



**RED PLANET** PICTURES

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# Death in Paradise

## Series 4

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By  
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Episode 5  
(Complete with GREEN Amendments)

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1                   **EXT. SCORPION LOUNGE RECORDING STUDIO. DAY 1 [11:30]**                   1

Music - funk bass, echoey guitar riff, fast drums and maracas - think The Stone Roses / The Happy Mondays with a twist of our usual ska / reggae feel. Establisher of the villa with a sign giving us the name of the studio.

CUT TO:

2                   **EXT. RECORDING STUDIO. POOL. DAY 1 [11:31]**                   2

Cut to - pool - nice set up for a party, tea-light holders, paper lanterns, a cocktail bar, glass-door fridges stocked with 'Grand Central' beer.

At one end of the pool, lined by potted plants, on a raised platform there's a stage set up for a small gig, amps, speakers and lights on tripods, mics in stands, guitars etc.

The vocals kick in now, full of emotion, edgy, raspy and good.

                          STEVIE (O.S.)  
The Flowers progressed man.  
Always marching forward never  
turning back.  
Won't find us fading to black.  
Repeat,  
Repeat,  
Repeat til faaaaaade.

CUT TO:

3                   **INT. RECORDING STUDIO. CONTROL BOX. DAY 1 [11:32]**                   3

We bounce along a mixing desk to find **VINCE THURAM** (50s, producer / owner of the studio) on the wall behind him a few framed gold discs and framed signed photos of bands who have recorded at the studio - he stabs a few buttons.

                          STEVIE (O.S.)  
You can't halt the march,  
The march of progress.  
The Flowers.  
The Flowers.  
The Flowers of Progress!

We find **STEVIE SMITH** (50s, track suit top, bowl hair-cut, druggy eyes, Shaun Ryder / Ian Brown) moving along to his recorded voice and nursing a bottle of water.

                          STEVIE (O.S.) (CONT'D)  
The old days...  
The old tunes...

STEVIE mouths along - his singing and he's proud of it.

(CONTINUED)

STEVIE (O.S.) (CONT'D)  
Times have changed.  
Times move on.  
Tiiiiiime... ticks on!

A fast rat-a-tat of high hat like triple time ticking of a clock accelerating and a whine of a guitar - end of track!

Dotted around are **CHERYL MOORE** (40s, pale nervy mouse, slightly off in terms of professional business styling) and the rest of Steve's band - **PETE THUNDERS** (Johnny Marr-like, brooding, sunglasses, heroin-chic) with guitar in hand, **JIM SMITH** (50s, STEVIE's brother, Mani-like - ducker and diver in a fishing hat) and **DISCO BISCUIT** (50s, wouldn't look out of place in a call centre office).

STEVIE (O.S.) (CONT'D)  
Time. Ticks. On.

VINCE stabs a button on the desk and the music clicks off.

STEVIE (CONT'D)  
Vince?

VINCE  
Stevie?

STEVIE  
Should there be more of a bite on the 'n'? Oooon you know?

VINCE  
We can do a pick up, if you want?

STEVIE  
Yeah, later.

CHERYL  
Always the perfectionist.  
(beams)  
Well, small tweaks aside, we're done! Now, I know it's been a long journey to get here -

JIM  
Tell me about it, two planes, a boat -

STEVIE  
She didn't mean to the island.

JIM glares at STEVIE.

CHERYL  
But this album... this album has made it all worthwhile. It has hit written all over it!

JIM  
Let's party man!

CHERYL  
We're going to break America!

STEVIE  
Speaking as someone who lives  
there, I think you'll find  
America's already broken.

STEVIE stands.

STEVIE (CONT'D)  
Now, if you'll excuse me, it's time  
for my dip.  
(as he's leaving, to  
VINCE)  
You happy with the drums on that?

DISCO  
Er, why don't you ask the drummer  
if he's happy with the drums?

STEVIE  
Are you?

DISCO  
Yes. Well, I was.

STEVIE smirks and exits.

STEVIE  
Later.

As STEVIE heads out, CHERYL follows him to the door for a  
hushed conversation.

CHERYL  
Stevie... Is everything all right?

STEVIE  
Yeah. Why wouldn't it be?

CHERYL  
Oh you know... I... Just  
wondering...

STEVIE senses where she's going with this.

STEVIE  
Cheryl. I haven't changed my mind.  
You need to accept that.

CHERYL  
(light)  
Course. Yeah...

STEVIE turns and goes. CHERYL's left looking concerned. We go back to the rest of the band...

VINCE

Sounded fine to me but hey we can do another pass if you want?

DISCO

I'll do a pick up on the bass section too.

JIM

What?

DISCO

(to JIM)

I might as well, it'll save Stevie a job.

JIM

I'm the bass player.

DISCO

Yeah yeah, course you are.

JIM

S'that supposed to mean?

DISCO

You never wondered why it was greater on record than live?

JIM moves to DISCO but PETE gets in between them.

JIM

Stevie re-did all the drums -

DISCO

He re-recorded all your bass -

PETE

If Stevie re-recorded your stuff, it ain't each other you should be having a go at, is it?

DISCO and JIM glare then nod - calm. A thump of drums like a heartbeat starts up...

CUT TO:

**EXT. RECORDING STUDIO. POOL SIDE. DAY 1 [11:40]**

The heartbeat continues... We find STEVIE at the side of the pool, he looks to the sun, smiles then dives in to the water. A moment passes - dead?

Heartbeat stops...

(CONTINUED)

No - STEVIE pops up out of the water and breathes, then swims off across the pool, cutting through the water as the heartbeat continues.

CUT TO:

**INT. RECORDING STUDIO. DRUM BOOTH. DAY 1 [11:58]**

DISCO, headphones on, thumps out the heartbeat on the drums.

VINCE (O.S.)

That's sounding great, I'll keep  
the tape running if you're happy to  
carry on...

DISCO nods and continues.

CUT TO:

**INT. RECORDING STUDIO. CONTROL BOX. DAY 1 [11:59]**

Heartbeat continues. VINCE at the control desk fades the drums down (the heartbeat is slightly muted). JIM is sat texting something on his phone. CHERYL stands by PETE who is signing his name at the bottom of a contract. The keen-eyed amongst us might notice there is another signature at the bottom of the contract as well (STEVIE's).

PETE

(handing contract to  
CHERYL)

There you go. Signed, sealed and  
delivered.

CHERYL

Thanks Pete. Got there in the end.

PETE smiles.

JIM

Pete - what was the name of that  
place we were at on Sunday night?

PETE

Er... **The Bullet** Bar..?

JIM

Oh yeah.

JIM types this into his phone - evidently arranging a meeting of some sort.

Suddenly all power goes. Heartbeat stops. VINCE looks to PETE, CHERYL and JIM.

(CONTINUED)

6

VINCE  
I'll check the fusebox -

PETE  
It won't be a fuse, it's another  
power cut! Bloody Caribbean!

JIM  
I'm going for a fag-arette.

PETE  
Yeah.

PETE follows JIM out. DISCO and CHERYL share a look.

CUT TO:

7

**EXT. RECORDING STUDIO. POOL SIDE. DAY 1 [12:02]**

7

We're outside looking to the villa as PETE and JIM (talking on the move) step out, blinking into the sun.

PETE  
Oh I can't wait to get back home.

JIM  
To the wind and rain? Nutter.

PETE  
Working electricity, sanity...

PETE trails off as he sees something.

JIM  
What?

JIM turns and we see what PETE sees - over on the stage, a tripod supporting a light, see the other side of the stage - a gap where the tripod should be, a cable snaking down into the pool, a tripod, its legs out of the water and the light in the pool - we pull out to reveal (at the other end of the pool) STEVIE floating on the water face down - electrocuted.

CUT TO:

**TITLES: 'DEATH IN PARADISE'**

8

**EXT. HONORÉ POLICE STATION. DAY 1 [12:30]**

8

HUMPHREY crosses to the station, steps onto the veranda - a trickle of water runs to greet him. JP, on the veranda, watering pot plants with a watering can.

8

JP

Good afternoon sir! Sorry, I, er  
well, no one's in the station so I  
thought I'd make myself useful out  
here and...

It dawns on JP that HUMPHREY's staring blankly.

JP (CONT'D)

Sorry sir, it's JP.

HUMPHREY

JP! Of course, yes! It's today is  
it? Of course it's today, sorry  
I'm a little bit all over the  
place. We were up rather late last  
night working on a case and...

HUMPHREY looks down. JP looks down - see JP has been, and  
still is, watering HUMPHREY's foot. JP shifts.

JP

Sorry.

CUT TO:

9

**INT. HONORÉ POLICE STATION. DAY 1 [13:00]**

9

JP (with watering can) watches HUMPHREY wring his sock out.

HUMPHREY

Don't worry about it.

FLORENCE (O.S.)

Good afternoon sir.

FLORENCE arrives. This is the first time we'll have seen her  
out of uniform and in her civvies. She looks stunning. JP and  
HUMPHREY stare for a moment.

FLORENCE (CONT'D)

Problem?

HUMPHREY

No. Just, no, yes - any idea where  
Dwayne is? He's supposed to be on  
duty -

FLORENCE

You must be JP?

JP stares agog at FLORENCE. HUMPHREY puts his sock back on  
during the following.

HUMPHREY

Oh of course, you've not met, allow  
me to introduce PC Hooper.

(CONTINUED)



FLORENCE

Hi.

FLORENCE shakes his hand.

FLORENCE (CONT'D)

(whispers)

This is the bit where people  
usually say hello.

JP

Hello.

HUMPHREY

PC Hooper. Sergeant - sorry -  
Detective Sergeant Cassell.

A phone rings off.

HUMPHREY (CONT'D)

New day for all of us isn't it?  
You a DS, you a PC -

FLORENCE

And you?

HUMPHREY

Oh, erm... I've got a new pen?  
Somewhere...

FLORENCE smiles and goes to answer the phone.

JP

I should have answered the phone,  
shouldn't I? I mean, that's  
probably my job, isn't it? Is it?

HUMPHREY

Don't worry about it. I'm sure  
we'll find plenty for you to do -  
other than watering flowers!

HUMPHREY puts his dry-ish foot into a wet-ish shoe.

HUMPHREY (CONT'D)

And shoes...

JP bites his lip.

FLORENCE

That was Dwayne. We have a death.  
At the Scorpion Lounge Recording  
Studio.

HUMPHREY

Gosh. Well. We better get down  
there.

(MORE)

(CONTINUED)

HUMPHREY (CONT'D)  
(throwing JP the keys)  
Fancy driving?

JP catches the keys and eagerly heads out to the jeep. As HUMPHREY and FLORENCE head out...

HUMPHREY (CONT'D)  
So. Partner. You ready to get stuck in?

FLORENCE  
I think I am. Partner.

HUMPH smiles.

HUMPHREY  
And just to say, Florence... Erm... This being our first day together and all that. I'm well aware that I can be what you might call... a bit of a handful. You know, as a co-worker.

FLORENCE  
Oh no, sir.

HUMPHREY  
I suppose what I'm trying to say is... Working together... It's probably going to take us a little time to find our rhythm. So er... Well, if you can agree to be patient with me, then I'll agree to try and not be too much... Well... Like myself.

FLORENCE is touched and amused by HUMPHREY's little speech.

FLORENCE  
Do you know what I think? I think we should not worry about it. Focus on the case. And just see how we go. What do you say?

HUMPHREY smiles, a little relieved.

HUMPHREY  
I say that sounds just splendid.  
(beat)  
Shall we?

And with that our new duo head out on their first case.

CUT TO:

10

**EXT. RECORDING STUDIO. CAR PARK. DAY 1 [13:45]**

10

HUMPHREY and JP are with DWAYNE as FLORENCE climbs out of the jeep. JP excitedly pumps DWAYNE's hand.

JP

I can't believe I'll actually be  
working with the legendary Dwayne  
Myers!

DWAYNE laughs then realises JP's not joking...

\*

FLORENCE

What've we got so far?

DWAYNE

A band, musicians, from the UK,  
here to record an album.

HUMPHREY

What's the name of the band?

DWAYNE consults his notebook.

FLORENCE

If you have to look it up, it's  
clearly no one we'll have heard of.

FLORENCE strides ahead.

HUMPHREY

(plaintiff)

I may have.

DWAYNE

(light)

Forgive me sir, but you don't seem  
to have your finger on the pulse  
when it comes to popular music.

HUMPHREY looks a little put out.

DWAYNE (CONT'D)

(reads)

The Flowers Of Progress.

(CONTINUED)

10

FLORENCE  
Never heard of them.

DWAYNE  
Me neither. Mean anything to you?

JP  
No sir.

HUMPHREY (O.S.)  
The Flowers Of Progress?

Reveal HUMPHREY has stopped in his tracks.

HUMPHREY (CONT'D)  
The Flowers Of Progress are here on  
Saint Marie?!

HUMPHREY moves off. FLORENCE and DWAYNE share a look -  
HUMPHREY never fails to surprise.

CUT TO:

11

**EXT. RECORDING STUDIO. POOLSIDE. DAY 1 [14:00]**

11

HUMPHREY's looking to STEVIE (now poolside) in a body bag /  
on a gurney. FLORENCE, DWAYNE and JP look on. They are down  
the end of the pool where STEVIE's body was seen floating,  
the opposite end to where the stage is set up.

DWAYNE  
Bit of a surprise you knowing the  
band.

HUMPHREY  
I'm a bit of a muso. On the quiet.

DWAYNE and FLORENCE don't quite buy it.

HUMPHREY (CONT'D)  
I think they're what people refer  
to as 'one hit wonders'.

FLORENCE  
So, you can i.d. him?

HUMPHREY  
(nods)  
Stevie Smith. Lead singer and  
habitual wild child. Lived life on  
the edge.

With that, the gurney is wheeled off and HUMPHREY turns and  
steps closer to the pool edge. The team join him.

HUMPHREY (CONT'D)

So whereabouts in the pool was the body discovered, Dwayne?

DWAYNE gestures in front of them.

DWAYNE

He was floating just here, Chief.

HUMPHREY looks up across the pool towards the stage. His POV: the raised stage; **on one side of the stage is a lighting tripod with a large planter (containing a large-ish shrub) resting in front of it; on the other side of the stage is an identical planter and shrub, but behind it there is a gap where the second lighting tripod would have stood. The second lighting tripod - the one that fell in the pool - is now stood to one side.**

FLORENCE

If he was this end of the pool, he can't have knocked the lights in himself...?

HUMPHREY nods.

JP

But why were the lights on when it's daylight?

DWAYNE

They weren't but the power to them was, it was all set up for tonight. An end of recording party to thank local musicians, hotel employees - organized by the band's manager.

HUMPHREY

So the question is - how did the stage lights end up in the swimming pool?

DWAYNE

I think I can answer that one for you, Chief.

**GO TO:** The team gather round the tripod **that fell in the pool (and supported the light)**. DWAYNE is showing HUMPHREY a pin on a chain attached to one of the legs of the tripod - it isn't in the hole it should be in to stop one of the legs retracting (it's in two pieces - one half is on the chain here. NB - the pin should be around 2 inches or so in total length as it has to pass through the hole in the leg to support it - as per set lighting).

DWAYNE (CONT'D)

You see - the pin needs to be in to keep the leg in position.

(CONTINUED)

See the pins in the other legs keeping them in place.

DWAYNE (CONT'D)

But see... it's all worn and weathered. Looks like the pin snapped and the whole thing fell into the pool.

HUMPHREY

Where's the other half?

JP

Here sir.

JP goes to pick it up.

HUMPHREY

No. Don't touch it.

HUMPHREY pats his pockets looking for... a pair of tweezers enters the frame - reveal FLORENCE offering the tweezers.

HUMPHREY (CONT'D)

Thank you.

HUMPHREY uses the tweezers to pick up and examine the other half of the pin.

DWAYNE

You ask me Chief, the poor guy took his swim at precisely the wrong time.

HUMPHREY

Hm, yes... it does seem incredibly unfortunate, doesn't it?

FLORENCE picks up on HUMPH's tone...

FLORENCE

You don't think it was an accident?

HUMPHREY holds up the pin...

HUMPHREY

This pin didn't break. Not of its own accord. It was deliberately cut...

DWAYNE

Really?

HUMPHREY

(nods)

And with some sort of hacksaw, as far as I can tell. Look - the blade slipped, marking it there.

Cut away of the pin and we see a saw mark a few millimeters in from the cut end.

(CONTINUED)

HUMPHREY (CONT'D)

And the end has burrs, it's not sheared off clean. If the pin just snapped after years of wear and tear, the break would be smooth. But it isn't. This pin was deliberately sawn in two.

FLORENCE

So what... You think someone pushed the tripod into the pool intending to kill Stevie...?

HUMPHREY

And then cut the pin to make it look like an accident.

JP

It was murder?

HUMPHREY

I'd say so.

HUMPHREY goes to put the pin down but can't - an evidence bag enters the frame - again it's FLORENCE one step ahead.

HUMPHREY (CONT'D)

Thank you.

The pin's dropped into the bag. HUMPHREY turns and something catches his eye.

HUMPHREY (CONT'D)

Funny...

HUMPHREY, using tweezers, picks up an insect.

HUMPHREY (CONT'D)

Elateridae family - more commonly known as a Click Beetle.

FLORENCE

A Click Beetle?

HUMPHREY

(nods)

So named because if they happen to be upside down, they can click their backs...

(clicks his fingers)

...and are thrown into the air to land the right way round.

(to himself)

Amazing little things.

FLORENCE

And you know this why?

(CONTINUED)



HUMPHREY

Had an uncle who was a bit of an amateur entomologist.

DWAYNE

A what what?

HUMPHREY

He collected insects. Well... dead ones. He used to let me help him. Fascinating hobby, truth be told.

FLORENCE and DWAYNE share a look. HUMPHREY drops the beetle into an evidence bag.

FLORENCE

It's evidence?

HUMPHREY

The thing is... This specific breed of Click Beetle - Achrestus Fortunei - has never lived on Saint Marie. They're endemic only to Martinique.

FLORENCE

So how did it get here?

HUMPHREY

Quite. How indeed?

HUMPHREY hands the bag to DWAYNE and heads off. FLORENCE follows on.

FLORENCE

Dust for prints, photograph and bag anything of interest.

DWAYNE turns to JP, who is now just staring at the disappearing HUMPH in awe. His mouth agog.

JP

He's amazing. I mean, that was amazing wasn't it?

DWAYNE

Just you wait. He's got even better tricks than that up his sleeve.

(beat)

So. JP. I reckon this is a great opportunity for you to get up close on a crime scene. What do you say?

JP

That would be fantastic.

DWAYNE sits on a sun lounger.

DWAYNE

I'll watch from here, see how you  
get on.

JP nods. DWAYNE smiles - this is going to be great!

CUT TO:

12 INT. RECORDING STUDIO. LOUNGE. DAY 1 [14:30]

12

HUMPHREY studies a CD case of The Flowers Of Progress album.

HUMPHREY

This was your first album.

PETE

Our only album.

PETE swigs from a bottle of beer.

VINCE

Sorry, you want to talk to us  
because?

HUMPHREY

Sorry, yes, Stevie's death may not  
have been an accident.

JIM

Murder?

DISCO

Razor sharp as ever there Jimbo.

JIM glares.

HUMPHREY

Who discovered Stevie's body?

\*

PETE

We did.

HUMPHREY

Pete Thunders.

PETE nods.

FLORENCE

(to JIM)

And..?

JIM

And what?

(CONTINUED)

PETE

Jim Smith. Stevie's brother. Bass player.

HUMPHREY

We're sorry for your loss.

JIM offers a small nod back.

FLORENCE

(to PETE)

What's your role in the band?

PETE

(prickly)

Lead guitarist, vocalist, song writer -

DISCO

Co song writer.

PETE shoots a look to DISCO.

FLORENCE

(to DISCO)

And you are?

HUMPHREY

'Disco Biscuit' the drummer.

DISCO

Or, as I'm known to most people these days, **Duncan** Roberts.

FLORENCE makes a note.

CHERYL

(to herself)

This isn't happening. It can't be...

HUMPHREY

Sorry, you are?

CHERYL

Cheryl, Cheryl Moore. I'm the manager.

HUMPHREY

Ah yes, and you organized the party...?

\*

CHERYL

That's right, all me - well not all me, the record company were footing the bill but yes, you know...

FLORENCE

(to VINCE)

And you are?

VINCE

Vince. The producer, this is my place.

HUMPHREY

What time did you find Stevie?

VINCE

Just after twelve, that's when the power tripped out -

See the clock on the wall - 12:00.

FLORENCE

It's electric?

VINCE

(nods)

It went off when the power went down.

HUMPHREY goes to make a note on a scrap of paper - a pen enters the frame courtesy of FLORENCE.

HUMPHREY

(to FLORENCE)

Thank you.

(to all)

When did you last see Stevie alive?

DISCO

When he left the control box to go for his swim.

HUMPHREY

(*'His swim'*) A regular thing was it?

DISCO

He liked to be in the pool at twelve. Mad dogs and Englishmen and all that.

FLORENCE looks puzzled. HUMPHREY makes a note.

HUMPHREY

What time did he leave the studio?

**FLASHBACK: as seen in Scene 3, STEVIE leaves the studio.**

DISCO

Some time around eleven - eleven  
thirty?

VINCE

Around then, yes.

(to HUMPHREY)

I can find the exact time from the  
control desk if you'd like?

HUMPHREY

Thank you.

HUMPHREY makes a note.

HUMPHREY (CONT'D)

Did any of you see him after he  
left the studio?

They all look to each other - no.

FLORENCE

Why did you decide to record here?  
On Saint Marie?

CHERYL

(PR speak)

Back in nineteen-ninety-one, The  
Flowers Of Progress recorded their  
first album in this very studio.  
We've returned to capture the same  
anarchic energy that fueled that  
debut -

PETE

(in - no nonsense)

No one in Britain could face having  
Stevie in their studio.

CHERYL

The band had just got back together-

DISCO

Thanks to -

(lifts up beer)

'Grand Central' beer.

HUMPHREY and FLORENCE look - ?

CHERYL

There's a track on the first album  
called 'Grand Central'. A beer  
company in America with the same  
name heard it and **wanted to use it**  
**in** a commercial.

(MORE)

CHERYL (CONT'D)

If the advert takes off in the way we hope it will, this is a big opportunity for the band...

CHERYL's smile quickly dies, the irony of this statement not lost on her.

HUMPHREY

And where were you all at the time of Stevie's death - when the power tripped out?

VINCE

We were all in the studio.

**FLASHBACK: as seen in Scene 6, the power cuts out in the studio.**

HUMPHREY

At twelve o'clock, when the lights fell into the pool and Stevie was electrocuted - you were here? All of you, inside the studio?

Everyone nods. Out on HUMPHREY and FLORENCE taking it in.

CUT TO:

**EXT. RECORDING STUDIO. POOLSIDE. DAY 1 [15:00]**

JP is meticulously dusting the fallen tripod for prints. DWAYNE stands over him, observing. JP, a little nervous, looks up at DWAYNE.

JP

Am I doing it right?

DWAYNE leans down and studies his work more closely. A beat. DWAYNE nods...

DWAYNE

Not bad.

JP can't help beaming. Praise indeed from DWAYNE MYERS! HUMPHREY and FLORENCE arrive.

HUMPHREY

Okay, all five people in there claim they were together in the studio when the lighting rig entered the pool and electrocuted Stevie.

FLORENCE

Then it must have been someone else?

(CONTINUED)

JP

An intruder? A crazed fan?

DWAYNE

Not possible. There's a security fence around the whole site. The only way out here is through the villa.

HUMPHREY moves to the planter that sits in front of where the fallen tripod was (at the front of the stage) - he sees a drop of water at the base. He prods the soil - it's damp.

FLORENCE

Then someone who was allowed in - the band didn't set up all of this...?

She gestures to the stage and bar area.

DWAYNE

I already checked. The catering company and the stage crew did it last night. Everyone was signed in and then out. No one's visited since.

HUMPHREY

Could you check them out, just to be on the safe side.

DWAYNE nods.

FLORENCE

So, other than the five people inside the studio, there was no one else present?

DWAYNE

No, Sarge.

HUMPHREY examines a tripod on the stage - he pulls the pin out of the tripod and the leg retracts immediately.

HUMPHREY

To all intents and purposes Stevie's death looks like a tragic accident. He goes for his daily, midday swim. During which, a live lighting rig collapses and falls into the swimming pool. Electrocuting him. All thanks to a faulty support pin finally snapping after years of wear and tear.

HUMPHREY moves - heading to another planter.

HUMPHREY (CONT'D)

However. The evidence suggests the pin didn't break. It was cut. And if that is the case, it had to have been cut after the lights were pushed into the pool...

JP

Why not before?

HUMPHREY

Because that would have been when Stevie was in the pool. **And they'd've risked being spotted by him.**

HUMPHREY stops at the planter.

HUMPHREY (CONT'D)

No... I think our killer seized their moment when Stevie wasn't looking. Pushed the lights in the pool. Then covered their tracks by staging the scene to look like the whole thing was an unfortunate accident.

HUMPHREY puts his fingers in the planter - soil between his fingers, it's dry. He looks to the wet planter - puzzled.

JP

But sir... If the only five people who could have done it were in the studio at the time that it happened... Well, how did they manage it?

HUMPHREY

That, JP, is the question. And at the moment, I haven't got the faintest idea.

(beat)

So. In the meantime, we cover all bases. The band are staying at this hotel -

HUMPHREY hands DWAYNE a hotel business card.

HUMPHREY (CONT'D)

- could you take a look in Stevie's room see if there's anything of interest?

DWAYNE

This is a taxi company.



13

HUMPHREY

Really? Oops sorry! Try this one.

HUMPHREY swaps cards with DWAYNE (FLORENCE enjoys the chaos).

HUMPHREY (CONT'D)

Florence, let's see how Vince is  
getting on with our timeline.

And with that, HUMPHREY moves off. He's about to walk into a  
speaker/something at head-height and bang his head but...

FLORENCE

Mind your head sir.

HUMPHREY looks puzzled, gets it and ducks just in time. See  
DWAYNE and JP enjoy the moment.

CUT TO:

14

**INT. RECORDING STUDIO. CONTROL BOX. DAY 1 [15:07]**

14

HUMPHREY and FLORENCE enter to find VINCE at the control desk  
with a broken-looking CHERYL. VINCE clicks a button and the  
music stops.

HUMPHREY

Sorry to disturb you.

CHERYL

We were just listening to the tapes  
and...

She can't say any more, upset.

HUMPHREY

(to VINCE)

We'd like a quick word, if that's  
okay?

(to CHERYL)

In private?

Penny drops for CHERYL and she exits during the following.

CHERYL

Oh! Yes, of course, right, well, if  
you'll, I'll just - I can wait out,  
no, it's probably best if I - I'll  
be at the hotel. Thank you.

She's gone.

VINCE

She's not the most organized  
manager I've ever worked with.

(CONTINUED)

HUMPHREY

Do you know her well?

VINCE

She pretty much keeps herself to herself.

HUMPHREY

And what about the band? You seem to know them quite well?

HUMPHREY indicates the signed photo of the band on the wall. FLORENCE observes it as well. Not that we dwell on it, but STEVIE is wearing a distinct necklace.

VINCE

Everyone gives me one of those. No, I produced their first album back in the day and I've just done their - well, their last album but I've not seen them in between - we're not big mates or anything.

HUMPHREY

Do they work together well?

VINCE

First week or so it was patchy. But then this last week, things have really come together. Stevie was excited, re-energised, so, yeah, I guess so.

HUMPHREY and FLORENCE take this in.

HUMPHREY

Did you find out when Stevie left for his swim?

VINCE looks to his computer.

VINCE

Yes... it's somewhere around here...

VINCE clicks a button.

*STEVIE (RECORDED)*

*You happy with the drums on that?*

HUMPHREY

That's Stevie?

VINCE nods. HUMPHREY's all ears.

*DISCO (RECORDED)*

*Er, why don't you ask the drummer if he's happy with the drums?!*

*STEVIE (RECORDED)*  
*Are you?*

*DISCO (RECORDED)*  
*Yes. Well, I was.*

*STEVIE (RECORDED)*  
*Later.*

VINCE clicks the mouse.

VINCE  
And that was... eleven twenty-eight.

HUMPHREY  
Could you play us a little more -  
just before the power cut out?

VINCE  
Sure.

VINCE clicks a button. We hear drumming, like a heartbeat (it continues under the following).

VINCE (CONT'D)  
That's Disco Biscuit.

*PETE (RECORDED)*  
*There you go. Signed, sealed and delivered.*

*CHERYL (RECORDED)*  
*Thanks Pete. Got there in the end.*

*JIM (RECORDED)*  
*Pete - what was the name of that place we were at on Sunday night?*

*PETE (RECORDED)*  
*Er... **The Bullet Bar**...?*

*JIM (RECORDED)*  
*Oh yeah.*

Drumbeat stops. We hear a beep.

VINCE  
That's the end of the session, when the power went.

HUMPHREY  
And that's everyone's voices we heard...? Yourself, Jim, Cheryl...

VINCE  
All of us. We were all there.

HUMPHREY ponders. Then...

HUMPHREY

Could we have a copy of it?

VINCE

Sure. I'll burn onto CDs and send them over to the station.

HUMPHREY nods his thanks.

CUT TO:

15 **SCENE OMITTED**

15

16 **INT. HONORÉ POLICE STATION. DAY 1 [16:00]**

16

HUMPHREY at the whiteboard, photograph of STEVIE surrounded by photos of JIM, DISCO, PETE, VINCE and CHERYL. Also a photo of the beetle. HUMPHREY finishes writing up the timeline 11:28 on the left 'Alive', 12:00 'Dead'. FLORENCE comes over from working at her desk.

FLORENCE

So I tried to find anything from when the band were here last. The Saint Marie Times are doing a search through their clippings archive and will send over anything of interest.

HUMPHREY

(nods)

Brilliant. So. Suspects?

FLORENCE

Pete Thunders.

HUMPHREY looks to Pete's photograph.

FLORENCE (CONT'D)

After the band split, he became an artist and, having done initial financial checks, hasn't been very successful.

(beat)

He has a few cautions on his file, all for assault.

HUMPHREY

Prone to violence?

FLORENCE

Looks like it.

(CONTINUED)

HUMPHREY  
Okay. Disco Biscuit.

HUMPHREY taps Disco's photograph.

FLORENCE  
**Duncan** Roberts, as he prefers to be called, retired from music, invested in property and is now a millionaire, several times over.

HUMPHREY  
So he's not in this for the money.  
Same as Jim -

Taps Jim's photograph.

HUMPHREY (CONT'D)  
Not as green as he's cabbage looking old Jim.

FLORENCE  
Cabbage looking?

HUMPHREY  
Yes, oh, it's an expression - he's not as daft as he looks. He heads up a highly lucrative vegetarian food company.

Ping of an alert on FLORENCE's computer.

HUMPHREY (CONT'D)  
Has a tempestuous relationship with his brother, there's a long history of their bust-ups, insisting on separate hotels when touring - the usual rock star stuff.

FLORENCE goes to her computer.

FLORENCE  
E-mail from The Saint Marie Times.

HUMPHREY  
Anything?

FLORENCE  
An attachment, I'll print it off.

FLORENCE presses a button.

HUMPHREY  
That leaves us with Cheryl and Vince.

Chug of a printer waking up in the background.

FLORENCE

I couldn't find a great deal online about Cheryl. Considering she knew Stevie the least well, she appeared to be the most upset. I'll keep looking.

HUMPHREY

Vince?

FLORENCE

Producer and owner of the recording studio, originally built by his father in the sixties.

FLORENCE moves to the printer.

HUMPHREY

The family business.

FLORENCE

Personal life a bit of a mess, ex-wife lives in London... That's about it.

HUMPHREY taps the photograph of the Click Beetle.

HUMPHREY

And then there's this little chap... Why was he found expired at our crime scene, rather than enjoying life amongst his fellow Click Beetles back on Martinique?

FLORENCE stops as she reads the printout.

FLORENCE

You should see this.

FLORENCE hands a print out of a newspaper article - the headline 'Fire on Saint-Marie!' HUMPHREY looks to FLORENCE.

CUT TO:

**EXT. HOTEL. DAY 1 [16:14]**

Establisher of high-end hotel - five star luxury. Dwayne's motorcycle and sidecar parked up.

CUT TO:

**INT. HOTEL. CORRIDOR/STEVIE'S ROOM. DAY 1 [16:15]**

DWAYNE and JP approach Stevie's room.

DWAYNE

This is the one...

JP

Exciting isn't it? Looking through  
a rock star's room.

DWAYNE

I'm not so sure. If this guy's the  
hell-raiser everyone says he is...  
we could have quite a task on our  
hands.

JP

I suppose so.

DWAYNE opens the door. Reveal the room: it's spotless.  
Clothes neatly hanging up. Suitcase tidily tucked away. A  
book sits on the bedside table, specs on top. It's as far  
from a rock star's room as you could get.

JP (CONT'D)

Wow. It's really... tidy.

DWAYNE

Okay. So. We look for anything out  
of the ordinary, itemise and bag  
whatever we find.

JP

Absolutely.

JP heads in.

DWAYNE

Right then. I think I'll leave this  
with you.

JP - surprised to be left alone.

DWAYNE (CONT'D)

You can handle it. I'll be back in  
an hour...

(to himself)

...or so.

JP

But, shouldn't we do this together?

DWAYNE

While you're here I'll talk to the  
hotel manager - see if she knows  
anything.

JP goes to speak but -

18

                  DWAYNE (CONT'D)  
I'd swap with you but the manager  
goes on and on and on, I wouldn't  
want you to have to deal with that,  
not on your first day.

                  JP  
                  (genuine)  
Thank you.

JP enters the room. DWAYNE smiles and goes.

CUT TO:

19

**EXT. RECORDING STUDIO. POOLSIDE. DAY 1 [16:17]**

19

HUMPHREY and FLORENCE approach VINCE. The bar area is  
evidently now being dismantled. Beer bottles have been moved  
from the fridges and back into boxes. **There are bin bags  
containing all the wasted food.** Vince is by an open freezer.  
He's removing large square plastic tubs from the freezer and  
pouring the water away. NB - these are large ice blocks now  
melted after the power cut.

                  VINCE  
                  (jokey)  
**Beer's warm, food's gone off and  
the ice has melted. What a party,  
eh?**

                  HUMPHREY  
We were wondering if you had a  
minute, Mr Thuram?

                  VINCE  
                  (nods)  
If that's all it is. The **catering  
equipment's being flown back early,**  
so we need to get **this lot** ready to  
go.

                  HUMPHREY  
Hopefully it won't take too long...

VINCE nods and goes and dries his hands on a cloth.

                  HUMPHREY (CONT'D)  
It's a nice place you have here. Do  
you look after the plants?

                  VINCE  
Er, I try to.



HUMPHREY

Are you a morning or night man?  
Some people water in the morning  
others at night, what's your  
preference?

VINCE

Night. Are you here just to talk  
about gardening?

HUMPHREY

I wish. Shall we?

**HUMPHREY gestures to chairs. VINCE stops what he's doing and  
moves towards the chairs.**

**JUMP TO: VINCE sat with HUMPHREY and FLORENCE. HUMPHREY hands  
VINCE the A4 newspaper cutting printout.**

HUMPHREY (CONT'D)  
Your studio burnt down?

VINCE  
It wasn't the greatest of times.

HUMPHREY  
July '91. That's when The Flowers  
Of Progress were recording here?

FLORENCE  
They were responsible for the fire.

HUMPHREY  
According to the report it was  
Stevie who caused it.

VINCE  
He was at the height of his  
drinking, he was a complete (arse) -  
he was reckless, wouldn't listen to  
anyone, didn't care about anyone  
else.

FLORENCE  
So why did you let them back in?

Beat. VINCE sees where this is going.

VINCE  
I didn't want to. Believe me.  
But... I'm not in a position to  
turn work down. So...

HUMPHREY  
This was your father's studio  
wasn't it?

VINCE  
Built it himself.

VINCE hands the clipping back to HUMPHREY and stands.

HUMPHREY

Must have been particularly  
upsetting when the insurance didn't  
pay out?

VINCE checks himself.

VINCE

It's not been easy, I admit. But I  
got through it.

HUMPHREY

It was three years after the fire  
until you were able to re-open the  
studio. That's a long time. Your  
wife left you during that period,  
didn't she?

VINCE looks down.

HUMPHREY (CONT'D)

All because of Stevie...?

VINCE nods. HUMPHREY and FLORENCE exchange a look.

FLORENCE

So how did you feel seeing him  
after all this time?

VINCE

I was nervous. Wasn't sure how I  
was going to react. But... he was  
different to how he was back then.  
He's dry now - doesn't touch a  
drop. He's grown up, I suppose.  
(MORE)

VINCE (CONT'D)

(beat)  
Look, the guy's changed. I guess I  
felt I shouldn't hold it against  
him.

HUMPHREY  
And did he apologise? For the fire?

Beat.

VINCE  
No. He didn't. Not sure he really  
remembered...

This hangs in the air. VINCE flashes an unconvincing smile.

VINCE (CONT'D)  
Look. I was angry about what Stevie  
did to me. To my studio. But that  
was a long long time ago. A lot of  
water's passed under a lot of  
bridges since then.  
(beat)  
I'll get those CDs.

VINCE moves off.

CUT TO:

**SCENE OMITTED**

21      **INT. HOTEL. LOBBY. DAY 1 [16:50]**

21

DWAYNE's laughing and twinkling away at NSE HOTEL MANAGER - a bit of contact between them, it's clear they're getting on but then DWAYNE sees JP arrive (with Stevie's lap-top in an evidence bag) and he puts a little distance between him and NS HOTEL MANAGER.

DWAYNE  
(to NS MANAGER but for  
JP's benefit)  
Thank you, you've been very  
helpful. Now if you'll excuse me.

DWAYNE moves to JP.

DWAYNE (CONT'D)  
I wanted to come up to help you  
with the search but I just couldn't  
get away. She could talk a glass-  
eye to sleep, you know.

JP understands. JP gets his notebook out.

JP  
So. I itemised and bagged whatever  
I could find.

DWAYNE  
Good work.

JP  
Dental floss, small toothbrushes,  
mouthwash, teeth whitener -

DWAYNE  
JP?

JP  
Contact lenses, contact lens  
solution -

DWAYNE  
JP. Did you itemise and bag  
everything?

JP  
(proud)  
Like you said.

He flicks a couple of pages of his notebook.

JP (CONT'D)  
This is just the bathroom.

DWAYNE takes the notebook.

(CONTINUED)

DWAYNE

This is all very thorough JP but did you find anything relevant to the case?

JP

This (lap-top). Stevie's browser history is particularly interesting...

DWAYNE intrigued as JP opens the laptop.

CUT TO:

22 INT. HONORÉ POLICE STATION. DAY 1 [17:20]

22

FLORENCE is sat at her desk working on her computer. HUMPH is sat at his desk with headphones on listening to one of the CDs. As he listens he is unconsciously tapping a pencil on his desk top. FLORENCE glances over at the tapping HUMPH. It's very irritating. She shakes her head and focuses on her work. The tapping goes on a little while longer until...

HUMPH presses stop on the CD player and carefully removes his headphones. FLORENCE looks over, keen to know what he's discovered.

FLORENCE

Well?

HUMPHREY

The tapes confirm that the last time anyone is heard leaving the studio apart from Stevie is ten o'clock, a whole two hours before our victim was killed.

FLORENCE

So how did the killer do it?

HUMPHREY shrugs - no idea.

HUMPHREY

I did come across something of interest. Listen to this...

HUMPHREY cues up the CD player...

JIM (RECORDED)

One two, one two -

HUMPHREY

Right yes, so this is from ten o'clock...

VINCE (RECORDED)

I'll keep the tape running -

(CONTINUED)

HUMPHREY

Jim, Stevie and Disco were in the  
studio -

*JIM (RECORDED)*

*One two, one two -*

*STEVIE (RECORDED)*

*Three?*

*DISCO (RECORDED)*

*Funny Stevie.*

HUMPHREY

And Pete and Cheryl were in the  
control box with Vince -

*PETE (RECORDED)*

*(slightly muffled)*

*It's just like Cardiff all over  
again!*

*CHERYL (RECORDED)*

*Pete, calm down. It's fine.*

*VINCE (RECORDED)*

*Where're you going?*

*PETE (RECORDED)*

*For a smoke!*

*CHERYL (RECORDED)*

*He'll be back when he's calmed  
down.*

HUMPHREY pauses the track.

FLORENCE

'Cardiff again'? Cardiff... What  
does it mean?

HUMPHREY

(shrugs)

But he doesn't sound happy does he?

FLORENCE types something in to her computer and presses  
enter.

FLORENCE

Interesting.

FLORENCE turns her computer screen to HUMPHREY.

FLORENCE (CONT'D)

The band split up in Cardiff.

HUMPHREY

(reads)

September fifth, 1992

(to FLORENCE)

So were they about to split again?

FLORENCE

And if so, why?

DWAYNE (O.S.)

We might be able to help with that.

Reveal DWAYNE and JP - DWAYNE taps Stevie's laptop.

JP starts setting up the laptop while DWAYNE, HUMPHREY and FLORENCE linger.

DWAYNE (CONT'D)

While JP searched Stevie's room I was hard at work interviewing the hotel manager. A porter was sent up to Stevie's room last night following complaints about a fight -

HUMPHREY

Between Stevie and...?

DWAYNE

We don't know. The porter isn't on duty yet, they'll let us know when he is. JP also came across this...

JP

Stevie's browser history.

**See on the screen:** shaky hand-held '**selfie**' mobile phone recording of STEVIE **having a rant in his hotel room** (wearing distinctive necklace).

JP (CONT'D)

It was uploaded last week **by Stevie.**

STEVIE (ON SCREEN)

*Grand Central Beer?! I'm no sell out. Especially not that stuff.*

(MORE)



STEVIE (ON SCREEN) (CONT'D)  
*I tell you, I'm an alcoholic but if  
I fell off the wagon and Grand  
Central Beer was the last drink on  
earth I still wouldn't touch it,  
you know what I mean?*

The footage stops. HUMPHREY looks to DWAYNE.

**FLORENCE**  
**And Stevie put that up himself?**

**JP nods.**

HUMPHREY  
**He may have been off the booze, but  
he clearly hadn't lost his  
rebellious streak.**

**(beat)**  
Grand Central are the company who  
want to use one of the band's songs  
in a commercial.

DWAYNE  
A deal that would net the song  
writers half a million dollars.

HUMPHREY  
Half a million dollars?!

DWAYNE  
We picked up the contract from  
Cheryl, the manager -

DWAYNE produces the contract.

FLORENCE  
Who are the song writers?

HUMPHREY  
Stevie and Pete?

DWAYNE  
The Inspector wins a cigar.

HUMPHREY flicks through the contract - a cutaway of the  
signatures on the contract, all signed, dated and seemingly  
correct.

DWAYNE (CONT'D)  
There's a clause stating that the  
contract will be terminated if any  
of the band defames the product in  
print or online.

JP  
This clip is everywhere.

FLORENCE

So Pete stands to lose his share of  
half a million dollars!

HUMPHREY

Thanks to Stevie.

On HUMPH and FLORENCE - and they have a suspect.

CUT TO:

22A

**EXT/INT. ROAD/POLICE JEEP. DAY 1. [17.40]**

22A

HUMPH is driving. FLORENCE sat beside him. HUMPH's thinking.

HUMPHREY

If memory serves, the band used to have a fanzine? There might be something in there if we can track it down. It was called Packet Of Seeds, Bunch Of Flowers, something like that...

HUMPHREY picks up on FLORENCE's look.

HUMPHREY (CONT'D)

What?

FLORENCE

Do you think we should be honest with each other? Now we are working a little closer?

HUMPHREY

Absolutely. What's on your mind?

FLORENCE

You told Dwayne earlier that you are a 'bit of a muso'?

HUMPHREY

Yes, that means -

FLORENCE

I know what it means. I want to know if it's the truth? This band don't appear to be, as you say, your cup of tea?

HUMPHREY

Very perceptive of you DS Cassell. Yes, well I bought their album because, well someone persuaded me.

FLORENCE

A girl?

HUMPHREY

Angela Matterson.

(CONTINUED)

FLORENCE  
(amused)  
Angela Matterson?

HUMPHREY  
She was a very forceful girl. She  
told you to buy a record you bought  
the record.

FLORENCE  
And you didn't like it?

HUMPHREY  
Hated it. I like a nice melody -  
happy songs you know.

FLORENCE  
And not the Flowers Of Progress?

HUMPHREY  
I'm more of a Carpenters man.

FLORENCE smiles - enjoying seeing another side of HUMPHREY.

CUT TO:

23 **EXT. HOTEL BAR/BEACH BAR. DAY 1. [18:00]**

23

Open on PETE - he knocks back a glass of whisky (ice in the  
glass). HUMPHREY and FLORENCE sat opposite.

FLORENCE  
We've looked at your financial  
records. Things haven't been easy.

PETE  
I can't pretend that a nice payday  
wasn't an incentive to re-forming.  
I'm an artist yes but I also have a  
family to feed.

HUMPHREY  
The band split up in -

PETE  
Ninety-two.

HUMPHREY  
What happened?

PETE  
We were doing a gig, this guy was  
in, from this big music show, he  
said he'd put us on, we were set to  
shift loads of records - we'd be  
huge.

PETE breathes, gathers - like a kind of twitch.

PETE (CONT'D)

Stevie was knocking back whisky, living the rock star image and half-way through the set he started to bad mouth the guy, said he wasn't a sell-out and that he wouldn't want to go on this guy's show for anything.

(beat)

We tried to smooth it over after the gig but it was too late - Stevie blew it for us.

HUMPHREY

That's when you decided to split?

PETE - yes.

HUMPHREY (CONT'D)

And you reached that decision, calmly? Rationally?

PETE

Me and Stevie had a bit of a bust up, nothing serious.

HUMPHREY

You were cautioned for assault.

PETE

Yeah okay but that's just band stuff. Hey I'm no rock n' roll idiot now - I've got a family, a mortgage, a sensible car with a towbar... I've changed. All that stuff is ancient history.

HUMPHREY

But history has a habit of repeating itself...

PETE looks - doesn't know what HUMPHREY's hinting at.

HUMPHREY (CONT'D)

We got hold of the contract between you, Stevie and Grand Central Beer.

HUMPHREY hands PETE a copy of the band's contract. PETE's suddenly anxious.

HUMPHREY (CONT'D)

You and Stevie are to earn half a million dollars plus whatever doors the ad would open for you.

(CONTINUED)

FLORENCE

But then Stevie bad mouths the beer. We've seen the clip.

HUMPHREY

As has everyone at Grand Central Beer. Stevie destroyed your chances with his big mouth once again...

PETE

You'd think so, wouldn't you, but no - the beer company loved the clip.

HUMPHREY and FLORENCE astonished. FLORENCE's phone rings.

FLORENCE

It's Dwayne.

HUMPHREY nods and FLORENCE steps away to take the call.

PETE

Ask Cheryl or check with the company, ask anyone. I thought his mouthing off would cost us yes, but Cheryl spoke to them this morning - they think it's hilarious, pure Stevie. No such thing as bad publicity and all that. Go figure.

HUMPHREY studies PETE - he seems genuine.

HUMPHREY

Thank you for your time.

As HUMPH moves off, FLORENCE joins him, coming off the phone.

HUMPHREY (CONT'D)

We need to check with the beer company. But if Pete's telling the truth about their reaction to the footage, then we've just lost ourselves a motive.

FLORENCE

Then you'll be pleased to hear, we might have found another one.

(re the phone call)

Dwayne heard from the hotel, the porter's reported for duty. We know who Stevie was arguing with in his bedroom...

HUMPHREY

Who was it?

FLORENCE

His brother.

(CONTINUED)

23 CONTINUED:

23

And they're off.

CUT TO:

24 SCENE OMITTED

24

25 SCENE OMITTED

25

26 EXT. HOTEL BALCONY. JIM'S ROOM. DAY 1 [18:30]

26

HUMPHREY and FLORENCE seated opposite JIM.

HUMPHREY

We believe you and Stevie were  
fighting last night?

JIM

Were we?

FLORENCE

You were heard. There were  
complaints. Someone from reception  
came up to...

JIM

Oh yeah, hang on, I do remember  
some little busybody porter banging  
on Stevie's door and mouthing off  
about something.

HUMPHREY

Did you threaten to kill Stevie?

JIM

Oh right. I dunno. I might've yeah  
but we say it all the time right. I  
wouldn't actually kill him, he's  
like a brother to me.

FLORENCE

He is your brother.

JIM

Yeah s'right that.

FLORENCE

What were you fighting about?

JIM

I can't remember, something and  
nothing I suppose.

FLORENCE

You can't remember what you were  
fighting about?

(CONTINUED)

JIM

No.

FLORENCE looks to HUMPHREY - not getting anywhere here.

HUMPHREY

Going out?

JIM

I'm not.

HUMPHREY

Neatly pressed shirt -

See shirt hung up.

HUMPHREY (CONT'D)

- shoes mid-polish.



See shoes on floor with brushes.

HUMPHREY (CONT'D)

Must be going somewhere you want to make an impression.

JIM looks thrown for a moment.

JIM

I'm just going around and about.  
Soak up a bit of Caribbean vibe and that yeah? So if you've no more questions...

HUMPHREY and FLORENCE exchange a frustrated look. JIM's clearly stonewalling them.

CUT TO:

**INT. HONORÉ POLICE STATION. DAY 1 [19:00]**

HUMPHREY at the whiteboard. FLORENCE and DWAYNE look on. JP sat at his computer. In the b/g the printer is churning out pages.

DWAYNE

D'you think he's hiding something?

HUMPHREY

It's possible. He clearly didn't want to tell us what his argument with Stevie was about.

FLORENCE

And he was very cagey about where he was going tonight.

A thought stirs for HUMPHREY...

HUMPHREY

Wait a minute... On the recording this morning, wasn't Jim asking about a bar or something...?

**FLASHBACK: as in scene 14, HUMPHREY hears JIM ask what the bar was they went to the other night.**

**FLASHBACK: as in scene 3, PETE names the bar.**

HUMPHREY (CONT'D)

**The Bullet** Bar. Maybe that's where he's going?

DWAYNE

You want us to head down there? See what he's up to?

(CONTINUED)

HUMPHREY

A little light surveillance might  
not hurt at all, Dwayne. Thank you.

JP stands and heads over.

JP

Sir. The post-mortem report's come  
through -

(reads through papers)

They've confirmed Stevie suffered  
**sudden** cardiac arrest due to  
electrocution and they're not  
disputing the time of death.

HUMPHREY

So we now know for definite that he  
was murdered at twelve o'clock.

(beat)

Anything else?

DWAYNE

I checked the prints we took from  
the stage equipment but they all  
match to the crew who set it up.

JP

And I checked the prints on the  
catering company's equipment, the  
fridges and freezers. It's the  
same. All prints match up.

HUMPHREY

And you say both the stage crew and  
the caterers all signed out when  
they left the studio yesterday  
evening?

DWAYNE

Yes, Chief.

HUMPHREY

Okay. Thank you.

(checking watch)

You better get changed and head  
over to **The Bullet** Bar.

DWAYNE and JP nod and move to the locker area. HUMPHREY  
stares at the whiteboard. FLORENCE moves over to the printer  
and collects the reams of paper that have been printed off.

HUMPHREY (CONT'D)

Stevie was killed at noon. The  
recording we have from the studio  
confirms our five suspects were all  
together at that time.

(MORE)

HUMPHREY (CONT'D)

But one of them had to be by the pool so they could push the stage lights into it and electrocute Stevie. Who was it and how?

Baffled, HUMPHREY moves back to his desk. Sits and looks to the Click Beetle in the evidence bag on his desk.

HUMPHREY (CONT'D)

(almost to himself)

And what about you, little fellah?  
How did you end up there...?

FLORENCE is amused HUMPH is investing so much meaning in the insect. She tries to distract him with...

FLORENCE

(re her printing)

Sir, I found the fan magazine you were talking about online...  
(holding up a copy)  
'The Flower Seeds'...

HUMPHREY drops the beetle on his desk.

HUMPHREY

Good work, Florence.

FLORENCE

There's quite a few editions. Shall we take half each?

HUMPHREY

You know that's almost a very good idea.

FLORENCE

Almost?

HUMPHREY

(nods)

To make it a really brilliant idea, you should have added that we take half each... and decamp to Catherine's Bar to read them. What do you say?

FLORENCE

I'd say that is a much better idea.

FLORENCE smiles as HUMPHREY leads the way out.

CUT TO:

28 EXT. THE BULLET BAR. DAY 1 [19:30] 28

Establisher of **The Bullet** Bar.

CUT TO:

29                    SCENE OMITTED                    29

30 INT. BAR. DAY 1 [20:00] 30

Two beers land on a table. Reveal DWAYNE and JP sat in a corner looking across the ramshackle bar towards JIM, sat at another table.

JP  
(nervy)  
We're not allowed to drink on duty  
are we?

DWAYNE  
It's so we blend in. I'm very  
dedicated to my undercover work.

Two glasses of rum are placed on the table. JP stares.

DWAYNE (CONT'D)  
Very dedicated.

DWAYNE grins and lifts the rum.

DWAYNE (CONT'D)  
Lift 'em high. Drain 'em dry.

DWAYNE knocks it back. JP, slight hesitation, downs his rum and gasps.

DWAYNE (CONT'D)  
Soothe your throat with your beer.

JP has a swig of the beer. See JIM get to his feet to greet NS MARIE (Mid-forties, local woman - cold towards JIM).

DWAYNE (CONT'D)  
He's meeting someone...

JP  
So what do we do now?

30

DWAYNE

We bide our time. And if they  
separate, we each take a mark. I'll  
follow the woman. And you tail Jim.  
Okay?

JP nods.

DWAYNE (CONT'D)

In the meantime...  
(calls to passing NSE  
barman)  
Another pair of rums please sir.

Out on JP looking anxious.

CUT TO:

31

**INT. CATHERINE'S BAR. DAY 1 [20:30]**

31

HUMPHREY and FLORENCE reading fanzines. HUMPHREY throws his  
copy down.

HUMPHREY

Edited by Daisy Buttercup,  
photography by Daisy Buttercup,  
articles on the band by -

FLORENCE

Who is Daisy Buttercup?

HUMPHREY

She's not real, she's a song on the  
first album - and not a  
particularly good one at that.  
(dismissive)  
It's clearly a 'one nutty fan'  
operation.

FLORENCE

You're a fan. Are you Daisy  
Buttercup?

HUMPHREY

I was not a fan!

FLORENCE

Just following Angela Matterson's  
orders?

HUMPHREY

Yes.

FLORENCE

And was it worth it? Did anything  
ever happen between you and  
Angela...?

HUMPHREY

We didn't even hold hands! Although perhaps that was no bad thing. Life would've spun me off in a different direction. I'd probably be working in a bank right now, alongside the delightful Miss Matterson.

HUMPHREY looks out to the view.

HUMPHREY (CONT'D)

I certainly wouldn't be here.

FLORENCE looks out too.

FLORENCE

I know what you mean.

HUMPHREY

Oh? You had your own male version of Angela Matterson?

FLORENCE

Not quite. My five brothers...

HUMPHREY

Ah yes...

FLORENCE

Let's just say they were very protective when I was a teenager.

HUMPHREY

Men can have a tendency to be a little proprietorial.

FLORENCE

It was a nightmare. If ever I brought a boy to the house they'd always manage to scare him off.

HUMPHREY

So what did you do...?

FLORENCE

Simple really. I stopped taking my boyfriends back to meet my brothers.

HUMPHREY laughs.

HUMPHREY  
(raises beer)  
Touché.

They clink.

CUT TO:

32 **EXT. BAR. NIGHT 1 [22:00]**

32

Open on four beers and four rums on the table. We're seeing them from JP's POV. He closes one eye, looks back - now only two beers and two rums. DWAYNE is busy watching JIM and NS MARIE. After a moment, JIM and NS MARIE embrace. JIM heads for the exit.

DWAYNE  
JP... Jim's on the move. You better follow him.  
(no response)  
JP...?

Then DWAYNE looks to JP and sees both eyes are closed. Out for the count.

DWAYNE (CONT'D)  
Ah man.

Then NS MARIE gets up and starts walking. As NS MARIE walks past his table, DWAYNE formulates a plan. \*

DWAYNE (CONT'D)  
Excuse me miss. My friend's had a little too much and I have to drink these (drinks) before I leave. Would you be so kind to help me with them?

DWAYNE twinkles. NS MARIE smiles. Situation recovered.

CUT TO:

32A **EXT. REAR OF HUMPHREY'S SHACK. DAY 2. [09:00]**

32A

Establisher of the shack. FLORENCE pulls up in the jeep and gets out.

32B

**EXT. HUMPHREY'S SHACK. VERANDA. DAY 2 [09:01]**

32B

HUMPHREY is sat on the veranda as FLORENCE appears. He has out an atlas open at the Caribbean islands. He is using a ruler to work out the distance between Saint Marie and Martinique. FLORENCE sees he's ensconced in the atlas.

\*

FLORENCE

Are you planning a trip?

HUMPHREY

A trip?

(realising)

Oh. I see. Yes. Well a kind of trip. Although not for me. And it's sort of already happened.

FLORENCE looks lost by his rambling.

HUMPHREY (CONT'D)

(holding up the bagged beetle)

Our friend here. I've been trying to work out whether it's possible he could have made the journey from Martinique to Saint Marie of his own accord.

FLORENCE

And?

HUMPHREY

Well. It's a good 70 miles between the two islands. And while Click Beetles can fly, it's only at night and quite rare. So I find it hard to believe he flew himself over here.

FLORENCE

Maybe he ended up on a plane or a boat and got carried over...

HUMPHREY

I also looked into that. As all planes leaving the Caribbean are sprayed with insecticides before departure... well, he'd have been dead before he even left Martinique.

(MORE)

(CONTINUED)



HUMPHREY (CONT'D)

And while I can believe he could survive the journey over on a boat, I struggle to believe he'd manage the 8 miles inland from the port to the studio. His little legs just wouldn't be up to it.

(beat)

So as to how this Click Beetle managed to make it all the way from his home in Martinique to the Scorpion Lounge Recording Studio here on Saint Marie... I remain entirely in the dark.

FLORENCE can't help but be amused by all this.

FLORENCE

Well. You've certainly been very thorough.

HUMPH continues to stare at the atlas and workings out in front of him, niggled by it all.

FLORENCE (CONT'D)

Do you think maybe we should...  
(gestures to go)

HUMPHREY looks up.

HUMPHREY

Yes, of course. Quite right.

**FLORENCE goes to the jeep. As HUMPHREY gathers his Atlas and stuff, he suddenly notices that HARRY has appeared on the veranda and is hungrily eyeing the click beetle.**

HUMPHREY (CONT'D)

(to HARRY)

Don't even think about it.

**HUMPHREY takes the bagged beetle and heads for the jeep, leaving a disappointed-looking HARRY behind.**

CUT TO:

HUMPHREY and FLORENCE at the whiteboard.

HUMPHREY

So. We now know the night before his murder Stevie was fighting with Jim.

HUMPHREY draws a line between the two photographs.

(CONTINUED)

HUMPHREY (CONT'D)

The two of them have always had a stormy relationship. But we don't know specifically what this argument was about.

(beat)

Vince. Stevie burnt his studio down-

HUMPHREY draws a line between Stevie's photo and Vince's.

FLORENCE

-and as we know from insurance checks he wasn't covered. He's still paying the re-build off and lost his wife in the midst of it all.

FLORENCE sits. DWAYNE enters.

DWAYNE

Good morning all.

HUMPHREY

No JP?

FLORENCE

Maybe we scared him off.

DWAYNE

(covering)

Er... I left him at the hotel keeping a watch on Jim's room.

HUMPHREY

So how did you get on last night?

DWAYNE

Pretty good, Chief. Exactly like you thought, Jim turned up at Pascal's Bar. He met and had a drink with a woman there.

HUMPHREY

Did you manage to find out who she was?

DWAYNE

More than that, Chief...

**FLASHBACK: as seen in Scene 30, DWAYNE looks on as nervy JIM leans towards NS MARIE.**

DWAYNE (CONT'D)

Her name is Marie Etner. She's a girl Jim knew from when the band were last on the island, in 1991. She and Jim had a bit of a thing.

HUMPHREY

Ahh - interesting.

DWAYNE

That's just the start of it. Turns out she fell pregnant and had his kid.

FLORENCE

So Jim abandoned her?

DWAYNE

Oh no. Jim never even knew he was a father. Not until the day before yesterday.

HUMPHREY

I don't understand?

DWAYNE

When Marie found out she was pregnant, she called Jim. But she could only get hold of Stevie. He promised to pass the message on.

HUMPHREY

But didn't?!

DWAYNE, HUMPHREY and FLORENCE share a suitably appalled look.

HUMPHREY (CONT'D)

Let me get this right? Stevie never told his own brother that he was going to be a dad?

DWAYNE

That's exactly it. Jim only found out about it two days ago.

HUMPHREY

So that's what they must have been arguing about in Stevie's room...?

(beat)

Good work, Dwayne.

(to Florence)

Florence, I think you and I need to speak to Jim.

HUMPHREY and FLORENCE head out as JP arrives.

JP

I'm really sorry everyone I -

DWAYNE

(leading JP)

Nothing to report JP? Jim's still in his room is he?

JP stares, confused. HUMPHREY and FLORENCE exit and then -

JP

I overslept. I was going to come clean and -

DWAYNE

But I covered for you, it's what they don't teach you at police academy - we're a team.

(CONTINUED)

JP smiles - grateful. And -

DWAYNE (CONT'D)

I'll be counting on you to do the same next Thursday when I'm recovering from Domino Club. Now grab yourself an aspirin and then get to it, we've work to do.

DWAYNE smiles. Beginnings of a beautiful partnership.

CUT TO:

**EXT. JIM'S ROOM. BALCONY. DAY 2 [10:00]**

HUMPHREY and FLORENCE are sat with JIM as he eats breakfast. He's wearing darkened sunglasses.

HUMPHREY

You didn't get on well, you and Stevie?

JIM

We had a couple of fall outs and the press built it up yeah, it was nothing serious.

HUMPHREY

No?

JIM

No.

HUMPHREY

Even when he kept things from you?

JIM looks - mid-spoonful.

HUMPHREY (CONT'D)

Like you becoming a father?

JIM

You spoke with Marie?

HUMPHREY - yes. JIM puts the bowl down. Takes his sunglasses off. A beat. And when JIM speaks, there's something ever so slightly different about him. His tone is softer. The attitude dropped.

JIM (CONT'D)

It was Vince who told me. That I had a son. He thought I knew and that I just didn't care, that I'd been, you know, same old Jimbo.

(beat)

When I told Stevie...

(MORE)

(CONTINUED)

JIM (CONT'D)

Said I couldn't believe I'd had a kid all this time and never knew...? That's when he came clean. Told me he'd known all along.

FLORENCE

That's what you were fighting about in his hotel room?

JIM nods.

HUMPHREY

You must have been furious?

JIM

That's one word for it.

(beat)

You know, people dream of the lifestyle we used to have. Up on stage. Partying all night. Girls on tap. It was crazy.

(beat)

But if all you actually want is to meet someone and settle down... It's not really the right environment. If you know what I mean.

HUMPHREY

And is that what you wanted? To settle down?

JIM

It only takes five minutes to realise what a harsh world the music business is. Cold. Cynical. People only become your friend because they want something from you. And the minute you understand that's what it's like... That's when you realise what life's really about. What really matters.

HUMPHREY

Marriage? Children?

JIM nods, yeah.

JIM

I'd've loved it. A wife. A kid. A family. But it never seemed to happen.

(corrects)

Well, it did... just nobody told me.

HUMPHREY

Why didn't Stevie tell you?

(CONTINUED)

JIM

Because we'd had a big fight about something and we weren't talking. He kept it from me to spite me.

HUMPHREY looks - really?

JIM (CONT'D)

He admitted it. Apologised, even. Which Stevie never does. Said he'd messed up all those years ago and wished he'd done things differently. Said he wanted to put things right.

HUMPHREY

And did you let him? Did you forgive him?

Beat.

JIM

No. I couldn't. Maybe in time I might have, but...

HUMPHREY

So what did you do?

JIM looks at HUMPHREY, realises where he's going with this.

JIM

Hang on, you don't seriously think I had anything to do with his death do you?

HUMPHREY

Did you?

JIM laughs.

JIM

I hated Stevie for what he did. But he's my brother. I wouldn't kill him.

HUMPH and FLORENCE take this in.

JIM (CONT'D)

Look, you want a suspect to talk to, you've so got the wrong guy. There's members of this band that really have an axe to grind with my brother...

HUMPHREY's intrigued - who is it?

CUT TO:

35

**INT. BAR. DAY 2 [11:00]**

35

On a stage/in a corner DISCO BISCUIT jamming with some NS LOCAL MUSICIANS - for no audience. DISCO looks, smiles, sees HUMPHREY and FLORENCE arrive - his smile fades.

**JUMP TO:** DISCO, sipping a coffee, sat opposite HUMPHREY and FLORENCE. Recorded background music plays.

HUMPHREY

It's a little down at heel for a millionaire?

DISCO

It's real. I like it. When we recorded the first album me and Stevie used to come to these kind of places, jam with the locals - great days. Or they were until he got drunk and wound everyone up.

DISCO looks a little sad, lost and pathetic.

FLORENCE

Jim tells us you've started legal proceedings against Stevie?

DISCO

It's nothing, loads of bands end up in courtrooms.

HUMPHREY

And those cases are usually for huge amounts. Whereas your claim is-

DISCO

For a pound.

FLORENCE

Why sue Stevie for a pound?

DISCO (CONT'D)

I don't want people saying I'm doing it for the money.

HUMPHREY

Why are you doing it?

DISCO

Credit.

(beat)

(MORE)

\*

(CONTINUED)



DISCO (CONT'D)

Aside from one or two tracks on that first album we all contributed to the writing and recording but you look at the writing credits for every song and it's -

HUMPHREY

Lyrics by Stevie and music by Pete.

DISCO

Smith and Thunders yep.

HUMPHREY

That's a fairly normal arrangement though, isn't it?

DISCO

I wrote specific lines! I wrote verses of songs that I took to Stevie, he said they didn't work but then a day or so later they'd crop up again in a song he'd 'written'. I want to set the record straight. I want my credit. There's nothing wrong with wanting that.

DISCO fixed stare.

DISCO (CONT'D)

Now if you'll excuse me, I'd like to get back to it.

DISCO heads back to the band. Out on HUMPHREY and FLORENCE - reached a dead end...?

CUT TO:

HUMPHREY at the whiteboard. JP and DWAYNE at computers. FLORENCE moves to HUMPHREY with a printout.

FLORENCE

I spoke with Disco's lawyer, who's advised him not to pursue the case. He believes it would be hard to prove and that, instead, he should appeal to Stevie's good will.

HUMPHREY

I wonder where that got him.

FLORENCE

Apparently Stevie told Disco he'd amend the credit listing on any reissue of the first album but then-

(CONTINUED)

FLORENCE hands HUMPHREY the print out.

FLORENCE (CONT'D)  
- the record company just sent this  
over.

HUMPHREY studies it (NB - it looks similar to the artwork on the original album in earlier scene).

FLORENCE (CONT'D)  
It's the design for the reissued  
album artwork. As you'll see, no  
mention of Disco Biscuit.

HUMPHREY  
Has Disco seen this?

FLORENCE  
All band members were sent an early  
copy for approval two days ago.

HUMPHREY  
So Disco Biscuit knew Stevie had  
shafted him...?

HUMPHREY takes that in and turns to the whiteboard.

HUMPHREY (CONT'D)  
Which is fine. Except that while he  
may have a motive. He didn't have  
the opportunity. We know from the  
recordings that Disco was in the  
studio when the power went out.

FLORENCE  
As was Vince...

DWAYNE  
And Pete and Cheryl...

JP  
And Jim.

FLORENCE  
None of them had the opportunity.

HUMPHREY sinks to his chair and looks to the print out of the album artwork again. Beat. He sees something. Beat.

HUMPHREY  
Lee Vale...? Does that ring a bell  
with you Florence?

FLORENCE shrugs, not sure.

DWAYNE  
Who's Lee Vale?

HUMPHREY

Lee Vale's not a person it's some  
kind of record company. Lee Vale  
Productions. They're behind the re-  
issue of the album.

(tries to recall)

Lee Vale, Lee Vale...?

FLORENCE

Is there an address?

HUMPHREY

(reads)

Seventeen Lee Vale, Marston, Oxf...

(eureka moment)

Of course! Flower Seeds!

**JUMP TO:** HUMPHREY and FLORENCE tearing through issues of  
'Flower Seeds'.

HUMPHREY (CONT'D)

Here!

FLORENCE

And here!

HUMPHREY

(reads)

Editor - Daisy Buttercup. Her  
address...

FLORENCE

(reads)

Seventeen Lee Vale, Marston,  
Oxford.

JP

I'll check it out...

JP moves to his computer.

DWAYNE

So Daisy Buttercup is Lee Vale  
Productions?

FLORENCE

The one and the same.

HUMPHREY

So who exactly is the notorious  
Miss Buttercup?

JP

I know!

They all turn to JP - who grins from behind his computer.

CUT TO:

37        **EXT. HOTEL. POOL BAR. DAY 2 [12:50]**

37

HUMPHREY and FLORENCE at a table.

HUMPHREY

Thank you for your time -

Reveal CHERYL sipping a cocktail.

HUMPHREY (CONT'D)

- Cheryl - or do you prefer Daisy  
Buttercup?

CHERYL misses her mouth and spills a little of her drink.

CHERYL

Oh! I'll have to go change.

FLORENCE

Don't worry, it will soon dry in  
the sun.

HUMPHREY

Care to bring us up to speed on how  
Daisy the number one fan became the  
band's manager?

During the following, FLORENCE briefly clocks CHERYL  
nervously rubbing the necklace she's wearing. It's a  
distinctive silver, hippy-looking 'Eye Of Providence'.  
Something not in keeping with her wardrobe.

CHERYL

Disco Biscuit **bought my house.**  
**That's how we met.**

HUMPHREY

And, according to our research,  
you've been in the music business  
for...

(reads)

...three months? **Prior to that you**  
**organised events for your local**  
**council?**

CHERYL

I know I'm not exactly what you'd  
call qualified but I do have very  
good organisational skills. And if  
I set my mind to something, I make  
sure it happens.

HUMPHREY and FLORENCE don't find this very convincing.

CHERYL (CONT'D)

I got the band together again, I  
did the deal with the beer company.  
Do you know how hard that was?

(MORE)

(CONTINUED)

CHERYL (CONT'D)

Musicians aren't the easiest people to deal with. Up until yesterday Stevie wasn't even going to sign the contract. But when it came to it, he did. Deal done. I made that happen.

Beat.

HUMPHREY

This must be a dream come true for you?

CHERYL

Sorry?

HUMPHREY

Managing the one rock band you've spent your life following. Adoring.

CHERYL struggles to know what to say...

CHERYL

Yes, I... I've been very fortunate...

HUMPHREY

And who in the band knew that as well as their manager you're actually their biggest fan?

Beat. CHERYL worries at her necklace. FLORENCE notices it again. It's niggling Florence.

CHERYL

None of them.

HUMPHREY

So what exactly were you up to?

CHERYL

I don't know what you mean...

HUMPHREY

Oh come on. I mean your behaviour is verging on that of a stalker...

CHERYL

That's not true...

(lying)

I just wanted to do something new in life... Something different. There was no hidden agenda...

HUMPHREY eyeballs her. FLORENCE's attention is still on the necklace. Her mind is whirring. And then, a eureka moment...

FLORENCE

You did it to get close to Stevie,  
didn't you?

CHERYL

What?

HUMPH looks at FLORENCE, can't see where she's going with  
this.

FLORENCE

That necklace. I've seen it before.  
It belonged to Stevie, didn't it?

**FLASHBACK: as seen in scene 14, FLORENCE observes the photo  
of the band. STEVIE is wearing the same necklace as CHERYL.**

**FLASHBACK: as seen in scene 22, FLORENCE watches the footage  
of STEVIE ranting about Grand Central Beer. But this time we  
see Stevie is indeed wearing the same necklace again.**

FLORENCE (CONT'D)

So either he gave that to you... Or  
you stole it. Which is it?

CHERYL is now sweating. HUMPH is slightly in awe of FLORENCE.  
She's really pulled it out the bag.

CHERYL

He gave it to me...

FLORENCE

That's a strange thing to give his  
manager isn't it? Seems quite a  
personal kind of gift...?

(beat)

Were you and Stevie having a  
relationship?

Beat.

CHERYL

I fell for him, I'd always had a  
crush on him when I was a kid, I  
thought I was over that but then,  
when we met well... He swept me off  
my feet.

FLORENCE

And then?

CHERYL looks - back to earth.

CHERYL

And then... he ended it. Said he  
didn't want any distractions.

(MORE)

CHERYL (CONT'D)

He'd fallen in love with the band again and needed to concentrate on giving them one hundred and ten percent - that's what he said one hundred and ten percent.

She snorts.

HUMPHREY

And you were okay with him 'ending it'?

**FLASHBACK: as seen in Scene 3, CHERYL looks disappointed when STEVIE tells her he hasn't changed his mind.**

**BACK TO:**

CHERYL

You must have had your heart broken?

HUMPHREY and FLORENCE - poker faces.

CHERYL (CONT'D)

No. I wasn't fine. I thought we had something... I admit I loved him. But that's exactly why I wouldn't kill him.

CHERYL stares off - a little broken. HUMPHREY and FLORENCE - no confession, no evidence...

**CUT TO:****INT. HONORÉ POLICE STATION. DAY 2 [13:30]**

HUMPHREY at the whiteboard. FLORENCE, DWAYNE and JP looking on.

HUMPHREY

**The answer** has to be here... somewhere... Stevie Smith -

HUMPHREY draws a line from Stevie's photo to Cheryl's photo.

HUMPHREY (CONT'D)

- has a fling with Cheryl Moore, number one fan - and breaks her heart...

HUMPHREY hits Disco's photograph.

HUMPHREY (CONT'D)

Disco Biscuit suing Stevie -

HUMPHREY draws a line between the two photos.

(CONTINUED)

HUMPHREY (CONT'D)  
- for not crediting him.

HUMPHREY taps Jim's photograph.



HUMPHREY (CONT'D)  
Jim Smith could've been a father if  
Stevie hadn't hushed it up.

HUMPHREY draws a line between the photos of Stevie and Jim.

HUMPHREY (CONT'D)  
Vince... Stevie burnt his studio  
down.

HUMPHREY draws a line between the photos of Stevie and Vince.

HUMPHREY (CONT'D)  
All of them have a motive.

JP  
But none of them had the  
opportunity.

HUMPHREY back to the board - looks to the timeline.

HUMPHREY  
At twelve o'clock. Stevie was  
having his daily swim. And one of  
our suspects pushed live stage  
lights into the pool, electrocuting  
him.

HUMPHREY taps the photograph of the pin.

HUMPHREY (CONT'D)  
They then sawed one of the support  
pins in half in the attempt to make  
it look like it had, after years of  
use, finally broken. Meaning  
Stevie's death looked like an awful  
accident. But. For that very  
reason, we know Stevie was actually  
murdered. And the only five people  
who could have done it... were all  
together inside the studio at the  
time that it happened. Thus  
presenting us with what is, it  
would seem, an impossible murder.  
(he sighs)  
We're getting nowhere. Let's take a  
break, clear our heads.

The team disperse: JP to the veranda; FLORENCE puts the  
kettle on; DWAYNE returns to his desk. HUMPHREY sits at his  
desk and looks forlornly at the Click Beetle.

HUMPHREY (CONT'D)  
And you're not helping matters. I  
mean why were you there? Why were  
you at our crime scene?

38

FLORENCE  
Sir. You're talking to a dead  
beetle.

HUMPHREY  
I know I am.

FLORENCE  
Do you think maybe you should get  
some fresh air?

HUMPHREY  
I think that's probably a very good  
idea.

HUMPHREY stumped, throws the beetle down and moves off.

CUT TO:

39

**EXT. HONORÉ POLICE STATION. DAY 2 [13:32]**

39

HUMPHREY steps out, sees JP watering the plants. HUMPHREY  
turns away and looks out across the street.

JP  
Sir.

HUMPHREY looks to JP.

JP (CONT'D)  
Sorry -

JP points out a trickle of water from one of the pots snaking  
towards him. HUMPHREY stares. Sees a petal off one of the  
flowers on the water, sailing along. See HUMPHREY stare.

**FLASHBACK: as seen in scene 33, FLORENCE and HUMPH discuss  
the Click Beetle.**

FLORENCE  
*Maybe he ended up on a plane or a  
boat and got carried over...*

**FLASHBACK: as seen in Scene 13, HUMPHREY at a planter. He  
prods the soil - it's damp.**

**FLASHBACK: as seen in Scene 19, VINCE is emptying the water  
from the plastic tubs from the freezer.**

VINCE  
*Beer's warm, the food's gone off  
and the ice has melted.*

BACK TO:

HUMPHREY

But how could... oh hang on a minute...

JP looks puzzled. HUMPHREY quickly pegs it back inside. JP looks to the water for a moment then follows HUMPHREY in.

CUT TO:

**INT. HONORÉ POLICE STATION. DAY 2 [CONT'D]**

HUMPHREY's at the whiteboard, he traces the lines between the suspects' photos. **Through -**

HUMPHREY

Of course! Then if that's the case... Why would...? Well you would because.... And then all you'd need is... Which is bloomin' obvious really... But that would mean...

**FLASHBACK: as seen in Scene 22 -**

*HUMPHREY (CONT'D)*

*...is ten o'clock, a whole two hours before our victim was killed.*

**FLASHBACK: as seen in Scene 37, CHERYL says STEVIE didn't want to sign the contract but he did in the end.**

**FLASHBACK: as seen in Scene 37 - CHERYL saying that Stevie didn't want distractions, he'd fallen in love with the band again.**

**FLASHBACK: as seen in Scene 14, VINCE says the band's music got better as the weeks went on.**

**FLASHBACK: as seen in Scene 14, the signed photograph of the band in Vince's studio.**

BACK TO:

HUMPHREY strides to his desk, searches for a file. Eventually he finds it and flicks through it, finds the page he's searching for and looks up.

HUMPHREY (CONT'D)

Good lord.

FLORENCE

You've got it?

HUMPHREY

I think so. We need to get everyone together. But there's something I need to check in the studio first.

(MORE)

(CONTINUED)

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HUMPHREY (CONT'D)  
(sets off)  
Oh and Dwayne - catering!

40

DWAYNE  
(confused)  
You want me to bring some food  
along, Chief?

HUMPHREY  
Not quite. The company who provided  
the catering **equipment** at the  
studio. Dig out their details would  
you?

DWAYNE  
I'm on it, Chief.

And with that, they're away!

CUT TO:

40A

**INT. RECORDING STUDIO. CONTROL BOX. DAY 2 [14:25]**

40A

Reveal HUMPHREY (puzzled-looking JP at the doorway looking  
on) standing at the wall of framed, signed, band photos. He  
finds the recent one of the Flowers Of Progress. He takes the  
photo down, unclips the frame, takes the photograph out,  
holds it up to the light and studies it. After a moment, he  
smiles and turns to JP...

HUMPHREY  
Got it!

JP returns the smile, but has no idea what HUMPHREY is on  
about.

CUT TO:

41

**EXT. RECORDING STUDIO. POOL. DAY 1 [14:30]**

41

HUMPHREY stands at the front. FLORENCE stood to his side,  
slightly apart. DWAYNE and JP with CHERYL, VINCE, PETE, JIM  
and DISCO sat looking on.

HUMPHREY  
Okay, first off apologies for  
bringing you out here to the scene  
of Stevie's murder. I know he was a  
good friend to you all, a brother  
to some of you.

HUMPHREY smiles to the group of suspects then picks up the  
signed photograph of the Flowers from VINCE's control box  
(photo frame nearby).

HUMPHREY (CONT'D)  
So why would any of you want to  
kill him?

Shows the photo of the happy band. HUMPHREY looks to the suspects.

HUMPHREY (CONT'D)

Cheryl.

CHERYL

I didn't do it!

HUMPHREY

AKA Daisy Buttercup. Number one fan, editor of the fanzine - 'Flower Seeds'.

DISCO

That was you?

HUMPHREY

Responsible for re-uniting the band.

CHERYL

I'm no killer.

HUMPHREY

But you are Stevie's biggest fan and his lover - briefly, before he broke your heart...

CHERYL stares.

HUMPHREY (CONT'D)

Vince.

VINCE looks.

HUMPHREY (CONT'D)

You strike me as being a patient man. Biding your time, waiting for Stevie to return - the man who burned down your studio and ruined you.

VINCE

I couldn't kill Stevie - I couldn't kill anyone!

HUMPHREY

And Disco Biscuit.

DISCO

I'd prefer if you called me **Duncan**.

HUMPHREY

Why would you want to kill Stevie?

DISCO

I wouldn't.

HUMPHREY

Even though your contribution to the band has never been recognized. Stevie still ensured the reissued CD didn't credit you.

DISCO

I was in the studio when Stevie died!

HUMPHREY

Of course you were. Rock solid alibi, same as everyone else...  
(turns to JIM)

And Jim. Stevie deprived you of the one thing you wanted in life. A family.

JIM

I told you. Stevie's my brother. I wouldn't have hurt him.

HUMPHREY

No but Pete would, has done so in the past. Pete, as we know, has a violent temper.

PETE glares.

HUMPHREY (CONT'D)

We know you attacked Stevie in Cardiff when the band split, and we also know that Stevie potentially costing you the beer commercial money was 'Cardiff again'.

(beat)

And now we know you murdered him.

PETE

What?!

HUMPHREY

Grand Central Beer brought you all back together and then it pushed you all apart again didn't it?

PETE

I don't know what you're talking about.

HUMPHREY

Stevie may have initially been seduced by a quick pay day but then things changed for him, he changed -

**FLASHBACK: as seen in Scene 14, VINCE talks about STEVIE being excited about the new album.**

HUMPHREY (CONT'D)

It wasn't just Vince who'd noticed -

**FLASHBACK: as in Scene 37, CHERYL explains how STEVIE had fallen in love with the band again.**

**FLASHBACK: as seen in Scene 34, JIM admits STEVIE was trying to be a better man.**

HUMPHREY (CONT'D)

And that's what he meant in the  
online viral clip wasn't it?

**FLASHBACK: as scene in Scene 22, HUMPH and the team watch the shaky hand-held mobile phone recording of STEVIE.**

STEVIE

*Grand Central Beer? I'm no sell  
out.*

BACK TO:

HUMPHREY

That video went online and you must  
have thought that Stevie had messed  
it up for you again - like Cardiff.

PETE

Like I told you, Grand Central were  
delighted with it.

HUMPHREY

But there was a bigger problem than  
the bad press that clip might have  
brought you, wasn't there? A much  
bigger problem. One that had  
already presented itself a few days  
before.

(beat)

Stevie had remembered what it was  
he loved doing in life. What he  
cared about. And that was the band.  
The music. Not some big corporate  
beer company. Stevie - the new  
Stevie - didn't want to sell out.  
**He was still a man of the people.**  
And because of that, he refused to  
sign the contract...

**FLASHBACK: as in Scene 37, CHERYL says until yesterday STEVIE nearly didn't sign the contract.**

HUMPHREY (CONT'D)

Stevie had made his mind up. He  
wasn't going to sell his soul to  
some American beer company....

(CONTINUED)



CHERYL

But I told you - he did. He signed  
the contract...

HUMPHREY

And you saw Stevie sign it?

CHERYL

No, but Pete did...

**FLASHBACK: As seen in Scene 6, PETE hands the signed contract  
to CHERYL. CHERYL says they got there in the end.**

FLORENCE holds up the beer advert contract.

FLORENCE

The date on this contract indicates  
that Stevie signed it yesterday  
morning.

HUMPHREY

(to PETE)

Only a few days after **Stevie posted  
his rant about not selling out...**  
Stevie was pretty adamant **when he  
recorded that.** I think he had no  
intention of changing his mind and  
signing that contract.

PETE stares.

HUMPHREY (CONT'D)

And that's why you had to kill him.  
So that you could forge his  
signature and collect the half a  
million dollars you so needed.

PETE

That's ridiculous. How could I  
forge his signature?

HUMPHREY

Oh it's not that hard. Not if you  
had the means...

HUMPH holds up the signed photo from the studio.

HUMPHREY (CONT'D)

Just place this under the  
contract...

He then holds up a blank piece of paper in front of the  
photo... Stevie's autograph can be see through the paper...

HUMPHREY (CONT'D)

Where Stevie's signature was  
supposed to be and... Just trace  
over it... Easy peasy.

(beat)

The thing is - if you had done it  
that way, then we'd be able to  
see...

(holding the photo up to  
the light)

...the indentations where you went  
over Stevie's signature, here...

And indeed we can. PETE shifts slightly.

HUMPHREY (CONT'D)

Half a million dollars split  
between you and Stevie. Plus the  
prospect of capitalising on the  
advert, releasing the album,  
touring.

PETE

But the band's nothing without  
Stevie... Why would I kill him?  
We'd be worth nothing...

HUMPHREY

Oh I don't think you believe that  
for a second. Why else would you  
make sure Stevie died in such an  
iconic way. Electrocuted in a  
swimming pool... The publicity and  
attention would be enormous. With  
Stevie dying in such grand fashion,  
the Flowers Of Progress would have  
their place guaranteed in the rock  
and roll hall of fame. You'd clean  
up.

Everyone is now staring at PETE.

CHERYL

But... Pete was with us, in the  
studio when Stevie, you know -

HUMPHREY

Was murdered, yes. That was the  
clever part.

(MORE)

(CONTINUED)

HUMPHREY (CONT'D)

How could anyone be at the pool to push the stage lights in when you were all in the studio at the time of Stevie's death? In fact, listening to the recordings, all of you were in the studio the entire morning.

(beat)

All except for you, Pete...

**FLASHBACK: as seen in Scene 22, PETE is heard exiting the studio as HUMPH listens to the CD session track.**

HUMPHREY (CONT'D)

It was around ten o'clock when you popped out, the perfect time to set your trap...

(beat)

When we first arrived at the crime scene, it bothered me that there was water in the planter that was sitting in front of the fallen lighting stand. But not in any of the others.

**FLASHBACK: as seen in Scene 13, HUMPHREY sees the water at the base of the planter. He prods the soil, it's damp.**

**FLASHBACK: as seen in Scene 13, HUMPHREY at the other planter, puts his fingers in - it's dry.**

HUMPHREY (CONT'D)

Which brings me to the Click Beetle...

HUMPHREY produces the beetle. PETE looks puzzled.

HUMPHREY (CONT'D)

Who was an unwitting accomplice to murder...

HUMPHREY looks to DWAYNE.

DWAYNE

The **supply** company Cheryl booked for the party. We checked... **some of the gear came** from Martinique.

**FLASHBACK: as seen in Scene 19, VINCE by the freezer.**

VINCE

*The catering equipment's being flown back early...*

BACK TO:

(CONTINUED)

HUMPHREY

Which is the same island our Click Beetle came from. I think he hopped into the catering equipment - a freezer to be specific - and got shipped over here.

HUMPHREY takes in the crowd.

HUMPHREY (CONT'D)

His presence was unnoticed by the caterers as they made their preparations for the party. Organising the food, the drink... the ice... Big blocks of ice. Just the kind you'd have for a party...

(beat)

And so our little beetle here ended up encased in a block of ice. In fact, the one particular block of ice you used to kill Stevie Smith...

**FLASHBACK/NEW SCENE: 41 PART 2 / EXT. RECORDING STUDIO. POOLSIDE. DAY 1 [10:00]**

PETE approaches the freezer we saw VINCE at in **scene 19**. He opens it up. Inside, the plastic containers are full of ice. Big blocks of ice. PETE takes one.

**FLASHBACK/NEW SCENE: 41 PART 3 / EXT. RECORDING STUDIO. POOLSIDE. DAY 1 [10:02]**

We see the ice block on the stage. It sits behind the large shrub in the planter. We see PETE remove one of the support pins from one of the legs of the tripod on the lighting stand. He then retracts the lower leg and rests it on the block of ice.

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

Earlier that morning at ten o'clock, knowing Stevie would take his daily swim at noon, you used one of the caterer's blocks of ice to rest one of the legs of the lighting stand on...

**FLASHBACK: as seen in Scene 13, HUMPHREY observes the stage and the erect lighting stand, and the space where the other tripod stood. The two planters in front.**

HUMPHREY (V.O.)

You did this in such a way, that it would remain unnoticed from anyone approaching the pool for a swim...

(CONTINUED)

**FLASHBACK:** as seen in Scene 4, STEVIE stands at the pool edge about to dive in. From his POV, the two planters sit in front of the stage. Nothing is amiss.

But then our POV shifts and from the other end of the pool, we see the melting block of ice with the tripod resting on it hidden behind the shrub. From this shifted POV we see STEVIE dive in.

HUMPHREY (V.O.)

Which is why Stevie never saw the booby trap you had in place **waiting for him.**

**FLASHBACK/NEW SCENE: 41 PART 4 / EXT. POOLSIDE. DAY 1 [12:00]**

We see the ice melting away and the lighting rig tumble into the pool.

HUMPHREY (V.O.)

And with the sun at its midday height, the ice would melt, the support would fail and Stevie would be killed...

BACK TO:

HUMPHREY

And with the planter placed in front of the stage you'd even planned for a place for the melted water to drain off, leaving no trace.

(beat)

Well, almost no trace.

HUMPHREY shows the beetle.

**FLASHBACK: As in Scene 11, HUMPHREY finds the Click Beetle left on the stage.**

HUMPHREY (CONT'D)

Your intention was for us to assume the whole thing was an accident. A worn pin snapping after years of use.

(beat)

But that's how we knew this was murder all along. Your one mistake. The pin had very clearly been cut by a saw...

**FLASHBACK/NEW SCENE: 41 PART 5 / EXT. POOLSIDE. DAY 1 [10:03]**

PETE, kneeling by the tripod resting on the block of ice, sawing the pin in two.

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

You see, throughout the case I assumed the pin had to have been cut in two after the tripod had been pushed in the pool.

(MORE)

(CONTINUED)

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

How else would the lights have remained standing. I suppose that was *my* one mistake.

BACK TO:

HUMPHREY (CONT'D)

Because I hadn't anticipated quite how clever a plan this was. Relying on a slow melting block of ice to commit the murder for you, meant you could leave the whole thing to play out in your absence. While you established your perfect alibi for the time of murder. Not only did you have four witnesses who could confirm you were with them in the studio at the time Stevie died. But you also had a tape machine recording your every word.

(beat)

Hats off to you, Pete. You really gave us a run for our money.

PETE holds HUMPHREY's look. Pure resentment.

PETE

Very entertaining Inspector but this is complete rubbish.

HUMPHREY

Is it?

HUMPHREY eyeballs PETE. Then nods to DWAYNE, handcuffs at the ready. As DWAYNE approaches, PETE picks up his chair, like a lion-tamer, backs away.

PETE

No... No way... You're not doing this to me. That man... That idiot... Everything in my life that went wrong was because of him...

PETE throws the chair at DWAYNE who loses his balance - JP catches DWAYNE, then moves off at speed. Ad lib, "No, get him, stop" etc. FLORENCE runs after PETE and rugby tackles him into the pool - splash! They bubble up to the surface. HUMPHREY and FLORENCE share a look - good work detective.

CUT TO:

Music now plays as the sun slides into the sea - another day over in paradise. We find HUMPHREY and FLORENCE sat at a table watching as DWAYNE and JP head to the bar.

(CONTINUED)

FLORENCE

JP seems to have fitted in well.

HUMPHREY

(nods)

He's not the only one.

(turns to FLORENCE)

Florence. I have to say, you have been absolutely, unquestionably brilliant these last two days.

FLORENCE looks abashed.

HUMPHREY (CONT'D)

I mean the way you handled Cheryl... Spotting the necklace... Her affair with Stevie. Just phenomenal. And then there's... well, everything else really. Every time I've lost the plot or couldn't find a piece of evidence or just literally didn't know where to turn... there you were. It's like we've been partners for years.

FLORENCE smiles. A little coy. Is she hiding something?

HUMPHREY (CONT'D)

What? What is it?

FLORENCE

I have a confession.

(removes a folded piece of paper from her pocket, a letter)

I received a letter from Camille.

HUMPHREY

Oh?

FLORENCE

With very detailed instructions on how to deal with you. If there's anyone you should thank, it's her.

HUMPHREY laughs.

HUMPHREY

Well, even so - you did very well. Congratulations on completing your first case as a DS.

(raises his beer)

To you.

FLORENCE

And to Camille.

(CONTINUED)



HUMPHREY

To you both.

They chink bottles. A track pumps out - something like 'Easy Life' by The Bodysnatchers.

HUMPHREY (CONT'D)

Although... You're clearly going to be a great DS Florence, I don't doubt it for a moment but there are many more things you need to master before you can become a truly amazing DS.

FLORENCE

I know there's so much hard work to-

HUMPHREY

(in)

I'm not talking about work!

FLORENCE looks - what?!

HUMPHREY (CONT'D)

A good Detective always has their dancing shoes on and this is a good happy tune - come on!

HUMPHREY leads her to the dance floor. JP and DWAYNE appear from the bar with beers - they look on as FLORENCE and HUMPHREY let their hair down, having a laugh. JP and DWAYNE join them with fresh bottles of beer. The sun sets and all's well in paradise as our team dance the night away.

**END OF EPISODE**