



by  
Simon Pegg and Edgar Wright

INT. METROPOLITAN POLICE STATION. FRONT DESK M DAY

POLICE CONSTABLE NICHOLAS ANGEL bursts through the entrance of a city police station and flashes his warrant card.

MALE VOICE (V.O.)  
Police Constable Nicholas Angel.

INT. METROPOLITAN POLICE STATION - DAY

ANGEL strides down a corridor. His collar number reads 777.

MALE VOICE (V.O.)  
Born and schooled in London.  
Graduated from Canterbury  
University in 1993 with a double  
first in politics and sociology.

INSERT: ANGEL at training college standing amongst dopey looking trainees. They wear navy tee shirts and shorts.

MALE VOICE (V.O.)  
Attended police training college,  
displaying an impressive aptitude  
in both field training and  
theoretical studies.

INSERT: ANGEL running in riot gear down an alley, dodging petrol bombs, storming a fake hostage situation, finishing an exam and holding the paper aloft.

MALE VOICE (V.O.) (cont'd)  
Excelled way beyond peers, passed  
into the Metropolitan Police  
Service-

INSERT: ANGEL surrounded by the same dopey faces as before, this time in full uniform, at a graduation parade.

MALE VOICE (V.O.)  
-and soon proved worth as an  
officer. Establishing both a  
popularity and an effectiveness in  
the community-

INSERT: ANGEL talking with elderly people, a Chinese family in their native tongue, young offenders in a hall.

MALE VOICE (V.O.)  
-Furthering his skills with  
elective training courses in  
advanced driving-

INSERT: ANGEL doing an elaborate skid in a police car.

MALE VOICE (V.O.)  
-as well as pioneering the use of  
the mountain bicycle-

INSERT: ANGEL doing an elaborate skid on a police bike.

MALE VOICE (V.O.) (cont'd)  
-and raising office morale with an  
inventive use of desktop  
publishing-

INSERT: ANGEL pinning up various notices in bright colours;  
they read 'BIKE SHED', 'CANTEEN', 'HATE CRIMES'.

MALE VOICE (V.O.) (cont'd)  
-Also became heavily involved in  
many extra curricular activities  
and to this day holds the Met  
record for the 100 metre dash.

INSERT: ANGEL fencing, doing judo, playing chess, bursts  
through a finishing tape at speed.

MALE VOICE (V.O.)  
-In 2001 began operations in a  
North London armed response unit,  
Whiskey, Bravo 7-

INSERT: ANGEL bursts into a stairwell of an apartment block  
as part of a heavily armed response team.

MALE VOICE (V.O.)  
-and received a bravery award for  
efforts in the resolution of  
Operation Crackdown-

INSERT: ANGEL storms a room where a wild eyed CRACKHEAD  
holds a family hostage with a KALISHNIKOV. ANGEL responds  
fast, firing a short burst. His expression is one of shock.

MALE VOICE (V.O.) (cont'd)  
In the last twelve months alone,  
has received nine special  
commendations, achieved the highest  
arrest record for any officer in  
the borough and sustained three  
injuries in the line of duty, most  
recently in December when wounded  
by a man dressed as Father  
Christmas.

INSERT: We see flashes of framed commendations, multiple cuffing and a violent altercation with a wild eyed St. Nick.

INT. METROPOLITAN POLICE STATION. FRONT DESK M DAY

POLICE CONSTABLE NICHOLAS ANGEL bursts through the entrance of a city police station and flashes his warrant card.

MALE VOICE (V.O.)  
Police Constable Nicholas Angel.

INT. SERGEANT'S OFFICE - DAY

ANGEL sits opposite a jovial SERGEANT of the same age.

SERGEANT  
Hello Nicholas. How's the hand?

ANGEL  
Still a bit stiff.

SERGEANT  
Hardly fitting for such a good boy.

ANGEL  
I'm sorry Sergeant?

SERGEANT  
Getting stabbed by Santa.

ANGEL  
Right.

SERGEANT  
It can get awfully hairy out there.  
I'm surprised you hadn't been  
snapped up into a nice desk job  
before. That's what I did.

ANGEL  
I know sergeant. I prefer to think  
my office is out on the street.

SERGEANT  
Indeed you do. Your arrest record  
is 460% higher than any other  
officer. And your paperwork is  
really quite exemplary. You do like  
to cross the 'I's and dot the 'T's.

ANGEL  
Dot the 'I's and cross the 'T's.

SERGEANT  
Exactly. And that's why it's high  
time such skills were put to better  
use. We're making you Sergeant.

ANGEL  
I see.

SERGEANT  
(mumbles)  
In Sandford, Gloucestershire.

ANGEL  
In where sorry?

SERGEANT  
In Sandford, Gloucestershire.

ANGEL  
That's in the country.

SERGEANT  
Yes, lovely.

ANGEL  
That's miles away.

SERGEANT  
Lovely.

ANGEL  
Is there not a Sergeant's position  
in London?

SERGEANT  
No.

ANGEL  
Well, can I just stay here as a  
P.C.?

SERGEANT  
Nooo.

ANGEL  
Do I have any choice in this?

SERGEANT  
Noooo.

ANGEL  
But, I like it here.

SERGEANT  
You always said you wanted to  
transfer to the country.

ANGEL  
In twenty years time maybe.

SERGEANT  
Well done you.

ANGEL  
Hang on - I don't actually remember  
telling you that.

SERGEANT  
Yes you did, you said"  
(slyly looks at notes)  
"I'd love to settle down in the  
country sometime Janine".

ANGEL  
I'd like to talk to the Inspector.

SERGEANT  
Hey, fine. You can talk to the  
Inspector, but I promise he'll say  
the same thing as me.

INT. SERGEANT'S OFFICE - DAY

An equally jovial INSPECTOR sits alongside the SERGEANT.

INSPECTOR  
Hello Nicholas. How's the hand?

ANGEL  
Still a bit stiff.

INSPECTOR  
How are things at home?

ANGEL  
I'm sorry sir?

INSPECTOR  
How's Janine?

ANGEL  
We're no longer together sir-

INSPECTOR  
So where are you living now?

SERGEANT  
He's in the Section House sir.

INSPECTOR  
With all the recruits?

ANGEL  
Temporarily yes, but-

INSPECTOR  
Well, we must get you out of there.

SERGEANT  
Yes, he's living out of cardboard boxes.

INSPECTOR  
Well, then you're already packed. Nicholas, we're offering you a smashing position and a delightful cottage in a lovely little place that's been voted 'Village of the Year' I don't know how many times. It'll be good for you.

SERGEANT  
We're only asking you to go for nine months.

ANGEL  
Nine months!?

INSPECTOR  
A year.

SERGEANT  
Two years tops.

ANGEL  
I really don't know what to say-

INSPECTOR  
Just say yes.

SERGEANT  
Just say yes, thank you.

ANGEL  
No, I'm sorry sir, I want to-

INSPECTOR  
-take this higher?

ANGEL  
Yes. Yes I do.

INSPECTOR  
You want me to bother the Chief  
Inspector with this?

ANGEL  
Yes I do.

INSPECTOR  
You want me to get the Chief  
Inspector to come all the way down  
here?

ANGEL  
Yes.

INSPECTOR  
Okay. Kenneth?

The jovial CHIEF INSPECTOR (50's) enters. ANGEL stands.

CHIEF INSPECTOR  
Hello Nicholas. How's the hand?

INSPECTOR & SERGEANT  
Still a bit stiff.

ANGEL  
Chief Inspector-

CHIEF INSPECTOR  
Keep your seat. Now, I know what  
you're going to say, but the fact  
is, you're making us all look bad.

ANGEL  
I'm sorry sir?

CHIEF INSPECTOR  
Of course we all appreciate your  
efforts, but you're rather letting  
the side down.

ANGEL

But, my record is 406% higher than everyone else.

CHIEF INSPECTOR

Exactly...

ANGEL

I'm not sure I-

CHIEF INSPECTOR

Sometimes you've just got to sail the middle path.

INSPECTOR

It's all about being a team player, Nicholas.

SERGEANT

You can't be the Sheriff of London.

CHIEF INSPECTOR

If we let you carry on running around town, you'll just continue to be exceptional and we can't have that. You'll put us all out of a job.

ANGEL

With the greatest respect, sir. You can't just make people disappear.

CHIEF INSPECTOR

Yes I can. I'm the Chief Inspector.

INSPECTOR

No one's disappearing, Sergeant.

ANGEL

However you spin this, there's one thing you haven't counted on. And that's what the 'team' are going to make of this.

ANGEL exits the office and is greeted by every officer in the force, claspng plastic glasses. A makeshift sign made from colour photocopied sheets reads 'GOOD LUCK NICHOLAS'.

INT. GROUNE FLOOR ESTATE FLAT - DAY

A group of Crime Scene Investigators dressed in white protective suits, face masks and goggles, work in a blood spattered room. A mobile rings. One of the CSI's picks up.

JANINE

Hello.

ANGEL (O.S.)

Janine. It's me.

JANINE

I know. I'm at work.

ANGEL (O.S.)

I know. I'm outside.

JANINE turns to see ANGEL outside the window on his mobile.

ANGEL (CONT'D)

What's the situation?

JANINE

You know the situation. We've been over this.

ANGEL

I meant here.

JANINE

Two people involved, distinct signs of a struggle. A complete mess.

ANGEL

You are talking about here?

JANINE

Nicholas, what do you want?

ANGEL

I need to tell you something and I didn't want to do it over the phone.

ANGEL disappears. Beat. He re-enters moments later and approaches the hallway door. He sees JANINE.

ANGEL (CONT'D)

Janine, I'm being transferred. I'm going away for a while-

MALE CSI  
I'm not Janine.

A cough. ANGEL turns to find JANINE standing to his right.

ANGEL  
Janine, I'm being transferred. I'm  
going away for a while.

JANINE  
I know. Bob told me.

Another CSI walks past and waves to ANGEL.

BOB  
Alright?

ANGEL  
I just wanted to tell you in  
person. There's no reason why we  
can't be civil with each other.  
It's not so long ago that we were  
talking about getting married.

JANINE  
Yes but you were already married to  
the force weren't you?

ANGEL  
We're actually supposed to refer to  
it as 'the service' now.  
Official'vocab guidelines state  
that 'force' sounds too aggressive.

JANINE  
See that's it. It's only ever about  
the job. It's all you care about.

ANGEL  
That's not true.

JANINE  
No, you're right, you do have that  
rubber plant.

ANGEL  
It's actually a Peace Lily.

JANINE  
You just can't switch off Nicholas.

JANINE whips off her goggles for emphasis. We are still no  
wiser as to what she looks like.

JANINE (cont'd)  
 And until you find a person you care about more than your job, you never will. Besides you were the one who suggested we take a break.

ANGEL  
 Yeah well, guilty people usually make the first move.

JANINE  
 Actually there's something I need to tell you too.

ANGEL  
 You're seeing somebody.

JANINE  
 Yes. How did you-?

ANGEL  
 Is it Bob?

We see BOB dusting for prints.

JANINE  
 No. Does Bob look like the kind of person I'd go out with?...It's Dave.

She gestures to an identical CSI. He waves to ANGEL.

DAVE  
 Alright?

ANGEL looks down and stares at the floor. JANINE softens.

JANINE  
 Oh, Nicholas-

ANGEL  
 You do know that window's been broken from the inside?

The CSIs look to the broken window. JANINE hangs her head.

INT. SECTION HOUSE CORRIDOR/BEDROOM - DAY

We prowl down the corridor of a dormitory to a tiny bedroom. ANGEL packs a large red suitcase and takes down photos from the wall; a blonde child in a toy police car, an article reading 'HERO GUN COP SAVES FAMILY'. Three FRESH FACED RECRUITS appear at the door.

RECRUIT

Is it true you're leaving sir?

ANGEL

Yes it is true.

RECRUIT

Is it okay if we have your milk?

INT/EXT. TITLES/TRAVEL MONTAGE - DAY - DUSK

ANGEL leaves the section house, striking a lonely figure on the pavement with his suitcase and pot plant under his arm...

...ANGEL cradles his POT PLANT on a crowded TUBE TRAIN...

...ANGEL reads The Guardian on an INTER-CITY TRAIN and eats tofu from a lunch box. Urban landscapes whizz by...

...ANGEL and his POT PLANT at a deserted train station...

...ANGEL sits on a connecting shuttle train. The reception bars on his mobile deplete. Street lights whizz by...

...ANGEL sits in a minicab in semi darkness. Out of the window a sign looms: 'WELCOME TO SANDFORD', 'THE COMMUNITY THAT CARES'. It features a picture of castle ruins.

...Signs whizz by; one pointing to the 'MODEL VILLAGE', a large floral display reading 'SANDFORD, VILLAGE OF THE YEAR', a NEIGHBOURHOOD WATCH sign. We see a local church surrounded in scaffolding. Rain spots the cab window.

EXT. SANDFORD VILLAGE SQUARE - EVENING

The minicab pulls away, leaving ANGEL, a lonely figure on the pavement, the pot plant under his arm.

INT. SWAN HOTEL RECEPTION - NIGHT

ANGEL comes in to the reception of an up-market guest house, with twee living room furnishings in the foyer. A VERY OLD MAN snores in an armchair.

We see a poster for a production of ROMEO AND JULIET. An ornamental sword is mounted above a front desk where a MIDDLE-AGED WOMAN presides. She doesn't look up.

WOMAN

It would appear the heavens have opened.

ANGEL

I was hoping I could check in.

WOMAN

Check in? But you've always been here.

ANGEL

Excuse me?

WOMAN

(peering through specs)

I'm sorry, I thought you were my husband. You must be Sgt. Angel.

ANGEL

Um, yes I am.

JOYCE COOPER

I'm Joyce Cooper. I trust you had a pleasant trip. Fascist.

ANGEL

I beg your pardon?

JOYCE COOPER

System of Government characterised by extreme dictatorship. Seven across.

MRS. COOPER motions to the crossword she's been doing.

ANGEL

Ah. I believe that's 'fascism'.

JOYCE COOPER

Fascism? Wonderful. We've put you in the 'Castle Suite'. It's on the second floor. Bernard will escort you up.

She motions to the OLD MAN in the foyer. For a moment he looks dead but a prodigious snore proves otherwise.

ANGEL

It's okay. I'm sure I can make my own way up. Hag.

JOYCE COOPER  
I beg your pardon?

ANGEL  
Evil old woman considered ugly or  
frightful. 12 down.

JOYCE COOPER  
Bless you.

INT. SWAN HOTEL CORRIDOR/ROOM - DAY

ANGEL approaches a door marked CASTLE SUITE. He unlocks it and enters. The room is quaint but identical in dimension to his previous accommodation. ANGEL takes off his jacket and places his POT PLANT on the windowsill. It's deathly quiet. ANGEL grabs his jacket again.

EXT. SANDFORD SQUARE - NIGHT

The rain now stopped, ANGEL walks the empty streets. He hears signs of life from the pub. He heads towards it, passing the village fountain, where a group of young children gather. Chatting, leaning on skateboards, they all wear hooded tops.

ANGEL frowns and glances at his watch. As he passes, the HOODIES all stare after him.

INT. THE CROWN - NIGHT

ANGEL cautiously enters a lively pub, complete with rustic farming equipment and a cheery landlord and landlady.

ROTUND DRINKER  
Pint of lager, please Mary.

MARY PORTER  
Right you are my love.

ROY PORTER  
Yes sir, what can I get you?

ANGEL  
Could I have a glass of the...  
cranberry juice please?

ROY PORTER  
Certainly. Now, you wouldn't, by  
any chance, be the new policeman?

ANGEL  
Police officer, yes. My name is  
Nicholas Angel.

ROY PORTER  
Thought so. I'm Roy Porter and this  
is my wife Mary.

MARY PORTER  
Welcome to Sandford. If there's  
anything you need, let us know.

ANGEL  
Thanks. Could I borrow your paper?

ANGEL points to a 'SANDFORD CITIZEN' on the bar.

MARY PORTER  
It's not ours love.

ROY PORTER  
Not big fans of the local  
fishwrapper, are we Mare? They  
listed her age as 55-

MARY PORTER  
-when I'm actually 53.

ROTUND DRINKER  
Pint of lager, please Mary.

MARY PORTER  
Right you are my love.

INT. THE CROWN - NIGHT

ANGEL sits on a stool at the bar reading the paper -  
(Headlines read 'MYSTERY SURROUNDS PROPOSED BIPASS')

A suspiciously young laugh draws ANGEL's attention. Some  
drinkers at the bar look very fresh faced. Others drink beer  
through straws. Another drinker guffaws, his BRACES glint.

ANGEL is dazzled. He looks to a sign reading 'IT IS ILLEGAL  
TO SELL ALCOHOL TO ANYONE UNDER THE AGE OF 18'.

INT. THE CROWN - CONTINUOUS

ANGEL strides over to the table of straw drinkers.

ANGEL  
Excuse me. When's your birthday?

YOUNGSTER  
22nd of February.

ANGEL  
What year?

YOUNGSTER  
Every year.

ANGEL  
Okay. Get out.

JUMPCUT. ANGEL talks to the YOUNGSTER with terrible acne.

YOUNGSTER 2  
Eighth of May, 1968.

ANGEL  
You're 37?

YOUNGSTER 2  
...Yeah.

ANGEL  
Get out.

JUMPCUT. A high voiced YOUNGSTER with braces.

YOUNGSTER 3  
Ummm...

ANGEL  
Out.

ROY PORTER  
Is there a problem officer?

ANGEL  
Yes there is. An awful lot of your patrons appear to be underage Mr. Porter.

ROY PORTER  
Well, a few of them may be a month or two south of proper. But if they're in here, it stops them getting into trouble out there-

MARY PORTER  
 -doing their business in the  
 street, having fisticuffs, nicking  
 traffic cones-

ROY PORTER  
 The way we see it, it's all about  
 the greater good.

MARY PORTER  
 ...the greater good.

ANGEL  
 That may be, but the law's the law.  
 They'll all have to go.

MARY PORTER/ROY PORTER  
 Oh.

EXT. THE CROWN - NIGHT

A grumbling group of teens stomp out of the pub.

INT. THE CROWN - NIGHT

ANGEL is sat back at the bar. The pub is now almost empty.  
 The PORTERS are not so cheery now.

ROY PORTER  
 Another cranberry juice?

ANGEL  
 I'm fine thank you.

EXT. THE CROWN - NIGHT

ANGEL strolls out of the pub and walks past the fountain. He  
 tosses a coin in and takes time to observe the plaque; *'This  
 fountain was generously restored with funds raised by Mr F.  
 Butterman, Mrs J. Cooper, Mr R. Hatcher, Miss A. Paver...'*

A metallic scratching distracts ANGEL. He sees the ROTUND  
 DRINKER trying to put his key in the lock of an ASTRA.

ANGEL  
 I hope you're not thinking of  
 driving that.

ROTUND DRINKER

Nope.

The ROTUND DRINKER stumbles away from the car. ANGEL turns back and notices that the plague has been vandalised with a marker pen graffiti tag which appears to be a 'G'.

An engine revs behind ANGEL. He jumps back as the ASTRA reverses into the fountain with a resounding crash. He storms over to the driver's door and hauls the ROTUND DRINKER out, who immediately and loudly throws up.

ANGEL

I'm taking you down the station...  
Where is it?

ANGEL escorts the ROTUND DRINKER by the collar. Up ahead, the underage drinker pisses in the street. ANGEL coughs.

UNDERAGE DRINKER

What?

INT. SANDFORD STATION/FRONT OFFICE - NIGHT

ANGEL strides in with the ROTUND DRINKER and the UNDERAGE DRINKER. He has also picked up three other underage drinkers, two scuffed from brawling and one with a traffic cone on his head. He flashes his card to a cheery DESK SERGEANT.

DESK SERGEANT

Sergeant Nicholas Angel? When did you start?

ANGEL

Tomorrow.

DESK SERGEANT

I see you've already arrested the whole village.

ANGEL

Not exactly.

The DESK SERGEANT looks to the ROTUND DRINKER and laughs. The ROTUND DRINKER stumbles over to a connecting door.

DESK SERGEANT

You in for the night? Four's free.

ANGEL

I need to talk to him.

DESK SERGEANT

He'll be no use til the morning. Do you really want to process this lot? My pen's running out.

ANGEL

Not a problem.

ANGEL retrieves two pens from his pocket. Cue FLASHCUTS of detainees being processed, fingerprints taken, heights measured; (the TRAFFIC CONE kid, unable to remove his headgear is recorded as 8' 2").

INT. SWAN HOTEL ROOM - NIGHT

ANGEL lies on his bed, staring at the ceiling.

INT. SWAN HOTEL ROOM - MORNING

JUMP CUT to the next morning. The bed is empty.

EXT. HIGH STREET - MORNING

ANGEL in sweats, jogs out of the hotel. In the daylight, Sandford looks beautiful and idyllic.

JOYCE COOPER is up a ladder, watering her hanging baskets. She greets ANGEL cheerily. He passes other early birds who do the same; a FEMALE NEWSAGENT setting out her paper stand, a BOOKISH WOMAN on a bicycle, a cheery VICAR, a dishy DOCTOR.

ANGEL sees the crashed ASTRA being towed away by a removal vehicle operated by two GRUFF LOOKING MEN. They nod to him.

MAN (O.S.)

Lock me up?

Another jogger stops by ANGEL. He has a ready smirk and a confident air. He wears a 'SANDFORD FUN RUNNERS' t-shirt.

ANGEL

Sorry?

MAN

I'm a slasher and I must be stopped.

ANGEL  
You're a what?

MAN  
A slasher...of prices. I'm joking  
of course. I'm Simon Skinner, I run  
the local Super Marche.

SIMON SKINNER nods to a supermarket named SUMMERAISLES.  
Pop in some time, my discounts are  
criminal. Catch me later.

SKINNER accelerates into a sprint, leaving a bemused ANGEL  
at the door of his hotel. ANGEL strides inside.

INT. SANDFORD FRONT OFFICE - MORNING

ANGEL strides into the station, now in full uniform. The  
same DESK SERGEANT is there as before. Although he is now  
sour faced and has curly hair. ANGEL is a tad confused.

ANGEL  
Morning Sergeant. Have you done  
something with your hair?

DESK SERGEANT  
No.

ANGEL  
Well, could you tell Inspector  
Butterman that I've arrived?

DESK SERGEANT  
No.

ANGEL  
Why?

DESK SERGEANT  
He's not in yet.

ANGEL  
I see. How's our guest?

DESK SERGEANT  
Guest?

ANGEL  
The inebriate in cell four.

DESK SERGEANT  
I dunno. Nobody tells me nothing.

ANGEL walks over to Cell Four and looks through the observation hatch. Panic spreads across his face.

ANGEL  
Can I get cell four open?

DESK SERGEANT (O.S.)  
Danny, can you open four?

ANGEL  
Quickly please?

DESK SERGEANT (O.S.)  
Quickly...please!

An OFFICER opens the cell. ANGEL walks in to find it empty.

ANGEL  
He's gone.

OFFICER  
Oh my god? Who's gone?

We see that the OFFICER is the ROTUND DRINKER.

ANGEL  
Why are you dressed as a police officer?

OFFICER  
Because I am one?

A jovial man enters the cell in senior officer's garb.

FRANK  
Sergeant Angel, at last. I see you've already met my boy.

INT. FRANK'S OFFICE - DAY

FRANK's office is adorned with CERTIFICATES, including 'VILLAGE OF THE YEAR' plaques, along with a POLICE a glass case and two mounted ANTIQUE PISTOLS.

We also see a photo of a younger FRANK and DANNY dressed as cowboys and a middle aged woman dressed as a squaw.

FRANK

Do forgive me. I'm something of a wild west nut. Speaking of which, that was a fair few outlaws you rounded up last night.

ANGEL

Thank you sir.

FRANK

I admire your enthusiasm Nicholas and far be it from me to stifle your flair, but this isn't London.

ANGEL

With respect sir, geographical location shouldn't factor in the application of the law.

FRANK

But coming in all guns blaring can sometimes exacerbate matters, you know make things worse?

ANGEL

I'm aware of the meaning of exacerbate, sir.

FRANK

Of course you are. Statistically, Sandford is the safest village in the country but that doesn't mean it requires anything less than a careful and considered approach. There's a reason we accommodate a few of the younglings at the pub.

ANGEL

The greater good?

FRANK

The greater good. Precisely! Your predecessor assumed rural policing was easy. Ended up having a nervous breakdown. And Sgt. Popwell was an exceptional officer, truly exceptional. And he had one thing you haven't got.

ANGEL

What's that sir?

FRANK  
A great big bushy beard! Come on.  
Let's have a mosey around.

INT. STATION - DAY

FRANK shows ANGEL the locker room. DANNY lags behind.

FRANK  
Locker room.

FRANK opens a door on a musty collection of riot gear.

FRANK (CONT'D)  
Riot room.

A HEDGEHOG is startled by the rare intrusion. FRANK approaches another door with a security keypad.

FRANK (CONT'D) (cont'd)  
And this here's the evidence room.  
What's the code again?

DANNY  
999, Dad.

FRANK  
You'd think I'd remember that.

FRANK opens the evidence locker. It's surprisingly empty.

FRANK (CONT' D)  
Now, how about a trip to the Andes?

FRANK leads them to a door marked 'C.I.D'. Inside are two thirty something plain clothes officers with cropped hair, and tashes. On their small desk are two plates of cake.

FRANK  
Detective Sergeant Wainwright and  
Detective Constable Cartwright.

CARTWRIGHT and WAINWRIGHT stare back at ANGEL with disdain.

FRANK (CONT'D)  
Don't get up.

They leave and continue down the corridor.

FRANK  
I suspect you're wondering why we  
call them the Andes.

ANGEL  
Because they're both called Andrew?

FRANK  
They said you were good.

DANNY  
It's also because talking te them  
is a uphill struggle, innit Dad?

A wastepaper basket sails out of the Andes office and hits  
Danny on the head.

DANNY (cont'd)  
Oh fuck off!

FRANK  
Thank you Danny.

A battered tin reads 'SWEARBOX'. DANNY dreps a quid in.

FRANK (O.S.)  
The swearbox. All proceeds to the  
restoration of the church roof.

FRANK shows ANGEL into the operations room, where uniformed  
officers bunch together at cramped desks.

FRANK  
And this is where it all happens-  
We hear a solitary Apple start-up chime.

FRANK (cont'd)  
That's Sergeant Tony Fisher, that's  
PC Bob Walker and that is Saxon.

FISHER (40's) reedy, fixed grin. WALKER (50's) bald,  
grizzled with a large Alsatian. All three are eating cake.

WALKER  
Pleshnrertoaveyeenbordsarg.

FRANK  
And this is one Doris Thatcher.

DANNY  
She's our only police woman.

ANGEL  
She's not a police woman.

DANNY

She is. I've seen her bra.

ANGEL

She's a police officer, being a woman has nothing to do with it.

DORIS THATCHER

Oh, I don't knew. It comes in handy every so often.

The rosy faced officer winks lewdly at a blushing ANGEL.

DORIS THATCHER (cont'd)

I could've given you the tour. I've been round the station a few times.

The office erupts into bawdy cheers. ANGEL is keen to move on. He points to a door marked 'N.W.A'.

ANGEL

What's upstairs?

A little besuited man opens the door. On the table of his tiny, folder crammed office is a plate of chocolate cake.

WEAVER

Well, well, well, I see we have Visitors.

FRANK

Nicholas, this is Tom Weaver-

WEAVER

Civilian liaison for the Neighbourhood Watch at your service.

ANGEL

Good to meet you.

WEAVER

You'll find we run a tight ship here. Got everyone linked up with a walkie so we can keep each other abreast of any misadventure. And from here

WEAVER opens a connecting door to a room full of monitors.

WEAVER (cont'd)

I can see what the whole village is up to. I must say I was rather admiring your handiwork last night.

Chuckling WEAVER cues up CCTV footage of ANGEL's run-ins. We also see footage of HOODIES huddled around the fountain.

WEAVER (cont'd)

Shame you couldn't have done the same with those bloody hoodies. Hanging around. Loitering. Sitting.

ANGEL

I did notice some minor graffiti on the fountain.

WEAVER

Graffiti? I knew they were up to something! They need to be dealt with Frank?

FRANK

They're nippers Tom. They'll come round.

ANGEL

Yes, this kind of transgression usually stems from boredom. Ever thought about building them a skate park? Or providing a designated wall for a graffiti mural?

WEAVER looks at ANGEL and lets out a huge guffaw.

WEAVER

Ha! That's all we need on the team, another bloody joker. Which reminds me, our friend the living statue's back. He was there Saturday.

WEAVER flicks through CCTV printouts of a street performer dressed as a STATUE. They are all identical.

WEAVER (cont'd)

Look 11am, 12pm, lunchtime, 2pm. If we don't come down hard on these clowns, we'll be up to our balls in jugglers.

FRANK

Perish the thought.

WEAVER

I tried to move him on myself but it cost me twenty quid in fifty pees and took four hours.

FRANK  
We'll get right onto it, Tom.

They leave. FRANK scrunches up the printouts into a ball, and throws it to DANNY, who heads it into the bin.

FRANK (cont'd)  
We like to let them think they run the place. Now, confession to make, bit of a problem with your office.

ANGEL  
Well sir, I like to think my office is out on the street-

FRANK  
Oh, you heard about that?

He nods to office furniture sat out front of the station.

FRANK (cont'd)  
Had a bit of a leak last week.

FRANK opens a door to reveal a damp, bare tiny office.

FRANK (cont'd)  
I know it's not a great start on the welcome front. They brought the 'Village Of The Year' forward for some reason and everyone's gone a bit mad getting ready for it. We'll get you behind your desk as soon as the floor's dry.

FRANK shuts the door. They move back to the main office.

FRANK (cont'd)  
And that's that. Unless there's anything you're unclear about?

ANGEL  
There is sir. Why is everyone eating chocolate cake?

FRANK  
The Black Forest Gateaux is on Danny. As punishment for his little indiscretion.

ANGEL  
I Wouldn't call driving under the influence a 'little indiscretion', sir. Besides, where's the

(MORE)

ANGEL (cont'd)  
disciplinary value if Constable  
Butterman gets to partake of the  
Gateaux as well? He's having his  
cake and eating it. Literally.

FRANK  
(chuckles)  
The gateau is for misplacing his  
helmet the other week. Last night's  
incident will require something  
much more serious.

ANGEL  
Good.

FRANK  
Do you like ice cream?

ANGEL  
I'm sorry, I don't follow sir.

FRANK  
Let's just say we won't be short of  
Chunky Monkey for the next month.

The officers cheer. ANGEL visibly sags.

FRANK (cont'd)  
Well, since it's your first day and  
it's half past eleven, I'd say  
that's lunch.

Another cheer from the assembled officers.

INT. THE CROWN - DAY

ANGEL is sat at a pub table with the other officers (only  
he wears a stab vest). DANNY brings pints to everyone but  
ANGEL, who has a cranberry juice. SAXON laps at a bowl of  
lager

FISHER  
Sooooo, what made you choose  
Sandford Sergeant Angel?

ANGEL  
It wasn't actually my choice.

FISHER  
Wasn't your choice to come down  
here and show me how to do my job.  
Our jobs.

WALKER  
Yooceetyboisefinkdeynobettarr.

There's a murmur of agreement. ANGEL is a little confused.

ANGEL  
I can assure you it wasn't my  
intention to upset the apple cart.

CARTWRIGHT  
Yeah, cos we all sell apples down  
here, don't we?

DANNY  
Your Dad sells apples Andy.

CARTWRIGHT  
And raspberries.

WAINWRIGHT  
I bet you can't wait to jump into  
Sergeant Popwell's grave.

WAINWRIGHT swigs Guinness, the head collects on his lip.

ANGEL  
I'm not jumping in anyone's grave.  
You have a moustache.

WAINWRIGHT  
I know.

CARTWRIGHT  
Why've you got your stab vest on?

ANGEL  
It's a requirement.

FISHER  
In the city maybe. No-one's going  
to stab you in here sergeant, not a  
member of the public anyhow.

ANGEL  
Have you ever been stabbed Sergeant  
Fisher?

FISHER  
No.

ANGEL  
I have. And I can assure you it's  
not the slightest bit amusing.

DANNY's ears prick up, he looks to ANGEL with awe.

DANNY  
Have you seen a lot of action  
Sergeant Angel?

ANGEL  
I've experienced my fair share,  
yes.

WAINWRIGHT  
Little bird tells me you were part  
of an armed response unit.

ANGEL  
What little bird would that be?

CARTWRIGHT  
Andy googled you.

DORIS THATCHER  
I wish someone would google me.

DANNY  
Were you part of an armed response  
unit?

ANGEL  
Yes, for two years. grave.

DANNY  
Did you cook any fools?

ANGEL  
Excuse me?

DANNY  
Did you shoot anybody?

CARTWRIGHT  
Shot someone? He killed someone.

DANNY  
No way, that's amazing.

ANGEL  
It was not amazing, it was  
extremely regrettable, but the  
situation left me with no choice.

DANNY  
Who did you shoot?

WAINWRIGHT

He shot a crack-head with a  
Kalashnikov.

DANNY

Wow. Where d'you get that? .

ANGEL

The offender had the Kalashnikov.

DANNY

Wow. Where'd he get that?

WAINWRIGHT

You do know there are more guns in  
the country than in the city?

CARTWRIGHT

Everyone and their mum's packing  
round here.

ANGEL

Really, like who?

CARTWRIGHT nods to a tall, ruddy, farmer at the bar.

CARTWRIGHT

Farmers.

ANGEL

Anyone else?

CARTWRIGHT

Farmer's mums.

DANNY pulls his chair closer to the bemused ANGEL.

DANNY

What's it like being stabbed?

ANGEL

It was the single most painful  
experience of my life.

DANNY

Wow. What's the second most  
painful?

INT. ANGEL'S OFFICE - DAY

A glum ANGEL sits at his desk. Two men manoeuvre a filing cabinet into the office. A man appears from under his desk, placing a phone in front of him. It rings. ANGEL answers.

FRANK (O.S.)  
Everything alright?

ANGEL  
Actually sir-

INT. FRANK'S OFFICE - SECONDS LATER

ANGEL  
-there is something I want to talk to you about.

FRANK  
Oh yes?

ANGEL  
I'm a little concerned that my appointment here may be causing resentment within the division.

FRANK  
Oh really? So what do you suggest?

INT. STATION - SOME MORE SECONDS LATER.

ANGEL steps out of Frank's office. He gets the attention of the assembled officers. They stop eating their cake.

ANGEL  
Excuse me everyone. If you could put your gateau down for a sec. In order to maximise my integration here at Sandford, I've asked the Inspector to permit me a more grass roots introduction.

DORIS THATCHER  
Root. Ha ha.

ANGEL  
I'm hoping that getting out on the beat and familiarising myself with the area in this way, might dispel any concerns about my suitability. Thank you.

There's a vague affirmative murmur from the other officers.

ANGEL

Basically, I'd just like to be treated like any other officer at this station.

ANGEL turns his back. A WASTE PAPER BASKET hits him hard on the head. The officers snigger.

ANGEL

That could have actually really hurt someone. But... thank you.

ANGEL re-enters FRANK's office. FRANK looks concerned.

FRANK

You sure about this?

ANGEL

Yes sir.

FRANK

Well, I suppose, we should get you out there with someone who really knows what's what. And I think I have just the man...DANNY!

EXT. HIGH STREET - DAY

A glum cap wearing ANGEL and chirpy helmet wearing DANNY, walk the streets. Village folk greet them with 'Afternoon'.

DANNY

Have you ever fired two guns whilst jumping through the air?

ANGEL

Afternoon. No.

DANNY

Have you ever fired one gun whilst jumping through the air?

ANGEL

Afternoon. No.

DANNY

Have you ever been in a high speed pursuit?

ANGEL  
Afternoon. Yes.

DANNY  
Have you ever fired a gun whilst in  
a high speed pursuit?

ANGEL  
Afternoon. No.

INT. NEWSAGENT - DAY

A sign reads 'ONLY ONE SCHOOL CHILD AT ANY TIME'. ANGEL  
waits as DANNY buys a pasty from a FEMALE NEWSAGENT. A  
walkie talkie crackles to life on the counter.

RADIO VOICE  
Annette, that new policeman is  
coming into your shop.

EXT/INT. SQUAD CAR - DAY

ANGEL and DANNY sit in the parked squad car; ANGEL is on the  
radio, watching with disdain as DANNY retrieves ketchup  
sachets from his top pocket and squirts them onto a pasty.

ANGEL  
Oscar four zero, over.

RADIO VOICE  
Oscar four zero go ahead, over.

ANGEL  
Just checking...

EXT. HIGH STREET - EVENING

ANGEL and DANNY walk the quiet streets again.

DANNY  
What about Dirty Harry?

ANGEL  
Evening. No.

DANNY  
Lethal Weapon.

ANGEL  
Evening. No.

DANNY  
You've seen Die Hard though?

ANGEL  
Evening. No.

DANNY  
Bad Boys 2?

ANGEL  
Evening. No.

DANNY  
You haven't seen Bad Boys ???

INT. LOCKER ROOM - EVENING

ANGEL and a pumped DANNY change out of their uniforms.

DANNY  
Woof? Hell of a day.

ANGEL  
Yep.

DANNY  
Same again tomorrow?

ANGEL  
Yep.

ANGEL opens his locker. Hundreds of apples tumble out. Inside a note reads 'WELCOME SERGEANT'.

DANNY  
That weren't me.

The other officers appear, sniggering; the ANDES, FISHER and THATCHER, who is in her bra. We hear a round of applause.

INT. SWAN HOTEL FUNCTION ROOM - EVENING

The applause continues over a sign reading 'N.W.A - 7pm'. TOM WEAVER introduces ANGEL to a large group of Village folk, including JOYCE COOPER and the PORTERS. FRANK is also present, as is a snoring BERNARD. WEAVER introduces the BOOKISH CYCLIST glimpsed that morning.

WEAVER

This is Amanda Paver, headmistress of Sandford Primary. And Simon Skinner I believe you've met.

SIMON SKINNER

Oh we're already firm friends.

SIMON SKINNER beams at ANGEL, who is a little unnerved. A middle aged woman fusses over a floral display reading 'WELCOME SERGEANT'.

WEAVER

And this is Leslie Tiller, our local floral wiz. Her horticultural contributions have helped put Sandford on the map. She prepared this especially for you.

JOYCE COOPER

She's ever so good.

WEAVER

James Reaper, who owns Brannigan Farm.

WEAVER introduces the tall, ruddy, farmer from the bar.

REAPER

I hear you're quite the marksman. Perhaps you might like to join us for a shoot one day.

ANGEL

I haven't held a firearm for over two years Mr. Reaper and I'm more than happy to keep it that way.

REAPER

You will be popular with the local birds.

A ripple of polite laughter as the group gather round and sit at a large circular table. SKINNER stares at ANGEL, grinning.

REV. SHOOTER

Hello Nicholas. Reverend Shooter. May I say how pleased we are to have an Angel at our table.

(more laughter)

Actually I was hoping you might read a homily at Sunday Service.

ANGEL

To be honest Reverend, that might be a little hypocritical of me.

REV. SHOOTER

Oh, are we an atheist?

ANGEL

No, I'm open to the concept of religion, I'm just not entirely convinced.

REV. SHOOTER

You're agnostic?

DR. HATCHER

I think I have a cream for that.

More laughter. WEAVER nods to a tweedy, bearded doctor.

WEAVER

And this is Robin Hatcher our resident sawbones.

DR. HATCHER

Hopefully we won't see too much of each other over the coming months.

DR. HATCHER smiles at ANGEL. More laughter.

WEAVER

All that remains to say is, welcome to the weekly meeting of the Neighbourhood Watch Alliance.

READER

We're basically a group of volunteers who strive to keep the village just so.

SHOOTER

We're the community that cares.

ANGEL

Well, it's good to know we have the support of the community.

HATCHER

Well, not the whole community.

SKINNER

We don't let any old riff raff in.

A huge laugh. JOYCE COOPER brings the meeting to order.

JOYCE COOPER

Now, quick announcement before we begin. Janet Barker has just given birth to twins. Congratulations to her, we'll be keeping a keen eye on them as they grow up. Tom?

WEAVER

Thanks Joyce. To business then.

WEAVER affects a deadly earnest tone of voice.

WEAVER (cont'd)

I'm sure many of you will have noticed the return of a blight on our streets, one which is all the more disturbing as the 'Village Of The Year' contest looms. I speak of course of the extremely irritating Living Statue.

An image of the LIVING STATUE on an overhead projector. There are mumbles of "irritating". ANGEL stifles a yawn. FRANK smiles and pats him on the back.

INT. SWAN HOTEL ROOM - EVENING - MONTAGE

ANGEL listens to the radio and waters his POT PLANT.

RADIO 4 ANNOUNCER (O.S.)

Newly released Home Office statistics show crime in the capital soaring...

Later: A dejected ANGEL is on the phone. We hear the recorded voice of the MET SERGEANT, from the first scene.

SERGEANT (V.O.)

I'm out of the office at present.  
If it's an emergency, call 9-9-9...

Later: ANGEL lies awake on his bed. His floral tribute appears almost funereal against the wall.

ANGEL (V.O.)

Police work is as much about preventing crime as it is about fighting crime. Most importantly it is about procedural correctness...

ANGEL  
 -in the execution of unquestionable  
 moral authority. Any questions?

We see ANGEL is talking to a group of young school kids.  
 DANNY sits cross legged with them. He puts his hand up.

DANNY  
 Is it true if you shot a man in a  
 particular spot on the head, you  
 can make it blow up?

Later: ANGEL and DANNY talk to headmistress AMANDA PAVER. A  
 wiry young reporter approaches with a camera.

TIM MESSENGER  
 Hi, Tim Messenger. Quick snap for  
 the Sandford Citizen?

Later: ANGEL poses awkwardly with the schoolkids.

TIM MESSENGER (cont'd)  
 How about if you put the teacher in  
 handcuffs?

ANGEL  
 I'm not sure that gives off the  
 right signals.

TIM MESSENGER  
 Give the little blond kid your hat?

ANGEL looks at a sweet BLOND HAIREd BOY next to him.

ANGEL  
 I'd rather not.

TIM MESSENGER  
 Wave your hitting stick about?

ANGEL  
 No.

INT. SWAN HOTEL DINING ROOM - MORNING

FLASH. We see the newspaper article; 'SHORT ARM OE THE LAW:  
 TOP COP ANGLE TELLS IT TO THE KIDS'. ANGEL circles the typo  
 as he sits in a vast dining room. JOYCE approaches with tea.

JOYCE COOPER  
 Oh, can I have your autograph  
 please?

ANGEL laughs it off bashfully.

JOYCE COOPER (CONT'D)  
I do need your signature for  
breakfast.

INT. LOCKER ROOM - MORNING

ANGEL opens his locker. It is plastered with photocopies of the article. The 'ANGLE' typo is underlined in red.

INT. STATION - MORNING

ANGEL makes his way to his office. Sniggering officers greet him with 'Sergeant Angle', including the now straight haired DESK SERGEANT.

DESK SERGEANT  
Morning Angle.

FISHER  
Morning Angle.

DORIS THATCHER  
Morning Angle.

WAINWRIGHT  
Morning Angle.

CARTWRIGHT  
Morning Angle.

WALKER  
Murrnangul.

ANGEL  
I presume you just called me Angle.

WALKER  
Arrr.

ANGEL feigns good humour but looks irritated. His phone rings. He picks up.

ANGEL  
Sergeant *Angel*?... The swan has  
escaped?...And where exactly has  
the swan escaped from? And who  
might you be? Mr. Staker. Mr. P. I.  
Staker? Piss taker?

ANGEL looks around at his fellow officers to see who is on the other end of the phone. He realises that no-one is.

EXT. CHURCH - DAY

ANGEL and DANNY talk to an OLD MAN IN A CAR by a moat.

ANGEL

Yes Mr. Staker, we'll do everything we can to get her back. Can you describe her?

MR. STAKER

Two foot tall. Long slender neck.

ANGEL

Go on.

MR. STAKER

Orange and black bill.

ANGEL

Anything else?

MR. STAKER

She's a swan.

EXT. PARK - DUSK

DANNY and ANGEL close in on a swan which waddles through a park. However it evades them every time they draw near.

INT. NEWSAGENT - DAY

DANNY buys a Cornetto from a smirking ANNETTE ROPER. ANGEL stands nearby, whilst looking elsewhere.

ANNETTE ROPER

No luck catching them swans then?

DANNY

It's just the one swan actually.

EXT. SQUAD CAR/SANDFORD SQUARE - DAY

ANGEL and DANNY sit in their usual parking space. Sandford life drifts by. The LIVING STATUE is also present.

DANNY

You want anything from the shop?

ANGEL  
You've just been to the shop.

DANNY  
I was thinking of a different shop.

ANGEL  
Constable Butterman, this is not  
the time for personal errands.

DANNY  
Well, there's nothing going on.

ANGEL  
There's always something going on.  
Look around you, what do you see?

DANNY  
People...cars...that gold bloke...  
the swan.

ANGEL  
Where?

DANNY  
Ha ha?

ANGEL  
I'm serious. You have to look  
closer. What about him in the big  
coat?

ANGEL nods to an ANCIENT MAN in a heavy winter overcoat.

DANNY  
Mr. Treacher?

ANGEL  
Well why is Mr. Treacher wearing  
that big coat? He can't be cold.  
Why the extra layer? He might be  
hiding something...

DANNY  
But that's Mr. Treacher.

ANGEL  
Okay, what about him?

ANGEL nods over to a man in a PURPLE SHELL SUIT with his cap  
pulled down low over his face.

ANGEL (cont'd)  
Ask yourself why he has his hat  
pulled down like that.

DANNY  
He's fuck ugly?

ANGEL  
Or he doesn't want you to see his  
face.

DANNY  
Because he's fuck ugly.

Changing tack, ANGEL nods to a HULKING MAN, clad in denim.

ANGEL  
Alright. Well, what's his story?

DANNY  
That's Lurch.

ANGEL  
Go on.

DANNY  
He's the trolley boy at the  
supermarket.

ANGEL  
Good.

DANNY  
Real name, Michael Armstrong.

ANGEL  
Okay.

DANNY  
Dad says he's got a child's mind.

ANGEL  
Uh huh.

DANNY  
Lives up Summer Street with his mum  
and his sister.

ANGEL  
Are they as big as him?

DANNY

Who?

ANGEL

The mum and the sister.

DANNY

Same person.

ANGEL

Which shop were you thinking of?

INT. SUMMERAISLES - DAY

As DANNY delves in a video bargain bin full of action films, ANGEL loiters in organic produce. He spots two GRUFF LOOKING BUTCHERS behind a meat counter. They nod 'hello'.

FEMALE VOICE (TANNOY)

Sergeant Angel to the manager's office. Managers office. Sergeant Angel.

INT. MANAGERS OFFICE - DAY

ANGEL strides into an office where SIMON SKINNER reads the 'Top Cop' story in the SANDFORD CITIZEN. A slutty CHECKOUT GIRL lounges beside him. One wall is lined with sketches of a drive thru supermarket, the other with security monitors. A 'fun running' trophy sits conspicuously on the shelf.

SKINNER

Ah, Sergeant Angel. Or is it Angle?

CHECKOUT GIRL

Mr. Skinner, a baby's sicked up in aisle six.

SKINNER

Please excuse me. Michael?

The now uniformed LURCH lumbers past the doorway.

LURCH

Yarp.

SKINNER

Child vomit. Aisle six. Mop it up.

LURCH

Yarp.

ANGEL

Is there a problem, Mr Skinner?

SKINNER

No, I just wanted to say how lovely it is to see you supporting your local store.

ANGEL

That's quite alright.

SKINNER

All too many have defected to the big Safeway in Buford Abbey and may their heads be struck from their shoulders for such disloyalty.

ANGEL

Yes, well if you'd excuse me, Mr. Skinner I am on duty.

SKINNER

Of course, I simply spied you loitering in organic produce and assumed you had time on your hands.

ANGEL

Well maybe there's someone else you should be keeping an eye on.

SKINNER turns to look at the CCTV. On one screen we see a small, well dressed man climbing out of a Range Rover.

SKINNER

That's the Fridge Magnate.

ANGEL

The Fridge Magnet?

SKINNER

Name's George Merchant. Made a fortune in kitchen goods. Built that monstrosity on Norris Avenue. He'll validate his parking with a paltry Snickers and scurry off to his solicitor's office all afternoon. I swear I'll have the boys tow him away.

ANGEL  
Actually I wasn't talking about  
him.

SKINNER  
Oh?

ANGEL  
I was talking about him.

ANGEL points to a different screen. We see a SHOPPER rather obviously stuffing biscuits into his trousers.

SKINNER  
Ah.

ANGEL  
Excuse me.

INT. SUMMERAISLES - DAY

ANGEL strides straight up to the shopper. It is THE MAN IN THE PURPLE SHELL SUIT from the square.

ANGEL  
Excuse me.

The SHOPLIFTER freezes for a moment. Then scarpers.

DANNY reads the cover of Jackie Chan's SUPERCOP when ANGEL explodes into life, chasing the SHOPLIFTER down the aisle. He throws the video back in the bin and fellows suit.

EXT. SUPERMARKET/HIGH STREET - DAY

The SHOPLIFTER bursts onto the street with ANGEL in hot pursuit. The usual friendly greetings from folk are bestowed on ANGEL as he sprints by. It sounds surreal.

They race past shopkeepers, who report into their radios. They also pass the LIVING STATUE. He doesn't budge.

The SHOPLIFTER avoids being hit by REAPER's 4x4. ANGEL vaults over the bonnet. The shoplifter runs into an alley. ANGEL fellows, but comes to a stop at the alley entrance.

ANGEL  
Oh, you mothers.

Several YOUNG MOTHERS with push chairs clog up the alley. DANNY catches up with ANGEL. He's very out of breath.

ANGEL (cont'd)  
Let's cut through here.

DANNY  
Through the gardens?

ANGEL  
What's the matter? You never taken  
a short cut before?

ANGEL leaps over a garden fence, then the next one, then the next. It's an amazing acrobatic feat. DANNY gasps and follows ANGEL, but trips and crashes through the fence.

ANGEL lands back in the alley, when suddenly he spots-

The SWAN. Waddling past the mouth of the alley. ANGEL is torn for a split second, then resumes the SHOPLIFTER chase.

ANGEL runs into the HOODIES, spraying a graffiti tag reading 'G' on a wall. Upon seeing ANGEL, the HOODIES immediately scatter like roaches, dropping their spray cans on the floor.

ANGEL scoops up the spray can and hurls it through the air. It hits the SHOPLIFTER on the head. He crashes to the floor hard. ANGEL picks the SHOPLIFTER up. DANNY approaches.

ANGEL (cont'd)  
You do not have to say anything,  
but it may harm your defence if you  
do not mention when questioned  
something which you later rely on  
in court. Anything you do say may  
be given in evidence.

SHOPLIFTER  
Alright Danny.

DANNY  
Alright Pete.

ANGEL  
Do you know this man?

DANNY  
Yeah, he's Auntie Jackie's sister's  
brother's boy.

ANGEL  
And it didn't occur to you to  
mention this before?

DANNY  
I couldn't see his face could I?  
I'm not made of eyes!

INT. CUSTODY SUITE - DAY

We see FLASHCUTS of PETER COCKER being processed; mugshot, prints. ANGEL fills out arrest paperwork. FISHER ambles over.

SGT. FISHER  
Impressive collar. Shame Mr Skinner  
doesn't want to press charges.

ANGEL  
What do you mean he doesn't want to  
press charges??

SIMON SKINNER (O.S.)  
I'm simply suggesting Peter be  
given a second chance-

ANGEL turns to see SKINNER distributing the stolen biscuits to officers, including a curly-haired DESK SERGEANT.

SKINNER  
-before he becomes just another  
crime statistic. I'm sure he's  
learnt a valuable lesson.

FISHER  
Stealing biscuits is...wrong?

SKINNER  
(offers Fisher a biscuit)  
Correct.

FISHER  
Ooh thanks.

ANGEL  
And yet we respond by not taking a  
single punitive measure?

SKINNER  
That's the way the cookie crumbles.

FISHER  
Heh heh. Like biscuits innit?

ANGEL  
Mr. Skinner-

FRANK (O.S.)  
Everything alright?

ANGEL turns to see FRANK at the doorway, eating ice cream.

ANGEL  
Mr. Skinner feels it would be best  
if we didn't prosecute an  
individual who has blatantly  
committed an offence.

FRANK  
Leave this with me boys. I'll make  
sure everyone gets their just  
desserts.

INT/EXT. SQUAD CAR IN LAYBY - DAY

ANGEL sits with a speed gun recording passing cars, DANNY  
has his feet up and is eating some of the stolen biscuits.  
Behind is a sign reading 'YOU ARE NOW LEAVING SANDFORD'.

ANGEL  
27. Why are we on traffic?

DANNY  
Dad's probably giving us a rest  
after all that jumping over fences.

ANGEL  
I don't need a rest.

DANNY  
There's an amazing bit in 'Point  
Break' where they jump over fences.

ANGEL  
Is there now? 28.

DANNY  
Yeah, Patrick Swayze's robbed this  
bank and Keanu Reeves chases him  
through people's gardens and then  
Keanu lands really badly and breaks  
his leg off and he's like  
'aaaargh'-

ANGEL

30.

DANNY

-and then he goes to shoot Swayze,  
but he can't cause he loves him so  
much and he fires up in the air and  
he's going 'aaaargh'-.

ANGEL

30.

DANNY

Have you ever fired your gun up in  
the air and gone 'aaaarh'.

ANGEL

No, Constable I have never fired my  
gun up in the air and gone  
'aaaargh'. 30.

DANNY

Sorry, I just feel... I just feel  
like I'm missing out sometimes. I  
want to do what you do.

ANGEL

You do, do what I do. What on Earth  
do you think you're missing out on?

DANNY

I don't know. Gun fights. Car  
chases. Proper action and shit .

ANGEL

Proper policing isn't about  
action... or shit.

DANNY

Yeah but you got to fire a gun. How  
come we don't all have guns?

ANGEL

Arming the entire British Police  
Service would not necessarily lower  
the rate of crime. Guns aren't toys  
Constable. Opening fire on another  
human being is a difficult and  
dizzying experience. 29. If you'd  
paid attention to me in school,  
you'd know it's not all about guns  
fights and car chases.

A MEGANE speeds past them. DANNY and ANGEL exchange a look.

ANGEL (CONT'D)  
Fire up the roof.

DANNY  
Yeah?...Where is it?

ANGEL flicks the siren on. They peel out at speed. The MEGANE pulls over, ending the chase before it begins.

DANNY (cont'd)  
That was brilliant.

They walk over to the MEGANE. The smartly dressed DRIVER winds down his window. ANGEL can see a NERVOUS YOUNG WOMAN in the passenger seat. The DRIVER hands over his license.

BLOWER  
Was I going a tad fast, officer?

ANGEL  
Yes, you were Mr. Blower.

ANGEL starts speedily scribbling in his notebook.

BLOWER  
We're staging a homage to Baz Luhrmann's, William Shakespeare's Romeo and Juliet tonight and I'm a little late for the dress rehearsal. I'm playing the eponymous hero you see. Romeo not Juliet.

(nervous chuckle)  
What are you writing?

ANGEL  
Everything you say so I can refer to it later.

BLOWER  
Now officer, I am a respected solicitor, there's no need to-

ANGEL continues to write. DANNY watches this with interest.

BLOWER (CONT'D)  
Stop writing. I was merely trying to explain why I might have exceeded the speed limit-

ANGEL  
You're playing the male lead in a production of Bar Luhrmann's,

(MORE)

ANGEL (cont'd)  
 William Shakespeare's Romeo and  
 Juliet and you're late for the  
 dress rehearsal. You think this is  
 sufficient reason to travel at 48  
 in a 30 zone?

BLOWER  
 Well, I-

ANGEL  
 To flout laws put in place to save  
 lives.

BLOWER  
 This is preposterous.

ANGEL  
 ...pre-post-er-ous.

BLOWER  
 I've never been...stop writing?

ANGEL  
 ...St-op wri-ting.

BLOWER  
 Look...you're right, I apologise.

ANGEL hands him a ticket.

ANGEL  
 Payable in fourteen days.

ANGEL and DANNY get back into their CAR.

ANGEL (cont'd)  
 You see what I did there?

DANNY  
 You hypnotised him.

ANGEL waves his pocket book in DANNY's face.

ANGEL  
 I used this? The most important  
 piece of police hardware. This has  
 saved my skin on many occasions.  
 Think about using yours more often.

DANNY  
 I do use mine.

DANNY produces his pocketbook. ANGEL flips through the pages. We see a flick-illustration of cops shooting someone dead with red ink for blood. ANGEL shakes his head.

ANGEL  
This is just extraordinary.

DANNY  
Wait til you see the one on the other side.

INT. LOCKER ROOM/FRONT DESK - EVENING

ANGEL and DANNY stride out of the station in their civvies.

DANNY  
What are you up to tonight?

ANGEL  
I have to water my peace lily.

DANNY  
Oh okay.

ANGEL  
Why?

DANNY  
I just thought you might want to do something.

ANGEL  
What exactly were you thinking?

DANNY  
Pub?

ANGEL  
I don't think that's a good idea, do you?

ANGEL glares at DANNY. The now straight haired DESK SERGEANT calls after him.

DESK SERGEANT  
Oi, you two. A Mr. Blower left you tickets for Romeo and Juliet tonight. Said it was by way of an apology.

DANNY

Yeah?

ANGEL

Well, we can't accept gifts from someone we've officially rebuked.

DANNY

Yeah.

ANGEL calmly rips up both tickets in front of a deflated DANNY. ANGEL makes to leave again, just as FRANK enters.

FRANK

Ah Nicholas. Glad I caught you. Wondered if you wouldn't mind representing us at the am dram tonight. I'm otherwise engaged and it'd be good to have a show of faith from the constabulary.

ANGEL

Of course, sir.

FRANK

And there's a spare for Danny too.

DANNY

Yeah?

INT. AUDITORIUM - LATER

ANGEL's expression is one of abject horror, Danny is asleep.

On stage, BLOWER in cod Bar Luhrmann, Romeo gear, complete with suit of armour, floppy fringe and revolver, leans over EVE DRAPERS's Juliet, who lies in state on a prop altar. He uncaps a large bottle of poison, marked with a skull and cross bones and holds it aloft.

BLOWER (ROMEO)

A dateless bargain to engrossing death. Here's to my love.

He drinks the poison, just as JULIET awakes with an exaggerated yawn. ROMEO and JULIET look at each other in horror.

EVE DRAPER (JULIET)

Poison? Drunk all and not one drop to help me after? I'll kiss thy lips. Happly some poison doth yet hang on them.

They kiss. With tongues. It goes on far too long. ROMEO goes limp. JULIET picks up his gun and shoots herself with a click. The stage goes to black.

The lights come up again to reveal the whole cast performing a 'Knees Up Mother Brown' version of The Cardigan's 'Love Fool'.

The audience applaud. A relieved ANGEL joins in, DANNY wakes up. On stage the cast take their bows. LESLIE TILLER walks on stage with a bouquet of flowers.

JOYCE COOPER  
(from behind Angel)  
She's ever so good.

INT. THEATRE BAR - LATER

In the packed bar, DANNY downs a pint and ANGEL downs a cranberry juice. A beaming TIM MESSENGER sidles over.

MESSENGER  
Sergeant Angel, quick word for the  
Sandford Citizen?

ANGEL  
It was very...enjoyable.

MESSENGER  
"Cop Enjoys Watching Young Lovers?"

ANGEL  
I don't think so.

MESSENGER  
"Local Bobby Gives Thumbs Up To  
Teen Suicide?"

ANGEL  
That's grossly inappropriate.

SKINNER  
You will spell his name correctly  
this time, won't you Timothy?

SKINNER swoops in and leads ANGEL away from MESSENGER.

SKINNER (cont'd)  
Absolute tosh wasn't it?  
Annoyingly, the understudies are  
actually professional actors. Greg  
was an extra in Straw Dogs and  
(MORE)

SKINNER (cont'd)  
 Sheree portrayed a cadaver in Prime  
 Suspect-

SKINNER nods to an OLDER COUPLE who wave back at him. A  
 still made up MARTIN BLOWER and his FEMALE LEAD rush over.

BLOWER  
 Sergeant Angel, you came? I am so  
 thrilled you accepted my  
 invitation.

ANGEL  
 Our Inspector requested we attend.

DANNY  
 Yes, we can't accept gifts from  
 someone we've officially rebuked  
 so...  
 (blows raspberry)  
 ...jog on.

ANGEL  
 Well, congratulations anyway to you  
 and Mrs. Blower.

BLOWER  
 Oh, this isn't my wife.

SKINNER  
 Yes, where is Edna, Martin?

BLOWER  
 She's at home with the dogs. This  
 is Miss Draper, my leading lady.

SKINNER  
 Isn't she just? Eve works for the  
 council, Sergeant. Quite the lady  
 in the know.

EVE DRAPER snorts an alarmingly high pitched laugh.

EVE  
 Oh I am not.

SKINNER  
 Nonsense. I'm sure if we bashed  
 your head in, all sorts of secrets  
 would come tumbling out.

EVE lets out another snort. GEORGE MERCHANT approaches.

MERCHANT

Romeo, Romeo, a pint of bitter for  
Romeo?

BLOWER

Yes please George and thank you for  
coming!

MERCHANT

A pleasure my liege.

ANGEL spots the BLONDE SCHOOLKID from his school talk, in  
the other room, sipping Coke and staring at him.

DANNY

Eve's nice ain't she?

ANGEL

She has a... distinctive laugh.

DANNY

She was in my year at school.  
Always had a thing for her.

ANGEL

Well, she obviously has a thing for  
older men.

DANNY

What with Blower?! No way!

ANGEL

We just sat through three hours of  
so-called acting tonight Constable,  
their kiss was the only convincing  
moment in it.

DANNY

Now you mention it, I too have  
reason to believe she favours the  
older gent.

ANGEL

Really? How so?

DANNY

Marcus Carter's big brother said he  
fingered her up the duck pond.

ANGEL spits out his cranberry juice.

EXT. SANDFORD PLAYHOUSE - NIGHT

Theatregoers spill out onto the street as BLOWER closes up.

BLOWER  
Officers, again let me extend my  
sincere apologies for earlier.

ANGEL  
Good night Mr. Blower. Drive safe.

ANGEL and DANNY turn away and walk home. DANNY chuckles.

DANNY  
"Drive safe". You got him then.  
(pause)  
You know that's the bloke we done  
for speeding earlier.

ANGEL  
I know and hopefully that's the  
last we'll see of him.

ANGEL smiles. He and DANNY walk off, revealing-

A FIGURE swathed in a BLACK CLOAK. We cannot see its face.  
It darts into the alley behind the Playhouse building!

In FLASHCUTS we see an axe blade glint...a door pane  
smash...a gloved hand finds the door handle...

INT. DRESSING ROOM - CONTINUOUS

MARTIN BLOWER rips the foil from a bottle of champagne.  
There's a knock at the door. BLOWER coos back.

BLOWER  
Who is it?

The door opens...It's EVE DRAPER...BLOWER grins...

BLOWER (cont'd)  
We haven't got long.

EVE grins...A champagne cork pops...Bubbly foams...

EVE  
To us?

There's another knock at the door. BLOWER shouts, worried.

BLOWER

Who is it?

BLOWER INCHES THE DOOR OPEN...AN AXE SMASHES DOWN INTO BLOWER'S NECK...THE CHAMPAGNE DROPS...EVE SCREAMS...

INT. SWAN HOTEL BEDROOM - EARLY MORNING

A call button flashes red in the darkness...ANGEL picks up.

ANGEL

Decaffeinated?

EXT. LAYBY - MORNING

TWO DECAPITATED HEADS lie surrounded by pieces of metal.

FISHER

Little Brian Libby found them, out on his paper round. He'll be having nightmares for a while.

FISHER addresses ANGEL, DANNY, THATCHER and WALKER. Behind is a blood splattered 'YOU ARE NOW LEAVING SANDFORD' sign.

FISHER (cont'd)

Must have hit the sign at some speed. Took the whole top off.

DORIS THATCHER

I've had my top off in this layby.

FISHER points to where BLOWER's MEGANE has come to a violent stop. The top half of the car has been shaved off.

FISHER

Most likely lost control, left the road here and ended up there... Soooo, what do you think we should do? Sergeant Angel?

ANGEL

We should cordon off the area, screen the remains from public view and close off the road until the ambulance arrives, whereupon we should open a single lane of traffic to ease congestion.

FISHER

Very good. What he said.

FLASHCUTS; a cordon unfurled, tents erected, cones set out.

ANGEL and DANNY wave on the morning traffic past the crash site. JAMES REAPER leans out of his 4X4.

REAPER

What's happened Danny?

DANNY

Car accident.

REAPER

Nasty way to go.

ANGEL

Constable, official vocab states such incidents are now referred to as 'collisions', not 'car accidents' -

A RED MG slows to a stop. SKINNER leans out of the window.

SKINNER

For never was there a story of more woe. Than this of Juliet and her Romeo.

ANGEL

I'm sorry?

SKINNER

Martin and Eve. Such a tragedy.

SKINNER goes to pull off. ANGEL stands in front of his ear.

ANGEL

Mr Skinner, could you tell me how you knew the identity of the persons involved?

SKINNER

Of course. When I didn't get my Citizen delivered this morning, I rang Annette Roper to enquire after young Brian. You know how it is, news travels fast.

SKINNER pulls away fast. ANGEL watches his MG go and makes a note of the personalised numberplate 'SS1'. Behind AMANDA PAVER pulls up on her bicycle and talks to DANNY.

AMANDA PAVER  
What's happened, Danny?

DANNY  
A traffic collision...Why can't we say 'accident' again?

ANGEL  
Because 'accident' implies there's no one to blame.

INT. STATION/C.I.D. OFFICE - DAY

WAINWRIGHT  
What about him? Oh, put a sock in it town mouse!

CARTWRIGHT  
Yeah, you want to be a big cop in a small town, bugger off up the model village.

The ANDES sit in their office eating ice-cream. DANNY enters with another bowl, which ANGEL declines.

ANGEL  
I'm just saying, things aren't always simple as they look.

WAINWRIGHT  
But most times they are. Let's wait until Er. Hatchet comes back with something, before you go jumping the Kalashnikov.

ANGEL  
Well, in the meantime, why not start by checking out some of Martin Blower's clients?

WAINWRIGHT  
Martin Blower represents damn near most of the village. You want us to go through the whole phone book?

CARTWRIGHT  
Yeah, we'll put a call into Aaron A. Aarronson shall we?

ANGEL  
Please don't be childish. At least think about interviewing the widow?

(MORE)

ANGEL (cont'd)  
Mr Blower was clearly having  
an affair with Eve Draper.

WAINWRIGHT  
And how did you establish that?

DANNY slams his fist on the table. ANGEL jumps.

DANNY  
We sat through three hours of  
so-called acting last night. The  
kiss was the only convincing moment  
in it.

DANNY flashes a grin at a bemused ANGEL.

WAINWRIGHT  
Alright, pipe down.

CARTWRIGHT  
Yeah, what else you got, Tango and  
Hutch?

ANGEL  
Simon Skinner.

WAINWRIGHT  
What about him?

ANGEL  
He was acting suspiciously at the  
collision scene.

CARTWRIGHT  
He runs the local supermarket.

WAINWRIGHT  
Anything else?

ANGEL  
Skid marks.

WAINWRIGHT  
Now who's being childish?

ANGEL  
There were no skid marks at the  
scene. Don't you think it's a  
little strange that Mr. Blower  
would lose control of the car and  
not think to apply his brakes?

For the first time, the ANDES do not have an answer.

ANGEL (cont'd)  
If there are no skid marks it follows that for three hundred yards the driver and the passenger made no attempt to prevent their fate. You don't have to be a detective to work that out.

DANNY  
Yeah!

FRANK pops into the office. He's also eating ice cream.

FRANK  
You causing trouble?

ANGEL  
I was talking to the 'detectives' about the 'accident'.

DANNY  
'Yeah'.

FRANK  
Dreadful business. You free?

WAINWRIGHT & CARTWRIGHT  
Yes they are.

FRANK  
Good. Got a spot of bother up at Ellroy Farm. Old Arthur Webley's been clipping hedgerows that don't belong to him.

ANGEL  
Yes sir?

FRANK  
That's it.

ANGEL  
Yes sir.

WAINWRIGHT  
You wanted grass roots.

INT. SQUAD CAR - DAY

DANNY drives a pissed off ANGEL up a dirt road. P.C. BOB WALKER is in the back. SAXON drools on ANGELS shoulder.

ANGEL  
Why do We used the dog?

DANNY  
It's not the dog we need.

EXT. FARMHOUSE - DAY

A White haired Did farmer, ARTHUR WEBLEY stands at his door with a shotgun broken over his arm.

WEBLEY  
Hedgizuhedgeinnit. loonlychopped  
etdownnoozicoutn'tseethe View  
nomore. Wasshemoaninabout?

ANGEL  
Right.  
(to Danny and Walker)  
What did he say?

PC WALKER  
Eessad. A hedgeisahedge innit. Nee  
onlychoppedet down cozee cun't see  
t'voo nomore. Whas he moanin'  
about?

ANGEL  
Right.  
(to Danny)  
What did he say?

DANNY  
He said a hedge is a hedge. He only  
chopped it down because it spoilt  
his view. What's Reaper moaning  
about?

ANGEL  
Right. That's not the point Mr.  
Webley.

WEBLEY  
Whystoyalwaspiokinawnmanywaiz.  
Iznotthewanrunninabowtallhowersofthenight.  
Themhloodyoods.

PC WALKER  
 Eesad. Why you pickin onhem. Ees  
 nart the wan runnnin abowt all  
 hours like them bloody hoods.

ANGEL  
 Them bloody who?

DANNY  
 Hoods.

ANGEL  
 What does he mean by that?

DANNY  
 Probably them kids.

ANGEL  
 Mr. Webley, I appreciate your  
 position but you can't go around  
 cutting down other people's hedges  
 without permission.

WEBLEY  
 Yarghspose.

PC WALKER  
 'Yargh he suppose'.

DANNY  
 'Yeah I suppose'.

ANGEL  
 Thank you .

DANNY/WALKER/WEBLEY  
 S'alroight.

ANGEL  
 (points at shotgun)  
 Oh and Mr. Webley, I trust you have  
 a license for that?

WEBLEY  
 Oharrghldozfortheesun.

PC WALKER  
 'Idoes for theesun'.

DANNY  
 He does for this one.

ANGEL

What do you mean by 'this one'?

ANGEL and DANNY peer in as WEBLEY opens the door to a huge outbuilding. The daylight illuminates...an enormous arsenal of antique firearms; RIFLES, SHOTGUNS, PISTOLS, BLUNDERBUSSES. It's a museum of firepower.

DANNY

By the power of Grey Skull!

ANGEL

Where on Earth did you get these?

WEBLEY

Foundum.

DANNY

Found 'em.

ANGEL (cont'd)

And what is that?

ANGEL points to an enormous spiky sphere in the corner.

DANNY

Sea mine.

WEBLEY

Seemoine.

ANGEL (cont'd)

Well Mr. Webley, this is an extremely dangerous collection. It's a wonder nobody's been hurt before.

WEBLEY

Naaarrgh. Iss jussaloodajunk.

WEBLEY strikes the SEA MINE with his walking stick. ANGEL and DANNY's faces go white. There is a resounding clang...

EXT. FARM - DAY

ANGEL, DANNY and WEBLEY come bursting out of the shed. They run in heroic slow motion towards a nearby hedge. All three dive over the hedge and land with an enormous crunch.

Seconds pass...Nothing...ANGEL and DANNY stand. They peer over the hedge. More seconds pass... Nothing.

INT/EXT. SQUAD CAR/FARM - DAY

ANGEL is sat in the squad car on the radio. Behind, WEBLEY and DANNY stand with the sea mine.

ANGEL  
Apparently it's deactivated.

WEBLEY  
(hits the seamine)  
Thassroit. Deeaaktiyaded.

ANGEL  
Yes, it's not live.

DANNY  
(kicks seamine)  
Looks live.

INT. STATION - DAY

FLASHCUTS; ANGEL and DANNY march in with armfuls of guns, the curly haired DESK SERGEANT tags them, the evidence room is filled (with the SEA MINE is stored on a high shelf).

ANGEL  
That was a quite an impressive haul today, Constable Butterman.

DANNY  
Maybe we should do something to celebrate...unless you have to water your Peace Lily.

ANGEL  
What are you thinking exactly?

INT. THE CROWN - NIGHT

The pub is heaving with a huge cross section of people; Neighbourhood Watch, off duty police, even FRANK.

MARY PORTER  
Right you are my love.

ROY PORTER  
Yes sir, what can I get you?

DANNY  
Pint of lager, please Roy. And what can I get you that isn't a cranberry juice?

ANGEL  
I don't really want to get drunk.

DANNY  
You can get a little drunk.

ANGEL  
Okay I'll have one.

DANNY  
That's what I'm talking about!

ANGEL  
What's your wine selection?

RUY PORTER  
Oh, we've got red...or white.

ANGEL  
Pint of lager, please Roy.

DANNY  
Yeaaaah Roy.

ANGEL spies the ANDES at the bar and wanders over.

ANGEL  
Any developments from this morning?

WAINWRIGHT  
Yeah, CSI found nothing, Dr.  
Hatcher reported no misadventure,  
Mrs. Blower has four alibis.

ANGEL  
And Skinner?

CARTWRIGHT  
He runs the local supermarket.

FISHER  
Come on Sergeant, it's not your job  
to investigate this incident is it?  
Is it?

WAINWRIGHT AND CARTWRIGHT  
No it isn't.

ANGEL and DANNY sit down. ANGEL scribbles in his notebook.

DANNY  
You don't switch off do you?

ANGEL  
You sound like my ex.

DANNY  
Why, did she have a deep voice?

ANGEL  
No, she always used to accuse me of not being able to switch off.

DANNY  
Well you are always thinking away.

ANGEL  
It's what I do.

DANNY  
No, no I think it's amazing. I mean what made you want to be a policeman-

ANGEL  
Officer-

DANNY  
What made you want to be a policeman-officer?

ANGEL  
I can't remember a time when I didn't want to be a police officer, apart from the summer of 1979 when I wanted to be Kermit The Frog. It all started with my Uncle Derek. He was a Sergeant in the Net. Gave me a police pedal car when I was five. I rode it around every moment I was awake, arresting kids twice my size for littering and spitting. I got beaten up a lot but it didn't stop me. I wanted to be like Uncle Derek.

DANNY  
Sounds like a good bloke.

ANGEL  
Actually, he was jailed for selling drugs to students.

DANNY  
What a cunt.

ANGEL

He most likely bought the pedal car with the proceeds. Needless to say I never went near it again. I let it rust. But I never forgot that clear sense of right and wrong I felt at the wheel of that pedal car and I refused to accept that corruption was the inevitable consequence of authority. I had to prove to myself that the law could be proper and righteous and for the good of humankind. I knew then, I was destined to be a police officer.

DANNY

Shame.

ANGEL

How so?

DANNY

I think you would've made a great muppet.

ANGEL laughs. It's the first time we have seen him do this.

ANGEL

So, what made you want to be a police officer?

DANNY

Dad does it...I think after Mum died, it's what he wanted. Keep me close by.

ANGEL

Do you mind if I ask how she died?

DANNY

Traffic collision.

ANGEL

I'm sorry.

DANNY

Aw, don't worry...watch this.

DANNY sticks a fork in his eye, scarlet squirts everywhere.

ANGEL  
Jesus Christ?

DANNY  
Ta-daaaa!

DANNY reveals a TOMATO KETCHUP sachet. ANGEL laughs.

DANNY (cont'd)  
Get 'em in silly bollocks...

FLASH CUTS. The night wears on. The glasses on the table multiply. DANNY and ANGEL are both tipsy and enjoy each other's company. DANNY beats ANGEL at bar skittles.

LATER. ANGEL finds his way to the bar. He sees a beaming SIMON SKINNER sitting at the bar with another gentleman.

SKINNER  
Ah, 777. Do join us. You've met  
George Merchant haven't you?

GEORGE MERCHANT is drunk and morose. ANGEL sits at the bar.

MERCHANT  
Good evening offisher...

SKINNER  
We were just talking about the  
accident. Dreadful business.

MERCHANT  
I'd come to know Martin and Eve  
very well of late. Such a loss.

SKINNER  
What say we drink to their demise?

ANGEL  
Isn't it drink to their memory?

SKINNER  
Of course. Cheers.

GEORGE MERCHANT  
I mussh go to the little boyssh  
room.

MERCHANT gets off his stool. He is remarkably short.

SKINNER  
Little being the operative word.  
He'll be in bits tomorrow.

SKINNER moves off. ANGEL watches him go, swivelling on his stool. It's a cool moment. Until ANGEL slips off his seat.

FRANK

Think somebody needs to go home.

ANGEL

I'm not that drunk sir.

FRANK

Net yen. Him.

FRANK points to GEORGE MERCHANT who stands in the corner, with his nob out, pissing into the coin tray of a fruit machine.

EXT. STREET - NIGHT

ANGEL and DANNY carry GEORGE MERCHANT along the street. He is unconscious, his feet not touching the ground.

DANNY

Hey, we did get a little drunk.  
Geddit? It's funny 'cos he's  
little.

ANGEL spies the HOODIES huddled round a village map. He gestures for DANNY to be quiet and sneaks over.

ANGEL

Evening all.

The HOODIES spin around and freeze. A freshly sprayed graffiti tag is on the village map. ANGEL holds out his hand.

ANGEL (cont'd)

Give it here.

A SPRAY CAN sails past ANGEL's head and hits GEORGE MERCHANT full in the face. He and DANNY fall to the floor.

The HOODIES scatter. ANGEL steams over, grabbing HOODIE 1 and pulling him back into a nearby bin. ANGEL grabs HOODIE 2 and spins him round, pulling the hood off his face.

ANGEL finds himself face to face with the BLONDE SCHOOLKID. HOODIE 1 meanwhile, clambers out of the bin and runs off.

A thrown ANGEL looks on, as the BLONDE SCHOOLKID flips his hood back up and runs off.

DANNY  
Let em go. They'll come round  
again.

ANGEL and DANNY pick MERCHANT up and carry him off.

ANGEL  
We know where his house is right?

DANNY  
Oh yes.

EXT. STREET - NIGHT

DANNY stops, looking up at the monstrous piece of  
architecture.

ANGEL  
Good grief.

DANNY  
Six months ago, that was a pear  
orchard.

ANGEL  
I want to threw up, but I fear it  
may add value.

MERCHANT is suddenly awake. His eyes glazed.

MERCHANT  
Jussst here. How much do I owe  
youss?

DANNY  
Twenty quid.

MERCHANT gives DANNY £20 quid. ANGEL gives it back.

ANGEL  
Thank you and here's your change.

MERCHANT  
Buh-bye.

MERCHANT disappears inside. ANGEL and DANNY walk away.

ANGEL  
I wouldn't want to be him in the  
morning.

They walk out of shot, revealing...A CLOAKED FIGURE!

EXT. GEORGE MERCHANT'S HOUSE - NIGHT

A light flicks on. We see GEORGE MERCHANT stumbling around his hall. We also the CLOAKED FIGURE watching, waiting...

EXT. DANNY'S HOUSE - NIGHT

DANNY and ANGEL arrive at DANNY's front door.

DANNY  
Well, this is me.

ANGEL  
I shall see you in the morning.

DANNY  
Unless you wanna come in for a coffee?

ANGEL  
I don't drink coffee.

DANNY  
Tea?

ANGEL  
No, no caffeine after midday.

DANNY  
How about another beer?

INT. KITCHEN - NIGHT

A fridge opens...We see a number of bottled beers...

GEORGE MERCHANT grabs a beer and swigs it as he staggers to the toilet. Outside the CLOAKED FIGURE watches.

MERCHANT put his beer on the cistern and has a piss...He flushes, zips up and retrieves his beer from the cistern. As he stands back up, behind him we see...

The CLOAKED FIGURE. Who strikes him with a cudgel. Bang!

INT. DANNY'S HOUSE - NIGHT

ANGEL drops down onto DANNY's sofa and surveys the untidy room. DANNY appears to be living out of cardboard boxes.

ANGEL

When did you move in?

DANNY enters from the kitchen with two cans of beer.

DANNY

About five years ago.

ANGEL

You should get some pot plants.

DANNY

Oh yeah?

ANGEL

Yes, I've been tending my Peace Lily for three years now. NASA rates it as one of top ten air cleaning plants. It oxygenates the room, it helps me think, it relieves stress. Its needs are simple. Janine said I loved my Lily more than her.

DANNY

Is that why you split up?

ANGEL

What?

DANNY

Cos' you dunnit with a plant.

ANGEL

No, it was more about being obsessed with the job.

DANNY

But, that's good though innit?

ANGEL

I don't know, I did miss a few dinners, parties, a birthday or two-

DANNY

Well I mean-

ANGEL

-her dad's funeral. I just want to be good at what I do.

DANNY  
You are good at what you do. You've  
just got to learn to switch off  
that big melon.

ANGEL  
You know Danny, I don't know how.

DANNY  
I'll show you how.

DANNY opens a cupboard that is stacked full of alphabetized  
VHS tapes. It's the most ordered area of the entire flat.

ANGEL  
By the power of Greyskull.

DANNY carefully selects two tapes.

DANNY  
Point Break or Bad Boys 2?

ANGEL  
Which one do you think I'll prefer?

DANNY  
No, I mean which one do you wanna  
watch first?

ANGEL  
You are pulling my leg?

INT. GEORGE MERCHANT'S KITCHEN - NIGHT

MERCHANT is dragged by his feet and dumped into a kitchen  
chair...GLOVED HANDS empty beans into a pan... Bacon is  
fried...Gas taps are turned on full...Gas hisses...

INT. DANNY'S HGUSE - NIGHT

Static hisses as the video flickers to life.

DANNY  
This film is A-MAZING!

ANGEL  
So, what's it actually about?

DANNY  
An FBI agent who goes under cover  
to infiltrate a gang of wild wave  
(MORE)

DANNY (cont'd)  
riding, sky diving, bank robbers  
but falls in love with the surfing  
lifestyle and the leader's  
girlfriend and ends up having to  
make some very tough choices.

ANGEL  
So it's based on a true story?

DANNY  
Now that I don't know.

ANGEL  
No I just mean, it sounds a little  
far fetched.

DANNY  
Well, it's a film innit?

INT. GEORGE MERCHANT'S HOUSE - NIGHT

Hiss...GLOVED HANDS light a candle in the living room.  
Hiss...MEECHANT lies motionless in the chair....Hiss...

INT. DANNY'S HOUSE - NIGHT

DANNY and ANGEL are on the sofa. 'Point Break' ends.

DANNY  
Whaddya think?

ANGEL  
Well, I won't argue that it's a no  
holds barred, adrenaline fueled  
thrill ride but there's no way you  
could perpetrate that amount of  
carnage and mayhem without  
incurring a considerable amount of  
paperwork.

DANNY  
That's nothing man. This is about  
to go off!

EXT. GEORGE MERCHANT'S HOUSE - NIGHT

KA-BOOOOOOM. MERCHANT's flaming body flies through the air.

INT. DANNY'S HOUSE - EARLY MORNING

DANNY's head rests on ANGEL as they sleep on the sofa. Daylight fills the room as 'Bad Boys 2' blares from the TV.

MARTIN LAWRENCE

This shit just got real!

The phone rings. They open their eyes at the same time.

EXT. GEORGE MERCHANT'S HOUSE - MORNING

DR. HATCHER

Nasty way to go.

The Sandford Police survey the smoking black husk of Merchant's house. His twisted and burnt cadaver is covered up by DR. HATCHER. Paramedics carry him off on a gurney.

DR. HATCHER (CONT'D)

Seems Mr. Merchant tried to have a little fry up and left the gas on. They say you shouldn't eat late at night.

DORIS THATCHER

I dunno. I like a little midnight gobble.

THATCHER and WALKER laugh at this. WALKER mumbles 'Cocks'.

FISHER

So what do we reckon? Angel?

FISHER looks to a spectacularly groggy ANGEL and DANNY.

ANGEL

Yes?

FISHER

Help me.

ANGEL

We should set up a proper cordon, keep people back, let the fire crew finish and get the forensics to do a thorough sweep.

FISHER

Right. What he said.

ANGEL spots a crew of workmen on the periphery, waiting to clear the scene. TIM MESSENGER appears, notebook in hand.

MESSENGER

Sergeant, a quick word?

ANGEL

Mr. Messenger, please. A statement will be issued shortly.

MESSENGER

Actually I just wanted to find out, 'What's your perfect Sunday'?

FISHER

I'll deal with the press Sergeant. Now, my perfect Sunday would begin

-

FISHER leads MESSENGER away. ANGEL sees SIMON SKINNER amongst a crowd of onlookers. SKINNER waves 'hello'.

WAINWRIGHT

What you thinking? Foul play?

ANGEL

Maybe.

WAINWRIGHT

We're just waiting to speak to the last people to see Mr Merchant alive, namely Sergeant Knickerless Asswipe and Constable Fanny Butterdog.

DANNY

That's us.

The ANDES collapse with into sniggers.

ANGEL

Why is this such a big joke to you? Three people have died in less than a week.

WAINWRIGHT

Oh come on Dr. Sherlock, they were accidents.

CARTWRIGHT  
People have accidents everyday.

WAINWRIGHT  
Ron Spencer got his cravat caught  
in the mulcher the other week.

ANGEL  
But the victims knew each other.

CARTWRIGHT  
Everyone knows everyone round 'ere.

WAINWRIGHT  
Yeah. If you didn't see anything  
suspicious, then who did?

INT. STATION/CCTV OFFICE - DAY

TOM WEAVER spools through footage on his CCTV monitors.  
ANGEL, DANNY, FRANK and the ANDES look on.

WEAVER  
Bit of a blind spot I'm afraid.  
We're not that well covered around  
George Merchant's. We only get the  
very edge of the explosion.

FRANK  
Nasty way to go.

WEAVER  
One thing that did catch my eye.

ANGEL  
What's that?

WEAVER  
You sticking it to these herberts!

WEAVER shows a replay of the drunken HOODIE fight and whoops  
with delight. The ANDES snigger. ANGEL fumes.

ANGEL  
This is irrelevant.

WEAVER  
I beg to differ. It's the closest  
we've come to nabbing the bastards.

ANGEL  
Mr. Weaver, let's concentrate-

WEAVER pauses the tape on a blurred shot of the BLONDE KID.

WEAVER  
Did you get a good look at this  
little mischief? What did he-

ANGEL  
Forget that, just keep looking for  
anything out of the ordinary in the  
immediate area of Mr Merchant's  
residence. Make a note of any car  
registrations spotted in the  
vicinity. In particular, look out  
for a Red MG, license 'SS1'.

FRANK  
Nicholas.

ANGEL  
Yes sir?

FRANK  
Can I have a mo?

INT. CORRIDOR - DAY

FRANK  
You've got to ease off on these  
Skinner allegations. He's the  
manager of the local supermarket.

ANGEL  
With respect sir-

FRANK  
Listen, you are an exceptional  
officer, truly exceptional, but you  
do have to let the Andes do their  
job. If there's anything amiss,  
we'll hear soon enough. Until then  
we have to regard these incidents  
as accidents.

ANGEL  
Yes sir.

FRANK  
Good boy.

FRANK leaves. ANGEL looks up to the photo on the wall. It is of an officer with a big bushy beard; 'Sgt, Popwell'.

WEAVER (O.S.)  
Sergeant Angel, I think I've found  
what you're looking for.

ANGEL runs excitedly over to WEAVER's office. The ANDES follow suit, as do DANNY and FRANK. They see CCTV footage of the SWAN waddling past Merchant's house.

WAINWRIGHT  
Ah, there you go. It was the Swan  
all along.

ANGEL  
This is *not* funny Detective!

CARTWRIGHT  
Oh give over Miss Marples.

WAINWRIGHT  
Let us do our job and you do yours.

CARTWRIGHT  
Yeah, haven't you got a church fete  
to look after?

ANGEL  
No, I have not!

FRANK  
Actually.

EXT. CHURCH FETE - DAY

MALE VOICE (O.S.)  
Lovely day for it Sergeant?

A bored ANGEL patrols at a bustling fete. We see impressive floral displays and banners reading 'SAVE THE CHURCH ROOF' and promoting Sandford for 'VILLAGE OF THE YEAR'. REV. SHOOTER sidles up to ANGEL with a tray of drinks.

REV. SHOOTER  
Sergeant Angel, would your  
theological reservations preclude  
you from assisting me with the  
raffle this afternoon? There's a  
glass of Joyce Cooper's lemonade in  
it for you.

ANGEL takes a glass and downs it, to SHOOTER'S delight.

REV. SHOOTER (CONT'D)  
Marvellous.

ANGEL slumps into a nearby chair and surveys the fete. He sees a child messily eating a ice lolly. He looks up to see the father, SGT. FISHER doing the same.

He sees DORIS THATCHER standing with two burly men, giggling at a pig being spit roasted. He sees WALKER feed candy floss to SAXON.

BONG. A bell rings as LURCH plays a 'TEST YOUR STRENGTH' game. SKINNER lurks nearby, manning a 'BASH THE RAT' stall and staring into the distance. Thunder rumbles.

ANGEL follows his gaze over to TIM MESSENGER having an animated discussion with LESLIE TILLER, the florist...

CARTWRIGHT (O.S.)  
Shark?

ANGEL jumps. The ANDES appear, clutching cans of Cider.

WAINWRIGHT  
Seen any murderings Nicholarse?

FRANK and DANNY approach dressed in wild west gear.

FRANK  
Come on now boys. Leave Sergeant Angel alone, he's working.

WAINWRIGHT  
Sorry Chief, won't waste anymore police time.

The ANDES slope off, swigging their cider.

FRANK  
Actually Nicholas. You may as well have a break.

DANNY  
Great. I've got something to show you.

ANGEL follows DANNY through the crowd until they come to a stop at an AIR RIFLE RANGE, run by a smiling DR. HATCHER.

ANGEL  
This is a rifle range.

DANNY  
You'll be really good at it.

HATCHER  
Three cans wins you a squeaky  
bunny, five gets you a floppy lion.  
Take out all the little people, you  
get to waltz off with the cuddly  
monkey.

ANGEL  
I thought I made it clear to you  
how I felt about guns.

DANNY  
It's only an air rifle.

ANGEL  
No Danny.

DANNY  
It is for a cuddly monkey.

ANGEL grudgingly takes an air rifle. DANNY smiles expectantly. ANGEL fires, hitting every can dead centre with amazing speed. He lowers the rifle, feeling excited and unclean at once. The ANDES watch, swigging their cider.

DR. HATCHER  
Good lord.

ANGEL hands the rifle to an awed DANNY, who inspects it.

DANNY  
Fuck me...that was-

DANNY accidentally pulls the trigger. We hear an agonized yelp. DR. HATCHER drops on the floor clutching his leg.

EXT. FETE - DAY

ANGEL and DANNY walk away from the stall: ANGEL clutching the CUDDLY MONKEY, DANNY in shock. Behind a Saint John's Ambulance team attend to DR. HATCHER, who's in some pain.

DANNY  
I can't believe I shot someone.

ANGEL  
He's a doctor, he can deal with it.

DANNY

But I've never shot anyone before.

ANGEL

Believe me Constable. It's not something you ever get used to.

DANNY

Yeah. Maybe we should go on the bouncy castle. Take our minds off it.

ANGEL spies SKINNER talking heatedly with TIM MESSENGER.

DANNY (cont'd)

What is it?

Thunder rumbles. Before ANGEL can answer, a YOUNG BOY runs right into him. We see that it is the BLONDE SCHOOL KID. He and ANGEL lock eyes. The boy looks terrified.

WEAVER

Watch where you're going.

ANGEL turns to see the grandfather.

WEAVER (cont'd)

I do apologise for my grandson. Stand up straight Gabriel, this is Sergeant Angel.

ANGEL

I've met Gabriel before actually.

WEAVER

Oh, have you?

GABRIEL looks extremely anxious. His eyes go wide.

ANGEL

Yes. I gave a talk at the school, didn't I Gabriel?

GABRIEL

Yeah.

ANGEL

Maybe we'll get a chance to have another little chat sometime.

WEAVER

I'm sure Gabriel would love that.

ANGEL

You have a good afternoon.

WEAVER and GABRIEL walk off. GABRIEL looks back at ANGEL, his expression of confusion and relief.

DANNY

What was that about?

Before ANGEL can answer...a breathless TIM MESSENGER appears, slamming into ANGEL.

TIM MESSENGER

Sergeant Angel, I need to talk to you about George Merchant. Alone. It might be less conspicuous if you don't bring the monkey.

ANGEL

This man is a police officer, I'd thank you to treat him with more respect.

TIM MESSENGER

I was talking about that.

MESSENGER nods to ANGEL's giant CUDDLY MONKEY.

ANGEL

Oh.

TIM MESSENGER

The churchyard. Ten minutes.

ANGEL watches MESSENGER scurry off, passing SIMON SKINNER.

SKINNER

Bash the rat?

REV. SHOOTER (TANNOY)

Could we have Sergeant Angel to the stage please?

ANGEL gives the CUDDLY MONKEY to DANNY and walks off.

EXT. FETE - DAY

A distracted ANGEL takes to a makeshift stage where the REV. SHOOTER stands with a tombola and a microphone.

REV. SHOOTER  
 Here to announce the winners is the  
 newest addition to the Sandford  
 Police Force-

ANGEL  
 (under breath)  
 Police service.

REV. SHOOTER  
 -Sergeant Nicholas Angel.

ANGEL  
 Hello.

A buzz of feedback from the mic. ANGEL eyes the clock. It's  
 3pm. The tombola spins...

...MESSENGER waits in the churchyard, looks at his watch.  
 ...ANGEL picks a name from the tombola.

ANGEL (cont'd)  
 The first name is Simon Skinner.

ANNETTE ROPER  
 He's in the loo!

REV. SHOOTER  
 Too much of Joyce's lemonade  
 perhaps.

Laughter from the crowd. Thunder rumbles...

...We see a BLACK GLOVED HAND on a church door handle...

...The tombola spins. ANGEL looks at the clock...

...We see BLACK BOOTS race up belfry steps...

...MESSENGER still waits. Sweat forms on his brow...

...ANGEL picks another name.

ANGEL  
 Tim Messenger.

REV. SHOOTER  
 Tim, your number's up.

There's much hub-bub. Thunder rumbles. Closer this time.  
 ANGEL looks in the crowd frantically...

...Unseen a CLOAKED FIGURE steps onto the church roof...

...ANGEL jumps down off the makeshift stage.

...ELACK GLOVED HANDS push on a loose turret stone.

...TIM MESSENGER stands directly below...

...ANGEL strides through the crowd...

...The gloved hand presses on the turret. The stone cracks...

...ANGEL breaks into a run. He reaches the churchyard...

...The stone breaks away from the roof and falls down.

...ANGEL runs in the churchyard, sees TIM MESSENGER-  
SPLAT. The tip of the stone CRUSHES MESSENGER'S head!

ANGEL jerks back in horror. TIM MESSENGER now looks utterly surreal, with an upside down cone where his head should be.

The off duty police arrive on the scene, along with many of the NWA. SIMON SKINNER runs over from a chemical toilet.

FRANK

Keep back. There's been a terrible  
accident!

There's much hub-bub and murmurs of the word 'accident' from the crowd. FISHER steps in, not having seen the body.

FISHER

What accident?  
(he sees it)  
Oh right.

ANGEL grimaces, looks to the church roof and races off.

EXT. CHURCH STEPS/ROOF - CONTINUOUS

ANGEL runs up the church steps to the roof. He flings the door open and peers out. There's no-one there.

He comes back down to find all the off duty police waiting at the door, along with a troubled REV. SHOOTER.

FRANK

Nicholas, what is it?

ANGEL  
 Sir, I think all these deaths are  
 linked. Tim Messenger was murdered.

REV. SHOOTER  
 Who could do something like this?

WAINNRIGHT  
 Maybe it was the swan.

CARTWRIGHT  
 Apparently they can break a man's  
 arm.

WAINWRIGHT  
 Or blow up a man's house.

ANGEL  
 Look-

FRANK  
 Whoa there Nicholas. Let me get  
 this straight. Are you saying this  
 is a crime scene?

ANGEL  
 Yes sir, I am.

FRANK  
 Very well. Detectives, start  
 interviewing everyone who was at  
 the fete. Sgt Fisher, secure the  
 area, PC Thatcher, get the CSI down  
 here. PC Walker patrol the  
 churchyard with Saxon. Nicholas,  
 Danny...you know what to do.

EXT. CHURCHYARD - NIGRT

ANGEL and DANNY sit in the rain at the crime scene. DANNY  
 still wears his cowboy outfit and clutches the MONKEY.

DANNY  
 Do you really think this is murder?

ANGEL  
 I just don't think we should rule  
 it out.

DANNY  
 Yeah. I think you're right.

PC WALKER passes with SAXON.

WALKER  
Ifinkyertarkinaloodashitt.

DANNY  
He thinks you're talking a load of  
shit. Swings and roundabouts innit?

The ANDES wander past. ANGEL and DANNY get up and approach.

ANGEL  
Did you find anything?

WAINWRIGHT  
Yes I was extremely shocked when I  
looked at my watch and discovered  
the pubs were shut.

ANGEL  
What about his house? Have you  
checked his office? Read his  
articles?

CARTWRIGHT  
If you want to wade through every  
copy of the Sandford bloody  
Citizen, be our guest.

ANGEL  
It's your job isn't it? Detect!

WAINWRIGHT  
This isn't the city, Mister Angel.  
Not everyone's a murdering  
psychopath. High time you realised  
that. You and your monkey.

The ANDES walk off into the night. DANNY holds up the CUDDLY  
MONKEY.

DANNY  
Did he mean me or that?

A furious ANGEL puts his head in his hands.

DANNY (cont'd)  
Maybe we should go home.

ANGEL  
What do you mean?

DANNY  
Well, there's nothing going on is  
there?

ANGEL  
Have you listened to anything I've  
said Constable?

DANNY  
What do you mean?

ANGEL  
Has anything I've told you in the  
last few weeks got through that  
thick skull of yours?

DANNY  
Yeah...

ANGEL  
Oh really?

DANNY  
You said I could be an amazing  
policeman officer.

ANGEL  
There's always something going on  
Danny and you'll never be an  
amazing police officer until you  
understand that.

DANNY  
I remembered something else you  
said.

ANGEL  
And what was that?

DANNY  
You don't know how to switch off.

ANGEL stalks back to his stool and again guards the cordon.  
He sits alone in the rain, soaking to the skin.

INT. SWAN HOTEL CORRIDOR/BEDROOM - NIGHT

ANGEL approaches his door. He unlocks it and enters. On the  
bed is the sodden CUDDLY MONKEY and a card reading -

*'This was left for you at reception. Regards Joyce'*

ANGEL slumps into a chair, picks up the phone and dials-

INSPECTOR (V.O.)  
I'm out of the office at present...

ANGEL spies the Sandford Citizen featuring him on the cover. He sees the byline 'Words and Pictures by Tim Messenger'.

ANGEL hangs up and flicks through the paper, past mundane stories; 'Bypass Still Unannounced', 'Sandford Family Trees'.

He stops at a feature entitled 'Sandford People' with an accompanying photo of George Merchant. A quote reads "*This is just the beginning; I have big plans for Sandford*". ANGEL looks inspired. He grabs his pen and notebook.

EXT/INT. LIBRARY - MORNING

ANGEL sits at a table surrounded by archived volumes of the Sandford Citizen. He flips through the pages at speed.

We see FLASHCUTS of ANGEL scouring articles, photocopying relevant pages, highlighting crucial sentences and even correcting the odd typo. It's a blizzard of information.

We see ANGEL highlight a sentence reading '*Mr. G. Merchant has applied for planning permission...*' We see another headline, '*George Of The Jungle: Merchant Buys Scrubland*'.

We see a photo of MARTIN BLOWER outside the Sandford Playhouse. The headline reads '*From Bar to Verse: Solicitor Finances Drama Society*'.

The pages flip faster, the words start to blur. There has never been a more exciting scene in film history.

INT. STATION - MORNING

A glum DANNY sits at a desk. ANGEL enters. DANNY doesn't look up. ANGEL struggles with a guilty greeting.

ANGEL  
Morning Constable.

DANNY  
Alright?

ANGEL  
Thanks for the monkey.

DANNY  
It's yours.

ANGEL  
Yeah but I won it for you.  
(smiles apologetically)  
Danny, I think I'm on to something.

DANNY  
Are you?

ANGEL  
I think with a little bit of  
deliberation we can figure out what  
links these deaths.

ANGEL slaps a thick bundle of photocopies on the table.

DANNY  
We?

ANGEL  
I can't do this by myself Danny.

DANNY looks touched. The ANDES breeze past their desk.

WAINWRIGHT  
Morning benders.

CARTWRIGHT  
What you up to?

DANNY  
Nothing.

The ANDES leave. ANGEL smiles at DANNY.

ANGEL  
Come on partner, lets go to work.

FISHER pokes his head out of his office, a note in hand.

FISHER  
Sergeant Angel. Someone from London  
rang for you.

ANGEL  
Tell them I'll ring 'em back.

EXT. HIGH STREET - DAY

DANNY and ANGEL walk their beat, striding in perfect time.

ANGEL  
Tim Messenger.

DANNY  
Go.

ANGEL  
Editor and journalist for The  
Sandford Citizen.

DANNY  
Uh-huh.

ANGEL  
Fondness for puns.

DANNY  
Go on.

ANGEL  
Terrible speller.

DANNY  
Oh yeah?

ANGEL  
Rut nevertheless had uncovered  
important information about...

INT/EXT. SQUAD CAR - DAY

ANGEL and DANNY neglect their speed gun duty.

DANNY  
George Merchant.

ANGEL  
Self made millionaire.

DANNY  
Ch-ching.

ANGEL  
Fancied himself as a property  
developer.

DANNY

Uh-huh.

ANGEL

Had big plans for Sandford.

DANNY

Pissed on the floor in the Crown.

ANGEL

But more importantly, was a good friend and client of...

INT/EXT. STREET - DAY

ANGEL and DANNY walk the beat again.

ANGEL

Martin Blower.

DANNY

Affirmatron.

ANGEL

Respected solicitor and leading light of the local drama society.

DANNY

Bad actor.

ANGEL

Undoubtedly.

DANNY

Bad driver.

ANGEL

Not necessarily.

DANNY

Cheated on his missus.

ANGEL

Most certainly and we both know who with?

EXT. SQUAD CAR - DAY

ANGEL and DANNY drive back to the station.

DANNY  
Eve Draper.

ANGEL  
Blower's leading lady.

DANNY  
(Whistles)

ANGEL  
Distinctive laugh.

DANNY  
Oh yes.

ANGEL  
Liked older men.

DANNY  
Fingered.

ANGEL  
But crucially, where did she work?

DANNY  
Council.

ANGEL  
Specifically?

DANNY  
The department of planning and  
development.

ANGEL  
Where George Merchant had secured  
permission to build his dubious  
mansion on Norris Avenue.

DANNY  
So...

INT. STATION - EVENING

Back in the office, the energy flags. DANNY has his head on  
ANGEL the table, ANGEL flicks endlessly through his notes.

DANNY

Tim Messenger was onto something about George Merchant who was into something with Martin Blower who was up to something with Eve Draper.

ANGEL

And Simon Skinner has something to do with it all.

DANNY

But he runs the local supermarket.

ANGEL

So?

DANNY

I don't know, I mean, maybe it was all accidents. People have accidents everyday. Gary Butcher drowned in his own septic tank the other week.

ANGEL puts his head on the table too. FRANK swings by.

FRANK

What are you two up to?

ANGEL

Nothing.

FRANK

Well, look sharp. There's been reports of a fire in the station.

ANGEL

What?!

DORIS produces a cake with a single candle stuck in it. The other officers gather round, singing 'Happy Birthday'. ANGEL then notices cards and banners that have clearly been there the whole day. All reading 'Happy Birthday Danny'.

ANGEL (cont'd)

You should have said something.

DANNY

We were working weren't we?

ANGEL is ashamed of himself. He slinks away to the door.

DANNY (cont'd)  
Where you going?

ANGEL  
Personal errand.

EXT. STATION - EVENING

The squad car races along a street, lights flashing.

EXT. FLORISTS/NURSERY - EVENING

ANGEL pulls up outside 'mourns as LESLIE' and puts his notebook emphatically on the dashboard.

ANGEL arrives at the door as LESLIE TILLER is shutting up.

ANGEL  
Oh Miss Tiller, I was wondering,  
have you got any Peace Lilies?

LESLIE TILLER  
Of course. I was just about to pop  
off actually.

INT. FLORIST/NURSERY - EVENING

LESLIE TILLER cuts wrapping paper with large garden shears.

LESLIE TILLER  
I can never find my scissors. Is  
this for someone special?

ANGEL  
Yes. Yes it is.

ANGEL spies packing crates and boxes on the floor.

ANGEL (cont'd)  
Are you going somewhere Miss  
Tiller?

LESLIE TILLER  
No. Well, yes. I'm moving away.  
It's all a bit out of the blue. I  
was planning to disappear quietly  
actually. I do so hate goodbyes.

ANGEL

And why the move, if you don't mind me asking?

LESLIE TILLER

Well, just between you and I...

LESLIE TILLER seems a little edgy. ANGEL is intrigued.

ANGEL

Yes?

LESLIE TILLER

You know that fella who blew up?

ANGEL

George Merchant.

LESLIE TILLER

That's him, well George Merchant - god rest him - he wanted to buy this land, so he sends round his legal fella Martin Blower - god rest him - I thought I might take them up on it, because I've been thinking about moving for some time, I haven't really got that much family round here, save for Cousin Sissy. And while the 'Village Of The Year' stuff is great and everything, I don't really see anything from it, so I thought I might take them up on the offer and move to Buford Abbey. Would you like a card with this?

ANGEL

No, it's okay. You were saying about the offer?

LESLIE TILLER

Well, it turns out that Martin Blower - god rest him - knew where the new bypass road is going because he was knocking off Eve Draper from the council - god rest her - then that reporter - god rest him - finds out about the route and tells me the land's very valuable, ten times what George Merchant and Martin Blower - god rest them - offered me. So with them having passed on and me still owning the

(MORE)

LESLIE TILLER (cont'd)  
 land, I decided to sell it on  
 myself to some folks from the city  
 that Martin, George and Eve - god  
 rest the lot of them - had been  
 talking to, apparently they want to  
 build a big shopping centre or  
 something, of course Cousin Sissy  
 won't be too happy about that, but  
 as far as I'm concerned -

ANGEL pats his pockets for his note book.

ANGEL  
 Would you excuse me for one second?

LESLIE TILLEE  
 Of course.

EXT. FLORIST/NURSERY - NIGHT

ANGEL leaves the florist. He runs back to the car to get his  
 pocketbook. In the background we can see LESLIE TILLER  
 wrapping the flowers - but we can also see -

The CLOAKED FIGURE slips in from the back room of the shop,  
 grabs the shears and plunges them into LESLIE TILLER's  
 throat. Blood spurts all over the counter and front window.

ANGEL turns back to see...TILLER dead. Shears in her neck.  
 The blood. A SHADOW disappearing into the stock room...

ANGEL  
 Stop. In the name of the law!

ANGEL runs towards the florist, throwing his truncheon at  
 the window. It shatters a second before he jumps through.

INT/EXT. FLORIST/NURSERY - NIGHT

ANGEL runs into the stock room, to see the CLOAKED FIGURE  
 running through the aisles of the stock room. He gives  
 chase.

SMASH. The CLOAKED FIGURE jumps through a greenhouse window,  
 catching their leg on the frame.

ANGEL is almost on top of him and jumps through the newly  
 smashed window. Landing, he looks up to see the FIGURE now a  
 good 50 metres ahead, running towards a greenhouse and  
 knocking garden furniture in its wake.

ANGEL sprints off again, bursting into the greenhouse and gaining on the CLOAKED FIGURE. Both knock plants asunder.

The CLOAKED FIGURE slices through a mesh door with a knife and disappears over a hedge at the nursery perimeter.

ANGEL reaches the final hedge to find the CLOAKED FIGURE, now 100 metres away, sprinting across a cricket pitch.

A breathless ANGEL stands at the hedge, confused and amazed.

EXT. FLORISTS/NURSERY - NIGHT

Back at the florist. ANGEL and FISHER stare at LESLIE TILLER who lies dead, shears protruding from her neck.

FISHER

Hang about, hang about. You're saying this wasn't an accident?

INT. STATION - NIGHT

ANGEL

LESLIE TILLER WAS MURDERED!

The assembled officers look at ANGEL as if he is insane.

CARTWRIGHT

What just like Tim Messenger?

ANGEL

Yes!

WAINWRIGHT

And George Merchant?

ANGEL

Yes!

CARTWRIGHT

And Eve Draper?

ANGEL scrawls on a piece of paper the word 'YES'.

ANGEL

Yes!

WAINWRIGHT

And Martin Blower?

ANGEL  
No, actually.

WAINWRIGHT  
Really?

CARTWRIGHT  
Really?

ANGEL  
COURSE HE FUCKING WAS!

DANNY pops a coin in the swearbox.

ANGEL (cont'd)  
Thank you Danny.

WAINWRIGHT  
Oh Murder. Murder. Murder. Change  
the fucking record.

CARTWRIGHT pops a coin in the swearbox for WAINWRIGHT.

WAINWRIGHT (cont'd)  
Thank you Andy.

FISHER  
Yes come on Sergeant, you've got to  
accept that it was another terrible  
accident.

ANGEL  
Are you suggesting Leslie Tiller  
somehow tripped and fell on her own  
shears?

FISHER  
Ben Fletcher fell on his pitchfork  
the other week.

DORIS THATCHER  
People have accidents everyday.  
What makes you think it was murder?

ANGEL  
Because I was there.

CARTWRIGHT  
Yeah, that's a point. Why were you  
there?

ANGEL

I was buying a Japanese Peace Lily  
for Constable Butterman's birthday.

WAINWRIGHT

What absolute horseshit.

ANGEL

Look, I chased a suspect from the  
scene. Innocent people don't run.

FISHER

It might have been our old friend  
the cactus thief again.

DORIS THATCHER

Yeah, he was a prickly customer.

Everyone laughs. ANGEL crumples against the nonsense.

ANGEL

Am I going completely mad?

WAINWRIGHT

Maybe you are?

CAEIWRIGHT

Yeah, maybe you killed her, seeing  
as you're such a big fan of murder.

ANGEL

What!?

FRANK (O.S.)

Sergeant Angel?

ANGEL

YES....sir?

FRANK ushers ANGEL into his office and shuts the blinds.

FRANK

Nicholas, Nicholas, Nicholas, what  
am I going to do with you?

ANGEL

Chief, you've got to understand-

FRANK

No, you have to understand, the  
boys here aren't used to the  
concepts you're bandying about.

(off Angel's look)

(MORE)

FRANK (cont'd)  
The 'M' word, Nicholas. There  
hasn't been a recorded murder in  
Sandford for 20 years.

ANGEL  
But I'm sure sir. And what's more,  
I know who did it.

FRANK  
I hope you're not going to say who  
I think you're going say.

INT. SKINNER'S OFFICE - NIGHT

ANGEL  
Could I see the manager please?

ANGEL and co. burst into SKINNER'S office to find the  
CHECKOUT GIRL chewing gum. She intones into the tannoy.

CHECKOUT GIRL  
Mr. Skinner to the manager's office  
please. Managers office. Mr.  
Skinner.

INT. SKINNER'S OFFICE - NIGHT

The cops are all crammed into the office. ANGEL stands  
purposefully. Various employees look through the office  
window.

SKINNER  
Sergeant Angel. Officers. To what  
do I owe this pleasure?

ANGEL  
I'm arresting you on suspicion of  
the murder of Leslie Tiller.

SKINNER  
Leslie Tiller is dead? How?

FISHER  
She tripped and fell on her own  
shears.

ANGEL throws a pen at FISHER'S head. He yelps.

ANGEL

I'm also arresting you on suspicion of the murders of Tim Messenger on May 1st, George Merchant on April 29th and Eve Draper and Martin Blower on April 28th.

SKINNER

Why on earth would I want to do that Sergeant?

ANGEL

I'm glad you asked.

The following is illustrated with oodles of FLASHCUTS. It looks pretty damn cool, for a British film.

ANGEL (cont'd)

My suspicions were first aroused when you appeared at the scene of the Blower/Draper deaths, on the outskirts of Sandford, despite living and working in the centre of the village. I couldn't help recall your comments at the theatre the previous evening, when you not only indicated your awareness of the couple's affair but also inferred that Ms. Draper's connections at the council might make her privy to important information. You yourself spoke of "bashing her head in". Perhaps hoping you might discover the route for the proposed Sandford Bypass. You were already suspicious that Blower's client George Merchant was buying up an area of land on the edge of the village, after a story Tim Messenger ran in the Citizen. You put two and two together after noting Merchant's use of your car park to visit Blower who you knew all too well had an inside connection at the council. The land Merchant was buying up had no particular value as it was but if it were to be made accessible by a new road, it would become an ideal location for perhaps, a retail park. Consumed with concern for your business and potential disloyalty from fickle customers whom you yourself stated

(MORE)

ANGEL (cont'd)  
 the desire to behead, you killed  
 the potential competition in cold  
 blood, staging the murders as  
 accidents. You used a vehicle  
 removal truck to stage the  
 Blower/Draper crash and incinerated  
 an old man in his house, covering  
 your tracks with the judicial  
 application of bacon and beans.  
 However, there was a loose end. Tim  
 Messenger foolishly confronted you  
 at the village fete, after his own  
 investigations lead him to the same  
 conclusions. So you silenced him,  
 before he could voice his concerns  
 to me but not before he had told  
 Leslie Tiller about the true value  
 of her land. Upon discovering that  
 she was about to sell up to the  
 developers, you brutally murdered  
 her with her own shears and made  
 your escape utilising your  
 impressive prize winning skills as  
 a fun runner.

ANGEL finishes his summation, by resting his hand on a 'fun  
 run' trophy. The room is astonished. SKINNER claps slowly.

SKINNER  
 Very entertaining, Sergeant Angel.  
 But I rather think you've been  
 watching too many films.

DANNY  
 He hasn't.

SKINNER  
 Why would I kill Leslie? You  
 clearly aren't aware we're related.

ANGEL  
 Oh but I am, 'Cousin Sissy'.

ANGEL slaps down a photocopied sheet of a family tree  
 article from the 'Sandford Citizen'. Highlighted are Skinner  
 and Tiller's connected names. SKINNER scoffs.

SKINNER  
 I'm afraid my nickname of Sissy is  
 only a revelation to yourself. My  
 teenage years studying ballet are  
 well known.

WAINWRIGHT  
Yeah Sissy Skinner.

CARTWEIGHT  
What a gaylord!

SKINNER  
Thank you Andrews. Despite my comment about beheading customers, what we here on Planet Sandford like to refer to as 'a joke' I would personally relish the competition of another store. Anything to energise my workforce.

SKINNEE gesticulates to his gormless minions outside.

ANGEL  
You would relish the competition. Especially if it was yourself. As Miss Tiller's only cousin, you're set to inherit her land, on which you plan to build a Summeraisles Express. The perfect one stop shop for bypass traffic.

ANGEL points to the sketch of a new store on the wall.

SEINNER  
These sketches are just pipe dreams. Anyway, what makes you think I could dislodge part of the church roof? Or for that matter stage a car crash?

ANGEL  
It's a well known fact that the church roof is severely in need of repair. As for the car, isn't it true that two of your employees also operate the council's vehicle removal truck?

ANGEL points to the GRUFF LOOKING BUTCHERS. They are the same GRUFF LOOKING MEN from the removal vehicle earlier.

SKINNER  
Sergeant, this is the 21st Century, I'll think you find that many people hold down several jobs, I myself host a life drawing class at the Village Hall.

(nods to Checkout Girl)

(MORE)

SKINNER (cont'd)  
Tina here is a table dancer at  
Flappers.

ANGEL  
The thing is Mr. Skinner, you could  
quite easily have obtained access  
to the removal vehicle and used it  
for your own ends.

SKINNER  
These accusations are meaningless  
Sergeant, unless you can back them  
up with hard evidence.

ANGEL  
Well you've certainly got me there.  
We'd need something conclusive.  
Like perhaps a wound you sustained  
on a shard of broken glass this  
very evening.

ANGEL awkwardly pulls back SKINNER's trouser legs. Nothing.

SKINNER  
Oh Sergeant, this is getting to be  
embarrassing. Apart from anything  
else, how can I be in several  
places at once? I'm sure the  
store's security footage can  
absolve me. Do feel free to spool  
through.

INT. SKINNER'S OFFICE - NIGHT

A frustrated ANGEL spools a huge pile of VHS tapes. We see  
CCTV images of SKINNER stagily strolling the shop floor. The  
other officers drift out of the office, grumbling.

Soon only DANNY and FRANK remain. FRANK slaps a hand on  
ANGEL's shoulder and leaves. DANNY picks up another tape.

ANGEL  
I can handle this Danny You enjoy  
the rest of your birthday.

DANNY  
Did you really get me that plant?

ANGEL  
Yes, but it's been impounded as  
evidence.

DANNY  
Maybe I can still water it.

DANNY leaves as SKINNER approaches with LURCH.

SKINNER  
Sergeant, I wanted you to know that  
if I do indeed now own the land  
belonging to Leslie, I intend to  
turn it into a memorial garden, in  
her honour.

ANGEL  
(blows raspberry)  
Jog on.

SKINNER  
Michael, will you escort the  
Sergeant off the premises when he's  
quite finished?

LURCH  
Yarp.

INT. SWAN HOTEL DINING - NIGHT

ANGEL eats alone, a broken man. JOYCE serves him wine.

JOYCE COOPER  
I can't believe Leslie's dead. How  
did it happen again?

ANGEL  
She tripped and fell on her own  
shears.

INT. STATION LOCKER ROOM - DAY

ANGEL and DANNY are getting into uniform. Retrieving his  
cap, ANGEL sees the word 'TWAT' written on the inside.

DANNY  
That wasn't me.

INT/EXT. SQUAD CAR - DAY

DANNY and ANGEL sit in their usual spot, as the high street  
is being decorated with bunting. DANNY leeks at ANGEL, who  
stares off into space.

DANNY  
Look Nicholas. Mr. Treacher's got  
his big coat on again...Want  
anything from the shop?

ANGEL  
Cornetto.

INT. NEWSAGENT - DAY

DANNY buys two ice-creams from a smirking ANNETTE ROPER.  
ANGEL watches on morosely.

ANNETTE RUPER  
No luck catching them killers then?

DANNY  
It's just the one killer actually.

EXT. SQUARE - DAY

DANNY throws some change into the fountain. They get into  
the squad car, licking their ice creams. ANNETTE's words  
echo in ANGEL's head; *'No luck catching them killers then?'*

Licking his ice cream; ANGEL ponders DANNY's response; *'It's  
just the one killer actually'*. The words resonate.

ANGEL stops eating his ice cream, his eyes go wide.

DANNY  
What's the matter? You got  
brainfreeze?

ANGEL  
No I got brainwave. Get us back to  
the station. Now!

NANNY starts the car, whilst trying to finish as much of his  
ice cream as he can. He clutches his head in pain.

DANNY  
Arrrgh!

EXT. STATION - DAY

The squad car screeches to a halt in the car park.

ANGEL  
It's more than one person.

FRANK  
Come again?

ANGEL  
More than one killer.

FRANK  
It was Skinner a minute ago.

ANGEL  
Maybe it still is. Maybe he's not alone. Maybe there are others.

FRANK  
Who exactly?

ANGEL  
I don't know but we were buying  
Cornettos and it suddenly hit me-

FRANK  
You're an exceptional officer,  
Nicholas. Truly exceptional. But  
I've seen this before.

ANGEL  
Sir?

FRANK  
Sergeant Popwell. It was exactly  
the same thing. You've come from a  
city where there's danger round  
every corner and it's driven you  
round the bend.

ANGEL visibly sags. He becomes listless and compliant.

ANGEL  
Yes sir.

FRANK  
Listen, I'm due at a function in  
about half an hour. So do yourself  
a favour. Sleep on it. If you feel  
the same way in the morning, I give  
you my word, we'll get right on it.

ANGEL  
Thank you sir.

EXT. STATION - DAY

ANGEL leaves the station. DANNY follows, confused.

DANNY

What happened? What's going on?

ANGEL

Nothing. I was just- I'm gonna go back and crash for a bit.

DANNY

Oh okay. Need a lift?

ANGEL

No, I could do with the walk.

ANGEL walks off, feeling guilty. DANNY looks forlorn.

EXT. SANDFORD HIGH STREET - DUSK

ANGEL trudges home, the street is festooned with bunting.

INT. SWAN HOTEL RECEFTION - DUSK

ANGEL slopes through the hotel reception. It is empty. A new ROMEO AND JULIET poster shows understudies, Greg and Sherry, smiling as the male and female lead.

INT. SWAN HOTEL CORRIDOR - DUSK

ANGEL takes out his key. He notices his door is ajar.

The door flies open...A huge CLOAKED FIGURE lifts ANGEL off the ground, throws him inside and slams the door behind.

INT. SWAN HOTEL BEDROOM - DUSK

ANGEL hits the wall with a thud. He gets up and throws several punches at his attacker, but stops, clutching his injured hand. The FIGURE picks ANGEL up in a bear hug. ANGEL struggles, pulling the assailant's hood off to reveal-

LURCH. They look at each other for a second. ANGEL brings his fists down on either side of LURCH's head. LURCH drops ANGEL, holding his ears. ANGEL kicks LURCH in the balls. He barely winces before hurling ANGEL across the room into a painting of the castle. His notebook drops to the floor.

LUNCH lumbers towards him. ANGEL grabs the CUDDLY MONKEY and looks throws it in LURCH's direction. LUNCH catches it and is momentarily charmed, hypnotised by the monkey's cute eyes.

A whistle from offscreen. LURCH turns to see ANGEL upright, brandishing his beloved POT PLANT.

ANGEL  
Playtime's over.

SMASH. ANGEL hits LURCH across the head, destroying his Peace Lily in the process. LURCH drops. His walkie-talkie clatters to the floor, crackling to life.

SKINNER (O.S.)  
Michael? Michael? Are you there?  
Michael? Is everything okay?

ANGEL speaks into the Walkie-talkie in a thick brogue.

ANGEL  
Yarp.

SKINNER (O.S.)  
Sergeant Angel has been taken care  
of?

ANGEL  
Yarp.

SKINNER (O.S.)  
He's not going to get back up  
again?

ANGEL  
...Narp?

SKINNER (O.S.)  
Good. Proceed to the castle.

ANGEL looks to a castle painting on the wall. He pulls out his phone and dials.

FRANK (O.S.)  
You've reached Frank Buttermann.  
Please leave a message after the  
beep-

ANGEL  
Frank. This shit just got real.  
Skinner just tried to kill me. He's  
going somewhere. The castle I

(MORE)

ANGEL (cont'd)  
 think. I'm going there now. I don't  
 know who to trust. It's Nicholas by  
 the way.

ANGEL turns to see DANNY at the door and jumps a mile. DANNY  
 looks at LURCH sprawled among the pot plant debris.

DANNY  
 Oh my god. What happened to your  
 Peace Lily?

ANGEL  
 Danny. Stay here. Watch him. Call  
 your Dad. Tell him I was right.

DANNY  
 What are you going to do?

ANGEL  
 I'm going to bust this thing wide  
 open.

DANNY  
 Nicholas?

Danny picks up ANGEL's notebook and puts it in his pocket.

ANGEL  
 Thanks partner.

EXT. HIGH STREET - NIGHT

ANGEL runs down the high street past a National Trust sign  
 pointing toward 'SANDFORD CASTLE'.

EXT/INT. CASTLE RUINS - NIGHT

ANGEL approaches Sandford Castle ruins, a dilapidated 12th  
 Century Castle. It looks spooky in the dark. ANGEL hears  
 voices coming from inside. We hear chanting-

MASSED VOICES (O.S.)  
 ...bonum commune communitatis...

ANGEL peers into the main hall. He sees several BLACK  
 CLOAKED FIGURES standing around a large circular stone  
 tablet. They hold torches under their faces.

ANGEL makes out familiar faces under the hoods. We see TOM  
 WEAVER, whose words echo in ANGEL's head; *"I can see what  
 the entire village is up to..."*

ANGEL looks to see 12 walkie talkies on the stone tablet -  
*"Got everyone linked up with a walkie so we can keep each other abreast of any misadventure."*

ANGEL sees SKINNER under one of the hoods. Words echo; *"How can I be in several places at once?"...*

We see FLASHCUTS of the florist chase, now with angles that we didn't see previously; a second CLOAKED FIGURE outside the greenhouse, a third CLOAKED FIGURE behind the hedge.

ANGEL spies some of the other faces - JOYCE COOPER, ANNETTE ROPER, JAMES READER, REV. SHOOTER, DR. HATCHER, AMANDA PAVER - *"We're basically a group of volunteers who strive to keep the village just so..."*

ANGEL's thoughts flash back to the fountain. We see DANNY throw some change in. The penny drops. We see the plaque; *'This fountain was generously restored with funds raised by F. Butterman, J. Cooper, R. Hatcher, A. Paver...'* As the CLOAKED FIGURES stop chanting and sit at the tablet, ANGEL is even more horrified by what he hears next...

JOYCE COOPER

Quick announcement before we begin.  
 Janet Barker has decided to call her boys Roger and Martin which is lovely. The christening will be Saturday week and all are welcome.  
 Tom?

The CLOAKED FIGURES all swing their torches to WEAVER.

WEAVER

Thanks Joyce. Now you'll be pleased to know that the tenacious Sergeant Angel has now been taken care of. Thanks must go to Simon Skinner for his efforts in this. Our very own Joyce Cooper will discover the officer tomorrow morning, slumped on the wet floor of his ensuite bathroom, having slipped in the shower and tragically broken his neck. Dr. Hatcher will take it from there.

DR. HATCHER

Indeed and may I say very well executed Simon. I will of course pronounce the death as accidental. That is after all what I'm here for.

All torches to DR. HATCHER. There are mild chuckles.

WEAVER

With Sergeant Angel dispatched, we can concentrate our efforts on eradicating our hoodie infestation, after which nothing will stand in our way.

ANGEL (O.S.)

Oh I beg to differ, Mister Weaver.

All the torches spin to the direction of the voice.

WEAVER

Well, well, well, I see we have visitors.

ANGEL walks into the torch beams, warrant card aloft.

ANGEL

Sergeant Nicholas Angel. Sandford Police Service.

SNINNER

My, he is tenacious isn't he?

ANGEL

I'm placing you all under arrest on suspicion of conspiracy to commit murder.

WEAVER

Oh come, come Sergeant Angel.

ANGEL

You should be ashamed of yourselves. This is supposed to be the community that cares!

REV. SHOOTER

Oh, but we do care Nicholas.

JOYCE COOPER

It's all about the greater good.

ALL

The greater good.

ANGEL

What do you mean the greater good?

ALL  
The greater good.

SKINNER  
Sandford, Nicholas. The village.

DR. HATCHER  
A happy village is a healthy  
village.

REAPER  
Perfection breeds contentment and  
contentment is paramount.

SKINNER  
You see, as much as I enjoyed your  
wild theories Sergeant, the truth  
is far less complex. Blower's fate  
was simply the result of his being  
an appalling actor.

There's a murmur of "appalling".

ANGEL  
You murdered him for that?

SKINNER  
He murdered Bill Shakespeare.

ANGEL  
What!? Oh I see.

We see FLASHBACKS of MARTIN ELOWER's dressing room murder.

Now, we see new angles with MULTIPLE CLOAKED FIGURES.

REAPER  
The Sandford Players is an  
important feather in our cap.

DR. HATCEER  
We couldn't let Blower jeopardize  
that. Not when we had two  
semiprofessionals waiting in the  
wings.

SKINNER points to an OLDER COUPLE in cloaks who wave back.

SKINNER  
Let us not forget Greg was an extra  
in Straw Dogs -

ANGEL  
Yes, I know!

JOYCE COOPER  
Martin was less concerned with the  
reputation of the village than his  
sordid affair with Eve Draper.

We see FLASHBACKS of EVE'S murder by MULTIPLE KILLERS.

ANGEL  
And so Eve deserved to die too?

DR. HATCHER  
She did have an annoying laugh.

There's a murmur of 'annoying'.

ANGEL  
And George Merchant?

SKINNER  
He had an awful house.

There's a murmur of "awful".

We see FLASHBACKS of MERCHANT'S 'accidental' explosion. Now,  
with MULTIPLE CLOAKED FIGURES engineering it.

JOYCE COOPER  
We begged him in vain to make his  
residence more in keeping with the  
village's rustic aesthetic.

ANGEL  
What was Messenger's crime?

SNINNER  
Tim Messenger's tenure as editor of  
the Sandford Citizen has been  
unbearable.

REAPER  
Our once great paper had become  
riddled with tabloid journalism and  
dreadful punnery. Not to mention  
persistent errors.

ROY PORTER  
He listed her age as 55.

MARY PORTER  
When I'm actually 53.

REV SHOOTER  
The church roof was in need of  
repair and the insurers wouldn't  
pay unless it was certified  
hazardous. Let's just say we killed  
two birds with one stone.

FLASHBACK of MULTIPLE CLOAKED FIGURES pushing the turret.

ANGEL  
What about Leslie Tillar? One of  
your own? Her horticultural  
expertise helped put Sandford on  
the map.

JOYCE COOPER  
She was ever so good.

SKINNER  
Cousin Leslie was a terrible shame.  
But it seems she was set on moving  
away.

WEAVER  
We had to stop her before she  
shared her green fingers with  
anyone else.

JOYCE COOPER  
Not least the heathens at Euford  
Abbey.

The NWA simultaneously spit on the ground.

DR. HATCHER  
If we can't have her no-one can.

ANGEL  
How can this be for the greater  
good?!

ALL  
The greater good.

ANGEL  
Shut it. These people died for no  
reason, no reason whatsoever?

VOICE (O.S.)  
Oh I wouldn't say that.

All torches move to the voice. To ANGEL's horror, it is FRANK. He wears the era FASHIONED POLICE CAPE.

FRANK  
I was like you once Nicholas. I believed in the immutable word of the law. That is until the night Mrs. Butterman was taken from me. You see, no-one loved Sandford more than her. She was head of the Women's Institute, chair of the 'floral committee', even ran the Neighbourhood Watch before Tom. When they started the 'Village of the Year' contest, she worked round the clock, it became her life. I've never seen such dedication. On the eve of the adjudicator's arrival, some travellers moved into Callahan Park. Before could say gypsy scum, We were knee deep in dog muck, thieving kids and crusty jugglers. We lost the title and Irene lost her mind. She drove her Datsun Cherry into Sandford Gorge. The inquiry said it was an accident but I knew better. From that moment on I swore that I'd do her proud. And whatever the cost, we'd make Sandford great again.

ANGEL  
Sir, this doesn't make sense.

WEAVER  
It makes perfect sense, Sergeant. Frank gathered together a group of the most faithful Sandfordians and showed us how we might rid our streets of the paedophiles and perverts-

REV. SHOOTER  
-the shoplifters-

REAPER  
-the shirtlifters-

WEAVER  
-the punks, the drunks-

AMANDA PAVER  
-the thugs, the mugs-

SKINNER  
-the hams, the shams-

REV. SHOOTER  
-the drifters, the  
grifters-

DR. HATCHER  
-the dodgers, the bodgers-

JOYCE COOPER  
-the hawkers, the stalkers-

ROY PORTER  
-the gypsies, the tramps-

MARY PORTER  
-and thieves-

ANNETTE ROPER  
-the paedophiles, the perverts-

ANGEL  
Yeah, you've had them.

FRANK  
The adjudicators arrive tomorrow  
Nicholas. They were supposed to  
arrive in a couple of months but  
they brought it forward for some  
reason. We had to make sure  
everything was ready.

ANGEL  
Are you saying this was all about  
winning the 'Best Village Award'?

FRANK  
This is the best village Nicholas.  
You've seen the people. They're  
happy, contented. Most of them  
don't even know about our work.  
They have very normal lives.

There's a murmur of "very normal".

ANGEL  
They're living in a dream world.

HATCHER  
Precisely. No crime. No tension.

WEAVER  
Sheer bliss.

There's a murmur of "bliss".

FRANK

We have created the society you dream about. Isn't that worth preserving?

ANGEL

Not with murder.

FRANK

Sgt. Popwell thought much the same as you. I'm disappointed you can't see the big picture.

ANGEL

Well, I'm happy to disappoint sir. And I'm afraid you're going to have to come with me. You're all going to have to come with me.

FRANK

No Nicholas, I'm afraid it's you who has to come with us...

The NWA reveal an array of weapons from under their cloaks; axes, scythes, pitchforks, knives etc.

Out of the shadows, a bruised and angry LURCH slaps a hand on ANGEL's shoulder. ANGEL is shocked. Another hand lands on his other shoulder. he turns to see-

ANGEL

Danny? No! NO!

DANNY is silent. He and LURCH wield knives and torches. With lightning speed ANGEL ducks out of their grip, grabs LURCH's blade, spins behind DANNY and holds it to his throat. He takes DANNY's torch and shines it at the NWA.

ANGEL (cont'd)

Now back off or you'll be explaining to everyone how Danny accidentally tripped and cut his own head off.

The NWA continue to close in. FRANK laughs.

FRANK

Oh come on Nicholas. You haven't got it in you.

ANGEL

I MEAN IT.

They close in further.

Shit.

ANGEL throws DANNY to the ground and runs into the woods. The NWA give chase. A hoard of cloaked figures run through the trees. ANGEL sprints into the darkness-

Suddenly ANGEL trips and falls through a hole in the path.

INT. BLACKNESS - NIGHT

ANGEL crashes to a dusty floor, winded. He picks up his torch and shines it around. He seems to be inside an old GYPSY CARAVAN buried in the ground. His torch picks out a SKELETON IN GYPSY CLOTHING.

ANGEL backs up frantically, colliding with an ENTIRE FAMILY OF GYPSY SKELETONS, complete with children and dog.

ANGEL staggers to the door which bursts open into a cave. His torch picks out many more bodies. The most recent addition, in a PURPLE SHELL SUIT is a dead PETER COCKER.

ANGEL jumps back and finds himself staring at a skeleton in a police sergeant's uniform. It has a BIG BUSHY BEARD.

ANGEL flees the cave and sees one other corpse; that of the LIVING STATUE, now frozen in a final expression of terror.

EXT. WOODS - NIGHT

ANGEL slams straight into DANNY at the cave mouth.

The other NWA members gather behind, an ominous mass of shadow. DANNY produces his blade.

ANGEL

Danny! No!

DANNY plunges the knife into ANGEL's chest. We see ANGEL stagger back. His torch drops and smashes.

INT/EXT. DANNY'S CAR - NIGHT

A sign looms in the night - 'YOU ARE NOW LEAVING SANDFORD'.

A grim DANNY pulls into a dark layby in his Astra. The brake lights illuminate the sign with a hellish glow.

INT/EXT DANNY'S CAR - NIGHT

A car boot opens. DANNY stands over a bloodied ANGEL, the knife protruding from his chest.

ANGEL slowly opens his eyes and looks at DANNY with confusion. DANNY slowly opens his hand to reveal a number of empty ketchup sachets.

DANNY  
(weakly)  
Ta-daaaa.

DANNY yanks the knife out of ANGEL's chest. ANGEL produces the notebook from his breast pocket.

ANGEL  
What are you doing?

DANNY  
They told me I had to put you in  
the front seat and push you in the  
gorge.

DANNY hauls ANGEL out of the car boot.

ANGEL  
Danny, it's murder.

DANNY  
It's not, it's ketchup.

ANGEL  
I'm not talking about me Danny, I'm  
talking about all the others the  
NWA have murdered.

DANNY  
That's not true. Dad just said it's  
his special club. I thought it was  
just about rapping knuckles and  
sending them on their way.

ANGEL  
There are skeletons back there  
Danny.

DANNY  
I don't know nuffin about the  
skelingtons!

ANGEL

But what about Draper, Blower,  
Merchant, Messenger and Tiller?  
What do you think was happening?

DANNY

I don't know.

ANGEL

It was Frank, Danny. He's appointed  
himself judge, jury and  
executioner.

DANNY

He's not Judge Judy!

ANGEL

He is Danny! And you have to help  
me take him down.

DANNY

I can't Nicholas. I'm involved now.  
I have to do what Dad says. I can't  
get out. But you can. Take the car,  
go back to London. There's nothing  
you can do.

ANGEL

I can come back. And I can bring  
the blue fury of the Metropolitan  
Police Service with me.

DANNY

They'll make it all disappear. They  
hid it from everyone else. Who are  
they gonna believe? Dad, or the  
loony London copper?

ANGEL

But you'll be here won't you Danny?  
We can do this together. You and  
me. Partners.

DANNY

Forget it Nicholas. It's Sandford.

A tearful DANNY pulls out his car keys. ANGEL takes them,  
limps to the car and drives off. In his rear view, ANGEL can  
just make out the figure of DANNY standing in the road.

INT. DANNY'S CAR - NIGHT

ANGEL drives down the M4. Rain lashes his windscreen. His fuel light blinks low. He reaches 'HESTON SERVICES'.

INT. HESTON SERVICES - NIGHT

A CLERK eyes ANGEL, who is covered in grime and ketchup.

CLERK

Is that everything Sir?

ANGEL's gaze has been drawn to a bargain bin full of DVDs. He scans the titles - 'OUT FOR JUSTICE', 'THE ENFDR CER', 'LETHAL WEAPON', 'WALKING TALL', 'HARD TO KILL'.

CLERK (cont'd)

Sir? Sir? Is there anything we can do for you?

ANGEL

No. This is something I have to do myself.

ANGEL grabs a pair of shades, a fistful of car spray paints and some bubble gum. He slams down some crumpled money.

EXT. BRANNIGAN'S FARM - MORNING

We see the 'WELCOME TO SANDFORD' sign.

It's morning outside JAMES REAPER's farm. His GREEN 4X4 pulls over to the roadside. He gets out and walks to some horses at a gate. They snort, restless. REAPER looks behind him. The ASTRA is sitting right in the middle of the road.

REAPER

Danny?

REAPER squints. It's not DANNY. Sitting behind the wheel, wearing shades and revving the engine, is ANGEL.

Reaper runs to his 4X4...ANGEL screams towards him...Reaper grabs his car radio..

SMASH. ANGEL crashes his car directly into the 4X4...REAPER is left clutching the radio and snapped cable...ANGEL springs from the ASTRA and charges towards REAPER.

REAPER (cont'd)

Mum!!!

ANGEL punches REAPER out cold. BANG...Buckshot rips into the 4X4 next to ANGEL's head...

REAPER'S MUM brandishes a shotgun from the other side of the gate. She breaks the shotgun and goes to reload.

ANGEL runs towards the gate, jumps into the air and launches into a flying kick. REAPER'S MUM snaps the shotgun shut, ANGEL lands on her, with maximum force.

EXT. BRANNIGAN'S FARM - MORNING

JAMES REAPER and his MUM are tied to the fence.

REAPER

What are you going to do? Just walk in and arrest the whole village?

ANGEL

Not exactly.

INT. SANDFORD STATION - MORNING

ANGEL glides through the quiet front office, past the straight haired DESK SERGEANT who barely looks up.

INT. LOCKER ROOM - MORNING

ANGEL glides through the locker room. No-one spots him. He opens his locker, and retrieves a uniform and a stab vest.

INT/EXT. EVIDENCE ROOM - MORNING

'999' is punched into the keypad. The door opens on the arsenal of weaponry. ANGEL grabs all he can carry. RIFLES and SHOTGUNS round his shoulders, PISTOLS in his belt.

The room is now completely empty, save for the sea mine.

INT. FRANK'S OFFICE - MORNING

FRANK looks at paperwork and eats ice cream. In the outer office ANGEL stands looking in. FRANK becomes aware of someone watching. He looks up but ANGEL has gone.

INT. STATION - MORNING

ANGEL glides past the DESK SERGEANT, who finally pipes up.

DESK SERGEANT  
Oh Sergeant Angel? Someone from  
London called for you.

ANGEL scowls back at him, chewing gum, armed to the teeth.

DESK SERGEANT (cont'd)  
I'll tell them you'll ring 'em  
back.

ANGEL nods and walks out. The DESK SERGEANT watches him go.

DESK SERGEANT (cont'd)  
That's funny.

VOICE (O.S.)  
What's that?

DESK SERGEANT  
I didn't know we had a mounted  
division.

The voice's owner joins DESK SERGEANT in peering after  
ANGEL.

It's his curly haired twin brother.

THE OTHER DESK SERGEANT  
Nobody tells me nothing.

EXT. STREET - MORNING

An armed ANGEL trots down the street on a FUCKING HORSE. He  
rides past a bus shelter where GABRIEL WEAVER and the  
HOODIES sit in their usual formation, albeit in school  
uniform. They stare at ANGEL, their young mouths agape.

ANGEL  
Wanna do something useful?

ANGEL throws a holdall to GABRIEL. It's full of spray cans.

INT. STATION/CCTV OFFICE - MORNING

WEAVER reads the paper and daintily eats ice cream. He does not see the CCTV screens slowly turn black behind him.

EXT. HIGH STREET - MORNING

Sandford. As it was that first morning. Idyllic, bustling, happy. Among the morning folk we see smiling NWA members going about their business as if nothing has happened.

We see WORKMEN putting up a banner across the middle of the street reading 'GOOD LUCK SANDFORD: VILLAGE OF THE YEAR'.

ANNETTE ROPER is putting out a display in front of her shop. Her walkie-talkie crackles to life.

RADIO VOICE

Annette, that new policeman's back.

INT. CCTV ROOM - MORNING

WEAVER hears this RADIO message and finally realises that all his precious CCTV cameras have been sprayed black.

INT. SURGERY - MORNING

DR. HATCHER peers through his surgery window, his eyes wide. ANGEL is reflected passing on horse back.

EXT. STREET - MORNING

JOYCE COOPER waters the hanging baskets outside the hotel, she spots ANGEL riding up the middle of the high street.

The PORTERS peer out of the Crown, mouths agape.

REV. SHOOTER is talking to the understudies GREG and SHEREE. All three stop and stare. AMANDA PAVER skids to a stop on her bicycle and gawks. MR. TREACHER in his heavy coat looks on in terror.

SKINNER and his staff stare from the window of SUMMERAISLES.

DANNY is sat in the squad car in the usual parking spot. He sees ANGEL and is terrified, not knowing what to do.

INT. STATION - MORNING

WEAVER bursts into FRANK's office, panic stricken. FRANK looks up. His cheery expression dissipates immediately.

FRANK

Angel.

EXT. SQUARE - MORNING

The village has come to a stop. The NWA watch as ANGEL dismounts. Beads of sweat glisten. Eyes flick this way and that. The ordinary folk are unnerved by the hush.

ANGEL

Morning.

MR. TREACHER flings open his winter coat revealing a shot gun. ANGEL dives behind the fountain just as he fires.

The village erupts into chaos. The innocent run for cover.

The NWA mobilise. The PORTERS scurry inside. DR. HATCHER emerges from his surgery with a number of guns.

ANNETTE ROPER runs into her shop. Moments later an upper window smashes and the barrel of a gun protrudes.

DANNY sits in the car, his face a mixture of awe and panic.

ANGEL takes a look at MR. TREACHER's position. He is standing next to a truck loaded with BEER BARRELS. ANGEL jumps up and fires blasting the catch holding the BEER BARRELS in place. They tumble off the back of the truck, knocking TREACHER off his feet.

ANGEL is pinned down by fire from ANNETTE ROPER. He looks up to see ROPER'S gun poking out of her shop.

ANGEL sees the HOODIES hiding behind a car. He motions to the newsagent. The HOODIES stampede into the shop. The door slams. We see the notice; "ONLY ONE CHILD AT ANY TIME".

In the window, ROPER'S gun is suddenly yanked backwards. We hear muffled screams and blows.

Shots ring out, a hail of bullets narrowly missing ANGEL. Pedalling towards him on her cycle, firing a rifle is AMANDA PAVER. ANGEL dives out of the line of fire.

DANNY sees AMANDA PAVER in his wing mirror. His face hardens. He flings the door wide open and sends AMANDA PAVER flying through the air into a crumpled heap.

DANNY runs over to join ANGEL. ANGEL throws him a shotgun. DANNY catches it in mid air.

ANGEL (cont'd)  
That's what I'm talking about.

Shots ricochet off the fountain. GREG and SHEREE reign fire on the two officers. ANGEL and DANNY, without a moments pause, return fire, shooting GREG in his gun hand and SHEREE in the shoulder. Both fall dramatically.

JOYCE COOPER  
Fascist!

JOYCE COOPER opens fire with an antique Winchester. DANNY dives for cover. ANGEL rolls across the floor, pulling two pistols from his belt, still rolling he fires at JOYCE. One of JOYCE's hanging baskets drops directly on her head.

ANGEL  
Hag!

There's a piercing yell. ANGEL turns to see BERNARD baring down fast with the ORNAMENTAL SWORD. ANGEL barely manages to draw his baton to block the attack. BERNARD swipes, slicing the baton in half. ANGEL takes out BERNARD's legs with a foot sweep. BERNARD crashes down.

Then from behind ANGEL.

REV. SHOOTER  
STOP! STOP THIS! Please. Let us put down our guns. Nicholas, my son, you may not be a man of god but surely you're a man of peace.

ANGEL  
Reverend I may not be convinced about the existence of God but I know good and evil and I have the grace to know which is which.

REV. SHOOTER  
Oh fuck off Grasshopper!

REV. SHOOTER pulls a pistol from his cassock and fires. The bullet takes ANGEL by surprise, grazing his shoulder.

DANNY  
Noooooooooooo!

DANNY returns fire at SHOOTER hitting him in the shoulder.

REV. SHOOTER  
Jesus Christ!!!

DANNY runs over to ANGEL who is lying wounded in the road.

ANGEL  
Still feel like you're missing out?

CLICK. They turn to see DR. HATCHER pointing a shotgun.

DR. HATCHER  
Drop your weapons.

DANNY  
Dr. Hatcher wait.

DR. HATCHER  
Shut up Danny. I brought you into  
this world, it's rather fitting I  
should be the one to take you out  
of it. You and your interfering  
little friend. Now drop them!

DANNY does so. His shotgun hits the floor. BLAM! It fires  
into HATCHER's leg. His knee explodes in a shower of blood.

DR. HATCHER clutches his knee, wailing in pain.

ANGEL  
You're a doctor, deal with  
it...motherfucker. Danny, let's go.

DANNY  
What are you thinking exactly?

A shot blasts from the windows of THE CROWN.

ANGEL  
Pub?

ANGEL eyes the board outside the pub; reading 'COME ON IN!'

INT/EXT. THE CROWN - MORNING

SMASH. The pub board comes smashing through the window.

The PORTERS fire wildly from behind the bar, before a sign  
reading 'TWO SHOOTERS FOR THE PRICE OF ONE'. They stop.

Then - the pub doors fly open. DANNY and ANGEL burst in,  
jumping through the air whilst both firing two guns.

They land and roll, grabbing tables to form a barricade. The PORTERS open fire again. Tables and chairs splinter.

ANGEL pops up and fires at a bear trap on the wall. It falls and clamps its jaws around ROY PORTER's head.

MARY PORTER

Roy! Somebody call the police!

FRANK (O.S.)

Reach!

The entire Sandford police burst in, wearing RIOT GEAR and clutching batons. WALKER holds a growling SAXON on a leash. FRANK leads them, aiming his ANTIQUE PISTOLS at ANGEL.

FRANK (CONT'D)

Officers, arrest that man. Danny, step away from the Sergeant.

DANNY

No Dad.

FRANK

Danny, you'll do as you're told.

DANNY

No, I'm not taking orders from you any more.

FRANK

Officers, arrest these men!

ANGEL

You can arrest us if you want. You can throw us in prison and go back to being blind, submissive slaves.

CARTWRIGHT

What the fuck is he on about?

WAINWRIGHT

What the fuck are you on about?

ANGEL

Have you ever wondered why the crime rate in Sandford is so low and the accident rate so high?

FISHER

No. Yes. What?

ANGEL

You've been brain washed Sergeant into naivety by an old man with a murderous obsession and it's time you opened your eyes to the truth.

FRANK

This is ridiculous.

DANNY

No, it's not Dad. It's very unridiculous. And it's only now that I'm starting to realise how unridiculous it all is.

FRANK

Silence Danny! Think of your mother.

DANNY

Mum's dead and for the first time in my life, I'm glad. Because even though she loved this village more than anything if she could see what you've become, she'd kill herself all over again.

DORIS THATCHER

Sorry, I'm completely lost.

ANGEL

Sandford is a lie Doris. For the last twenty years the village has been controlled by Frank and the NWA. They've lulled you into thinking this is a perfect village by killing anyone who threatened to change that.

SAXON stops growling. BOB WALKER pipes up.

WALKER

Recconneegottsumadere.

DANNY

He says he 'reckons you got something there'.

ANGEL

I know. Thanks.

WALKER/DANNY

S'alroight.

FRANK rounds on the officers, raising his pistols at them.

FRANK

You're not seriously going to believe this man are you? Are you?! He's not even from round here.

The officers look on in confused disbelief at the manic FRANK, who realises he is brandishing his weapons.

WAINWRIGHT

Maybe it's time to give it up sir.

FRANK

You ignorant flatfoots!

FRANK snaps, shooting his pistols up in the air. He hits a rustic light fitting, which crashes to the ground.

ANGEL and the other officers dive out of the way, as glass explodes across the main bar. Everyone scatters.

In the confusion, FRANK makes a bid for freedom through the back of the pub. ANGEL jumps up. The other officers stare after FRANK, then look to ANGEL, their new leader.

ANGEL

Let's go.

DANNY

Aren't we gonna go after dad?

ANGEL

He'll come round again.

DANNY

Well, who else is there?

ANGEL

Want anything from the shop?

FLASHCUTS; the police tool up, cuff people. PC WALKER and SAXON guard the already incapacitated NWA members. ROY PORTER still has the bear trap on his head.

EXT. SUMMERAISLES - MORNING

ANGEL leads his new recruits as they approach the car park. They take cover behind recycling bins, armed and ready.

DANNY  
What you thinking?

Before Angel can answer-

FISHR  
We should strike now while we have the element of surprise, the longer we wait the more time they have to mobilise. I say we go in through the front entrance and take the place aisle by aisle. They won't be expecting that.

ANGEL  
Very good. What he said.

INT. SUMMERAILES - MORNING

A grim SKINNER and his gormless minions watch the CCTV.

SKINNER  
My, my. Here come the fuzz.

EXT. SUMMERAISLES - MORNING

The Sandford police gather near the entrance.

WAINWRIGHT  
Maybe they're not in.

ANGEL  
Wait here.

ANGEL goes into SUMMERAISLES through the automatic door.

DORIS THATCHER  
We can't let him go in on his own.

DANNY  
He knows what he's doing.

KRAAASSSHHHH! ANGEL comes flying through the front window of the shop and lands in a heap on the ground. He gets up.

ANGEL  
They're in. You take the shop. I'll  
deal with the trolley boy.

Eh? WAINWRIGHT Eh? CARTWRIGHT

LURCH strides out of the shop.

Oh. WAINWRIGHT Oh. CARTWRIGHT

DANNY leads the officers in, as ANGEL faces up to LURCH.

ANGEL (cont'd)  
We don't have to do this Michael.  
Is this what you really want?

LURCH  
Yarp.

ANGEL  
Suit yourself.

ANGEL runs at LUNCH and headbutts him in the face.

INT. SUMMERAISLES - MORNING

The OFFICERS make their way through the supermarket aisles. WAINWRIGHT peers round a corner. One of the GRUFF BUTCHERS throws a large meat cleaver. It shatters a tomato sauce jar next to his head. CARTWRIGHT shrieks, assuming it's blood.

CARTWRIGHT  
Andy!

Meanwhile ANGEL is being swung around by LURCH, his arms clamped tightly around LURCH's neck. ANGEL flailing legs knock produce off shelves as he clings on tight. LURCH begins to lose consciousness. He staggers past a 'WET FLOOR' sign, slips and both fall hard into a chest freezer.

ANGEL scrambles out covered in frost. LURCH is out cold.

ANGEL joins the other officers, who crouch behind shelves as they shoot at the two GRUEE EUTCHERS.

DANNY  
Where's Lurch?

ANGEL  
He's unconscious in the freezer.

DANNY  
Did you say 'cool off'?

ANGEL  
No I didn't say anything.

DANNY  
Oh shame.

ANGEL  
But you missed a bit earlier when I  
distracted him with the monkey,  
said 'Playtime's over' and hit him  
with the Peace Lily.

DANNY  
You're off the fucking chain!

Another cleaver whizzes by, smashing more sauce bottles.

ANGEL  
What's the situation?

WAINWRIGHT  
Two blokes and a lot of cutlery.  
What do you reckon?

The two GRUFF BUTCHERS wait, knives drawn, ready to throw. Suddenly a terrific clattering rumble fills the store. A battering ram comprised of several trollies handcuffed together bursts into view, hurtling toward the GRUFF BUTCHERS. The ANDES ride the front of the trolley-ram, yelling like Vikings.

The trollies crash into the meat counter, knocking the GRUFF BUTCHERS to the floor. The ANDES leap off the makeshift battering ram and deck the floored bad guys.

A PIERCING SCREAM. The officers turn to see the sluttish CHECKOUT GIRL running towards them.

DORIS THATCHER grabs the 'WET FLOOR' sign and slams it into the CHECKOUT GIRL's face. She slides across the floor.

WAINWRIGHT (cont'd)  
Nice one Doris.

DORIS THATCHER  
Nothing like a bit of girl on girl.

SPLAT! The officers duck for cover. Gangly SHELF STACKERS appear, throwing a volley of melons and pineapples.

ANGEL

Can you handle this sergeant? We're going after the big boss.

FISHER

We're on it, Sergeant.

ANGEL

Danny, let's roll.

WAINWRIGHT

Angel! Don't go being a twat now.

ANGEL

I wouldn't give you the satisfaction.

ANGEL and DANNY burst in. The office is deserted, the window open. They see SKINNER in the car park climbing into a SQUAD CAR, driven by FRANK.

ANGEL (cont'd)

Let's get down there.

DANNY

How?

ANGEL

Skip.

ANGEL and DANNY jump through the open window and land in a skip full of cardboard boxes, as FRANK's car peels off.

ANGEL (cont'd)

Head 'em off?

DANNY

Fuck yeah.

ANGEL and DANNY sprint down an alley, burst back into the square and race towards DANNY's SQUAD CAR.

DANNY (cont'd)

I'll drive.

ANGEL slides over the bonnet to the passenger side. FRANK's car screams past. DANNY gets in and flicks on the siren.

ANGEL  
Punch that shit!

They screech off. Behind them we see the once picturesque square bullet riddled and blood splattered. The banner reading 'Village of the Year' flutters to the ground.

Three official looking types holding clipboards stand gobsmacked amid the debris.

EXT. SANDFORD STREETS - DAY

FRANK's car races past a 'KILL YOUR SPEED' sign.

Behind, ANGEL and DANNY gain on them. They take turns shooting at FRANK's car as they go. It's COP ON COP.

FRANK's car hits the brow of a hill at 100mph and gets air. As it hits the road again, SKINNNR spots something.

SKINNER  
Swan!

FRANK panics. Swerves. Big mistake. The car careers off the road and smashes right into a sign for the 'MODEL VILLAGE'.

EXT. MODEL VILLAGE - DAY

A beautiful blue sky. The sun beams down on a perfect vista of Sandford. The idyllic shot is quickly ruined however as-

A GIGANTIC SQUAD CAR flies over what we reveal to be a miniature version of Sandford. A small GINGER HAired KID stares in awe as the SQUAD CAR briefly blocks out the sun.

EXT. ROAD - DAY

ANGEL and DANNY's SQUAD CAR reaches the brow of the hill.

ANGEL  
Swan.

DANNY brakes with expert timing. They screech to a stop by the waddling SWAN. ANGEL opens the door and grabs the SWAN.

EXT. MODEL VILLAGE - DAY

The SWAN now sat in the back seat, DANNY takes the SQUAD CAR into the Model Village. Ahead is a scene of devastation.

FRANK's SQUAD CAR lies upturned in a water feature, a damaged sprinkler rains water down onto the model village. FRANK is motionless at the wheel.

SKINNER limps away from the crash. ANGEL jumps from the car and runs toward him. DANNY runs over to his injured father. SKINNER swipes up the GINGER HAired KID and holds a pistol to his head. ANGEL freezes, stopping dead in his tracks.

SKTNNER

Stay back or the ginger nut gets  
it!

The KID thinks fast, sinking his teeth into SKINNER's hand.

SKINNER

Ow you little fucker!

SKINNER drops the kid. Before he has a chance to recover, ANGEL pounces and they both crash down into the tiny village. SKINNER's pistol skitters down a miniature street.

ANGEL and SKINNER spring back up. The sprinkler rains down as they trade blows. The low angle in the model village makes them look like GODZILLA and KING KONG.

ANGEL hits SKINNER twice hard in the face. Reaching out SKINNER grabs ANGEL's hand. ANGEL winces in pain. SKINNER sees he has discovered a weakness and exploits it. He twists ANGEL's hand whilst raining blows down on his face.

SKINNER (cont'd)

GET GUT GE MY VILLAGE!

ANGEL straightens himself like T2 and shakes his head.

ANGEL

It's not your village any more.

WHAM. ANGEL flattens SKINNER with one punch. SKINNER sprawls across a mini village square. ANGEL looks over to the GINGER KID, who is agog at the coolness of events.

ANGEL (cont'd)

Well done son. What's your name?

GINGER HAired KID  
Aaron A. Aaronson.

ANGEL  
I'm sorry?

The KID's eyes go wide. ANGEL spins around. Behind is a maniacal SKINNER, holding a box cutter knife and running full pelt at ANGEL through the tiny streets.

SKINNER  
Annnnnnnnnnnnnngellllllllll!

SKINNER trips on a model Someraisles truck. His legs slip from under him, sending him flying. He spins in the air.

SPLAT. SKINNER falls hard onto the miniature church roof. A model turret has embedded itself beneath SKINNER's chin and protrudes through his mouth.

ANGEL looks to DANNY who pulls FRANK from the SQUAD CAR.

ANGEL  
Danny. It's over.

SKINNER (O.S.)  
Ooowwww.

SKINNER is not actually dead. He speaks, even though his neck and tongue are now pierced by the turret.

SKINNER  
Gooow, thith weally hurth. I can't feel my thongue. I'm going to need thome ice cream.

ANGEL  
There's plenty of ice cream back at the station. Isn't there-

ANGEL turns to see FRANK holding a gun to DANNY's head.

ANGEL (cont'd)  
Oh pack it in Frank, you silly bastard!

FRANK  
Now, now Sergeant. We don't want any more bloodshed.

DANNY  
Dad, don't do this!

ANGEL

Frank, this whole thing started  
because you lost someone you loved.  
Don't expect me to believe you'd  
let it end the same way.

FRANK

I'll tell you how this is going to  
end!

He points his gun at ANGEL. DANNY leaps on FRANK wrestling  
the gun from him. FRANK sprints off towards ANGEL's car.

DANNY aims the gun at him and is about to pull the trigger.  
He can't. Instead he points the gun in the air and fires.

DANNY

Aaaaargh!

FRANK jumps in the car and peels off, wheels screeching.

INT. CAR - CONTINUOUS

FRANK looks in his rear view. No one pursues him.

However he is not alone in the car. Behind, the long slender  
neck of THE SWAN rears up. FRANK turns. It pounces.

EXT. ROAD - MORNING

ANGEL and DANNY watch as the CAR veers wildly and crashes  
into a tree. We hear the sound of distant swan battle.

ANGEL

I feel like I should say something  
smart.

DANNY

You don't have to say anything at  
all.

Rehind them cars screech up and the rest of the Sandford  
police run over. The two officers look up to see a  
METROPOLITAN POLICE HELICOPTER coming to land in a field.

EXT. ROAD - LATER

FRANK sits handcuffed in the back of an ambulance, wearing a neckbrace.

SKINNER is carried through shot on a stretcher, the model church spire still sticking through his face. The HOODIES record this sight on their mobiles.

SKINNER

Ow ow ow ow ow ow.

We see the Swan cuffed to a car door by the neck. The OLD MAN IN A CAP approaches to retrieve him.

ANGEL and DANNY sit with blankets around them. They are addressed by the three officers from the start of the film.

CHIEF INSPECTOR

What do you say Nicholas?

INSPECTOR

We've been trying to reach you for days.

ANGEL

Well I've been kind of busy.

SERGEANT

We need you back. The figures have gone a little squiffy in your absence it has to be said.

CHIEF INSPECTOR

Come back to London. Sandford's hardly fitting for such an exceptional officer.

ANGEL looks to DANNY, then back at the model Sandford.

ANGEL

Yes, but the thing is sir. I like it here. Now, if you'll excuse me, we have to do a considerable amount of paperwork.

INT/EXT. STATION - DAY

FASTCUTS of forms being filled, various NWA members processed; prints, mug shots etc. ROY PORTER still has the bear trap on his head. He is measured as 7 feet 5 inches.

INT. STATION - DUSK

The entire Sandford force, including both DESK SERGEANTS sit quietly scribbling away. DANNY is particularly hard at work, the Peace Lily now has pride of place on his desk.

WATNWRIGHT

Fucking hell Nick, this is going to take ages.

CARTWRIGHT

Yeah, we're gonna be here all night.

FISHER

Good job we've got the manpower isn't it Andy?

DANNY

Actually, official vocab guidelines state that we say 'staffing', not 'manpower'. 'Manpower's sexist.

ANGEL

You don't mind a bit of manpower do you Doris?

DORIS THATCHER

Dirty bastard!

Everyone laughs. Whoops and catcalls fill the office. ANGEL is for once the office joker.

A WASTEPAPER BASKET hits him hard on the head.

ANGEL

Hey you cheeky fucker!

Another huge laugh. ANGEL grins at DANNY, who appears suddenly grave. He follows DANNY's gaze to see TOM WEAVER. Aiming a BLUNDERBUSS at ANGEL, his face full of hate.

WEAVER

You know what you are? A bloody busy-body!

WEAVER fires. DANNY lunges at ANGEL, pushing him off his chair and taking full force of WEAVER's blast in the chest.

With lightning speed ANGEL slips his feet into a wastepaper basket and kicks it at WEAVER's face.

WEAVER staggers back into the evidence ream. He hits the back shelf. The sea mine teeters, rolls forward and drops between WEAVER's legs, narrowly missing his crotch.

WEAVER (cont'd)  
Oh thank god.

KA-BOOM. The sea mine goes off. The evidence room door blasts outwards. ANGEL flies backwards through the air.

SANDFORD POLICE STATION EXPLODES.

In the clearing smoke, paperwork flutters to the floor. From under the rubble, we see movement. A hedgehog crawls out, blinking in the light.

Then the Sandford Police Service, blackened but intact, miraculously get to their feet. A frantic ANGEL hurries over to find DANNY who lies among the debris, barely alive.

ANGEL  
Hold on Danny. Everything's alright.

The officers gather round ANGEL cradling DANNY in his arms.

ANGEL (cont'd)  
Everything's gonna be just fine.

EXT. SANDFORD/VARIOUS - DAY

CAPTION - 'One Year Later'. We see ANGEL leaving a cottage and walk by a garden path.

We see ANGEL, now an Inspector, suiting up at the station. His uniform is different however. It's more modern. Cooler. He is also armed with an automatic revolver.

ANGEL strolls down a station corridor. Familiar looking brightly coloured notices are pinned all around the walls.

ANGEL walks out of the newly built station, and gets into his new SQUAD CAR. It's more modern. Cooler.

ANGEL drives along, his passenger seat conspicuously empty. He passes a skate yard where GABRIEL WEAVER and friends congregate, their heads down. His mobile rings. He answers.

ANGEL  
Okay. Give me a minute.

ANGEL comes out of the florists, now called LESLIE'S GARDEN, with a bouquet of flowers and gets into his car.

He walks through the graveyard to a single headstone. We see that it reads BUTTERMAN.

ANGEL (CONT'D)  
Are these okay?

VOICE (O.S.)  
Yeah they're lovely.

DANNY is revealed, standing next to ANGEL. He kneels down and places the flowers on a grave. ANGEL steps back, revealing the full headstone. It reads, 'IRENE BUTTERMAN'.

INT/EXT. SQUAD CAR - DAY

DANNY and ANGEL are in their car. The radio crackles.

DORIS THATCHER (O.S.)  
Any officers near the church?

ANGEL  
Go ahead Doris.

DORIS THATCHER (O.S.)  
Chief, we've had a report of some hippy types messin' with the recycle bins at the supermarket.

ANGEL  
Leave it with us. Sergeant Butterman. Little hand says it's time to rock and roll.

DANNY  
Bring the noise.

We cut to the exterior of the SQUAD CAR. ANGEL pulls a spectacular handbrake turn, spinning the car 180 degrees. Accelerating with a roar, the car hurtles towards us, filling the frame.

CRASH TO BLACK