

DETECTORISTS SERIES 3

EPISODE 3

Written by

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SHOOTING SCRIPT

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Lance is detecting. It is a particularly beautiful morning, bird song and gossamer fill the summer air.

He takes off his hat and lifts his face to the sun.

He looks across to where, a short distance away, a woman is also detecting with her back to us. Lance watches for a moment with a look of happy contentment as she gets a signal and kneels to dig it. He calls over.

LANCE

Anything?

She doesn't hear.

LANCE (CONT'D)

Linda!

She takes off her headphones and turns around. It's LINDA LUSARDI.

LANCE (CONT'D)

What you got?

LINDA LUSARDI

Ring pull. 78. Kestrel Super.

Lance smiles and looks up to the sky where he sees a kestrel hovering.

LANCE

(to himself)

Kestrel.

(beat)

Super.

Suddenly his detector starts to beep. He checks the signal. The machine continues to beep, beep, beep, beep, it won't stop, something's wrong. Lance tries to turn it off, it won't turn off.

CUT TO:

The beeping is, of course, Lance's alarm clock. It's flashing 5.00am. An arm reaches out from beneath a crumpled duvet and silences it. It's only just beginning to get light outside. A few second's stillness then Lance sits up, swings his legs out of bed and rubs his eyes.

He is wearing a faded T-shirt printed with the words "I'm Memorabilia Mad".

He stares vacantly into space for a few seconds before we see, in his expression, the memory of his dream creeping back.

He smiles.

TITLES:

detectorists

Establishing shots of the town waking up:

3 EXT. LANCE'S FLAT - MORNING 3

Lance leaves his flat and loads equipment into the boot of the TR7.

4 EXT. DANEbury - MORNING 4

Drives past a milkman on his rounds.

5 EXT. DANEbury - MORNING 5

A shot from the top of the church tower of Lance's yellow car moving through the streets.

6 EXT. VERONICA'S HOUSE, CUL-DE-SAC - MORNING 6

Curtains are drawn, everything is still and silent in the close and at Veronica's house.

The front door opens and Andy steps out, awkwardly carrying his detecting equipment. He tries to shut the door quietly but drops his gear which clatters to the ground. He freezes, looks up at the bedroom window. Nothing stirs so he gathers everything as quietly as he can.

Lance's car turns into the cul-de-sac and roars up to the drive. Andy winces as the sound of Stanley crying drifts from the upstairs window. He hurries to the car, stuffs his gear in the boot and jumps in the passenger side.

ANDY

Go! Go! Go!

Lance, not understanding the reason for urgency, guns the engine and speeds away with an almighty back-fire which sets off several car alarms in the street.

7 I/E. LANCE'S CAR/STREET - MORNING

7

Lance and Andy driving through residential streets.

ANDY

I said I'd meet you at the end of the road.

LANCE

Yeah but you weren't there.

ANDY

Couldn't you have waited?

LANCE

We don't have time mate. You know the deal, first to arrive gets first choice of field. Can't risk Terra Firma, or whatever they've decided to call themselves today, getting there before us.

Pause.

LANCE (CONT'D)

I had a brilliant dream last night.

ANDY

Yeah?

LANCE

Yeah.

Silence.

8 EXT. COUNTRY LANE - MORNING

8

Lance's car leaves the town and heads into the countryside.

9 INT. LANCE'S CAR, COUNTRY LANE - MORNING

9

Lance spots something up ahead.

LANCE

You're kidding me.

Art and Paul, on their stupid scooter (Paul riding, Art pillion) are on the road ahead, also on their way to the permission.

ANDY

Bastards!

LANCE

Are you strapped in?

Lance drops her down a gear but then, instead of accelerating, uses the clutch to slow down as they close on the scooter. There follows a painfully slow car chase:

-We are ahead of Terra Firma as the TR7 comes up behind. Paul checks his mirror.

-P.O.V. in the mirror of the yellow car approaching.

-Paul gestures to Art who looks back to see our guys.

-On Art's order Paul opens up the throttle, the scooter whines a bit higher but doesn't seem to get any faster.

-Lance indicates right and pulls out to over take them but Paul also indicates and moves to the centre of the narrow lane to block him.

-Lance indicates left and tries to go on the inside but Paul indicates left and slowly manoeuvres back again.

Various roadside camera angles emphasise just how slow this chase is:

-A low angle sees the two vehicles approaching, they take an age to get to us and after they've passed the slipstream is just enough to gently bend two blades of grass.

-Likewise we see them pass in the reflection of a puddle, the gentle breeze barely rippling the surface.

-A rabbit watches them pass and isn't spooked.

-Eventually they see a sign reading: PASSING POINT AHEAD

The road widens and Lance indicates before putting his foot down and easily overtaking the scooter. They leave Art and Paul behind.

The boys are adrenalized, buzzing.

Yes! Whoo! Stick that up your
Arado!

That was like Hill Street Blues or **CHiPs** or something!

I was right on their tail!

You were glued to the road!

Awesome !

Lance puts some distance between them and 'roars' away.

Andy and Lance are readying to detect.

A magpie watches from the hedgerow.

So you don't think you were even hypnotised?

I know I wasn't. Nowhere near. I pretended I was. But I wasn't.

And when you got on the boat you were just as sick?

Sicker. It was just foam by the end.

Pause.

Kate wants to borrow my car for the weekend so she can go away.

ANDY

Well there you go then, perfick.

Lance sighs.

ANDY (CONT'D)

What you worried about?

LANCE

How can you ask me that? You know that car was in The New Avengers.

ANDY

Has she got a driving licence?

LANCE

Yes.

ANDY

Has she ever crashed a car before?

LANCE

No.

ANDY

Well then chances are she won't crash yours. I assume that's what you're worried about? That she'll smash it up beyond all recognition?

LANCE

I know, you're not telling me anything I don't know. It just... the TR7, you know?... The Beast.

Pause.

ANDY

No-one's ever called it 'The Beast' have they?

LANCE

No, I don't know why I said that.

They hear the whine of Terra Firma's scooter and turn to see them arriving on the distant farm track.

LANCE (CONT'D)

Here they are. At last. Wallace and Gromit.

ANDY

(under his breath)

Too late. Find your own field.

They fire up their detectors and head out into the field.

13 EXT. CHURCH FARM - DAY 13

Couple of shots of Andy and Lance detecting.

14 EXT. CHURCH FARM, FIELD - DAY 14

Lance happens to look up and sees Andy waving him over. He takes off his headphones and mouths "What?". Andy shouts something but it gets lost on the wind. Lance sighs and parks up his detector.

LANCE

Better be bloody worth it.

He starts off across the field toward Andy.

15 EXT. BINOCULAR POV, FIELD - DAY 15

A long shot of Lance trudging across the field.

ART (V.O.)

The skinny one's found something.

16 EXT. CHURCH FARM, NEIGHBOURING FIELD - DAY 16

Art is watching our guys through a gap in the hedge. Paul is detecting some way off behind him. Art calls back.

ART

The short one's going over to have a look. He's been on that one spot for ages now.

17 EXT. CHURCH FARM, FIELD - DAY 17

With Andy as Lance covers the last few yards towards him.

Andy opens his hand to reveal two small chards of pot.

ANDY

Look at that.

LANCE

What are they?

ANDY

Bits of pottery.

LANCE

Oh for fu...

ANDY

No listen...

LANCE

You know I can't get excited about stoneware.

ANDY

Listen a minute...

LANCE

I just walked from over there, I had a good signal.

ANDY

Listen, I recognise this stuff, it's blackened on one side.

LANCE

So it was a cooking pot.

ANDY

No, it's black on the inside. I think this is a Roman burial.

17A EXT. HEDGEROW - DAY 17A

In the branches of the nearby hedgerow two magpies keep watch.

17B EXT. BUILDING SITE - DAY 17B

An establishing shot of Andy's work place.

18 EXT. BUILDING SITE, PORTACABINS - DAY 18

Andy exits the site office with his high-viz vest and orange hard hat, trying in vain to wipe the name 'Sally' off the side of it. He hoiks a bag onto his shoulder and starts to head across to the site. As he does he turns the shards of pot in his hand.

19 EXT. BUILDING SITE - DAY 19

Andy arrives at where his trench should be. It isn't. Confused, he looks around. He can't get his bearings, everything's changed. What the...?

He jumps at the sound of a JCB starting up and turns to see a tipper truck full of rubble waiting to leave the site. The JCB empties a bucket full into the truck and it starts to move out.

ANDY
(quiet)
No.

He starts to run towards the truck.

ANDY (CONT'D)
(loud)
NO!

He realizes truck chasing will do no good and spins back, staring at the ground, refusing to believe it.

ANDY (CONT'D)
No!

He starts to run after the truck again only to again abandon the idea. He sinks to his knees, pulls out a plastic palette knife and starts frantically gently scraping at the ground. His scraping gets more and more violent until the flimsy knife snaps and he flings the handle which bounces away without any noise or dramatic impact. He puts his head in his hands.

When he looks up Tim is standing there.

ANDY (CONT'D)
You bastard.

TIM
It wasn't my fault.

ANDY
But you told them it was there?

TIM
No.

ANDY
Well then it was your fault.

TIM
It wouldn't have made any difference. In fact, if I'd told them it would have been gone even sooner.

ANDY
What's going on here?

TIM

Andy, for Christ's sake, do you not understand? There's no money to be made in finding a Roman mosaic. It holds up construction. These guys in Dubai, or where ever they are, need this office block up and turning in a profit.

ANDY

So what are we even doing here?

Tim sighs.

TIM

You had to lift the flagstone didn't you? You know what I learnt very early on in this job? *Never lift the flagstone.*

(he drifts off into a
reverie of regret)

You don't know what might be underneath...

ANDY

Right, that's it, I quit.

Tim doesn't hear.

ANDY (CONT'D)

Tim? I said I'm done.

TIM

For the day?

ANDY

No I'm leaving.

TIM

For the day?

ANDY

No for good.

TIM

You're quitting?

ANDY

Yes.

TIM

Why didn't you say that?

ANDY

I did say it but you didn't hear.

TIM

Would've made things clearer.

ANDY

I did say it.

(beat)

I'll say it again... I quit.

TIM

Alright, I'll fill out the paperwork, sorry about your mosaic.

ANDY

See ya.

20 EXT. FRUIT AND VEG DEPOT - DAY

20

Lance makes his way across the depot yard to where a pair of legs, booted and over-alled, are sticking out from under a vehicle. Lance bends down.

LANCE

Hello darling.

They slide out from underneath, it's not who Lance was expecting, it's a bearded bloke, COLIN.

COLIN

Hello sweetheart.

LANCE

Sorry Colin, thought you was Toni, she about?

Colin points towards the warehouse.

LANCE (CONT'D)

Cheers.

He wanders off.

21 I/E. FRUIT AND VEG DEPOT, WAREHOUSE - DAY

21

Toni is packing her over-alls into a bag as Lance approaches across the warehouse.

LANCE

Watcha. You finished?

TONI
Yeah, you just starting?

LANCE
Yeah, night shift.

TONI
Oh well, ships in the night...

LANCE
Yeah.

TONI
(beat)
What is it?

LANCE
Tonight? Nectarines. From Spain.

She nods.

LANCE (CONT'D)
I just called Colin 'darling'.

TONI
Why?

LANCE
Thought he was you.

TONI
Because of the beard?

LANCE
Yeah.

TONI
How did that go down?

LANCE
Really well, we're having dinner
tomorrow night.

TONI
Oh nice. He doesn't live on a boat
then?

LANCE
Mmm. Sorry.

TONI
I wish you hadn't told me the
hypnotism worked.

LANCE

I thought it might have.

TONI

You were just humouring me all along.

LANCE

Not deliberately, I was humouring myself too. I've been thinking. I'm going to lend Kate my car. So she can go away for the weekend.

TONI

Your TR7?

LANCE

Yep.

TONI

You'll never do it.

LANCE

I will. If it's the only way. I've decided, beggars can't be choosers. Desperate situations call for desperate measures.

TONI

"Beggars can't be choosers"? Who's the beggar? Me or you?

LANCE

Those were a bad choice of words.

TONI

'Desperate situations'?

LANCE

Yeah, could have worded that better as well but my point was...

Toni lifts her bag onto her shoulder and kisses Lance wearily on the cheek.

TONI

I don't know if I'm up for being part of a 'desperate situation'. It all feels a bit silly. Anyway, I was thinking of seeing my dad this weekend.

LANCE

No don't, I mean, do if you want to, but I'm going to lend Kate my car so... yes... there.

TONI

Have a good shift. Drink coffee if you feel tired.

LANCE

See you.

He watches her go.

22 EXT. STATION - DAY

22

Andy is waiting outside the station. He looks thoroughly miserable. He doesn't notice at first when Becky pulls up in her car. She bibs the horn to wake him up and a gloomy Andy gets in the passenger side.

23 I/E. BECKY'S CAR - DAY

23

Stan is in the back in a baby seat. Becky is excited.

BECKY

Guess where we're going.

ANDY

Where?

BECKY

To look at a flat.

ANDY

Are we?

BECKY

Yep, don't be cross, I saw it online and it looked really good, and I wanted to see it so I set up an appointment.

ANDY

I thought we were way off affording anything?

BECKY

I did some sums, I think I underestimated. With your job guaranteed I think we can get a mortgage on something like this.

She hands him some print-outs. Andy looks out the window.

BECKY (CONT'D)
Let's just look at this one, see
the sort of thing we can afford.

ANDY
Yeah, cool.

BECKY
How was work? How was the mosaic?

ANDY
Yeah, no, I was wrong. There wasn't
anything left of it after all.

BECKY
Oh shame. Maybe there's more of it
elsewhere.

ANDY
Maybe.

24 INT. LANCE'S FLAT - DAY

24

Kate is rushing around trying to get out the door.

The doorbell rings and she goes to answer it. It's MAGGIE.
She is quite taken aback to see Kate.

MAGGIE
Oh...

KATE
Hello?

MAGGIE
I'm... looking for Lance.

KATE
Are you now? And who might you be
may I ask?

MAGGIE
I'm Maggie.

KATE
Well Maggie, you better get to the
back of the queue, that man is mine
and nobody else is sinking their
claws into him.

MAGGIE
(shocked)
I... I...

KATE
I'm fooling with you, I'm Kate, I'm
Lance's daughter.

MAGGIE
His daughter?

KATE
Yeah, I know, I get that reaction a
lot. Surprise at my very existence.
Like I'm a mythical creature.

MAGGIE
Like a unicorn.

KATE
Exactly.

MAGGIE
Or a dolphin.

KATE
Mmm... Is Lance expecting you?
Because I'm just out the door.

Kate waves Lance's car keys on a 'Triumph' key-ring.
Maggie thinks fast.

MAGGIE
Yes, yes, I'm a bit early.

KATE
Well, you'd better come in and
wait.

MAGGIE
Oh, thank you.

KATE
Sorry about the mess, that's my
fault.

MAGGIE
Oh, don't worry about that.

KATE
Make yourself a cup of tea.

MAGGIE
Thanks.

KATE

See you, nice to meet you.

MAGGIE

Yes, bye Kate.

Kate leaves. Maggie watches her go, closes the door. She turns into the room, where to start...

She hears the TR7 start up and looks out the window as Kate drives away in Lance's pride and joy.

Maggie turns back to the kitchen and lifts the lid of a 'crying pickled onion' jar on the counter, reaches in and pulls out two notes, a £20 and a £10, checks the jar again and then replaces the notes and the lid. She starts to casually open drawers. She finds a bundle of documents and flicks through them.

25 EXT. STREET - DAY

25

Becky's car pulls up and she, Andy and Stan get out. A smartly dressed ESTATE AGENT is waiting and approaches with outstretched hand.

ESTATE AGENT

Becky? Kelvin.

BECKY

Hi Kelvin, this is my husband Andy, thanks for doing this at such short notice.

They look up at a new build block of flats. It doesn't look like their sort of place.

26 INT. NEW APARTMENT - DAY

26

The camera moves up the hallway of a brand new, very stark, white, unfurnished flat. Shapes appear at the glass front door before it opens and Andy, holding Stan, Becky and the estate agent enter.

ANDY

It smells like a Jumbo Jet.

The estate agent closes the door behind them.

ESTATE AGENT

This is a nice feature...

He leans in close to the light switch and speaks to it.

ESTATE AGENT (CONT'D)

Light on.

Nothing happens.

ESTATE AGENT (CONT'D)

Light on now.

Nothing.

ESTATE AGENT (CONT'D)

Light, turn on now.

The light comes on as if by magic.

ESTATE AGENT (CONT'D)

There.

Beat.

ANDY

Cool.

ESTATE AGENT

You can have voice recognition on that so that only you can turn the lights on.

BECKY

Why would you do that?

ESTATE AGENT

So that burglars have to use their own torches.

ANDY

Is there a problem with burglars?

ESTATE AGENT

No. Here's the bathroom. Under-floor heating and heated mirror in the bathroom.

ANDY

Heated mirror?

ESTATE AGENT

Yes.

ANDY

Warm reflection?

ESTATE AGENT

No condensation.

ANDY

Right.

They leave the bathroom and back into the corridor, the agent points up.

ESTATE AGENT

The skylights are hermetically sealed and the air conditioning filters, recycles and sterilizes the air and regulates the pressure of the room.

He continues on. Becky remains looking up.

BECKY

There's a slice of bread on that skylight.

They all look up. There's a slice of bread on the skylight.

ESTATE AGENT

Oh yes.

(beat)

Must've been a seagull.

He moves on to the kitchen.

ESTATE AGENT (CONT'D)

Washer, drier, dishwasher, cooker, fridge, boiler, ice maker, garbage disposal. As many recycled and reclaimed materials as possible have been used in construction. These kitchen tops, for example, are reconstituted hospitals.

ANDY

Hospitals?

ESTATE AGENT

Yep, demolished hospital buildings crushed and graded and then set in this resin. It's as hard as granite.

ANDY

Where do they get the hospitals from?

ESTATE AGENT

Uganda.

Andy looks out of the window.

ANDY

What about the garden?

ESTATE AGENT

It's a shared garden, communal.

ANDY

I can see a shed. Whose is the shed?

ESTATE AGENT

Gardener comes once a week.

ANDY

Can I use the shed?

ESTATE AGENT

You will not be allowed access to the shed.

27 EXT. STREET - DAY

27

Andy and Becky, and Stan are walking back to the car.

ANDY

That's worse than not having a shed at all, having a clear view of someone else's shed.

BECKY

The voice activated light switches were a time saver though.

ANDY

Sorry, but that was about as far from my idea of a home as you could get.

BECKY

Alright, I don't see you coming up with many options.

ANDY

No, sorry, I was just saying. Looks like we might have a bit longer to wait.

She glances at him, *why does he seem so relieved?*

28 EXT. LANCE'S FLAT - MORNING

28

An early morning establisher as Lance arrives home on foot.

29

INT. LANCE'S FLAT - MORNING

29

Lance lets himself in the front door and goes through to the kitchen.

Yawning, he rinses his flask, shakes crumbs out of Tupperware and fills the kettle.

Maggie, in a suitably slinky dressing gown, comes out of Lance's bedroom.

MAGGIE

Morning Lance.

LANCE

Morning Mags love.

He hardly glances across as she goes to the bathroom and closes the door. He carries on making the tea. Gets a second mug out of the cupboard.

We hear the bath taps start running. Maggie humming a tune. Lance, still yawning deeply, starts to hum along.

Finally, he spoons sugar into one mug, goes to the other and stops: *'Who am I making tea for...?'*

We see Lance coming crashing to his senses. *What the hell?*

He drops the teaspoon. We see it fall half an inch onto the kitchen counter in extreme slow motion.

He inexplicably crouches down as if to hide. Then he leaps up and tip-toes over to the bathroom door, stooping to listen. Maggie hums another bit of tune which causes Lance to leap away again, look at his watch, grab his coat, put it down again. He goes to the lounge and peers in, it's spotlessly tidy. He doesn't know what's going on. Eventually:

LANCE (CONT'D)

Hello? Maggie?

The bathroom door opens and Maggie looks out. Lance all but yelps.

MAGGIE

Hello love, sorry, you looked tired, you were yawning, I was just having a little bath, that's alright isn't it?

LANCE

What are you doing here? Maggie?
What are you doing here?

MAGGIE

Didn't Kate tell you? I thought she was going to phone...

30

INT. LANCE'S FLAT, LOUNGE - LATER

30

Maggie and Lance are on the sofa with their mugs of tea. Maggie has made herself comfortable with her knees up, bare feet, painted toes, hugging a cushion. Lance sits stiffly.

MAGGIE

Oh Lance, it was awful. He turned out to be a real nob.

LANCE

A wanker, yes.

MAGGIE

He fooled everyone.

LANCE

Well...

MAGGIE

How could I have been so stupid? I couldn't see past his broad chest and manly arms.

LANCE

It must have been hard to.

MAGGIE

You know that Tracey Ulman song, 'Fast Car'?

LANCE

Tracy Chapman, yes.

MAGGIE

It was like that. I had a job that paid all our bills, he stayed out drinking late at the bar, it was exactly like that song, except he didn't have a fast car. He had a Toyota Yaris.

LANCE

Average. Listen Maggie, you can't stay.

MAGGIE

It'll only be for a few nights.
Your daughter's away, I can stay in
her room.

LANCE

I've got a girlfriend.

MAGGIE

Have you! Oh isn't that nice? You
deserve it.

LANCE

She was supposed to be staying the
weekend.

MAGGIE

I'll be quiet as a mouse.

31 EXT. CHURCH FARM, FIELD - DAY

31

Andy is strapping on his finds pouch, readying to detect.
Lance is a few paces away, phone to his ear, anxiously
waiting. Suddenly, relief and he calls back to Andy, pointing
to his watch:

LANCE

Voicemail!
(into phone)
Hello love, sorry, bad timing,
you're probably driving to work,
just phoning to say Kate decided
not to go away. I said she could
take my car but she's got a
stinking cold so she's tucked up.
Maybe next weekend? Give us a ring
when you get this message.

He hangs up and swipes a few times on his phone.

LANCE (CONT'D)

Airplane mode... set.

ANDY

Slippery slope mate. Slippery
slope.

They hold their metal detectors aloft and turn them on,
heading out into the field.

32 EXT. CHURCH FARM, FIELD - DAY 32

Lance is detecting at the spot where they earlier found broken bits of pot. Andy is detecting some distance away. After a moment Lance gets a good, strong signal close to the surface. He digs a plug and turns it over. Uses his pin-pointer on the plug and it beeps loudly.

33 EXT. CHURCH FARM, HEDGEROW - DAY 33

Two magpies watch from the side of the field.

34 EXT. CHURCH FARM, FIELD - DAY 34

Lance scrapes the earth from the top of the plug and there is the unmistakable glint of old gold. He freezes. A grin spreads across his face. He looks back to where Andy is still digging his hole.

LANCE

MATE!

Out of earshot.

LANCE (CONT'D)

ANDY!

No.

Lance looks back to his find. A beautiful Roman gold coin.

Instead of picking it up he carefully scrapes the dirt away from around it and reaches into his bag for his camera, tries to turn it on. Balls, no batteries.

He gets up and plants his spade in the ground next to the coin, leans his detector up against the spade and heads off across the field towards Andy.

35 EXT. CHURCH FARM, FIELD - DAY 35

With Andy as Lance approaches.

LANCE

Got any AA batteries?

ANDY

What's that?

LANCE

Batteries? Double A?

ANDY

Yeah front pocket of my bag.

LANCE

You might want to come and see this. As of yet untouched by human hands in two millennia.

ANDY

What you got? Roman?

Lance is loading new batteries into his camera.

LANCE

Come and see.

Andy parks his detector and starts to follow Lance back across the field.

ANDY

Tell me it's not gold. You're acting strangely, have you found gold?

Lance is enjoying this.

LANCE

Maybe I have, maybe I haven't...

Suddenly he stops dead in his tracks, staring straight ahead.

Andy catches up and stops alongside.

ANDY

What?

Lance is frozen. Andy suddenly sees.

CUT TO:

36

EXT. CHURCH FARM, FIELD P.O.V - DAY

36

Still fifty yards away, a magpie is perched on top of Lance's detector, looking down at the spot.

On Lance as the realization of what might be about to happen washes over him.

LANCE

(very small)

No.

Times slows down as Lance leaps into action.

LANCE (CONT'D)
NOOOOOO!!!!!!

It all happens at once: Lance and Andy sprint forward, shouting and waving their arms but the magpie, in one fluid movement, jumps down from the detector, plucks the coin from the ground and flies away over the trees.

They finally reach the spot and Lance sinks to his knees.

LANCE (CONT'D)
No! No! No, no, no, no.
No!

ANDY
(out of breath)
Unbelievable... I cannot
believe....

LANCE
No. No. No. No.

ANDY
I never thought I'd... that was...
right in front of us.

LANCE
I didn't even touch it. I hadn't
picked it up. I was going to get a
photo in situ.
Did you see it? Did you see the
glint of gold as it flew away?

ANDY
Well yeah, I saw a glint. If I'm
honest it looked more silver in the
light.

Lance turns with rage in his eyes.

LANCE
You take that back!

ANDY
Or copper alloy.

Lance deflates into a pile of sadness.

LANCE
It was gold.

Pause.

ANDY

Pub?

Lance, after a big sigh and a wistful glance in the direction his gold flew away, turns the plugs of soil back into it's hole, hauls himself to his feet, stamps the ground flat and follows Andy across the field.

37

INT. TWO BREWERS - DAY

37

Terry, Sheila, Russell, Hugh, Andy and Lance are sitting around a table. Lance is still looking stunned and glum, Andy is enjoying the drama.

ANDY

...just swooped down. In one movement, and away over the trees. Never to be seen again.

TERRY

Right in front of your eyes?

ANDY

Right in front of our eyes.

LANCE

Hang on, why are you saying it with such glee?

ANDY

I'm not.

LANCE

You are. It's like... you're being 'Mr... I've Got Great News', 'Mr. I've Got Exciting News To Tell Everyone'. "Away over the trees! Never to be seen again!"

RUSSELL

Incredible to witness that really, a magpie stealing a coin.

TERRY

Yeah, at least you've got an anecdote out of it.

LANCE

I don't want an anecdote...

SHEILA

Make a nice children's story. 'The Tale of the Magpie...

LANCE

...I want a gold coin.

SHEILA

...and the Greedy Man'.

TERRY

What was it? The coin?

LANCE

Septimus Severus I think but I didn't even see the obverse. Didn't even touch it.

RUSSELL

Well. I don't think you'll be seeing that again. In my experience.

LANCE

What experience have you had of this Russell? I don't mean to snap at you but what experience?

RUSSELL

Lost a frisbee once.

HUGH

Did you check your hole?

LANCE

It wasn't in the hole, Hugh, I told you, it came out in the plug.

HUGH

I know. But you checked the hole?

Lance hesitates.

TERRY

You did check the hole didn't you Lance?

LANCE

I was in shock, I didn't... we just left.

At this moment Lance's phone rings. He looks at the screen, it's Maggie.

LANCE (CONT'D)

Sorry, I have to get this, sorry...

He gets up and leaves the room.

TERRY

How many times? Always check your hole. If that's a burial like you think, and there's been bits of burnt pot, there could be more gold.

ANDY

I know, I can't believe we didn't check.

TERRY

You've got to get there first thing, secure the permission. You should camp out.

ANDY

I would but I don't think Lance has ever camped in his life. He likes his creature comforts too much...

38 INT. PUB CORRIDOR - DAY

38

Lance is out of earshot of the others and answers the phone.

LANCE

Hello? Mags? You alright?

39 INT. LANCE'S FLAT, LOUNGE - DAY

39

Maggie is comfortable on the sofa, phone in one hand, glass of wine in the other, half empty bottle on the table (it's the one Toni gave him in a gift bag in the last episode).

MAGGIE

Hello love, I found a bottle, hope you don't mind, I've already had a glass, don't want to get too giggly, what time'll you be back?

40 INT. TWO BREWERS - DAY

40

Lance pops back into the room.

LANCE

(to Andy)

You got a tent? I reckon we should camp out.

41 EXT. LUNCH TREE - NIGHT

41

Andy and Lance have pitched a two-man tent close to their lunch tree. They have built a small campfire in front and are sipping from take-out bottles of beer. Lance is looking up at the starry sky. We are wide and overhear their conversation from a distance.

LANCE

(pointing)

There's Orion look, up there.
That's his belt: one, two, three in
a row, can you see it?

ANDY

Mate I'm not five. I know what
Orion looks like. Show me another
constellation, then I'll be
impressed.

Lance looks around the night sky, stumped.

ANDY (CONT'D)

You're looking for the Plough
aren't you?

LANCE

Yeah.

ANDY

Bad luck.

END OF EPISODE.