHREY

Not really.. You'd already done
all the hard work, I just came
along at the last minute and
sprinkled some hundreds and
thousands on the top.

MARGO

Sorry to interrupt, but have you
any idea what the time is?

They both turn to look at Margo.

MARGO

Me and Esther have to go and get
changed...

(beat)

And I'm pretty sure you should be
doing the same.

Humphrey looks a little blank.

MARGO

You're getting married?

The realisation hits Humphrey.

HUMPHREY

Crikey! Yes I am!

ESTHER

I'll drop you off! Come on!

Humphrey rushes to Ryan, takes the headphones off him.

HUMPHREY

Time to go!

RYAN

It hasn't finished!

HUMPHREY

You can watch it later...on the
honeymoon.

Humphrey, Esther and Ryan head out of the station.

55

EXT. PAY & DISPLAY CAR PARK. DAY 2 [16:45]

55

Kelby and Billy still positioned behind the van. Kelby watching the black BMW. Billy playing a game on his phone.

BILLY

You should come to the hub Kelbs, it's got everything there...three coffee shops, a canteen and a restroom with a chocolate drawer. And they have pies delivered on Thursdays.

KELBY

No thanks, I like it where I am.

BILLY

You ain't got nothing there, stuck out here on your own.

KELBY

We've got a kettle and Margo has a biscuit tin.

BILLY

Whoopie.

A moment before two men appear walking towards the BMW. One looks remarkably like Peter Barlow from Coronation Street, the other looks like William Hague.

KELBY

That's them!

BILLY

You sure?

KELBY

Positive.

BILLY

I'll call for backup.

KELBY

I thought you were the backup.

A look from Kelby, not impressed, then he starts moving towards the two men. Billy isn't keen, but follows Kelby and signals to the two officers in the car. They start the engine, hit lights and sirens and drive towards the two men. Kelby looks horrified - as the two men scatter, both running off in different directions.

The police car goes after William Hague, Kelby and Billy go after Peter Barlow - but Billy clearly isn't fit enough and is very soon trailing behind.

BILLY
(shouts after him)
Right behind you Kelbs!

Kelby disappears pursuing the man into town.

56

EXT. COPACABANA B&B. DAY 2 [16:46]

56

Esther drops off Humphrey and Ryan.

ESTHER

See you at the church!

Esther drives away.

RYAN

What's going on?

Humphrey looks at Ryan, suddenly feeling a bit guilty. He squats down beside him.

HUMPHREY

Sorry, I'm not being a terribly good foster parent am I?

(beat)

You see, me and Martha are supposed to be getting married today, but we didn't want to say anything in case they decided you wouldn't be able to stay with us after all...

(beat)

And we both really wanted that.

RYAN

You're getting married!?

HUMPHREY

Yes.

RYAN

Can I come?

HUMPHREY

Come? Of course you can.

(beat)

In fact I had decided I wasn't going to have a best man, never quite saw the point of it if I'm honest. But I'd very much like you to be my best man.

RYAN

Me?

HUMPHREY

Can't think of anyone better.

RYAN

Will they have any food, I'm a bit hungry?

HUMPHREY

A feast.

RYAN

Okay, I'm in.

HUMPHREY

Excellent!

They hurry inside.

57

EXT. SHIPTON ABBOTT. STREET. DAY 2 [16:47]

57

Kelby chasing Peter Barlow through traffic as Peter Barlow weaves through cars.

58

EXT. PARIS' HOUSE. DAY 2 [16:48]

58

Paris opens the front door to see two police officers. Her face drops.

59

EXT. SHIPTON ABBOTT MUSEUM. DAY 2 [16:48]

59

Esther and Douglas watching as Mark is led away to a police car by two uniformed officers.

60

EXT. SHIPTON ABBOTT. TOWN CENTRE. DAY 2. [16:48]

60

Peter Barlow running through the town centre, with Kelby in close pursuit.

61

EXT. ANNE'S COTTAGE. DAY 2. [16:49]

61

Martha comes out of the house in her wedding dress. But there's no car.

62

EXT. SEAFRONT. DAY 2 [16:49]

62

Kelby powering across the seafront behind Peter Barlow, who runs into a young girl about to buy a balloon from a balloon seller. Close behind him, Kelby collides with the seller and gets entangled in the fifty or so balloons. He wiggles his way free, picks up the young girl and hands her a balloon before continuing the chase.

He vaults the rail and chases Peter Barlow onto the beach, eventually they come across a guy stacking up deck chairs. Kelby runs up the stack of deck chairs and launches himself through the air to land on top of Peter Barlow.

63

INT. COPACABANA B&B. DAY 2 [17:15]

63

Humphrey in his room, now dressed in his wedding suit.
Ryan, his hair recently dampened down and combed, his top
button fastened, looks on.

HUMPHREY

How do I look?

RYAN

Like a teacher.

HUMPHREY

Well it's not the look I was
going for, but it's all I've got.
Let's go!

The phone rings, he picks up.

HUMPHREY

Hello?

(pause)

Martha?

64

EXT. BEACH. DAY 2 [17:30]

64

Humphrey and Martha sit on the beach, Ryan between them.

HUMPHREY

She cancelled everything?

MARTHA

Church, cars, reception..
Everything.

HUMPHREY

And where is she now?

MARTHA

I have no idea, I left her a
message to say I was coming here
to meet you.

HUMPHREY

I know we asked her to scale
things back a bit, but to cancel
everything. Why would she do
that?

ANNE (O.C.)

Because I didn't want you holding
it over me for the rest of my
life.

They turn to see Anne behind them and get to their feet.

ANNE

That I'd ruined your wedding day.

MARTHA

We'd never have done that.

ANNE

Yes you would and I'd expect
nothing less. I managed to cancel
everything except the canapés and
champagne for the arrival,
they're in the boot of the car.
I messaged as many of the guests
as I could.

She studies Martha.

ANNE

We can arrange it all again for
another time. Together.

MARTHA

Oh mum...

They embrace. Humphrey and Ryan looking on.

RYAN

Are we still getting food?

HUMPHREY

Not entirely sure.

MARGO (O.C.)

There they are!

They all turn to see Margo, Esther and Zoe appear, all dressed up for the wedding.

ESTHER

We went to your B&B to see what happened, they said you were down here.

HUMPHREY

Yes. There's been a slight change of plan.

ESTHER

Is everything alright?

MARTHA

Everything's fine.

ZOE

Here's Kelby!

They all look to see Kelby, smartly dressed in his suit, running towards them.

KELBY

(to Esther)

I got your message, have I missed it?

MARGO

It's been cancelled.

ANNE

Not cancelled. Postponed.

ESTHER

Did you get your man?

KELBY

Both locked up.

ESTHER

Well done you!

ANNE

What's this?

HUMPHREY

It seems that Kelby has
apprehended Peter Barlow from
Coronation Street and William
Hague on suspicion of assault and
theft.

ANNE

I'm not even going to ask. Now
while we're all here, is anyone
hungry?

ZOE

I'm starving.

RYAN

And me!

ANNE

Come on then Zoe, you can help me
get the canapés from the boot.
Waste not want not.

Anne and Zoe head off to Anne's car parked nearby. Humphrey
holds Martha's hand.

HUMPHREY

You look beautiful by the way.

MARTHA

You're not so bad yourself.

65 **INT. SHIPTON ABBOTT POLICE STATION. MONTAGE. DAY 2 [17:45]** 65

William Hague, then Peter Barlow sitting in their respective cells.

Paris, not looking particularly concerned, being led along the corridor by a uniformed officer.

In stark contrast, a worried Mark is sitting in the interview room.

66

INT. SHIPTON ABBOTT MUSEUM. DAY 2. [17:45]

66

A very happy and relieved Douglas lifting his bronze statuette back up on the pedestal.

67

EXT. BEACH. DAY 2 [17:50]

67

Ryan sits with a very large bowl of cocktail sausages and a small dish of ketchup. Anne, Zoe, Margo, Esther and Kelby drinking champagne and eating canapés and chatting - Humphrey and Esther looking on.

MARTHA

Isn't it funny how things work out? This is exactly how we envisaged our wedding.

HUMPHREY

Without the actually getting married part.

MARTHA

Do you mind?

HUMPHREY

No. We'll still do it, we can think of this as a dress rehearsal.

MARTHA

Not sure about that, the last time you had a dress rehearsal someone died. The steam train remember?

HUMPHREY

Ah yes.

(looks around)

But everyone looks okay so far.

MARTHA

(looks past him)

Did you invite the Chief Superintendent?

HUMPHREY

No.

He turns to see Charlie Woods approaching, out of uniform.

HUMPHREY

Ma'am...

CHARLIE

It seems you've had a very productive day, inspector.

(looks at Kelby)

The two bogus internet engineers in custody.

(looks at Esther)

(MORE)

CHARLIE (CONT'D)

And I had a call from Douglas
Bevan at the museum, telling me
what a good job you did
retrieving the stolen bronze.

ESTHER

(smiles at Humphrey)
It was a team effort ma'am.

CHARLIE

I don't doubt it, sergeant.
Anyway
I don't want to disturb your...
(looks around)
Whatever this is. I just thought
you'd like to know that we have
concluded the review into the
Shipton Abbott station house.

Margo and Kelby looking on.

CHARLIE

And I thought you should know
sooner rather than later...
(beat)
It seems there's a place for an
element of community policing in
Shipton Abbott after all.
(beat)
The station house will remain
open for the foreseeable future.

Everyone reacts, except Ryan who's still eating sausages.

CHARLIE

I'm sure you'll be tempted to
believe it had something to do
with you apprehending the men who
assaulted my grandmother...and I
can't say that didn't highlight
your strengths...but the truth is
your stats are excellent. The
decision was based purely on
merit.

HUMPHREY

Thank you ma'am.

CHARLIE

You're very welcome Inspector.

HUMPHREY

Please. Stay and have a canapé.

CHARLIE

What are we celebrating exactly?

MARTHA

Not getting married.

A look from Charlie, not entirely understanding. She moves away to join the others.

SANDY (O.C.)

You changed your mind then?

Humphrey and Martha turn to see Sandy and a dozen guests all dressed in '60s exercise garb gathering nearby on the beach.

SANDY

Sixties workout?

HUMPHREY

Oh no, sorry Sandy..

(looks at the others)

Not really dressed for it. Next time though!

Sandy smiles and continues setting up nearby. Go to Charlie as she joins Kelby.

CHARLIE

Kelby? Can I have a word?

Margo and Esther look on as Kelby steps to one side with Charlie.

CHARLIE

I just wanted to thank you for the way you dealt with my grandmother.

(beat)

Not as your superior officer, but as a granddaughter.

KELBY

Oh, that's okay ma'am, she's a very lovely lady.

CHARLIE

Yes she is, but even so you treated her with kindness and respect and you listened to her. Properly. And I'm not sure I do that all the time.

Kelby smiles.

CHARLIE

So thank you.

She leans forward and kisses him on the cheek.

As they part, there's just a moment between them as their eyes meet, Charlie not quite sure what she's feeling and is embarrassed by that - she avoids further eye contact and moves away. An open mouthed Esther looks at an open mouthed Margo.

Humphrey and Martha look down to see Ryan looking up at them. He has ketchup around his face and he's holding out a ring.

RYAN

What do I do with this?

HUMPHREY

(to Martha)

Ah...he was my best man.

MARTHA

Of course he was.

Humphrey takes the ring from Ryan and takes Martha's hand.

HUMPHREY

Martha Lloyd. Will you do me the honour of not marrying me today?

MARTHA

It would be a pleasure.

He slips the ring on to her finger and they kiss. Nearby, Sandy pushes the play button on the sound system and music blares out.(Track TBC)

Her guests start their exercise routine, but our impromptu wedding reception on the beach uses it as a prompt to start dancing.

Although not dancing together, Kelby glances at Charlie without her noticing...but then a few seconds later, she glances at him without him noticing...

Everyone dancing and laughing and having the best time...

Humphrey and Martha dance surrounded by the people they care about most...

As we move away and up...

FADE OUT.