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1 EXT. HONORÉ POLICE STATION. DAY 1 [17:30] 1

The station is bathed in late afternoon sunshine.

CUT TO:

2 INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 1 [17:30] 2

Close on a hand rhythmically tapping a pen on the desk. We pull back and see that the hand belongs to HUMPHREY, who is sat at his desk. In his other hand he holds an official-looking form, which he is studying. DWAYNE is sat across from him, waiting for Humphrey to speak. Dwayne looks down to Humphrey's hand, still tapping away, then back up at his face...

DWAYNE

Is everything all right, Chief?

Humphrey looks up.

HUMPHREY

It's just this final section here, Dwayne. Weaknesses and areas for improvement...

DWAYNE

What about it?

HUMPHREY

Well, you appear to have left it blank...?

Humphrey turns the page round to show Dwayne.

HUMPHREY (

HUMPHREY  
Okay. Well. Thank you, Dwayne. That concludes your annual appraisal.

Dwayne stands and reaches across to shake Humphrey's hand.

DWAYNE  
Thank you, Chief.

Dwayne returns to his desk.

HUMPHREY  
JP. You're up first thing tomorrow.

JP  
Yes, sir.

Humphrey moves to file Dwayne's appraisal form away.

FLORENCE  
So...why are we having to do appraisals all of a sudden?

HUMPHREY  
A directive from on high, Florence. The Commissioner's office, no less.

Dwayne shakes his head, un-surprised to hear this.

HUMPHREY (CONT'D)  
I'm sure he has good reason.

Humphrey closes the filing cabinet drawer.

HUMPHREY (CONT'D)  
Right. I reckon that's enough for today. We've all got homes to go to, as they say...

The team start to pack up for the day. Humphrey watches them as they turn off computers and pull on jackets, readying to go home to their lives. And we can't help but sense an air of sadness has come over him.

FLORENCE  
Night, sir.

HUMPHREY  
Night, Florence.

Humphrey watches her go. It's clear something is on his mind.

CUT TO:

3 EXT. CATHERINE'S BAR. DAY 1 [20:00]

3

The bar is busy with NSE CUSTOMERS. Humphrey, a tatty paperback in hand, crosses with CATHERINE carrying dri.0167 Tc 12 0 0

CATHERINE  
Good evening, Humphrey.

HUMPHREY  
Evening, Catherine. Any chance of a  
table for one?

CATHERINE  
(Looks round)  
We're very busy tonight. But I  
think there's a free table over  
there...

Humphrey heads over to the empty table and sits, placing his book down. He picks up the menu. After a moment, his attention is caught by some activity at a nearby table:

Three women in their early forties (LUCY CHAPMAN, HEMA PATEL and RACHEL BALDWIN) are standing up and saying their goodbyes to another woman and a man (SOPHIE BOYD (30s) and TOM LEWIS (50s)). Hugs and kisses are made as the three women bid Sophie and Tom farewell. A sense of good friends parting. Catherine approaches Humphrey's table.

CATHERINE (CONT'D)  
So what can I get you, Humphrey?

HUMPHREY  
I think a beer, please. And  
whatever the special is. I'm in the  
mood for a surprise.

She nods and takes the menu. Humphrey gives a grateful smile. Catherine turns and goes. Humphrey picks up his book and removes the bookmark: a photo of him and Martha. He looks at it: but tries not to linger on it, putting it to one side to

He leans in and gives Sophie an affectionate kiss. They're clearly a happy couple. Humphrey smiles a little as Catherine appears at his table.

CATHERINE  
How was the food?

HUMPHREY  
Delicious. Thank you.

She smiles, pleased to hear it. As she clears the plate, Catherine notices the photo of Humphrey and Martha and picks it up.

CATHERINE  
Ah... You and Martha...

HUMPHREY  
(a little awkward)  
Yes...

CATHERINE



6

HUMPHREY

Look. I'm a police officer. Let's try and get hold of the harbour master. See if he can make contact...

Sophie considers and then nods, grateful. As the rain chucks down, they head off together.

CUT TO:

7

EXT. SAINT MARIE. NIGHT 1 [23:30]

7

The island is whipped by the storm. Driving rain. Thunder and lightning in the sky. Waves crashing against the shore.

CUT TO:

8

EXT. SAINT MARIE. DAY 2 [07:00]

8

The sun rises and the day dawns bright and clear.

CUT TO:

9

EXT. HONORÉ HARBOUR. DAY 2 [07:05]

9

The team are gathered round Humphrey. Sophie can be seen standing in the b/g looking very worried. Humphrey is mid updating them on the situation...

HUMPHREY

...there's been no response all night from Mr Lewis. Either by phone or radio. The harbour master's got a fix on the missing boat. But we've been waiting for the storm to pass to be able to get out there. JP - would you mind staying here and looking after Miss Boyd.

JP nods and turns to go and join Sophie. Humphrey leads Florence and Dwayne towards a waiting speedboat.

HUMPHREY (CONT'D)

Right. Let's go find out what's happened...

CUT TO:

10

EXT. SPEEDBOAT/TOM'S BOAT. DAY 2 [07:30]

10

The speedboat - with Humphrey, Florence, Dwayne and two NSE BOAT-MEN on board - slowly pulls up to Tom's boat. It's clear the boat was caught in the storm. The boom has dropped to the deck, the main sail has come away from the mast and is half in the water, and a mess of ropes is floating nearby. Humphrey shares a look with Florence - doesn't look good. One

(CONTINUED)

of the NSE Boat-Men ties the two boats together. The police climb on board Tom's boat...

DWAYNE  
Saint Marie Police... Is anyone on board...? Hello...?

But there is no answer. Dwayne heads down into the hold. Humphrey and Florence move further down the deck. Which is when they see: Tom lying on his front underneath the boom where it's shorn from the mast. They move to him quickly and Florence kneels down to check for a pulse. After a beat she looks up at Humphrey...

FLORENCE  
He's dead...

CUT TO:

TITLES: "DEATH IN PARADISE"

CUT TO:

EXT. TOM'S BOAT. MAIN DECK. DAY 2 [07:32]

Seconds have passed. Florence is still knelt by the body. Humphrey stood over her. Dwayne appears from below deck...

DWAYNE  
Chief! No sign of anyone below...

He stops speaking when he sees the dead body. Florence takes in the dropped boom close by.

FLORENCE  
Must've been out in the storm when the boom dropped. Hit him on the head...

And we take in a dried trickle of blood running down his temple and cheek. Florence stands.

HUMPHREY  
He and his partner charter the boat out to tourists, so he's an experienced sailor.

DWAYNE  
Then why would he take a boat out in such bad weather?

HUMPHREY  
Good question.

Humphrey kneels by the body and studies the victim's wound.



HUMPHREY (CONT'D)  
His partner said he left her at

Dwayne takes this in. Then looks round at the empty boat.

DWAYNE

But if that's the case - then where  
did the killer go?

Humphrey stands and looks round at the wide expanse of sea.

Humphrey has stopped in front of a large framed photo of Tom and Sophie on their boat at sunset drinking champagne: they look very happy together. The photo hangs above a fitted bed. Humphrey studies the photo. Then his attention is caught by a small object lying on the bed in front of him, sitting directly below the photo, close to the wall. He leans forward and, donning gloves, picks it up. Florence sees Humphrey has found something.

FLORENCE (CONT'D)  
What's that?

HUMPHREY  
Not sure. A badge or button?  
Must've broken off...

And as Humphrey studies it, we see it is a small, silver disc with a stylised flower design carved into it.

HUMPHREY (CONT'D)  
There's a flower logo... Maybe a tulip...

Humphrey removes a small evidence bag and drops the disc in.

FLORENCE  
Sir. I think you should come and take a look at this...

Humphrey rises and joins Florence at the laptop.

FLORENCE (CONT'D)  
This is the radar log of the boat's movements the last twenty four hours. This is us, here...

She points to a vessel-shaped icon on the radar screen.

FLORENCE (CONT'D)  
I've tracked through from ten o'clock last night...

HUMPHREY  
When he left Catherine's bar.

FLORENCE  
And it seems the boat left harbour at ten forty two. Came straight out to this location here. And hasn't moved since...

HUMPHREY  
Go on.

FLORENCE  
Well, sir... No other vessels are seen in the vicinity of this one, until we arrived at seven thirty  
(MORE)

12

FLORENCE (CONT'D)  
this morning...  
(pressing a button)  
Here...

And on the screen we see another smaller icon move across the radar screen and stop alongside the first icon.

FLORENCE (CONT'D)  
That's us arriving.

HUMPHREY  
You're sure? No other boats came near this one all night?

FLORENCE  
Positive, sir.

At which point, Dwayne returns...

DWAYNE  
I've checked the other rooms and they all look ship-shape to me.

Humphrey nods, a little distracted...

HUMPHREY  
Thanks, Dwayne.

His attention on the radar screen, puzzled.

CUT TO:

13

EXT. TOM'S BOAT. MAIN DECK. DAY 2 [07:45]

13

Humphrey, Florence and Dwayne step back out on to the main deck and look around them at the sea in all directions.

HUMPHREY  
So if it was murder... How on earth did our kiTTER escape?  
(beat)  
Could you swim back?

FLORENCE  
I doubt it, we're five miles out...  
And the sea was pretty rough last night.

Humphrey takes it in.

HUMPHREY  
Well then, where did they go?

Dwayne and Florence exchange puzzled looks. On Humphrey - it's suddenly starting to not make much sense.

CUT TO:

The speedboat is being moored up by an NSE Boat-man in the harbour. As Humphrey and Florence disembark, they see Sophie waiting with JP. She sees them and moves towards them..

SOPHIE

Where's Tom? Where is he?

Humphrey stops as she approaches.

HUMPHREY

I'm sorry. He's...

But before Humphrey can finish speaking, Sophie reacts, sensing what's coming. She puts her shaking hands to her mouth and starts to cry. Florence moves to Sophie and puts her arm around her. She leads her off to sit down on a nearby bench. Humphrey takes a moment then gathers himself and turns to JP.

HUMPHREY (CONT'D)

JP. Contact the paramedics and tell them we're releasing the body.

JP nods.

HUMPHREY (CONT'D)

HEMA

Sophie, I'm so sorry. It's just awful...

Rachel and Lucy give sympathetic looks.

SOPHIE

It's fine. I'm fine. Really...

She's clearly not fine. But is doing her best to remain stoic.

HEMA

(to the police)

I'm Hema. This is Rachel and Lucy...

HUMPHREY

Detective Inspector Humphrey Goodman. DS Florence Cassell.

Polite acknowledging nods.

SOPHIE

We should go inside. They need to talk to us...

Humphrey watches as Hema leads a fragile Sophie inside. Rachel and Lucy follow.

CUT TO:

INT. BAYSIDE HOTEL. DINING ROOM. DAY 2 [10:10]

The dining room is empty. The four women are sat at a table. Hema is by Sophie's side being supportive. Rachel hands Sophie a small bottle of water she's acquired. Sophie opens it and takes a sip. Humphrey and Florence arrive and stand in front of them.

HUMPHREY

I'm sorry we have to do this, Miss Boyd, so soon after...

SOPHIE

I understand. I want to help.

Humphrey gives a grateful look.

HUMPHREY

So just to be clear - you've all been out with Mr Lewis and Miss Boyd on their boat the last few days?

Nods from the women.

HEMA

We chartered it for the week.

RACHEL

Hema, Lucy and I. It's our fortieth birthdays this year.

HEMA

So we thought we'd do something special.

RACHEL

You know, I leave the husbands and kids behind. Celebrate in style.

The sad irony of that comment isn't lost. The moment is broken when Lucy, who has been silent until now, speaks...

LUCY

Sophie said you think Tom was murdered. Is that right?

Humphrey turns to her.

HUMPHREY

We do. I'm sorry to say.

He watches as Lucy takes this in. Then continues...

HUMPHREY (CONT'D)

Sophie. Can you think of anyone who might have done this? Did Tom have any enemies? Anyone he'd fallen out with?

She shakes her head, baffled.

SOPHIE

No. That's not what Tom was like. He wasn't the sort to fall out with people.

HEMA

(noddin g agreement)

It's true. He was just... lovely.

Sophie looks to Hema, appreciative of the sentiment.

FLORENCE

So who did he know here on Saint Marie?

Another shake of the head.

SOPHIE

No one.

Humphrey and Florence share a look - doesn't make sense.

(CONTINUED)

HUMPHREY

Really? No one at all?

SOPHIE

We're based on Antigua, we hardly ever came here...

Rachel feels she should explain.

RACHEL

It was us that asked if we could come to Saint Marie.

HUMPHREY

I see.

Humphrey lets this all settle in his head a moment.

HUMPHREY (CONT'D)

So the only people Tom had contact with during his short time on the island were the four of you..?

The four women shift a little on hearing that.

SOPHIE

That's right...

Humphrey and Florence share another look.

HUMPHREY

So could you talk us through your movements last night..? You were all in Catherine's Bar..?

FLASHBACK: As seen in Scene 3, Humphrey watches Sophie and Tom saying goodbye to the three women.

SOPHIE

(nods)

It was their last night with us. So we all had a drink together.

HEMA

We left round eight I think. Came back here for the night.

FLORENCE

You didn't go out again?

Shakes of heads.

RACHEL

It had been a long day. So we all just headed up to our rooms.



HUMPHREY

And I don't suppose there's anyone  
can vouch that was the case?

An awkward pause.

RACHEL

Sorry. You're asking us if we have  
alibis?

HUMPHREY

I'm afraid I have to.

Shared looks amongst the women and then back at Humphrey.

HEMA

Well we were all alone in our own  
rooms, I'm not sure how we can  
prove that.

An increasing unease in the room. Even Sophie is starting to  
look thrown by where this is going. Humphrey glances at quiet  
Lucy again, who appears just a little less worked up than the  
others.

FLORENCE

How had things been between you all  
this last week? You all got on?

SOPHIE

It was their holiday, of course we  
did...

RACHEL

I'm sorry. You can't seriously  
think one of us would kill Tom?  
We'd only known him five days...

FLORENCE

It's like the Inspector said. We  
have to ask the question.

HEMA

Then let me answer it for you. We  
all got on great. Tom was nothing  
but friendly and charming and I  
can't think of a single reason why  
anyone, let alone us, would want to  
kill him.

And Humphrey can't help but notice Lucy shift a little at  
that statement. Florence also clocks it.

HUMPHREY

One last question.  
(taking out the disc)  
We found this on the boat. Below  
deck. Think it's a button or  
(MORE)

something. Do any of you recognise it?

Humphrey hands it to Sophie who then passes it round.

SOPHIE

(genuine)

No... I've never seen it before...

Hema, Rachel and Lucy shake their heads. Similarly nonplussed. Which niggles Humphrey a little. He takes the disc back and puts it in his pocket.

HUMPHREY

Okay. We'll leave it there for now.  
Thank you for talking with us.

As he stands Humphrey casts a last glance back at Lucy. Something about her. He has a thought. Takes out a pen. Grabs

18

found no blood, he moves to the steps leading up to the deck. He sprays up and down the steps. And then as he holds the UV light over it... He finds smears of fluorescence on the steps: blood. Dwayne follows the trail of 'blood' which leads out of the hold and up to the deck...

CUT TO:

19

EXT. TOM'S BOAT. MAIN DECK. DAY 2 [CONTINUOUS]

19

As Dwayne emerges he sees JP down the other end of the boat talking to FOUR SMARTLY DRESSED MEN (chinos, shirts, boat shoes) stood on the harbourside. NB - From this distance/angle we can't really make out the men's faces. The four men can be seen to nod thanks to JP and head off. JP comes to join Dwayne...

DWAYNE

Who was that you were talking to?

JP

Just some tourists who'd chartered the boat to go fishing with Mr Lewis this afternoon. They hadn't heard what had happened.

DWAYNE

So they knew the victim?

JP

(shakes head)

Only made the booking last night.

Dwayne takes it in - fair dos.

JP (CONT'D)

How're you getting on?

DWAYNE

Take a look...

And JP watches as Dwayne casts the UV light down the steps. Blood traces. On Dwayne and JP - a result.

CUT TO:

20

INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 2 [17:00]

20

Dwayne and JP enter with bagged evidence from the boat. Humphrey's at the whiteboard adding names to victim/suspect photos. Florence is at her desk.

DWAYNE

So it looks like you were right about Mr Lewis being killed below deck and then moved up top, Chief.

Humphrey turns.

DWAYNE (CONT'D)

We found significant traces of blood on the steps leading up from the cabin.

JP

Whoever did it must have cleaned up after they'd moved the body.

DWAYNE

Or tried to.

HUMPHREY

That's excellent news. Well done, Dwayne.

DWAYNE

means, as far as we're aware, the  
only people he knew on Saint Marie  
are these three women here...

He points to the photos.

HUMPHREY (CONT'D

HUMPHREY

So. The facts. Thomas Lewis was last seen at ten o'clock yesterday evening. He claimed he was going to go and secure his boat in preparation for the impending storm. However, we believe that on returning to his boat, he was murdered. The killer then sailed out into said storm at ten forty two and staged the scene to look like an accident. Until the post mortem comes back, we can't quite be sure of exact time of death. But it was definitely some time after ten.

(beat)

As Sophie Boyd was at Catherine's Bar when Tom headed to his boat...

FLASHBACK: As seen in Scene 5, Tom kisses Sophie and goes.

HUMPHREY (CONT'D)

And then here with me at the station the rest of the night...

FLASHBACK/NEW SCENE: 20 PART 2/INT. POLICE STATION. NIGHT 1  
[23:30]

Sophie looks worried as Humphrey makes a call to the harbour master.

HUMPHREY (CONT'D)

...we can, I think, fairly rule her out as a suspect. Which leaves our three birthday girls. They claim they were all in their hotel bedrooms when the victim was murdered. But as no one can confirm this, it doesn't mean one of them didn't return to the harbour and lie in wait for Tom to arrive.

(beat)

The only problem being. If one of them did kill Mr Lewis, then sail his boat out into the storm and stage it to look like an accident. How the devil did they make it the five miles back to shore?

Humphrey stares at the board, grappling with the puzzle.

HUMPHREY (CONT'D)

Well. The answer, I fear, is not going to present itself this evening. So as it's getting on, I suggest we call it a day and all go home and sleep on it.

(CONTINUED)



- 22 EXT. SAINT MARIE. EVENING 2 [19:30] 22  
The sun sets on the island and night draws in.  
CUT TO:
- 23 INT. BAYSIDE HOTEL. LUCY'S BEDROOM. NIGHT 2 [22:15] 23  
Lucy is sat in her pyjamas at the dressing table in her bedroom. She is removing make-up as she gets ready for bed. After a moment, her eyes drift to her handbag, sat to one side. She pauses a moment and then reaches over and picks it up. She puts her hand inside, looking for something. A beat. And she pulls out the paper napkin Humphrey wrote the address on. She stares at it, unsure...  
CUT TO:
- 24 EXT. HONORE POLICE STATION. DAY 3 [09:00] 24  
A new day. Florence carrying some paperwork under arm heads up the steps into...  
CUT TO:
- 25 INT. HONORE POLICE STATION. MAIN OFFICE. DAY 3 [CONTINUOUS] 25  
Humphrey is sat working away at his computer as Florence enters and heads to her desk.  
HUMPHREY  
Good morning, Florence.  
FLORENCE  
Morning, sir. Pleasant evening?  
He thinks for a moment and then, genuine...  
HUMPHREY  
Yes. Yes it was, actually. Dinner a deux at the shack.  
FLORENCE  
A deux?  
HUMPHREY  
Well. Me and Harry, as it goes. But it was good to catch up. Been a while.  
Florence smiles. Humphrey grabs a print-out...  
HUMPHREY (CONT'D)  
So our post mortem is back. Confirms Thomas Lewis died from a severe trauma to the head. Time of death between ten and eleven o'clock last night.



FLORENCE

Which corresponds with him leaving Catherine's Bar and his boat leaving harbour forty minutes later.

HUMPHREY

More importantly though. The lab has confirmed that the blood Dwayne found on the steps leading down to the cabin did indeed belong to our victim.

FLORENCE

So you were right. He was killed in the hold and his body moved on deck later on.

Humphrey nods - so it seems. He notices all the papers Florence has lugged in.

HUMPHREY

You look like you've been busy?

FLORENCE

I'm afraid my evening wasn't quite as romantic as yours. I spent it going through the victim's financial records...

HUMPHREY

Don't suppose you've come across any mention of a City Met Bank, have you?

FLORENCE

No. Why?

HUMPHREY

Well I started having a look round on the internet for tulip logos to see if there was one that matched this one...

He holds up the bagged button/badge.

HUMPHREY (CONT'D)

...and I came across this...

He turns his computer screen round for her to see the City Met Bank webpage, with tulip logo in one corner. Florence moves to his desk to look more closely. She takes the bagged button from him and compares the two.

FLORENCE

It's the same logo. City Met.

HUMPHREY

It's a high finance investment bank based in London. They deal in hedge funds, unit trusts, that sort of thing...

FLORENCE

I'm pretty sure there wasn't any mention of it in Mr Lewis' financial records...

She returns to her desk to check the file.

FLORENCE (CONT'D)

Mr Lewis and Miss Boyd shared a joint account with a small Caribbean bank, I think...

As she flicks through the records she moves back to Humphrey's desk...

FLORENCE (CONT'D)

And I'd be surprised if it was a high finance institution. They seem to have been struggling the last few years. In and out of overdrafts...

Humphrey takes it in. Looks at the tulip badge again. Hmm.

HUMPHREY

See if you can get hold of our three suspects' records as well. Maybe it has something to do with one of them.

FLORENCE

Yes, sir.

As Florence turns to return to her desk she's surprised to see Lucy Chapman is standing in the doorway.

FLORENCE (CONT'D)

Sir...

HUMPHREY

Hm?

Humphrey looks up at Florence and then sees Lucy himself.

HUMPHREY (CONT'D)

Miss Chapman...

She stands there a little awkward.

LUCY

Hello.



HUMPHREY (CONT' D)  
Anything else?

LUCY  
Two days ago. We were on  
Martinique. We were all going out  
for the night. Sophie as well. But  
Tom said he had work to do on the  
boat. So we went without him...

(beat)  
About an hour later, I realised I'd  
left my purse behind. We were by  
the harbour so I nipped back to get  
it...

Humphrey and Florence intrigued as to where this is going.

LUCY (CONT' D)  
I walked onto the boat and saw Tom  
below deck. He had his back to me.  
It looked like he was counting  
something. And then I saw this bag  
out on the table. And it was full  
of money. Cash. A lot of cash...

FLASHBACK/NEW SCENE: 26 PART 2/EXT/INT. TOM'S BOAT. DAY6TT9 1 Tf (It I

LUCY

Our last day with Tom and Sophie.  
Just after we come into harbour. I  
was in the galley grabbing some  
fruit to take with me to the hotel.  
Tom was up on deck. On his phone.  
He didn't know I was there. I heard  
him arranging to meet someone later  
on that day...

HUMPHREY

What did he say?

LUCY

All I could hear was him saying  
something like 'everything was set  
up and he was ready to go'. And  
that he'd see whoever it was a bit  
later on.

FLASHBACK/NEW SCENE: 26 PART 3/EXT/INT. TOM'S BOAT. DAY 1  
[15:35]

Lucy's passing through the hold when she sees Tom on deck  
making a call on his second phone.

LUCY (CONT'D)

LUCY (CONT'D)  
got the feeling Tom didn't want us  
around. I meant Sophie as well. It  
(MORE)

26

LUCY (CONT'D)

felt like whatever it was he was up to, he didn't want anyone else knowing...

Humphrey takes this in.

CUT TO:

27

INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 3 [09:35] 27

A few minutes later. Humphrey is perched on the edge of his desk. And Florence is perched on the edge of her desk, facing him.

FLORENCE

So what do you think?

HUMPHREY

I think there's more to Tom Lewis than we first believed.

FLORENCE

So do we speak to Sophie about it?

HUMPHREY

It doesn't sound like she knew what was going on.

FLORENCE

But do we believe that? I mean she and Tom lived on a boat together. Could he have really kept things secret from her?

Humphrey shrugs.

HUMPHREY

She wouldn't be the first person whose partner has led some sort of double life.

Florence nods - it isn't out of the question.

FLORENCE

So what do we do?

Humphrey moves to the whiteboard and grabs a pen.

HUMPHREY

What do we have? Or rather - what don't we have? A bag of cash that's gone missing. And a possible second phone we never found.

He writes on the board: 'BAG OF CASH?' & 'MOBILE PHONE?'

HUMPHREY (CONT' D)

And we also now have a new unknown suspect.

Humphrey draws the outline of a head and shoulders. And puts a question mark on the head.

FLORENCE

The person Lucy heard Tom arranging to meet the night he was killed.

HUMPHREY

Exactly. So who is our mystery suspect?

JP (O.C.)

We might be able to help with that, sir.

Humphrey and Florence turn to find Dwayne and JP coming in.

DWAYNE

He's right, Chief. You need to hear this...

HUMPHREY

What is it?

JP

We've been going round the harbour trying to find any witnesses from the night of the murder...

HUMPHREY

And?

DWAYNE

And JP spoke to a fisherman who was repairing his nets just before the storm hit. About twenty past ten...

\*  
\*

JP

He says he saw Mr Lewis on his boat.

FLASHBACK/NEW SCENE: 27 PART 2/EXT. HARBOUR/TOM'S BOAT. NIGHT 1 [22:24]

NSE FISHERMAN securing his own boat. He observes Tom moving about on his boat.

JP (CONT' D)

And then saw another man



JP (CONT'D)

It was dark so he didn't see his face, but he said he definitely saw a man board Mr Lewis' boat.

FLASHBACK/NEW SCENE: 27 PART 3/EXT. HARBOUR/TOM'S BOAT. NIGHT  
1 [22:28]

From the NSE Fisherman's POV, the shadowed silhouette of a man is seen moving onto Tom's boat.

The boat then left harbour about ten or so minutes after that...

FLORENCE

Which tallies with the time we got from the boat's radar log. Ten forty two.

DWAYNE

It has to be our killer, Chief.

HUMPHREY

(still processing it)  
Yes... It would appear so...

Humphrey looks back at the board...

HUMPHREY (CONT'D)

And if that's the case, then that would mean that none of these three women here - who until now have been our only suspects - murdered Tom Lewis...

One by one, Humphrey plucks Hema, Rachel and Lucy's photos from the board and wipes away their names. Which only leaves in the middle of the board: the outline of the mystery man.

HUMPHREY (CONT'D)

Which leaves us asking the question - who the hell is he?

The team all look at the whiteboard - baffled. They all think. Silence as they do so. Then Florence has a thought...

FLORENCE

Sir, this might explain what the little badge you found was doing there...? Maybe our mystery man is connected to City Met Bank in some way...?

Humphrey looks to Florence - good point. A beat. Then...

JP

Sorry. Did you say City Met Bank?

HUMPHREY

Yes, the little flower symbol on that button or badge I found is their logo.

JP's brain starts turning over.

HUMPHREY (CONT'D)

Why? Does it ring a bell?

JP

(nods)

Yesterday, at the harbour I spoke to four men...

FLASHBACK/NEW SCENE: 27 PART 5/EXT. HARBOUR. DAY 2 [14:02]

As seen in Scene 19, JP is chatting to the four smartly dressed men. But this time we're with JP as it happens.

JP (CONT'D)

They'd briefly met with Tom Lewis at Catherine's Bar the night before to make a booking to take his boat out fishing the next day.

HUMPHREY

Go on.

JP gets his notebook out and flicks through...

JP

They said they were businessmen here for the week, entertaining one of their clients. They're staying at the Rayon Vert Hotel.

JP looks through his desk.

JP (CONT'D)

One of them gave me his business card.

JP finds the card wedged in between pages and looks at it...

JP (CONT'D)

Yes. Look...

He hands it to Humphrey, who reads it...

HUMPHREY

Frank Henderson. Head Of Acquisitions. City Met Bank.

(beat)

But this conversation with Tom Lewis was at Catherine's Bar, you say? They didn't actually go on his boat?

(CONTINUED)

JP

No. They said it was a two minute chat they had with Mr Lewis. No more than that. It's why I never mentioned it...

HUMPHREY

Then how did this end up on his boat?

Humphrey thinks.

HUMPHREY (CONT'D)

Let's get over to the Rayon Vert Hotel. And Florence. Get on the phone to Sophie Boyd. See what she knows about these four businessmen...

Florence nods as they all head out.

CUT TO:

INT. RAYON VERT HOTEL. RECEPTION. DAY 3 [10:30]

Dwayne and JP are at the reception desk speaking with the NSE RECEPTIONIST. Florence is off to one side on her mobile. Humphrey stands in the middle of reception, waiting. He reaches into his pocket and pulls out the bagged silver tulip disc. Looks at it a moment - he it had to mean something. Seeing Florence hanging up and coming to join him, he puts it back in his pocket.

FLORENCE

Sophie says she and Tom only met two of the four men in Catherine's bar that night. One was called Steve and the other Dominic. No surnames. They'd overheard Tom talking about the boat and enquired if he could take them fishing the next afternoon. Tom said yes. And that was it...

HUMPHREY

No more?

FLORENCE

(shakes her head)

Like JP said - it was a two minute conversation. That's all. She's no idea what one of their company badges was doing on the floor of Tom's boat...

Curiouser and curiouser. Dwayne and JP head over.

DWAYNE

Bit of a problem, Chief. This is the four men's hotel all right. But they checked out this morning.

On Humphrey - what?!

JP

They got the first flight back to London at 6am.

Florence looks to Humphrey, who looks thrown by this.

HUMPHREY

Well... Did you manage to get any of their details?

Dwayne nods. Holds up his notebook.

DWAYNE

Names, phone numbers and home addresses.

HUMPHREY

Good. Right. Good.

Humphrey's clearly at a loss as to what to do.

FLORENCE

But that's not much use to us if they're all in England. Is it, sir?

HUMPHREY

No. It isn't.

JP

So what do we do?

On Humphrey - not entirely sure.

CUT TO:

INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 3 [12:00] 29

Humphrey is on the phone. The rest of the team watching on with bated breath.

HUMPHREY

...I see. No, of course. That makes perfect sense sir. Thank you.

Humphrey hangs up. Pauses. Thoughtful.

FLORENCE

Sir?

HUMPHREY

The Commissioner says we have to hand the case over to the Met Police in London.

DWAYNE

Do what?

HUMPHREY

Protocol.

JP

But it's our murder enquiry.

HUMPHREY

I know, JP. But our suspects are UK residents and they're now back on UK soil. Which I need hardly tell you isn't within our jurisdiction. So, the Police in London will assign a case officer and we're to get our physical evidence over to them. You'd better start scanning all your notes, so we can email them over.

A beat while they all feel seriously disappointed. Humphrey turns and looks at the whiteboard. All that work. On Humphrey - heart sinking. What a waste.

CUT TO:

30 EXT. HONORÉ. EVENING 3 [19:00] 30

And the sun sets, casting a rather sad light on the island.

CUT TO:

31 INT. HUMPHREY'S SHACK. DAY 4 [08:00] 31

Humphrey is sat having breakfast. His laptop is open in front of him. He's looking through the City Met Bank website. It's clear Humphrey's finding it a little hard to let go of the case. He has the business card JP was given belonging to Frank Henderson in front of him. HARRY is there as well on the table watching Humphrey intently studying the screen, sensing Humphrey's frustration. A car can be heard pulling up. Humphrey wonders who it could be. Harry scuttles off as Humphrey gets up and moves to find out, only to see Selwyn approaching.

HUMPHREY

Commissioner. Good morning. . .

SELWYN

Inspector.

Selwyn comes inside.

(CONTINUED)

SELWYN (CONT'D)

You sounded very disappointed yesterday, about your case going to the Met.

HUMPHREY

Well yes sir - they're our suspects. Though in fairness, we didn't know they were suspects at the time or I wouldn't have let them leave.

SELWYN

Indeed. And after our phone call, I've been giving it some thought.

HUMPHREY

Oh?

SELWYN

I think, giving it due consideration, simply passing the case on, reflects badly on our police force. And on the island as a whole. As though we can't cope.

HUMPHREY

There is that.

A beat as Selwyn eyes Humphrey, who clearly feels gutted.

SELWYN

Well you'll be pleased to hear I've spoken to the Governor, who has, in turn spoken to the Home Office.

HUMPHREY

Oh.

SELWYN

We can send a small team from Saint Marie to the UK, to work on the case in conjunction with the Metropolitan Police.

Humphrey can't quite believe it.

HUMPHREY

But that's fantastic, sir... And the Met are happy with this arrangement..?

SELWYN

I'm not sure 'happy' is quite the word I'd use. But in the spirit of international cooperation, they have agreed that you and your team can question your suspects under

(MORE)

(CONTINUED)

SELWYN (CONT'D)  
supervision from one of their own  
officers.

HUMPHREY  
(smiles)  
Well done, sir.

SELWYN  
You're to liaise with a Detective  
Inspector Jack Mooney when you  
arrive. My secretary will arrange  
flights and the relevant paperwork.  
(beat)  
There is a flight to London  
Heathrow at two o'clock this  
afternoon, I have approved the cost  
of you and two other officers.  
(beat)  
I suggest you start packing.

HUMPHREY  
Yes, sir. And thank you, sir.

Selwyn nods, acknowledging the appreciation.

SELWYN  
(wry smile)  
Show them how it's done Inspector...

HUMPHREY  
I'll do my very best sir.

Selwyn turns and goes. And with Selwyn's words ringing in his ears, Humphrey looks down at his laptop. The City Met Bank website - the front page is a cityscape of London...

FADE TO:

31A EXT. LONDON CITYSCAPE. DAY 4. [13:00] 31A

...and now we're looking at the real version of the image on Humphrey's laptop. London in all its glory.

CUT TO:

32 EXT. LONDON POLICE STATION. DAY 4 [13:00] 32

The exterior of our London Police Station. A Met Police Area Car pulls up. The front passenger door opens first and Humphrey gets out. Followed by Florence and Dwayne emerging from the rear doors. Dwayne is wearing three jumpers, a heavy coat, gloves and a woollen hat.

Humphrey leans back in to speak to the NSE PC DRIVER...

HUMPHREY  
And you'll take our luggage to the  
hotel...?

The NSE PC nods. Humphrey slams the door and the car drives off. The team stand there a moment taking in the surroundings.

DWAYNE  
Is it always this cold?

HUMPHREY  
It's not cold Dwayne.  
(beat)  
It's bracing...

Dwayne gives Humphrey a look: 'Really, chief?'

FLORENCE  
Is it good to be back, sir?

Humphrey looks about him: the hustle and bustle. He smiles.

HUMPHREY  
You know what, Florence. Yes it is.

She smiles, enjoying her boss' return to his home city. Humphrey notices Dwayne frowning...

DWAYNE  
What's that smell?

Humphrey sniffs.

HUMPHREY  
Ah yes. Drains. You'll get used to it.

DWAYNE  
And why is it so noisy?

Humphrey listens, traffic, roadworks, a plane, a train...

HUMPHREY  
That'll be the traffic, Dwayne. And the builders. Oh and the overground as well. Again, you'll get used to it.

DWAYNE  
I'm not sure I will, Chief.

Dwayne grimaces. Florence and Humphrey smile, amused.

HUMPHREY  
Let's go and find out where we're supposed to be...

Humphrey leads the way into the police station.

CUT TO:



33 INT. LONDON POLICE STATION. RECEPTION AREA. DAY 4 [13:05] 33

A simple reception area, an NSE MALE PC is looking at Humphrey's papers.

HUMPHREY

We've been assigned a liaison officer, Detective Inspector Mooney..?

The NSE Male PC nods and says Inspector Mooney is expecting them. Dwayne watches as a very pretty young NSE FEMALE PC passes, he salutes.

CUT TO:

34 INT. LONDON POLICE STATION. BASEMENT INCIDENT ROOM. DAY 4 34 [13:15]

A basement room with high windows, that are clearly the street overhead. The sound of traffic outside. All quite threadbare, makeshift, set up as a temporary Incident Room.

A whiteboard in the corner. One desk with notes scattered all over it. A large plasma screen monitor for skype calls. And not much else.

Humphrey, Dwayne and Florence enter.

HUMPHREY

Hello?

FLORENCE

There's no-one here...

HUMPHREY

It's the right room.

Dwayne sees some of the notes on the table and the whiteboard, photocopies of photographs from Saint Marie, the boat, crime scene etc.

DWAYNE

Look, our crime scene, Chief...

HUMPHREY

So it is. And they've clearly made a start.

DWAYNE

Here's all the statements we sent across.

FLORENCE

(Looks around the room)  
But where is everyone?

(CONTINUED)

At which point, as Florence turns back to the evidence table, DI JACK MOONEY's face appears on the skype screen. He looks like he's talking to someone (unseen/off-screen) but the volume is down so he cannot be heard. And because our team are gathered round the evidence table, their backs to the monitor, they do not see him. We then see Jack realise the team have arrived in the basement room. He tries to talk to them, unaware the volume is down...

DWAYNE

These are background checks on our guys.

HUMPHREY

Excellent.

Jack's attempts to attract the attention of the team become a little more exaggerated. He starts waving his hand and tapping at the screen. They remain oblivious.

DWAYNE

Frank Henderson. Dominic Green.  
Steve Thomas and Martin West.

HUMPHREY

We should really find our Inspector Mooney. See what other progress has been made...

Florence finds an egg balancing on the end of a torch, they look at it quizzically...

By now, Jack is waving frantically behind them, desperate to be seen.

HUMPHREY (CONT'D)

(checking pockets)

I've got his number here somewhere.

Humphrey finds a slip of paper with a mobile number on it.

HUMPHREY (CONT'D)

Here we are...

And as Humphrey removes his mobile and turns to make the call, he's a little thrown to see a rather manic looking man waving his arms about on the plasma screen monitor. Humphrey's not sure what to make of it...

HUMPHREY (CONT'D)

I think I may have found him.

Dwayne and Florence turn.

Sir?

FLORENCE

Chief?

DWAYNE

Humphrey nods at the screen. By now Jack has realised he can be seen, but not heard. He is doing his best to point to the volume button on the monitor and is mouthing the words 'volume' and 'turn it up'... The team all stand and stare at him, not sure what he's saying or indeed doing...

Dwayne, deciding to take control of the situation, steps forward to speak to Jack. Accentuating his words and using some kind of Dwayne sign language...

DWAYNE (CONT'D)

You need to turn your volume on. We can't hear you... No comprendez...

Having heard what Dwayne has said, Jack shakes his head and mouths 'no - you need to turn your volume up'. He once again points down, trying to lead them to the volume button on the monitor. And Humphrey finally starts to get it...

HUMPHREY

I think you'll find it's our volume, Dwayne.

Jack nods and gives a thumbs up. Dwayne pushes on the volume button and we see the bar on the screen grow.

JACK (ON SCREEN)

Can you hear me?

HUMPHREY

D.I. Mooney I presume?

JACK (ON SCREEN)

You must be D.I. Goodman...

HUMPHREY

I am indeed. And this is Sergeant Cassell and Officer Myers...

JACK (ON SCREEN)

Pleased to meet you.

HUMPHREY

Likewise. Only I was perhaps expecting you in the flesh.

JACK (ON SCREEN)

Sorry, just down the corridor in I.T.. Only you asked if we could set up a Skype account so you can talk to your team in Saint Marie..

HUMPHREY

Yes, we did.

JACK (ON SCREEN)

Well here it is... Well obviously I'm not in the Caribbean, I'd have  
(MORE)

JACK (ON SCREEN) (CONT'D)  
taken my jacket off for a start...  
But I was on my own you see, so to  
test it, I had to call a number and  
answer it myself...

HUMPHREY  
We're sorry to put you to so much  
trouble.

JACK (ON SCREEN)  
Ah. It's no trouble, I'm only next  
door.

HUMPHREY  
Then now it's working... perhaps you  
should...?

Jack looks back at him a little blankly, then gets it.

JACK (ON SCREEN)  
Come there!

HUMPHREY  
Well, yes.

JACK (ON SCREEN)  
Great idea!

He disappears. Then re-appears on screen again to switch the  
screen off. Humphrey, Dwayne and Florence exchange a look -  
what on earth...?

A moment, before Jack strides in.

JACK (CONT'D)  
Sorry about that. I'm afraid this  
skype malarkey is new territory for  
me. My daughter's been training me  
up. But it's very much early days,  
you know...  
(offers hand)  
D.I. Goodman.

HUMPHREY  
Humphrey, please. And this is  
Dwayne and Florence.

JACK  
Jack.

HUMPHREY  
We were just starting to look  
through the notes...

JACK  
Ah yes. Let me run you through  
it...



JACK (CONT'D)  
So where would you like to start?

HUMPHREY  
I think first, we should see what  
our four suspects have got to say  
for themselves...

CUT TO:

35 EXT. CITY MET BANK. DAY 4 [15:00] 35

A modern looking steel and glass building. The London city-  
scape behind it.

CUT TO:

36 INT. CITY MET BANK. RECEPTION. DAY 4 [15:00] 36

A big swanky foyer. NSE SMARTLY DRESSED MEN dotted here and  
there. At the reception desk, Humphrey, Jack and Florence are  
being pointed towards the lift and told which floor they need  
by an NSE RECEPTIONIST. The three move over to one of the  
lifts and enter it. Humphrey pushes the relevant floor button  
and the doors close on them.

CUT TO:

37 INT. BASEMENT INCIDENT ROOM/HONORE POLICE STATION/CITY MET 37  
BOARDROOM. DAY 4 [15:15]

INTERCUT AS NECESSARY:

Dwayne in the BASEMENT INCIDENT ROOM on the phone to JP who









MARTIN

We were there to wine and dine him,  
take him fishing, kiss his backside  
if that's what it took.

HUMPHREY

And was it a successful trip?

FRANK

He flies in tomorrow to sign the  
papers.

JACK

Now that doesn't surprise me at  
all, you look like four very  
persuasive fellas...

FRANK

You still haven't explained why a  
five minute chat about hiring this  
guy's boat is such a big deal.

HUMPHREY

It isn't.  
(beat)  
But this is.

He takes out the evidence bag with the tulip badge in it and  
hands it to Frank.

HUMPHREY (CONT'D)

Do you recognise it? It's your  
logo, I believe.

Frank shows it to the others.

HUMPHREY (CONT'D)

Looks like a badge or something...

FRANK

It's part of a cufflink. I had a  
set made for all of us, to  
commemorate the trip.

HUMPHREY

It's a cufflink, I see. And you all  
have a set of these?

FRANK

Yes.

HUMPHREY

And how many pairs were made?

FRANK

Just the four.

The evidence bag makes its way back to Humphrey.

HUMPHREY

Then you should know that this was found on the boat where Mr Lewis was murdered.

That hangs in the air, the four glance at each other.

JACK

My uncle used to collect cufflinks, a hundred pairs he must have had. Which on the surface isn't so surprising, until I tell you he only had one arm... So I'd love to see yours, are you wearing them now?

MARTIN

No, mine are at home...

STEVE

Still in the box I think...

Frank and Dominic checks cuffs but shake heads. It's clear that none of them are wearing their cufflinks.

JACK

It was just a thought...

They all visibly relax.

JACK (CONT'D)

We'll pop back in tomorrow, so if it's no trouble you can bring them in then.

Jack smiles warmly. The four look a little unnerved.

CUT TO:

Humphrey, Florence and Jack walk back along the floor.

JACK

Well that put the cat among the pigeons...

HUMPHREY

One of them is lying to us. One of them was on that boat...

JACK

...and one of them - despite what they're saying - knew Tom Lewis.

HUMPHREY

Exactly. Our officer back in Saint Marie is speaking with Mr Lewis'  
(MORE)

(CONTINUED)

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HUMPHREY (CONT'D)  
partner. Maybe she'll be able to  
help us with that one...

CUT TO:

41 INT. HONORE POLICE STATION. MAIN OFFICE. DAY 4 [16:00] 41

JP sits with Sophie. On the desk in front of her are photos of the four bankers.

JP

Look really carefully... Are these the four men who spoke to your partner about hiring the boat for a fishing trip?

SOPHIE

Yes... He spoke to these two.

She points to Dominic and Steve.

FLASHBACK/NEW SCENE: 41 PART 2/EXT. CATHERINE'S BAR. DAY 1 [18:00]

Sophie watches on as Tom has a friendly looking chat to Dominic and Steve about chartering his boat out. NB - Lucy, Hema and Rachel sat at the table with Sophie.

SOPHIE (CONT'D)

But it was just for a few minutes.

JP

And have you ever seen any of them before that night?

SOPHIE

No.

A beat. JP thinks. Tries a different angle...

JP

Can I ask, did you carry any cash on the boat?

SOPHIE

No... Well, a few dollars for provisions...

JP

But not a large amount?

SOPHIE

Of course not. All our bookings are done in advance on credit card...

JP takes this in.

JP

And do you know if your partner had a second mobile phone?

SOPHIE

What? I'm sorry... But why are you asking me all these questions?

JP

Miss Boyd. Could you answer please?

SOPHIE

No. He didn't have another bloody phone, okay? What's all this about?

JP

Since we last spoke to you, we got some new information that your partner was seen with a large amount of cash and also making a call from a phone we can't trace... Would either of those things mean anything to you?

Sophie takes this in, appearing thrown. Thinks. Then adamant...

SOPHIE

No. They wouldn't.

A thoughtful JP. A dead end.

CUT TO:

EXT. LONDON POLICE STATION. DAY 4 [16:30]

DWAYNE

Marjorie in Logistics and Planning,  
her grandfather was from St Lucia.

JACK

It's not what you know Dwayne, it's  
who you know...

DWAYNE

Exactly.

FLORENCE

Anything new?

DWAYNE

I've heard back from JP. Sophie  
Boyd hadn't met any of our guys  
before that evening. And knows  
nothing about the cash or a second  
mobile phone.

\*  
\*  
\*

FLORENCE

And does JP think she's telling the  
truth?

DWAYNE

He thinks so. He's going to start  
digging deeper into the victim's  
history. See what that turns up.

HUMPHREY

Okay. Good. Then while he's doing  
that, we should approach it from  
the other direction...

FLORENCE

(nods, walks to desk)  
See if we can find any links from  
our four bankers back to the  
Caribbean.

DWAYNE

I'll get their phone records up.  
And have a look at their email  
correspondence.

FLORENCE

I'll start looking into their  
finances. I'll also get onto  
immigration.

Humphrey and Jack watch them set to work.

JACK

You have a good team here,  
Humphrey.

HUMPHREY  
(proudly)  
Yes I do.

CUT TO:

44 EXT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 4 [17:00] 44

JP at his computer, looking a little flustered as Selwyn enters. He springs to his feet.

JP  
Commi ssi oner. . .

SELWYN  
Carry on, Offi cer Hooper.

JP  
(si ts)  
Si r.

SELWYN  
So. Are you cop ing al l ri ght?

JP  
Yes, si r. I 'm j ust doi ng fur ther  
back ground checks on the de ceased,  
si r.

SELWYN  
I see. And how i s that goi ng?

JP  
Fi ne, si r. I mean. . . I 've on ly j ust  
start ed. So I know I need to go  
fur ther back. I j ust haven 't work ed  
out a way to do i t.

SELWYN  
Well, you may fi nd i t's easi er to  
work for wards than back. Start wi th  
hi s pass port.

JP  
Real l y?

SELWYN  
I t wi ll not on ly gi ve you the date,  
but al so the town of hi s bi rth.

JP looks through hi s pa pers.

JP  
El eventh of May, 1967. In  
Chi chester.



SELWYN

Then you have a starting point.  
School, first job, driving licence,  
voting register, first bank  
account...

JP

(re-energised)

Yes, sir. Thank you, sir.

Selwyn nods, turns and appears to make to leave. That is until he veers towards Humphrey's desk and takes a seat. JP frowns - why isn't he leaving?

JP (CONT'D)

Was there something else, sir?

SELWYN

I don't seem to have had your  
appraisal back from the Inspector.

JP

Er, we haven't done it yet, sir.

SELWYN

Then I suggest that perhaps I watch  
how you cope over the coming days.  
Do an appraisal myself on what I  
see. How does that sound?

A weak smile and nod from JP, a little unnerved at the prospect. He types a little quicker.

CUT TO:

INT. LONDON POLICE STATION. BASEMENT INCIDENT ROOM. DAY 4 45  
[18:30]

Florence and Dwayne working away at their desks. Jack studying the whiteboard. Humphrey is looking at something on his computer. He clicks a button and whatever it is starts printing. He stands and reaches to the printer and picks up the page. Sitting down, he looks at it. And it's then that we see what he's printed: an article about the restaurant Martha works at; the headline reads something like 'restaurant owner's exciting new venture'; and there is a large photo of the NSE OWNER stood with MARTHA outside the restaurant. After a moment of looking at it, Humphrey folds the page up and puts it in his pocket. He looks round the team, then...

HUMPHREY

All right team, it's late, we had a  
long flight and there's not much  
more we can do today. And I for one  
fancy a pint in an old fashioned  
British pub.

(CONTINUED)

JACK  
Ah. A man after my own heart.

HUMPHREY  
Florence? Dwayne?

FLORENCE  
Of course.

DWAYNE  
Not me, Chief. I promised I'd look  
up my Aunt Lilibeth.

JACK  
You have family here?

DWAYNE  
Aunt Lilibeth and her husband James  
moved here in the sixties. I was  
just a boy of course...

JACK  
Of course.

DWAYNE  
(takes out slip of paper)  
Hackerny?

HUMPHREY  
Hackney? You'll probably need to  
get the tube. \*

DWAYNE  
Tube? \*

HUMPHREY  
I'll show you. Come on...

They all head out.

CUT TO:

46 INT. LONDON PUB. DAY 4 [19:00]

46

Florence is thrown/baffled by the tacky pub surroundings as  
Jack

HUMPHREY (CONT' D)  
(to Jack)  
You not having one, Jack?

JACK  
Gosh no, can't abide the stuff,  
it's like drinking liquid Marmite.

He sips his red wine. Florence takes a sip of her pint... She sputters, it's disgusting!

JACK (CONT' D)  
Told you...

CUT TO:

47 EXT. LONDON RESIDENTIAL STREET. DAY 4 [19:20]

47

Dwayne arrives at his Aunt's house... And knocks loudly on the door. There's no answer. So he checks his reflection in the windows - is very happy with his look - and knocks again.

Still no answer.

Feeling a bit of a fool - Dwayne turns to go, but just as he's leaving, the door opens, revealing NELSON MYERS (70s).

NELSON  
What do you want?

DWAYNE  
Oh. I was looking for Lilibeth Myers.

NELSON  
She's away. I'm looking after the house until she gets back.  
(beat)  
I'm her brother, Nelson...

Nelson peters out as they both realise the same thing.

NELSON (CONT' D)  
And you're Dwayne...

Dwayne turns and leaves.

NELSON (CONT' D)  
Running back to your mummy again,  
eh boy?

This stops Dwayne dead in his tracks. He turns back.

NELSON (CONT' D)  
Last time I saw you, hiding behind  
your mum's skirt, wouldn't even

DWAYNE

You were screaming at us. I was terrified.

NELSON

Now you're all grown up.  
And a Policeman.

A long moment - and it's very prickly between them.

DWAYNE

I didn't know you lived in London.

NELSON

I go where work takes me.

DWAYNE

Just never back home.

This hits - both men are as awkward as hell.

NELSON

You judging me, boy?

DWAYNE

I'm not a boy any more old man.

NELSON

Look at you, all righteous... You don't know my story.

DWAYNE

You don't know mine.

A beat - and Nelson smiles. A hard man.

NELSON

You're right. When it comes right down to it, there's nothing to say. Is there?

(a beat)

I'll tell Lilibeth you stopped by.

Nelson turns, goes into the house and closes the door - not angrily, he's just matter-of-factly shutting his son out. Dwayne is left on the doorstep... Cut to the core.

CUT TO:

Humphrey and Florence look on as Jack talks to a couple of NSE CID guys at the bar.

FLORENCE

He seems nice.

(CONTINUED)

HUMPHREY

Yes.

FLORENCE

A little odd though.

HUMPHREY

Odd's not necessarily a bad thing

48

They smile. But as Humphrey takes a swig of his drink, we can see it's really rather troubling him somewhat. On Humphrey - grappling with his love life. Once more.

CUT TO:

49

EXT. LONDON CITY. EVENING 4 [21:00]

49

The sun sets on a grey and miserable London.

CUT TO:

50

EXT. HONORE TOWN. DAY 5 [07:00]

50

And the same sun rises on a much brighter looking Honore.

CUT TO:

51

INT. HONORÉ POLICE STATION. MAIN OFFICE. DAY 5 [09:15]

51

JP is excitedly making notes while looking at his monitor and Selwyn enters the office - with his clipboard.

SELWYN

Good morning, Officer Hooper.

JP

Good morning, sir.

SELWYN

Progress?

JP

Yes, sir.

SELWYN

Good.

JP

At least I think so...

SELWYN

Go on.

JP

I've been focusing on the Chichester area - like you said, sir. And birth, medical, and drivers license records weren't any use - the name Tom Lewis is too common... But then I decided to do a search of the Chichester newspaper website for any Tom Lewises there.

SELWYN

And what did you find?

JP

An article about a Mr Tom Lewis winning a local sailing race.

SELWYN

But how do we know that that particular Tom Lewis is our Tom Lewis?

JP indicates the monitor where there's a newspaper article headlined 'LOCAL MAN WINS ISLE OF WIGHT RACE' - and he scrolls down the article until there is...

A PHOTO (from 20 years ago) of TOM LEWIS on his boat with his arm around a MAN's shoulders.

JP

That's him.

SELWYN

And this is interesting because?

JP

Because look who was in his crew for the race... One of our four suspects who denied knowing him.

JP points to the man in the photo Tom has his arm round. And it's then that we realise

HUMPHREY

Morning all, sorry... Slept in a little...

JACK

No worries, we were just having a bit of a recap.

HUMPHREY

Good.

(Looks at Dwayne)

Dwayne. How did the visit with your aunt go?

DWAYNE

(covering)

I missed her, Chief. She was out.

HUMPHREY

Shame. But you managed the tube all right?

DWAYNE

Five hundred people crammed into a space designed for ten... I've been to foam parties that weren't that up close and personal.

HUMPHREY

I know what you mean...

The phone rings, Dwayne heads off to answer it as Humphrey sits at a desk, Florence joins him.

FLORENCE

What about you?

HUMPHREY

Me?

FLORENCE

Did you go and see Martha?

HUMPHREY

No... I didn't.

DWAYNE

Chief! Check your mail!

Humphrey checks his mail, Florence and Jack behind him - he opens an email from JP. The newspaper article/photograph of Tom with Frank Henderson. Dwayne still on the phone...

DWAYNE (CONT'D)

Apparently one of our bankers has been lying to us.



JACK

What are we looking at here?

DWAYNE

The photo. That's Tom Lewis about  
twenty years ago...

HUMPHREY

And?

DWAYNE

JP says to look who he's with...

A beat. The three of them peer closer. It takes a moment,  
then...

JACK

Stone the crows. Isn't that...

HUMPHREY

(nods)

Yes... That's exactly who it is.  
Stone the crows indeed.

CUT TO:

INT. CITY MET BANK. FRANK'S OFFICE. DAY 5 [11:00]

Humphrey slaps a blown-up copy of the newspaper article onto  
Frank's desk - a stunned Frank sitting behind it - and Jack  
waiting...

Frank lets the photo sink in, no denying it's him. He looks  
at the Police... And knows he has to come clean.

FRANK

Tom was a friend. A trader here in  
the City. At a rival bank but very  
successful... Mind you - it was  
years ago. But we were both into  
sailing, that's how we got to know  
each other.

HUMPHREY

You said you didn't know him.

FRANK

I know... And that was a mistake, I  
just thought it would complicate  
things.

JACK

Well you're right about that, I  
mean what are we to think?

FRANK

It was a mistake, an error of judgement.

JACK

Let's not dwell on that, but can you answer me this... If Mr Lewis was such a success here in England, how did he end up selling fishing trips in the Caribbean?

Panic slips into Frank's eyes... Which the Police notice.

FRANK

I don't know what you mean.

Humphrey looks at Jack with dawning respect - and runs with it.

HUMPHREY

It's a simple question. What happened to turn his life upside down?

JACK

(friendly)

You know, this bunch are a tenacious lot, they're sure to find out. I suggest you tell them.

A beat - and Frank exhales, what choice has he got?

FRANK

All right - I've got nothing to hide. Tom was a brilliant sailor - he really was - but one day, he went out when a storm was forecast. And he took his son. His eight-year old son. And when the storm hit, it was much bigger than he expected... And they were both swept overboard  
(a swift correction)  
Or rather, the son was swept overboard, Tom dived in to save him...

FLASHBACK/NEW SCENE: 54 PART 2/EXT. BOAT AT SEA. DAY 0

As the rain comes down, Tom (20 years ago) is seen to dive into the broiling sea.

FRANK (CONT'D)

...but it was too late. The poor boy drowned - Tom blamed himself.

FLASHBACK/NEW SCENE: 54 PART 3/EXT. BOAT AT SEA. DAY 0

(CONTINUED)

Tom climbs back onto the boat, soaked and looking utterly haunted and devastated.

FRANK (CONT'D)  
He fell apart. He blamed himself  
for his kid's death... Mainly  
(MORE)

because it was his fault. He started drinking. Getting violent. Within the year, he'd been sacked from work, and then one day he was gone.

JACK

How do you mean? Gone?

FRANK

He walked out on his life. Just vanished. According to his wife, he said he was going out one day, and he never came back.

HUMPHREY

So when did you discover Mr Lewis was in fact on Saint Marie?

FRANK

That's the thing. And why I didn't mention it... I haven't seen Tom - or known where he was - for two decades. And I didn't even know he was on Saint Marie when we were there.

(beat)

You have to believe me...

HUMPHREY

I hate coincidences.

JACK

You think he's your man?

HUMPHREY

I think he's the most likely option  
and the chances are that piece of  
cufflink belonged to him...

JACK

But?

HUMPHREY

But if he did kill Tom Lewis, how  
did he get back to shore?

And they're once more confronted by the impossible puzzle.

HUMPHREY (CONT'D)

If we could just work out how he  
did it, then I'd say we've got our  
man...

And they all think a moment. Then...

JACK

Of course, there is one explanation  
for how he managed to get off the  
boat and back to shore...

HUMPHREY

Which is?

JACK

Maybe he didn't...

HUMPHREY

What?

JACK

Did you ever do cross country at  
school?

HUMPHREY

Yes.

JACK

Well did you never run the first  
half mile, nip off to the local  
cafe, have a bacon and egg  
sandwich, then get the number 7 bus  
to the end, dirty yourself up a bit  
and rejoin the rest of them to run  
to last half mile back to school?

HUMPHREY

You mean.. ?

JACK

You know when there's no possible way for something to have happened... It probably didn't.

(beat)

It's a bit like when you lot first arrived. You didn't think I was here, but I kinda was, wasn't I? You just hadn't seen me.

HUMPHREY

You're right... Of course. Which would explain how Frank Henderson killed Tom Lewis and then managed to make it the five miles back to shore...

Jack nods - it would.

HUMPHREY (CONT'D)

(Looks at Florence)

Florence! Call JP, get him back to the boat, tell him to search it again. Specifically near where we found the cufflink...

FLORENCE

What's he looking for?

HUMPHREY

(smiles at Jack)

Somewhere to hide...

CUT TO:

56 EXT. HONORÉ HARBOUR. DAY 5 [15:00]

56

Tom's boat is moored by the quay with Police Do Not Cross tape. And the Police Jeep is parked nearby.

CUT TO:

57 INT. TOM'S BOAT. LOWER DECK. DAY 5 [CONTINUOUS]

57

Selwyn and JP enter the hold. They look round...

JP

The Inspector said the cufflink was on the bed under a framed photo of the victim and Sophie Boyd...

They see the photo hanging on the wall and move towards it. JP inspects the wooden clad walls.

(CONTINUED)



SELWYN

Until it was back in the harbour...

FLASHBACK/NEW SCENE: 57 PART 3/EXT/INT. HONORE HARBOUR/TOM'S BOAT. DAY 2 [10:30]

Dwayne finishes securing the boat with 'POLICE DO NOT CROSS' tape. He heads over to join JP and they set about going off to question various NSE TOURIST WITNESSES on the harbourside.

GO TO: Below deck, after a beat, the secret door is seen to be pushed open from the inside...

SELWYN (CONT'D)



Steve steps back to let the Police in...

CUT TO:

60 INT. CITY MET BANK. FRANK'S OFFICE. DAY 5 [CONTINUOUS] 60

The Police enter to find Dominic and Martin with a couple of other NSE BANKERS... And then we see what has caused the commotion: Frank lies slumped over his desk, a Second World War Service Revolver in his hand... And blood freshly pooling on the desk in front of him.

Florence dashes to Frank's side - and takes his pulse.

FLORENCE

He's dead...

Humphrey looks from Frank to Dominic, Martin and Steve... And then to Jack. Both of them stunned.

CAPTION: "TO BE CONTINUED..."

END OF EPISODE