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1 EXT. AERIAL SHOT. SEBASTIEN ISLAND. DAY 1 [10:10] 1

Sebastien Island- a small, beautiful island. One solitary house upon it. Gorgeous blue sea on all sides.

CUT TO:

2 EXT. BOAT. DAY 1 [10:11] 2

A small speed boat, laden with provisions. Approaching the island. A DELIVERY MAN driving the boat, whistling away to himself.

CUT TO:

3 EXT. SEBASTIEN ISLAND. JETTY. DAY 1 [10:12] 3

DELIVERY MAN unloads the provisions- food, cases of wine. He's helped by-

JOSEPH JACKSON- **early 40s**- dressed in casual clothes, almost beach clothes. He's handsome, obviously works out, but could probably use a haircut and a shave.

And ROSIE CURLOO- the maid- early 20s. A little bit reserved.

And watching them is ALEXANDER JACKSON. Late 50s, early 60s. The sort of man who dominates a room. Well dressed. Confident.

He watches them.

ALEXANDER

Where's your brother and sister?

JOSEPH

Don't worry- I've got this covered.

ALEXANDER nods. Pats JOSEPH on the arm, then picks up and looks at one of the bottles of wine.

ALEXANDER

Funny really. Your mother always used to scold me for spending so much on wine. "All tastes the same after a few glasses". She was probably right.

(Wry)

She would have been mad at me for buying this lot.

ROSIE

(Gently reassuring)

No. I think she would've just been happy to have everyone together again.

ALEXANDER just examines the bottle for a moment, then nods to himself.

ALEXANDER
(At JOSEPH)
See you at lunch then.

ALEXANDER walks away, bottle in hand. JOSEPH watches him go for a beat.

CUT TO:

4

EXT. HOUSE. SWIMMING POOL. DAY 1 [10:35]

4

Outside the house, a swimming pool. ANNA JACKSON- early 30s- very chic clothes- is painting a picture. Wild blue colours. Slashes of darkness.

EMILY ADAMSON - 40s, ALEXANDER's PA, business-like clothes, passes, some papers in hand. Stops to see what ANNA is painting. A little bit confused. ANNA catches the look.

ANNA
It's my mother. Swimming. She used to love doing laps in the pool.

EMILY
(Trying to sound supportive)
Right. Yeah. I can see that now-

ANNA just gives her a look. Don't bullshit me.

ANNA
It's not a physical representation.
It's more... my memory of what it felt like to watch her.

EMILY
(Not really following her)
Absolutely.
(A beat)
The colours are really nice.

ALEXANDER coming past-

EMILY
Ah- Mr. Jackson- these are the faxes from the London office- the documents you requested.

She hands them over. ALEXANDER nods a gruff thank you.

ANNA
Daddy? I've almost finished it.

ALEXANDER looks at the painting.

ANNA
What do you think?

ALEXANDER
Are you happy with it?

ANNA
Yes. I think I am.

ALEXANDER
Well then- if you're happy... I'm
happy.

ALEXANDER moving on.

TERRANCE JACKSON. Late 30s. Sitting in the shade of the house, dressed in a polo shirt. TERRANCE badly wants to be a GQ Man but his hair is never quite right, his clothes never quite fit, and he's a little bit out of shape. He's sitting browsing the Financial Times.

ALEXANDER passes.

TERRANCE
Need any help at the office?

ALEXANDER
I think I've got it covered. Thanks.

TERRANCE
(Re: the paper)
Market's looking pretty bullish at
the moment.

ALEXANDER nods and continues on his way.

CUT TO:

5

INT. ANNEXE. STUDY. DAY 1 [10:40]

5

ALEXANDER in his study. A photo on his desk- of his deceased wife Celine.

There's a heavy safe in the corner.

ALEXANDER has a glass of wine on the go. (He's the kind of man who'd use a tumbler to drink it from, not a fancy wine glass). He looks at the wine, at the photo of CELINE.

ALEXANDER
One glass before lunch time. That's
what you always said was on the
right side of respectable.

He downs his glass, pours another. Touches the face in the photograph, wistful. A little bit lost.

ALEXANDER

I'm doing the right thing. You'd
have agreed with me, wouldn't
you...?

He sits there for a moment. Then downs the rest of the drink.

CUT TO:

5A EXT. ANNEXE. STUDY. DAY 1 [11:00]

5A

ALEXANDER heads out for a walk from his study. EMILY by the door there, watching him go. Out on ALEXANDER, taking in the view as he goes.

CUT TO:

6 INT. HOUSE. HALLWAY. DAY 1 [12:00]

6

ROSIE is hitting a gong, signalling that lunch is ready.

CUT TO:

7 INT. HOUSE. DINING ROOM. DAY 1 [12:03]

7

The family gathering for lunch. JOSEPH (dressed down). TERRANCE (who is now wearing a smart shirt and tie). ANNA. EMILY. ROSIE by the doorway.

TERRANCE looks at JOSEPH, takes in his appearance.

TERRANCE

(Sarcasm)

Good of you to make an effort.

JOSEPH

I didn't realise there was a dress code.

TERRANCE

I can lend you a tie if you want.
Got a lovely burgundy one. Silk.
Hand crafted.

JOSEPH

(Dismissive)

Yeah. Probably by some six year old boy in a sweatshop somewhere.

ANNA

(Gentle sarcasm)

Good idea boys. Let's start bickering- today of all days.

Her tone shuts them up. ANNA checks her watch then clicks her finger, getting ROSIE's attention. It's an arrogant thing to do but we get the feeling that ANNA's unaware of that.

ROSIE

Ma'am...?

ANNA

Could you check where my father is.
Some of us are getting hungry.

ROSIE nods and exits.

CUT TO:

8

EXT. HOUSE. GARDENS. DAY 1 [12:05]

8

ROSIE walks through the gardens.

ROSIE

(Calls)

Mr. Jackson...?

No reply. She turns, walking towards the centre of the gardens. Seat. Table. She stops, seeing one of the flowers on a tree is in bloom. She plucks the flower, smells it- then we switch focus- revealing the body of ALEXANDER slumped on the seat.

ROSIE seeing it, gasping in horror.

ALEXANDER is shirtless - his shirt draped nearby. Shot through the heart. Dead. The flower falls as ROSIE runs back to the house and we stay on the dead body...

CUT TO:

TITLES: DEATH IN PARADISE

9

INT. HONORE POLICE STATION. DAY 1 [12:10]

9

HUMPHREY stands there, deep in thought.

HUMPHREY

Let me review what we know so far.

We reveal CAMILLE, FIDEL and DWAYNE- the former two at their desks, watching HUMPHREY in action, while DWAYNE is sorting files.

HUMPHREY

A man is found dead at the bottom of a ten storey building- clearly having fallen.

CAMILLE

Yes.

HUMPHREY

And the detective has to work out if it was murder or suicide.

(MORE)

HUMPHREY (cont'd)
He goes up each floor and throws a
coin out the window at every level.

CAMILLE
And then he knows he's got his
answer.

HUMPHREY ponders this for a moment.

HUMPHREY
What kind of coin?

CAMILLE
It doesn't matter.

DWAYNE doesn't look up from the files.

DWAYNE
It was murder.

FIDEL
(Brightly)
Ah yes. Of course. Definitely
murder.

HUMPHREY
...Are they big or small coins?

CAMILLE
(Little bit irate)
The coins aren't important.

HUMPHREY
(Stumped)
Maybe we should start again from the
beginning...

The phone starts ringing. FIDEL goes to answer it. DWAYNE
finishes sorting the files, as he does, matter-of-factly -

DWAYNE
It must have been a murder because
the detective had to open every
window - which means that someone
pushed the victim out and closed the
window after. If it was a suicide...
he would have found an open window.

HUMPHREY
(Takes this in)
It does depend on how big the window
ledges are.

CAMILLE
I thought you said you liked
puzzles.

HUMPHREY
I do. Give me another.

FIDEL gets off the phone.

FIDEL

There's been a murder on Sebastien
island.

HUMPHREY

Okay.

(A beat)

And...?

FIDEL

And we should go there.

HUMPHREY

No. I don't get it.

FIDEL

No, sir... it's not a puzzle.
There's actually been a murder.
Alexander Jackson. Found shot near
his home.

DWAYNE

Old carpetbagger himself, eh?

CAMILLE

I'll arrange some transport.

They start to move.

HUMPHREY

(To DWAYNE)
What do you mean by carpetbagger?

DWAYNE

Man made his millions through
property development- land grabs.

HUMPHREY

And he has a house on Sebastien
island?

DWAYNE

Chief- he owns the island. One
house, beautiful views... he's a
lucky man. Or at least he was.

CUT TO:

A BOAT speeds out. The Boat CAPTAIN at the helm. HUMPHREY,
FIDEL, DWAYNE and CAMILLE. FIDEL is looking at the sky.

HUMPHREY

I can't imagine owning an entire island. Buying a house was stressful enough.

DWAYNE

That's the rich for you. Different world.

CAMILLE

Considering Mr. Jackson's popularity amongst the locals, living away from Saint Marie was probably a smart move.

HUMPHREY

He wasn't well liked?

CAMILLE

(Shakes her head)

Buying up land cheap, clearing out the locals, building luxury homes in their place... what do you think?

FIDEL

Some of those homes had been in families for generations.

DWAYNE

Yeah. I imagine there'll be drinks flowing in a fair few of the bars tonight.

HUMPHREY takes in the view.

HUMPHREY

I mean the estate agent fees alone would be astronomical-

HUMPHREY interrupted as the boat rocks a little. HUMPHREY has to hold on.

HUMPHREY

- little bit choppy-

FIDEL

(Scans the skies)

Weather report this morning said there might be storms. Don't worry. They're usually wrong.

The boat rocks again, HUMPHREY trying to look reassured. And the boat speeds onto the island.

CUT TO:

11

EXT. SEBASTIEN ISLAND. JETTY. DAY 1 [13:04]

11

CAMILLE, FIDEL and DWAYNE are off the boat.

HUMPHREY the last to go- he manages to put one leg on land but pushes slightly so the boat moves away, so for a few excruciating seconds he's awkwardly stretched out- until the CAPTAIN comes to his assistance

HUMPHREY

(Getting onto land)

Thank you.

HUMPHREY joins the others as EMILY comes down to the jetty. She's a little bit disconnected- upset.

EMILY

I'm Emily Adamson. I'm Mr. Jackson's personal assistant.

CAMILLE

DS Bordey and this is Detective Inspector Goodman. You were the one who made the call?

EMILY

Yes. The housemaid- Rosie- she found the um...

CAMILLE

(Gently)

The body.

EMILY nods.

CAMILLE

I know this is difficult but we need you to take us to it.

EMILY

Yes... of course...

They head on their way.

CUT TO:

12

EXT. SEBASTIEN ISLAND. DRIVE WAY TO HOUSE. DAY 1 [13:07] 12

As they walk up the driveway to the house, HUMPHREY and CAMILLE talk to EMILY. DWAYNE and FIDEL behind them.

HUMPHREY

Who else is here at the moment?

EMILY

Mr. Jackson's two sons and his daughter.

(A beat)

(MORE)

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EMILY (cont'd)
It's been a year since Mrs. Jackson passed away.

HUMPHREY
I'm sorry to hear that. How did she die?

EMILY
A stroke. It was very sudden. Mr. Jackson wanted everyone in the family to join him here to remember her.

HUMPHREY
Gathering the clan, as it were.

CAMILLE
And you're considered family?

EMILY
Me? No. **He had some work things he wanted me to go over this weekend.**

CAMILLE
Did he always work weekends?

EMILY
Mr. Jackson liked to do things his own way. I mean, take a look at this island. No internet, no mobile reception- only one landline. He doesn't even own a computer. Used to call this place his 'Fortress of Solitude'.

They stop for a moment, the house having come into view. Set alone, slightly eerie, the only house on the island.

HUMPHREY
Well, that's pretty apt.
(Looks around)
So the jetty is the only way on or off the island?

EMILY
(Nodding)
He made sure of that- security was very important to him.

They move on. DWAYNE has stopped, taking in the view. Breathes out.

DWAYNE
I'm going to have my own island someday.

FIDEL
(Wry)
Of course you are.

DWAYNE smiles, shrugs. Yeah. He knows he's not. Takes in the view one more time and follows FIDEL.

CUT TO:

13 EXT. HOUSE. GARDENS. DAY 1 [13:10]

13

Where ALEXANDER was shot earlier. His shirt still lies on a seat. Around the body are JOSEPH, ANNA and TERRANCE.

HUMPHREY coming over, followed by EMILY and CAMILLE, DWAYNE and FIDEL behind.

HUMPHREY
I'm Detective Inspector Goodman-
(Re: CAMILLE)
This is DS Bordey.

TERRANCE steps forward.

TERRANCE
Terrance. This is my sister Anna. And my brother Joseph.

HUMPHREY
I'll need you all to step back from the body in case you contaminate the crime scene.

ANNA
Actually we were **just waiting for you.**
We'd like to move our father inside now.

HUMPHREY
It's very important the body stays where it is.

TERRANCE
My father was a great man. It's disrespectful to leave him lying out like this.

HUMPHREY
I sympathise but the sooner you let us do our job, the sooner we can move him somewhere... more respectful.

For a beat TERRANCE and ANNA don't move.

JOSEPH
Maybe **it's better we** wait up at the house.

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ANNA looks to TERRANCE. TERRANCE nods. Very well.

CAMILLE
(To EMILY)
Best you go with them.

EMILY nods, moving on with TERRANCE, JOSEPH and ANNA.

DWAYNE
Law unto themselves, chief.

FIDEL is searching the ground behind ALEXANDER's body.

FIDEL
Sir. Got a bullet here. Must have
gone straight through.

FIDEL uses tweezers and an evidence bag to pick it up and bag it.

FIDEL
Judging by the bullet and the wound,
I'd say he was shot with a pistol.

HUMPHREY nods, well done. Looking at the shirt on the seat.

HUMPHREY
Why's he not wearing a shirt?

CAMILLE
Maybe he was hot...?

HUMPHREY
But look at his **clothes**. Smartly
dressed, for lunch. Bit odd, isn't it -
sat here and he decides to take his
shirt off...?

HUMPHREY- vexed as FIDEL bags the shirt.

DWAYNE
I'll tell the Captain to take the
boat back, pick up the paramedics so
the body can be examined properly.

FIDEL looks up at the sky.

FIDEL
Might want to tell him to step on
it. That sky's getting darker.

DWAYNE looks up, nods, agreeing.

DWAYNE

Maybe we need to move the body inside,
once we're finished here.

HUMPHREY crouches before dead ALEXANDER, studying him for a beat.

HUMPHREY

So it's a year since his wife passed away. Family all together, **on the island he owns. At some point he comes outside... removes his shirt. And is shot through the heart.**

CAMILLE

I think it's time we heard what the family have to say for themselves.

CUT TO:

14 SCENE OMITTED.

14

15 INT. HOUSE. LIVING ROOM. DAY 1 [13:30]

15

Chairs. Table. Framed photos on the shelf. Large old mirror on the wall.

ANNA and TERRANCE sitting there. JOSEPH leaning against the wall. ROSIE pouring water and drinks. EMILY by the door.

HUMPHREY

As difficult as this is for all of you, we need to know **the last time you all saw Mr. Jackson, prior to his death.**

JOSEPH

Well, I saw him after the boat delivered supplies for lunch-

FLASHBACK: As previously seen in Scene 3, to JETTY. The DELIVERY MAN handing over goods. ALEXANDER there, JOSEPH and ROSIE.

FLASHBACK: As previously seen in Scene 4, to ANNA painting at the pool, ALEXANDER passing, talking to EMILY.

ANNA (V.O.)

I saw him when I was painting by the swimming pool.

TERRANCE (V.O.)

He passed me by moments later.

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Then ALEXANDER passing TERRANCE.

BACK TO:

HUMPHREY writes this down. Scribbling. His pencil snaps.

HUMPHREY

Ah...

TERRANCE hands over a pen from his jacket pocket.

TERRANCE
Be careful. It's rather expensive.

HUMPHREY examines it.

HUMPHREY
Never quite understood why people spend vast amounts on a pen. Chances are you're just going to leave it somewhere or lose it down the back of the sofa-

TERRANCE
Yes. Don't do that.

CAMILLE
So swimming pool. Study. And that was the last time he was seen?

EMILY
No- I saw him later in his study- he was just putting something in the safe. Then headed out for a walk- it was around 11.20 or so...

HUMPHREY
What was he putting in the safe?

EMILY
I'm not sure. Financial projections maybe.

HUMPHREY
And how did he seem? His mood, his manner?

EMILY
He did seem a little preoccupied.

FLASHBACK/NEW SCENE: 15 PART 2/INT/EXT. ANNEXE. STUDY. DAY 1[11:15]

ALEXANDER about to go on his walk, EMILY there.

ALEXANDER
There's some developments I need to discuss with you after lunch-

EMILY
It's not my place but... maybe today you shouldn't be worrying about business.

ALEXANDER

This is something that needs to be done.

And then as seen in SCENE 5A- ALEXANDER moving off on his walk, EMILY at the door.

HUMPHREY (V.O.)

So there was something on his mind..?

BACK TO:

EMILY

He runs a multi-million pound business. There's always something on his mind.

HUMPHREY

And at this point, before he went for his walk, he had his shirt on?

EMILY

Yes. Of course.

HUMPHREY

Did he say why he was going out into the gardens?

EMILY

Just his daily routine.

TERRANCE

Dad always liked to take a walk before lunch. Clear his head from business. I do it myself sometimes.

HUMPHREY

Except at some point within the next hour- BANG- !

People react- HUMPHREY said 'bang' a little too loudly-

HUMPHREY

- a gun goes off, making quite the sound.

ROSIE

Yes. I - I heard it. I was preparing lunch.

FLASHBACK/NEW SCENE: 15 PART 3/EXT. HOUSE. KITCHEN. DAY 1[11:40]

ROSIE is outside the kitchen, preparing vegetables, meat. Checks the timer.

ROSIE (V.O.)

I was preparing the vegetables for lunch. Still had another thirty minutes before **everything had to be ready so **this** would have been around 11:40.**

She hears a gunshot- distant. She shakes her head.

ROSIE (V.O.)

I thought it was just Mr. Jackson shooting the birds again.

BACK TO:

DIP 3. SHOOTING YELLOWS. Episode 7. 21.09.2013. 15A.

Continued. HUMPHREY frowns. Notes down something.

HUMPHREY

Birds?

TERRANCE

It's a business thing. Take the client out to play golf or go shooting. Dad liked to keep his aim in.

TERRANCE picks up and hands over a picture of him and ALEXANDER, with some clients, everyone out clay pigeon shooting.

CAMILLE

Was the gun kept for protection as well? He wasn't exactly popular with certain people in Saint Marie.

TERRANCE

Everything he did was legal-

JOSEPH

Which doesn't make it morally right. Ask the hundreds of people made homeless by Dad's little 'loopholes'.

TERRANCE keeps a fixed smile on his face, rolls his eyes at HUMPHREY a little, as if to apologise for JOSEPH.

HUMPHREY

Let's return to the gun in a moment. I want to be clear where everyone was when the shot was heard at 11:40.

ANNA

I was by the pool, working on my painting. I heard the shot- assumed the same thing as Rosie. The birds.

TERRANCE

I heard it too, in the library. Was doing some reading- Harvard Review of Business.

HUMPHREY looks to EMILY.

EMILY

I was in my room... taking a shower, getting ready for lunch.

HUMPHREY

Which leaves you- Joseph. **Did you hear the gunshot?**

JOSEPH

No - I was running...had my headphones on. Normally I have a work-out on the beach when I stay here.
(MORE)

DIP 3. SHOOTING YELLOWS. Episode 7. 21.09.2013. 16A.

JOSEPH (cont'd)

But the weather looked like it was
turning, so decided just to head to
the gym instead.

HUMPHREY

(Points at them one by
one)

Kitchen. Pool. Library. Room. Gym.
All of you alone. No corroboration
as to where you were.

JOSEPH

Um- no- Rosie saw me.

HUMPHREY

Is that right?

JOSEPH

Yes.

HUMPHREY

I was asking her. Not you.

JOSEPH looks at ROSIE, who is thinking-

ROSIE

Uh- yes- I did see him in the gym-

HUMPHREY

Ah. Excellent. What time was that?

**FLASHBACK/NEW SCENE: 15 PART 4/EXT. HOUSE. KITCHEN.
VERANDA / GYM. DAY 1 [11:30]**

A view of an outhouse where a gym is set up. ROSIE preparing food on the veranda. Can see across to JOSEPH, **listening to music on his earphones**, on the treadmill. His BACK to us.

ROSIE (V.O.)

Maybe around half past eleven...

TIME CUT. ROSIE is cleaning up outside, glances over and sees JOSEPH (back to us) still running.

ROSIE(V.O.)

...all the way through to eleven
fifty, twelve...

HUMPHREY (V.O.)

And he stayed there the whole time?

ROSIE (V.O.)

Well - I was busy going in and out
the kitchen but I'm fairly sure I'd
have noticed if he'd gone anywhere
else.

BACK TO:

HUMPHREY jots something down.

HUMPHREY

Fairly. Sure.

(At the others)

But nobody else has someone who can
vouch for where they were?

A shake of heads.

HUMPHREY

So this gun your father owned-

TERRANCE

It's a shotgun. It's kept mounted in
the hallway.

Shotgun. HUMPHREY and CAMILLE exchange a brief look. Not
the murder weapon then...

CAMILLE

And it's the only gun in the house?

TERRANCE and ANNA exchange a look. CAMILLE catches this.

CAMILLE

Is there something we should know?

ANNA

...It's... it's not the only gun.

**FLASHBACK/NEW SCENE: 15 PART 5/EXT. SEBASTIEN ISLAND.
RUINED SHED / GROUNDS. DAY [14:15]**

ANNA is walking near a ruined shed. She hears two gun
shots. Reacts. She goes to look.

ANNA (V.O.)

Yesterday afternoon, I was out
looking for inspiration... and I
heard some shots.

She sees JOSEPH, trying to shoot at some empty bottles he's
got lined up on an old wooden chest. His shot misses.

BACK TO:

All eyes on JOSEPH.

ANNA

(To JOSEPH)

...I'm sorry. But it worried me. Me
and Terrance were going to speak to
you about it.

TERRANCE

Can't have you running around,
firing off guns willy nilly.

JOSEPH

It was just practice- I mean- I have a pistol, yes- but it's for personal protection. I've got the papers for it.

HUMPHREY

And where is it kept?

JOSEPH

In a lock box in my room. It's quite safe.

He pulls out a chain round his neck.

JOSEPH

I keep the key on me at all times.

HUMPHREY

Even working out, in the gym?

JOSEPH

All times.

HUMPHREY

I'd quite like to see this gun then.

JOSEPH

But if dad was killed by a shotgun-

HUMPHREY

Well, that's the thing. He wasn't. We believe the weapon used was a pistol.

Out on JOSEPH. Caught out and a little shocked.

CUT TO:

16-19 SCENES 16-19 OMITTED

16-19

20 INT. HOUSE. JOSEPH'S BEDROOM. DAY 1 [13:41]

20

JOSEPH enters the room, with HUMPHREY and CAMILLE. He removes a sturdy metal case from under the bed.

JOSEPH takes off his neck chain, with the key. Hands the key to HUMPHREY who opens the box. Pistol inside. Box of bullets.

CAMILLE

So this is for protection.

JOSEPH

Yeah. Not a fan of guns, but I've been working for an aid organisation around the world.

(MORE)

JOSEPH (cont'd)
Sadly some of the places which need
the most help are also the most
dangerous.

As he talks HUMPHREY uses TERRANCE's pen to pick up the gun,
puts it in an evidence bag.

HUMPHREY
And the organisation you work with
condones you carrying a firearm?

JOSEPH
...Yeah. They- they understand.

HUMPHREY doesn't look like he believes that fully. But
letting it go for now.

CAMILLE
Aid work's a little bit different
from what your father does though.

JOSEPH
That's kind of the point. You'll have
heard the stories. People being turfed
out of their homes and so on.

HUMPHREY
And you disagreed with your father
over that?

JOSEPH
Oh yeah. He knew how I felt.

HUMPHREY locks the box again and as **they** talk, tries to pry
it open. It won't budge.

CAMILLE
How long have you been back for?

JOSEPH
Only a few days. I **haven't been here
for a long time.**

CAMILLE
Why is that?

JOSEPH
Had some pretty big issues with how
dad had made his millions. Seemed
better to stay away than have endless
arguments about it.
(shrugs)
But after mum died... felt it might be
time to build those bridges again,
y'know?

JOSEPH smiles sadly at the memory. A moment suddenly interrupted by HUMPHREY banging the case off the floor a few times. Then tries to open it.

JOSEPH
Trust me, you won't find a better lock.

HUMPHREY
And you're the only one with a key.
With access to it.

JOSEPH

Well... yes... but Rosie saw me in the gym. And violence is never an answer to anything... I'm a pacifist.

HUMPHREY

A pacifist who owns a pistol. Some might say that's a contradiction in terms.

Out on JOSEPH. Worried now.

CUT TO:

21 INT. HOUSE. HALLWAY. DAY 1 [13:42]

21

FIDEL is with TERRANCE and ANNA. Leading him to the shotgun-mounted on the wall.

ANNA

Here we go.

FIDEL uses protective gloves to take it down.

FIDEL

I'll need to lock this away.

TERRANCE

You sure it's not the murder weapon?

FIDEL

Your father was killed with a pistol bullet. Shotguns don't fire bullets. They fire shot.

TERRANCE

Well, you seem to know your stuff. If there's anything else you need-

FIDEL

Just be around to answer any follow up questions.

TERRANCE nods. FIDEL heads off. TERRANCE puts a comforting arm round ANNA.

CUT TO:

22 EXT. SEBASTIEN ISLAND. JETTY. DAY 1 [13:43]

22

DWAYNE is holding up his mobile phone, walking to the edge of the jetty. Leaning out. But no, the signal bars stay empty.

No signal here. He scowls. Over head there's a crack of thunder. DWAYNE pulls his collar up, looks up at the sky—that's not good. Hurries towards the house.

CUT TO:

23

INT. HOUSE. LIVING ROOM. DAY 1 [14:00]

23

We can hear the storm outside. HUMPHREY, FIDEL and CAMILLE are in here, going over the notes. DWAYNE hurries in.

DWAYNE

Storm means the crime scene's a goner. Wind's going to tear right through it.

HUMPHREY

It's just a bit of wind. It'll pass.

FIDEL

Sounds like an orange to me.

CAMILLE

Definitely orange.

(Off HUMPHREY's blank look)

The storms are colour coded, sir.

HUMPHREY

(Upbeat)

Orange sounds quite nice.

CAMILLE

It means 'stay inside, lock the doors'. All boats remain in the harbour.

HUMPHREY

Wait... so that means paramedics can't come over...?

CAMILLE

I'm afraid so.

HUMPHREY

...But we can still go back, right?

DWAYNE

Storm like this, we wouldn't even get halfway.

HUMPHREY

So we're stranded here...?

DWAYNE

Which means the killer is as well.

HUMPHREY
That's reassuring.

FIDEL
Not to mention without mobile or internet connections we can't even run proper background checks.

HUMPHREY- pained.

HUMPHREY
Then we carry on the investigation regardless. We improvise. Get what information we can from here. And we've still got an outside line.

HUMPHREY picks up the phone on the table. Frowns. Presses the cradle a few times.

HUMPHREY
...With a distinct lack of a dialling tone...

CAMILLE
Around here, when a storm hits, phone lines tend to be the first thing to go.

HUMPHREY
Of course they are. Okay. Then this will have to be our base of operations for the time being. So what do we need? Headshots.

(Looks around)
Aha.

He walks over to some picture frames on the mantelpiece. Starts collecting them.

HUMPHREY finds something useful- blue-tack. Starts picking up photo frames, removing the photos. Shots of family. Working quickly. Looks around- sees the mirror. Nice and big- smooth surface. It'll do.

He starts to stick the photos onto it.

HUMPHREY
So present on the island at the time of the murder.

Photo of ANNA and TERRANCE smiling for the camera, alongside CELINE, the deceased wife.

HUMPHREY
Anna the daughter, Terrance the son.

DWAYNE

(Checking notes)

She's 30, works as a 'freelance artist' in New York, been there for eight years now. Terrance has always lived at home, 37 years old, and is vice-president of his father's property company.

HUMPHREY sticks up another photo. ALEXANDER and EMILY at some corporate event.

HUMPHREY

Then we have Emily the PA. Hard working, willing to do weekend overtime.

FIDEL

Just like us.

DWAYNE

Didn't realise we had a choice.

(Off HUMPHREY's look)

She's **42**. Has worked for Alexander for **eleven** months **now**.

HUMPHREY

And Rosie the maid. Who found the body. There are no photos of her. So... um...

He picks up a bit of paper, scribbles a face onto it. It's a terrible five year old's drawing of a girl with hair, and ROSIE written underneath.

HUMPHREY

...there we go.

CAMILLE

You have hidden talents sir.

HUMPHREY

Just don't ever ask me to sing. What have we got on her?

DWAYNE

25. Been with the family for three years.

HUMPHREY picks up another photo- a teenage picture of JOSEPH, sullen, glaring at the camera.

HUMPHREY

And finally... Joseph.

DWAYNE

40. Works for foreign aid. Tends to live wherever that work takes him.

HUMPHREY

Let's not forget he arrived for his mother's memorial with a pistol in tow.

He sticks up the photo.

HUMPHREY

And then his father is found dead. Shirt off. Shot. Two pieces of the puzzle right there- why was he shirtless?

HUMPHREY writes SHIRT on a bit of paper and sticks it up.

HUMPHREY

And why use a gun? Small island. Much quieter ways to kill someone.

(A beat)

Strangling. Poison. Cut the breaks on his car. Push him off a cliff. A half brick to the back of the head.

CAMILLE looks at HUMPHREY askew. HUMPHREY slightly embarrassed.

HUMPHREY

...nevertheless, the bullet that killed Alexander came from a pistol. As far as we know the only pistol on the island belongs to Joseph.

CAMILLE

Unless someone is lying to us. Or hiding something.

HUMPHREY

Which is entirely possible. So we need to find out if the bullet came from the pistol Joseph owns. Can we do that here? Without any fancy equipment?

FIDEL

(thinks)

I could check the striation marks from the recovered bullet with another fired from the gun. If they match up, then we'd know for sure that the pistol was the murder weapon.

HUMPHREY

Good. Looks like we'll have to do things the old fashion way to solve this case. And the quicker we do so, the better.

(MORE)

HUMPHREY (cont'd)

Because one of the five **people** in this house killed Alexander Jackson. So **let's wary of that. Watch your back-and each others.**

DWAYNE

I'll ask Alexander's PA for any files or personal papers she's got of his. With no internet or phone, need to find some way to fill in the background.

CAMILLE

Be good to work out who stood to gain the most from Alexander's death.

HUMPHREY

On the surface- obvious choice is Terrance.

(Checks notes)

Vice-president for his father's firm. Heir apparent. And with daddy gone... he's just **gained control of** a large, successful company. Not bad for a day's work.

CUT TO:

24

INT. ANNEXE. STUDY. DAY 1 [14:15]

24

TERRANCE sits behind the desk. Fiddling with the chair, trying to get comfortable- changing the height etc. CAMILLE and HUMPHREY across from him.

TERRANCE

Am I now in charge of the company?
Uh- I suppose technically- yes. Yes I am.

CAMILLE

How do you think the staff will take this?

TERRANCE

They'll be devastated. He was well loved by everyone he worked with.

HUMPHREY

And now he's gone and you're head of the family firm. That's quite a responsibility.

TERRANCE

I'm the only one who's qualified to do it.

HUMPHREY

Not Anna? Or Joseph?

TERRANCE scowls a little.

TERRANCE

Joseph. Are you *serious*? The only time he's got involved with the company is across the bloody picket line.

HUMPHREY

The picket line being- ?

TERRANCE

Joseph protested some of Dad's resort plans. Dad almost had him thrown in jail.

TERRANCE leans back, shaking his head. HUMPHREY picks up Alexander's work diary, flicks through it.

CAMILLE

Do you have the combination for the safe?

TERRANCE

Um... you know, I don't. Emily will though.

HUMPHREY

(Flicking through diary)
Says here your father had only one appointment next week- with his solicitor on Monday. Any idea what that was about?

TERRANCE

No. I think maybe that-

HUMPHREY

- Emily would know-

TERRANCE

(Embarrassed smile)
Yes. She keeps track of these things. I didn't spend much time in Dad's study-

(A beat, sad)
...Dad's study... I guess it's my study now. I always expected him to hand the keys over to me. Father to son. Never imagined it would be like this.

TERRANCE shakes his head sadly. Outside the thunder rolls.

CUT TO:

25

EXT. SEBASTIEN ISLAND. GROUNDS. DAY 1 [14:16]

25

The wind is picking up a gust now. Ruined shed. Where JOSEPH had been shooting. FIDEL is examining it. He finds a bullet embedded in the wooden plinth the bottles were on, digs it out, smiles.

CUT TO:

26

INT. ANNEXE. STUDY. DAY 1 [14:19]

26

CAMILLE is looking through drawers. HUMPHREY looking **through another which he has removed from the desk.**

The door opens and EMILY enters, with a box of files, DWAYNE next to her with some.

EMILY

These are all of Alexander's files that were in storage.

HUMPHREY

Excellent. And the safe...?

EMILY

Combination is his wedding anniversary.

She unlocks the safe for them. HUMPHREY looks inside. There's some documents. Sandwiched amongst them is a blank notepad- little bit torn on the top. (*We'll come back to this later on- HUMPHREY doesn't really think anything about it right now... but that will change*).

HUMPHREY puts the notepad on the table, starts flicking through the documents.

CAMILLE looks up from the diary.

CAMILLE

He had an appointment with his solicitor on Monday. Do you know what that was about?

EMILY

No. He didn't mention it. I imagine it was routine.

She gives an apologetic smile, nods. Exits. DWAYNE starts to sort through a box. Invitation cards to events. HUMPHREY places the documents on the desk.

HUMPHREY

None of these seem particularly recent. We've got a financial report for the last tax year. Projections for this year.

(Checks next document)

Oh- and a copy of Alexander's last will and testament.

DWAYNE

I don't suppose he decided to leave this island to the longest serving officer of the Honore Police Station, did he?

HUMPHREY

Actually... he did, Dwayne.
Congratulations. All this is yours.

DWAYNE- momentarily confused. He doesn't really believe this could be true but... miracles do happen...

DWAYNE

...no...

HUMPHREY

No. Of course not. It's your standard three-way split between his children. All included. All fairly divided.

DWAYNE sighs, checking the invitation card in his hand.

DWAYNE

"Sometimes Your Words Hurt Me Like a Dagger Through My Heart"

HUMPHREY

It was just a joke-

DWAYNE

No- Chief- it was amongst Alexander's things-

(Re: invitation)

It's the name of a play Anna wrote a few years back. Had an off-Broadway performance in New York.

CAMILLE

So an artist and a writer.

HUMPHREY picks up an invite from his pile.

HUMPHREY

Here's one from a fashion show she organised nine months ago as well. *The Empress's New Clothes.*

Flips it over.

HUMPHREY

Message on the back to him. Saying she knows he's missed all her other events but is hoping he would make this one. Really hoping.

(checking the diary)
Which he didn't. Contractors meeting instead.

DWAYNE

I thought you were meant to go to your kids' plays and stuff. It's like a legal obligation of being a father.

HUMPHREY

If you're interested in them, yes. I wonder if Alexander was. Never showing up... despite the fact she kept inviting him.

CAMILLE

You think he disapproved?

HUMPHREY

Could be. Maybe saw her as flighty.

(beat)

I think it's time to see what the artist has to say for herself...

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CUT TO:

27

EXT. HOUSE. VERANDAH. DAY 1 [14:23]

27

The storm is raging outside. ANNA stares off into it. HUMPHREY (a little nervous at the weather) and CAMILLE with her.

HUMPHREY

Perhaps we would be better off
inside-

ANNA

Ssh. Listen.

HUMPHREY and CAMILLE listen. All they can hear is the storm. They exchange a look.

HUMPHREY

What exactly are we listening for?

ANNA

I forget how violent these storms
can be. That primal force of nature.
If I could capture just some of that
in one of my paintings...

She shrugs, almost unsure of herself. HUMPHREY tries to direct her back onto track.

HUMPHREY

And you've always wanted to be a
painter?

ANNA

Oh yes. It's my biggest dream.

HUMPHREY

Not maybe... say... a playwright...
or a fashion designer...?

ANNA

Well, I have turned my hand to a
number of things, yes. When the muse
calls, one tends to follow.

CAMILLE

Have you ever had a real job?
(Off ANNA's sharp look)
I mean like in an office or a store-

ANNA

(Testy)
Being a painter isn't a real job?

CAMILLE

Did your father see your career
choices in the same way?

ANNA

Oh he's always been very supportive of me.

HUMPHREY

So if you had, say, a gallery opening or something... he'd fly over especially...?

ANNA

I'm sure he'd try to.

HUMPHREY

But he never managed, did he? Which must have been very frustrating. Hurtful even. To be on the stage, or by the catwalk, look out into the crowd, hoping to see his face, knowing in your heart of hearts you won't...

ANNA hesitates. She looks out at the storm for a moment, distracted.

ANNA

What you said was right- he was very business minded. When I wanted to pursue the arts- my dreams- rather than join the family firm...

(A beat)

Five minutes. That's all I ever wanted. Five minutes for him to sit and read something I'd written or look at a painting I'd done- I mean, really look- not just glance and dismiss it...

(Finally, quiet)

Not just glance and dismiss... me.

ANNA catches their look. A bit scattered in her response.

ANNA

Look- did I have issues with my father? Yes. Yes I did. But I didn't kill him. I have issues with everyone. My brothers. My mother. If we keep talking I'll probably have issues with you two.

She laughs a little too weirdly at all. And then, slightly pleading-

ANNA

But it's okay. I'm in therapy for it.

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HUMPHREY and CAMILLE exchange a look. Slightly concerned over how stable Anna really is... and how dangerous...

CUT TO:

28

INT. ANNEXE. STUDY. DAY 1 [14:25]

28

DWAYNE is pouring over files- newspaper articles. Rubs his eyes, tired. As he does, he hears the door opening.

DWAYNE

You'll need to give me a little bit longer, Chief. Lot to go through- although so far they've all been PR puff pieces...

A plate is put down. Sandwich on it. DWAYNE looks surprised. Looks up. ROSIE stands there.

ROSIE

Thought you might want something to keep you going.

DWAYNE

Was this how it was with Mr. Jackson? Him working late, you bringing him snacks.

ROSIE smiles sadly.

ROSIE

He'd sometimes be in here till all hours. Wasn't scared of a little hard work, that's for sure.

DWAYNE

And he was a good boss?

ROSIE

Of course.

DWAYNE smiles at her. Using his charm.

DWAYNE

Ah come on, Rosie. Housekeepers have all the best gossip. You can't leave me hanging here.

ROSIE- pushes her hair back a little, a nervous gesture- DWAYNE notices she has nice diamond earrings on.

ROSIE

I'm not. There's really... nothing to say.

DWAYNE lets her go- a little suspicious.

CUT TO:

29

INT. HOUSE. LIVING ROOM. DAY 1 [14:45]

29

HUMPHREY is examining the pictures on the board. CAMILLE is sorting through some papers that DWAYNE has brought her.

FIDEL has set up a magnifying glass- he's taped it to a heavy stapler, holding it in place. Has two bullet shells on white cards, using tweezers to turn them over as he examines them.

FIDEL

(At the first bullet)

Bullet used to kill Alexander.

(At second bullet)

Bullet from Joseph's gun.

(To both bullets)

Let's see if you match.

DWAYNE looks over.

DWAYNE

Who are you talking to?

FIDEL

(A little embarrassed)

...I'm talking to the evidence. It helps keep things straight in my head...

DWAYNE

You should try talking to people. That's what solves murders. Like Rosie. I'm sure she's hiding something.

HUMPHREY

Really? Like what?

DWAYNE

I don't know. It might be nothing but her earrings looked a little expensive for a housemaid. Guess I'll have to use some of that famous Dwayne Myers charm...

Off CAMILLE and HUMPHREY's looks.

FIDEL

Snap!

They all look towards FIDEL. He turns, holding up the bullets.

FIDEL

Striation marks match. The bullet used to kill Alexander was fired from Joseph's pistol.

HUMPHREY

That's unfortunate.

(off FIDEL's look)

No, I mean- good work. But it just makes things more complicated. We have Joseph- with a gun, in a locked box. A gun used to kill his father. A gun only he had access to. Yet he's the only one with an alibi for the murder.

DWAYNE

Someone made a copy of the key. **Took his gun.**

HUMPHREY

He arrived two days ago. Key always around his neck. No chance for someone to steal it.

DWAYNE

They picked the lock **then.**

HUMPHREY

I checked it myself. You'd need a master locksmith to be able to do that, and then some.

CAMILLE

Well, we need to find out if anyone else has fingerprints on that gun.

FIDEL

I'll get onto that now.

DWAYNE

I'll come with you. See if I can get a little more out of Rosie.

HUMPHREY

(To CAMILLE)

And we start in on Joseph's alibi. Because something is missing from the puzzle.

(MORE)

HUMPHREY (cont'd)

The gun locked away. The single key.
Alexander's shirt removed... why would
a man, dressed for lunch... remove his
shirt?

(Shakes his head)

And why is the only person with an
alibi- Joseph- also the only person
with access to the murder weapon? We
unpick one of these and the whole
thing should unravel... hopefully.

CUT TO:

30

INT. HOUSE. DINING ROOM. DAY [15:00]

30

FIDEL has his kit, looking into it. DWAYNE next to him.

FIDEL

I still can't believe you forgot to
put back my fingerprinting
equipment.

DWAYNE

I'm sorry- it was for a magic trick
I was working on-

FIDEL

A magic trick? Why would you want to
learn magic tricks?

DWAYNE

...To impress women, of course. Why
go up and ask their names when you
can just do this-

DWAYNE pulls a coin out from behind FIDEL's ear. Smiles.
FIDEL just screws up his face, not impressed.

FIDEL

This is why I hate lending you
things.

ROSIE enters. She has a tin of cocoa powder and a glazing
brush in her hands. Looks to FIDEL.

ROSIE

I brought the items you asked for.
Brush. Cocoa powder.

DWAYNE

Good idea. Nice cup of warm cocoa.
Calm him down.

FIDEL

No- it's for the fingerprints.

FIDEL hands ROSIE a glass.

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FIDEL
Press your fingers down on the
glass, please.

ROSIE presses her fingers down on the glass. FIDEL takes
the glass.

He brushes the glass with the cocoa, using the glazing brush. Takes some sellotape from his kit, presses it down on where her fingers were.

He holds up the sellotape strip to the light. We can see a fingerprint.

FIDEL
(At DWAYNE, smiles)
Now that's magic.

He sticks the sellotape against some paper, writes ROSIE's name on it and carefully places it in an evidence bag.

FIDEL
I'll need to get everyone else's prints.

He moves off. DWAYNE looks impressed.

ROSIE
He's very good.

DWAYNE
I'm not too bad either. For example... I did notice your lovely earrings earlier. Diamond, right?

ROSIE
No- no- imitation-

DWAYNE **studies her earrings.** ROSIE shifts nervously.

DWAYNE
First year on the job, I spent months tailing this diamond forger. I could spot a fake from twenty yards.

ROSIE covers up her ear.

DWAYNE
So I have to ask myself what a housemaid is doing with shiny stones like these? When Mrs. Jackson passed away... did you maybe take something you shouldn't have?

ROSIE
No- I swear-

DWAYNE
Rosie.

ROSIE
...It was a gift.
(A beat)
From Mr. Jackson.

DWAYNE
Quite an extravagant gift.

ROSIE looks around, worried.

DWAYNE
You want to talk somewhere more
private? Because I'm all ears.

He makes his ears stick out with his fingers behind them.
ROSIE, despite herself, manages a smile. She nods. Okay.

CUT TO:

31

EXT. HOUSE. GYM / KITCHEN VERANDA. DAY 1 [15:03]

31

HUMPHREY stands looking at the treadmill, looking round the gym. We hear the storm outside.

CAMILLE comes in, a little bedraggled from the storm.

CAMILLE
Weather's not getting any better out
there.

HUMPHREY
And my father thinks I'm spending
most of my time sunning myself on
the beach.

CAMILLE
Well parents do like to think the
best of their children.

HUMPHREY
I don't think he means it in a good
way. Anyway.

CAMILLE
I checked where Alexander was shot.
Definitely would take about three or
four minutes to get to there from
here. At a run.

HUMPHREY
Well if Joseph had snuck out for
that long...

CAMILLE

Rosie would have noticed he was gone.

Then HUMPHREY notices...

HUMPHREY

But if he was on the treadmill - would she have been able to see his face...? Maybe if you stand where she would have been, and I'll get onto this.

HUMPHREY starts the treadmill. CAMILLE walks to the outside of the kitchen where ROSIE had been. She looks over. She can see the back of HUMPHREY's head.

HUMPHREY meanwhile gets on to the treadmill- but it's too fast- he tries manfully to slow it down but he's already struggling to keep up.

CAMILLE coming over. **A wobbly HUMPHREY gets off the running machine, having finally managed to make it stop.** CAMILLE smirks.

CAMILLE

Well, I could definitely see you- but just your back. Not your face. So if it was someone else on the treadmill, they would have had to look a lot like Joseph.

HUMPHREY

A fake alibi then? Joseph working together with Rosie.

CAMILLE

But what motive would she have?

DWAYNE enters from outside.

DWAYNE

She wouldn't. Not to kill Mr. Jackson. In fact, he was kind enough to give her a pair of diamond earrings.

CAMILLE

That was very generous.

DWAYNE

It wasn't generosity. It was to buy her silence, her loyalty. See, there was a little incident here, six months ago... one which would have been very embarrassing for the company had it come out in the press...

FLASHBACK/NEW SCENE: 31 PART 2/INT. HOUSE. LIBRARY. DAY [16:00] SIX MONTHS AGO

TERRANCE is sitting having a drink. Financial Times in his hands. ROSIE is cleaning up the remains of other empty glasses. TERRANCE puts the paper down, watching her.

TERRANCE

Have a seat.

He pats his lap. ROSIE smiles, acts like it's a joke, even though we can see she's a little unnerved by TERRANCE.

ROSIE

I'm fine, Mr. Jackson. Can't be sitting down on the job.

TERRANCE

(Takes a drink)

You know one day all this will be mine. I'm very... important.

ROSIE

I know, sir.

TERRANCE

You could be important too. Come on.

ROSIE

Really- no thank you- Mr. Jackson-

He grabs her, trying to be playful- pulls her to sit on his lap. She reacts- slaps him. TERRANCE slaps her back. ROSIE stares at him in horror before rushing off.

TERRANCE

I'm sorry- I didn't mean to- Rosie- please-

(Almost inaudible)

- don't tell dad...

CUT TO:

TERRANCE sits there, nursing a drink. HUMPHREY and CAMILLE across from him.

TERRANCE

I was drunk. It was a mistake.
Stupid, foolish mistake and... I've
paid for it.

TERRANCE hesitates then-

TERRANCE

...he stopped my wages. My expense
account. It was under review. Dad
said if I made another mistake he'd
bump me right down to the same level
as the doorman.

HUMPHREY

I can't condone your actions towards
Rosie. But that punishment sounds
pretty humiliating for you.

TERRANCE

It was. He didn't even tell me face
to face. Just sent me a memo. That's
his way.

HUMPHREY

I know how you feel.

TERRANCE

I doubt it.

HUMPHREY

(Beat)

...I've got two brothers who graduated
from Oxford. My father framed and put
up their certificates in the living
room. When I passed my police exams I
gave him a copy of that certificate...
which he lovingly stuck up in the
toilet.

TERRANCE seems a little relieved that HUMPHREY does
understand- and it gives him a chance to whine some more.

TERRANCE

Sometimes I think they just don't
realise how hurtful they can be. I'm
used to his temper, his anger- but
it's the way he was so dismissive of
me-

HUMPHREY

It's like they don't seem to
appreciate all the hard work and
effort.

TERRANCE- pathetically grateful for the support, nodding.

HUMPHREY

Maybe you wanted to show him a bit of backbone. Maybe you went too far.

TERRANCE realising he's been caught out.

TERRANCE

...What? No, no... I couldn't do that... he was my father...

CAMILLE

But he stopped your money. The one thing that made you feel like a success. Without that... you're nothing...

TERRANCE shakes his head, a little upset.

TERRANCE

No- I've always- always been loyal to my father. No matter what- we had a strong relationship. I mean it wasn't like him and Joseph. We didn't have those kinds of problems, you know?

HUMPHREY

Presumably their problems are in the past though. The protests and so on.

TERRANCE

Well, you'd think so. I did. But maybe I was wrong. Last night... I heard them arguing...

**FLASHBACK/NEW SCENE: 32 PART 2/EXT. HOUSE. STUDY. ANNEXE.
EVENING [21:05]**

TERRANCE is outside the study. Hears an argument. From the study. Door ajar. Argument indistinct.

TERRANCE leans over, gets a small sight of JOSEPH arguing with ALEXANDER. ALEXANDER (unaware of TERRANCE being there) closing the door. TERRANCE moves forward, trying to listen.

BACK TO:

Back with HUMPHREY, CAMILLE and TERRANCE.

HUMPHREY

What were they arguing about?

TERRANCE

I don't know. Ever since dad's body was found, I've thought about it and turned it over in my head and...

(A beat)

I'm loyal to my family. Above all.

(MORE)

TERRANCE (cont'd)
And... I just hope, with all my heart,
that Joseph feels the same way.

CUT TO:

33 SCENE OMITTED.

33

34 INT. HOUSE. LIVING ROOM. EVENING 1 [20:07]

34

HUMPHREY stares at TERRANCE's photo on the board. CAMILLE next to him.

HUMPHREY
I do feel a little sorry for him.

CAMILLE
You shouldn't. He just inherited a multi-million pound company.

HUMPHREY
Yeah. There's just something a little sad about the way he carries himself.

CAMILLE
Joseph on the other hand...

HUMPHREY
Confident. Willing to stand up to his father. On the night before Alexander was killed.

CAMILLE
Brings a pistol to the island. The pistol we know is the murder weapon.

HUMPHREY
And yet it's locked away, he's got the only key, and the only alibi.

CAMILLE
We could search his room. See if we can uncover anything else.

HUMPHREY
Not a bad idea, Camille.

Outside we hear the crash of thunder.

HUMPHREY
Don't suppose this storm is going to end soon, is it?

CAMILLE
I don't think so, sir.

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HUMPHREY

Which means we might be stuck
here...

CAMILLE
...Overnight. Yes.

HUMPHREY- pained.

CUT TO:

35 INT. ANNEXE. STUDY. EVENING 1 [20:10]

35

FIDEL is taking EMILY's prints. DWAYNE is there, speaking to her as FIDEL works.

DWAYNE
We've finished going through these files. Are there any more?

EMILY
No. That's them all.

DWAYNE
You're sure?

EMILY
(A beat)
Absolutely.

FIDEL
Press down here.

DWAYNE
Just all the newspaper coverage in them paints a pretty glowing picture of Alexander and his company.

EMILY
Well, he worked hard to get good press-

FIDEL finishes taking her prints as he talks.

FIDEL
And I remember the protests, the petitions, the trouble- there must be more.

EMILY
Honestly, that's all we've got here.

DWAYNE nods, okay. EMILY moves on.

DWAYNE
How do you know when someone is lying to you?

FIDEL
They use the word 'honestly' to start a sentence.

DWAYNE

Exactly. Maybe I should snoop around, see if there's anything else I can dig up-

CUT TO:

36

INT. HOUSE. JOSEPH'S BEDROOM. NIGHT 1 [21:30]

36

CAMILLE is looking through drawers. HUMPHREY opens up JOSEPH's suitcase, starts looking through. Something at the bottom. A folder.

He opens it up.

HUMPHREY

I think I know what Joseph was so angry about.

He shows CAMILLE. Documents- research- golf course plans.

HUMPHREY

Looks like Alexander was planning on opening a new golf course on Saint Marie.

CAMILLE

Which would have meant having to move a lot of homes, houses... people.

HUMPHREY

And seeing as Joseph had already protested such a thing before...

CAMILLE

Would it be enough to kill his father over?

HUMPHREY

I don't know. Let's keep looking.

CUT TO:

37

INT. HOUSE. CORRIDOR. NIGHT 1 [21:32]

37

DWAYNE is walking down the corridor. Notices a door set into the wall. Tries the door handle. Locked. Looks around. Reaches up onto the door frame above the door.

Grins. He's found the key. He opens the door- sees it leads down into a cellar- reaches in for the light switch, heading down.

CUT TO:

38 INT. HOUSE. BASEMENT. NIGHT 1 [21:33]

38

A single bare bulb flickers on.

There's a lot of junk down here. Old bicycle. Tennis gear. Golf gear. Some boxes of files in one corner. Goes over, opens the first file box. Old newspaper cuttings. Leafing through them.

Looking intrigued at something he **reads**. Turns so he can see it better under the bulb. And overhead the bulb flickers ominously...

CUT TO:

39 INT. ANNEXE. STUDY. NIGHT 1 [21:34]

39

FIDEL is examining the fingerprints. Frowns. Checks the fingerprint sample from the gun. Looks at the two cards (we don't see which person's fingerprints he's checking).

FIDEL

Gotcha.

And above him the lightbulb flickers as well...

CUT TO:

40 INT. HOUSE. JOSEPH'S BEDROOM. NIGHT 1 [21:36]

40

HUMPHREY and CAMILLE keep searching. HUMPHREY's on a chair, peering on top of the wardrobe.

CAMILLE

Careful-

HUMPHREY

- It's fine-

Suddenly the lights go out. There's a crash.

CAMILLE

(In dark)

Sir...?!

HUMPHREY

Yes- fine- just- on the ground-

CAMILLE lights up her phone- using it like a torch. HUMPHREY bedraggled, getting up.

HUMPHREY

Just a power cut, right? From the storm.

CAMILLE

I hope so. Otherwise...

HUMPHREY
...Somebody's done it on purpose.

They share a look - Oh Lord.

CUT TO:

41 SCENE OMITTED

41

42 INT. HOUSE. ENTRANCE HALLWAY. NIGHT 1 [21:42]

42

Candles are lit here, ROSIE lighting some more. TERRANCE. ANNA. EMILY. JOSEPH lighting another oil lamp. CAMILLE and HUMPHREY.

EMILY
It happens a lot out here...

HUMPHREY
Why does that not surprise me?

TERRANCE
Might be morning before the power comes back on. We've got some more of these camping lights stored away for emergencies.

ANNA
This is why I could never leave New York.

FIDEL has appeared in the doorway. He gestures for HUMPHREY to come over. We're on JOSEPH. Watching. Nervous. Watches FIDEL talking to HUMPHREY. HUMPHREY's slight look of surprise... then turns, looks at JOSEPH.

HUMPHREY
Joseph. We need to have a word with you.

Out on JOSEPH- clearly a bit worried.

CUT TO:

43 INT. HOUSE. DINING ROOM. NIGHT 1 [21:45]

43

JOSEPH is at the window, the storm behind him. HUMPHREY and CAMILLE interviewing him. Lit by candles.

In the following interview Joseph is unlike how we've seen him before. He's a lot more rattled, stumbling in his answers. Genuinely under pressure.

HUMPHREY

So I was just talking to Sergeant Best. He'd checked your pistol for fingerprints. The very same pistol we know was used to kill your father.

(A beat)

He found only one set of fingerprints on the gun. Yours.

JOSEPH

...Maybe... maybe whoever else used it was wearing gloves or...

HUMPHREY

Well, that's the thing. Gloves leave marks. No fingerprints, but smudges, smears, evidence... There was none of that on your gun.

CAMILLE

You were heard arguing with your father the night before he was killed. What was it about?

JOSEPH looks a little shocked that they know that.

JOSEPH

It was just- just your classic father-son disagreement- nothing special-

CAMILLE

(In)

We found the documents in your room.
About the new development.

HUMPHREY

So maybe you didn't come home to build bridges after all.

JOSEPH

...It was a big deal. The environmental damage alone would have been catastrophic...

HUMPHREY

Last time you protested against one of your father's property plans, he had you arrested. I imagine this time you were even more determined not to back down.

JOSEPH

Sure... I got angry. I wasn't going to hold back. But he told me not to worry. He had decided not to go ahead with it.

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HUMPHREY

Really?

JOSEPH

Yeah. Said he'd been thinking a lot since mum died. That he needed to make changes to his life. Big changes. That would affect us all.

CAMILLE

What did he mean by that?

JOSEPH

I don't know. He just told me that he knew I would be alright. And that he was... he was proud of me.

HUMPHREY

Well, I suppose he's right to be proud of you. Foreign aid work. It's a noble cause. Although maybe less proud if he'd known about you carrying the gun-

JOSEPH

I told you. It's a dangerous job-

HUMPHREY

And I also happen to know that aid workers don't carry firearms. So what's the real reason you have that pistol?

JOSEPH

...It's not relevant.

HUMPHREY

Your father was shot by your own pistol. It's incredibly relevant.

JOSEPH

Look- I had my own problems- got in a little deep and upset the wrong people.

HUMPHREY

You're going to have be a lot more specific than that.

JOSEPH

I got arrested in Darfur at a checkpoint. Drug possession. It was a tiny amount... But that didn't seem to count for much. Plea bargained my way out of jail- by giving up the names of the dealers. They weren't happy. At all. I wasn't lying when I said the pistol was for protection.

HUMPHREY

You weren't lying. But you weren't
exactly telling the truth now, were
you?

He hangs his head, shaking it. Distressed.

CUT TO:

44

INT. HOUSE. LIVING ROOM. NIGHT 1 [22:00]

44

HUMPHREY and CAMILLE looking at the 'whiteboard.'

HUMPHREY

So if Joseph was the killer...why use
his own gun?

CAMILLE

Maybe it wasn't premeditated..?

HUMPHREY

Argument, got out of control? Had the
gun to use as a threat? That sort of
thing?

CAMILLE nods - maybe. HUMPHREY works through this scenario...

HUMPHREY

So Joseph follows Alexander out into
the gardens. At some point Alexander
removes his shirt- willingly,
unwillingly- an argument escalates-
Alexander is shot.

CAMILLE

Then Joseph returns to the house. Puts
the gun in the lockbox.

HUMPHREY

And hopes that the police don't
discover it..? I don't buy that. Even
in a panic he seems smarter than that.

CAMILLE

Plus - Rosie the housemaid saw Joseph
in the gym at the time of the
shooting.

HUMPHREY

Which brings us back to the question -
how did he manage to kill his father
without breaking his alibi?

And they've hit the same brick wall again.

CAMILLE

But if it wasn't him- who else are we
looking at? Rosie? Or Terrance? Father
dies, he gets the company.

HUMPHREY

Or Anna. Her father funds all her
lifestyle choices.

(MORE)

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HUMPHREY (cont'd)
But he never bothers to follow up, not
in person. Fashion shows. Plays. He's
absent.

CAMILLE
Maybe she snapped. Wanted the
attention that badly.

HUMPHREY
So how did she or Terrance get **that**
damn pistol?

CAMILLE
I don't know.

HUMPHREY- pained.

HUMPHREY
I don't know either.

CAMILLE

It's just as well you like **puzzles**
then, sir...

DWAYNE enters with a file.

DWAYNE

Here's the news, Chief. I think
you'll like this.

He takes an article out of the file.

DWAYNE

I asked Emily about other files,
articles. Could tell she wasn't being
straight So I decided to have a look
around myself. And that's when I
discovered this...

He hands the article over.

DWAYNE

**A couple of years ago, Alexander's
company was buying up land cheaply.
Knocking down low-rent residences,
businesses- looking to build a luxury
holiday resort...**

HUMPHREY

(re article)

**Which people started protesting
against...**

DWAYNE

(Nods)

They've got a quote here from one of
the **protesters**- Sarah Clayton. **Upset
at small businesses losing their
premises**. That's her, front and
centre of the pic.

We see the picture in the article. Protests. But it's Emily
who is front and centre.

HUMPHREY

That's Emily. Alexander's PA.

DWAYNE

There is no Emily Adamson.

CAMILLE
She's Sarah Clayton. **Her father lost his business** due to Alexander Jackson.

This is indeed good news.

CUT TO:

45 INT. HOUSE. DINING ROOM. NIGHT 1 [22:10] 45

EMILY enters, brought by FIDEL. CAMILLE and HUMPHREY there.

HUMPHREY
Please, have a seat **Valerie.**

EMILY goes to sit down.

EMILY
Thank you.

Then she realises. **Valerie.**

EMILY
...Oh.

HUMPHREY
Judging by your reaction, you know we've found out about you. Your real name. Your past.

CAMILLE
Protesting against Alexander's company, small businesses going under. Seems strange you'd come work for him after that.

EMILY
My father had a small boat hire business- Alexander crushed it.

HUMPHREY
And what happened to your father?

EMILY
The anger and stress of it killed him.

CAMILLE
So you decided to work for **Mr Jackson**, under an assumed name. Looking for a way to get back at him..?

EMILY looks down, nods. Almost ashamed.

HUMPHREY
And maybe you **were successful.**

EMILY

I started working for him, just after his wife died. And... he wasn't the man I thought he was going to be. He was... I don't know... broken, I guess...

HUMPHREY

In what way?

EMILY

By his wife's passing. By how he reached out to his children... and to see how they barely cared.

*

*

CAMILLE
So he was angry with **them**?

EMILY
More like disgusted. Realised how
alone he really was.

HUMPHREY
Well, your sympathy is to be
commended. But he **still** took your
father's business away from **him**.
Indirectly caused his death.

EMILY
That's true. I don't think I forgive
Mr Jackson. But it was like he'd
been punished enough.

HUMPHREY
That's incredibly understanding of
you. So much so that I'm not sure I
actually believe it.

EMILY is quiet for a moment.

EMILY
The money is good. If you're loyal
to him... **you're paid well. Revenge**
doesn't pay the bills.

She hangs her head, a little ashamed.

EMILY
I guess everybody's got a price.

EMILY- worried. Her **double-life has** been exposed.

HUMPHREY
That's all for now. Thank you.

HUMPHREY and CAMILLE watch EMILY as she gets up and leaves.
HUMPHREY turns to CAMILLE.

HUMPHREY
You know those moments when something
in your brain clicks and everything
becomes clear?

CAMILLE
(Hopeful)
Yes?

HUMPHREY
...Not happening. Not even close.

CAMILLE
(Sympathetic)
It's late.

HUMPHREY rubs his eyes, tired.

HUMPHREY
We're going to have to spend the night
here, aren't we?

CAMILLE
I'm sorry, sir.

HUMPHREY
No, no. Stuck on an island. No
communications. No power. Storm
outside and a killer at large.
(Despondent)
And I don't even have my toothbrush.

CUT TO:

46

SCENE 46 OMITTED

46

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47

INT. HOUSE. HALLWAY / BEDROOMS. NIGHT 1 [22:50]

47

Lit by electric lamps on tables. EMILY. TERRANCE. ANNA. JOSEPH. ROSIE. Heading to bed. HUMPHREY, DWAYNE, CAMILLE and FIDEL supervising them.

HUMPHREY

Best if you go to bed, lock your doors, and don't let anybody in.

They all file away. Doors locking. Leaving HUMPHREY, FIDEL, CAMILLE and DWAYNE.

DWAYNE

Here's a nasty thought...

FIDEL

What if the murderer thinks we're getting close to the solution.

CAMILLE

What if they come for us in the night.

HUMPHREY

Then they'll be sorely disappointed because we we're nowhere close to the solution.

DWAYNE

Chief- we actually meant-

DWAYNE makes a cut-throat gesture. Slow and vicious.

HUMPHREY

Yes, I know. But thank you for showing how one of us might end up getting our throat sliced open. Very reassuring.

(A beat)

I'll keep watch.

FIDEL

You're sure..?

HUMPHREY

As Detective Inspector I have a duty of care. Nothing to do with the fact that I won't be able sleep a wink knowing there's a killer in one of the rooms next door.

FIDEL

Don't mind staying up with you, sir-

HUMPHREY

Nonsense. I need you all sharp and bright in the morning. Provided we last that long.

(MORE)

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HUMPHREY (cont'd)

(A beat)

Which was actually meant to be a
joke, but, um... under the
circumstances...

CAMILLE

Good night, sir.

HUMPHREY

Yes. Good night.

Ad-libs good nights. Everyone heads off to their rooms. Out on HUMPHREY- alone.

CUT TO:

48 EXT. SEBASTIEN ISLAND. NIGHT [22:51]

48

Night-time. The storm is still raging on.

CUT TO:

49 INT. HOUSE. LIBRARY / ENTRANCE HALLWAY / STAIRCASE. NIGHT 49
1 [23:00]

HUMPHREY is examining a book case. Takes out a big heavy encyclopedia style book.

As he does we see a POV- *someone is in the corridor... looking at him... coming closer...!*

He flicks through the book. The POV gets closer and closer. Tension building. And then-

CAMILLE (O.S.)

Sir...?

HUMPHREY gets a fright- almost drops the book- tries to catch it- no, drops it- it crashes down. He turns round, acting as smoothly as possible like he never got a fright.

HUMPHREY

Oh. Hello.

CAMILLE

Sorry.

HUMPHREY

No, no. I meant to do that.

CAMILLE

Of course you did.

(Smiles)

Couldn't sleep. Thought I might as well keep you company.

HUMPHREY

Please-

He gestures to the chair. CAMILLE sits down across from it, on the floor.

CAMILLE

Floor's fine.

HUMPHREY

Right. Yes.

He joins her. A beat of quiet and then CAMILLE blurts it out-

CAMILLE

Sorry, sir. I have to ask. That whole thing with your police certificate. And your father... Hanging it up in the toilet. That was just a story, right? Draw out the witness, make him comfortable.

HUMPHREY

Yes.

(A beat)

It was more of a guest bathroom than a toilet.

CAMILLE

Oh.

HUMPHREY

I suppose in a sense I understand what Alexander's children have gone through. A successful father can cast quite a shadow over your own achievements.

CAMILLE

You're DI though. That's fantastic.

HUMPHREY

I think so. He'd disagree. And there, in a nutshell, is many an uncomfortable family dinner.

CAMILLE

So what did he say when you told him you were splitting up with your wife?

HUMPHREY

He was fine about it.

CAMILLE

You haven't told him, have you?

HUMPHREY

(Without missing a beat)

Nope.

CAMILLE

And do you plan on doing so any time soon?

HUMPHREY

I imagine I'll get around to it in, um...

HUMPHREY checks his watch, as if he's counting the hours.

HUMPHREY
...Two or three... years.

CAMILLE
(Admonishing him)
Sir.

HUMPHREY
I know- it's just- the marriage was
the one time my parents seemed
properly impressed. Like Sally was too
good for me.

(Wistful)
They were expecting grandchildren.
And it's not like I was against the
idea. Sally on the other hand...

CAMILLE
(Nods)
She's a career woman.

HUMPHREY
Exactly. Like yourself.

CAMILLE
Well, no... I'd love to have
children. Just need to meet the
right man first.

HUMPHREY
You will meet the right man.
Definitely. I mean, you're smart,
you're funny, you're beautiful...

He trails off. Gone too far.

HUMPHREY
Sorry.

CAMILLE
Yes. You should apologise. I hate
hearing how fantastic I am.
(Teasing)
Go on then. Don't stop.

HUMPHREY
...Just that you're um... you're
you. And that's... that's good. Well
done.

She smiles at that. A beat... that lasts a bit too long, and
becomes a little awkward... Neither quite sure what to say -
but, hey, they wont have to because DWAYNE appears.

DWAYNE

...Chief. Camille.

(A beat)

I wasn't coming out to check up on you. I'm quite sure you can handle yourself in the event of any trouble.

HUMPHREY

And yet here you are.

Now FIDEL appears. Sees the others.

FIDEL

I'm not checking up on you, sir-

DWAYNE

I've done that one already.

HUMPHREY gestures for them to sit down.

DWAYNE

Chief. I was wondering something.

HUMPHREY

Yes?

DWAYNE

Are you any good at cards?

HUMPHREY

Not particularly.

DWAYNE takes out a pack of cards, starts shuffling through them.

DWAYNE

Just what I wanted to hear. I'll deal then.

He starts dealing out a game of cards. HUMPHREY and CAMILLE exchange a brief look- a slight smile- and some ad-libs from the team as we pull back- leaving them together, enjoying their card game- a moment of respite.

CUT TO:

50

EXT. SEBASTIEN ISLAND. DAY 2 [06:15]

50

Dawn. The storm has passed. Sunrise over the island.

CUT TO:

51

INT. HOUSE. LIVING ROOM. DAY 2 [07:30]

51

HUMPHREY, yawning, is facing the mirror that's doubling as a 'white board'. Shaking his head. CAMILLE enters.

CAMILLE
Sir?

HUMPHREY
Morning.

CAMILLE
You didn't sleep?

HUMPHREY
A little bit.
(A beat)
Dwayne snores. And Fidel snores. And
you...
(A beat, corrects
himself)
You don't. Definitely not.

CAMILLE manages a smile. Joins him at the 'whiteboard'.

HUMPHREY
Where are Dwayne and Fidel? Not still
asleep?

CAMILLE
No. I told them to go and wake
everyone up.

HUMPHREY turns back to the board.

HUMPHREY
So we have an outside phone line now.
I called the solicitor, asked him if
he knew why Alexander wanted to meet
on Monday.

CAMILLE
And?

HUMPHREY
He didn't know. Another dead end.
Which brings us back to the
suspects. All got motive. But only
one has the proper means.

CAMILLE
Joseph.

HUMPHREY
Yet I can't get by the alibi. Joseph
on the treadmill...

HUMPHREY stares at the board.

HUMPHREY
But he must have found a way to get
around that. Because all the
evidence...

CAMILLE
...Points to him.

HUMPHREY
Yes. It does.

They're still no closer. DWAYNE appears at the door.

DWAYNE
Chief. We can't find Joseph. He's not
in his bedroom and the window was
open. We think he might have made a
break for it.

HUMPHREY and CAMILLE share a look, then start heading off.

HUMPHREY
(to DWAYNE)
We'll head to the jetty. You and Fidel
check the rest of the island.

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CUT TO:

52 SCENE 52 OMITTED 52

53 SCENE 53 OMITTED 53

54

EXT. SEBASTIEN ISLAND. JETTY. DAY 2 [07:44]

54

JOSEPH, overnight bag over his shoulder, is dragging a small towing boat down into the water. He sees HUMPHREY and CAMILLE rushing him- moves even faster.

HUMPHREY

Stop - !

HUMPHREY manages to grab JOSEPH and they go toppling down onto the dirt. JOSEPH rolls HUMPHREY over, and for a second it's like he might strike him...

..but JOSEPH stops himself. Shaking. Getting up. HUMPHREY gets up.

HUMPHREY

I'm placing you under arrest for the murder of your father, Alexander Jackson.

HUMPHREY places handcuffs on him. Out on JOSEPH. Worn out, defeated.

CUT TO:

55

EXT. SEBASTIEN ISLAND. JETTY. DAY 2 [07:50]

55

JOSEPH stands there. Handcuffed. Flanked by DWAYNE and FIDEL.

JOSEPH

I know how it looks but... I've seen enough people arrested from crimes they didn't commit... enough injustice...

(MORE)

JOSEPH (cont'd)
I just know when you get the
chance... you run if you have to.

DWAYNE
(Dismissive)
Maybe should've run faster, eh?

HUMPHREY walks away and joins CAMILLE off to the side.
TERRANCE and ANNA behind them. And further away- EMILY and
ROSIE. Not part of the family, know to keep their distance.

The BOAT is pulling up. DWAYNE helps it dock. JOSEPH looks
towards his brother and sister. But TERRANCE just shakes
his head. ANNA looks away. JOSEPH looks back, at his filthy
shirt, the trouble he's in...

HUMPHREY
The paramedics are on their way for
the body.

TERRANCE nods. They all move off- TERRANCE, ANNA, EMILY
and ROSIE.

CAMILLE with HUMPHREY.

CAMILLE
The evidence was all there from the
start. Could only have been him that
fired that gun.

HUMPHREY watches JOSEPH standing there. Then HUMPHREY
brushes some dirt off himself, from the rough and tumble
with Joseph- stops for a second, then very slowly brushes
himself down again...

HUMPHREY
(to himself)
Oh, now that's interesting...

...and suddenly HUMPHREY's mind is whirring. DWAYNE calls
over.

DWAYNE
All set to cast off, Chief.

But HUMPHREY is looking at his own hand against his shirt.

HUMPHREY
(To himself)
...very interesting...

FLASHBACK: As previously seen in Scene 29, to FIDEL matching
up the bullets from JOSEPH's pistol.

FIDEL
Snap!

*They all look towards FIDEL. He turns, holding up the
bullets.*

FIDEL

Striation marks match. Which means the bullet used to kill Alexander was fired from Joseph's pistol.

FLASHBACK: As previously seen in Scene 43, to HUMPHREY informing JOSEPH that only his finger prints could be found on the gun.

HUMPHREY
*He found only one set of fingerprints
on the gun. Yours.*

FLASHBACK: As previously seen in Scene 13, to HUMPHREY examining ALEXANDER's shirtless body.

HUMPHREY
*Smartly dressed, for lunch. Bit odd,
isn't it - sat here and he decides to
take his shirt off...?*

FLASHBACK: As previously seen in Flashback Scene 17 part 2, to:

JOSEPH running on the treadmill...

FLASHBACK : As previously seen in scene 26, to:

HUMPHREY removes a blank notepad from the safe.

FLASHBACK: As previously seen in Scene 23, to:

The storm hitting, with a crack of thunder.

CUT BACK TO:

HUMPHREY, standing there, at the Jetty, struck by something. Looks over to DWAYNE, with JOSEPH.

HUMPHREY
Just hang on a minute.
(A beat)
Maybe two.

56

INT. ANNEXE. STUDY. DAY 2 [08:05]

56

HUMPHREY enters with FIDEL. HUMPHREY sits down at the desk. Distracted. Fiddles with the pens. Picks up the blank notepad, flicks through it, stops. Takes a pencil, scribble something on the pad. A slight smile. We don't see what he's scribbled.

FIDEL catches his look.

FIDEL
Chief...?

HUMPHREY
Would it be bad if I gathered everyone together, accused someone of being the killer... when I didn't actually have the evidence to back up my claims?

FIDEL

Um, yes... that would probably be bad.

(A beat)

What are you thinking, Chief?

HUMPHREY
I'm thinking I might need to improvise.

CUT TO:

57 INT. HOUSE. DINING ROOM. DAY 2 [08:50]

57

TERRANCE. ANNA. ROSIE. EMILY. CAMILLE off to the side. FIDEL next to her. HUMPHREY has the centre of the room. He has a plastic bag at his feet.

HUMPHREY
So there's this **puzzle**, about a dead body. At the bottom of a building. And a detective who has to work out if the victim jumped or was pushed. So he goes up every level-

TERRANCE
And he throws coins out the window and works out the guy was pushed.

HUMPHREY
Oh. You know it?

TERRANCE
It's pretty old.

HUMPHREY
How about the riddle of Alexander Jackson's death? That's about as new as you can get.

ANNA
I thought Joseph... I thought he'd been arrested for it already...?

HUMPHREY
Ah yes, of course. Our guest of honour.

DWAYNE enters with JOSEPH.

HUMPHREY
Right on time. Joseph, please- take a seat.

JOSEPH sits down. DWAYNE guards the door.

HUMPHREY
I'll admit as far as puzzle's go, this one isn't easy. It's real for a start, and real life throws up awkward questions. Why was Alexander killed yesterday, before lunch? **Why did he remove his shirt?**
(MORE)

HUMPHREY (cont'd)

And why was the one person whose fingerprints were on the murder weapon also the only person with an alibi?

(A beat)

That's the real **puzzle** here. Anyone want to take a crack at it? Anna?

ANNA

...I don't know...

HUMPHREY

Have a guess. No? Rosie? Emily?

No takers.

HUMPHREY

Don't blame you. Because that's the whole point of this **puzzle**. It was never meant to be one. There was never meant to be some **riddle** for the police to grapple with. It was meant to be straightforward.

HUMPHREY leans against a small table, studying them. The table starts to slide a little across the floor. HUMPHREY stops leaning and stands up properly, continuing-

HUMPHREY

The body is found. We show up. We find the bullet. The murder weapon. Fingerprints. All leading to Joseph, who we arrest. Case closed and we're sipping cocktails by sunset. Except something went wrong-

FLASHBACK: As previously seen in Flashback Scene 17 Part 2, to JOSEPH running. ROSIE watching him from the kitchen. Over this we hear-

HUMPHREY (V.O.)

Joseph had planned to be on the beach this morning, like he always did when he stayed here. His daily ritual. However-

FLASHBACK: As previously seen in Scene 17.

JOSEPH (V.O.)

But the weather looked like it was turning, so I decided just to head to the gym instead.

BACK TO:

HUMPHREY

And that simple change in weather threw off the killer's plan. Joseph was never meant to be in the gym.

(MORE)

HUMPHREY (cont'd)

Rosie was never meant to see him. The puzzle that annoyed me for so long-
how did a man with a solid alibi kill his father- was never meant to happen.

ANNA

...I'm not sure I understand.

HUMPHREY

Let me help. We've got Joseph's pistol-
the murder weapon, right?

Looks to TERRANCE.

TERRANCE

Um... yes. That's right.

HUMPHREY

Wrong. Alexander Jackson was killed
with the shotgun.

TERRANCE

No- your officer, he said it had to be
the pistol-

HUMPHREY

No. He said the bullet had to have
come from a pistol. Which,
technically, it did.

FLASHBACK: As previously seen in Scene 13, to:

HUMPHREY looking at ALEXANDER's body. ALEXANDER topless.
Small bullet wound. Left hand side.

HUMPHREY (V.O.)

Alexander's wound showed he'd clearly
been shot by a bullet from a pistol...

BACK TO:

HUMPHREY

Which naturally would mean that a
pistol was used... or at least that's
what we were meant to think.

HUMPHREY nods to DWAYNE. DWAYNE hands over some bullet shells
in a bag.

DWAYNE

Joseph fired six shots when he was
practising- a full chamber. But only
five bullets were found.

HUMPHREY

So where did the missing bullet go?
And if you're going to kill someone on
a small island, why use a gun? They're
noisy. Attract attention.

(MORE)

HUMPHREY (cont'd)
Leave evidence. But if you could use
one to frame someone...

FLASHBACK: As previously seen in Scene 13, to FIDEL removing the bullet from the ground behind ALEXANDER's body.

FIDEL
Snap!

FIDEL holds up the matching bullets.

HUMPHREY (V.O.)
...if the police knew that the bullet that killed Alexander had been fired from Joseph's gun- they'd assume the obvious. Joseph was guilty.

FLASHBACK: As previously seen in Flashback Scene 18 Part 2, to ANNA watching JOSEPH shoot his target practise.

HUMPHREY (V.O.)
Anna had seen Joseph out firing his gun the day before... and she mentioned it to someone else.

FLASHBACK/NEW SCENE: 57 PART 2/EXT. SEBASTIEN ISLAND. RUINED SHED / GROUNDS. DAY [14:18]

A continuation from Flashback Scene 15 Part 5, but this time, we will see someone picking up a discarded bullet that has been fired. Lodged in the wood where the bottles are. Easing it out.

HUMPHREY (V.O.)
And that put the plan in motion. All the killer needed was that one bullet.

We don't see who it is yet.

BACK TO:

HUMPHREY
It was the shirt, see? The shirt gave it all away. Why would Alexander remove his shirt before being shot?

Looks round- anybody?

ROSIE
...he wouldn't. Doesn't seem like him.

HUMPHREY
No, he wouldn't, and he didn't. It wasn't removed before he was shot- it was after-

**FLASHBACK/NEW SCENE: 57 PART 3/EXT. HOUSE. GARDENS. DAY 1
[11:45]**

ALEXANDER dead. Slumped back in the seat. Bloodied shirt. Wound.

HUMPHREY (V.O.)
The killer removed Alexander's bloodied shirt. Because it was covered with evidence. Gunpowder residue that proves the shotgun was used to shoot Alexander.

We see a fresh shirt being removed from a bag, laid out on the seat.

HUMPHREY (V.O.)
The shirt- with the shotgun gunpowder residue on it- is taken away and replaced by a fresh shirt. No evidence.

We reveal who's doing this. TERRANCE. Standing there with the shotgun.

BACK TO:

HUMPHREY looks at TERRANCE.

HUMPHREY
You know your way around guns. Gone shooting with your dad.

HUMPHREY holds up a pistol bullet and a shotgun shell.

HUMPHREY
Imagine you'd even know that you could take a pistol bullet- even one that had already been fired- and pack it into a shotgun shell-

HUMPHREY does this, using paper to fit around the bullet so it fits the shotgun shell.

HUMPHREY
- so even though it's fired from the shotgun, the actual bullet that killed Alexander was a spent one from Joseph's gun.

HUMPHREY holds up the now packed shotgun shell. Tosses it over to TERRANCE.

TERRANCE
This is ridiculous-

HUMPHREY
You tried your best to indict Joseph.
Using that bullet from his gun.
(MORE)

HUMPHREY (cont'd)
Even giving us little hints and help
along the way- about his past- his
argument with Alexander the night
before-

FLASHBACK: As previously seen in Scene 32.

TERRANCE
*We had a good relationship- it wasn't
like him and Joseph. We didn't have
those kinds of problems.*

HUMPHREY
*Presumably their problems are in the
past though. The protests and so on.*

TERRANCE
*Well, you'd think so. I did. But maybe
I was wrong. Last night... I heard
them arguing...*

BACK TO:

TERRANCE
Wait, sorry... you actually think it
was me?
(Almost laughs)
What possible reason would I have for
killing my father?

HUMPHREY
Which was the final part of the puzzle
to solve. Why now? Why this weekend?
(Beat)
Because of a decision Alexander had
made. A meeting planned with his
solicitor on Monday. To change his
will.

ANNA
Dad never mentioned anything about
this...

HUMPHREY
No. He didn't. But that wasn't his
way...

FLASHBACK: As previously seen in Scene 32.

TERRANCE
*He didn't even tell me face to face.
Just sent me a memo. That's his way.*

FLASHBACK: As previously seen in Flashback Scene 15 Part 2,
to ALEXANDER closing the safe.

HUMPHREY (V.O.)

And that's exactly what he did. He wrote a letter. A letter to give to his children on Monday.

BACK TO:

HUMPHREY holds up the notepad.

HUMPHREY

I'd noticed a page had been ripped out, but it didn't seem important at the time. And then it struck me. "Why would you lock a blank notepad in a safe?"

He looks around, points at EMILY.

EMILY

...I don't know. I mean, you wouldn't...

HUMPHREY

Congratulations, that's the correct answer. You wouldn't. And yet he did. Which meant whatever he'd written on it, must have been pretty important. Let's find out what it is.

HUMPHREY shows the notepad. It's had pencil scribbled over it.

HUMPHREY

Pressure on the pad, leaves indents, even if the page above with the actual writing has been removed.

He takes a pencil, runs it over the rest of the page, words emerging.

HUMPHREY

It's a letter to his solicitor. Stating the terms and conditions for a new will, to come into effect, Monday morning. Explaining that since his wife passed away, he's become aware how his money has made some of his children spoilt. Entitled. How it's time for them to stand on their own two feet.

(at JOSEPH)

And he acknowledges that for some this won't make a difference. .

(At ANNA)

But for others it means no more hand-outs, no more indulging of whims-

(To TERRANCE)

Time to fend for themselves.

(MORE)

HUMPHREY (cont'd)
Without his help. No inheritance. No
trust fund. No place in the company.
Nothing.

HUMPHREY pauses, placing the paper page away. Keeping his eyes on TERRANCE who tries his best to meet HUMPHREY's gaze.

HUMPHREY
You couldn't stand the thought of
that, could you? All those years,
bowing and scraping, trying to please
him... for nothing.

TERRANCE
You can't be serious-

HUMPHREY
Tried to throw us off the scent by
claiming you didn't know the
combination to the safe, but your
fingerprints are all over it. You read
the letter. And you knew you had to
act fast.

**FLASHBACK/NEW SCENE: 57 PART 4/INT. ANNEXE. STUDY. DAY
[13:00]**

TERRANCE reads the letter on the notepad. Stares at it in
horror. Tears it off. Crumples and stuffs it into his pocket
before closing the safe.

Gets up, his face dark... determined.

HUMPHREY (V.O.)
If your father was still alive come
Monday morning, then his will would
change and you'd be cut out forever.

FLASHBACK/NEW SCENE: 57 PART 5/EXT. GARDEN. DAY 1 [11:40]

ALEXANDER turning, by the seat. TERRANCE stands there with
the shotgun. He fires, shooting ALEXANDER. The killing shot.

HUMPHREY (V.O.)
You weren't going to let that happen.

BACK TO:

JOSEPH staring at TERRANCE.

JOSEPH
You set me up.

TERRANCE
I'm calling my lawyer. This is nothing
short of harassment.

HUMPHREY
A lawyer would be a very smart move.
Although I'm not sure you're as smart
as you think you are.

HUMPHREY takes an evidence bag out of the bag at his feet.
It's got a shirt in it.

HUMPHREY
A smart man would properly dispose of
that bloodied shirt that Alexander had
worn. And you tried.

HUMPHREY holds up the bag.

HUMPHREY
But you didn't dispose of it well
enough, did you?

TERRANCE stares at the evidence. Uh-oh. HUMPHREY puts it away, shaking his head.

HUMPHREY
No wonder your father was disappointed
in you. Can't even pull off a simple
murder without screwing it up.

TERRANCE reacts- angry-... ANNA and JOSEPH staring at him.

TERRANCE
Don't you dare say that!

ANNA
How could you - ?!

TERRANCE
...He was going to cut us out. All
of us! We'd have nothing!

HUMPHREY nods to DWAYNE and FIDEL. They cuff and take him away. CAMILLE looks to HUMPHREY. Surprised.

CAMILLE
When did you find the shirt...?

HUMPHREY
**I didn't. I've no idea where the
real one is.** This is the one he used
for the switch.

CAMILLE
(Admonishes)
Sir.

HUMPHREY
I can't help it if Terrance felt the
need to confess all...

CAMILLE smiles. HUMPHREY walks over to TERRANCE just as he's being taken away.

HUMPHREY
Oh, and Terrance? Don't worry.

HUMPHREY takes out TERRANCE's pen, pops it into TERRANCE's top pocket.

HUMPHREY
I didn't lose your pen.

HUMPHREY smiles at him. TERRANCE looks shattered as he's led away...

CUT TO:

58

EXT. SAINT MARIE. BEACH. EVENING [19:00]

58

A beach party is going on. Firewalkers. Life. Music. And we're on DWAYNE. Smiling. A less happy FIDEL with him. And then CAMILLE and HUMPHREY.

DWAYNE

This is what it's all about.

FIDEL

I'd really like to get back to my family now.

DWAYNE

One drink. You promised.

DWAYNE moves forward towards the firewalkers, starts taking his shoes off.

FIDEL

What are you doing?

DWAYNE

I'm going to do a firewalk.

FIDEL rolls his eyes.

FIDEL

Don't. You'll end up in hospital.

DWAYNE

(Dismissive)

It's all in the mind.

FIDEL

And you're out of yours.

DWAYNE just laughs at that. CAMILLE next to HUMPHREY. She starts to take off her shoes. He looks at her, askew.

HUMPHREY

You're not (going to firewalk)....?

CAMILLE

Someone needs to show them how it's done.

HUMPHREY

Ah right. You've done it before.

CAMILLE

No. Never. I mean, walking over hot coals, fire... it's *ridiculous*. Dangerous. And terrifying.

HUMPHREY

(Gentle sarcasm)

All good reasons to do something.

But CAMILLE actually agrees with him, sarcasm or not.

CAMILLE

Well, yeah. It kind of is. Face your fears and all that.

HUMPHREY

I'll remind you of this conversation when you're on fire.

She just smiles at him.

CAMILLE moves ahead of DWAYNE. And yes- budget and health and safety permitting- she does a firewalk to the cheers and applause of watching people.

HUMPHREY just watches her, slightly in awe.

Then he takes out his phone. Dials.

DWAYNE tries to start doing a firewalk but immediately hops off. Too painful. FIDEL and CAMILLE laughing.

CAMILLE grinning over at HUMPHREY, he smiles back- and then-

HUMPHREY

(Into phone)

Dad. It's me. Humphrey. There's something I need to tell you.

And we leave him there, on the phone, passing on the news of his marriage break up... he's ready to move on. And all around him the noise and music of his new life.

THE END

*