



SERIES THREE

Episode Three

Shooting Script

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1

INT. DALMORI CHOCOLATES. DAY 1 [07:00]

1

CLOSE on a mixing bowl, tempting swirls of dark chocolate and cream are whisked slowly at first, then FASTER and FASTER...

QUICK CUTS as the chocolate is made by deft hands. Rich ganache is scooped into truffles then laid on a tray.

Delicate decorations placed by tweezers. The truffles are then put into the fridge to chill.

2

INT. DALMORI CHOCOLATES. SHOP. DAY 1 [07:50]

2

PING! A timer goes and the truffles are taken out of the fridge, one by one. Placed carefully into three gold boxes.

We PULL out to see the rest of the shop. Small but perfectly formed. Neat rows of glistening chocolates rest behind a glass counter. Gold balloons frame an antique mirror scrawled with *SPECIAL ANNIVERSARY OFFER!!*

The HANDS belong to GABRIELLA DALMORI late 40s, originally from Islington, twice-divorced, attractive in an earthy way.

She looks up from her work as in walks MARTIN GAFFNEY 50s, opinionated, domineering father of three boys. Gabbi looks at him with suspicion.

GABBI

We're not open yet.

MARTIN

Not planning on buying anything.

GABBI

Then why are you here?

MARTIN

Few of us are meeting up at Kitty Jay's later on if you fancy it?

GABBI

Doing my stocktake tonight.

(not sorry)

Sorry.

A bit put out, Martin picks up one of the open gold chocolate boxes and examines it.

MARTIN

You went with the gold.

(a bit sneery)

Very classy. Just like you eh?

GABBI
Out of my shop, Martin.

Gabbi takes the box from him and closes the lid, and carries the three boxes past Martin who doesn't budge and places them on the counter. She seals them with stickers saying 'DALMORI CHOCOLATES'.

GABBI (CONT'D)
What you waiting for? Christmas?

A tense moment which is interrupted by the door opening and in walks KENNY PLUCKLEY 20s, friendly but slightly hapless.

KENNY
Alright Gabbi. Martin. Smells proper bangin' in here.

GABBI
You're late.

KENNY
(apologetic)
Couldn't find my toothbrush.

MARTIN
(slightly mocking)
I'll leave you to it...

Gabbi glares at him as Martin exits then turns to Kenny.

GABBI
Ok busy day, people've gone wild for the offer -

She takes the boxes from the counter and puts them into bigger delivery boxes.

GABBI (CONT'D)
- Three classic, ten luxury, five champagne truffles, keep them upright this time... Addresses here.

Gabbi hands him a clipboard with the list of addresses. Kenny picks up the boxes, piling them up high.

GABBI (CONT'D)
I need your A game today, Kenny.
Happy customers, happy Gabbi.

KENNY
You can count on me.

3 **SCENE OMITTED** 34 **EXT. DALMORI CHOCOLATES/ SHERIE'S HOUSE. DAY 1 [08:00]** 4

Kenny wobbles precariously towards his van, trying not to drop the boxes. He should have done it in two trips. He opens the door and puts them in the back.

He programs the first address into his sat nav. Starts the engine and *Running Around by Owen Gray* blares out from the radio. He drives incredibly fast up the street for twenty metres and pulls up outside SHERIE's house with a screech.

Gabbi watches him go out of the window and shakes her head...

SLAM! Kenny gets out and goes round to the back of the van. Opens the doors, rifles through the big box and takes out a box of chocolates (the gold box we saw in Scene 1).

Kenny knocks on the door. A moment then SHERIE HOWARD 40s, *hair salon manager, careworn and easily irritated* answers it make-up free in a leopard print dressing gown, hair in rollers.

KENNY

Sherie Howard?

SHERIE

Yeah?

KENNY

Delivery for you. Sign here,
milady.

He hands her the box. As she signs for the delivery, a small dog runs out. Kenny leans down to pet it but he bares his teeth and growls.

SHERIE

He's not a morning person.

5 **INT. SHERIE'S HOUSE. LOUNGE. DAY 1 [08:05]** 5

Sherie enters her living room carrying the chocolate box, opening it as she goes. It's a little OTT in terms of decor but it's all a matter of taste isn't it. Fake chandelier and lots of pale pink fur. She flops down on her sofa, selects a chocolate and pops it into her mouth with relish. Mmmmm.

6

EXT. SHIPTON ABBOTT. VARIOUS. DAY 1 [08:10]

6

Running Around continues to play over a MONTAGE of Kenny's bad driving and chocolate deliveries.

- QUICK CUTS in VARIOUS doorways (including LIZZIE DYER 20s *thin and mousy, bites her fingernails too much*) as Kenny hands over chocolate boxes with a grin.

- Kenny seemingly lost down a lane. Fiddling with the phone sat nav and driving erratically but unaware that there's an angry queue of traffic behind him.

- Kenny holds his finger on the doorbell of a big Victorian detached house until an impatient looking DR LIONEL JENNINGS 50s, *therapist, pseudo-intellectual, wears black polo necks* answers. Kenny hands him a gold box of chocolates and gets him to sign for the delivery on his clipboard.

- Kenny gets into his van. Checks his list on his clipboard. Crosses off the last address. All done. Big sigh of relief.

7

EXT. SHERIE'S HOUSE. LOUNGE. DAY 1 [08:55]

7

WE FOLLOW Sherie's little dog PEANUT as he pads through the house looking for his mistress. We hear the Breakfast TV News on as he heads into the lounge.

Pad. Pad. Pad. He stops. WE take PEANUT's POV of the box of chocolates open on the floor. One missing. Peanut starts to whine... And then we see Sherie's hand outstretched.

PAN round to see her collapsed on the floor. Unconscious.

Peanut's whines grow LOUDER and LOUDER until we...

CUT TO TITLES:

8

INT. ANNE'S COTTAGE. DAY 1 [09:00]

8

CLOSE on a fried egg as it sizzles in a pan. Sunlight streams through the windows of the cottage. Humphrey hums happily as he finishes frying the egg, adds salt and pepper and pops it down in front of ROSIE, eager for her approval.

HUMPHREY

Sunny-side up on toast as requested.

Rosie looks at the plate, feeling a mixture of emotions.

ROSIE

Thanks. We don't have breakfast like this at home.

Humphrey smiles warmly as she starts eating. A sleepy Martha enters and takes in the scene with a smile.

MARTHA

You should have woken me up.

HUMPHREY

I tried but you were snoring too loudly.

Martha and Rosie laugh as Martha sits down. Humphrey finishes frying another egg, plops it onto toast and liberally sprinkles 'salt' over the top and puts it in front of Martha with a flourish.

HUMPHREY (CONT'D)

Over-easy for you.

Rosie watches keenly as Martha takes a bite, then looks puzzled. She looks at the jar that he used on the side. Then looks at Rosie who puts a finger to her lips with a smile.

MARTHA

Hmm.

HUMPHREY

Problem?

MARTHA

Sugar.

HUMPHREY

Oh dear.

MARTHA

Never mind...

ROSIE

It's quite nice after a while.

They both carry on eating their eggs.

MARTHA

(tentative)

So... do you remember what we're doing today?

Rosie doesn't respond, carrying on eating her breakfast.

MARTHA (CONT'D)
I'm sure your mum's looking forward
to seeing you...

Still nothing from Rosie, so Martha changes tack.

MARTHA (CONT'D)
Perhaps we could do a movie night
later? What's your favourite?

But Rosie doesn't want to engage. Martha gives Humphrey an anxious look, but before he can say anything, his phone rings. It's Esther.

HUMPHREY
DS Williams?
(listens and looks at
Martha apologetically)
On my way.

9

EXT. LIONEL'S HOUSE. DAY 1 [09:45]

9

BLUE LIGHTS FLASH as an ambulance leaves Lionel's house. Humphrey approaches Esther who's watching on gravely.

HUMPHREY
Good morning.

ESTHER
Is it? We've got a suspected
poisoning. Third one this morning.
Other two are being treated in
hospital.

HUMPHREY
Crikey, any idea how they were
poisoned?

ESTHER
Not currently. They'll update us
when they can.

HUMPHREY
Let's see if we can find out more
ourselves.
(shakes his head)
Some start to the day.

Humphrey strides towards the house, Esther follows.

10

INT. LIONEL'S HOUSE. HALLWAY. DAY 1 [09:47]

10

Lionel's house is filled with expensive-looking furniture and unusual pieces of art. Esther and Humphrey look around.

ESTHER

Victim's Dr Lionel Jennings.
Psychotherapist in his 50s. Moved
down from Edinburgh a couple of
years ago.

Humphrey peers closely at a sculpture in the hall and reads the small sign next to it.

HUMPHREY

'Enlightenment' apparently.

ESTHER

(raising an eyebrow)
Looks decidedly phallic to me.

Humphrey moves back quickly, as Esther heads into the study.

11

INT. LIONEL'S HOUSE. STUDY. DAY 1 [09:48 T/C1]

11

Esther looks around the study which is crammed with books.

ESTHER

The cleaner found him collapsed in
here.

Humphrey follows her in, his eye is caught by a fish tank on a side table. The fish is lying on the surface, not moving.

HUMPHREY

Poor fellow, looks like he's seen
better days...

Humphrey stares sadly at the fish as Esther sees an open chocolate box (the one we saw in the pre-titles) on the desk.

ESTHER

(pointing)
Sir. Chocolates...

She puts on her gloves over the following -

ESTHER (CONT'D)

There's one missing.

Humphrey comes over putting on his gloves as Esther examines the label.

ESTHER (CONT'D)

They're from the fancy shop on the high street.

HUMPHREY

Oh yes I know the one. Let's get the lab to test them.

Humphrey picks up the typed note that came with the chocolates.

HUMPHREY (CONT'D)

'Life is like a box of chocolates, you never know what you're gonna get.'

ESTHER

From Forrest Gump?

HUMPHREY

(nods)

Tom Hanks' best movie in my opinion Followed closely by Splash.

(faraway look)

I've had a thing for mermaids ever since...

Esther gives him a look as she bags up the box and note.

HUMPHREY (CONT'D)

Perhaps the other victims ate chocolate too?

ESTHER

I'll get Kelby to check.

HUMPHREY

And find out if anyone else received chocolates from that shop.

(beat)

There could be more people being poisoned as we speak.

Humphrey and Esther share a grave look.

Martha is serving her mum ANNE a coffee whilst Rosie draws at one of the tables. Zoe is in the kitchen, baking. Martha looks over to Rosie.

MARTHA

I've tried but she won't really talk about it.

ANNE

Poor sweetie. Must be so confusing, not knowing where you belong... Which prison is it?

MARTHA

Gloucester. Hannah's taking her at ten.

(beat, anxious)

Apparently these visits can really upset them.

Anne studies her daughter.

ANNE

And how do you feel?

MARTHA

Me? This isn't about me.

ANNE

You've got to look after yourself too, Mottie.

(beat, a bit tentative)

I know how hard it must be, of course I do... but probably best not to get too attached...

MARTHA

I'm not!

Her mum gives her a look -

MARTHA (CONT'D)

Ok, maybe I am. She's such a character -

Anne's interrupted by her phone beeping with a reminder. She checks it and her face drops. She gets up quickly.

ANNE

Best get off to rumba, Marco wants to try out a new move.

MARTHA

Thought rumba was on Tuesday?

Anne hurries off without replying. Martha watches her go puzzled as Zoe emerges from the kitchen.

ZOE

What?

MARTHA

Mum being weird that's all.

Zoe guesses what it could be about but doesn't want to pry.

ZOE

Can I use the cheese from
Baylesford Farm? New recipe I want
to try.

MARTHA

(distracted)

Sounds good.

Martha heads over to look at Rosie's picture.

MARTHA (CONT'D)

Can I see?

ROSIE

(re drawing)

It's me and Mum in Spain.

MARTHA

Oh have you been?

ROSIE

No but she's gonna take me. I've
never been on a plane.

(beat)

Do you think she'll like it?

Martha looks at the picture, trying to cover her sadness.

MARTHA

Sure she will.

ROSIE

When are we going?

MARTHA

Soon.

ROSIE

Will she be in handcuffs?

MARTHA

Don't think so...

ROSIE

I saw that on telly once. A baddie
was robbing people.
(beat, unsure)
Mum's not a baddie is she?

MARTHA

Of course not...
(hesitant)
She's just going through a hard
time that's all.

ROSIE

Skittles are her favourite, can I
take her some?

MARTHA

I'll ask Hannah when she gets here.
(beat)
Want to help me make a hot
chocolate?

ROSIE

With marshmallows?

MARTHA

Of course.

Rosie stops scribbling and nods. Martha exhales.

13

INT. SHIPTON ABBOTT POLICE STATION. DAY 1. [10:30]

13

CLOSE on three identical chocolate boxes on the central table. Humphrey, Esther and Kelby look at them. Margo's on the phone in the b/g.

ESTHER

We've recalled all the deliveries
that were sent out this morning. So
far no one else is ill...

HUMPHREY

Apart from these three people. Who
all received an identical box of
chocolates with the same note -

He holds up the typed note that came with the chocolates.

HUMPHREY (CONT'D)

- a quotation from Forrest Gump.

KELBY

Forrest who?

ESTHER

Don't worry, you probably weren't even born...

HUMPHREY

Looks like each victim ate one chocolate, before passing out...

ESTHER

So we can assume that the poison was in the chocolate?

HUMPHREY

Seems so but let's see what the lab says. Though at this stage we don't know if it was deliberate -

Margo comes off the phone.

MARGO

Hospital found Digoxin in their blood...

HUMPHREY

Digitalis lanata. Commonly known as the 'woolly foxglove'.

MARGO

Now used to treat heart failure.

ESTHER

So it *is* deliberate then?

HUMPHREY

Certainly looks like it.

(turning to Margo)

How're they doing?

MARGO

Not good. One victim - Dr Lionel Jennings - is on a ventilator.

They'll tell us when the other two -

(checking notes)

Sherie Howard and Lizzie Dyer, are in a state to talk.

HUMPHREY

Hopefully soon.

(to Kelby)

Can we have background on the victims please, we need to work out if this was a personal attack, or they were chosen at random.

(to Esther)

(MORE)

HUMPHREY (CONT'D)

You and me need to find out who sent them.

Humphrey heads out, Esther follows.

14

INT. DALMORI CHOCOLATES. DAY 1. [11:00]

14

A worried Gabbi turns the 'OPEN' sign to 'CLOSED' as she faces Humphrey and Esther.

GABBI

This will ruin me -

She breaks off, a little emotional.

GABBI (CONT'D)

- Sorry, I know people are in hospital, it's just, I've worked so bloody hard -

HUMPHREY

- we'll find out how this happened, Ms Dalmori, don't worry. But first we have to ask, is there any chance the chocolates were contaminated with the medication during the making process?

GABBI

(composing herself)

No, I don't have anything like that here. Totally paranoid about food hygiene...

ESTHER

So when did you make the chocolates?

GABBI

This morning, the order came through last night. I'm doing a special offer to celebrate our first year.

HUMPHREY

Who placed the order?

GABBI

Someone called William Marshall. I'll find you the details.

HUMPHREY

And the deliveries, you do them
yourself?

GABBI

Don't have time. Kenny Pluckley's
done them from the start.

She goes to the counter and passes them Kenny's clipboard.

GABBI (CONT'D)

Here's this morning's list.

Esther takes it as Humphrey takes out the typed note in an
evidence bag.

HUMPHREY

This note came with the
contaminated chocolates. Did you
write it?

GABBI

No, you can send a message with
your gift. I printed it off this
morning.

HUMPHREY

Right, and did anyone else come in
around the time you were making
them?

GABBI

Well the shop was closed, so no. Oh
wait, Martin popped in.

ESTHER

Martin?

GABBI

Owes the fudge shop down the
street. He's had it in for me ever
since I moved down from London.

(turning to Humphrey)

I can't help it if people prefer
something a little more...
sophisticated.

HUMPHREY

You do have a delightful shop.

(looking towards the
kitchen)

Any Oompa-Loompas hiding back
there?

GABBI

No just little old me.

Gabbi observes him for a moment.

GABBI (CONT'D)

You're a cherry liqueur kind of man, aren't you?

HUMPHREY

(embarrassed)

More of a... raspberry cream.

GABBI

Close. I believe your favourite chocolate reflects your personality. I can usually guess, it's kind of a gift...

ESTHER

(a tiny bit combative)

Oh really, what about mine?

Gabbi looks her up and down for a second then -

GABBI

Walnut whip.

Before Esther can say anything, Humphrey hastily interjects.

HUMPHREY

So why did Martin pop in?

GABBI

Come to think of it, it was a little odd... he wanted to invite me to a local business meet up.

HUMPHREY

How long was he here for?

GABBI

Five minutes, if that. You don't think it could be him?

Martin Gaffney, now in an apron, looks from Humphrey to Esther in bemusement. An NS STAFF MEMBER cutting up big slabs of fudge in the background.

MARTIN

We've had our differences yes, but
are you really suggesting I
poisoned these people?

HUMPHREY

A tad extreme maybe, but we have to
explore every avenue.

MARTIN

Profits are up. New shop opening
over in Dittisham. She's hardly my
competition!

ESTHER

So you were just being neighbourly?

MARTIN

Honestly yes! Gabbi's rubbed a few
people up the wrong way since she
moved here.

(turning to Esther)

City types eh? Think they know it
all.

ESTHER

Oh yes they certainly do.

Humphrey is looking at the fudge making, fascinated.

HUMPHREY

Dangerous stuff, fudge. Once ate an
entire packet on a family holiday
to Margate and spent the rest of
the week in bed.

(beat)

Managed to read all of War and
Peace though. So a win-win for me.

ESTHER

(sarcastic)

Definitely.

MARTIN

New batch of Rum and Raisin. Want
to try some?

HUMPHREY

Yes please.

Martin shouts over to his NS Staff member.

MARTIN

Nigel! Get some slab for the officers.

(wiping his brow)

Now if I've answered all your questions..?

16

EXT. THE FUDGE PANTRY. DAY 1. [11:20]

16

Humphrey and Esther emerge. Humphrey carrying a bag of fudge. Martin watches them go, a little rattled.

HUMPHREY

In my experience, when someone uses the word honestly, likelihood is they're being *dishonest*...

ESTHER

Yeah, let's check his finances, see if things are as peachy as he makes out.

Humphrey and Esther head back to the Jeep when Esther's phone rings - it's Archie.

ESTHER (CONT'D)

One minute.

She heads off a little way from Humphrey out of earshot.

ESTHER (CONT'D)

(into phone, hushed)

What do you want??

17

INT. ARCHIE'S APARTMENT. DAY 1 [11:21]

17

INTERCUT THIS WITH SCENE 16 FOR PHONECALL.

Just out of the shower, Archie's making himself a coffee.

ARCHIE

Charming as always, DS Williams.

ESTHER (O.S.)

I'm working.

ARCHIE

Then why did you answer my call?

Esther - fair point.

17

ESTHER (O.S.)
Be quick then.

ARCHIE
I want to see you again. Properly
this time. Tonight?

ESTHER (O.S.)
I'm busy.

ARCHIE
Really?

ESTHER (O.S.)
I'm washing my hair.

ARCHIE
Ouch. Come on, promise it'll be
fun.

Esther looks over at Humphrey who's waiting, she mouths
'SORRY'.

ESTHER (O.S.)
Fine.

ARCHIE
Meet me at Trellick Steps at 7.30.
Oh and wear trainers.

ESTHER (O.S.)
Seriously? If we're doing any form
of exercise I won't be responsible
for my actions.

She hangs up and heads over to Humphrey at the Jeep.

HUMPHREY
All OK?

ESTHER
Amazon delivery.
(beat)
They're lost.

They get into the Jeep.

HUMPHREY
Speaking of delivery drivers, where
can we find Kenny Pluckley?

ESTHER
I know where he'll be.

18

INT. SHIPTON ABBOTT. PORTERS ARMS. DAY 1 [11:40]

18

Kenny is eating a pasty as Humphrey and Esther question him.

HUMPHREY

So you collected the chocolate boxes from the shop and put them in your van? You didn't tamper with them in any way?

KENNY

Me? Why would I? Gabbi's a bit lahdidah but she's alright for a grockle.

ESTHER

So could anyone else have accessed your van?

Kenny shakes his head.

KENNY

No chance, pal. Drove round all the addresses on my list, no stopping. Gabbi gets all joppety if I'm late.

HUMPHREY

Joppety?

ESTHER

Nervous.

KENNY

Those people. They gonna be alright?

ESTHER

Hopefully...

Kenny's phone rings. He takes the call.

KENNY

Alright pal? [...] Yeah yeah on my way. Traffic's murder.

(hanging up)

Sorry, gotta go.

ESTHER

Still working up at Willowview?

KENNY

It pays peanuts so keep trying to leave but I'd miss the old dears.

HUMPHREY

One more question before you go. We know Martin Gaffney was in the shop this morning. Did you see him?

KENNY

Yeah, yeah he was there. Bit frosty, like.

ESTHER

Frosty how?

KENNY

Dunno, they used to get on like a house on fire. But then summat changed...

Humphrey and Esther share a look - intrigued.

19

EXT/INT. DOCTOR'S SURGERY. DAY 1 [12:00]

19

Anne enters and heads up to the Receptionist at the desk.

ANNE

Hi, I'm here for an appointment with Dr Hodges.

The NS Receptionist gestures for her to take a seat. Anne sits down and smiles at the other patients waiting, trying to conceal her nerves.

20

INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [12:01]

20

Humphrey and Esther head back into the office, Humphrey hands the packet of fudge to Margo.

HUMPHREY

Save some for me.

Margo pulls a face and hands it back to him.

MARGO

Can't stand the stuff.

HUMPHREY

Kelby?

KELBY

Me neither. It's like eating soap.

HUMPHREY

Oh I assumed -

20

MARGO
(cuts in)
- that we all like fudge?
(shakes her head)
Typical. Years we've spent fighting
this kind of prejudice.

Humphrey smiles and pops the packet of fudge on his desk.

HUMPHREY
So Kelby, what have you found on
our victims?

Kelby moves to the INCIDENT BOARD where he's put photos up of
the victims. He clears his throat.

KELBY
Victim 1, Sherie Howard. 42. Lives
just up the street from the shop.
Owns a hair salon called 'Snip &
Style' -

MARGO
- Went there once. Came out looking
like a Labradoodle -

KELBY
- Victim 2, Dr Lionel Jennings. 54
years old. Moved here from
Edinburgh two years ago to set up
his therapy practice.

MARGOT
- Tried that once. Load of old
baloney -

KELBY
(irritated)
- And finally... Victim 3. Lizzie
Dyer, 24 years old. Works at the
Erotic Emporium out on Pullman
Road.

They all turn to look at Margo, but she is lost for words.
Kelby looks victorious.

HUMPHREY
Anything linking them together?

KELBY
Nothing obvious but I'll keep
looking. Checked out the order
details for you too... Bit strange
really...

HUMPHREY

What is?

KELBY

The name on the bank card. William Marshall, he doesn't exist... Died a couple of weeks ago.

ESTHER

The card was stolen?

HUMPHREY

Seems likely.

Margo goes to get a report from the printer and hands it to Humphrey.

MARGO

We got the lab results back...

HUMPHREY

And?

MARGO

They've confirmed that there was no Digoxin in the chocolates.

HUMPHREY

Wait, what?

Humphrey scans the report, puzzled.

HUMPHREY (CONT'D)

This can't be right.

ESTHER

What can't?

HUMPHREY

So that means that as our victims seem to have only eaten one chocolate, it was only this chocolate that contained the poison?

ESTHER

So a 1 in 10 chance?

HUMPHREY

Unlikely but not impossible once maybe. But three times?

(beat)

Not a betting man myself but only a fool would go for those odds.

ESTHER

Maybe it wasn't the chocolates then? They ate something else?

HUMPHREY

Possibly. Let's get confirmation from the hospital.

ESTHER

But if it *is* the chocolates, the best opportunity was this morning, in the shop, when they were being made?

HUMPHREY

So Madame Chocolat herself? But surely poisoning your customers is bad for business...

ESTHER

Seemed keen to point the finger at Martin Gaffney... maybe there's more to their rivalry?

MARGO

He's had that shop for years. Never much liked him myself. Eyes too close together, like a cockerel.

ESTHER

Margo, can you look into his finances please?

MARGO

It'd be my pleasure.

HUMPHREY

There's also Kenny Pluckley, the delivery driver, what do we know about him?

ESTHER

Lives alone, odd-job man, does occasional shifts down The Porters Arms, that kind of thing...

HUMPHREY

There'll be CCTV on the street, let's see if he had any opportunity to poison the chocolates.

Humphrey goes to the board and looks at the photos of the victims as Margo's phone rings in the background.

HUMPHREY (CONT'D)
So were these people chosen at
random? Or have they been
specifically targeted? If so, how?
And why?

Margo comes off the phone.

MARGO
Well you can ask them yourselves.

21

INT. HOSPITAL. WARD. DAY 1 [12:15]

21

Humphrey and Esther are with a pale Sherie who's lying in bed with a drip in her arm. A NURSE is checking that she's comfortable throughout the scene.

ESTHER
So you don't know the other
victims?

SHERIE
Nope, never heard of them.

HUMPHREY
And you can't think why anyone
would do this?

SHERIE
(shakes her head)
Might grizzle a bit at work but
everyone knows me bark's worse than
me bite. Managing a salon is no
picnic.

HUMPHREY
I'm sure. Talk us through this
morning please, Ms Howard.

SHERIE
Signed for the delivery around 8.
Tried not to... It's curry night
with the girls but I thought one
tiny choccie wouldn't hurt...
(beat)
Next thing I knew, I was here with
a tube down my throat.

Sherie gives the Nurse an angry look as she tries to adjust the IV drip in her arm. She doesn't like being fussed over.

HUMPHREY

And that's definitely all you ate today? One chocolate?

SHERIE

Yeah, positive.

Sherie flinches as the tube pinches her skin, she turns on the Nurse irritably.

SHERIE (CONT'D)

Enough alright?

Esther gives the Nurse a sympathetic look as she heads out.

SHERIE (CONT'D)

(shaking her head)

Miracle I'm alive...

HUMPHREY

Right well thanks for your time.
We'll be in touch with any progress.

SHERIE

I do hope my Peanut's alright.

HUMPHREY

Your - ?

SHERIE

Pomeranian. He's got attachment issues. Poor thing'll be wondering where I am.

22

INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [12:16]

22

Margo is watering a plant, Kelby is at his computer.

KELBY

So far the only thing connecting the victims that I can see, is they all live in Shipton Abbott.

MARGO

Maybe they all do alpaca yoga together?

(OFF Kelby's look)

Yes it's a thing. Look it up.

KELBY

No thank you.

25

Kelby's phone rings.

KELBY (CONT'D)
Shipton Abbott Police?
(beat as he listens)
Of course, Reverend. I'll be right
there.

Margo looks at him, curious.

23

INT. HOSPITAL. CORRIDOR OUTSIDE PRIVATE ROOM. DAY 1[12:30] 23

Esther leaves Lizzie Dyer's private room. Esther approaches Humphrey who's speaking to a NS Doctor.

HUMPHREY
...please do keep us updated on his
progress. Thank you, Dr Peters.

The Doctor heads off, leaving Humphrey holding a report.

HUMPHREY (CONT'D)
How was Lizzie Dyer?

ESTHER
Still very weak and not all that
helpful but I have got her phone.

HUMPHREY
Great, let's see if she has any
contacts in common with our other
victims.

ESTHER
That the medical report?

HUMPHREY
(nods, scanning it)
About 5mg of digoxin in their
system. Not enough to kill but
enough to inflict some serious
harm.

ESTHER
And it was definitely ingested?

HUMPHREY
Looks like it, took effect quickly,
this confirms that all they ate in
that time was the chocolate.

He looks up, thoughtful.

HUMPHREY (CONT'D)

Two big questions then, one how did the poisoner get the poison into the chocolates? And two, how did they guarantee the victims would all choose the only chocolate that was poisoned?

24

EXT. CHURCHYARD. DAY 1 [12:35]

24

Daffodils sway in the breeze as Kelby parks up his bike. REVEREND KATE BECCLES approaches.

REVEREND KATE

Ah it's our friendly neighbourhood policeman!

KELBY

Hello, Reverend Kate!

REVEREND KATE

Been ages since I've seen you at church. How's your mum?

KELBY

She's well, thanks for asking. And apologies, work's been full on recently...

REVEREND KATE

Work eh? Nothing to do with the fact that a certain Chief Superintendent has a new boyfriend?

KELBY

(faux casual)

Oh does she? Hadn't noticed.

They walk towards the church together.

REVEREND KATE

If it makes you feel better, last Sunday he absolutely crucified -
(eyes to heaven)
Sorry Father - every single hymn.
Even the cats were joining in.

KELBY

Thanks, but actually I don't think we're a good match after all.

REVEREND KATE

Plenty more fish in the sea.

KELBY

Well where are they? I'm right here holding my rod and nothing's biting.

Kate stifles a chuckle and Kelby realises what he's said.

KELBY (CONT'D)

I am SO sorry Reverend.
(changing the subject rapidly)
Anyway what's the problem?

25

INT. DOCTOR'S SURGERY. DAY 1 [12:40]

25

Anne sits on a chair whilst DR RACHEL HODGES *late 50s, wiry, no-nonsense with a dry sense of humour* inspects the mole on her shoulder.

ANNE

I don't want to take up your time when you've got people with actual problems to see -

DR HODGES

- Don't be silly, Anne. This is exactly what we're here for -

ANNE

Sure it's a fuss over nothing...

DR HODGES

You can put your shirt back on now.

Anne buttons her shirt up, Dr Hodges looks at her gravely.

DR HODGES (CONT'D)

We need to get you to hospital pronto. Do a biopsy, work out what's going on.

Anne takes this news in for second then shakes her head.

ANNE

Corfu, that's what did it. I baked in the sun every holiday for years... All so that Graham Butterworth would notice me!

DR HODGES

There are lots of different factors at play, so please don't beat yourself up -

ANNE

- Difficult not to...

DR HODGES

And let's not jump to conclusions
until we've had a proper look.

Dr Hodges turns to her computer to make the referral.

DR HODGES (CONT'D)

OK the hospital will be in touch
with an appointment.

ANNE

(faintly)

Thank you.

DR HODGES

And will Martha be able to go with
you? Best not to do this sort of
thing alone.

ANNE

She was such a trooper with her
father. Putting her through all
that again...

She trails off, shaking her head. Dr Hodges looks at her with sympathy.

DR HODGES

I know how tough it was with
Anthony, we all miss him so much.

(beat)

But I'm saying this as your friend,
asking for help isn't a weakness,
it's a strength.

ANNE

(rallying)

Oh don't you worry about me.
Despite appearances, I'm a tough
old bird really...

Anne smiles a little too brightly to mask her concern.

Kelby is telling Margo about Reverend Kate's problem.

KELBY

Every Thursday night, leaving a
right old mess.

(MORE)

KELBY (CONT'D)

Beer cans everywhere, pulling up
flowers on the graves...

MARGO

Bloody hooligans.

KELBY

...said I'd go by there tonight.
See if I can catch the culprits.

MARGO

Hanging out with a lot of dead
people in the dark? What's the
Reverend got over you?

Kelby doesn't want to go into it and fortunately his phone rings. Humphrey and Esther enter.

HUMPHREY

How we getting on? Any closer to
finding a link between our three
victims?

MARGO

Not a sausage so far... but we do
have CCTV from the street outside
the chocolate shop, look.

Humphrey and Esther come round and look at her screen. It shows the CCTV of the street outside the shop. Margo speaks over this -

We see Martin emerging, and then a few seconds later, Kenny emerges with all his boxes. As per Scene 4, we see him put them in the van and drive down the street to Sherie's house. They see him get out of his van and take out the boxes.

MARGO (CONT'D)

Ok, so there's Gabbi opening up at
6.30...

(fast-forwards)

Then about an hour and a half
later, our man Martin goes in. Then
Kenny arrives a few minutes later.

(fast-forwards)

Then out comes Martin, then Kenny.
Who drives straight to Sherie's
house which is just down the
street. See, there.

ESTHER

Ok so looks like Kenny had no time to poison the chocolate between picking them up and delivering to Ms Howard?

HUMPHREY

So we're looking at Martin... who, aside from Gabbi, had the most opportunity. But if so, how'd he do it without her noticing?

Esther shrugs, baffled. Kelby hangs up, exasperated.

KELBY

Thanks for nothing!

(OFF Humphrey's LOOK)

The therapist's patient list. His snotty assistant won't release it digitally. I'll go see if I can talk her round.

HUMPHREY

What you thinking?

KELBY

Compliment her hair first?

HUMPHREY

No I meant why pursue this?

KELBY

Maybe one of his patients is related to the other victims?

HUMPHREY

Great stuff, Kelby. Thinking outside the box.

Pleased, Kelby heads out as Esther heads over to the board and grabs the photo of SHERIE, she turns to Humphrey.

ESTHER.

The salon owner. Sherie Howard.

HUMPHREY

What about her?

ESTHER

Seems the type to make enemies easily... I'll call round her employees, find out more.

HUMPHREY

Maybe get her records sent over
too? Could be looking at someone
who used to work for her.

Esther nods, as Humphrey's phone rings, he answers it.

HUMPHREY (CONT'D)

Chief Superintendent, how are you?
Nice holiday in the Eternal City?

(beat, listens)

...yes it's an unusual one that's
for sure [...] Absolutely,
discretion is my middle name. Well
actually, it's Algernon - [...]
Completely agree, public panic is
the last thing we need. We'll keep
you updated.

(beat)

Good bye, or as they say in Rome,
arrivederchi!

He hangs up and sees Esther and Margo looking at him.

HUMPHREY (CONT'D)

Too much?

They both nod in unison.

27

EXT. DALMORI CHOCOLATES. DAY 1. [17:00]

27

Gabbi is locking up her shop when she jumps. Martin is suddenly there, glowering.

MARTIN

What did you say to the police?

GABBI

Nothing that wasn't true.

MARTIN

After everything, you really think
I'd do this to you?

GABBI

All I know is that you were here
this morning. Some coincidence eh?

Gabbi heads off, Martin watches her go, eyes narrowed.

28

INT. SHIPTON ABBOTT POLICE STATION. DAY 1 [17:05]

28

Margo is at her computer, Esther is at her desk. Humphrey looking at the board. Kelby enters the police station carrying a box file.

KELBY

That's an hour of my life I'll never get back.

HUMPHREY

Patient list from the therapist?

KELBY

Yeah, I'll start going through.

Margo comes over to Humphrey's desk with a report showing Martin Gaffney's finances.

MARGO

So building work's stalled on the new fudge shop. Latest bank loans refused, I'd say Martin Gaffney is up the creek with a chocolate paddle...

HUMPHREY

So perhaps he cares more about the competition than he makes out?

MARGO

(savouring her info)

He most definitely does.

HUMPHREY

Go on...

MARGO

According to my source, he's going through a nasty divorce... And guess why?

HUMPHREY

Why?

MARGO

Shacked up with Gabbi didn't he? His wife kicked him out as a result. Then to top it all off, Gabbi dumped him...

ESTHER

Oooh told you it ran deep.

MARGO

Deep crust more like. He's living off takeaway pizzas in his shop.

HUMPHREY

So Martin's definitely got reason to hurt Gabbi, but would he go this far?

Humphrey glances at the clock and jumps up.

HUMPHREY (CONT'D)

(a touch apprehensive)

Said I'd help Martha with Rosie's tea... Let's pick up tomorrow with fresh heads.

The team start packing up. Margo turns to Esther.

MARGO

Plans for tonight?

ESTHER

(bit shifty)

Errr... nope, washing my hair. You?

MARGO

Book club.

(holding up the book)

Little Dorrit. One of his lesser works in my opinion.

ESTHER

Rather you than me.

Esther clocks Kelby packing up his bag with kit.

KELBY

Flashlight, rope, handcuffs...

ESTHER

(teasing)

Hot date?

Kelby blushes.

KELBY

No I'm on stake out tonight down at the cemetery. Reverend Kate's got a night-time vandal.

MARGO

Don't forget the garlic!

Kelby gulps, slightly rattled.

29 EXT. ANNE'S COTTAGE. DAY 1. EVENING [18:30] 29

Ducks paddle across the still water. The peace is interrupted by -

ROSIE (PRE-LAP)
I already *told* you...

30 INT. ANNE'S COTTAGE. DAY 1. EVENING [18:31] 30

ROSIE
I hate peas!

Rosie storms upstairs to her bedroom, leaving Humphrey and Martha looking at each other, exasperated.

MARTHA
She's been like this since she got back.

She gets up to go after her but Humphrey puts out a hand and stops her gently.

HUMPHREY
Let's give her some space? She'll calm down in a minute.

31 INT. ANNE'S COTTAGE. BEDROOM. DAY 1 [18:40] 31

CLOSE UP on **I HATE PEES** painted in massive letters all over the walls. Martha and Humphrey look on shocked. Rosie looks at them, challenging them to react. Martha turns on Humphrey, upset.

MARTHA
Give her space?!

HUMPHREY
(gently)
Rosie, you know that's not OK.
There's an A in Peas.

Martha doesn't appreciate the joke and turns back to Rosie.

MARTHA
Today's been hard for you... Shall we get ready for bed and read some stories together?

Rosie looks Martha defiantly in the eye.

ROSIE
YOU can't tell me what to do.
(beat)
YOU'RE not my mum.

Martha is thrown by this.

32

EXT. SHIPTON ABBOTT. TRELLICK STEPS. DAY 1 [19:30]

32

Archie is waiting at the bottom of Trellick Steps, wearing a North Face-style rucksack. He checks his watch as Esther approaches.

ARCHIE
Thought you'd chickened out.

ESTHER
Sorry, friend trouble with Zo. Big drama.

She looks him up and down with a wry smile.

ESTHER (CONT'D)
So Bear Grylls, what we doing?

33

EXT. CHURCHYARD. SUMMER NIGHT 1. [20:45]

33

Kelby is setting himself up behind a tree with all his gear. He sits in his camping chair and opens a giant packet of crisps.

Munching away, he looks around at the gravestones next to him.

KELBY
Nice to meet you all.
(offering the packet)
Fancy a crisp?

34

EXT. SHIPTON ABBOTT. COASTAL PATH. SUMMER NIGHT 1 [20:50] 34

Archie and Esther are a little sweaty, they've been walking for a while. He puts out his hand to help her up a steep bit but of course she doesn't take it. He looks after her amused.

ESTHER
How much further? My heart's about to give in.

ARCHIE

We're here, grandma. Best view in the whole of Shipton Abbott.

Archie takes off his rucksack, and they both sit down on a rock. The view is spectacular as the sun dyes the sky orange.

ESTHER

Suppose it beats staring at the telly.

ARCHIE

You said you didn't want dull.

ESTHER

I meant somewhere nicer than the pub, not a hike up a bloody mountain!

Archie looks out at the glistening sea.

ARCHIE

Used to come up here when I was a teenager. Smoked a thousand cigarettes and listened to The Cure.

ESTHER

Classic posh boy angst.

ARCHIE

Yeah walking cliché, parents' divorce, messed me up etc. Went a bit mad for a while.

Esther gives him a look of sympathy.

ESTHER

I know how that goes...

ARCHIE

(changing the subject)
What were you like at school?

ESTHER

No idea why but, I was a goth!
Spiky dog collar and everything.
Almost forgot how to smile...

ARCHIE

I'd love to see photos.

ESTHER

Bad luck, I've burnt the evidence.
(beat)
So what's in the rucksack? Kendall
mint cake? Rain-mac?

Archie opens it up and pulls out a bottle of champagne and a couple of glasses.

ARCHIE

You do drink champagne? Or is that
too 'posh' for you?

Esther laughs, secretly enjoying herself more than she thought.

35

INT. ANNE'S COTTAGE. SUMMER NIGHT 1 [21:05]

35

An exhausted Martha comes into the kitchen where Humphrey is finishing washing up.

MARTHA

She's finally calmed down.

HUMPHREY

Well done, cup of tea?

MARTHA

Yes please.

(shaking her head)

She misses her so much, Humphrey.
The guard had to... separate them.
At the end -

She breaks off, a bit teary. Humphrey sees this and goes to give her a hug with his washing up gloves on.

HUMPHREY

Sorry you're all foamy.

MARTHA

I don't mind.

(beat, brittle)

Sorry about earlier...

HUMPHREY

We'll get her through this, don't worry.

Martha buries her head in his shoulder, emotional.

36 **EXT. SHIPTON ABBOTT. CLIFF TOP. SUMMER NIGHT 1 [21:10]** 36

The sun almost set. Archie pours the last of the champagne into Esther's glass. They're a little bit tipsy now.

ARCHIE

So DS Williams, have I changed your mind?

ESTHER

About what?

ARCHIE

About me?

ESTHER

Don't think one evening is enough.

ARCHIE

Oh so there might be another?

She fell into that one.

ESTHER

It'll take more than a sunset picnic that's for sure.

(teasing)

Bet this is where you bring all the girls.

ARCHIE

No... Only you. Funnily enough, I want to impress you.

ESTHER

Why?

ARCHIE

Because, though I hate to admit it, I care what you think.

Esther doesn't like the way the conversation is going, so the barriers go up as she quickly checks the time -

ESTHER

Better head back. Early start with this case we're working on...

Esther gets up hastily, and sways a little as the effect of the champagne reaches her head. Archie gets up and steadies her, standing close to her.

There's a charged moment between them.

ARCHIE

Or... you could come back to mine
and listen to the Cure?

OUT on Esther - what will she do?

37

EXT. CHURCHYARD. NIGHT 1 [22:00]

37

Darkness has fallen. An owl hoots and Kelby jumps, less confident than before. He hears a scratching noise.

He gets up and cautiously approaches the source of the noise. Suddenly something emerges in the dark and Kelby gives out a tiny scream. But it's just a bird.

KELBY

Hello little guy.

Then he hears footsteps... He turns his torch off.

The footsteps come closer. Closer. Kelby crouches behind a grave as the figure approaches. Take KELBY's POV as the figure puts something by a grave. Kelby edges closer. Suddenly Kelby's phone rings. 'MUM CALLING'

Kelby curses under his breath as the figure drops his beer can, startled and looks his way.

KELBY (CONT'D)

Hey you, stop!

The person starts to run. Kelby gives chase through the gravestones in the dark.

Kelby catches up and grabs hold of their coat. As he does, something falls out of their pocket. But the person wriggles away which puts Kelby off-balance. He trips and falls over and the person gets away. Out of breath, Kelby is annoyed at himself.

38

EXT. SHIPTON ABBOTT. VARIOUS. DAY 2 [06:00]

38

The sun rises over Shipton Abbott. Delicate pink rays illuminate the fishing trawlers as they head in with the morning catch.

The paper boy cycles through the town delivering papers.

39

EXT. THE FUDGE PANTRY. DAY 2 [08:05]

39

Martin is opening up and takes the paper from the boy as he cycles past. He opens it up and looks at the headline with grim satisfaction. 'CHOCOLATE BOX POISON PLOT'

40

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [09:00]

40

CLOSE UP on the same headline, Margo is reading the Shipton Abbott Chronicle at her desk.

Kelby is at his desk, bagging the set of keys that he managed to pull off the fleeing figure last night. Intermittent swigs on a can of energy drink.

MARGO

So how were the ghouls? Welcoming?

KELBY

It was proper peaceful actually.
Gave me time to reflect.

MARGO

On what? Your total inability to
file anything in the correct
drawer?

KELBY

(ignoring her)

More like what really happens after
death.

(beat)

Where do our souls go? Do we even
have souls?

Margo is surprised at Kelby's depth, as is Kelby.

MARGO

Reading Plato at breakfast?

KELBY

(mysteriously)

You often underestimate me, Margo.

As Kelby carries on bagging the keys, Margo looks at him unnerved. Esther arrives.

ESTHER

Nice evening?

MARGO

Ended up in Kitty Jay's 'til
closing.

(MORE)

MARGO (CONT'D)
Got a mouth like a badger's
backside... How about you? Hair all
done?

Esther looks at her, puzzled.

ESTHER
Hair? Oh yes, hair... good, thanks,
very clean.
(deflecting)
Coffee?

MARGO
(a little suspicious)
Please.

As Esther goes to put the kettle on, she spots the keys on Kelby's desk.

KELBY
(OFF her look)
Keys. Belong to the person who's
been causing bother in the
churchyard. Chased them last night
but they got away.

ESTHER
Did you get a look at them?

KELBY
Too dark. And they were wearing a
hoodie. But... all is not lost.

He holds up a blue key fob.

KELBY (CONT'D)
Key fob. It's got an electronic
tag. Getting the IT boys to trace
the address it's linked to...

Slightly harried, Humphrey enters in the b/g.

HUMPHREY
Morning team. Sorry I'm late, bit
of a rough night...

Margo hands him the paper.

MARGO
Seen this?

Humphrey scans the article.

MARGO (CONT'D)
I'd lay money on who spoke to them.

HUMPHREY
Right, pressure's on now. We need
to make some real progress before
the Chief Super gets -

CHIEF SUPER (O.S)
Here?

The Chief Superintendent enters.

HUMPHREY
Ciao!

CHIEF SUPER
Please stop speaking Italian.
(beat)
I want an update. Now please.

The team assemble at the board, clutching their coffees.

HUMPHREY
Facts so far. Kelby, shoot.

The Chief eyes him warily, expecting him to mix his words up
but Kelby is unusually confident for once.

KELBY
So. Three individuals from Shipton
Abbott were sent a box of
chocolates yesterday morning. Only
one chocolate was poisoned in the
box. Strangely our three victims
chose to eat this one chocolate...
We don't know how or why at this
present time but we are working on
it. Thank you.

Margo gives him a thumbs up.

CHIEF SUPER
(surprised)
Thank you, PC Hartford, very...
articulate.

KELBY
Anytime, Chief Superintendent
Woods.

CHIEF SUPER
Suspects?

ESTHER

Most likely is Martin Gaffney, owner of The Fudge Pantry who could be out to discredit his ex Gabbi, owner of Dalmori Chocolates...

HUMPHREY

But even if it *is* him, we don't know why he chose these three people. Pot luck? Or have they been targeted?

CHIEF SUPER

Anything else of note?

Humphrey takes the Forrest Gump quotation off the board.

HUMPHREY

A quote from 90s classic, Forrest Gump. Not quite sure of its significance however...

CHIEF SUPER

Lots of questions, very few answers. Fortunately no one has died -

HUMPHREY

- Other than a small creature of the aquatic variety.
(off CHIEF SUPER's LOOK)
A goldfish.

The Chief Super looks at Esther who smiles apologetically.

CHIEF SUPER

What are your next steps?

HUMPHREY

Erm because we can't categorically work out how Martin did it, we're focusing on alternative theories, a potential link between the three victims that kind of thing.

The Chief Superintendent frowns.

CHIEF SUPER

Inspector, can I have a word.

Humphrey moves closer to her.

HUMPHREY

Yes?

CHIEF SUPER
In private.

HUMPHREY
Absolutely.

41 **INT. SHIPTON ABBOTT POLICE STATION. CORRIDOR. DAY 2 [09:05] 41**

The Chief Super faces Humphrey.

CHIEF SUPER
Look DI Goodman, I hear you've got
a foster placement at the moment,
how's that going?

HUMPHREY
It's -

He hesitates, caught unawares.

HUMPHREY (CONT'D)
Quite *hard*. In all honesty.

CHIEF SUPER
It's a lot to take on along with a
demanding job. I want you to know
that we - I - am keen to support
you and Martha. If you need
anything, time off, more
flexibility, let me know.

Humphrey looks at her, gratefully.

HUMPHREY
Appreciate that, Chief
Superintendent, I really do.

She turns to go then turns round -

CHIEF SUPER
PC Hartford. You've got a talented
officer there.

HUMPHREY
Yes, we're lucky to have him.

CHIEF SUPER
Indeed you are.

A hint of disappointment as the Chief processes Kelby moving
on from her then she steps out into the sunshine.

42

EXT. LILY BOND. DAY 2 [09:15]

42

Anne is repotting her geraniums into planters whilst Martha sits next to her with a cup of tea. Selwyn the Duck waddles around the deck.

MARTHA

...all I want is for her to feel happy and safe, like I felt growing up...

ANNE

I hate to agree with that great gangly almost-husband of yours, but maybe he's right, you are trying too hard?

Martha looks at her, a touched hurt.

ANNE (CONT'D)

When you were little, a baby bird fell out of his nest... You put it in a cardboard box, cuddled it, fed it water.

(beat)

Then one day the cat got in and ate it. You cried for weeks.

MARTHA

Is that meant to make me feel better?

ANNE

Point is, some things are out of your control.

(beat)

And maybe you won't want to hear this... but you can't fix her all on your own.

MARTHA

I know that, of course I do. Just need someone to remind me that's all.

(beat)

So what happened yesterday? You didn't come and say goodnight.

ANNE

Oh you had your hands full. And Monty was doing his hydrangeas.

MARTHA

Feels like I've barely seen you recently.

ANNE

You've got your own lives to lead
Mottie, you mustn't worry about me.

(beat)

Anyway, Selwyn and I are becoming
good friends. He's quite the
storyteller.

MARTHA

You can't rely on a duck for
company! What's brought this on?
It's not like you.

Anne pauses, will she tell her daughter the truth?

ANNE

Must be the weather. Stormclouds
always give me a headache.

Before Martha can question her further, Rosie comes out of
the boat cabin.

MARTHA

Hello, is it over?

ROSIE

(wrinkling her nose)
Yeah the end was a bit rubbish.
People just aren't that smiley.

Rosie takes a deep breath and addresses Anne.

ROSIE (CONT'D)

Mrs Lloyd, I'm sorry. For drawing
on your wall. I feel really bad, I
won't do it again.

ANNE

Never mind, love. I always hated
that colour anyway.

(aside to Martha)

It was your father's choice.

MARTHA

Thank you, Rosie.

ROSIE

And even though you're not my mum,
you're proper nice. Humphrey is
too.

(MORE)

ROSIE (CONT'D)
Now he's stopped going on about
conkers...
(beat)
Can I have a biscuit?

Anne glances at Martha, pleased for her, as Martha covers her emotions with a smile.

43

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [09:45]

43

Deep concentration as the team are looking through the files.

Esther is scrolling through messages on her computer when her phone beeps with a text from Archie. It's a link to BOYS DON'T CRY By The Cure then underneath it says - **TONIGHT?**

She smiles, then accidentally presses the link and it plays the song out loud, breaking the silence.

ESTHER
Sorry everyone.

She puts it away hastily and looks up to see Margo looking at her suspiciously.

ESTHER (CONT'D)
(stage whisper)
What?

MARGO
Nothing...

Esther carries on scrolling through texts. She stands up, she's found something.

ESTHER
Hang on... was there a Monica who worked at the hairdresser's?

MARGO
Sounds familiar...

Margo starts leafing through the papers on her desk.

ESTHER
Few months ago, Lizzie Dyer was
texting someone called 'Mon G' -
they're friends apparently.

Margo finds what she's looking for - holds up the employment record.

MARGO
Yup Monica Grey.

Kelby looks up on hearing the name.

MARGO (CONT'D)
Was seemingly let go a couple of
months' ago...

Humphrey scans the employment record.

HUMPHREY
So maybe she bore a grudge?

Meanwhile Esther is rifling through the patient list from Dr Lionel Jennings. She finds what she's looking for.

ESTHER
Looks like she was also Dr
Jennings' patient too...

HUMPHREY
Excellent work, Sergeant.
(beat)
So could Monica Grey be behind the
poisonings?

KELBY
I'd say it's unlikely.

The team all look at him, puzzled.

44

EXT. CHURCHYARD. DAY 2 [10:00]

44

CU on a gravestone. 'MONICA GREY 2nd April 1997-16th June 2024'. There are some fresh roses by the grave. Humphrey, Esther and Kelby look at it sadly.

ESTHER
Only 27, her whole life ahead of
her...

HUMPHREY
Last night. You're saying the
figure put these roses here before
they ran off?

KELBY
99% sure. Maybe 98.

Humphrey takes this in, thoughtful...

HUMPHREY

Funny coincidence eh? Your mystery person appears to be connected to our case somehow...

(beat)

Have we got an address for that key fob yet?

KELBY

(checking his phone)

Should get an answer soon.

HUMPHREY

In the meantime, we need to find out more about Miss Grey.

45

INT. HOSPITAL. RECEPTION AREA. DAY 2 [10:10]

45

Humphrey and Esther sit with a shaken Lizzie who's in a wheelchair. NS Nurse in the background.

LIZZIE

She was my best friend.

HUMPHREY

Where did you meet?

LIZZIE

School. She was always the chatty one.

(beat)

We stayed close after we left. Go down Porters after work for a few drinks and a laugh--

She pauses - it's painful.

LIZZIE (CONT'D)

--But then she stopped laughing and talking so much...

ESTHER

Why was that? Boyfriend trouble?

LIZZIE

Didn't have one. Work maybe? Problems with her boss. Bit of a cow really... Always on her case.

ESTHER

At the hair salon?

LIZZIE

Yeah one day she fired her. No reason. Mon took it hard...
(beat)
So we planned a girls' trip to Marbella.

HUMPHREY

When was this?

LIZZIE

Couple of months before she...
passed away. Then she changed her mind.

HUMPHREY

Any idea why?

Esther gets a call and goes a little away off to answer it.

LIZZIE

No clue. I was well angry - I'd booked it all, spent my savings, so I went without her. She called me, loads of times but - I didn't pick up.

(beat)

Then I heard the news.

She breaks off, teary.

HUMPHREY

So sorry...

Esther finishes her call and takes Humphrey aside.

ESTHER

The therapist. He's out of the woods.

Dr Lionel Jennings sits up in bed, looking the worse for wear. He looks at a photo of Monica that Esther's given him.

LIONEL

In my job Inspector, you can't help everyone. It's the hardest lesson you learn when you start out.

HUMPHREY

Why did Monica come to you?

LIONEL

She was one of my NHS patients.
Extreme mood swings, delusions -
classic signs of bipolar disorder.

(beat)

At first she was receptive, we were
making progress... but then one
day, we were in session -

He stops to take a sip of water, finding this an effort.

ESTHER

What happened?

LIONEL

Monica had a difficult upbringing.
Usual case of neglect, parents no
longer around.

(beat)

We were in Phase 3 of CBT... I
asked her some difficult
questions... I thought she could
handle it -

HUMPHREY

But she couldn't?

LIONEL

(shaking his head sadly)

It was a mistake, I misread her
behaviours. Arrogance on my part
really.

(beat)

She shut down emotionally, stopped
coming to appointments. She took
her own life a few weeks later.

This hangs in the air for a moment as Lionel shakes his head
with regret.

LIONEL (CONT'D)

If she had only talked to me, we
could have worked through things...

HUMPHREY

Sorry to rake all this up. But we
think she might be connected to
this poisoning...

LIONEL

In what way?

HUMPHREY

We're not totally sure...

Humphrey and Esther get up to go but then Humphrey turns, he can't help himself.

HUMPHREY (CONT'D)
One more thing, and apologies if this sounds a little peculiar...

Esther gives him a wary look.

HUMPHREY (CONT'D)
Your goldfish.

LIONEL
Sigmund? What about him?

HUMPHREY
He didn't look too good when we were at your house. In fact, he looked quite dead.

LIONEL
(upset)
He was right as rain when I gave him his breakfast.

HUMPHREY
And when was this?

LIONEL
Straight after I answered the door for the delivery...

Humphrey's face lights up, they're getting somewhere...

47

EXT. TEN MILE KITCHEN. DAY 2 [10:40]

47

Anne heads into the Ten Mile Kitchen and walks up to Zoe at the counter.

ANNE
Hello love.

ZOE
What can I get you Mrs Lloyd?

ANNE
Eggs royale with extra toast please. White, none of that wholemeal. It's like eating a shoe. Oh and a small glass of my usual Chablis.

Zoe glances at the clock - it's early.

ZOE
Isn't it quite -

ANNE
Early? Yes it is. Is that a problem?

ZOE
'Course not... are you OK? Did you go to the doctor?

Anne looks around to check no one's listening.

ANNE
I've got tests at the hospital tomorrow. I'll find out then.

ZOE
Is Martha going with you?
(OFF Anne's look)
You didn't tell her did you?

ANNE
I don't want to worry her when there's nothing to worry about.
(beat)
On second thoughts make it a large.

As Zoe starts getting a glass, she glances at Anne, worried.

48

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

48

Margo and Kelby look up from their desks as Humphrey marches in and goes to the board, Esther follows in after.

HUMPHREY
Margo where's that list of deliveries from the chocolate shop?

Puzzled, Margo hands him the clipboard with the list of deliveries. Humphrey scans it quickly, finds what he's looking for.

HUMPHREY (CONT'D)
Bingo.

He turns to the team.

HUMPHREY (CONT'D)
The therapist. The boss. The best friend. What do all of these people have in common?

ESTHER

Each one let Monica down in some way, treated her badly.

HUMPHREY

And each person received their comeuppance, it seems.

(beat)

Our poisoner must be out for revenge. Why?

ESTHER

Someone who cared for Monica?

KELBY

The roses at the grave?

HUMPHREY

Yes yes... This person loved Monica. Deeply.

He grabs the Forrest Gump quotation off the board.

HUMPHREY (CONT'D)

'Life is like a box of chocolates. You never know what you're going to get'

(beat)

Forrest and Jenny are childhood friends, he loves her for years before they finally get it together, but too late, it ends in tragedy...

Kelby's phone rings and he goes to answer it.

ESTHER

But we know Monica didn't have a boyfriend?

MARGO

Could be unrequited?

ESTHER

Then who?

Humphrey holds up the clipboard with the list of deliveries.

HUMPHREY

The delivery driver.

ESTHER

Kenny Pluckley?

Margo looks up Kenny on the computer.

MARGO

He's onto something, Kenny was in
the same school year as Monica...

Kelby hangs up, excited.

KELBY

Sir. The key fob. We've got an
address.

(beat)

Willowview care home?

Humphrey and Esther look at each other.

HUMPHREY

Kenny's place of work...

ESTHER

Hold on, stop. We've seen him on
CCTV, he had no chance to poison
the chocolates. It can't be him.

HUMPHREY

Look closer.

Esther looks at the clipboard.

ESTHER

What am I looking at?

HUMPHREY

The three addresses for our victims
all have a delivery time written
down. None of the others do.

ESTHER

Which means what exactly?

HUMPHREY

It means DS Williams, that we've
got him.

Humphrey grins excitedly.

MONICA GREY 20s, a bit of a fidget, her hoodie is her comfort
blanket waits outside Lionel's office. He opens the door and
greets her.

HUMPHREY (V.O.)
All three of our victims had a connection to Monica Grey.

Humphrey and Esther watch as she goes in with an air of trepidation.

50 INT. LIONEL'S HOUSE/ HALLWAY. DAY 0 [FLASHBACK] [16:45] 50

Humphrey and Esther watch as Monica leaves in tears. Lionel watches her go but doesn't stop her.

HUMPHREY
We know Monica struggled. That's why she turned to Dr Jennings. For help. But by his own admission, he failed her...

51 INT. SNIP & STYLE. DAY 0 [FLASHBACK] [18:00] 51

Monica clearing out her locker as Sherie looks on grim-faced. Humphrey watches on and then turns to Esther.

HUMPHREY
Her boss was a bully... Who fired her unfairly due to a 'personality clash'.

52 INT. THE PORTERS ARMS. DAY 0 [FLASHBACK] [20:00] 52

Monica alone with her drink, looking at her Instagram. Photos of Lizzie having a good time in Marbella without her.

HUMPHREY (V.O.)
And her best friend turned her back in her hour of need.

52A INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [11:32] 52A

Humphrey is with the team.

HUMPHREY
Of course we can't categorically know if these things hadn't happened, she'd still be here. But in her troubled mind, each of these events could have had a devastating impact... Perhaps contributing to her tragic decision to end her life.

53

EXT. CHURCHYARD. DAY 0 [FLASHBACK] [11:00]

53

A few mourners - including Lizzie - gather round as Monica's coffin is lowered into the grave. Humphrey and Esther are there watching.

HUMPHREY

But there was one person who stood by her until the end.

It starts to rain. Esther puts up an umbrella as Reverend Kate says a few words.

The mourners disperse, leaving one figure alone, his shoulders shaking with emotion. It's Kenny.

HUMPHREY (CONT'D)

Someone who had loved her since school. Her friend, Kenny Pluckley.

54

INT. THE PORTERS ARMS. DAY 0 [FLASHBACK] [20:02]

54

We are back in SCENE 52, Monica alone with her drink, looking at her Instagram. But this time we PULL OUT and we see Kenny watching her from behind the bar as he polishes a glass.

HUMPHREY

We know that Kenny worked in the pub that Monica and Lizzie went to after work. Seeing her often must have only strengthened his feelings for her...

Monica looks up as Kenny approaches and greets her, her face breaks into a smile. We see Humphrey and Esther observing this from another table.

ESTHER

We can't know if he ever told her the truth, but maybe he did?

HUMPHREY

Or maybe he was too late...

55

EXT. CHURCHYARD. DAY 0 [FLASHBACK] [22:00]

55

CU on Monica's gravestone, PULLING OUT to see Humphrey and Esther watching Kenny, sitting on the bench opposite, drinking a beer, tears running down his face. He finishes his can and throws it on the ground along with the others.

HUMPHREY

So every Thursday night after his pub shift, Kenny visits Monica's grave...

ESTHER

...He's in a bad way, lonely, drinking too much -

HUMPHREY

- angry that Monica is no longer in his life. Looking to blame someone... he sits there, thinking about the people who let Monica down. In his eyes, abandoned her.

ESTHER

Her boss, her best friend and her therapist. People who could have helped.

HUMPHREY

Feeling powerless, he wanted to hurt them, make them feel some of the pain he felt, but how?

56

INT. WILLOWVIEW HOUSE CARE HOME. DAY 0 [FLASHBACK] [10:00] 56

Kenny surreptitiously rifles through the medicine cupboard at the care home and pockets the Digoxin.

HUMPHREY (V.O.)

His job at the care home gave him the chance to steal the Digoxin.

(beat)

As well as a bank card from an elderly man who died there a few weeks earlier. Which he used to pay for the chocolate order...

57

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [11:40]

57

We're back with the team as Esther interrupts with a pertinent question.

ESTHER

- All very well and good sir, but still no clearer on how he got the poison into the chocolates?

HUMPHREY

This is the clever bit. It was never in the chocolates.

58

EXT/INT. SHERIE'S HOUSE. DAY 1 [FLASHBACK] [08:00]

58

We are back with that opening scene where Kenny hands over the chocolate box to Sherie, asking her to sign for the delivery. Humphrey and Esther watch from across the street.

HUMPHREY

It was on the pen.

CU on the pen as Kenny hands it over, being careful to hold only the top. He watches as Sherie signs.

59

INT. KENNY'S VAN. DAY 1 [FLASHBACK] [06:00]

59

Humphrey and Esther watch him as he crushes it up and makes it into a paste. Then he carefully paints it onto the end of the pen with a brush.

HUMPHREY

He must have painted the poison onto it. Near the tip.

60

EXT. SHERIE'S HOUSE. DAY 1 [FLASHBACK] [08:05]

60

We're back with Sherie as she hands back the pen and heads back inside.

HUMPHREY

And he was careful to hold the pen at the top.

ESTHER

So Sherie had the poison on her fingers?

Humphrey and Esther lean forward and stop the door from closing, they follow her in. As they enter the hallway, PEANUT the dog sniffs and barks at them (HE CAN SEE THEM).

SHERIE

What you barking at, you daft brush?

She looks straight through Humphrey and Esther. They watch as Sherie heads into the lounge, opening the chocolate box and takes one out. Pops it into her mouth, licking her fingers as she does.

60

HUMPHREY

She would have ingested the poison. We assumed that it was put into the chocolate. No one would ever think about the pen that was used to sign for the delivery...

ESTHER

(shaking her head)
Kenny... What a dark horse.

HUMPHREY

All three of our victims signed for their deliveries. The reason they wrote the time down and none of the others did, was so that Kenny could ensure that they would hold the pen for as long as possible... They ate a chocolate and then passed out.

ESTHER

Wait, you've forgotten something.
The goldfish?

61

INT. LIONEL'S HOUSE. STUDY DAY 1 [FLASHBACK] [08:30]

61

Humphrey and Esther watch as Lionel enters holding his box of chocolates. He stops at the fish tank and sprinkles a pinch of fish flakes into the tank.

HUMPHREY

That helped solve it, I knew the poison must have been on his fingers. Sadly the fish was poisoned with the Digoxin. RIP Sigmund.

Lionel then sits down at his desk and opens up the chocolate box. Pops one in his mouth.

62

SCENE OMITTED

62

62A

INT. SHIPTON ABBOTT POLICE STATION. DAY 2. [11:42]

62A

We're back with the team in the station.

ESTHER

But Kenny never intended to kill these people did he? The amount was never fatal.

61

HUMPHREY

No he didn't. He wanted to make them suffer. For what they'd done to his beloved Monica.

63

INT/EXT. THE PORTER'S ARMS. DAY 2 [13:00]

63

Kenny is taken out by Kelby to the Police Jeep. Esther waits.

KENNY

(tearful)

I tried so hard to help her... but I wasn't enough.

Esther pats him on the back as Kelby puts him into the Jeep.

64

EXT. SHIPTON ABBOTT POLICE STATION. DAY 2 [17:50]

64

The sun is low over the station as people head home from work.

65

INT. SHIPTON ABBOTT POLICE STATION. DAY 2 [18:00]

65

The team pack up, Kelby and Margo file away the evidence.

KELBY

Poor Kenny. Imagine loving someone that much -

MARGO

And all for what?

KELBY

(glum)

Good question, judging from personal experience.

Margo pats him on the shoulder sympathetically.

MARGO

You'll find love, don't worry.

KELBY

Yes but when? I'm nearly 30! My mum had me and a mortgage by my age. I don't even have a credit card.

(shakes his head)

No Margo, it's time.

MARGO

Time for what?

KELBY

Time for the Apps. The Kelbot is
ready to launch.
(suddenly terrified)
Will you help me?

MARGO

Of course.

As Kelby and Margo head out, Humphrey walks over to Esther.

HUMPHREY

Present for you.

He gets out a Walnut Whip from his pocket and hands it over.

ESTHER

Ha thanks. Hope it's not poisoned!
(stares at it, puzzled)
No idea what she meant...

HUMPHREY

Tough on the outside, soft and
gooey on the inside?

ESTHER

Absolute rubbish.

Humphrey looks at her with a smile.

66

EXT. SHIPTON ABBOTT POLICE STATION. DAY 2 [18:10]

66

As Esther heads out of the station into the sunshine, FRIDAY I'M IN LOVE by The Cure starts to play. She jumps into her Mini as the song carries over the following MONTAGE --

67

EXT. SHIPTON ABBOTT. DALMORI CHOCOLATES. DAY 2 [18:20]

67

Esther's mini drives along the street and passes Gabbi's chocolate shop. Gabbi gives her a wave, Esther waves back.

68

EXT/INT. ARCHIE'S APARTMENT. DAY 2 [18:30]

68

Esther rings the doorbell, and waits. Archie answers, surprised to see her, then she kisses him. Archie pulls her inside and the door closes behind them...

69

EXT. CHURCHYARD. DAY 2 [18:45]

69

Kelby pays his respects at Monica's grave, looking sombre. He straightens Kenny's roses which have fallen over. Reverend Kate is there, she takes his arm and they walk towards the church, chatting together.

70

INT. ANNE'S COTTAGE. BEDROOM. DAY 2. [19:00]

70

Humphrey, Martha and Rosie have fun painting over Rosie's scribbles on the cottage walls.

Anne comes in through the door and hangs back, watching the happy group for a moment - painfully aware of how precious life is.

Martha spots her and drags her by the hand towards them, handing her a paintbrush. Anne smiles over-brightly as she joins them and starts painting...

END OF EPISODE