

DETECTORISTS SERIES 3

EPISODE 4

Written by

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SHOOTING SCRIPT

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1 EXT. CHURCH FARM, LUNCH TREE- DAWN 1

Crack of dawn and the zip of the tent is slowly tugged open, Lance emerges, shivering.

Lance hurriedly pulls on his boots, and waddles round behind the tent, clearly in some discomfort.

Once he is hidden from view there are a few seconds stillness before a cloud of steam wafts out and catches the morning sun.

TITLES:

**detectorists**

2 EXT. COUNTRYSIDE - DAWN 2

Establishing shots and close ups of wet nature: Rain dripping from a nettle, dew drops in a spider's web. Or is it Lance's wee?

3 EXT. CHURCH FARM - DAWN 3

Lance is detecting alone as the sun comes up.

4 EXT. CHURCH FARM, LUNCH TREE - DAY 4

Andy emerges from the tent, and sets about boiling a kettle on a spirit stove. Lance approaches.

ANDY  
Morning. Sleep at all?

LANCE  
Not much. Needed a wee most of the night but I was too scared.

ANDY  
Of what?

LANCE  
Dunno, ghosts I think. Or wolves.

ANDY  
You've been down and checked the spot already?

LANCE  
Yeah.

ANDY

Anything?

LANCE

Nah.

(he drifts off into a bit  
of a reverie)

But there's definitely more. That's  
why they're watching. I figured it  
out.

ANDY

Who's watching what?

LANCE

I figured it out in the night. The  
magpies have been watching the spot  
for centuries, successive  
generations of them.

\*

ANDY

Careful mate...

LANCE

The magpies know there's more down  
there.

ANDY

... you're sounding a bit mystical.

LANCE

No, it makes sense. Magpies love  
shiny things.

ANDY

But they don't pass stories down to  
their kids and grand kids.

LANCE

How do you know? Maybe there is  
some sort of collective genetic  
memory.

ANDY

Do you want a cup of tea?

Lance sits down.

LANCE

How can I catch a magpie?

ANDY

Alive?

LANCE

Yeah.

ANDY

With utmost difficulty mate.

LANCE

You reckon?

ANDY

Are you joking? What are your ideas? What's top of your list of 'Ways to Catch a Live Magpie'?

LANCE

A net?

ANDY

What type of net?

LANCE

Big one, like a landing net.

ANDY

And just creep up on it?

LANCE

Sit in a hide. Put bait out.

ANDY

Good luck with that. What are you going to do with it once you've got it? Interrogate it?

LANCE

I reckon they're hoarding them in the same place, the gold coins. Just got to catch a magpie, fit it with a tracking device, or a camera, get it to take another coin and watch where it goes.

ANDY

I think you might have a urine infection mate. Held onto it too long.

LANCE

I have to try.

Pause.

ANDY

You going up the club Monday?

LANCE

What's happening?

ANDY

Varda's giving a talk on the NCP  
Hoard.

LANCE

What's NCP stand for?

ANDY

Dunno. National Car Parks isn't it?  
I might be late, I'm working.

LANCE

You told me you quit your job.

ANDY

I did. I've signed up again with  
the temping agency. Weed killing on  
the A414.

LANCE

Nice. I'm not in til Tuesday. I'm  
going to stay here. Guard the  
place.

ANDY

Are you avoiding your flat?

LANCE

No.

5

I/E. LANCE'S FLAT - DAY

5

Lance's girlfriend, Toni, knocks on the glass front door of Lance's flat. After a moment Maggie comes to answer it. She might be wearing a robe, but definitely slippers, she looks comfortable and at home. Toni is a little taken aback to see her.

MAGGIE

Oh hello, have you come about the  
boiler?

TONI

Ah, I'm looking for Lance... is he  
here?

MAGGIE

No. Is it about the boiler?

TONI

What? No, sorry, who are you?

MAGGIE

I'm Maggie.

(beat)

Lance's ex. Who are you?

TONI

I'm Toni.

Lance's... current.

MAGGIE

Currant?

(beat)

Like a sultana?

TONI

No, current as in...

MAGGIE

Oh my god! Are you Lance's  
girlfriend? I'm so sorry! I thought  
you meant like a raisin. Did he not  
tell you? Oh my god this must look  
awful. Me in me slippers.  
He's just letting me crash in his  
daughter's room while she's away.  
Come in, come in...

She ushers Toni indoors.

6

INT. LANCE'S FLAT, HALL/KITCHEN - DAY

6

TONI

Kate's gone away?

MAGGIE

Yeah, borrowed his car, his little  
yellow TVR, and he's been off  
camping or something. So you're his  
girlfriend? Let me have a look at  
you...

(she takes a step back,  
maybe even turns Toni  
around.)

You're not how I thought you'd be.  
I thought you'd be more like, you  
know...

TONI

Like what?

MAGGIE

Well, he used to be married to *me*, so I thought someone more like, you know, nice clothes, bit of make up. Not so tom-boyish. What's your name again, Trevor?

TONI

Toni.

MAGGIE

Oh how funny! No, it's really lovely to meet you.

Toni spots the empty wine bottle that she bought for Lance.

TONI

Do you know when Lance will be back?

MAGGIE

Oh my god sorry, I didn't mean to sound rude! It looks cute on you, that look. Wouldn't suit me. People expect me to have clean nails, in my line of work.

TONI

What's your line of work?

MAGGIE

I'm an author.

TONI

Are you?

MAGGIE

Yes.

Toni is looking around the flat.

MAGGIE (CONT'D)

Yeah, had a bit of a tidy, place was in a state. He needs someone looking after him that man.

Toni looks at her: *what does she mean by that?* Maggie smiles.

MAGGIE (CONT'D)

Are you a Scorpio?

TONI

No.

MAGGIE

Do you want me to tell him you were  
here?

TONI

If you want.

Toni turns and leaves. Maggie watches her go.

MAGGIE

(under her breath)

See ya.

7

EXT. ROADSIDE - DAY

7

Andy is standing at the back of a transit van preparing weed-killing equipment. Two tanks with a hose and nozzle are full of water. Andy is looking at the label of a bottle of noxious looking weed-killer. The foreman, STEVE, looks around the side of the van.

ANDY

Are these new, these sprayers?

STEVE

Yeah those are the new ones. You  
filled the tanks with water?

ANDY

Yeah, that's just water in there.

STEVE

So pour half one of those bottles  
into each tank. Don't get it on  
your hands, and don't breathe it  
in.

He goes leaving Andy contemplating the bottle. He puts on some gloves, pulls a mask over his mouth and nose. He is about to open the bottle when he decides against it and instead hides it behind some tools at the back of the van.

He screws the lids onto the tanks. Steve comes back.

STEVE (CONT'D)

All done?

ANDY

Yep.

They each take a tank and swing it onto their backs.

Andy indicates the Steve's face mask.

ANDY (CONT'D)  
Don't forget your...

Steve pulls up his mask and they set off, pumping pressure into their tanks.

8 EXT. CHURCH FARM - DAY

8

Lance has dismantled the tent and fashioned a large net out of the poles, inner canopy and gaffer tape. It's quite a good effort and he swishes it a couple of times. He looks around for magpies.

He digs in his pocket and pulls out a £2 coin which he deliberately places on the ground, heads up.

\*

He takes his net and retreats to the hedgerow, making himself a little nest in the long grass.

9 EXT. GRASS VERGE - DAY

9

Andy, mask over his mouth, is walking slowly along the side of the road, watering the wild flowers as he goes. He looks over his shoulder to where, fifty yards off, Steve is doing the same.

Andy pulls down his mask, cups his hand under the nozzle, takes a drink of water and then sprays some on his face. He smiles and takes a deep breath of fresh air.

9A EXT. CHURCH FARM - DAY

9A

Lance, in his grassy hiding place, is struggling to stay awake.

10 EXT. GRASS VERGE - DAY

10

Andy's sprayer splutters and spits. He shakes the canister, empty. He turns to head back and meets Steve.

STEVE  
You need filling up?

ANDY  
I'll do it. Here, give me yours...

He takes the Steve's sprayer and walks to the van. Quick check he's not watching and Andy starts to fill the canisters with water from a hose.

As the traffic behind him stops at a red light we see Veronica in her car. She spots Andy. He doesn't see.

11 EXT. CHURCH FARM - DAY

11

Lance is fast asleep in the long grass with his net across his knees as two magpies swoop down to the spot. One keeps an eye on Lance while the other approaches the coin, picks it up, flips it over, drops it and then flies off. The other follows.

12 EXT. CHURCH FARM - DAY

12

Close on Lance as, subconsciously disturbed by the birds, he wakes up and stretches. He checks his watch: *darn it*. He gets up and wanders over to where he placed the coin. When he bends down he sees that the coin is now tails-up on the ground. He scans the hedgerow through narrowed eyes.

13 EXT. SCOUT HALL - DAY

13

Establishing shot of the outside of the scout hall. The muffled sound of applause rippling from inside as lights appear in the windows.

14 INT. SCOUT HALL - DAY

14

The lights are being turned on and the DMDC are applauding Varda as she returns to her seat. Terry goes to the lectern.

TERRY

Thank you Varda. Very interesting talk on a fascinating hoard. And, as ever with these things, it throws up more questions than it answers. Why were so many National Cycling Proficiency badges buried together, and by whom?

We now see the last of Varda's slides on the screen: eight or ten of the iconic triangular enamel badges in a hole.

LANCE

Hell's Angels?

RUSSELL

Lance Armstrong?

TERRY

Any other questions for Varda before she rests her voice? You must be quite hoarse after that marathon?

Varda nods and sips some water.

TERRY (CONT'D)

No questions? Okay, moving on. How's the DMDC website Hugh?

HUGH

Yeah, no visitors to it yet.

TERRY

How long has it been live?

HUGH

About six months.

TERRY

No visits at all?

HUGH

No.

TERRY

We should all check it out to begin with I suppose.

HUGH

Yeah you keep saying you will.

LANCE

Keep forgetting.

ANDY

Yeah.

TERRY

Lance, got any further tracing your stolen coin?

LANCE

Given up on it, Terryaki. I've spent two days following magpies.

SHEILA

Well that's good, bird-watching is good for the soul. Calming.

LANCE

Not this type of bird-watching  
Sheila. This was angry bird-  
watching. For monetary gain.

ANDY

He wanted to catch one and strap a  
camera on it.

LANCE

I left a coin on the spot but they  
didn't take it because they knew it  
wasn't gold.

ANDY

They didn't take it because you  
were sitting next to it with a net.

LOUISE

Varda had an idea didn't you?

Varda nods.

LOUISE (CONT'D)

Varda was saying that magpies,  
being in the corvid family, are  
highly intelligent, and you could,  
given time, gain their trust and  
get them to take things from you.

LANCE

It's all very well you saying that  
Varda, but I don't have the time to  
tame a magpie. We lose the land in  
three weeks.

You're all talk sometimes.

Varda rolls her eyes, '*I don't know why I bother*'.

SHEILA

Are you sure you're not just using  
this temporary magpie obsession to  
block out the difficulties you're  
having in your private life?

RUSSELL

I was just going to say that.

HUGH

Me too. It seems like you're  
focusing on the magpies instead of  
the real problems.

LANCE

No. Anyway, I told you, I'm done  
with the magpies and the gold coin.  
You were right, I've let that one  
go.

15

INT. TWO BREWERS - DAY

15

Lance has his phone to his ear, waiting, as he glares at the pump label of a 'guest ale' at the bar: 'Magpie IPA' with a picture of his pied nemesis on it wearing a golden crown.  
MIKE the barman approaches.

LANCE

Stella please Mike.

(into phone)

Hello Toni love, it's me, you've  
not been returning my calls, hope  
everything's alright. Give us a  
ring if you get this message or  
otherwise I'll probably see you at  
work. Bye.

Lance pays Mike for the pint and returns to the table just as Terry, Sheila and Andy are getting up to go.

LANCE (CONT'D)

Sure I can't tempt anyone else to  
stay?

TERRY

No, no, got to be fresh for  
Bollywood classes in the morning.

SHEILA

Terry's favourite!

LANCE

Yeah? You like the old Bollywood?

SHEILA

He's really good. He could be in  
the movies if he dyed his  
moustache. Bye all!

Terry and Sheila leave. Andy is up and putting on his coat.  
He looks at Lance.

ANDY

You alright mate? You going to stay  
on your own?

LANCE

Yeah, yeah, I've got my magazine.  
I'm just going to give it another  
hour. Wait til Maggie's gone to  
bed.

ANDY

Bloody hell mate, that's no way to  
live.

LANCE

Won't be for long.

ANDY

I'd stay for another but I've got  
to be up early, pressure-hosing  
chewing gum in Chelmsford.

LANCE

Charming.

ANDY

Cheerio.

LANCE

Cheers.

Andy goes, after a moment Lance takes a pen and a copy of Practical Fish Keeping magazine from his bag and flicks sadly to the crossword.

16

INT. VERONICA'S HOUSE, KITCHEN - NIGHT

16

Becky and Veronica are at the table, Becky on a laptop. Andy enters and kisses Becky hello.

BECKY

Mmm, beer and scout hall.

ANDY

You love it.

BECKY

I do. How was the club?

ANDY

Yeah, you know, the same.

BECKY

I can't imagine what you have to  
talk about.

VERONICA  
Do you meet weekly?

ANDY  
Very weakly sometimes. It mostly turns into a therapy session to be honest.

BECKY  
I'd love to be a fly on the wall.

ANDY  
You don't have to be a fly on the wall. You can come along.

BECKY  
No. Oh, I've found a couple more flats to see, are you working tomorrow?

ANDY  
Yeah, 'fraid so, down at Colchester.

VERONICA  
Where were you today?

ANDY  
Same, Colchester.

VERONICA  
All day?

ANDY  
Until four yeah.

BECKY  
Andy uncovered a portion of Roman mosaic last week didn't you?

ANDY  
I did, yeah. We were hopeful at first there was going to be more of it but today we only found medieval stuff.

VERONICA  
Didn't I see you today on the A414 outside Malden?

ANDY  
(fuck)  
Pardon? No. I was in Colchester.

VERONICA

Looked like you, at lunchtime,  
spraying weeds on the hard  
shoulder.

ANDY

No, no, I don't know who that could  
have been.

Beat.

BECKY

Well if it wasn't you why would you  
know who it was?

ANDY

Exactly, could have been anyone.  
Have you seen the...

(he does a scissor action  
with his fingers)

I'm looking for the...

BECKY

Scissors?

ANDY

Yeah the scissors have you seen  
them?

Becky hands Andy a pair of scissors that he then has nothing  
to do with.

VERONICA

So tell me what medieval things you  
found today.

ANDY

Oh nothing really. Just bits of...  
pot.

Veronica and Becky watch Andy's strange behavior.

VERONICA

Pot?

ANDY

Stones. Just stones... I need a...

Veronica hands him a sheet of paper from the table.

ANDY (CONT'D)

Thanks.

He hesitates for a second then cuts the paper in half, puts the halves together, folds them and puts them in his inside pocket.

ANDY (CONT'D)

Right, I think I'm going to hit the sack.

(to Becky)

You coming up soon?

BECKY

Yeah, won't be long.

He goes. Mother and daughter look at each other but nothing more is said.

17

EXT. FRUIT AND VEG DEPOT - DAY

17

Lance arrives for work, on foot, with a bag over his shoulder. Crossing the yard, he is nervously looking around when a potato hits him in the shin, nearly tripping him. Toni is sitting on a nearby large crate of potatoes looking down at Lance.

LANCE

What was that for?

TONI

For lying about Kate not taking your car.

LANCE

Oh.

(beat)

How did you find out?

TONI

I came by your flat.

She throws another potato which Lance dodges.

LANCE

Right. And the car wasn't there?

TONI

No.

LANCE

Was... anybody else there?

Lance side-steps another potato.

TONI

Yes, your ex-wife Maggie was there.

LANCE

Oh, right. Yes. I've made a mess  
of...

Potato.

LANCE (CONT'D)

Could you stop throwing potatoes  
for a minute? I've made a mess of  
things, I should have told you but  
I panicked.

TONI

You lied.

LANCE

I know but I thought I was doing it  
for...

(potato)

Please stop throwing potatoes for a  
second, I know I deserve potatoes  
thrown at me but I can't  
concentrate.

She holds onto the next potato.

LANCE (CONT'D)

We're not back together, there's  
nothing going on.

TONI

I never suggested there was  
anything 'going on'. If there's one  
thing I know you're not, Lance,  
it's a cheat.

LANCE

Oh, well... thanks.

TONI

But you're a liar and a coward.

She throws the potato which hits Lance's upper arm.

TONI (CONT'D)

And those are two of my least  
favourite character traits.

LANCE

I don't usually lie.

TONI

Just thought you'd try it out on  
me? You bastard, lying is what  
breaks couples up, didn't you know  
that?

LANCE

I didn't think.

TONI

Another character trait I don't  
like. That's three.

LANCE

I'm an idiot.

TONI

Four.

Pause.

TONI (CONT'D)

For months now, whenever I suggest  
staying at yours, you say that  
Kate's there and the place isn't  
your own and you don't feel  
comfortable.

I've never said I felt  
uncomfortable, I just wanted to  
spend some time with you.  
But the moment your ex turns up you  
give Kate your car keys, say "make  
yourself scarce", and the ex gets  
invited to stay.

LANCE

I couldn't just turn her away could  
I?

Toni jumps down from the crate.

TONI

You turn me away on a regular  
basis.

She starts to walk off.

LANCE

I'll tell her she has to go.

TONI

Do what you want.

LANCE  
Mags!

She wheels around.

TONI  
My name's Toni for fuck's sake!

He goes to speak but she points at him in a 'don't even think about it' gesture which stops him in his tracks.

She leaves.

18 INT. LANCE'S FLAT - DAY

18

A glum looking Lance lets himself in and deposits his stuff by the front door.

LANCE  
Hello? Anybody in?

He pushes open the lounge door. No-one. Goes through to the kitchen where he finds a note on the counter:

'Just popped out to get some air freshener, Mags xxx'

Suddenly Lance spots something out of the window.

At the corner of Lance's garage roof a magpie is rummaging and poking in the gutter. Lance glares.

19 EXT. LANCE'S DRIVE - DAY

19

High angle with the bird in the foreground as it scratches in the gutter. It flies away as Lance comes clattering round the corner with a ladder. He disappears below the roof line for a few seconds before the top of the ladder appears and wobbles as he climbs up. The top of Lance's head appears but that's as far as he can go. A hand comes up and feels around in the gutter.

We cut to a low angle looking up at Lance as he retrieves something and looks at it in his hand. We don't see what it is.

He suddenly reacts and flings the thing to the ground. It lands with a splat. Lance wobbles violently on the ladder but manages to steady himself. He looks down at the path.

CUT TO:

20 EXT. LANCE'S DRIVE - DAY

20

Lance is, at arm's length, manoeuvering the thing onto his detecting spade with a stick. He angles his head away so that he can't smell it. (We still don't see it.)

He manages to scoop it up and get it in the wheelie bin.

CUT TO:

21 EXT. LANCE'S DRIVE - DAY

21

Lance, wearing marigolds, is spraying disinfectant onto the path and scrubbing it with a broom when his ears prick up. He listens. We don't hear what he's hearing.

22 EXT. DANEBOURY - DAY

22

From the top of the church tower we see the whole town spread out before us and then green fields stretching to the horizon.

We close in on the distant yellow dot of Lance's TR7 as it approaches the town along a country lane. Still a long way off. Still inaudible.

23 EXT. LANCE'S DRIVE - DAY

23

Lance is listening. He can definitely hear it even if we can't. He moves the wheelie bin off the drive and clears a few leaves. Stops again and listens.

24 EXT. DANEBOURY - DAY

24

Wide shot again of the town. The yellow car winds it's way through streets, getting closer, we still can't hear it though.

25 EXT. LANCE'S DRIVE - DAY

25

Lance is nervously waiting at the end of the drive. Eventually we hear the car approaching and it turns into the road and into the drive. Lance waves. Kate gets out.

KATE

How long have you been waiting  
there? Two days?

LANCE

I heard you coming. You don't need  
to rev that hard when you change  
up.

KATE

Ah shut up.

LANCE

Wasn't expecting you back today.

KATE

Came home early that's okay isn't  
it?

She kisses him on the cheek.

LANCE

(re the car)

How was she?

KATE

She was grand, I love her. She  
smells of the seventies.

(beat)

Although I did back her into a  
fence post and broke a light.

Pause, Lance kind of freezes.

KATE (CONT'D)

I'm kidding.

Relief, Lance breaths.

LANCE

You got me, I was going to...

KATE

Actually I'm not kidding. I *did*  
brake a light. I don't know why I  
said I was kidding.

(beat)

It just seemed like you expected  
me, or wanted me to say it. So I  
did.

LANCE

So you *have* broken a light or you  
haven't?

KATE

I have. Sorry. One of the back  
lights.

They walk around to the back of the car where one of the lights is, indeed, broken.

KATE (CONT'D)  
Sorry. I'll get it fixed.

LANCE  
(sighs)  
Oh well, doesn't matter, it's only  
a car.

KATE  
Oh no, don't be heart broken, don't  
be *sad*, I thought you'd be *angry*, I  
thought *I'd* have to say "it's only  
a car".

LANCE  
It's just one more thing really.  
They say bad luck comes in, what?  
Eights? Nines?

Kate takes her bags from the boot.

KATE  
Did you not have a nice time  
without me?

LANCE  
Unforeseen circumstances. I messed  
up a bit, upset Toni.

KATE  
Oh you're joking?

LANCE  
My ex-wife Maggie showed up.

KATE  
That was you're ex-wife? Oh my god  
I let her in the flat.

LANCE  
Doesn't matter I had to let her  
stay anyway. She broke up with her  
partner, she was pretty cut up. I  
let her stay in your room.

KATE  
So you didn't even see Toni?

Lance bends down to inspect the damage to the light.

LANCE

Nope.

Beat.

KATE

I'm sure you can patch it up. If she means that much to you.

LANCE

Yeah, the Triumph specialist at Boughton'll probably have one in stock.

KATE

I meant Toni.

He isn't listening anymore.

LANCE

There's no rush.

(looks at his watch)

I can get it to him before he closes at four. If I get a move on.

Kate hands Lance the keys and he hops in, adjusting the seat and mirrors before backing out of the drive. Kate makes her way up the steps to the flat.

26

INT. LANCE'S FLAT - DAY

26

Kate lets herself in and takes a moment looking around. Everything is ordered and tidy. She reads Maggie's air-freshener note on the counter. She goes through to her room.

27

INT. KATE'S BEDROOM - DAY

27

Kate's things have all been pushed to one side and Maggie's perfumes and powders are arranged on the dressing table.

Kate picks up a bottle of lotion and sits on the bed, thoughtful.

28

INT. VERONICA'S HOUSE, HALLWAY - DAY

28

Andy walks past the kitchen and glances in to see veronica at the kitchen table with a newspaper. He stops, winces, steels himself, and then turns back into the kitchen.

29

INT. VERONICA'S HOUSE, KITCHEN - DAY

29

Andy enters.

ANDY

I was thinking about what you were saying yesterday and I think I know where you might have seen me, we did stop off in the afternoon to survey another site, I remember now and those weren't sprayers you saw but surveying equipment, measuring sticks...

Andy is swiftly closed down.

VERONICA

Oh don't tell lies! Do you think I'm stupid? I know what I saw and it was you being, not an archaeologist, but an agency worker spraying weed killer on the hard shoulder which, even without the lies is a pretty odious thing to do. So what's going on?

ANDY

It was only water actually. I didn't put the weed killer in.

VERONICA

What's going on Andy?

He sits at the table with her.

ANDY

I quit my job.

VERONICA

Quit or lost?

ANDY

Quit. It was a scam. I did find a mosaic, and I'm pretty sure there was more of it but it was scraped away in the night before I could find out, because anything interesting discovered would hold up construction of the office block.

Pause.

VERONICA

Well then you quit for the right  
reasons.

ANDY

Thanks.

VERONICA

So why don't you think Rebecca will  
understand that?

ANDY

Because she wants to buy a flat and  
she's worried about Stan's  
schooling. She'd rather I bit my  
tongue and got on with it for a  
while until we can afford a home.

VERONICA

I think you are underestimating my  
daughter. I think you'll find  
ethics and principals are very high  
on her agenda.

ANDY

I know, I didn't mean... I'm just  
very aware that, after all those  
years studying, I'm not making much  
success of being an archaeologist.

VERONICA

So when will you tell her?

ANDY

Just give me a couple of days,  
please, I've got some contacts, I  
might be able to find a place on  
another dig.

VERONICA

Maybe you're not an archaeologist.  
Maybe you're a hobbyist.

ANDY

Can't make any money from hobbies.  
That's why they're hobbies.

VERONICA

Maybe you're not a money-maker  
either.

ANDY

Brilliant. What a guy.

He kisses her on the cheek and gets up.

ANDY (CONT'D)  
Sorry for lying.

He goes.

30 EXT. LANCE'S FLAT - DAY

30

Maggie returns from the shops with a carrier bag and climbs the steps to the front door.

31 INT. KATE'S BEDROOM - DAY

31

Kate is dosing on the bed when she hears someone coming in the front door. She sits up, listens.

32 INT. LANCE'S FLAT, HALL/KITCHEN - DAY

32

Maggie closes the door behind her and goes through to the kitchen, depositing a carrier bag and phone on the counter. Humming under her breath, she picks up the note she left and pops it in the bin, she clearly thinks she's alone. She takes a packet of wipes and a bottle of toner from the bag and goes through to Kate's room.

33 INT. KATE'S BEDROOM - DAY

33

Maggie wanders into the room but fails to notice Kate behind her on the bed. She puts the cosmetics on the dressing table, looks at the drawers and then slides one of them open. She takes out a bundle of papers and casually starts to flick through them.

KATE  
What are you doing?

Maggie flings down the papers and slams the drawer shut.

MAGGIE  
Oh my god you made me jump! What are you doing sitting there?

KATE  
This is my room.

MAGGIE  
I didn't think you were coming back til tomorrow?

KATE

Oh.

MAGGIE

I was just looking for Lance's TV  
licence, do you know where he keeps  
his TV licence?

KATE

Not in there.

MAGGIE

Is it not?

KATE

No.

MAGGIE

Are you angry?

KATE

I'm a little bit angry yeah.

MAGGIE

Oh don't be silly, come and have a  
cup of tea. God you made me jump...

She blusters back out into the kitchen leaving Kate sitting.

MAGGIE (V.O.) (CONT'D)

You have a nice time? Where did you  
go? I'm surprised he lent you his  
car. Was it alright? He never let  
me go near that thing. Well not to  
drive it anyway...

Kate gets up, scoops Maggie's cosmetics from the dressing  
table and follows her out.

34

INT. LANCE'S FLAT, HALL/KITCHEN - DAY

34

Maggie is unpacking her carrier bag and putting groceries  
away as Kate enters and deposits the things on the counter.

MAGGIE

... I always hated getting in and  
out of that car. Could never do it  
without showing me knickers.

KATE

How long are you staying for?

MAGGIE

Not long, just until I sort myself out.

KATE

You know he's got a girlfriend don't you?

MAGGIE

Yeah I met The Currant, she's a funny little thing isn't she?

KATE

What are you doing here Maggie?

MAGGIE

Oh dear. Are you a little bit jealous?

Kate regards her: *okay, here we go...*

MAGGIE (CONT'D)

Yeah? Have I upset your cushy little number? You must have it pretty easy here I suppose, have you? Treat the place like your own? Coz it was a right shit hole when I arrived.

KATE

What are you after?

MAGGIE

I'm not after anything love, I think you're the one taking the piss.

(beat)

I doubt Lance has ever told you about us has he?

KATE

He told me you left him for an arsehole.

MAGGIE

We all make mistakes. Did he call him an arsehole?

KATE

I think he did yeah.

MAGGIE

Srude. Anthony may have been a wanker but he was never an arsehole.

KATE

So what is it I need to know about you and my dad?

MAGGIE

That we still have a deep connection and we'll always be there for one another.

KATE

He hadn't mention that, no.

MAGGIE

We have a spiritual bond forged at a pagan ceremony at Avebury standing stones.

KATE

He's kept that one to himself as well.

MAGGIE

I know what Lance wants, I know what he needs.

She takes a Glade plug-in air freshener from the carrier, drops the box in the bin, and flounces off to the lounge.

As soon as she's gone a phone pings a text alert. Kate lifts the carrier bag and takes Maggie's phone from underneath. Her 'ex' Anthony's name and picture are up on the screen along with the text message:

**Alright Lollypop? Have you found the Hobbit's treasure yet?**

... with some dollar-sign emojis to finish it off.

KATE

Oi, Lollypop. Message from the arsehole.

Maggie appears back at the lounge door. Kate holds up the phone, points to the screen. Then she puts the phone in the carrier bag and gives the bag to Maggie.

KATE (CONT'D)

I reckon about ten minutes?

Fifteen?

(MORE)

KATE (CONT'D)

To get your spells and potions out  
of my room and your bony arse out  
of my dads life.

35 EXT. CHURCH FARM, LUNCH TREE - DUSK

35

Andy and Lance are re-pitching the tent, tearing off patches  
of gaffer tape.

ANDY

Bony arse?

LANCE

Apparently.

ANDY

That's from Working Girl.

LANCE

That's what I said. Melanie  
Griffith.

ANDY

What did the text say?

LANCE

She wouldn't tell me. Only that it  
was from him, the Pizza Hut  
manager.

ANDY

And she's gone? Maggie?

LANCE

Yep. Again. Just got to sort things  
out with Toni.

(beat)

How's your web of lies holding up?

ANDY

Hanging by a thread mate. House of  
cards.

See, at first I was wording  
everything really carefully so  
that, technically, if you looked at  
a transcript, you'd find I wasn't  
actually lying. Just skirting the  
issue. Answering a different  
question.

LANCE

But what? Couldn't keep it up?

ANDY  
Takes so much concentration.

Andy looks in a bag and pulls out a box of Connect Four.

ANDY (CONT'D)  
Connect Four? Did you bring games?

LANCE  
Yeah, while away a few hours...

36 EXT. CHURCH FARM, LUNCH TREE - NIGHT

36

Andy and Lance are inside the tent. Their shadows are cast on the canvas and in between is the silhouette of Kerplunk. Lance pulls a straw.

ANDY (V.O.)  
Where did you get the Kerplunk?

LANCE (V.O.)  
Charity shop. Every charity shop in the country has at least one Kerplunk. Have a look. They can't shift them. There's a Sue Ryder in Colchester with a sign in the window: "No Kerplunks, thank you".

ANDY (V.O.)  
Takes too long to put the sticks back in.

\*

LANCE (V.O.)  
But if you do spend the time the rewards are obvious. Your go.

Andy removes a stick successfully.

ANDY (V.O.)  
Smooth.

The camera starts to crane up into the branches of the tree.

LANCE (V.O.)  
Should really be on a level playing surface...

High up in the branches now, looking down on the tent. In the foreground, in the main fork of the trunk and nestled in a lattice of twigs and branches, are revealed the magpie's hoard of dozens of gold coins.

We hear the unmistakable sound of marbles dropping down a plastic tube.

END OF EPISODE.