

DETECTORISTS SERIES 3

EPISODE 5

Written by

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SHOOTING SCRIPT

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1 EXT. BINOCULAR POV, FIELD - DAY

1

A view through binoculars scanning a field. They settle on the distant figures of Andy and Lance metal detecting.

ART (V.O.)  
They're in that same spot again.  
They've definitely found something.

2 EXT. CHURCH FARM, NEIGHBOURING FIELD - DAY

2

Art is looking through binoculars into the next field. Behind him on the ground Paul has unpacked and is setting up a drone and attaching a camera.

ART  
There's something going on.

Art lowers the bins and looks down to the drone.

ART (CONT'D)  
Is it ready?

PAUL  
The light's on.

ART  
Give me the control.

He takes the remote consul and switches it on. The drone's blades whizz into life.

ART (CONT'D)  
Alright. Gently does it then, I'm lifting off... now.

The drone whines louder and slowly lifts off the ground.

ART (CONT'D)  
Up she goes...

The drone climbs higher and keeps going. They watch it for a bit. Art is fiddling with the controls.

ART (CONT'D)  
How do you steady it? Stop it going up?

PAUL  
Just let the joystick go?

He tries it.

ART  
Still going up.

PAUL  
Try just flicking it down.

He does.

ART  
Still going up is it?

PAUL  
Yeah, it's really high, how high is it supposed to go?

ART  
I don't know do I? It's not responding. How do I bring it down?

PAUL  
Here, let me see.

Paul takes the control from Art and mashes the controls as they both gaze skyward.

Moments go by before...

PAUL (CONT'D)  
Can you still see it?

ART  
Only just. No... no... it's gone, lost it.

PAUL  
There it is... no... can't see it.

Pause.

ART  
Brilliant... absolutely brilliant. So what, that's it? It just keeps going until it's in orbit?

Pause.

ART (CONT'D)  
How long do the batteries last?

PAUL  
Twenty minutes.

Art looks at his watch.

ART

I thought you said you knew how to  
fly one of these things.

PAUL

I never said that.

ART

Why did you let it get so high?

PAUL

I was trying everything. It wasn't  
responding! It just kept on going  
up!

ART

Yeah well you can tell that to the  
insurance company.

PAUL

Why me?

ART

Because, Paul, it's you I thought  
said could fly one of these things.

Without warning the drone hits the ground inches from their  
feet with an almighty crash and disintegrates into a hundred  
pieces. Simon and Garfunkel shit themselves.

**Titles:**

**detectorists**

3 EXT. HEDGEROW - DAY 3

Magpies squabble in the bushes.

4 EXT. CHURCH FARM - DAY 4

A large solar **Photon Harvest Solar Energy** van pulls turns off  
the road onto the farm track.

The van parks up and a bloke gets out with a clipboard. He  
shuts the van door and starts off across the field.

5 EXT. CHURCH FARM, LUNCH TREE - DAY 5

Andy and Lance are sitting in front of their tent under the  
tree. Lance is turning bacon rashers on a small spirit stove.

LANCE

Did you see QI last night?

ANDY

Yep.

LANCE

I never thought I'd say it, but I think I prefer Toksvig to Fry.

ANDY

Controversial.

LANCE

Don't you think she's better?

ANDY

I'm not prepared to stick my neck out that far mate. But she's certainly doing a good job.

LANCE

She got big shoes to fill.  
Literally.

ANDY

Why literally?

LANCE

Because Stephen Fry's got big feet.

ANDY

Yeah but she doesn't literally have to wear his shoes.

LANCE

Who's this?

The solar bloke arrives.

LANCE (CONT'D)

Morning.

BLOKE

Alright. Metal detectors are you?

LANCE

You could say that.

ANDY

Are you one of them? One of the Solar People?

BLOKE

(nods)

Tree clearance. Getting rid of  
nuisance trees.

ANDY

That's quite a slogan.

LANCE

Your life must be filled with joy.

BLOKE

Eh?

LANCE

Nothing. You're not getting rid of  
this one?

BLOKE

This one's going yeah.

ANDY

What? Why?

LANCE

What nuisance is this causing?

The bloke points to the ground with his Biro.

BLOKE

Shadow.

ANDY

What, one small patch?

He points to the sky with his Biro.

BLOKE

Sun moves around the sky, that  
patch covers half an acre in a day.  
That's a lot of sunlight wasted on  
a tree.

He points to the tree with his Biro.

BLOKE (CONT'D)

See ya.

He wanders off in the direction of another doomed oak. Andy  
and Lance are incredulous.

LANCE

That's depressing.

ANDY

Shouldn't we do something about it?

LANCE

Like what? Save the tree?

ANDY

Well shouldn't we? I mean, we don't want the tree to be cut down do we?

LANCE

No.

ANDY

Then we should probably try and save it.

Lance winces a bit.

LANCE

How do you save a tree?

ANDY

Well traditionally you chain yourself to it don't you? One of us chains ourselves to it and then the other goes and gets the press.

Pause as they imagine it.

LANCE

Yeah, I don't know...

ANDY

It's a bit embarrassing...

LANCE

Yeah...

Lance and Andy are detecting. Andy has a thought, calls over.

ANDY

Bat-boxes.

Lance removes his headphones.

LANCE

What's that?

ANDY

Bat-boxes are what we need to save the tree. If we whack a load of bat boxes up there. Bats start roosting. Boom. Can't touch it.

LANCE

Yeah?

ANDY

It's like ponds and great-crested newts. You could have a muddy puddle essentially, but as soon as one of those slippery bastards rocks up it becomes a Site of Special Scientific Interest. The scourge of the developer.

LANCE

Well you should get on to that then. Make some bat boxes.

ANDY

Yeah, maybe I will. I wish I had a bloody shed.

LANCE

Ah yeah. Sorry mate. Forgot. Where are your tools?

ANDY

In crates in the garage. Going rusty.

Pause. Worried look from Lance.

LANCE

Didn't you wipe them down with an oily rag before you put them away?

ANDY

Well yeah, obviously but, you know.  
(beat)  
I was being dramatic.

LANCE

Oh I see.

ANDY

What you got?

Lance holds up a small brass artefact.

LANCE

Carpet stair-rod holder.

ANDY

Yeah, I've had a couple of them.

LANCE

Must've been a flight of stairs  
around here somewhere.

Cut wide. They're in a field.

7

EXT. CANAL TOW PATH - DAY

7

Kate arrives at Toni's house boat. She walks up and down the length of it, trying to peer in at the windows.

KATE

Hello? Toni?

After a moment Toni appears out of the cabin at the other end.

TONI

Hi Kate. What you doing here?

KATE

I don't know where the front door is. I don't know what I'm supposed to do.

TONI

Come down this end.

She does and Toni offers her hand to help her step on board.

KATE

Aren't I supposed to say something?  
Like be invited on board?

TONI

You're thinking of vampires.

8

INT. NARROW BOAT - DAY

8

Kate and Toni duck into the confined space.

KATE

This is amazing.

TONI

Thanks, it was my grandparents'.

KATE

No way? How long have you lived on  
it?

TONI

About three years.

KATE

And it makes my dad heave?

TONI

He hasn't even got this far. He  
doesn't even like looking at it  
from dry land.

KATE

You know he's only seen the sea  
once?

TONI

He told me that.

KATE

Don't expect beach holidays.

Pause.

TONI

I'm not expecting anything.

Yeah, another pause.

KATE

I'm going to move out of Dad's  
flat. I'm going to look for my own  
place.

TONI

Why? He likes you being there.

KATE

I know, that's why I've stayed so  
long. He's afraid I'm going to  
disappear again. Which is why I  
haven't told him yet.

TONI

So why are you telling me?

KATE

I wanted you to know that I'm not  
going to be around all the time,  
that I'll be out of your way.

TONI

You've never been in my way! That's not fair Kate. Don't do anything on my account because I don't even know if your dad and I are still seeing each other.

KATE

Don't break up with my dad, he thinks the world of you.

TONI

Kate...

KATE

He let Maggie stay because he's a decent guy, he's kind.

TONI

Did he send you here?

KATE

Yeah he said "nip around and tell Toni I'm decent and kind", no of course not. I just felt bad because it was me who let her in the flat. I didn't know who she was.

TONI

(not unkindly)

Look, I don't want to discuss it with you Kate. Your dad and I will either sort it out or we won't but I don't need advice or character references thanks. I know he's a decent guy. That's why I'm going out with him.

KATE

So you've not broken up?

TONI

Shut up, please, I don't want to talk about it with you. I feel like I'm back in the sixth form, talking about boyfriends. I'm too old for this.

Kate gets up and starts to leave.

KATE

Alright, okay, I'll back off, I've said my bit. I just worry about him.

TONI

I know.

KATE

I love your ship.

TONI

It's a boat really.

KATE

I love it. See ya.

9

EXT. ROADSIDE - DAY

9

Andy is litter picking, with a long-handled grabber, along a grass verge wearing a high-vis vest.

Suddenly, in the road, he spots a hedgehog and runs out, stopping the traffic, to save it. He scoops the animal up in his gloves and takes it back to the pavement. Calls to the foreman.

ANDY

Steve, can I go and find a safe home for this?

STEVE

What's that? Porcupine?

ANDY

Porcupine? Are you serious? It's a fucking hedgehog.

STEVE

I thought hedgehogs were flat.

ANDY

(beat as he thinks this through)

The squashed, dead ones are flat.  
The live ones are... spherical.

STEVE

Alright Richard Attenborough.

ANDY

It's David.

STEVE

Oh, sorry, I've been calling you Andy.

Confused beat. Andy, exasperated, walks off into the a patch of roadside woodland.

10 EXT. WOODLAND - DAY 10

Andy, still cradling the hedgehog, makes his way further from the road.

11 EXT. DERELICT HOUSE - DAY 11

Andy emerges from the trees through a broken fence into an apparent piece of waste ground with strewn junk. Close by is a large, broken terra-cotta plant pot that he turns over to make a shelter. He stuffs some dry leaves and grass inside and then places the curled-up hedgehog inside. Only when he hears voices approaching does he look up at where he is.

He is in the remains of a garden surrounding a derelict cottage. Though run down with broken window panes, Andy is immediately struck by it.

The voices belong to some builders who are clearing out the property, filling a skip and taking down boarding from the windows and doors.

One is struggling past with some large sheets of chipboard. Seeing Andy's high-vis he mistakes him for one of them.

BUILDER

Grab the other end of that mate.

ANDY

Oh, I'm not...

BUILDER

Come on mate! It's killing me...

Andy leaps up and takes the weight of the wood as they walk off in the direction of the house. They enter and lean the chipboard against the wall in the hall. Andy wanders further into the house, peering into the rooms. Although it's dusty and bare, it's also bright and sunny with a Mary Celeste romantic mystery. Andy is captivated.

12 EXT. DERELICT HOUSE - DAY 12

Andy exits the house and wanders back towards the road. He takes out his phone and photographs the house. By the gate is a sign:

**TATTERDOWN COTTAGE**

## AUCTION. 22TH JULY. COLCHESTER. NO RESERVE.

He photographs the sign. Wanders off, thoughtful.

13 EXT. FRUIT AND VEG DEPOT - DAY

13

Toni is sitting up on a crate as Lance crosses the yard towards her.

LANCE

Hello.

TONI

Hey.

LANCE

What's in the crate?

Toni looks.

TONI

Pineapples.

LANCE

Do you want to come down from the  
crate?

She does.

TONI

Kate came over, did she tell you?

LANCE

To your place? What for?

TONI

To tell me what a Swell, Prince of  
a Guy you are.

LANCE

Oh right.

(beat)

I'm not that great.

TONI

That's what I said.

LANCE

Did she come on board?

TONI

Yep.

LANCE  
Did she puke?

TONI  
Nope.

LANCE  
Turn a pallid yellow?

TONI  
Nope.

LANCE  
Not hereditary then.

Pause.

LANCE (CONT'D)  
The reason I let Maggie stay was  
because I don't have any feelings  
for her anymore. I just thought of  
her as a guest. With you I want it  
to be just us.

TONI  
Okay, that's quite sweet.

LANCE  
Yeah? Shall I go on?

TONI  
See what happens.

LANCE  
Um. That was it really.

TONI  
Kate's got her own room, she  
wouldn't disturb us.

LANCE  
Yes, but that's not the thing is  
it. Would we disturb her?

TONI  
Huh?

LANCE  
You know?

TONI  
Not really.

LANCE

It's a question of... acoustics.

TONI

Acoustics?

LANCE

Oh god yeah, sound-proofing. The idea of Kate hearing any... goings on.

Toni cracks up laughing.

LANCE (CONT'D)

Don't laugh, this is difficult enough as it is, you know what I mean, it's awkward...

TONI

So what are you thinking? Egg boxes?

LANCE

I *had* thought of that because there's a stack of them at the back of the warehouse, big sheets of them.

(beat)

I don't want to tell her to go. Couldn't bring myself to do it.

Pause. Toni thinks.

TONI

You know what? I think she might be ready to go but she thinks you'll be upset.

LANCE

Why do you think that?

TONI

She told me she was going to start looking for a place of her own.

LANCE

Where? Here?

TONI

Close by, yeah.

LANCE

Well that's... if she wants to, I just didn't want it to come from me.

Pause.

LANCE (CONT'D)

I can help her find a place close by. She doesn't need much space, she hasn't got much stuff.

TONI

And then what?

LANCE

Well then, you could move in with me. If you want.

TONI

Okay. Do you want?

LANCE

I do.

TONI

I'm not selling my boat though.

LANCE

You don't have to.

TONI

I'll be able to find a tenant. Although it's very small.

LANCE

Well let's see if Kate can find a place first and then you can advertise for a tenant.

TONI

That's probably the obvious thing to do.

LANCE

Yeah.

They both drift off into thought.

14 EXT. VERONICA'S HOUSE, CUL-DE-SAC - DAY 14

A white van pulls up at the end of Veronica's cul-de-sac and Andy gets out of the passenger side saying goodbye to his work mates. He puts his phone in his shirt pocket, swings a bag onto his shoulder and crosses the road as the van pulls away.

Close on Andy and we see that the phone in his pocket is calling Becky.

15 INT. VERONICA'S HOUSE, KITCHEN - DAY 15

Becky is in the kitchen with Stanley as her phone starts ringing on the table. It's Andy, she answers.

BECKY

Hey, you on your way back?...

(pause)

Hello?... Andy?

16 EXT. VERONICA'S HOUSE, CUL-DE-SAC - DAY 16

Andy, unaware that Becky is listening in, starts talking to himself.

ANDY

Thing is there's this house, I've found this house, and I think it could be amazing... I've found this amazing place that I can really imagine...

17 INT. VERONICA'S HOUSE, KITCHEN - DAY 17

Becky, realizes what's happening, scoops up Stan and sits at the table with him on her lap. She switches the phone to speaker.

BECKY

(whispers to Stan)

Let's listen to daddy talking to himself.

ANDY (V.O.)

...it could be brilliant for you me and Stan... there's this house right...

The sound is occasionally muffled and scratchy from the pocket but we hear Andy quite clearly.

At this point Veronica enters and Becky, giggling, signals to her to come over and listen.

18 EXT. VERONICA'S HOUSE, CUL-DE-SAC - DAY

18

Andy, still oblivious, waffles away to himself.

ANDY

I've found this house and I've...  
I've found this house and I think  
it's within our means, there's lots  
of work to do on it but I could do  
the work myself, I mean, I think  
that's what I want to do, but...  
the only thing is... I quit my  
job... but I have to tell you at  
this point, not "*at this point*",  
stupid... I have to be honest, I  
have to come clean, I quit my  
job... shit, shit, shit...

He is approaching the house and digs in his pocket for his keys.

19 INT. VERONICA'S HOUSE, KITCHEN - DAY

19

Becky is sitting stunned at the table. Veronica is standing next to her with the slightest of smiles on her face. The sound of Andy's keys jangling comes from the phone and they look up as the front door opens. Andy's greeting simultaneously comes from the phone and the hallway.

ANDY (V.O.)

Hello? Anybody home?

ANDY (PHONE)

Hello? Anybody home?

He enters the kitchen, Becky and Veronica regard him.

ANDY (CONT'D)

What?

ANDY (PHONE) (CONT'D)

What?

He looks at the phone on the table, sees his picture on the screen. We can almost hear the cogs turning as, frowning, he slowly locates his phone and looks at the screen. He speaks into it.

ANDY (CONT'D) ANDY (PHONE) (CONT'D)  
Hello? Hello?

Pause.

ANDY (CONT'D) ANDY (PHONE) (CONT'D)  
Have a nice day? Have a nice day?

20 I/E. BECKY'S CAR, ROAD - DAY

20

Becky is driving. Stan is in the back.

BECKY  
And my mum knew?

ANDY  
Yeah.

BECKY

ANDY  
It half makes it alright.

BECKY  
No it doesn't.

ANDY  
You wait until you see this house.  
That'll make it alright.

BECKY

ANDY  
No, I want to know your first  
impression...  
But you have to imagine what it  
could be. So don't look at the  
holes in the roof or broken  
windows.

BECKY

ANDY  
Yes, I want to know your second impression.

BECKY

ANDY

It's an auction, no reserve, we'll just take what we've got. Bid what we can afford.

BECKY

We haven't got anything.

ANDY

We've got some savings.

BECKY

Andy we can't turn up to a property auction with ten grand in our pocket. That buys a deposit on a flat, not a three bedroom cottage in half an acre of land.

ANDY

If we don't try we'll never know.

BECKY

You're a dreamer.

ANDY

You may say I'm a dreamer, Becky, but I'm not the only one.

(pause)

I hope someday...

BECKY

I get it.

21

EXT. DERELICT HOUSE - DAY

21

Andy carries Stan as the three of them look at the house. Andy is in raptures.

ANDY

Imagine.

BECKY

Oh Andy, what have you fallen in love with?

ANDY

It's beautiful isn't it? I mean, it could be.

BECKY

Who's going to do the work? You?

ANDY

Yes.

BECKY

Single-handed?

ANDY

Single-handed baby. That's what I want to do. I'll be a full time hobbyist. I'll take Stan to school and pick him up and in between, I'll build us a home with roses round the door.

Stan is wriggling so Andy puts him down and he runs off into the overgrown garden.

BECKY

I haven't seen you so enthused since we got back from Africa. So what? You'd give up archaeology?

ANDY

Yeah. Maybe for a couple of years. Then I'll have time to fix the shingles, I'll have time to fix the floor, and oil the hinges, and mend the...

BECKY

Shut up, I get it. Go and get Stan, there might be bear-traps or a hidden well.

Andy goes to get him, calls back:

ANDY

I'd pay extra for a hidden well.

Becky regards the house and then wanders towards it.

Short montage of Becky looking around the outside of the property, trying to peak in at the windows, maybe she sees the hedgehog coming out of the home Andy made for it. The music and her expression suggest she is also falling for the place.

She comes around the back of the house and spots Andy and Stan having fun in the garden. She watches and smiles as they catch a frog and Andy shows it to Stan who is fascinated.

23

EXT. CHURCH FARM, FIELD - DAY

23

Andy and Lance are with the TR7. Lance opens the boot but instead of his metal detector, he takes out a tool bag and two bat boxes, one of which he hands to Andy. They start off across the field.

LANCE

Have you ever been to an auction before?

ANDY

No but I see them every day on TV.  
'Homes Under The Hammer', 'Property  
Lottery', 'Auctions! Auctions!  
Auctions!'

LANCE

Have you got the Auctions Channel?

ANDY

No.

LANCE

All you need is confidence.

ANDY

Exactly.

LANCE

How much cash have you got?

ANDY

About twelve grand.

LANCE

Bloody hell, you're going to need  
more than confidence then.

(beat)

Fancy living on a house boat?

ANDY

Yeah, that'd be a brilliant move  
with a two year old.

LANCE

Toni's looking for a tenant so she  
can move in with me.

ANDY

Yeah?

LANCE

Yeah, so if you know anyone that's looking for somewhere...

ANDY

What about Kate?

LANCE

Good idea. I'll ask Kate if she knows anyone.

Pause. Andy frowns, that's not what he meant.

LANCE (CONT'D)

Wait a minute... I've just had the most brilliant idea... I'm a genius!

ANDY

Go on.

LANCE

Kate could move into Toni's narrow boat. They could do a straight swap!

ANDY

That is a good idea. I wish I'd thought of that.

LANCE

She doesn't get sea sick like me, she loves the boat, she doesn't have much stuff.

ANDY

Like I say, wish I'd thought of it.

LANCE

Housing problems fixed mate. I think I've stumbled on the answer.

ANDY

Congratulations. Couldn't stumble across a few grand for me to fix mine?

LANCE

Just need to find it mate. Big pot of gold. Got a week.

24

EXT. CHURCH FARM, LUNCH TREE - DAY

24

At the tree as Lance and Andy approach. We pull out wider to see that the tree has been cordoned off, to a radius of 3m, with a single line of yellow 'No Trespassing' tape loosely tied to steel rods in the ground.

LANCE

Bollocks, we're too late.

They reach the tree and stare despondently at the impenetrable barrier flapping in the breeze.

LANCE (CONT'D)

They've cordoned it off.

ANDY

Damn.

Pause. Andy scans the fields, there's nobody in sight.

LANCE

Must have done it this morning soon after we left.

ANDY

Bugger. If only we'd got here before they put this up.

But Andy is forming an idea.

LANCE

Well at least we tried.

ANDY

Hang on...

LANCE

What?

ANDY

There's no-one around for miles.

LANCE

What you saying?

ANDY

I don't know, it's just... oh nothing.

LANCE

No, go on, what you thinking?

ANDY

Well... I reckon I could get under  
that tape...

LANCE

What... and...

ANDY

No, you're right, it's stupid.

LANCE

No I think you might be on to  
something.

ANDY

Keep watch...

With a final scan of the horizon, Andy sidles up to the tape and then ducks under it. Lance stays outside the cordon and passes the bat boxes and tool bag over to Andy.

Lance steps away from the tree and nervously keeps watch.

Close on Lance breathing in short gasps, beads of sweat on his temples, eyes flicking this way and that.

25

EXT. HEDGEROW - DAY

25

Two magpies watch and squabble in the nearby bushes.

26

EXT. CHURCH FARM, LUNCH TREE - DAY

26

Andy shins up into the branches, working fast like an SAS commando (or a spider monkey).

Up in the tree with him as he fixes one of the boxes to a branch above his head.

The camera moves up so we're looking down on Andy. He reaches out to the main fork of the trunk to steady himself and we see that his fingers are millimeters away from the magpie's gold hoard. One of the straws forming the lattice that hold the coins is sticking in Andy's ear. He pulls the straw out and throws it away... the hoard holds.

Close on Lance, squinting into the sun, licking dry lips.

Andy finishes fixing the box and descends the tree, ducking back under the tape as if nothing has happened.

LANCE

All done?

ANDY

Done.

They gather their stuff and hurry away from the scene of the crime.

27 EXT. CHURCH FARM, FIELD - DAY

27

Further away from the tree and they have slowed their pace. Lance is all pumped from the trespassing.

LANCE

Feels good doesn't it? Being an activist.

ANDY

We were like ninjas. Environmental ninjas.

LANCE

When do the bats turn up?

ANDY

Dunno. Tonight?

LANCE

You think they'll just move straight in?

ANDY

Hadn't really thought about that. They probably take a while, don't they, to find the boxes?

Lance is looking it up on his phone.

LANCE

Here, 24hr bat helpline.

ANDY

Shut up there isn't.

LANCE

Bloody is. Bat Action Trust, after hours the calls are redirected to bat volunteers.

ANDY

Do it.

They stop walking as Lance dials the number and listens.

LANCE

Hello? Oh...  
(to Andy)  
I'm on hold.

ANDY

Busy time...

Lance waits.

LANCE

It's ringing.

He switches his phone to speaker.

28

EXT. CHURCH FARM, FIELD - DAY

28

In the next field Art is detecting. The beeps of his detector are suddenly interrupted by a high pitched whistle that causes him to fling his headphones from his ears. He looks across to where Paul is detecting a few metres away.

ART

Paul! Will you turn your phone off... Paul!

Paul looks up and removes his headphones.

ART (CONT'D)

Can you please switch your phone to airplane mode, it interferes with the Arado.

At that Paul realizes his phone is ringing and scrabbles around in his pocket to find it. He takes it out, looks at the screen and answers:

PAUL

Hello, 24 hour Bat Help Line, how can I help you?

29

EXT. CHURCH FARM, FIELD - DAY

29

LANCE

Hello there, couple bat queries for you, bat questions.

PAUL (V.O.)

I'll certainly see what I can do to help, what's the nature of your bat inquiry?

LANCE

Well basically, how long after  
you've installed bat boxes could  
you expect...

30 EXT. CHURCH FARM, HIGH ANGLE- DAY

30

A crane or drone shot shows Andy and Lance in one field and,  
shielded from their sight by the hedgerow, Art and Paul in  
the neighbouring field.

31 EXT. CHURCH FARM, FIELD - DAY

31

PAUL

I mean, ideally you want to plant  
wildflowers that will attract the  
insects and invertebrates upon  
which the bats feed, we always say  
"provide bed and breakfast"...

LANCE (V.O.)

Yeah, don't have time for that,  
what's the quickest we can expect?  
What's the world record?

Art is being driven mad by the whistling tone in his ear and  
shouts back to Paul.

ART

Could you please hurry up!

PAUL

(to Art)  
It's the bat phone.

Art hurries over, concerned.

ART

Why has it come through to you? I'm  
further up the list than you.

He finds and checks his own phone.

PAUL

Of course it's entirely possible  
there are already bats using the  
tree as a roost...

ART

Look, I missed a call, it was  
supposed to come through to me.

He shows Paul the missed call and tries to get his phone off him.

ART (CONT'D)  
Let me speak to him.

Paul turns away.

PAUL  
Whereabouts is the tree situated?

ART  
Let me speak to him.

PAUL  
Where?... But that's...

Art manages to wrestle the phone out of Paul's grip.

ART  
Hello there! Bat Action Trust, 24hr  
Bat Helpline, Philip Peters  
speaking. Sorry about that, bit of  
a mix up at the switchboard, you're  
now speaking to a more senior  
member... hello?

Paul is looking quizzically towards the hedgerow and the next field.

32 EXT. CHURCH FARM, FIELD - DAY

32

Andy, Lance are staring at the phone in disbelief as Art's distinctive voice and 'catchphrase' rings out.

ART (V.O.)  
Hello there?... Hello there?

They look up at a rustle from the bushes. Paul emerges and stands there looking at them.

A few seconds later Art emerges from the bushes behind him, holding out the phone.

ART  
There's no-one there...

ANDY  
What? No. What?

LANCE  
You're not telling us that you're  
the...

He looks at Andy, Andy nods.

LANCE (CONT'D)  
Bat men?

Pause as Art takes it in.

ART  
Oh, I see. Another hoax call. Very  
amusing. You make a call like that  
to one of the other emergency  
services you'd be arrested. Come on  
Paul.

He turns to go.

PAUL  
No.

ART  
Pardon?

PAUL  
No Phil, I think this is real.

He turns back to the guys.

PAUL (CONT'D)  
I think these guys need our help.

LANCE  
Let me see your bat credentials.

Paul takes his wallet from his pocket and opens it to show a Bat Action Trust badge, he goes to step forward. Lance points to the ground.

LANCE (CONT'D)  
Invisible force field!

Paul stops, Lance moves forward and inspects the bat ID, turns back to Andy.

LANCE (CONT'D)  
Looks genuine.

PAUL  
Where's this tree?

ANDY  
(points)  
Over there.

PAUL

There could be bats there already.

ANDY

Yeah?

PAUL

Good area for bats.

ANDY

How do we find out?

PAUL

I'd have to come back, I haven't  
got my detector.

They all look down at Paul's detector.

PAUL (CONT'D)

Bat detector.

ART

Whoa, whoa, whoa, what's this?  
Found a way that we can be useful  
to you?

LANCE

Here we go...

ART

What do we get out of it?

LANCE

What do you mean?

ANDY

You get to save a tree.

ART

The Bat Action Trust...

ANDY

B. A. T. I've just got it.

LANCE

Clever. Is that one of yours?

ART

(ignoring him)

The Bat Action Trust gives Paul and I authority to slap a temporary preservation order on any tree we want if we both decide it could be of special interest. So I ask again, what do we get out of it?

LANCE

What do you want?

PAUL

We want this field.

33

EXT. CHURCH FARM, LUNCH TREE - END OF THE DAY

33

Lance and Andy are sat in their usual positions.

ANDY

Sly bastards. Corrupt conservationists.

LANCE

I can't. I couldn't stand it. Can you imagine if he found the rest of my hoard with his crappy Arado? I'd rather nobody found it.

ANDY

Nobody will have a chance in a week. Maybe it's time to open it up, get everybody down. Next weekend, before we lose it.

LANCE

I don't know...

Lance turns his flask upside down and shakes out the drips.

ANDY

Week to find it mate. It's out there.

LANCE

I know. It's under our feet. Under the loamy earth. Waiting for us.

He reaches around behind him and taps the flask on the trunk, one, two, three. He stops and listens: was that the faintest ring of metal? He looks in the flask: nothing.

He screws on the lid and pops the flask in his bag as the camera pulls back to reveal they are sitting inside of the tape cordon. The camera tilts up to the tree.

END OF EPISODE.