(Name of Project)

by (Name of First Writer)

(Based on, If Any)

Revisions by (Names of Subsequent Writers, in Order of Work Performed)

Current Revisions by (Current Writer, date)

Name (of company, if applicable) Address Phone Number

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

**ALEXANDER** 

(At JOSEPH)

See you at I unch then.

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

CUT TO:

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

4

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

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

ANNA

It's  $m\!y$  mother. Swimming. She used to love doing laps in the pool.

EM LY

(Trying to sound supportive)

Right. Yeah. I can see that now-

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

anna

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

EM LY

(Not really following

her)

Absolutely.

(A beat)

The colours are really nice.

ALEXANDER coming past -

EM LY

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

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

ANNA

Daddy? I've almost finished it.

ALEXANDER looks at the painting.

**ANNA** 

What do you think?

**ALEXANDER** 

Are you happy with it?

ANNA

Yes. I think I am.

**ALEXANDER** 

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

ALEXANDER moving on.

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

ALEXANDER passes.

TERRANCE

Need any help at the office?

**ALEXANDER** 

I think I've got it covered. Thanks.

TERRANCE

(Re: the paper)

Market's looking pretty bullish at the moment.

ALEXANDER nods and continues on his way.

CUT TO:

5

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

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

There's a heavy safe in the corner.

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

**ALEXANDER** 

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

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

# DIP 3. SHOOTI NG YELLOWS. Epi sode 7. 21.09.2013. 3A.

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

ROSI E

Ma' am . . ?

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

ROSIE nods and exits.

CUT TO:

EXT. HOUSE. GARDENS. DAY 1 [12:05] 8

8

HUMPHREY (cont'd)

He goes up each floor and throws a coin out the window at every level.

CAM LLE

And then he knows he's got his answer.

HUMPHREY ponders this for a moment.

**HUMPHREY** 

What kind of coin?

CAM LLE

It doesn't matter.

DWAYNE doesn't look up from the files.

DWAYNE

It was murder.

FI DEL

(Brightly)

Ah yes. Of course. Definitely murder.

HUMPHREY

... Are they big or small coins?

CAM LLE

(Little bit irate)

The coins aren't important.

HUMPHREY

(Stumped)

Maybe we should start again from the beginning...

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

DWAYNE

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

HUMPHREY

(Takes this in)

It does depend on how big the window ledges are.

CAM LLE

I thought you said you liked puzzles.

**HUMPHREY** 

I do. Give me another.

FIDEL gets off the phone.

FI DEL

There's been a murder on Sebastien island.

HUMPHREY

Ckay.

(A beat)

And. . . ?

FI DEL

And we should go there.

HUMPHREY

No. I don't get it.

FI DEL

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

DWAYNE

Old carpet bagger himself, eh?

CAM LLE

I'll arrange some transport.

They start to move.

HUMPHREY

(To DWAYNE)

What do you mean by carpet bagger?

DWAYNE

Man made his millions through property development - land grabs.

**HUMPHREY** 

And he has a house on Sebastien island?

DWAYNE

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

CUT TO:

10 EXT. BOAT. DAY 1 [13:00]

10

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

# HUMPHREY

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

DWAYNE

That's the rich for you. Different world.

CAM LLE

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

**HUMPHREY** 

He wasn't well liked?

CAM LLE

(Shakes her head)

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

FI DEL

Some of those homes had been in families for generations.

DWAYNE

Yeah. I imagine there'll be drinks flowing in a fair few of the bars t oni ght.

HUMPHREY takes in the view.

HUMPHREY

I mean the estate agent fees alone would be astronomical-

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

HUMPHREY

- little bit choppy-

FI DEL

(Scans the skies)

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

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

CUT TO:

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

11

CAMILLE, FIDEL and DWAYNE are off the boat.

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

HUMPHREY

(Getting onto land)

Thank you.

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

EM LY

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

CAM LLE

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

EM LY

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

CAM LLE

(Cently)

The body.

EM LY nods.

CAM LLE

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

EM LY

Yes... of course...

They head on their way.

CUT TO:

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

As they walk up the driveway to the house, HUMPHREY and CAM LLE talk to EM LY. DWAYNE and FIDEL behind them

**HUMPHREY** 

Who else is here at the moment?

EM LY

Mr. Jackson's two sons and his daughter.

(A beat) (MORE) It's been a year since Mrs. Jackson passed away.

HUMPHREY

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

EM LY

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

HUMPHREY

Gathering the clan, as it were.

CAM LLE

And you're considered family?

EM LY

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

**CAMILLE** 

Did he always work weekends?

**EMILY** 

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

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

HUMPHREY

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

EM LY

(Nodding)

He made sure of that - security was very important to him

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

DWAYNE

I'm going to have my own island someday.

FI DEL

(Wfy)
Of course you are.

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

CUT TO:

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

13

Where ALEXANDER was shot earlier. His shirt still lies on a

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ANNA Looks to TERRANCE. TERRANCE nods. Very well.

# DWAYNE

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

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

# HUMPHREY

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

#### CAM LLE

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

CUT TO:

14 SCENE OMITTED.

14

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

15

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

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

# HUMPHREY

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

#### **JOSEPH**

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

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

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

# ANNA (V. O. )

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

TERRANCE (V. O.)

He passed me by moments later.

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Then ALEXANDER passing TERRANCE.

BACK TO:

HUMPHREY writes this down. Scribbling. His pencil snaps. HUMPHREY

Ah. . .

TERRANCE hands over a pen from his jacket pocket.

TERRANCE

Be careful. It's rather expensive.

HUMPHREY examines it.

HUMPHREY

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

TERRANCE

Yes. Don't do that.

CAM LLE

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

EM LY

No- I saw him later in his study-

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

EMI LY

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

HUMPHREY

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

EM LY

Yes. Of course.

**HUMPHREY** 

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

EMI LY

Just his daily routine.

**TERRANCE** 

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

HUMPHREY

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

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

HUMPHREY

- a gun goes off, making quite the sound.

ROSI E

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

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

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

ROSIE (V.O.)

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

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

ROSI E (V.O.)

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

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Continued. HUMPHREY frowns. Notes down something. HUMPHREY

Birds?

#### TERRANCE

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

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

# CAM LLE

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

### **TERRANCE**

Everything he did was legal-

# JOSEPH

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

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

# HUMPHREY

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

# ANNA

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

# TERRANCE

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

HUMPHREY Looks to EM LY.

#### EM LY

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

# HUMPHREY

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

# JOSEPH

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

(MORE)

HUMPHREY

(Points at them one by

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

JOSEPH

Um no-Rosie saw me.

**HUMPHREY** 

Is that right?

JOSEPH

Yes.

HUMPHREY

I was asking her. Not you.

JOSEPH Looks at ROSLE, who is thinking-

ROSI E

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

HUMPHREY

Ah. Excellent. What time was that?

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

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

ROSIE (V.O.)

Maybe around half past eleven...

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

ROSI E( V. O. )

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

HUMPHREY (V. O.)

And he stayed there the whole time?

ROSI E (V.O.)

Well - I was busy going in and out the kitchen but I'm fairly sure I'd have noticed if he'd gone anyo musicY I 0 1 96 413. i'm fairly HUMPHREY

Fairly. Sure.

(At the others)

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

A shake of heads.

HUMPHREY

So this gun your father owned-

TERRANCE

It's a shot gun. It's kept mounted in the hall way.

Shot gun. HUMPHREY and CAM LLE exchange a brief look. Not the murder weapon then...

CAM LLE

And it's the only gun in the house?

TERRANCE and ANNA exchange a look. CAM LLE catches this.

CAM LLE

**TERRANCE** 

JOSEPH

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

**HUMPHREY** 

And where is it kept?

JOSEPH

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

He pulls out a chain round his neck.

JOSEPH

I keep the key on me at all times.

HUMPHREY

Even working out, in the gym?

JOSEPH

All times.

HUMPHREY

I'd quite like to see this gun then.

JOSEPH

But if dad was killed by a shot gun-

HUMPHREY

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

Out on JOSEPH. Caught out and a little shocked.

CUT TO:

16-19 SCENES 16-19 OMITTED

16-19

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

20

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

JOSEPH takes off his neck chain, with the key. Hands the t's -0.-0. N6-19ho opennds thw (We believig) a7sed 0 0 1 96 181. 44 TI 8

JOSEPH (cont'd)

Sadly some of the places which need the most help are also the most dangerous.

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

HUMPHREY

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

JOSEPH

... Yeah. They- they understand.

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

CAM LLE

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

JOSEPH

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

**HUMPHREY** 

And you disagreed with your father over that?

JOSEPH

Oh yeah. He knew how I felt.

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

CAM LLE

How I ong have you been back for?

JOSEPH

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

**CAMI LLE** 

Why is that?

**JOSEPH** 

Had some pretty big issues with how dad had made his millions. Seemed better to stay away than have endless arguments about it.

(shrugs)

But after mum died... felt it might be time to build those bridges again, y'know?

 ${\sf JOSEPH}$  smiles sadly at the memory. A moment suddenly

# JOSEPH

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

# HUMPHREY

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

### HUMPHREY

That's reassuring.

#### FI DEL

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

HUMPHREY- pai ned.

# HUMPHREY

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

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

#### HUMPHREY

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

# CAM LLE

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

# **HUMPHREY**

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

(Looks around)

Aha.

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

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

He starts to stick the photos onto it.

#### HUMPHREY

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

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

#### HUMPHREY

Anna the daughter, Terrance the son.

# DWAYNE

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

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

HUMPHREY

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

FI DEL

#### **HUMPHREY**

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

He sticks up the photo.

#### HUMPHREY

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

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

#### **HUMPHREY**

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

(A beat)

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

CAM LLE looks at HUMPHREY askew. HUMPHREY slightly embarrassed.

# HUMPHREY

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

#### CAMI LLE

Unless someone is lying to us. Or hiding something.

# **HUMPHREY**

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

### FI DEL

# (thi nks)

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

#### HUMPHREY

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

(MORE)

# HUMPHREY (cont'd)

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

# DWAYNE

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

# CAM LLE

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

# HUMPHREY

On the surface- obvious choice is Terrance.

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

CUT TO:

24

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

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

# **TERRANCE**

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

# CAM LLE

How do you think the staff will take this?

### TERRANCE

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

# **HUMPHREY**

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

# TERRANCE

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

#### **HUMPHREY**

Not Anna? Or Joseph?

TERRANCE scowls a little.

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

HUMPHREY

#### HUMPHREY

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

(Checks next document) Ch- and a copy of Al exander's last will and testament.

# DWAYNE

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

# HUMPHREY

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

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

# DWAYNE

. . . no. . .

# HUMPHREY

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

DWAYNE sighs, checking the invitation card in his hand.

#### DWAYNE

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

# **HUMPHREY**

It was just a joke-

#### DWAYNE

No- Chief - it was amongst Al exander's things-

(Re: invitation)

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

## CAM LLE

So an artist and a writer.

HUMPHREY picks up an invite from his pile.

### HUMPHREY

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

Flips it over.

# **HUMPHREY**

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

(checking the diary)

Which he didn't. Contractors meeting instead.

# **DWAYNE**

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

# **HUMPHREY**

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

# **CAMILLE**

You think he disapproved?

# **HUMPHREY**

Could be. Maybe saw her as flighty. (beat)

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

CUT TO.

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

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

27

**HUMPHREY** 

Perhaps we would be better off inside-

ANNA

Ssh. Listen.

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

HUMPHREY

What exactly are we listening for?

ANNA

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

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

**HUMPHREY** 

And you've always wanted to be a painter?

ANNA

Oh yes. It's my biggest dream

**HUMPHREY** 

Not maybe... say... a playwright... or a fashi on designer...?

ANNA

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

CAM LLE

Have you ever had a real job?

(Off ANNA's sharp look)
I mean like in an office or a store-

anna

(Test y)

Being a painter isn't a real job?

CAM LLE

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

#### ANNA

Oh he's always been very supportive of me.

#### HUMPHREY

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

#### ANNA

I'm sure he'd try to.

#### **HUMPHREY**

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

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

# ANNA

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

(A beat)

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

(Finally, quiet)

Not just glance and dismiss... me.

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

#### ANNA

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

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

# ANNA

But it's okay. I'min therapy for it.

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

CUT TO:

28

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

DWAYNE

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

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

ROSI E

Thought you might want something to keep you going.

DWAYNE

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

ROSIE smiles sadly.

ROSI E

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

DWAYNE

And he was a good boss?

ROSI E

Of course.

DWAYNE smiles at her. Using his charm surprised. Loos15248.205 Tc 0

HUMPHREY

That's unfortunate.

(off FIDEL's look)

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

# DWAYNE

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

# HUMPHREY

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

# DWAYNE

They picked the lock then.

# HUMPHREY

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

HUMPHREY (cont'd)

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

(Shakes his head)

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

CUT TO:

30

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

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

FI DEL

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

DWAYNE

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

FI DEL

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

DWAYNE

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

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

FI DEL

This is why I hat e lending you things.

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

ROSI E

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

DWAYNE

Good idea. Nice cup of warm cocoa. Cal m hi m down.

FI DEL

No- it's for the fingerprints.

FIDEL hands ROSIE a glass.

FIDEL Press your fingers down on the glass, please.

 ${\sf ROSIE}$  presses her fingers down on the glass. FIDEL takes the glass.

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

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

FI DEL

(At DWAYNE, smiles)

Now that's magic.

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

FI DEL

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

He moves off. DWAYNE Looks impressed.

ROSI E

He's very good.

DWAYNE

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

ROSI E

No-no-imitation-

DWAYNE studies her earrings. ROSIE shifts nervously.

DWAYNE

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

ROSIE covers up her ear.

**DWAYNE** 

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

ROSI E

No- I swear-

DWAYNE

Rosi e.

ROSI E

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

DWAYNE

Quite an extravagant gift.

ROSIE Looks around, worried.

DWAYNE

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

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

CUT TO:

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

31

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

CAM LLE comes in, a little bedraggled from the storm

CAM LLE

Weather's not getting any better out there.

HUMPHREY

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

CAM LLE

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

HUMPHREY

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

CAM LLE

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

**HUMPHREY** 

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

#### CAM LLE

Rosie would have noticed he was gone.

Then HUMPHREY notices...

#### **HUMPHREY**

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

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

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

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

# CAM LLE

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

# HUMPHREY

A fake alibi then? Joseph working together with Rosie.

#### CAM LLE

But what motive would she have?

DWAYNE enters from out side.

#### DWAYNE

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

# CAM LLE

That was very generous.

DWAYNE

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

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

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

TERRANCE

Have a seat.

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

ROSI E

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

**TERRANCE** 

(Takes a drink) You know one day all this will be mine. I'm very... important.

ROSI E

I know, sir.

TERRANCE

You could be important too. Come on.

ROSI E

Really- no thank you- Mr. Jackson-

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

TERRANCE

I'm sorry- I didn't mean to- Rosieplease-

(Al most i naudi bl e)

- don't tell dad...

CUT TO:

32 INT. HOUSE. LIBRARY. EVENING 1 [20:00]

32

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

#### **TERRANCE**

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

TERRANCE hesitates then-

# **TERRANCE**

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

# HUMPHREY

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

#### TERRANCE

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

#### **HUMPHREY**

I know how you feel.

#### **TERRANCE**

I doubt it.

#### **HUMPHREY**

(Beat)

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

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

## **TERRANCE**

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

# HUMPHREY

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

TERRANCE- pathetically grateful for the support, nodding.

#### HUMPHREY

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

TERRANCE realising he's been caught out.

# TERRANCE

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

# CAM LLE

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

TERRANCE shakes his head, a little upset.

# **TERRANCE**

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

#### HUMPHREY

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

# **TERRANCE**

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

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

TERRANCE is outside the study. Hears an argument. From the

And	. I jus	t hope	, Wi	th a	al I	my	heart,
t hat	Joseph	f eel s	t he	same	e wa	١y.	

	Wi Tu	
33	SCENE OMITTED.	33
34	INT. HOUSE. LIVING ROOM. EVENING 1 [20:07]	34
	HUMPHREY stares at TERRANCE's photo on the board. CAM LLE	

# HUMPHREY Which means we might be stuck

CAM LLE . . . Over ni ght . Yes.

HUMPHREY- pai ned.

#### DWAYNE

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

CUT TO:

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

36

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

He opens it up.

# **HUMPHREY**

I think I know what Joseph was so angry about.

He shows CAM LLE. Documents-research-golf course plans.

# **HUMPHREY**

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

# CAM LLE

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

# HUMPHREY

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

# CAM LLE

Would it be enough to kill his father over?

#### HUMPHREY

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

CUT TO:

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

37

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

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

CUT TO:

A single bare bulb flickers on.

38

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

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

CUT TO:

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

39

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

FI DEL

Got cha.

And above him the light bulb flickers as well...

CUT TO:

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

40

# **HUMPHREY**

... Somebody's done it on purpose.

They share a look - Ch Lord.

CUT TO:

41 SCENE OMITTED

41

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

42

Candles are lit here, ROSIE lighting some more. TERRANCE. ANNA. EM LY. JOSEPH lighting another oil lamp. CAM LLE and HUMPHREY.

EM LY

It happens a lot out here...

HUMPHREY

Why does that not surprise me?

**TERRANCE** 

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

ANNA

This is why I could never leave New York.

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

**HUMPHREY** 

Joseph. We need to have a word with you.

Out on JOSEPH clearly a bit worried.

CUT TO:

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

43

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

## HUMPHREY

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

(A beat)

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

#### JOSEPH

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

# **HUMPHREY**

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

# CAM LLE

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

JOSEPH looks a little shocked that they know that.

# JOSEPH

It was just - just your classic father-son disagreement- nothing speci al -

# CAM LLE

( I n)

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

### HUMPHREY

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

# JOSEPH

...It was a big deal. The environmental damage alone would have been cat ast rophi c...

# HUMPHREY

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

#### JOSEPH

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

DI P 3. SHOOTI NG YELLOWS. Epi sode 7. 21.09.2013. 48A.

HUMPHREY

Real I y?

## JOSEPH

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

#### CAM LLE

What did he mean by that?

# JOSEPH

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

# **HUMPHREY**

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

#### **JOSEPH**

I told you. It's a dangerous job-

#### HUMPHREY

And I also happen to know that aid workers don't carry firearms. So what's the <u>real</u> reason you have that pi stol?

# **JOSEPH**

... It's not relevant.

#### HUMPHREY

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

## **JOSEPH**

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

## HUMPHREY

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

# **JOSEPH**

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

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

He hangs his head, shaking it. Distressed.

CUT TO:

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

44

HUMPHREY and CAM LLE I ooking at the 'whiteboard.'

**HUMPHREY** 

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

**CAMILLE** 

Maybe it wasn't premeditated..?

HUMPHREY

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

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

**HUMPHREY** 

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

CAMI LLE

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

**HUMPHREY** 

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

**CAMI LLE** 

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

**HUMPHREY** 

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

And they ve hit the same brick wall again.

CAMI LLE

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

**HUMPHREY** 

Or Anna. Her father funds all her lifestyle choices.
(MORE)

HUMPHREY (cont'd)

But he never bothers to follow up, not in person. Fashi on shows. Plays. He's absent.

CAM LLE

Maybe she snapped. Wanted the attention that badly.

HUMPHREY

So how did she or Terrance get that damn pistol?

CAM LLE

I don't know.

HUMPHREY- pained.

**HUMPHREY** 

I don't know either.

CAM LLE

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

DWAYNE enters with a file.

DWAYNE

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

He takes an article out of the file.

DWAYNE

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

He hands the article over.

DWAYNE

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

HUMPHREY

(re article)

Which people started protesting against...

DWAYNE

(Nods)

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

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

HUMPHREY

That's Emily. Alexander's PA.

DWAYNE

There is no Emily Adamson.

CAM LLE

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

This is indeed good news.

CUT TO:

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

45

EM LY enters, brought by FIDEL. CAM LLE and HUMPHREY there.

**HUMPHREY** 

Please, have a seat Valerie.

EM LY goes to sit down.

EM LY

Thank you.

Then she realises. Valerie.

EM LY

. . . Ch.

HUMPHREY

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

CAM LLE

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

**EMILY** 

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

**HUMPHREY** 

EM LY

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

HUMPHREY

In what way?

**EMILY** 

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

CAM LLE

So he was angry with them?

EM LY

More like disgust ed. Realised how alone he really was.

HUMPHREY

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

EM LY

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

**HUMPHREY** 

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

EMLY is quiet for a moment.

EM LY

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

She hangs her head, a little ashamed.

EM LY

I guess everybody's got a price.

EM LY- worried. Her double-life has been exposed.

**HUMPHREY** 

That's all for now. Thank you.

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

**HUMPHREY** 

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

**CAMILLE** 

(Hopeful)

Yes?

**HUMPHREY** 

... Not happening. Not even close.

**CAMILLE** 

(Sympathetic)

It's late.

HUMPHREY rubs his eyes, tired.

HUMPHREY

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

CAMI LLE

I'm sorry, sir.

**HUMPHREY** 

No, no. Stuck on an island. No communications. No power. Storm outside and a killer at large.

(Despondent)

And I don't even have my toothbrush.

CUT TO:

46 <u>SCENE 46 OMITTED</u>

46

## 47 INT. HOUSE. HALLWAY / BEDROOMS. NI GHT 1 [22: 50]

47

Lit by electric lamps on tables. EM LY. TERRANCE. ANNA. JOSEPH. ROSIE. Heading to bed. HUMPHREY, DWAYNE, CAM LLE and FI DEL supervising them

**HUMPHREY** 

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

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

**DWAYNE** 

Here's a nasty thought...

FI DEL

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

CAM LLE

What if they come for us in the night.

**HUMPHREY** 

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

DWAYNE

Chief- we actually meant-

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

**HUMPHREY** 

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

(A beat)
I'll keep watch.

FI DEL

You're sure..?

HUMPHREY

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

FI DEL

Don't mind staying up with you, sir-

**HUMPHREY** 

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

(MORE)

#### SHOOTI NG YELLOWS. Epi sode 7. 21.09.2013. 55A. DIP 3.

HUMPHREY (cont'd)

(A beat)
Which was actually meant to be a joke, but, um.. under the circumstances...

CAM LLE

Good night, sir.

HUMPHREY

Yes. Good night.

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

CUT TO:

48 EXT. SEBASTIEN I SLAND. NI GHT [22: 51]

48

Night-time. The storm is still raging on.

CUT TO:

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

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

As he does we see a POV-

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

CAM LLE (O.S.)

Si r . . . ?

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

**HUMPHREY** 

Ch. Hello.

CAM LLE

Sorry.

**HUMPHREY** 

No, no. I meant to do that.

CAM LLE

Of course you did.

(Smiles)

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

**HUMPHREY** 

PI ease-

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

CAM LLE

Floor's fine.

HUMPHREY

Right. Yes.

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

### CAM LLE

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

### **HUMPHREY**

Yes.

(A beat)

It was more of a guest bathroom than a toilet.

### CAM LLE

Ch.

### HUMPHREY

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

### CAM LLE

You're DI though. That's fantastic.

## HUMPHREY

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

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

#### HUMPHREY

... Two or three... years.

CAM LLE

(Admonishing him)

Sir.

### HUMPHREY

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

(Wistful)

They we're expecting grandchildren. And it's not like I was against the idea. Sally on the other hand...

### CAM LLE

(Nods)

She's a career woman.

HUMPHREY

Exactly. Like yourself.

CAM LLE

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

## HUMPHREY

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

He trails off. Cone too far.

HUMPHREY

Sorry.

CAM LLE

Yes. You should apologise. I hat e hearing how fant astic I am (Teasing)

Go on then. Don't stop.

#### HUMPHREY

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

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

CAM LLE

Sir?

HUMPHREY

Mor ni ng.

CAM LLE

You didn't sleep?

HUMPHREY

Alittle bit.

(A beat) Dwayne snores. And Fi del snores. And you...

> (A beat, corrects himself)

You don't. Definitely not.

CAM LLE manages a smile. Joins him at the 'whiteboard'.

HUMPHREY

Where are Dwayne and Fidel? Not still asl eep?

**CAMILLE** 

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

HUMPHREY turns back to the board.

HUMPHREY

So we have an outside phone line now. I called the solicitor, asked him if he knew why Al exander want ed to meet on Monday.

CAM LLE

And?

HUMPHREY

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

CAM LLE

Joseph.

HUMPHREY

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

HUMPHREY stares at the board.

HUMPHREY

But he must have found a way to get around that. Because all the evi dence...

CAM LLE . . . Poi nt s t o hi m

Yes. It does.

They're still no closer

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52	SCENE 52 OMITTED	52
53	SCENE 53 OMITTED	53

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

### **HUMPHREY**

Stop - !

54

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

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

#### **HUMPHREY**

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

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

CUT TO:

# 55 EXT. SEBASTIEN I SLAND. JETTY. DAY 2 [07:50]

55

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

### JOSEPH

I know how it looks but... I've seen

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

DWAYNE

(Dismissive)

Maybe shoul d've run faster, eh?

HUMPHREY walks away and joins CAM LLE off to the side. TERRANCE and ANNA behind them And further away- EM LY and ROSI E. Not part of the family, know to keep their distance.

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

**HUMPHREY** 

The paramedics are on their way for the body.

TERRANCE nods. They all move of f - TERRANCE, ANNA, EM LY and ROSI E.

CAM LLE with HUMPHREY.

CAM LLE

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

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

**HUMPHREY** 

(to himself)

Oh, now that's interesting...

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

DWAYNE

All set to cast off, Chief.

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

**HUMPHREY** 

(To himself)

...very interesting...

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

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

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

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

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

FLASHBACK: As previously seen in scene 26, to:

HUMPHREY removes a blank notepad from the safe.

FLASHBACK: As previously seen in Scene 23, to:

CUT BACK TO.

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

**HUMPHREY** 

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

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

56

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

FIDEL catches his look.

FI DEL

Chi ef . . . ?

HUMPHREY

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

FI DEL
Um, yes... that would probably be bad.
(A beat)
What are you thinking, Chief?

### **HUMPHREY**

I'm thinking I might need to improvise.

CUT TO:

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

57

TERRANCE. ANNA. ROSIE. EM LY. CAM LLE off to the side. FIDEL next to her. HUMPHREY has the centre of the room. He has a plastic bag at his feet.

#### **HUMPHREY**

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

#### TERRANCE

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

## HUMPHREY

Ch. You know it?

#### **TERRANCE**

It's pretty old.

## HUMPHREY

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

## ANNA

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

## HUMPHREY

Ah yes, of course. Our guest of honour.

## DWAYNE enters with JOSEPH.

### HUMPHREY

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

JOSEPH sits down. DWAYNE guards the door.

### **HUMPHREY**

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

(MORE)

HUMPHREY (cont'd)

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

(A beat)

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

ANNA

...I don't know...

**HUMPHREY** 

Have a guess. No? Rosie? Emily?

No takers.

**HUMPHREY** 

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

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

### **HUMPHREY**

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

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

HUMPHREY (V. O.)

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

FLASHBACK: As previously seen in Scene 17.

JOSEPH (V. O.)

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

BACK TO:

HUMPHREY

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

HUMPHREY (cont'd)

Rosi e was never meant to see him The puzzle that annoyed me for so long-

- was never meant to happen.

anna

...I'm not sure I understand.

**HUMPHREY** 

Let me help. We've got Joseph's pistolthe murder weapon, right?

Looks to TERRANCE.

**TERRANCE** 

Um.. yes. That's right.

HUMPHREY

Wrong. Al exander Jackson was killed with the shot gun.

TERRANCE

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

HUMPHREY

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

FLASHBACK: As previously seen in Scene 13, to:

HUMPHREY (V. O.)

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

BACK TO:

HUMPHREY

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

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

DWAYNE

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

**HUMPHREY** 

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

(MORE)

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

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

FIDEL holds up the matching bullets.

HUMPHREY (V. O.)

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

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

HUMPHREY (V. O.)

Anna had seen Joseph out firing his gun the day before... and she mentioned it to someone else.

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

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

HUMPHREY (V. O.)

And that put the plan in motion. All the killer needed was that one bullet.

We don't see who it is yet.

BACK TO:

HUMPHREY

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

Looks round- anybody?

ROSI E

...he wouldn't. Doesn't seemlike him

**HUMPHREY** 

No, he wouldn't, and he didn't. It wasn't removed before he was shot - it was afterFLASHBACK/NEW SCENE: 57 PART 3/EXT. HOUSE. GARDENS. DAY 1 [11:45]

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

## HUMPHREY (V. O.)

The killer removed Alexander's bloodied shirt. Because it was covered with evidence. Gunpowder residue that proves the shot gun was used to shoot Alexander.

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

## HUMPHREY (V. O.)

The shirt-with the shot gun gunpowder residue on it- is taken away and replaced by a fresh shirt. No evidence.

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

BACK TO

HUMPHREY Looks at TERRANCE.

#### HUMPHREY

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

HUMPHREY holds up a pistol bullet and a shotgun shell.

## HUMPHREY

I magine you'd even know that you could take a pistol bullet - even one that had already been fired- and pack it into a shot gun shell-

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

### HUMPHREY

- so even though it's fired from the shot gun, the actual bullet that killed Al exander was a spent one from Joseph's gun.

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

#### TERRANCE

This is ridiculous-

## HUMPHREY

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

Even giving us little hints and help along the way- about his past- his argument with Alexander the night bef or e-

FLASHBACK: As previously seen in Scene 32.

BACK TO:

## TERRANCE

Wait, sorry... you actually think it was me?

(Al most laughs)
What possible reason would I have for killing my father?

## HUMPHREY

Which was the final part of the puzzle

HUMPHREY (V. O.)

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

BACK TO:

HUMPHREY holds up the not epad.

### **HUMPHREY**

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

He looks around, points at EM LY.

EM LY

...I don't know. I mean, you woul dn't...

## HUMPHREY

Congratulations, that's the correct answer.

And yet he did. Which meant whatever he'd written on it, must have been pretty important. Let's find out what it is.

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

#### HUMPHREY

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

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

#### **HUMPHREY**

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

(at JOSEPH)

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

(At ANNA)

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

(To TERRANCE)

Time to fend for themselves. (MORE)

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

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

HUMPHREY

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

**TERRANCE** 

You can't be serious-

HUMPHREY

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

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

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

Gets up, his face dark... determined.

HUMPHREY (V. O.)

If your father was still alive come Monday morning, then his will would change and you'd be cut out for ever.

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

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

HUMPHREY (V. O.)

You weren't going to let that happen.

BACK TO:

JOSEPH staring at TERRANCE.

**JOSEPH** 

You set me up.

TERRANCE

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

HUMPHREY

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

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

**HUMPHREY** 

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

HUMPHREY

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

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

HUMPHREY

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

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

**TERRANCE** 

Don't you dare say that!

ANNA

How could you - ?!

TERRANCE

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

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

CAM LLE

When did you find the shirt...?

HUMPHREY

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

CAM LLE

(Admoni shes)

HUMPHREY

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

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

HUMPHREY

Oh, and Terrance? Don't worry.

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

HUMPHREY

I didn't lose your pen.

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

CUT TO:

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

58

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

DWAYNE

This is what it's all about.

FI DEL

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

**DWAYNE** 

One drink. You promised.

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

FI DEL

What are you doing?

DWAYNE

I'm going to do a firewalk.

FIDEL rolls his eyes.

FI DEL

. You'll end up in hospital.

DWAYNE

(Dismissive)

It's all in the mind.

FI DEL

And you're out of yours.

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

HUMPHREY

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

CAM LLE

Someone needs to show them how it's done.

HUMPHREY

Ah right. You've done it before.

CAM LLE

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

**HUMPHREY** 

(Gentle sarcasm)

All good reasons to do something.

But CAM LLE actually agrees with him sarcasm or not.

CAM LLE

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

HUMPHREY

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

She just smiles at him

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

HUMPHREY just watches her, slightly in awe.

Then he takes out his phone. Dials.

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

CAM LLE grinning over at HUMPHREY, he smiles back- and then-

**HUMPHREY** 

(Into phone)

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

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

THE END