

Episode One

Shooting Script

Written by
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FADE IN:

1 EXT. SHIPTON WOODS. NIGHT 1 [20:07]

1

A dense, imposi n

Lucy, a young fresh faced nurse doing obs on Gwen Tyler, the woman we saw in the opening sequence, she is wired to monitors and a drip. Her face swollen and bruised

KELBY

This is exactly why I need a taser.

MARGO

Have you searched him?

KELBY

(holds up plastic bag)
83p and a lottery ticket. He
chucked something in the canal
though.

MARGO

The DS is on her way back.

3

Kelby leads Josh towards a door which leads to the cells.
Margo's phone rings and she picks up.

Esther walks across the car park and gets into her car and as
she starts up, her phone rings. She hits a button to put it
on hands-free.

ESTHER

Hi Margo.

MARGO (O.C.)

You anywhere near Arthur's Dyke?

ESTHER

Why?

MARGO (O.C.)

There's been an incident, on the
B318.

ESTHER

Somebody's traffic jam.

MARGO (O.C.)

7 7

s

7

ESTHER (CONT' D)
I'm a police officer.
(shows warrant card)
Detective Sergeant Williams.

MARTHA
Oh, he's a police officer too!

Esther looks up at Humphre

10 CONTINUED: 10

They kiss, then Martha watches Humphrey join Esther.

HUMPHREY (CONT'D)
I'm all yours.

Esther forces a smile, not entirely thrilled at the prospect.

11 EXT/INT. SHIPTON ABBOTT/CAR. DAY 2 [10:20] 11

Esther driving

(CONTINUED)

(MORE)

(CONTI NUED)

HUMPHREY

Can I give you a bit of advice?

(beat)

Women aren't terribly impressed by material things, they might say they are, but they're generally not...

(beat)

You get far more brownie points for a grand gesture... Something you've pu

ESTHER
By a 17th century wi tch.
HUMPHREY

Ben leads the way, turning on lights as Humphrey and Esther follow him inside. Humphrey starts to look around the house, trying to feel a ghostly presence... Ben watches, arms folded.

Humphrey picks up a book about "Contacting the Other Side"... There are candles, dreamcatchers, odd sculptures here and there... He somehow manages to get a jacket button caught in a dreamcatcher, he frees himself and looks up at the huge painting of the witch being dragged out of the barn.

HUMPHREY

So this is her, is it? Old Mother
Wheaten?

BEN

(sneering)

My wife thought that acknowledging
her presence would "allow her
spirit to settle".

Humphrey steps back and looks up at the galleried landing to see a stepladder leaning against the rail.

HUMPHREY

May I?

BEN

If you must.

Humphrey walks up the stairs and stands on the galleried landing looking down. He inspects the handrail, but it looks smooth and pristine. He moves along the rail until he now sees a scratch in the wood, clearly recent and substantial, but a few feet away from the steps - strange...

He then looks up at the ceiling above him where a bulb is missing, then at the ladder a few feet away, also strange. Humphrey looks down over the rail at Ben.

HUMPHREY

And everything is as it was, the
night

HUMPHREY (CONT' D)

But those marks were a good ten feet from where the ladder was.

ESTHER

You're saying someone moved them?

HUMPHREY

Yes I am.

(beat)

And as Gwen Tyler was found directly below them, that means she was moved too. After she fell.

(beat, looks back at the house)

And if someone or something did push her off that balcony, from that height, it wasn't assault. It's attempted murder.

On Esther.

INT. NATURAL BOUNTY. DAY 2

SARAH

Yeah. . .

(fiddles with her phone)

Is it true she's gonna be in a
wheel chair?

ESTHER

It's not really for us to say.

SARAH

Nan's in a wheel chair, can't get
her in anywhere.

(shows phone to Esther)

There. 8.42. . .

ESTHER'S POV OF PHONE - TEXT: "Not going out now, bring
papers asap".

Humphrey is going through his pockets, bringing out slips of
paper to read, eventually finding the one he's looking for,
Esther looks on, irritated.

HUMPHREY

But when you arrived at the house,
there was no answer?

SARAH

No. I looked through the glass.
That's when I saw her.

FLASHBACK/NEW SCENE 24/1: INT. THE OLD BARN. NIGHT 1 [21:05]

Sarah looking through the window beside the front door,
seeing Gwen laying on the floor.

SARAH (CONT' D)

The front door was locked so I ran
round and got in through the patio
doors. I couldn't tell if she was
breathing or not. So I phoned an
ambulance.

HUMPHREY

Can you think of anyone who might
have cause to harm Mrs Tyler?

Sarah stops delicately dabbing the corner of her eye with a
tissue.

SARAH

How d'you mean?

HUMPHREY

Are you aware of any disputes she
might have been involved in? Any
arguments?

(CONTI NUED)

ESTHER

Ei ghteen!

MARGO

We only had nine in the whole of
last year.

ESTHER

Maybe it's a gang, check with other
divisions, see if they've had
anything similar.

KELBY

Yes, Sarge.

Esther sits at her computer, Humphrey gets his chair to sit
beside her. He smiles at her a little self consciously.

HUMPHREY

Sorry... for being a nuisance...

ESTHER

(forced smile)

You're the boss.

(beat, the images come up)

There...

On screen is the camera footage, all aspects of the house
covered by external cameras. We see Ben leaving the house,
getting in his car and driving away.

ESTHER (CONT' D)

Th

ESTHER (CONT' D)
She was alone in that house.

HUMPHREY
So it would seem.

ESTHER
Then we agree it was an accident
and that she was mistaken about
what she saw?

HUMPHREY
Almost certainly...
(beat)
Though cameras can be tampered
with, footage re-edited. Maybe we
should just talk to Peter Meadows?

Esther reacts - will this man never accept what's as clear as
the nose on his face?

Humphrey and Esther walking through the Farmers' Market.

HUMPHREY
This is great...

ESTHER
We have it once a month, mostly
local produce but there's a few
charity stalls, tea, coffee, cakes
and stuff... The Meadows always do
the cricket club stall...

Esther indicates towards Peter Meadows,

ESTHER (CONT' D)
Peter.

PETER
Hello Esther.

Peter looks left, then right.

HUMPHREY
You two know each other?

ESTHER
Our daughters are the same age.

Humphrey a little surprised.

ESTHER (CONT' D)
(to Peter)
This is Detective Inspector
Goodman.

PETER
(without looking at
Humphrey)
So you're the new chap?

HUMPHRDEY
Excuse me?

PETER
New chap.

HUMPHREY
Yes I am.

Peter looks behind him now.

PETER
Outstanding. And this is about Gwen
is it?

HUMPHREY
You know what happened?

Peter looks past Humphrey.

PETER
Heard this morning, terrible
business. How can I help?

Humphrey looks behind, then back to Peter.

HUMPHREY
Are you expecting someone?

PETER
(looks at Humphrey
intently)
No. Why?

Humphrey not sure how to respond, Esther jumps in.

ESTHER
Mr Tyler tells us he was with you
last night, is that correct?

PETER
Ben? Yes, absolutely...

HUMPHREY
What time?

PETER
Golly... Er... Not great at times.

HUMPHREY

And i t ended somewhat acri moni ousl y
I understand?

PETE

MARTHA

Sorry.

SAM

Dammi t.

He takes out keys with a smile and starts to open up.

EXT. SHIPTON ABBOTT. DAY 2 [15: 25]

Carol moves to one side on her phone, watching Peter looking from side to side in the bg as he helps someone on the stall in the Farmers' Market.

CAROL

The police were just here... They know something...

INT. HOSPITAL. DAY 2 [15: 25]

Ben by a drinks vending machine, on the phone.

BEN

I told you not to call me!

He hangs up, troubled...

INT. TEN MILE KITCHEN. DAY 2 [15: 40]

Sam watching as Martha walks around the space.

MARTHA

Is anyone else interested?

SAM

It only came on the market yesterday...

MARTHA

But you've got more viewings?

SAM

I might have.

MARTHA

Did they ever find out who put Mr Jenkins' bike up on the gym roof?

SAM

(grins)

I've got two this afternoon.

Martha looks concerned as he goes to his case and takes out paperwork.

SAM (CONT' D)

Look, this isn't a hard sell, but I
do think it'll go pretty quick...

He12 0 0 12 348 737 Tm 10 0 0 1ET 348 17370 Tm 1 355T2 299ET737

MARGO

You' re wel come.

(beat)

How' s the new boy worki ng out?

They look at Humphrey taking numerous slips of paper out of his pocket and smoothing them out. Esther chews the end of her pen.

ESTHER

He' s a bi t. . .

MARGO

Annoyi ng?

A look from Esther.

MARGO (CONT' D)

I can always tell when someone' s annoyi ng you. . . You chew your pen.

Margo walks back to her own desk, Esther takes the pen out of her mouth - sips her coffee and reacts - it' s awful. Humphrey looks at his watch

HUMPHREY

Yikes. Time I wasn' t here.

ESTHER

I' ll dr

HUMPHREY

That' s amazi ng.

MARTHA

I t would be i f I coul d afford i t.

HUMPHREY

Ah. . .

MARTHA

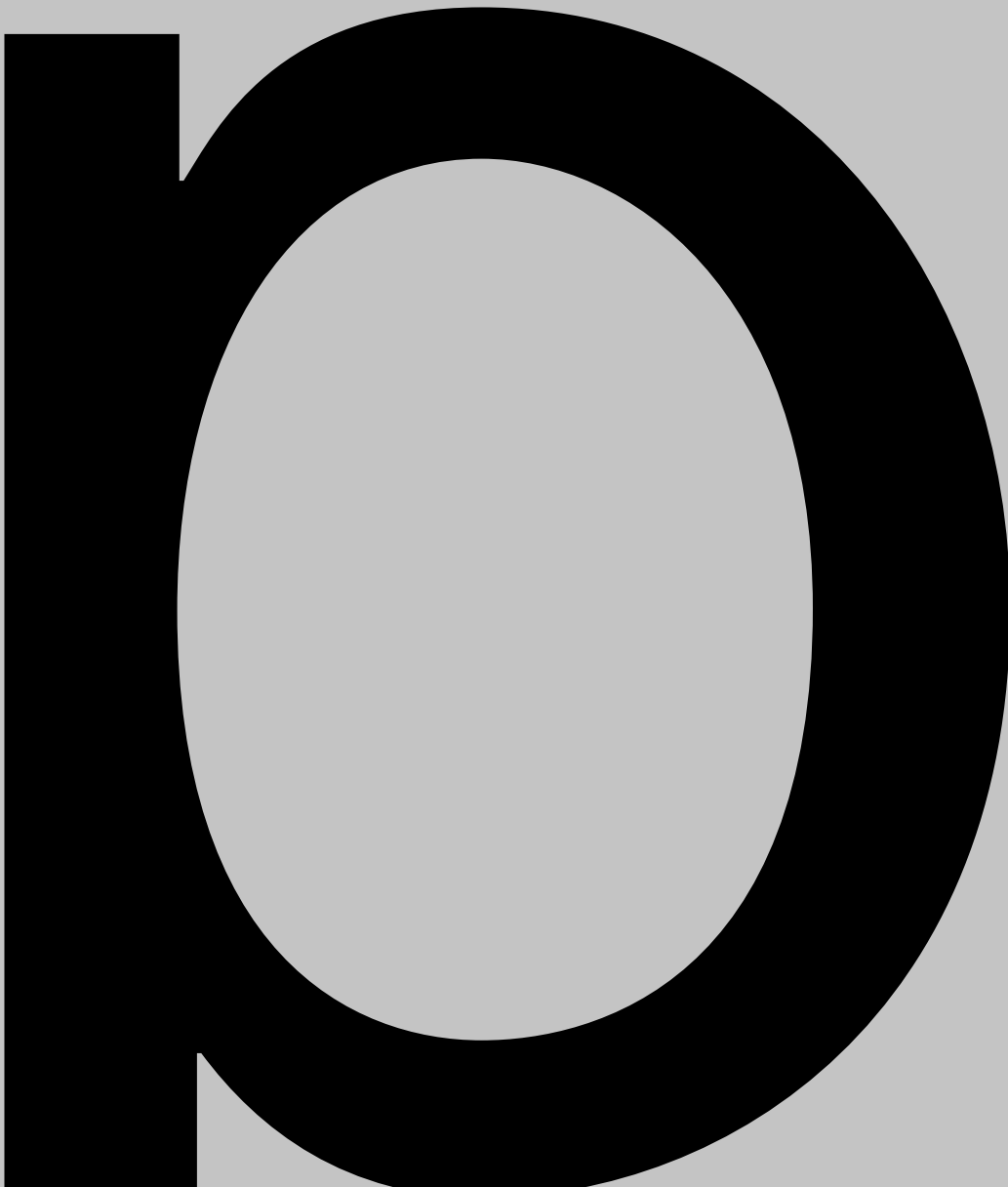
I 'd need to get an overdraft.

HUMPHREY

That doesn' t matter. . . Thi s i s the
dream, remember!

Mart

(CONTI NUED)



(MORE)

(CONTI NUED)

ANNE (CONT' D)

I think I know what's bothering
you. . .

Martha turns to look at her mum.

A

(CONTI NUED)

(CONTI NUED)

A beat, both deflated.

HUMPHREY

Unless...

He rushes to his desk and furiously looks through dozens of his scribbled notes, until he finds the one he's looking for.

HUMPHREY (CONT'D)

You're right! They have alibis for the time she fell. But what if the time wasn't the time?

(beat)

We only get that time from one source, the text message supposedly sent by Gwen to Sarah Dodds, but we have no way of corroborating that. So what if...Gwen Tyler wasn't the one who sent that message?

ESTHER

Someone else used her phone?

HUMPHREY

Why not?

ESTHER

(grabs her phone)

I'll do a mast data check for the night she fell. Telecom can run a triangulation and tell us exactly where the phone was when that message was sent.

Martha heads into the bedroom, she is sweating, anxious, T 12 0 0 12 4

INT. ANNE'S

Then back to Esther as she turns back to her first position - but Humphrey has disappeared!

(MORE)

(CONTINUED)

(MORE)

(CONTI NUED)

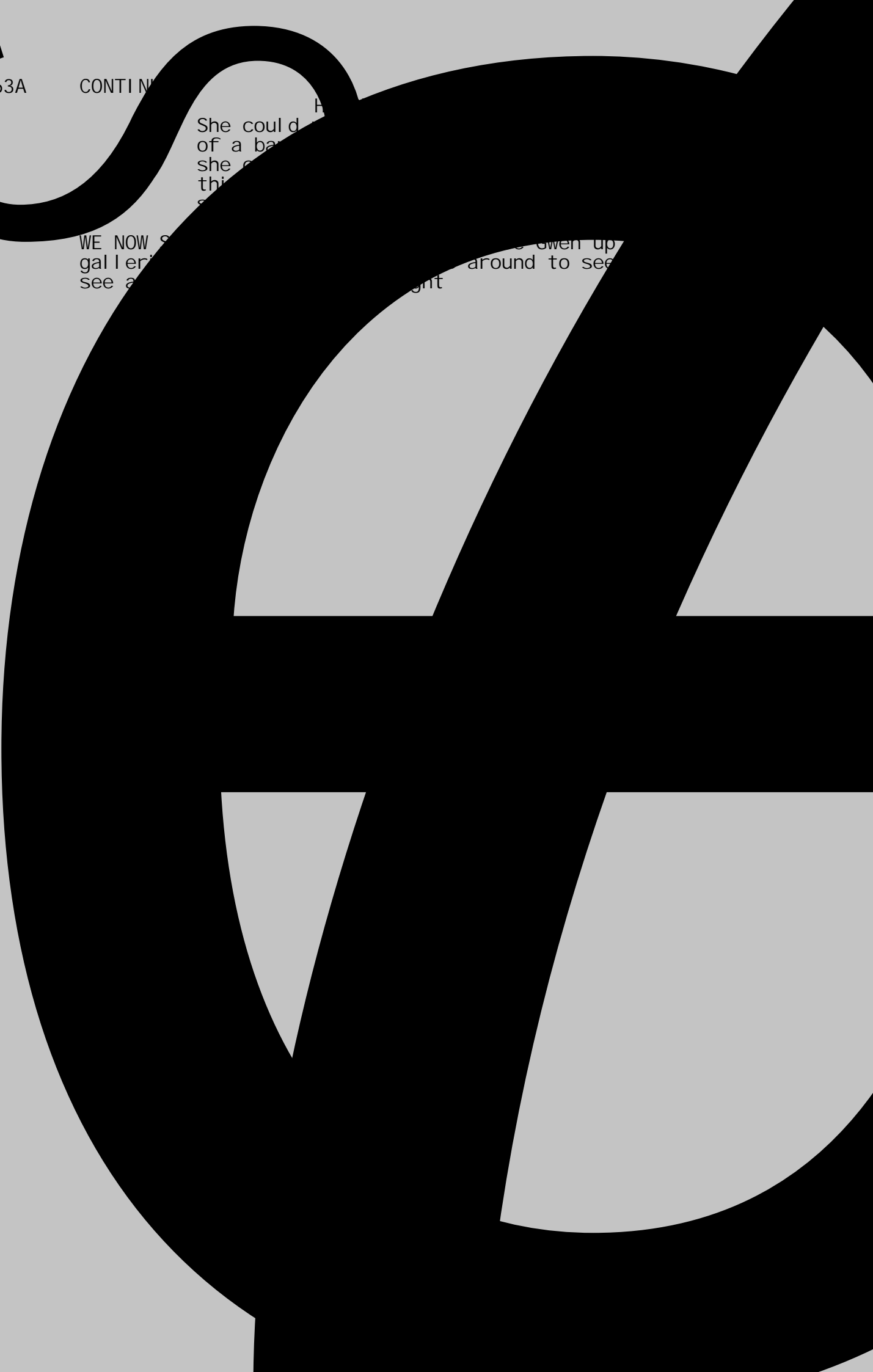
63A

CONTINUED

She could do
of a band
she could
this
s

WE NOW S
galleri
see a

own up
around to see
ght



Yvonne' s whol e demeanor changes now, determi ned, back to

71

CONTINUED:

71

FLASHBACK 71/1: As seen in Scene 62, Ben trying to kiss her, she moves away, then pricking her finger with the vegetable knife, her face thunderous, glaring at Ben.

She remembers why she was angry with Ben... She looks across the room to see him in a chair reading a newspaper. Her face clouds.

72

OMITTED

72

73

OMITTED

73

EXT. SHIPTON STATION. DAY