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IC L I A E AND CONFIDEN IAL

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

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

CUT TO:

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

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

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

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

STEVIE (O.S.)

The Flowers progressed man.
Always marching forward never
turning back.
Won't find us fading to black.
Repeat,
Repeat,
Repeat til faaaaade.

CUT TO:

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

STEVI E (O. S.) (CONT' D)
Times have changed.
Times move on.
Tiiiiime... ticks on!

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

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

STEVI E (O. S.) (CONT' D)
Time. Ticks. On.

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

STEVI E (CONT' D)
Vince?

VINCE
Stevie?

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

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

STEVI E
Yeah, later.

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

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

STEVI E
She didn't mean to the island.

JIM glares at STEVI E.

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

JIM
Let's party man!

CHERYLJIM

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

VINCE

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

DISCO

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

JIM

What?

DISCO

(to JIM)

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

JIM

I'm the bass player.

DISCO

Yeah yeah, course you are.

JIM

S' that supposed to mean?

DISCO

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

JIM moves to DISCO but PETE gets in between them.

JIM

Stevie re-did all the drums -

DISCO

He re-recorded all your bass -

PETE

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

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

CUT TO:

4

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

4

The heartbeat continues... We find STEVIE at the side of the

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

VINCE
I'll check the fusebox -

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

JIM
I'm going for a fag-arette.

PETE
Yeah.

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

CUT TO:

7 EXT. RECORDING STUDIO. POOL SIDE. DAY 1 [12:02] 7
We're outside looking to the villa as PETE and JIM (talking

JP

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

It dawns on JP that HUMPHREY's staring blankly.

JP (CONT'D)

Sorry sir, it's JP.

HUMPHREY

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

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

JP

Sorry.

FLORENCE

Hi .

FLORENCE shakes his hand.

FLORENCE (CONT'D)

(whispers)

This is the bit where people usually say hello.

JP

Hello.

HUMPHREY

PC Hooper. Sergeant - sorry -
Detective Sergeant Cassell.

A phone rings off.

HUMPHREY (CONT'D)

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

FLORENCE

And you?

HUMPHREY

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

FLORENCE smiles and goes to answer the phone.

JP

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

HUMPHREY

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

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

HUMPHREY (CONT'D)

And shoes...

JP bites his lip.

FLORENCE

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

HUMPHREY

Gosh. Well. We better get down
there.

(MORE)

(CONTINUED)

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

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

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

FLORENCE
I think I am. Partner.

HUMPH smiles.

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

FLORENCE
Oh no, sir.

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

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

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

HUMPHREY smiles, a little relieved.

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

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

CUT TO:

10 EXT. RECORDING STUDIO. CAR PARK. DAY 1 [13:45] 10
HUMPHREY and JP are with DWAYNE as FLORENCE climbs out of the jeep. JP excitedly pumps DWAYNE's hand.

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

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

FLORENCE
What've we got so far?

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

HUMPHREY
What's the name of the band?

DWAYNE consults his notebook.

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

FLORENCE strides ahead.

HUMPHREY
(plaintiff)
I may have.

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

HUMPHREY looks a little put out.

DWAYNE (CONT'D)
(reads)
The Flowers Of Progress.

FLORENCE
Never heard of them.

DWAYNE
Me neither. Mean anything to you?

JP
No sir.

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

Reveal HUMPHREY has stopped in his tracks.

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

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

CUT TO:

11 EXT. RECORDING STUDIO. POOLSIDE. DAY 1 [14:00] 11

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

DWAYNE
Bit of a surprise you knowing the
band.

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

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HUMPHREY (CONT'D)

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

DWAYNE gestures in front of them.

DWAYNE

He was floating just here, Chief.

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

FLORENCE

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

HUMPHREY nods.

JP

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

DWAYNE

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

HUMPHREY

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

DWAYNE

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

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

DWAYNE (CONT'D)

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

(CONTINUED)

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

HUMPHREY (CONT'D)

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

FLORENCE

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

HUMPHREY

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

JP

It was murder?

HUMPHREY

I'd say so.

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

HUMPHREY (CONT'D)

Thank you.

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

HUMPHREY (CONT'D)

Funny...

HUMPHREY, using tweezers, picks up an insect.

HUMPHREY (CONT'D)

Elateridae family - more commonly known as a Click Beetle.

FLORENCE

A Click Beetle?

HUMPHREY

(nods)

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

(clicks his fingers)

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

(to himself)

Amazing little things.

FLORENCE

And you know this why?

HUMPHREY

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

DWAYNE

A what what?

HUMPHREY

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

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

FLORENCE

It's evidence?

HUMPHREY

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

FLORENCE

So how did it get here?

HUMPHREY

Quite. How indeed?

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

FLORENCE

Dust for prints, photograph and bag anything of interest.

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

JP

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

DWAYNE

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

(beat)

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

JP

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

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

CUT TO:

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

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

HUMPHREY
This was your first album.

PETE
Our only album.

PETE swigs from a bottle of beer.

VINCE
Sorry, you want to talk to us
because?

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

JIM
Murder?

DISCO

PETE

Jim Smith. Stevie's brother. Bass player.

HUMPHREY

We're sorry for your loss.

JIM offers a small nod back.

FLORENCE

(to PETE)

What's your role in the band?

PETE

(prickly)

Lead guitarist, vocalist, songwriter -

DISCO

Co songwriter.

PETE shoots a look to DISCO.

FLORENCE

(to DISCO)

And you are?

HUMPHREY

'Disco Biscuit' the drummer.

DISCO

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

FLORENCE makes a note.

CHERYL

(to herself)

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

HUMPHREY

Sorry, you are?

CHERYL

Cheryl, Cheryl Moore. I'm the manager.

HUMPHREY

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

*

CHERYL

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

FLORENCE

(to VINCE)

And you are?

VINCE

Vince. The producer, this is my place.

HUMPHREY

What time did you find Stevie?

VINCE

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

See the clock on the wall - 12:00.

FLORENCE

It's electric?

VINCE

(nods)

It went off when the power went down.

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

HUMPHREY

(to FLORENCE)

Thank you.

(to all)

When did you last see Stevie alive?

DISCO

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

HUMPHREY

() A regular thing was it?

DISCO

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

FLORENCE looks puzzled. HUMPHREY makes a note.

HUMPHREY

What time did he leave the studio?

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

(CONTINUED)

12

CHERYL (CONT'D)

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

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

HUMPHREY

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

VINCE

We were all in the studio.

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

HUMPHREY

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

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

CUT TO:

13

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

13

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

JP

Am I doing it right?

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

DWAYNE

Not bad.

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

HUMPHREY

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

FLORENCE

Then it must have been someone else?

JP

An intruder? A crazed fan?

DWAYNE

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

HUMPHREY moves to the planter that sits in front of where the

HUMPHREY (CONT'D)

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

JP

Why not before?

HUMPHREY

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

HUMPHREY stops at the planter.

HUMPHREY (CONT'D)

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

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

JP

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

HUMPHREY

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

(beat)

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

HUMPHREY hands DWAYNE a hotel business card.

HUMPHREY (CONT'D)

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

DWAYNE

This is a taxi company.

HUMPHREY

Do you know her well?

VINCE

She pretty much keeps herself to herself.

HUMPHREY

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

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

VINCE

Everyone gives me one of those. No,

VINCE clicks the mouse.

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

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

VINCE
Sure.

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

VINCE (CONT'D)

HUMPHREY ponders. Then...

HUMPHREY
Could we have a copy of it?

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

HUMPHREY nods his thanks.

CUT TO:

15 SCENE OMITTED

HUMPHREY
Okay. Disco Biscuit.

HUMPHREY taps Disco's photograph.

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

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

Taps Jim's photograph.

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

FLORENCE
Cabbage looking?

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

Ping of an alert on FLORENCE's computer.

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

FLORENCE goes to her computer.

FLORENCE
E-mail from The Saint Marie Times.

HUMPHREY
Anything?

FLORENCE
An attachment, I'll print it off.

FLORENCE presses a button.

HUMPHREY
That leaves us with Cheryl and Vince.

Chug of a printer waking up in the background.

FLORENCE

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

HUMPHREY

Vince?

FLORENCE

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

FLORENCE moves to the printer.

HUMPHREY

The family business.

FLORENCE

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

HUMPHREY taps the photograph of the Click Beetle.

HUMPHREY

DWAYNE

This is the one...

JP

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

DWAYNE

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

JP

I suppose so.

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

JP (CONT'D)

Wow. It's really... tidy.

DWAYNE

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

JP

Absolutely.

JP heads in.

DWAYNE

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

JP - surprised to be left alone.

DWAYNE (CONT'D)

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

(to himself)

...or so.

JP

But, shouldn't we do this together?

DWAYNE

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

JP goes to speak but -

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

JP
(genuine)
Thank you.

JP enters the room. DWAYNE smiles and goes.

CUT TO:

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

19

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

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

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

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

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

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

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

VINCE
Er, I try to.

HUMPHREY

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

VINCE

Night. Are you here just to talk
about gardening?

HUMPHREY

I wish. Shall we?

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

HUMPHREY (CONT'D)
Your studio burnt down?

VINCE
It wasn't the greatest of times.

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

FLORENCE
They were responsible for the fire.

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

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

FLORENCE
So why did you let them back in?

Beat. VINCE sees where this is going.

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

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

VINCE
Built it himself.

VINCE hands the clipping back to HUMPHREY and stands.

HUMPHREY

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

VINCE checks himself.

VINCE

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

HUMPHREY

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

VINCE looks down.

HUMPHREY (CONT'D)

All because of Stevie...?

VINCE nods. HUMPHREY and FLORENCE exchange a look.

FLORENCE

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

VINCE

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

(MORE)

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

HUMPHREY
And did he apologise? For the fire?

Beat.

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

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

21

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

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

DWAYNE moves to JP.

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

JP understands. JP gets his notebook out.

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

DWAYNE
Good work.

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

DWAYNE
JP?

JP
Contact lenses, contact lens
solution -

DWAYNE
JP. Did you itemise and bag
everything?

JP
(proud)
Like you said.

He flicks a couple of pages of his notebook.

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

DWAYNE takes the notebook.

DWAYNE

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

HUMPHREY

Jim, Stevie and Disco were in the
studio -

HUMPHREY
(reads)
September fifth, 1992
(to FLORENCE)
So were they about to split again?

FLORENCE
And if so, why?

DWAYNE (O.S.)
We might be able to help with that.

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

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

The footage stops. HUMPHREY looks to DWAYNE.

FLORENCE
And Stevie put that up himself?

JP nods.

HUMPHREY
He may have been off the booze, but
he clearly hadn't lost his
rebellious streak.
(beat)
Grand Central are the company who
want to use one of the band's songs
in a commercial.

DWAYNE
A deal that would net the song

FLORENCE

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

HUMPHREY
Thanks to Stevie.

On HUMPH and FLORENCE - and they have a suspect.

CUT TO:

FLORENCE
(amused)
Angela Matterson?

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

FLORENCE
And you didn't like it?

PETE breathes, gathers - like a kind of twitch.

PETE (CONT' D)

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

(beat)

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

HUMPHREY

That's when you decided to split?

PETE - yes.

HUMPHREY (CONT' D)

And you reached that decision, calmly? Rationally?

PETE

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

HUMPHREY

You were cautioned for assault.

PETE

Yeah okay but that's just band stuff. Hey I'm no rock n' roll

FLORENCE

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

HUMPHREY

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

PETE

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

HUMPHREY and FLORENCE astonished. FLORENCE's phone rings.

FLORENCE

It's Dwayne.

HUMPHREY nods and FLORENCE steps away to take the call.

PETE

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

HUMPHREY studies PETE - he seems genuine.

HUMPHREY

Thank you for your time.

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

HUMPHREY (CONT'D)

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

FLORENCE

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

(re the phone call)

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

HUMPHREY

Who was it?

FLORENCE

His brother.

And they're off.

JIM

No.

FLORENCE Looks to HUMPHREY - not getting anywhere here.

HUMPHREY

Going out?

JIM

I'm not.

HUMPHREY

Neatly pressed shirt -

See shirt hung up.

HUMPHREY (CONT'D)

- shoes mid-polish.

See shoes on floor with brushes.

HUMPHREY (CONT'D)
Must be going somewhere you want to
make an impression.

JIM looks thrown for a moment.

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

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

CUT TO:

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

27

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

DWAYNE
D'you think he's hiding something?

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

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

A thought stirs for HUMPHREY...

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

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

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

HUMPHREY (CONT'D)
The Bullet Bar. Maybe that's where
he's going?

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

HUMPHREY

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

JP stands and heads over.

JP

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

(reads through papers)

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

HUMPHREY

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

(beat)

Anything else?

DWAYNE

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

JP

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

HUMPHREY

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

DWAYNE

Yes, Chief.

HUMPHREY

Okay. Thank you.

(checking watch)

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

DWAYNE and JP nod and move to the Locker area. HUMPHREY

HUMPHREY (CONT'D)

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

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

HUMPHREY (CONT'D)

(almost to himself)

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

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

FLORENCE

(re her printing)

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

HUMPHREY drops the beetle on his desk.

HUMPHREY

Good work, Florence.

FLORENCE

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

HUMPHREY

You know that's almost a very good idea.

FLORENCE

Almost?

HUMPHREY

(nods)

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

FLORENCE

I'd say that is a much better idea.

FLORENCE smiles as HUMPHREY leads the way out.

CUT TO:

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

Establisher of The Bullet Bar.

CUT TO:

29 SCENE OMITTED 29

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

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

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

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

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

DWAYNE (CONT'D)
Very dedicated.

DWAYNE grins and lifts the rum.

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

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

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

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

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

JP
So what do we do now?

DWAYNE

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

JP nods.

DWAYNE (CONT'D)

In the meantime...

HUMPHREY

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

HUMPHREY Looks out to the view.

HUMPHREY (CONT'D)

I certainly wouldn't be here.

FLORENCE Looks out too.

FLORENCE

I know what you mean.

HUMPHREY

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

FLORENCE

Not quite. My five brothers...

HUMPHREY

Ah yes...

FLORENCE

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

HUMPHREY

Men can have a tendency to be a little proprietorial.

FLORENCE

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

HUMPHREY

So what did you do...?

FLORENCE

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

HUMPHREY Laughs.

31

HUMPHREY
(raises beer)
Touché.

They clink.

CUT TO:

32

EXT. BAR. NIGHT 1 [22:00]

32

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

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

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

DWAYNE (CONT'D)
Ah man.

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

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

DWAYNE twinkles. NS MARIE smiles. Situation recovered.

CUT TO:

32A

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

32A

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

32B EXT. HUMPHREY'S SHACK. VERANDA. DAY 2 [09:01]

32B

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

FLORENCE
Are you planning a trip?

HUMPHREY
A trip?
(realising)
Oh. I see. Yes. Well a kind of trip. Although not for me. And it's sort of already happened.

FLORENCE looks lost by his rambling.

HUMPHREY (CONT'D)
(holding up the bagged beetle)
Our friend here. I've been trying to work out whether it's possible he could have made the journey from Martinique to Saint Marie of his own accord.

FLORENCE
And?

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

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

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

(MORE)

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

(beat)

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

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

FLORENCE

Well. You've certainly been very thorough.

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

FLORENCE (CONT'D)

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

HUMPHREY looks up.

HUMPHREY

Yes, of course. Quite right.

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

HUMPHREY (CONT'D)

(to HARRY)
Don't even think about it.

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

CUT TO:

33

INT. HONORÉ POLICE STATION. DAY 2 [09:01]

33

HUMPHREY and FLORENCE at the whiteboard.

HUMPHREY

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

HUMPHREY draws a line between the two photographs.

HUMPHREY (CONT'D)

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

(beat)

Vince. Stevie burnt his studio down-

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

FLORENCE

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

FLORENCE sits. DWAYNE enters.

DWAYNE

Good morning all.

HUMPHREY

No JP?

FLORENCE

Maybe we scared him off.

DWAYNE

(covering)

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

HUMPHREY

So how did you get on last night?

DWAYNE

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

HUMPHREY

Did you manage to find out who she was?

DWAYNE

More than that, Chief...

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

DWAYNE (CONT'D)

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

HUMPHREY

Ahh - interesting.

DWAYNE

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

FLORENCE

So Jim abandoned her?

DWAYNE

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

HUMPHREY

I don't understand?

DWAYNE

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

HUMPHREY

But didn't?!

DWAYNE, HUMPHREY and FLORENCE share a suitably appalled look.

HUMPHREY (CONT'D)

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

DWAYNE

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

HUMPHREY

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

(beat)

Good work, Dwayne.

(to Florence)

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

HUMPHREY and FLORENCE head out as JP arrives.

JP

I'm really sorry everyone I -

DWAYNE

(Leading JP)

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

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

JP

I overslept. I was going to come clean and -

DWAYNE

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

(CONTINUED)

JP smiles - grateful. And -

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

DWAYNE smiles. Beginnings of a beautiful partnership.

CUT TO:

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

34

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

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

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

HUMPHREY
No?

JIM
No.

HUMPHREY
Even when he kept things from you?

JIM looks - mid-spoonful.

HUMPHREY (CONT'D)
Like you becoming a father?

JIM
You spoke with Marie?

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

JIM (CONT'D)
It was Vince who told me. That I had a son. He thought I knew and that I just didn't care, that I'd been, you know, same old Jimbo.
(beat)
When I told Stevie...
(MORE)

JIM (CONT'D)

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

FLORENCE

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

JIM nods.

HUMPHREY

You must have been furious?

JIM

That's one word for it.

(beat)

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

(beat)

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

HUMPHREY

And is that what you wanted? To settle down?

JIM

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

HUMPHREY

Marriage? Children?

JIM nods, yeah.

JIM

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

(corrects)

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

HUMPHREY

Why didn't Stevie tell you?

JIM

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

HUMPHREY Looks - really?

JIM (CONT'D)

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

HUMPHREY

And did you let him? Did you forgive him?

Beat.

JIM

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

HUMPHREY

So what did you do?

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

JIM

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

HUMPHREY

Did you?

JIM Laughs.

JIM

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

HUMPH and FLORENCE take this in.

JIM (CONT'D)

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

HUMPHREY's intrigued - who is it?

CUT TO:

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

35

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

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

HUMPHREY

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

DISCO

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

DISCO looks a little sad, lost and pathetic.

FLORENCE

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

DISCO

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

HUMPHREY

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

DISCO

For a pound.

FLORENCE

Why sue Stevie for a pound?

DISCO (CONT'D)

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

HUMPHREY

Why are you doing it?

DISCO

Credit.

(beat)

(MORE)

*

FLORENCE hands HUMPHREY the print out.

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

HUMPHREY studies it (NB - it loi20 -1 0 842 cm BT -0.01712R2s4M.H t

HUMPHREY

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

(tries to recall)

Lee Vale, Lee Vale...?

FLORENCE

Is there an address?

HUMPHREY

(reads)

Seventeen Lee Vale, Marston, Oxf...

(eureka moment)

Of course! Flower Seeds!

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

HUMPHREY (CONT'D)

Here!

FLORENCE

And here!

HUMPHREY

(reads)

Editor - Daisy Buttercup. Her address...

FLORENCE

(reads)

Seventeen Lee Vale, Marston, Oxford.

JP

I'll check it out...

JP moves to his computer.

DWAYNE

So Daisy Buttercup is Lee Vale Productions?

FLORENCE

The one and the same.

HUMPHREY

So who exactly is the notorious Miss Buttercup?

JP

I know!

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

CUT TO:

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

37

HUMPHREY and FLORENCE at a table.

HUMPHREY

Thank you for your time -

Reveal CHERYL sipping a cocktail.

HUMPHREY (CONT'D)

- Cheryl - or do you prefer Daisy Buttercup?

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

CHERYL

Oh! I'll have to go change.

FLORENCE

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

HUMPHREY

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

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

CHERYL

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

HUMPHREY

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

(reads)

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

CHERYL

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

HUMPHREY and FLORENCE don't find this very convincing.

CHERYL (CONT'D)

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

(MORE)

(CONTINUED)

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

Beat.

HUMPHREY

FLORENCE

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

CHERYL

What?

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

FLORENCE

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

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

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

FLORENCE (CONT'D)

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

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

CHERYL

He gave it to me...

FLORENCE

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

(beat)

Were you and Stevie having a
relationship?

Beat.

CHERYL

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

FLORENCE

And then?

CHERYL looks - back to earth.

CHERYL

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

(MORE)

CHERYL (CONT'D)

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

She snorts.

HUMPHREY

And you were okay with him 'ending it'?

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

BACK TO:

CHERYL

You must have had your heart broken?

HUMPHREY and FLORENCE - poker faces.

CHERYL (CONT'D)

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

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

CUT TO:

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

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

HUMPHREY

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

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

HUMPHREY (CONT'D)

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

HUMPHREY hits Disco's photograph.

HUMPHREY (CONT'D)

Disco Biscuit suing Stevie -

HUMPHREY draws a line between the two photos.

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

HUMPHREY taps Jim's photograph.

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

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

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

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

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

JP
But none of them had the
opportunity.

HUMPHREY back to the board - looks to the timeline.

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

HUMPHREY taps the photograph of the pin.

FLORENCE

Sir. You're talking to a dead beetle.

HUMPHREY

I know I am.

FLORENCE

Do you think maybe you should get some fresh air?

HUMPHREY

I think that's probably a very good idea.

HUMPHREY stumped, throws the beetle down and moves off.

CUT TO:

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

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

JP

Sir.

HUMPHREY looks to JP.

JP (CONT'D)

Sorry -

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

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

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

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

BACK TO:

HUMPHREY

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

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

CUT TO:

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

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

HUMPHREY

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

FLASHBACK: as seen in Scene 22 -

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

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

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

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

BACK TO:

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

HUMPHREY (CONT'D)

Good lord.

FLORENCE

You've got it?

HUMPHREY

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

(MORE)

(CONTINUED)

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

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

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

DWAYNE
I'm on it, Chief.

And with that, they're away!

CUT TO:

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

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

HUMPHREY
Got it!

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

CUT TO:

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

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

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

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

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

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

HUMPHREY (CONT' D)

Cheryl .

CHERYL

I di dn' t do i t!

HUMPHREY

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

DISCO

That was you?

HUMPHREY

Responsible for re-uniting the band.

CHERYL

I' m no ki ller.

HUMPHREY

But you are Stevie' s bi ggest fan and hi s l over - bri efly, before he broke your heart. . .

CHERYL stares.

HUMPHREY (CONT' D)

Vince.

VINCE looks.

HUMPHREY (CONT' D)

You strike me as being a patient man. Bi ding your time, waiti ng for

HUMPHREY

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

DISCO

I was in the studio when Stevie died!

HUMPHREY

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

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

JIM

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

HUMPHREY

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

PETE glares.

HUMPHREY (CONT'D)

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

(beat)

And now we know you murdered him.

PETE

What?!

HUMPHREY

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

PETE

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

HUMPHREY

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

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

(CONTINUED)

HUMPHREY (CONT'D)

It wasn't just Vince who'd noticed -

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

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

HUMPHREY (CONT'D)

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

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

BACK TO:

HUMPHREY

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

PETE

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

HUMPHREY

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

(beat)

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

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

HUMPHREY (CONT'D)

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

CHERYL

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

HUMPHREY

And you saw Stevie sign it?

CHERYL

No, but Pete did...

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

FLORENCE holds up the beer advert contract.

FLORENCE

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

HUMPHREY

HUMPH holds up the signed photo from the studio.

HUMPHREY (CONT' D)
Just place this under the
contract...

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

HUMPHREY (CONT' D)
Where Stevie's signature was
supposed to be and... Just trace
over it... Easy peasy.
(beat)
The thing is - if you had done it
that way, then we'd be able to
see...
(holding the photo up to
the light)
... the indentations where you went
over Stevie's signature, here...

And indeed we can. PETE shifts slightly.

HUMPHREY (CONT' D)
Half a million dollars split
between you and Stevie. Plus the
prospect of capitalising on the
advert, releasing the album,
touring.

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

HUMPHREY
Oh I don't think you believe that

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

(beat)

All except for you, Pete...

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

HUMPHREY (CONT'D)

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

(beat)

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

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

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

HUMPHREY (CONT'D)

Which brings me to the Click Beetle...

HUMPHREY produces the beetle. PETE looks puzzled.

HUMPHREY (CONT'D)

Who was an unwitting accomplice to murder...

HUMPHREY looks to DWAYNE.

DWAYNE

The supply company Cheryl booked for the party. We checked... some

HUMPHREY

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

HUMPHREY takes in the crowd.

HUMPHREY (CONT'D)

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

(beat)

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

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

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

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

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

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

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

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

HUMPHREY (V.O.)

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

(CONTINUED)

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

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

HUMPHREY (V.O.)
Which is why Stevie never saw the
booby trap you had in place waiting
for him.

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

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

HUMPHREY (V.O.)

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

BACK TO:

HUMPHREY (CONT'D)

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

(beat)

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

PETE holds HUMPHREY's look. Pure resentment.

PETE

FLORENCE

JP seems to have fitted in well.

HUMPHREY

(nods)

He's not the only one.

(turns to FLORENCE)

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

FLORENCE looks abashed.

HUMPHREY (CONT'D)

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

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

HUMPHREY (CONT'D)

What? What is it?

FLORENCE

I have a confession.

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

I received a letter from Camille.

HUMPHREY

Oh?

FLORENCE

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

HUMPHREY laughs.

HUMPHREY

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

(raises his beer)

To you.

FLORENCE

And to Camille.

HUMPHREY

To you both.

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

HUMPHREY (CONT'D)

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

FLORENCE

I know there's so much hard work to-

HUMPHREY

(in)

I'm not talking about work!

FLORENCE Looks - what?!

HUMPHREY (CONT'D)

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

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

END OF EPISODE