



RED PLANET PICTURES

DEATH IN PARADISE

Series IX

Episode 4

SHOOTING SCRIPT
(with Pink Amendments)

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2C CONTINUED:

2C

DEMONT (V.O.)
And if you look deep enough, you'll
know what to do..

Jack picks up his keys, closes the drawer and leaves the
shack.

CUT TO:

2D INT. PORT ROYAL PENTECOSTAL CHURCH. DAY 1 [CONT.]

2D

Demont carries on preaching.

DEMONT
And as long as we got faith, there
is nothing we can't get through. No
pain, no adversity, no dilemma.
Am I right?

A few murmurs of agreement from the congregation.

DEMONT (CONT'D)
Because faith... What is faith?
Faith is trusting... It's trusting
and it's knowing that He is there.

Some more noises of agreement from the congregation.

DEMONT (CONT'D)
Jesus is there. And He is waiting
for us at the end of this beautiful
journey we're all going on to the
Kingdom of God. Will someone say
hallelujah with me...

A good number of people call out 'hallelujah'.

DEMONT (CONT'D)
Say hallelujah!

Even more of the gathered throng shout 'hallelujah!'.

DEMONT (CONT'D)
Hallelujah, we are on our way to
heaven, each and every one of us...

And the whole church is calling 'hallelujah' and 'praise the
lord'. Demont nods to the church musical director CLARENCE
DELPOR - a gentle, slightly guileless man in his 30s. He
counts in the small band (drums, bass guitar, keyboard) and
they begin an upbeat accompaniment.

Clarence and his choir are dressed in matching white robes.
After a few bars of introduction, Clarence cues the choir.

The rest of the congregation sing along: some of them stand;
some raise their hands; some jump up and down; while others

(CONTINUED)

2D

CONTINUED:

2D

dance in the aisle. It's uncontrolled and joyous, the whole room energised by the presence of the Holy Spirit.

Amongst the choir, we first TAKE IN: SHONELLE DELPORT. And then close by: CHRISTOPHER and ALESHA WILLIAMS, as they share a smile with each other, imbued with a sense of immense joy.

CUT TO:

3

EXT. PORT ROYAL PENTECOSTAL CHURCH. GROUNDS. DAY 1 [14:00] 3

Later. The monthly Sunday church barbecue. Trestle tables are laden with Caribbean home-cooked food. The congregation eating, chatting and relaxing. Children play and run about.

Christopher (early 30s, appears friendly and caring) is at the barbecue serving up food. He calls to Demont, nearby...

CHRISTOPHER

Dad... You okay to take over a minute? I need some more fish...

DEMONT

Yeah, yeah... Course. You go.

As Demont crosses over and gets behind the barbecue...

DEMONT (CONT'D)

All right, then. Who's hungry?

GO TO: Behind a table, busily serving up salads and cold food, are Alesha and Shonelle. Both women are in their early 30s. Alesha has a calm, quiet, warmth about her. Shonelle is more outgoing and chatty... Christopher approaches.

ALESHA

Hey... Everything alright?

CHRISTOPHER

Yeah, good. Where's the snapper?

SHONELLE

(pointing under table)

Down that end. In the cool-box...

Christopher pauses a moment and looks at Alesha...

CHRISTOPHER

You doing okay?

Alesha nods.

ALESHA

Course.

He looks at her and smiles, lovingly. Then leans in and kisses her. She smiles, touched by the show of affection.

(CONTINUED)

3

CONTINUED:

3

CHRISTOPHER
I'll catch you later.

He grabs the cool-box and goes...

SHONELLE
Now why ain't my fellah giving me
some lovin' like that?

Shonelle glances across at her husband, Clarence, perched on a wall enjoying tucking into his plate of food...

SHONELLE (CONT'D)
Look at him. Stuffing his face.
Always stuffing his face...

Alesha can't help smiling at Shonelle. Clarence looks up and notices Shonelle frowning at him. He mouths...

CLARENCE
What?

CUT TO:

4

EXT. PORT ROYAL PENTECOSTAL CHURCH. GROUNDS. DAY 1 [18:31] 4

Dusk. The early evening sky has a crimson hue to it. The afternoon event has drawn to a close. As the barbecue smoulders, a few NSE HELPERS have stayed on to clear up.

Alesha and Demont are on litter duty together as Christopher heads over to them...

CHRISTOPHER
Listen, I got that client meeting
first thing. You all right if I go
get some prep done?

ALESHA
Sure. We'll finish off here.

As he heads off...

CHRISTOPHER
I'll see you back home. Night, Dad.

Demont nods 'night' back. Watching him go...

DEMONT
That boy works too hard. At least
he's got you to take care of him,
right?

Alesha smiles, touched. But as Demont leans down to pick up some litter, her smile fades, leaving a trace of sadness.

CUT TO:

5 **INT. CHRISTOPHER AND ALESHA'S HOUSE. HALLWAY/LOUNGE/KITCHEN 5**
NIGHT 1 [20:32]

The hallway is dark. We hear a key turn in the lock and the front door opens. Entering, her arms full of Tupperware containers from the barbecue, Alesha puts the boxes on a console table, freeing her hands to turn on a lamp.

She moves through to the lounge and falls back into a sofa, feeling shattered. She checks the time on her phone: **20:32**. She kicks off her shoes and puts her feet up. It's been a very long day.

As she lets out a breath, her eyes feel heavy. Drowsy...

CUT TO:

6 **EXT. CHRISTOPHER AND ALESHA'S HOUSE. FRONT ENTRANCE. NIGHT 16**
[00:09]

BASH, BASH, BASH! A FIST BANGS on the DOOR. It belongs to...

DEMONT

Alesha! Are you there?!

CUT TO:

7 **INT. CHRISTOPHER AND ALESHA'S HOUSE. LOUNGE/KITCHEN. NIGHT 17**
[CONT.]

Alesha now curled up asleep on the sofa. More thumping on the door rouses her. She checks the time on her phone: **00:09**.

CUT TO:

8 **EXT. CHRISTOPHER AND ALESHA'S HOUSE. FRONT ENTRANCE. NIGHT 18**
[00:10]

Alesha opening the door to Demont. He looks troubled...

ALESHA

Demont... What is it?

DEMONT

Where's Christopher..?

ALESHA

I don't... He's not here. Why..?

Demont holds up a text on his mobile phone to show her...

DEMONT

I got this a few minutes ago...

ALESHA

(reading)

Help. I need help...

(CONTINUED)

8 CONTINUED: 8

She looks very thrown by it...

DEMONT

I tried calling him, but it's just
going to answer-phone. I'm worried
something's happened...

Leaving them both looking confused and worried, we...

CUT TO:

9 **EXT. UNKNOWN LOCATION. NIGHT 1 [00:15]** 9

It's DARK. We're CLOSE ON a MOBILE PHONE. Screen cracked. And
then we NOTICE... A MAN'S HAND beside it. Just laid there.

As we SLOWLY PULL UP and OUT, we start to TAKE IN the BODY
that the hand belongs to: it's Christopher. His eyes stare
out at us. Lifeless. He is quite clearly DEAD.

And as we PULL UP and OUT some more, we can see that he's
laying on his front, head pointing to one side, on the floor
of a small rowing boat.

And as we PULL UP and OUT even farther, we become aware that
the little boat is floating in the middle of the dark,
rippling, moonlit sea - miles from land.

CUT TO:

TITLES: 'DEATH IN PARADISE'

CUT TO:

10 **OMITTED.** 10

11 **OMITTED.** 11

12 **EXT. HONORÉ POLICE STATION. DAY 2 [10:00]** 12

Jack alights from the JEEP and observes JP putting an anxious
Demont and a tearful Alesha into a TAXI. Jack joins him as
the TAXI pulls away.

JACK

Morning... Everything okay?

JP

We have a missing person.

In b/g MADELEINE and RUBY heading down from the station.

JP (CONT'D)

(from notebook)

Christopher Williams. Thirty-three
years old. Last seen at half past
six yesterday evening at a church

(MORE)

(CONTINUED)

12 CONTINUED: 12

JP (CONT'D)
barbecue up in Port Royal. Sent his
father a text at midnight saying he
needed help. No word since.

Before Jack can pursue it further...

MADELEINE
I think we might know where he is.

Jack and JP turn to see Madeleine and Ruby approaching...

RUBY
We just got a call from the harbour-
master...

CUT TO:

13 **EXT. HONORÉ HARBOUR. QUAYSIDE. DAY 2 [10:30]** 13

NSE PARAMEDICS wait by an AMBULANCE. A small NSE CROWD
forming as Ruby cordons off with crime scene tape.

GO TO: Jack and Madeleine by the edge of the quayside, where
the boat has been moored. JP in the boat has just removed a
driving licence from the victim's wallet....

JP
It's him, sir... It's our misper.
Christopher Williams.

JACK
Where was he discovered?

JP
The fishermen who found him were
heading out for the morning catch
at 5am...

MADELEINE
The boat was two miles north of the
island.

Jack takes it in... Looks out to sea, perturbed...

JACK
So how'd he end up there then?

A beat.

JACK (CONT'D)
Anything from the paramedics?

JP
With the body still in situ,
they've only verified death. We'll
need the post-mortem for the cause.

(CONTINUED)

13

CONTINUED:

13

As JP climbs out of the boat...

JP (CONT'D)

Also, sir... This was found beside
the victim.

JP holds up the bagged mobile phone. Jack takes in the
cracked screen, slightly dented casing.

JACK

Been through the wars a bit.

JP

Battery's down, so we'll charge it
up back at the station.

JP heads off. Jack looks round, thinking...

JACK

And do we know, this boat - does it
belong to the victim?

MADELEINE

Not sure, sir.

Jack looks down at the boat...

JACK

No identifying number on it.

MADELEINE

I'll get Ruby to dust for prints.
That might give us something...

Jack nods. And then...

JACK

So, just to get this straight in my
head. One minute, Mr Williams was
at his local church barbecue,
chomping on an overcooked
beefburger. The next... He's laid
face-down in a rowing boat.

MADELEINE

Two miles out to sea.

JACK

Dead as a doornail.

(beat)

To state the bleeding obvious,
Madeleine. What happened?

CUT TO:

14

OMITTED

14

15 **INT. CHRISTOPHER AND ALESHA'S HOUSE. LOUNGE/KITCHEN. DAY 2 15**
 [13:00]

Jack and Madeleine stand. Everyone else is seated, in shock. Shonelle is comforting a tearful Alesha. Demont looks shaken, almost winded. Clarence not sure what to say.

 SHONELLE

But... I don't understand. What...
What was he doing in a boat..?

 JACK

We're trying to work that out
ourselves. He didn't own one then?

 ALESHA

No...

 MADELEINE

Or know anyone who does..?

 ALESHA

I don't... Not that I know of.

Jack and Madeleine share a look - not getting anywhere.

 JACK

And I hate to ask this, but... Is
there any chance Christopher
could've done this himself?

 DEMONT

No. No. Absolutely not. My son
was... Happy. He loved his life.

Supportive and agreeing nods and mutterings from the others.
Jack nods, accepting their shared strength of feeling.

 JACK

If you can bear it, I'd like to
just go over the events leading up
to his disappearance..?

They nod...

 DEMONT

We were clearing up at the church.
Christopher wanted to get off to do
some work... He was a notary. He
had a meeting this morning.

FLASHBACK: As seen in Scene 4, Christopher heading off.

 MADELEINE

And this was at half past six?

Demont nods.

(CONTINUED)

15

CONTINUED:

15

JACK

And did he come here to do the work? Or does he have an office?

ALESHA

His office is in Port Royal. I assumed he went there, 'cos his car wasn't in the drive when I got back last night...

JACK

And next thing, Pastor, you got a text round midnight, saying he needed help...

Demont nods and retrieves his phone to find the text.

JACK (CONT'D)

And no one else saw or heard from Mr Williams after he left you at the church?

Alesha, Shonelle and Clarence shake their heads. As Demont shows the text message to Jack, Madeleine's phone rings...

MADELEINE

(checking caller display)
I should take this...

She heads out into the hallway to take the call.

JACK

(reading the text)
Help. I need help...

Jack sighs and frowns, not sure what to make of it...

JACK (CONT'D)

Does anyone else find this text message a touch, you know, strange?
(beat)

I mean, there's no mention of where he is. What kind of help he needed. Or even what might have happened.

CLARENCE

Well... Maybe he ran out of time when he was writing it...

Jack turns to Clarence, who until now has remained silent...

JACK

Maybe... Maybe.
(beat)

But then... Why text for help in the first place? Why not just phone and speak to someone?

(CONTINUED)

15

CONTINUED:

15

CLARENCE

Perhaps he couldn't. For some reason.

Jack increasingly intrigued Clarence is offering up answers.

JACK

Sorry, I didn't catch your name...

CLARENCE

It's Clarence. Clarence Delport.
I'm Shonelle's husband.

SHONELLE

Clarence and I have been friends with Alesha and Christopher since we were kids. We came here to offer our support...

JACK

Of course... Very considerate.

Jack looks back to Clarence - suspicions aroused. Madeleine appears in the doorway...

MADELEINE

Sir... Do you have a moment?

JACK

(to the witnesses)
Excuse me.

CUT TO:

16

INT. CHRISTOPHER AND ALESHA'S HOUSE. HALLWAY. DAY 2 [CONT.] 16

As Jack joins Madeleine, she speaks in hushed tones...

MADELEINE

That was Ruby. There's been a development.

CUT TO:

17

EXT. ROAD IN THE RAINFOREST. DAY 2 [16:00]

17

JEEP DOORS SLAM SHUT. Jack and Madeleine walk towards a SMART BLACK CAR parked up on one side of the road. The DRIVER SIDE DOOR is WIDE OPEN. And the RADIO is playing LOUD REGGAE...

JACK

Curiouser and curiouser.

Reaching the CAR, Jack leans in and turns off the radio.

(CONTINUED)

11

17

CONTINUED:

17

JACK (CONT'D)

So Christopher's body is found in a boat two miles out to sea. But his car is left abandoned up in the middle of the rainforest.

MADELEINE

It's... Weird, non?

JACK

Weird is the word, Madeleine.

Jack looks up and down the road. Then back at the car.

JACK (CONT'D)

Almost like a car-jacking... The open door. Radio still playing.

(sighs, troubled)

I don't know what went on last night. But something's telling me Christopher Williams didn't wind up dead in that boat by accident.

MADELEINE

You think someone killed him?

JACK

I think at the very least - and until proven otherwise - we treat this death as suspicious.

His phone rings and he moves away.

JACK (CONT'D)

D.I Mooney?

(pause)

Anna, hi... yes I was going to call you, I'm just a bit tied up in something....

(beat)

Sure, what about Catherine's? Siobhan flies in today, we could maybe all eat together?

(pause)

Grand. See you there.

He turns off phone, looks a little thoughtful.

MADELEINE

Sir?

JACK

(snaps out of it)

Sorry, Madeleine...

(CONTINUED)

12

17 CONTINUED: 17

He walks back to the Jeep.

CUT TO:

18 INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 2 [18:00] 18

Jack has a MAP of SAINT MARIE laid out on his desk, marking where the victim's body and car were separately found.

Madeleine at her desk taking the mobile phone out of the evidence bag and plugging it in to charge.

JACK

Have we got the co-ordinates for where the boat was found?

MADELEINE

Err, somewhere...

As she searches her desk, JP and Ruby return...

JACK

JP. Ruby. Tell us what you've got?

RUBY

I'm afraid I couldn't lift any prints from the boat, sir. The wood was old and damp...

JACK

JP... You fare any better?

JP

No one saw the victim return to his house after the barbecue. So we can't yet be sure where he went...

Jack reacts, frustrated - another unknown.

MADELEINE

Sir. 21.034 North. And 15.652 West.

JACK

Thank you, Madeleine.

Jack finds the location on the map and draws a second 'X'. He then takes the map and pins it up behind his desk...

JACK (CONT'D)

So... Our victim - from all we've been told - was a content, church-going son of a Pastor. And yet...

(beat)

His car is found abandoned five miles inland here...

(points to 'X' on map)

The radio still playing.

(CONTINUED)

18

CONTINUED:

18

FLASHBACK: As seen in Scene 17, the ghostly sight of the car with its door open and music blaring out of it.

JACK (CONT'D)
And his body is then all the way
over here...
(points to 'X' on map)
Cast adrift on a boat. In the
middle of the Caribbean sea.

FLASHBACK: As seen in Scene 9, the victim in the boat at night.

JACK (CONT'D)
Which leaves us asking the very
simple question... What the hell
happened last night?

They all consider it a moment or two, perplexed... And then
after a beat...

RUBY
It's a funny one, sir, and no
mistaking, isn't it?

JACK
Never a truer word spoken, Ruby.
(beat)
First thing tomorrow. I want you to
head over to Mr Williams' office in
Port Royal. Give it the once over
and also see if there's any
indications that's where he went
after the barbecue.

JP
Yes, sir...

JACK
And this row-boat. What do we think
the chances are of tracing where it
came from...?

MADELEINE
Without an ID number. Or any
fingerprints...

JP
And the harbour-master didn't
recognise it, either, sir.

Jack frustrated. But Ruby isn't one for quitting. Rallies...

RUBY
I'll give it a go, sir. As my great
grandmother Lashaunta Patterson
(MORE)

(CONTINUED)

18

CONTINUED:

18

RUBY (CONT'D)
always said: if you want to get a
coconut, you gotta climb a tree.

JACK
Wise words indeed from Granny
Patterson there. If you're up for
it, Ruby... Knock yourself out.

Ruby nods - positive.

JACK (CONT'D)
Hopefully come the morning, we'll
have ourselves a post-mortem. And
maybe then, we'll get closer to
understanding just if and how
Christopher Williams was killed.

CUT TO:

19

EXT. CATHERINE'S BAR. OUTSIDE SEATING AREA. DAY 2 [19:00] 19

Jack arriving to find Catherine at the bar. He sees Anna and
Siobhan seated at a table. *

JACK *

Oh dear. They found each other. *

CATHERINE *

Yes. I introduced them. Hope you
don't mind, Jack. *

Jack throws a worried look over in their direction. *

JACK *

Not at all. Tell me, how are they
getting on? *

CATHERINE *

Like houses on fire. *

Catherine opens a beer and hands it over. *

CATHERINE (CONT'D) *

You look like you might need
this... *

JACK *

You're a mind reader, thank you
Catherine... *

Jack heads over to Anna and Siobhan. *

JACK (CONT'D)

I'm so sorry I'm late. We've a
murder come in and...

(CONTINUED)

19

CONTINUED:

19

SIOBHAN

Hey, Dad...

She gets up to give him a hug.

*

JACK

Hey, love. Oh it's good to see you.
How was your flight?

SIOBHAN

Long.

JACK

Ah, well you're here now...

Anna smiles, looking on. Jack greets her with a kiss. As they
part...

19

CONTINUED:

19

JACK (CONT'D)

*

So what have you two been talking about?

SIOBHAN

You mostly.

ANNA

We skirted around your fashion sense and Dad jokes... and we were just about to start on your annoying habits.

JACK

I didn't know I had any.

SIOBHAN

Then Anna told me you might join her on her trip?

Jack looks at Anna.

SIOBHAN (CONT'D)

I think it's an amazing idea.

JACK

You do?

ANNA

I know you can't just drop everything here, so you could meet me in San Francisco at the end of the month... Then we can drive down through the Midwest together before heading south for the Carnivals.

SIOBHAN

You could do the cowboy thing, Dad!
(turns to Anna)
He always wanted to be Jerry Cooper or someone.

JACK

Gary Cooper.

ANNA

Well, they have ranches in Arizona I think, you get to ride the wide open plains, herd cattle, sit round a campfire eating beans...

(CONTINUED)

19

CONTINUED:

19

SIOBHAN

He'll think he's died and gone to heaven.

ANNA

I'll leave you with that thought while I go to the bathroom, your daughter's been leading me astray with too many rum punches.

SIOBHAN

No such thing.

Anna smiles and walks away. Jack looks at Siobhan.

JACK

Well?

Siobhan grabs his arm.

SIOBHAN

She's lovely...

CUT TO:

19A

EXT. CATHERINE'S BAR. SEATING AREA. DAY 2 [20:00]

19A

Later. Sunset. Jack, Anna and Siobhan eating and chatting.

SIOBHAN

Isn't the Rio Carnival the one where women get bead necklaces for flashing people?

ANNA

Hopefully it's not compulsory.

SIOBHAN

Well keep an eye on Dad, he'll be offering them his jacket...

(mimics Jack's voice)

For heaven's sake, cover yourself up, you'll catch your death of cold...

(leans into Anna)

The soundtrack of my youth.

A beat.

ANNA

You know we've been talking all night, but your father hasn't actually said if he's coming yet.

Both look at him.

(CONTINUED)

17

19A CONTINUED:

19A

JACK

Well there's a lot to sort out,
some of us have a job you know...

SIOBHAN

Oh he'll be fine, he always does
this... he won't enjoy it as much
if he doesn't worry about it
first...

ANNA

And what about you, Siobhan? You're
here for a week, and then..?

SIOBHAN

Well, I've finished uni. And as of
yesterday, I've got a job to go
back to. Well, an internship...

ANNA

Oh congratulations... That's great.

JACK

I know. Can't believe she's going
out into the world... All grown up.

ANNA

And where is it?

SIOBHAN

It's a publishing company back in
London. So... After three years
away, be nice living back there.
See my old friends. Family...

Which causes Jack to pause for thought a moment.

ANNA

And have you got somewhere to live?

SIOBHAN

Our Uncle Terry's been house-
sitting for us since Dad moved
here.

(beat)

So... I'm going to live at home.

And hearing Siobhan refer to home resonates for Jack.
Oblivious, Anna smiles, lifts up her glass...

ANNA

Well, good luck to you. I wish you
all the best.

Siobhan smiles, touched. Raises her glass to clink. They both
look to Jack, who is slightly lost in his thoughts...

(CONTINUED)

19A CONTINUED:

19A

ANNA (CONT'D)

Jack...

He raises his glass. And they clink.

JACK

Yeah, best of luck to you, love.

As Jack sips his drink, we hold on him a moment, smiling, but a sense underneath it, thoughts are beginning to stir...

CUT TO:

19B **EXT. BEACH. NIGHT 2 [22:30]**

19B

Jack and Siobhan walking home on the moonlit beach. Shoes and socks off, as they stroll through the wash...

SIOBHAN

You okay, Dad? You've been a bit quiet tonight... It's not about me moving back home is it? We did talk about it.

JACK

No, of course not love, it's a lovely thought, you being there...

SIOBHAN

What then?

A beat.

JACK

I'm okay...

She looks at him, not wholly convinced by that reply... She links his arm.

SIOBHAN

You can't okay me, I'm your daughter...

JACK

(laughs)
Yes you are...

SIOBHAN

So what's wrong?

JACK

Nothing's "wrong", it just feels like I'm coming into another chapter in my life is all... I suppose I'm trying to work out how I feel about that.

(CONTINUED)

19B CONTINUED:

19B

SIOBHAN
And have you? Worked it out?

JACK
No.
(beat, looks around)
I really love it here, you know.

SIOBHAN
I know you do.
(a beat)
The question is I suppose... Are
you ready to leave?

A moment, on Jack.

JACK
Honestly?

SIOBHAN
Mm hmm...

JACK
(beat)
Yes I am.

CUT TO:

20 **EXT. HONORÉ TOWN. DAY 3 [06:00]**

20

As the sun rises and the little harbour town starts to come
to life, some UPBEAT REGGAE MUSIC plays and CONTINUES OVER...

CUT TO:

21 **EXT. PORT ROYAL STREET/CHRISTOPHER'S OFFICE. DAY 3 [09:00]**

21

JP alighting from the POLICE BIKE and finding the address
he's looking for. He checks the sign outside: '**CHRISTOPHER
WILLIAMS - NOTARY PUBLIC**'.

As he takes a set of keys from an evidence bag and lets
himself in, he glances up noticing a small home-security type
CCTV Camera fixed above in the entrance alcove...

CUT TO:

22 **EXT. HONORÉ HARBOUR. QUAYSIDE. DAY 3 [09:30]**

22

Ruby is photographing the UPTURNED BOAT which is resting on a
couple of breeze-blocks. As she moves round the other side,
her attention is caught by something...

She moves closer to inspect: a BIG STAIN of DRIED BRIGHT RED
PAINT down part of the boat's hull; like someone knocked a
paint-can over on it years ago. Ruby touches it. Huh.

(CONTINUED)
20

22 CONTINUED: 22

She then steps back and photographs the PAINT STAIN.

CUT TO:

23 INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 3 [10:30] 23

Madeleine is busying between her desk and the white-board, preparing background checks etc. Jack is at his computer, reading something on the screen, frowning...

JACK

Well I was not expecting that...

MADELEINE

Sir?

Jack stands and moves to collect a print-out of the PM...

JACK

The post-mortem is through. And get this... Our victim died from injuries sustained by a fall from a significant height.

MADELEINE

So he fell to his death..?

JACK

Yup. The man fell to his death.

MADELEINE

Even though his body was found in a boat in the middle of the sea...
C'est bizarre.

JACK

(reading from PM)
Heavy bruising to the skin.
Internal bleeding. Fractured and broken bones...
(beat)
But most interesting of all...

Jack holds up a photo of the victim's bare upper body...

JACK (CONT'D)

Markings on the upper arms suggest someone grabbed him hard and, with force, pushed him...

MADELEINE

So it was murder?

JACK

But where it took place... I mean, did he fall into the boat and die?
(MORE)

(CONTINUED)

23

CONTINUED:

23

JACK (CONT'D)

If so, how and where? And why did
his car end up so far inland...?

Jack moves to the white-board with photographs attached in a column down one side of the board: victim's photo at the top; Alesha below it; Demont below her; Shonelle below him; and Clarence at the bottom. Names written underneath.

JACK (CONT'D)

Let's start looking at the people
closest to him.

(beat)

Our victim. Christopher Williams.
What do we know about him?

Madeleine grabs a couple of folders and hands one to Jack...

MADELEINE

Okay... He was born in 1987 here on
Saint Marie. His father is Demont
Williams, the pastor at Port Royal
Pentecostal Church...

JACK

And the mother..?

MADELEINE

She passed away when Christopher
was eleven. Cancer.

JACK

Poor lad. That must've been tough.

Madeleine gives a sympathetic look...

JACK (CONT'D)

And what of the others?

(reading from folder)

I see they all became friends
through the church Sunday School.

MADELEINE

That's right. They all attended it
as kids. Christopher and Alesha
started dating when they were
teenagers.

JACK

Love's young dream, eh?

MADELEINE

Seems she also had a hard
childhood. Was left orphaned when
she was a baby.

(CONTINUED)

23

CONTINUED:

23

JACK

And I see we've not much yet on
Shonelle and Clarence...

MADELEINE

He's the church's Music Director.
Aside from that... I'm working on
it.

*

Jack eyes Clarence's photo...

JACK

Clarence Delport. There was
something about him yesterday...

MADELEINE

I'll do some more digging.

Before they can dwell on it further, Ruby in, upbeat...

RUBY

Morning, sir. Sarge.

JACK

Ah, Ruby. How you getting on with
the boat hunt?

As she plugs the camera into her computer...

RUBY

Well... I might have just had a
major breakthrough.

JACK

That's great. What've you got?

RUBY

A splodge, sir.

MADELEINE

A splodge?

RUBY

Oh yes. A big splodge.

Jack and Madeleine share a look - what's she on about?

RUBY (CONT'D)

Come look...

They move behind her desk as Ruby gets the photo on screen.

RUBY (CONT'D)

There... On the bottom of the boat,
see. A splodge of red paint. Like
someone spilled it...

(CONTINUED)

23

23

CONTINUED:

23

JACK

Oh yeah...

RUBY

Which means we now have something
to identify the boat by, right?

Jack and Madeleine share a look - it's not bad going...

MADELEINE

I guess so...

JACK

I still reckon you might have your
work cut out, though, Ruby...

And she starts printing off the photo...

RUBY

But if someone does recognise it
and tells us where it came from...

Jack's mobile starts ringing. As he moves to answer it...

JACK

You're nothing if not tenacious.

Ruby smiles, enjoying the compliment...

RUBY

Thank you, sir.

JACK

(answering mobile)
JP... What have you got?

INTER-CUT WITH:

24

EXT. PORT ROYAL STREET/CHRISTOPHER'S OFFICE. DAY 3 [CONT.] 24

JP's loading BAGGED EVIDENCE (including a computer hard-
drive) into the SIDE-CAR. On his mobile as he does so...

JP

...so I searched the victim's
office and there's nothing that
would hint at a motive.

(beat)

However...

Jack intrigued, sensed this was coming...

JACK

I do love the word 'however', JP.

(CONTINUED)

24

24 CONTINUED:

24

JP

There's a small camera in the entrance downstairs. Footage confirms Christopher came here after the church barbecue. Arriving at three minutes past seven. But there's something else you should see. I've forwarded it to you...

CUT TO:

25 **INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 3 [CONT.]** 25

Jack moving back to his desk with Madeleine as he hangs up...

JACK

Okay, JP. Thanks a lot.

As he opens the email JP's sent, he clicks on an attachment.

CCTV footage plays, we SEE the empty alcove of the office.

MADELEINE

(checking time-code)

Eight forty-two Sunday evening...

JACK

So Christopher's already arrived and is inside the office.

Then we SEE: Shonelle arriving and pressing the buzzer. After a moment she's let in...

MADELEINE

Shonelle Delpont.

JACK

Who said she didn't see Mr Williams again after he left church that evening...

CUT TO:

26 **EXT. CLARENCE AND SHONELLE'S HOUSE. FRONT PORCH. DAY 3 [14:00]** 26

Front door open. Shonelle stood holding a print-out of the CCTV image of her entering Christopher's offices with him. She swallows, ashen-faced. Then looks up at Jack and Madeleine facing her. Glancing back in the house...

SHONELLE

(hushed)

Please... I don't want to talk to you about this...

Clarence's voice calling from inside.

(CONTINUED)

25

CLARENCE (O.S.)

Shona... Who is it?

JACK

Mrs Delport. This is a murder investigation. It's serious.

SHONELLE

I know, but...

Then Clarence appears behind her, seeing it's the police...

CLARENCE

Oh, it's you... There a problem?

Shonelle holds the CCTV image down against her body, so he doesn't notice it... Tries to appear casual...

SHONELLE

They just had a couple of things they wanted to clarify with us. I can deal with it.

Clarence nods, pretty much accepting her word and goes... Shonelle quietly closes the door, so she can't be heard.

MADELEINE

Why don't you want him knowing about this, Shonelle?

JACK

Was something going on between you and Mr Williams?

SHONELLE

No... No. Nothing like that. I would never betray Clarence.

JACK

You say that, but you've lied during a murder investigation. You were with the victim when you said you weren't.

SHONELLE

But there was nothing... illicit about me being there. I just needed to talk to him about something.

MADELEINE

About what?

SHONELLE

I can't tell you.

26

CONTINUED:

26

JACK

Shonelle. You kinda have to. Unless you want us to arrest you for obstructing our investigation.

Quailing at the thought of that, she takes a breath and...

SHONELLE

Christopher had always been a player, you know. Saw other women. I thought it had stopped. But then I saw him... With one of them. A week or so ago. I don't know who she was. But... I knew he'd got into his bad habits again. So I went to see him last night...

**FLASHBACK/NEW SCENE: 26 PART 2/EXT. NOTARY'S OFFICE. DAY 1
[20:42]**

As previously seen in the CCTV footage, we are now with Shonelle as she presses the buzzer and is let in...

SHONELLE (CONT'D)

I told him I wanted him to stop. He was a married man. It ain't right to sin like that...

JACK

So what did he say?

SHONELLE

He made some excuses. Tried to explain himself. Then asked if I was going to tell Alesha? I said I wouldn't if he stopped it now.

(beat)

And that was it. We went our separate ways.

Jack and Madeleine share a look. Something of a development.

JACK

Did Alesha know about his past indiscretions?

A beat. She nods.

SHONELLE

But... I never told you that.

On our cops - another suspect comes into the frame...

CUT TO:

27 **INT. CHRISTOPHER AND ALESHA'S HOUSE. LOUNGE/KITCHEN. DAY 1 27**
 [16:00]

Alesha seated across from Jack and Madeleine at the table.

ALESHA
...I knew what he got up to. I'm
not a fool. His phone buzzing with
texts at all hours. Disappearing to
the office to work late.

MADELEINE
Did you ever confront him about it?

ALESHA
About a year back. He denied it. So
I said if it wasn't true, let me
see his phone... Show me the texts.

MADELEINE
He couldn't?

She shakes his head.

JACK
But after that, he promised to
stop, right?

ALESHA
Said he'd never stray again. As God
was his witness.

JACK
But he did... Didn't he?

ALESHA
I'd guessed as much.

A beat.

MADELEINE
It must've hurt? Made you angry?

She sees where they're going with this and shuts it down...

ALESHA
Let's get this clear now... I
didn't kill him because of it.
(beat)
I'd already made my decision...

She stands and crouches to a kitchen cupboard and opens it.

NB - Jack notices her flinch ever-so-slightly, her hand
moving to her side in discomfort, as she crouches down.

Alesha removes a folder and stands and hands it to Jack.

27

CONTINUED:

27

ALESHA (CONT'D)

Here.

Jack opens it and flicks through various documents and contracts. And as we notice a print-out of property details for a house rental...

JACK

You were leaving him?

ALESHA

Got myself a little place on Montserrat. I was planning to move there in a couple of weeks time...

MADELEINE

Did your husband know?

ALESHA

I hadn't told him yet. I wanted everything to be in place first. But... I was going to.

She looks at them - as open and honest as she can be...

ALESHA (CONT'D)

I didn't need to kill him. Because I was going to leave him.

(beat)

And in my heart - I already had.

The cops conscious that she speaks with total conviction.

CUT TO:

28

EXT. HONORÉ POLICE STATION. VERANDAH. DAY 3 [17:30]

28

Jack and Madeleine coming up the steps and into the station.

JACK

...we need to go through the victim's phone records. 'Cos if he was seeing another woman, I want to know who she is and what she was doing the night of the murder.

MADELEINE

I'll get on it now, sir.

CUT TO:

29

INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 3 [CONT.]

29

As they enter, both Jack and Madeleine are brought up short to find Ruby on a chair in front of her desk, with her feet in a bowl of hot water. Her shoes and socks beside it.

(CONTINUED)

29

29

CONTINUED:

29

JACK

Not working you too hard, are we?

Jack glances at JP, who gives a 'don't ask' look.

RUBY

Just taking five, sir. No more, I promise. My feet are killing me, I've walked that far today.

Ruby begins to dry her feet on a towel and put her shoes and socks back on.

JACK

No joy with your splodge of paint?

RUBY

I'm afraid not, sir. I've been all round Honoré harbour. Port Royal harbour. The marina near Paradise Cove. And I checked out four separate boat-yards on the island.

JACK

And no one recognised the boat?

RUBY

Not one of them.

JACK

Well. You tried your best. Just have to admit defeat on this one...

RUBY

Oh no, sir. Defeat is not a word we Pattersons like to use. I've not given up yet. I'm bringing out the big guns on this one...

Jack not sure what she could mean... Until... As if on cue...

SELWYN

Good evening, team.

They all turn to see the Commissioner in the doorway.

*

(CONTINUED)

29

CONTINUED:

29

RUBY

*

I asked Uncle Selly if he'd call in a favour at the Saint Marie Times. I thought if we got a photo of the boat in the paper, someone might come forward.

SELWYN

As you know yourself, Inspector, I'm always happy to do my bit to aid an investigation.

JACK

You are? I mean, yes. You are.

(beat)

Been meaning to ask, Commissioner. Could we have a chat whenever it's convenient?

SELWYN

Of course. My secretary will find a time.

(to RUBY)

If you're ready. They're waiting for us down at the quayside.

As Ruby empties the bowl of water in the sink, Selwyn glances at JP, working at his desk. Can't resist...

SELWYN (CONT'D)

Officer Hooper. I hear you're applying to take your Sergeants Examination.

JP

That's right, sir. I thought it was time to really challenge myself...

SELWYN

Then you'll be pleased to hear that this year's test paper is a particularly challenging one.

(beat)

I set it myself, you know.

As JP quails at this, Ruby and Selwyn head out. Selwyn smiling, enjoying himself as he goes...

*

(CONTINUED)

29

CONTINUED:

29

JACK

Great. Well... Team Patterson are off doing their thing. Excellent.

JP

So... How did you get on, sir?

Jack back at the white-board. Draws a line down the middle.

JACK

Seems our victim wasn't quite the saintly figure we first thought.

Madeleine moving to join Jack from behind her desk.

MADELEINE

He's had a number of lovers outside of his marriage to Alesha.

JP

That gives Alesha motive then?

Jack moves Alesha's photo from one side of the board - over the line he's drawn - to the other. He writes '**SUSPECTS**' at the top of this second column...

JACK

It does. Except she was planning to leave him. Move to another island. Has the documents to prove it.

(beat)

As for Shonelle Delport... I don't know. There's something odd going on with her and Clarence. He was shifty when we first met him...

MADELEINE

And Shonelle clearly didn't want him knowing she'd been to see Mr Williams the night he was murdered.

FLASHBACK: As seen in Scene 26, Shonelle hiding the photo from Clarence and telling him she can deal with the police.

As Jack now moves Shonelle's photo to the suspects column...

JACK

I can't help feeling there's more to it all than she's letting on.

And as Jack eyes the photos of Alesha and Shonelle...

CUT TO:

30 **INT. CLARENCE AND SHONELLE'S HOUSE. HALLWAY/LOUNGE. DAY 3** 30
 [18:00]

In the hall, Shonelle - unseen by Clarence - observing him through the doorway, as he sits eating his sofa-dinner in front of the TV. Reassured he's not going anywhere, she gently pushes the door shut. And then heads into...

CUT TO:

31 **INT. CLARENCE AND SHONELLE'S HOUSE. BEDROOM. DAY 3 [CONT.]** 31

Shonelle closes the door, then turns and kneels down in front of the bed. Puts her hands together to pray...

 SHONELLE
 (softly, whispered)
 Dear God, forgive me for being
 deceitful in my words and in my
 actions...

Shonelle swallows, evidently wracked with guilt...

CUT TO:

32 **EXT. JACK'S SHACK. VERANDAH. DAY 3 [19:00]** 32

Jack returning home, finds Siobhan dressed for a night out. She is putting some finished drinks glasses in the sink...

 SIOBHAN
 Hey...

 JACK
 Hey, love. Did we have plans?

Siobhan nods to Ruby and Madeleine outside on the verandah, also dressed up for partying.

 SIOBHAN
 I'm going with Madeleine and Ruby
 to this beach bar Ruby's cousin
 owns.

 JACK
 Oh. Right. Why wasn't I invited?

 SIOBHAN
 'Cos it's a girls night out and
 you're not a girl.

 JACK
 That's a touch discriminatory,
 isn't it?

Ruby and Madeleine entering...

32

CONTINUED:

32

RUBY

Siobhan, you're gonna be such a man-magnet in that dress.

(suddenly noticing, eek)

Oh, Inspector Mooney. I did not see you standing there... I was just complimenting your daughter on her tasteful choice of attire this evening...

JACK

(amused)

I heard what you said, Ruby. And I'm pretending I didn't. Go on. Off and enjoy yourselves. And Madeleine, look after them both.

MADELEINE

I'll try my best.

They bid good-night and head off, leaving Jack on his own.

CUT TO:

32A

INT. JACK'S SHACK. VERANDAH. DAY 3 [19:30]

32A

Jack puts a record on and then moves to his desk. He kneels and opens the cupboard underneath and begins searching through the hidden-away clutter for something... And there at the bottom, like it's been left unattended for a few years, is a document folder.

Jack stands and puts the folder on the desk. And we see on it, written in one corner: **'LONDON HOUSE ADMIN'**. A beat. Jack opens the folder and reaches in... Wedged at the front are the house keys. He takes them out and holds them in his hand. It's been years since he last held them, but the feeling is immediately familiar.

He puts the keys down and pulls out the documents inside. Flicks through **TITLE DEEDS** with his and his wife's name on them. Mortgage docs. Etc. And then a **PHOTO** slips out...

Jack picks it up and looks at it. It's of a younger Jack and Kathleen with a seven-year old Siobhan outside their house in London. Jack smiles, fondly remembering. Nostalgic.

His moment of reverie is interrupted by a knock, knock...

Jack looks up to see Selwyn stood on the verandah.

JACK

Commissioner! Wasn't expecting you.

SELWYN

I had a gap in my schedule. Conveniently.

(CONTINUED)

34

32A CONTINUED:

32A

JACK
Let me get you a drink.

CUT TO:

32A **OMITTED**

32A

33 **EXT. JACK'S SHACK. VERANDAH. NIGHT 3 [21:00]**

33

Jack and Selwyn sat, looking out at the moonlit sea. A couple of glasses of rum each.

JACK
It's not as though anything's
decided yet.

SELWYN
As a young man I thought about
travelling the world.

JACK
But you didn't?

SELWYN
No.

JACK
Do you regret it?

SELWYN
Why would I? I've had the most
wonderful life here... I'd regret
missing even a day of the life I've
had.

JACK
You see that's what I'm missing,
the thing that left me the day I
lost Kathleen.
(beat)
The sense of knowing where I want
to be... And being there.

SELWYN
Some might say that travelling is a
way of finding that.

JACK
And you?

SELWYN
I think I'd say that true happiness
has very little to do with
geography.

(CONTINUED)

33 CONTINUED:

33

JACK

And if I did go travelling, could you cope without me?

SELWYN

The first thing you need to learn Jack, is that in order to find happiness, worrying about what everyone else wants, is a luxury you can't afford...

On Jack.

CUT TO:

34 OMITTED

34

35 EXT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 4 [08:30]

35

Jack entering. Everyone else is at their desks.

RUBY

Morning, sir. You seen the Saint Marie Times? Look. I made page four.

She holds a copy of the paper up for him to see. And with Jack, we see a headline that reads: '**DO YOU RECOGNISE THIS BOAT?**'. Beside it is a photograph of Ruby crouched by the boat, gesturing to the paint stain.

*

JACK

Any calls about it as yet?

RUBY

Not yet. But it is still early.

JACK

Fingers crossed, eh?

As Jack moves across to his desk.

JACK (CONT'D)

So any developments this morning?

MADELEINE

I spoke with the woman Christopher had been having an affair with the last few weeks. Her name's Estelle Benta...

JACK

And?

MADELEINE

And she's been visiting family in Dominica since Saturday.

(CONTINUED)

35

CONTINUED:

35

Jack reacts - that answers that, then.

MADELEINE (CONT'D)

But I'm going to go back further through his texts and see what else shows up...

JACK

JP... Anything?

JP

Well, sir. I've been going through the victim's computer from his office. And the only thing that seems odd... He accessed his wife's social media and emails from it.

MADELEINE

It's the same on his phone records. Checks her social media and emails pretty frequently.

JACK

He was snooping on her? Perhaps he'd got wind she was thinking of leaving him.

JP

Except... He seems to have been doing it for a good while. Over a year as far as I can tell so far.

JACK

So he was insecure about his marriage, maybe..?

MADELEINE

But not so insecure he was worried about sleeping with other women.

Jack gives a look - fair point.

JP

I'll keep working through and see what else shows up...

JACK

Good. And while they're getting on with that... Madeleine. How'd you fancy coming to church with me?

She shrugs - why not.

JACK (CONT'D)

I'm still convinced Shonelle and Clarence are holding something back from us. And I figure the one

(MORE)

(CONTINUED)

35 CONTINUED: 35

JACK (CONT'D)
person who's known them, since they
were kids. Is their Pastor. Demont.

CUT TO:

36 **EXT. PORT ROYAL PENTECOSTAL CHURCH. DAY 4 [09:00]** 36

Having just arrived, the Pastor is unlocking the church. Jack and Madeleine stood beside him. JEEP parked up in the b/g.

DEMONT
...I don't know what you expect me
to say, Inspector. These are good
people. Honest, Christian men and
women.

Demont opens the door. Jack and Madeleine follow him inside.

CUT TO:

37 **INT. PORT ROYAL PENTECOSTAL CHURCH. DAY 4 [CONT.]** 37

They tail Demont as he moves down the aisle apace...

JACK
Pastor... We're not here for
gossip. We're just trying to
understand what was going on in
Christopher's life...
(beat)
Your son's life.

Which causes Demont to slow and stop. He looks at them.

MADELEINE
He was murdered, Pastor. We need to
know everything about him if we're
to work out who did it.

A beat. He nods. Jack gestures to a pew for them to sit.

DEMONT
What do you want me to tell you?

JACK
Whatever you want to tell us.

A moment as Demont considers, glancing round the church...

DEMONT
I married them here. Christopher
and Alesha. Such a special day, you
know. I felt so blessed.
(beat)
Always thought I'd baptise their
children here as well.

37

CONTINUED:

37

Demont dwells on the loss he's feeling. Begins to open up...

DEMONT (CONT'D)

I married Clarence and Shonelle here as well. Just a few months later. But it was different. There was a shadow hanging over that ceremony.

MADELEINE

In what way?

DEMONT

The night before, round midnight. I was about to lock up when I found Clarence on his knees. Praying.

(points)

Just there. He was... Having doubts.

JACK

Pre-wedding jitters. Had a touch of those myself.

DEMONT

It was more than that. Because I knew... He didn't love Shonelle.

(beat)

I tried to counsel him as best I could. Told him to do what he believed was right in God's eyes. But. By morning. He'd talked himself into going through with it.

JACK

But you're not suggesting that had anything to do with Christopher..?

A beat.

DEMONT

Clarence couldn't love Shonelle. Because he loved Alesha.

(beat)

Always had. Since they were teenagers at Sunday school. The boy was besotted with her... She just thought they were best friends. But... He hung off her every word.

(beat)

Trouble for him was, she chose someone else. But I know... He never stopped caring.

Jack glances at Madeleine - starting to make some sense.

(CONTINUED)

37 CONTINUED:

37

DEMONT (CONT'D)
I'm telling you this. Not because
I'm pointing the finger at anyone.
But because you asked me to tell
you everything I know.
(beat)
And in this church - under His
watchful eye - I will not lie.

Jack gives a nod, appreciating Demont's candour.

CUT TO:

38 INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 4 [09:30] 38

JP working at his desk, notices Ruby is just staring at the
telephone, willing it to ring. He smiles to himself...

JP
You know, Ruby, they say a watched
pot never boils.

RUBY
Not even if you really, really,
really want it to?

JP
Not even if you really, really,
really want it to.

JP gets back to his work.

RUBY
May not be a formal investigative
tactic. But if I keep staring, then
sooner or later, this telephone has
to...

RING! RING!

Her eyes widen in disbelief. She looks across to JP. OMG.

Slightly surprised himself...

JP
You better answer it.

RUBY
(picking up phone)
Honoré Police.
(beat, listens)
Yes, this is Officer Patterson
speaking. How can I help?

And as she listens some more, she looks back at JP, an
excited smile forming...

(CONTINUED)

38 CONTINUED:

38

RUBY (CONT'D)
(for JP's benefit)
Really? You saw the newspaper this
morning and you recognise the boat?

As Ruby grabs a pen to write, JP smiles back encouragingly.

CUT TO:

39 **OMITTED**

39

40 **EXT. HOPE POINT LIGHTHOUSE. DAY 4 [10:30]**

40

BLUE SKY fills the SCREEN. We PAN DOWN the side of an
imposing LIGHTHOUSE - RED and WHITE in colour. We FIND the
TEAM gathered at the bottom. Their VEHICLES parked in b/g.

RUBY
Glenroy Jacobs used to be the
lighthouse keeper here until it
became automated ten years ago.

MADELEINE
And he recognised the boat from the
photograph in the newspaper?

RUBY
(nods)
Said he kept it here in case of
emergencies. Then when he moved on,
he sold the motor and left the rest
behind.

She points to a tarpaulin with a few bricks on it...

RUBY (CONT'D)
Said he kept it under a tarpaulin.

JACK
And how could he be so sure it was
the same boat..?

RUBY
The red splodge, sir. Glenroy swore
he'd recognise it anywhere.
(beat)
Said he dropped a tin of paint on
it once when he was giving the
building a touch up...

Jack looks up at the red painted section of the lighthouse.

JACK
Really excellent work, Ruby.

Ruby demures. But loving that she's done good. Jack focuses.

(CONTINUED)

40

CONTINUED:

40

JACK (CONT'D)

Okay. So, this is potentially where our killer acquired the boat. And therefore could well be where the murder happened...

(looking up)

Could definitely be classed as a fall from a significant height.

JP

If you come this way, sir...

JP leads them farther round the side of the lighthouse, until they're facing the entrance to the building.

JP (CONT'D)

Looks like someone busted the door open to break in...

JP motions to the door having been forced open to create a gap for someone to enter.

RUBY

Also, sir. We noticed some recent tyre tracks over there...

Jack glances over...

JACK

Okay. Good. JP. I need you to dust that door and the tarpaulin for prints. And Ruby. Take a cast of the tyre tracks, will you?

JP

Yes, sir.

RUBY

Will do.

As JP and Ruby set off to begin their tasks, Jack looks back inside...

JACK

Right then. That's me and thee to the turret, DS Dumas...

CUT TO:

41

EXT. HOPE POINT LIGHTHOUSE. TURRET. DAY 4 [10:45]

41

Jack and Madeleine coming out on to the viewing point. They take in the small, enclosed area. Jack crouches, noticing...

JACK

Some scuffing here, look... And here.

At which point, Jack stops, having noticed something.

(CONTINUED)

42

41 CONTINUED:

41

JACK (CONT'D)
Now what's that doing there?

He picks something up from the ground.

MADELEINE
What is it, sir?

He holds it up for her to see...

JACK
It's a small plastic ballerina, is
what it is.

Madeleine looks at it: a little, painted plastic toy
ballerina, about 10cm in height. She frowns - odd.

CUT TO:

41A **EXT. HOPE POINT LIGHTHOUSE. DAY 4 [10:55]**

41A

Jack and Madeleine exiting the bottom of the lighthouse.

MADELEINE
Sir... If this is where it
happened. Then why here?

JACK
It's odd, isn't it? Coming out all
this way. Breaking into an empty
lighthouse. Luring your victim to
the top of it, just so you can push
them off.
(beat)
And just what was this little lady
doing at our crime scene?

He holds up the little plastic figurine...

MATCH CUT TO:

42 **INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 4 [11:30]**

42

CLOSE on the BALLERINA FIGURE, being twirled by Jack between
his fingers as he sits at his desk, studying it. Comparing it
to an image on the internet of A MUSIC BOX...

JACK
...it's the kind of figurine you'd
get in a music or jewellery box.

Madeleine, attaching CRIME SCENE PHOTOS of the LIGHTHOUSE to
the white-board, looks across to Jack...

JACK (CONT'D)
Siobhan used to have one when she
was little.

(CONTINUED)

42 CONTINUED:

42

Ruby brushing mud from the tyre cast at her desk...

RUBY

Me too, sir. Used to hide stuff I
didn't want my mum seeing in it.
Mainly photos of Curtis McKenzie,
my high school crush.
(beat, wistful)
Had the cutest little tush this
side of Turtle Bay...

Jack and Madeleine share smiles. Suddenly...

JP

Sir...

Jack, Madeleine and Ruby look up from their different tasks.

JP (CONT'D)

We've got a match on the prints
recovered from the tarpaulin...

JACK

Go on...

A beat.

JP

Clarence Delpont.

CUT TO:

43 **EXT. PORT ROYAL PENTECOSTAL CHURCH. DAY 4 [12:00]**

43

The JEEP and BIKE/SIDE-CAR pull up. The TEAM alight.

JACK

(pointing)

I think that's Clarence's pick-up
truck. Ruby. Compare the tyres with
the cast you made.

RUBY

Yes, sir.

JACK

JP. You're with us.

Jack, Madeleine and JP head with purpose towards the church.

CUT TO:

44 **INT. PORT ROYAL PENTECOSTAL CHURCH. DAY 4 [CONT.]**

44

At the front of the church, Clarence is conducting the YOUTH
CHOIR in their rehearsal. They are singing an upbeat version

(CONTINUED)

44 CONTINUED:

44

of 'TAKE UP YOUR CROSS'. But slowly the young singers become distracted and they gradually peter out. As does the pianist.

And Clarence realises they are all looking at something behind him. And he turns to FIND the POLICE stood in the aisle. And he knows immediately why they're there...

CUT TO:

45 INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 4 [13:00] 45

Jack and Madeleine sit opposite Clarence. JP and Ruby nearby. Clarence is nervous, a man out of his depth right now.

JACK

Okay, Clarence. We're going to tell you what we know.

Clarence gives a nod.

JACK (CONT'D)

The boat that Christopher Williams' body was found in has been linked back to the lighthouse at Hope Point. As post-mortem results indicate Mr Williams died due to a fall from a significant height, we're currently working on the basis that he was pushed off the top of that very lighthouse.

MADELEINE

We now have evidence that places both you and your pick-up truck at that same location.

Clarence swallows - oh god.

JACK

And we also understand that for some time now, you've been dealing with unrequited feelings for the victim's wife.

Clarence shifts... Nervous...

MADELEINE

Do you deny that?

He doesn't.

JACK

That gives you motive, Clarence. You understand that? Off the husband. And Alesha's all yours.

(CONTINUED)

45

45

CONTINUED:

45

CLARENCE

No... No. That's not. I wouldn't...

And Clarence looks scared. Is starting to panic now...

CLARENCE (CONT'D)

I didn't do it... Okay?

(beat)

I was there, I admit. At that lighthouse. You're right. But I didn't kill Christopher...

JACK

So you're admitting you were at Hope Point the same night the murder happened?

A beat. He nods.

MADELEINE

But that it wasn't you that murdered Mr Williams?

He nods again. Jack can only surmise from his behaviour...

JACK

But you know who did?

He can't bring himself to answer this...

JACK (CONT'D)

Clarence, if someone else did this. And you're covering for them, 'cos you know who it was. Then you need to tell us.

A beat. And then a decision from Clarence...

CLARENCE

I ain't saying nothing more.

And as he sits back in his chair, folds his arms and purses his lips, it's clear this man is not for speaking.

CUT TO:

46

INT. CLARENCE AND SHONELLE'S HOUSE. LOUNGE. DAY 4 [13:30] 46

We're CLOSE on an OLD MUSIC BOX sitting on a COFFEE TABLE.

A PAIR OF HANDS come into shot and open it.

The tune that plays is Beethoven's '**Für Elise**'. The small round base in the middle turns, but it is missing a little ballerina figure. Just the tiny broken shards of plastic indicating where it would have been attached.

(CONTINUED)

46

46 CONTINUED: 46

And we PULL BACK to REVEAL Shonelle sat staring at it.
She looks haunted.

CUT TO:

47 **OMITTED** 47

48 **INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 4 [13:45]** 48

Jack stares at the white-board, lost in his thoughts.
Madeleine and JP at their desks, working away on the case.
Ruby approaches Jack with a cup of tea.

RUBY
Here you go, sir.

Jack jumps.

JACK
Sorry, Ruby. Miles away. Thanks.

Taking the tea, he turns to the team. Back to the case.

JACK (CONT'D)
Right. Hope Point Lighthouse. What
else do we know about the place?

A few shrugs from the team...

JACK (CONT'D)
Maybe it's worth doing some
digging. Finding out if there's any
meaning to that location... Or
events that happened there...

RUBY
I can do that, sir.

As Jack moves back to his desk and sits...

JACK
Our killer chose that location to
commit murder for a reason. If we
can find out what it is...

MADELEINE
Sir... Can I have a word?

Jack looks up to see Madeleine stood there...

JACK
Of course...

She perches on his desk as she speaks...

48 CONTINUED:

48

MADELEINE

So I've gone back further through
the victim's texts. And... I think
Christopher Williams was very
controlling of his wife...

*

*

JACK

Go on.

48

CONTINUED:

48

MADELEINE

Telling her to cancel nights out he didn't want her going on. Or seeing people he didn't approve of.

*

Jack considers...

JACK

No wonder she wanted to leave home and start again.

MADELEINE

She had no choice, non? Her heart was telling her what she must do. It cannot be ignored.

Which causes Jack to pause for thought a moment...

JACK

No Madeleine, it can't...

MADELEINE

But I'm wondering, if Christopher was controlling. Jealous even, then maybe he and Clarence did fight..?

Jack nods, agreeing, but a sense his own thoughts have distracted him...

MADELEINE (CONT'D)

Maybe we were right and he did do it and he's just trying to put us off the scent...

Jack considers. Nods...

JACK

Good work, thank you.

She moves back to her desk. He then looks round the room at his team, taking them in as they work. His friends. A pang of sudden affection for them. But he knows what he must do...

And then he takes a breath. A decision. He stands...

JACK (CONT'D)

I erm... I need to go do something. I'll be back as quick as I can...

They all nod, accepting. But share slightly curious looks as Jack heads out...

CUT TO:

49

EXT. ANNA'S GUEST-HOUSE. DAY 4 [14:00]

49

Jack knocking on the door. Anna answers, happy to see him.

(CONTINUED)

48

49 CONTINUED:

49

ANNA
Jack... Come in...

Standing aside to let him in...

CUT TO:

49A INT. ANNA'S GUEST-HOUSE. BEDROOM/LOUNGE. DAY 4 [CONT.] 49A

As they enter, the place is in some disarray, with clothes laid out for packing etc. Anna busies about...

ANNA
Thought I better make a start
packing... So I just opened a
bottle of rum to try and liven the
experience up a bit...
(beat, re rum)
Join me?

JACK
I won't, actually...

And she looks and notices that he looks troubled...

ANNA
Is everything alright?

A beat. He takes a deep breath. Conscious he's now saying this out loud...

JACK
I won't be coming with you, on the
trip...

Anna smiles, carries on packing.

ANNA
Of course you won't.

JACK
Sorry?

ANNA
I never really thought you would.

Jack taken aback, not sure how to respond.

ANNA (CONT'D)
I don't blame you Jack... You lost
your wife, your life came crashing
down around your ears, so you ran
away... No shame in that.

JACK
But that's what you're doing isn't
it?

(CONTINUED)

49A CONTINUED:

49A

ANNA

Actually I'm doing the exact opposite.

(beat)

I was in an unhappy marriage, so all the time, I was actually running away from who I truly was...

(beat)

So travelling the world is me finally being myself... Being honest.

JACK

That's what I'm doing too.

ANNA

By staying in Saint Marie?

JACK

No.

(beat)

By going home.

ANNA

What?

JACK

I finally worked out that losing Kathleen was only part of the grieving I've been doing since I got here... When she died, I lost the rest of my life too.

(beat)

My home is still there, sitting empty, my friends still meet in the local for a beer and a moan...

(beat)

And now Siobhan will be there too. Back at home... Our home. She's not over the fact she lost her Mum, but she's clever enough to know that she deserves to be happy...

(beat)

But Siobhan's always been smarter than me by a country mile, I take a bit of time to catch up...

A beat.

JACK (CONT'D)

So you see, gallivanting off with you around the world, as marvellous as I know that would be... Well, that would just be me running away again...

(beat)

(MORE)

(CONTINUED)

49A

CONTINUED:

49A

JACK (CONT'D)
And I'm done running.
(beat)
I'm going home.

A moment between them.

JACK (CONT'D)
So there it is.

Anna walks to square up to him.

JACK (CONT'D)
How cross are you on a scale of one
to ten?

ANNA
Eight and a half.

JACK
That's fair.
(beat)
You can slap me if you want, I
deserve it.

Instead she leans in and kisses him, not a peck, a kiss with intent.

After a while, she pulls away.

ANNA
I'll be away until next January,
I'll make London my last stop.

JACK
(smiles)
And I'll put the kettle on.

A moment between them. Both smiling, a real understanding and affection.

CUT TO:

50

EXT. ANNA'S GUEST-HOUSE. DAY 4 [14:45]

50

Jack emerges and moves back to the JEEP. Glancing back at Anna's guest-house. He watches her through the window, as she continues her packing. A last look at her. And a bittersweet feeling. Knows he's done the right thing. But a twinge of sadness about it all. He turns and gets in the JEEP.

CUT TO:

51

INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 4 [15:00]

51

The team, energised, gathered round Ruby's desk as Jack returns.

(CONTINUED)
51

51

CONTINUED:

51

MADELEINE

Sir, you need to see this.

JACK

What is it?

RUBY

So, I've been digging up everything I can find on that lighthouse. And there wasn't much. But I did find this article in the newspaper from thirty years ago.

He hands Jack a print-out of the small cutting. Headline reads: '**BABY FOUND AT HOPE POINT**'. A photo of the lighthouse beside it.

JACK

(reading)

A three-month old baby was left abandoned at Hope Point Lighthouse.

MADELEINE

The police attended that night. And we dug out the case file...

She picks up an old case file and gives it to Jack.

JP

The mother who left it was called Elise Johnson. Look at the name of the baby...

And then Jack sees what JP is drawing his attention to...

RUBY

I mean, that's got to mean something, hasn't it?

And now it all starts to click into place.

JACK

It does... It really does.

And with that, Jack darts off and disappears into...

CUT TO:

52

INT. HONORÉ POLICE STATION. CELLS. DAY 4 [CONT.]

52

Sat up on the bed, Clarence looks as Jack appears...

JACK

The music box. Where is it?

He's reticent to confess what he knows...

(CONTINUED)

52

52

CONTINUED:

52

JACK (CONT'D)

Clarence... I'm a cat's whisker away from solving this. And I already think I know what you did that night. So do yourself a favour. And tell me where it is.

A beat.

CLARENCE

Shonelle has it.

Jack makes to turn...

CLARENCE (CONT'D)

There could have been another death that night. One that wasn't deserved. That's why I did what I did. And I don't regret it.

On Jack...

CUT TO:

53

INT. CLARENCE AND SHONELLE'S HOUSE. LOUNGE. DAY 4 [15:30] 53

Jack, Madeleine, JP, Ruby stood round Shonelle. She is holding the music box.

SHONELLE

...I found it under the front seat of his truck. The night of the murder. Clarence came home late.

(beat)

I knew he'd been up to something. He was sweating. His clothes were dirty. Then when you told us Christopher had been murdered... I just knew.

Jack picks up the music box.

SHONELLE (CONT'D)

I confronted him about it yesterday. He's been acting so suspicious...

FLASHBACK/NEW SCENE: 53 PART 2/INT. LOUNGE. DAY 3 [17:00]

Her waving the music box at him. Asking him... 'What did you do?'. Clarence looking guilty, saying it wasn't him.

SHONELLE (CONT'D)

He denied it. But... I know when he's lying. You don't live with someone all these years and not know when they're lying to you.

(CONTINUED)

53

53

CONTINUED:

53

But Jack's attention is on the music box, turning it over in his hands, looking for some clue or marking or something. Then, he opens it and the tinkling music begins to play...

Jack smiles. The confirmation he needed.

JACK

Beethoven. Of course.

The final piece of the jigsaw in place, it's eureka time...

FLASHBACK: As seen in Scene 51, Jack says a baby was left at the lighthouse

FLASHBACK: As seen in Scene 23, Madeleine tells Jack that Alesha was an orphan.

FLASHBACK: As seen in Scene 41A, Madeleine asking why would someone kill at the lighthouse..?

FLASHBACK: As seen in Scene 35, JP says Christopher was snooping on Alesha.

FLASHBACK: As seen in Scene 27, Alesha says she had no reason to kill if she was leaving him.

FLASHBACK: As seen in Scene 27, Alesha shows Jack the letting property.

FLASHBACK: As seen in Scene 52, Clarence saying there could've been another death that night.

Jack comes out of his reverie - a grave, haunted look...

MADELEINE

You know what happened, sir?

He gives a small nod, saddened... Almost as if he's worst off for now knowing the truth.

CUT TO:

54

EXT. CHRISTOPHER AND ALESHA'S HOUSE. DAY 4 [16:15]

54

CLOSE ON a HAND KNOCKING on a DOOR. PULL BACK to REVEAL it belongs to JACK. He waits a moment. Then the door is opened... By Alesha Williams. She looks at Jack...

And when she notices he is holding the music box, she doesn't look thrown. Or surprised. Just accepting. Realising...

ALESHA

You know.

A beat.

(CONTINUED)

54

54 CONTINUED:

54

JACK
I'm sorry.

She swallows. Takes a breath. Then ushers him inside...

GO TO: Madeleine, JP and Ruby waiting by the JEEP, keeping a respectful distance and leaving Jack to do this one alone.

CUT TO:

55 **EXT. CHRISTOPHER AND ALESHA'S HOUSE. VERANDAH. DAY 4 [16:25]**

Jack sits with Alesha. The music box is open. But the mechanism has been paused, while Jack sets about gluing the ballerina back in place. He talks as he does so...

JACK
This belonged to your mother,
didn't it?

She nods.

JACK (CONT'D)
According to our police report, it
was found with you, when she left
you on the step of that lighthouse,
when you were a little baby all
those years ago.

ALESHA
I guess she wanted to leave me
something to remember her by.

JACK
And you kept it with you all this
time.

ALESHA
I never knew her, but... I always
felt love for her. No matter what
she'd done.

*

Jack nods, understanding. The ballerina now in place, he leaves the glue to dry a moment...

JACK
That's real, unconditional love.
Isn't it? Almost spiritual.

A beat.

JACK (CONT'D)
When we realised that Christopher's
murder took place at that
lighthouse, we couldn't work out
why it had happened there.
(beat)
(MORE)

(CONTINUED)
55

55

CONTINUED:

55

JACK (CONT'D)

But we'd been looking at it all wrong. Because that wasn't the plan. He was never meant to be there at all, was he?

She gently shakes her head.

JACK (CONT'D)

Because you didn't intend for him to die that night. It was your own life you wanted to take. Wasn't it?

FLASHBACK: As seen in Scene 52, Clarence says there could have been another death that night. One that wasn't deserved.

A beat. The smallest of nods from Alesha.

Jack releases the mechanism on the music box. The music plays and the little ballerina begins to turn.

JACK (CONT'D)

Beethoven. Für Elise. That was your mother's name, wasn't it? Elise.

ALESHA

If I had a daughter that's what I was going to call her...

Jack closes the lid on the music box.

JACK

And that lighthouse... Like this box. It had meaning to you. A connection to your mother.

(beat)

Which I think is why you went there. And you took this box with you...

**FLASHBACK/NEW SCENE: 55 PART 2/EXT. LIGHTHOUSE. NIGHT 1
[23:00]**

A defeated-looking Alesha gets out of her car. Takes the music box from the passenger seat. And looks up at the lighthouse.

ALESHA

That place always felt special to me. Like I was safe there...

(beat)

It was the closest I could get to being with her.

*

Jack gives a small smile, understanding. Sympathetic.

(CONTINUED)

55

CONTINUED:

55

JACK

You know, when we came to talk to you about Christopher's affairs, a couple of days ago. I noticed you were in discomfort when you sat down...

FLASHBACK: As seen in Scene 27, Alesha winces as she sits. Surreptitiously put a hand to her side.

JACK (CONT'D)

I didn't pay too much notice to it. But... Now I know more about Christopher as a person... I think there's a little more to that injury you've got.

She holds his look. A nervousness about talking about it...

JACK (CONT'D)

It takes a certain type of man to hurt his wife. There are familiar traits... Characteristics.

(beat)

They're controlling...

FLASHBACK: As seen in Scene 48, Madeleine saying Christopher was controlling of Alesha's friendships.

FLASHBACK: As seen in Scene 35, JP talks about Christopher snooping on Alesha's emails and social media.

JACK (CONT'D)

They become jealous very easily.

FLASHBACK: As seen in Scene 48, Madeleine saying Christopher could be jealous.

JACK (CONT'D)

And they're almost always unfaithful.

FLASHBACK: As seen in Scene 26, Shonelle says Christopher was always a player.

JACK (CONT'D)

And yet they present themselves to their family. To their friends. As loving. Caring. Decent human beings.

FLASHBACK: As seen in Scene 3, Christopher kissing Alesha at the church barbecue. Looking like a happy couple.

JACK (CONT'D)

He was violent towards you. Wasn't he?

(CONTINUED)

57

55

CONTINUED:

55

A pause... Even now. Even though he's dead. It takes strength for Alesha to admit it...

She nods. Then gently touches her side. The same place she touched when Jack saw her flinch.

ALESHA

This was the last time he did it.

(beat)

There was a social event at the church. For the women in the choir. I was leaving to go to it. But he didn't want me to. We argued and...

A beat.

JACK

How long had it been happening?

ALESHA

From the start, he could get angry with me... If he didn't want me going somewhere. Or if he saw me talking to another man.

(beat)

But the first time he ever hit me. It was after we'd got married.

(beat)

He was so apologetic every time. Promising me it'd never happen again... And it didn't. We'd be fine. He'd be fine until...

JACK

It did.

(beat)

That's why you'd decided to leave him? To move to another island?

She nods.

JACK (CONT'D)

But... I assume, because of the course of events that night... He found out. He'd found those documents you had...

FLASHBACK: As seen in Scene 27, Alesha displays the lettings documents to Jack and Madeleine.

ALESHA

He would go through my things. He was always looking for something to prove I was being unfaithful... or lying to him...

(beat)

When I got home after from church.

(CONTINUED)

55

CONTINUED:

55

FLASHBACK/NEW SCENE: 55 PART 3/INT. LOUNGE. NIGHT 1 [20:32]

As seen in Scene 5, Alesha kicks her shoes off and puts her feet up on the coffee table. Is tired. Then glances back into the hallway and sees the pile containers on the hall table. Forces herself to get up and go and collect them...

ALESHA (CONT'D)

He wasn't there. But... He laid out all the paperwork I had... Wanted me to know that he knew what I was planning.

FLASHBACK/NEW SCENE: 55 PART 4/INT. KITCHEN. NIGHT 1 [20:33]

Alesha comes into the kitchen, puts the containers down and switches the light on. Which is when she sees all of her private papers laid out on the kitchen table.

ALESHA (CONT'D)

I knew straight away what he'd do to me when I got back.

JACK

And you knew, after that... He wouldn't let you leave.

(beat)

Your hopes. Your dreams of freedom. Dashed. In one instance.

(beat)

Which is why - at your lowest point - you decided to...

Jack struggles to say the words.

ALESHA

I couldn't face him hitting me one more time... And I had no one to turn to. Everyone thinking he was perfect Christopher. The Pastor's boy. And I just wanted it to end.

Jack finding this hard. His heart breaking for Alesha.

ALESHA (CONT'D)

So I wrote him a note. And I left the house. I knew what I had to do.

FLASHBACK/NEW SCENE: 55 PART 5/INT. LOUNGE. NIGHT 1 [22:30]

Alesha leaving the note on the hall table and leaving.

JACK

And when he found it. When he realised what you were going to do. He came looking for you. Except... He didn't know where you'd be.

(MORE)

(CONTINUED)

55

CONTINUED:

55

JACK (CONT'D)

(beat)

So he went to find Clarence and ask
for his help...

**FLASHBACK/NEW SCENE: 55 PART 6/EXT. SHONELLE'S HOUSE. NIGHT 1
[23:00]**

**Christopher on the doorstep, worried, brandishing the note.
Clarence looking worried... Hurries to the pick-up truck.**

ALESHA

Clarence always took an interest in
what I told him.

JACK

Because he cares about you a lot.

She nods, evidently not unaware of Clarence's feelings.

JACK (CONT'D)

And he knew the meaning of that
lighthouse. That that's where you'd
go. Back to where your story began.

**FLASHBACK/NEW SCENE: 55 PART 7/EXT. LIGHTHOUSE. NIGHT 1
[23:15]**

**Christopher and Clarence pull up in their separate vehicles
and get out. They look up and see Alesha at the top of the
building. Christopher tells Clarence to stay there, as he
heads to the lighthouse.**

JACK (CONT'D)

I can't be sure what happened
exactly up there. But... Knowing
how it ended. And how Christopher
was as a person. I can believe he
lost his temper with you...

Alesha nods.

ALESHA

He pleaded with me... But I didn't
want to talk with him. I couldn't
even look him in the eye. And so he
started getting angry. Shouting at
me. Tried to pull me down the
stairs...

**FLASHBACK/NEW SCENE: 55 PART 8/EXT. LIGHTHOUSE. NIGHT 1
[23:20]**

**Christopher shouting at her. Takes the music box, resting on
the lighthouse wall, in one hand and grabs Alesha's arm with
the other to pull her down the stairs with him. But she
resists. Yanks her arm back.**

(CONTINUED)

55

CONTINUED:

55

ALESHA (CONT'D)
He lost it. Threw this on the
ground...
(the music box)
...and he came at me. Was about to
hit me...

FLASHBACK/NEW SCENE: 55 PART 9/EXT. LIGHTHOUSE. NIGHT 1
[23:21]

**Christopher hurls the music box on to the floor. And then
advances on Alesha, ready to hit her.**

JACK
And in that moment, after all the
years of him hurting you, seeing no
escape for yourself... You fought
back.

FLASHBACK/NEW SCENE: 55 PART 10/EXT. LIGHTHOUSE. NIGHT 1
[23:22]

**And we see Alesha - a rage in her eyes - charge at
Christopher and push him back until he hits the wall. And
then - with all the strength she has - she pushes him up and
over the side.**

JACK (CONT'D)
And Clarence... Having seen all
this. And having loved you for so
long. He took charge.

FLASHBACK/NEW SCENE: 55 PART 11/EXT. LIGHTHOUSE. NIGHT 1
[23:27]

**Clarence telling Alesha they can deal with this if she does
what he tells her to.**

JACK (CONT'D)
I imagine he told you to go home.
To gather yourself and clear your
head. While he dealt with
everything.

ALESHA
He looked after me like no one ever
has that night...

JACK
And he did his best in the
situation. He didn't have the time
to fully dispose of the body. So he
decided all he could do is mis-
direct the police as far away from
you and that lighthouse as
possible. So. When he knew you were
back home, he sent the text from
(MORE)

(CONTINUED)
61

55

CONTINUED:

55

JACK (CONT'D)
Christopher's phone to Demont, so
that it would give you an alibi...

FLASHBACK: As seen in Scene 8, Alesha answering the door to Demont.

JACK (CONT'D)
He put Christopher's body in the
boat. And pushed the boat out to
sea.

**FLASHBACK/NEW SCENE: 55 PART 12/EXT. LIGHTHOUSE. NIGHT 1
[00:15]**

Clarence pushing the boat, with the body in, out to sea.

JACK (CONT'D)
So that whenever - wherever - it
was found, there would, in theory,
be nothing connecting it to the
lighthouse.
(beat)
He then towed Christopher's car up
into the rainforest... So that we'd
be even more confused as to what
happened when we found it there.
(beat)
Clarence was smart. And for a
while, he had us very confused.
(beat)
But, due to the sheer doggedness of
one of my officers, we found our
way to that lighthouse. And once we
were there. This little lady...

*
*
*
*

He lifts the lid on the music box one last time.

JACK (CONT'D)
...helped us, eventually, piece it
all together.

A moment. Jack closes the box. They look at each other.

ALESHA
So you're going to arrest me now?

JACK
I'm afraid I have to. But... I
promise you, Alesha, that we will
do everything we can to make sure
the judge understands the full
circumstance of why you did what
you did. It will be taken into
account. I will make sure of it.

(CONTINUED)

55

CONTINUED:

55

She finds it hard to have faith in his words.

ALESHA

With Christopher, I felt so trapped. Being in prison will be no different. If this is what God wants for me, then...

JACK

No... No, no. You can't think like that. Everyone on this Earth has a given right to live the life they choose.

(beat)

And your life... It's time for it to change. For you to begin again.

And she looks at him and - for the first time in a long time - she feels a small glimmer of hope. She nods.

ALESHA

To begin again.

CUT TO:

56

EXT. CHRISTOPHER AND ALESHA'S HOUSE. DAY 4 [17:30]

56

Jack leads a delicate Alesha - no cuffs - out of the house. And the team open the back of the JEEP and carefully help her into it. Nothing is said, but Madeleine gives Jack a small nod of support. Respecting him for what he just had to do. And the sympathetic, dignified way he handled it.

JACK

Couldn't've done it without you, Madeleine. Thank you.

She smiles, touched.

CUT TO:

57

EXT. HONORÉ POLICE STATION. DAY 4 [19:00]

57

As Madeleine, JP and Ruby help Alesha out of the JEEP, notices Selwyn arriving his car. As Jack moves to him...

JACK

You okay to look after Alesha?

Madeleine nods as they move off up to the station...

JACK (CONT'D)

Evening, Commissioner...

SELWYN

Inspector.

(CONTINUED)

57

CONTINUED:

57

A moment. Both kind of wanting to put it off. But needs must...

SELWYN (CONT'D)
You've made a decision?

JACK
Yes I have, sir.

SELWYN
So..?

A beat.

JACK
Well I won't be off travelling, but
I will be leaving Saint Marie.
(beat)
You see a good friend of mine told
me that he never felt the need to
go and search for anything, that
the only thing he'd regret is if he
missed out on the wonderful life
he'd had.

And in Jack's look, Selwyn can tell. No words are needed.
Selwyn respects the decision...

SELWYN
You're going home.

JACK
I am.

A beat.

SELWYN
You came to us a virtual stranger.
But please know that you leave,
having gained the respect and
affection of the whole island.

Selwyn offers his hand to shake.

SELWYN (CONT'D)
You will be greatly missed.

JACK
Thank you, sir.

And as they shake hands underneath the late evening sun...

FADE TO BLACK.

FADE UP TO:

58 **EXT. JACK'S SHACK. BEACH. DAY 5 [08:00]**

58

Establisher. The sun shines bright on the golden sand and sparkling blue sea.

CUT TO:

59 **INT. JACK'S SHACK. DAY 5 [CONT.]**

59

Jack's putting the last couple of remaining items in his suitcase which is out on the bed. He picks up the photo of Kathleen. And takes it over to the suitcase...

A moment and then he lays the photo down and closes his case and zips it up. The JEEP can be heard arriving outside. A couple of toots on the horn.

JACK
(calling out)
You ready, love? Madeleine's here.

Jack takes one last look round the shack. Then picks up his case as Siobhan appears from the verandah...

SIOBHAN
Just wanted a last look at that
view. I'm gonna miss it...

JACK
We'll be back to visit. A lot.

She smiles. Yeah. She grabs her case. And they carry their bags towards the door. Jack opens the door for Siobhan to head out first. As Jack lingers a moment, Harry scuttles up on the wall to say goodbye.

JACK (CONT'D)
Ah, see you round, Harry, my old
friend.

And as he opens the door and readies to leave...

JACK (CONT'D)
Look after the next one for me,
will you?

Harry blinks. Then scuttles off. Jack smiles and heads out...

And as he goes, AN UPBEAT REGGAE SONG begins to PLAY and CONTINUES OVER...

CUT TO:

60 **EXT/INT. JACK'S SHACK. REAR DRIVEWAY/JEEP. DAY 5 [08:10]** 60

JACK puts the case in the back and then moves round and gets in the passenger side. Siobhan already in the back seat. Madeleine in the driver's seat...

And we WATCH as the JEEP pulls off down the drive...

CUT TO:

61 **EXT. CATHERINE'S BAR. OUTSIDE SEATING AREA. DAY 5 [08:45]** 61

Madeleine waits in the JEEP as Jack hugs goodbye to Catherine. Siobhan nearby. As they part, she takes his hands and squeezes them - willing him to be well in life.

CUT TO:

61A **EXT. ANNA'S GUEST-HOUSE. DAY 5 [09:00]** 61A

Anna watching as all her luggage is being loaded into a cab.

The driver closes the boot and opens the rear door for her, she has one last look around her with a smile, then gets inside. The cab drives away.

CUT TO:

62 **OMITTED** 62

63 **EXT/INT. COASTAL ROAD/JEEP. DAY 5 [09:00]** 63

The JEEP speeding along. Jack looking out at the blue azure sea. Taking in the beautiful Caribbean scenery one last time.

CUT TO:

64 **EXT. SAINT MARIE AIRPORT. DAY 5 [09:30]** 64

Jack and Siobhan getting suitcases from the back as JP and Ruby pull up on the BIKE/SIDE-CAR and alight. As they approach, Jack looks at them both. Sorry to be saying goodbye to these good friends. He shakes JP's hand. An unsaid respect both men have for each other. JP and Siobhan hug as Jack turns to Ruby, who gives him a massive hug. Jack shares smiles at Madeleine and JP.

And then, as Ruby steps back, Jack goes to give Madeleine a hug. As they do, JP notices Ruby surreptitiously wiping a tear away. JP puts a supportive hand on her shoulder.

Jack and Siobhan pick up their cases. One last look back and they head inside.

CUT TO:

65 **OMITTED.** 65

66 **EXT. HONORÉ POLICE STATION. VERANDAH. DAY 5 [12:00]** 66

...in the clear BLUE SKY a SMALL PLANE soars by overhead.

As SELWYN makes his way up the steps, he briefly glances up at the plane before heading inside...

CUT TO:

67 **INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 5 [CONT.]** 67

Madeleine, JP and Ruby at their desks, life carrying on...

MADELEINE

Good morning, Commissioner.

JP

Morning, sir.

RUBY

Morning, Uncle Selly.

SELWYN

Good morning. I just thought I'd drop by and make sure you were all coping in light of DI Mooney's departure.

MADELEINE

We're managing okay... We miss him, but are really happy for him too.

JP

Just a bit strange not having him here, sir.

Selwyn nods, understanding.

RUBY

Have you found a new detective to take the Inspector's place yet, Unc'?

SELWYN

Unfortunately, I have not had the opportunity. But hopefully a potential candidate will present themselves soon.

And JP's desk phone rings... He answers during...

SELWYN (CONT'D)

Until the post is filled, I will of course make myself available to you should a serious case occur. But hopefully, that won't be necessary.

And just as those words have left Selwyn's mouth...

(CONTINUED)

67

CONTINUED:

67

JP

Sir... Erm... We have a body up at
the White Sands Hotel.

On Selwyn. You're joking?! The last thing he needed.

JP (CONT'D)

One of the guests was found locked
inside her room. Appears to have
taken her own life.

SELWYN

We better head over there then.

And as Selwyn moves off, the team gather their things and
head out after him. JP, the last one out, pauses in the
doorway, glancing back at where Jack used to sit. Sparing a
last thought for his old, Irish DI. He then hurries off...

We STAY in the empty police station.

And we MOVE IN on the DI's desk. Cleared of all Jack's stuff.
Just a computer and an empty in-tray sat on it.

Behind the desk sits the DI's chair... Empty.

Awaiting its next incumbent.

Over this image...

CAPTION: **To Be Continued...**

END OF EPISODE