

The Last Earl of Alderstein
A Ghost of Sherlock Holmes Mystery"

Written by

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FADE IN:

EXT. CHÂTEAU - NIGHT

A dim light is on in only one room on the south side of a château, the study. The shadow of a man, alone, dances to calypso music with his arms going wild behind the curtain.

A barely visible, dark, shadowy figure with a long glove moves a tree branch up to look at the study with binoculars.

We HEAR the snobbish voice of SHERLOCK HOLMES (61).

SHERLOCK (V.O.)

As I told Watson so many times,
'You see, but you do not observe.
The distinction is clear.' This man
is celebrating something with much
joy and frivolity.

A light turns on in an upstairs room, quickly drawing the attention of the binoculars.

A shapely woman passes by the upstairs window where the binoculars now remain fixed.

SHERLOCK (V.O.)

Are you listening, Detective
Inspector Martin?

We hear the sleepy and cranky voice of DETECTIVE INSPECTOR MARIA MARTIN (25).

DI MARTIN (V.O.)

From "A Scandal in Bohemia" 1891.
I'm trying to sleep, Mr. Holmes. Go
away.

In the window of the study, the man now has a butcher knife in his hand, but Holmes is fixed on the shapely woman in the upstairs window.

The woman disappears from the upstairs window, but Holmes waits for her to return.

In the study, the man freezes, then falls face-up on the desk. The butcher knife sticks up from his chest.

Moments later, from inside, we hear a woman SCREAM.

DI MARTIN (V.O.)

Holmes will call us to the crime
scene shortly.

(MORE)

DI MARTIN (V.O.) (CONT'D)

Only 5% to 15% of the general population experiences hearing voices at some point in their lives, but I was blessed and cursed by hearing voices all the time. One of those voices is the ghost of the greatest detective of all time, Sherlock Holmes.

(yells)

Wake up, Henry, the game is afoot.

EXT. CHÂTEAU - NIGHT

SUPER: "One hour later."

It's a dark and stormy night, of course.

DI Martin and her love interest, CONSTABLE HENRY GRUBER (23), RACE in a police car with lights and siren, and slam on the brakes at the château's front entrance.

A yellow police motor scooter is parked in front of them, as is the Coroner's van.

They jump out of the car to inspect the scooter.

DI MARTIN

Damn him! I'll kill him.

CONSTABLE

(laughs)

Too late. But that's our stolen scooter!

The Constable moves in for a kiss.

DI MARTIN

Not now, Henry. We have work to do.

Both sets of hands get a bit frisky.

CONSTABLE

Sometime tonight, then. We'll sneak something in during the dullest part of the investigation.

DI Martin kisses him quickly, pushes him back, and laughs.

DI MARTIN

Sneak it in!? You make it sound so spontaneous... and premature.

CONSTABLE

It's a promise, then, Luv.

They mumble as they approach the palatial doors of a dilapidated Château.

DI MARTIN

I could swear I heard his voice
about an hour ago! How did he beat
us here?

CONSTABLE

You'll have to ask him. I can't
hear him anymore.

DI Martin freezes and covers her ears with her hands as the Constable approaches the door and rings the bell.

DI MARTIN

Never mind who, Mum. I'm busy
tonight! Call me tomorrow!

DI Martin shakes her head in disgust and leaps to the door as the BUTLER, Hugh Wentworth (40), answers in a butler's uniform. He ends every dialogue with a shallow, insincere bow and a weak smile.

BUTLER

May we help you?

DI Martin and the Constable look around the Butler for other people. They see a few large pots collecting annoying drops of rain from the ceiling.

BUTLER (CONT'D)

That was a colloquial "we."

The Constable leans toward DI Martin and whispers.

CONSTABLE

Can I poke him in the colloquial
"eye?"

DI Martin speaks up, attracting attention from the Constable.

DI MARTIN

I'm Detective Inspector DI Maria
Martin. This is Constable Henry
Gruber. Do we have a dead body in
the house?

The Butler remains serious, glancing at the Constable.

BUTLER

A château is a large, often historic, country manor associated with aristocracy, whereas a house is a general term for lower residential dwellings.

The Constable snickers.

CONSTABLE

A colloquial château?

DI Martin remains equally calm.

DI MARTIN

Do we have a dead body in the château?

The Butler waves them inside.

INT. CHÂTEAU - NIGHT

DI Martin and the Constable are distracted by large pots collecting annoying drops of rain from the ceiling.

DI MARTIN

What should we call you, Sir?

BUTLER

Butler or Wentworth, Mum.

DI MARTIN

Call me DI Martin. Henry answers to either Henry or Constable. Whose yellow motor scooter is that out front?

BUTLER

I don't know, Mum. Let me show you to the study.

The Butler leads the way at a slow pace.

CONSTABLE

Do you get paid by the hour, Wentworth?

The Butler glares at Constable.

BUTLER

We're lucky to get paid at all.

DI MARTIN
Take us to the body, please.

The Constable whispers to DI Martin.

CONSTABLE
The body could be fully decomposed
by the time we get there.

The Butler speaks without turning around.

BUTLER
One could only hope, Constable.

They reach the study. DI Martin sees a key in the door, which is ajar.

The Butler opens the door and announces them, with an insincere bow.

BUTLER (CONT'D)
Detective Inspector Martin Martin
and Constable Goebbels.

CONSTABLE
It's Gruber.

The Butler bows insincerely.

BUTLER
Yes, Sir. Gruber.

INT. STUDY - CONTINUOUS

DOC (45), a kindly village doctor, attends to the body of Earl Winston (28; AKA the Earl of Alderstein), which is face up, atop the desk, with a butcher knife in his chest. Doc avoids stepping into a large pot collecting drips from the ceiling.

DOC
Hi, Maria. Hi, Henry.

The victim's phone is playing Calypso music.

DI Martin puts on latex gloves and shuts off the music on the victim's phone.

DOC (CONT'D)
The music was playing when I came
in.

She looks around the room and sees no one but Doc.

DI MARTIN
Who do we have here?

Doc turns to DI Martin.

DOC
A leaky roof and Earl Winston, the Earl of Alderstein. I've known his tragic family all my life. He inherited the place from his folks, the Duke and Duchess. That makes our vic the Earl of Alderstein. His parents had the gall to name him Earl.

DI Martin examines the victim.

DI MARTIN
Hmmm. Old shoes on an Earl, and in need of a cobbler. His slacks, shirt, and sports jacket are dated. His fingernails are sloppily clipped. He needed a raincoat in this house. He may think himself royalty, but he doesn't wear it. Why were you listening to Calypso music before you died?

She looks around the study.

DI MARTIN (CONT'D)
A modest collection of older books, inherited but never read, no photos on the desk or the walls of family or friends. Those types of people are better at making enemies, and at least one for certain.

SHERLOCK (V.O.)
Exactly what I deduced, Detective.

DI Martin looks around, but bites her tongue.

DOC
He has no heir.

Constable stares at the knife in Earl's chest.

CONSTABLE
You think he suffocated to death?

DI MARTIN
He means, no children. Henry, put the house on lockdown.
(MORE)

DI MARTIN (CONT'D)

No one leaves for any reason. We'll want to interview them all.

CONSTABLE

You got it, Gov.

The Constable races to the door to see the Butler staring in.

CONSTABLE (CONT'D)

Lock all the exits, Wentworth. No one leaves.

The Butler bows and exits very slowly.

BUTLER

They all locked themselves in their rooms, Constable. There's evil about.

The Constable observes the slow Butler walking away.

CONSTABLE

About what, Wentworth?

The Butler rolls his eyes in disgust.

BUTLER (O.C.)

About the Château, Sir.

CONSTABLE (O.C.)

Yes, how about this place? But you'll never outrun the killer at that speed!

BUTLER (O.C.)

You're absolutely right, Constable.

DI Martin fixates on the large amount of blood from the knife in his chest.

DI MARTIN

That's a modest amount of blood for a chest wound.

DOC

We have a second knife wound on his left side. His love handles.

DI MARTIN

I prefer the more accurate term, flab-grabs.

DOC

Generally, it's a relatively harmless location for a stab wound, but this one cut the external iliac arteries -- maybe by mistake -- in the lower pelvis.

DI MARTIN

Except when you add a second stab wound!

DOC

Precisely.

DI MARTIN

Who discovered the body?

DOC

His wife, Countess Sophia. She said the door was locked from the inside.

DI Martin inspects the door.

DI MARTIN

Locked from the inside? Huh? Time of death?

DOC

About an hour ago, based on the body's temperature. And the time of the Countess's emergency call.

DI Martin inspects a window.

SHERLOCK (V.O.)

They are all locked from the inside.

DI Martin hears Holmes but turns to see him in the corner of the study, taking copious notes. She gets aggravated.

DI MARTIN

What the Hell?

Doc, who can't see Sherlock, continues.

DOC

It's confusing to me, too. The side wound may not have been severe enough to kill him, but the second one in the chest finished him off for good.

DI Martin glares at the knife in the victim's chest.

DI MARTIN

But the chest wound exploded. I'd like to know more about the side wound, Doc.

DOC

No problem. But this Château is no stranger to tragedy.

DI Martin isn't listening. She's looking out the window at a grove of trees.

DI MARTIN

Doc, was there a yellow police scooter when you arrived?

DOC

Yes, I thought you beat me here.

DI Martin takes photos of the knife with her smartphone, pulls the knife, and collects it in an evidence bag.

DI MARTIN

We'll see what the prints tell us.

DOC

It's not out of the question that both knife wounds could be self-inflicted.

DI MARTIN

I don't see how, Doc.

SHERLOCK (V.O.)

Neither do I, detective.

DI Martin snaps her head around the room, but doesn't see Holmes.

Doc looks sadly at DI Martin, perplexed and worried.

DI MARTIN

Let's see what the Countess has to say.

INT. HALL - CONTINUOUS

DI Martin climbs the staircase, with the Butler eavesdropping from afar. He sees and hears only DI Martin.

DI MARTIN

I know you're listening, and I know
you saw something an hour ago.

The Butler's eyes open wide. No one but DI Martin can hear
Sherlock.

SHERLOCK (V.O.)

I was distracted.

DI MARTIN

(a little angry)

You didn't report our police motor
scooter outside, and you pretend to
have seen nothing in the study!

The Butler fearfully creeps away, glancing back at DI Martin.

DI MARTIN (CONT'D)

Fine! I'll handle this case myself.

The Butler's eyes open wide again.

INT. UPSTAIRS HALLWAY - CONTINUOUS

DI Martin sees LUCY (30s), a sultry Asian Woman (25) in a
maid's uniform, holding a feathered duster, but not using it.

DI Martin flips open her badge.

DI MARTIN

I'm Detective Inspector Martin,
looking for the Countess's room.

LUCY

I'm Lucy, the maid. Countess
Sophia's suite is at the end of the
hall. I adore her, but with all the
commotion, I forgot to do the
nightly turn-down service.

DI MARTIN

Turn-down service?

LUCY

The Countess likes her pillows
fluffed and her comforter peeled
back before bedtime, but I was busy
dusting around the Château.

(emotionless)

Plus, somebody killed her husband.

DI Martin stares suspiciously at Lucy's clean feather duster, stunned.

DI MARTIN

That's what we're here to investigate, and Constable Gruber will interview you next.

(whispers)

How did you feel about her husband?

Lucy winks and whispers back.

LUCY

With my hands, of course.

(beat)

Oh, and I met Constable Gruber.

He's cute.

DI MARTIN

Thanks, Lucy. Constable Gruber is looking for you now.

LUCY

I was about to take my bubble bath.

Send the Constable in at any time.

DI Martin's eyes open wide as Lucy heads down the hallway.

DI Martin turns and walks into Sherlock Holmes in the flesh. His eyes are glued to Lucy's swaying hips. DI Martin whispers angrily.

DI MARTIN

What did you see when you arrived?

SHERLOCK

I was perusing the neighborhood--

DI MARTIN

On our stolen police scooter.

SHERLOCK

I did see the figure of a lone man in the study.

He points to Lucy's hips as she enters the bathroom, but leaves the door ajar.

SHERLOCK (CONT'D)

Before I saw someone's hips in an upstairs bedroom.

DI MARTIN

I'll take it from here.

DI Martin heads to the Countess's suite, while Sherlock disappears.

DI Martin glances toward the bathroom.

DI MARTIN (CONT'D)
Don't even think about it! You're with me. Poke around her room during the interview.

DI Martin knocks on the door.

DI MARTIN (CONT'D)
Open up. Police.

We hear a key unlock the door.

The door swings open.

INT. COUNTESS'S SUITE - CONTINUOUS

DI Martin and Holmes enter, but the Countess only sees DI Martin. One large pot collects drips from the ceiling.

Sherlock's eyes open wide when he sees the beautiful COUNTESS SOPHIA (25) in a black nightgown (no outer robe), wiping tears from her eyes after reading a note. A fire burns in the fireplace.

The Countess crumbles up the note and tosses it in the fireplace.

DI MARTIN
I'm DI Martin, and I'm sorry for your loss. What was that note you threw in the fire?

COUNTESS
Our maid apologized -- she missed the turn-down service again.

SHERLOCK (V.O.)
Can't you see the poor woman is in mourning?

DI Martin glares in the direction of the fire.

DI MARTIN
Please don't burn anything else tonight. I have a few short questions. You may have a solicitor on hand if you'd like.

Holmes is poking around the room.

COUNTESS

No, that's okay. I'll answer your questions. This is such a shock. I loved my husband, but I do like to get turn-down service.

SHERLOCK (V.O.)

They slept in separate rooms.

DI Martin glares at Holmes, then turns back to the Countess.

DI MARTIN

How did you meet?

SHERLOCK (V.O.)

Not in this suite, that's for certain.

COUNTESS

Two years ago, I was Princess Sophia of Calzonnia, a small island in the Mediterranean. When the Calzonians voted to abolish their monarchy, and my parents panicked, they abdicated the throne and hastily arranged my marriage to Earl, the Earl of Alderstein. I thought his parents were cruel to name him Earl.

DI MARTIN

I thought so, too. But they died some time ago.

COUNTESS

When Earl turned 18, his parents died in a horrible accident. We're all forbidden to talk about it.

DI MARTIN

Hmmm.

CUT TO:

INT. BATHROOM - SAME TIME

The Constable sits on the toilet and interviews Lucy in the bubble bath. Lucy's uniform and duster lie on the floor.

CONSTABLE

You may have a solicitor with you, if you'd like.

LUCY

There wouldn't be room in the tub
for the three of us.

The Constable looks away, shyly.

CONSTABLE

Did you hear or see anything
suspicious about an hour ago?

LUCY

Nothing out of the ordinary. I
could hear moaning in the Study,
but that's common. I was dusting an
upstairs bedroom when I heard a
scream downstairs.

CONSTABLE

Did you run to investigate?

LUCY

They don't pay me that much! I kept
dusting.

The Constable glances at the feather duster, which looks
clean.

CONSTABLE

Do you know anyone who would want
to harm the Earl?

LUCY

Everyone who knew him or his
family, but my money is on Samantha
the tart. Wentworth said the odds
were two to one.

CONSTABLE

Did the staff have a betting pool
on who did it?

LUCY

We bet on everything. The Chef bet
me twenty Euros that I couldn't get
the hunk constable to kiss me.

Lucy starts to get up from the bath.

The Constable gets embarrassed and begins to leave.

CONSTABLE

Uh. That's not gonna happen.
Promise me you'll lock the door
when I leave.

LUCY

If you promise to meet me later in the kitchen to continue your little interview. I promise not to bite.

The Constable races out, but hears the door lock behind him.

BACK TO:

INT. COUNTESS'S SUITE - SAME TIME

COUNTESS

We met only once before the marriage; he was handsome, and I assumed he was wealthy.

DI MARTIN

Wasn't he wealthy?

COUNTESS

My parents gave him everything they had to maintain my royal title.

SHERLOCK (V.O.)

But she was demoted to Countess because he was only an Earl.

DI MARTIN

Describe your relationship with Earl, the Earl, or whatever you called him.

Sherlock stares sadly at the bed.

SHERLOCK (V.O.)

Their marriage bed was sad and lonely.

COUNTESS

We occupied the château as roommates. It was fun at first. I had high hopes. But our marriage bed was sad and lonely.

SHERLOCK (V.O.)

Ah-ha!

DI Martin ignores Sherlock and steps between them, face-to-face with the Countess.

DI MARTIN

The Butler said you found the body. Can you walk me through your movements tonight?

COUNTESS

I was in here, alone as usual, when I imagined that I heard a small groan from my husband.

DI MARTIN

Have you heard his voice in your head before?

COUNTESS

Lots of time.

SHERLOCK (V.O.)

Join the crowd.

COUNTESS

I went to him after I put on my robe, of course!

SHERLOCK (V.O.)

Such a shame.

COUNTESS

And I tiptoed down the stairs, and I knocked gently on the study door.

SHERLOCK

Did you hear any groaning?

DI MARTIN

Did you hear any groaning?

COUNTESS

No. So I tried to open the door, but it was locked.

DI MARTIN

You didn't scream?

COUNTESS

I'm not much of a screamer. I'm more of a moaner.

DI MARTIN

Then what did you do?

COUNTESS

I assumed my husband wanted his privacy, and I discovered that even with my robe on, I was half-naked. So I tiptoed back upstairs. When I was in my suite, I heard a blood-curdling scream, and I panicked.

DI MARTIN

Did you call for a doctor?

COUNTESS

No. I told you I panicked. I paced
in my room for the longest time.

DI MARTIN

Then what?

COUNTESS

I began wondering if my husband was
okay, so I texted him but got no
response. After a few text messages
and a lot more pacing, I got the
courage to go back to the study.

SHERLOCK

This is getting good.

BEGIN FLASHBACK

EXT. STUDY - NIGHT

The Countess enters the study to see her dead husband with a
knife in his chest.

COUNTESS (V.O.)

I tiptoed down the stairs to the
study, and I saw a key in the door.
I may have touched it, I don't
remember, because I could see my
husband on his desk with a knife in
his chest. I did what any loving
wife would do; I performed first
aid.

She pulls the knife out.

COUNTESS (V.O.)

I took that big knife out and
checked his pulse.

She checks his pulse.

COUNTESS (V.O.)

He didn't have a pulse, and blood
was everywhere.

She panics and paces, holding the knife.

She hears the Coroner's Van pull up to the château. Her eyes
open wide.

END FLASHBACK

COUNTESS

I looked down at the knife in my hand, and then I glanced at the door handle that had my fingerprints on it, and I panicked again.

DI MARTIN

You didn't!

SHERLOCK

You didn't!

COUNTESS

Yes, I put the knife back in his chest and wiped my prints off the knife and the door handle.

DI MARTIN

That's tampering with evidence.

The Countess nonchalantly puts her hand on her hips.

COUNTESS

I told you, I panicked.

Holmes and Sherlock hit their foreheads with an open palm.

COUNTESS (CONT'D)

I stepped back and froze. The next thing I remember is the kindly Doctor entering the study.

DI Martin freezes as if deep in thought.

BEGIN DAYDREAM

INT. EARL'S SUITE - NIGHT

Earl's suite looks like a detective's office as DI Martin stands in front of a large whiteboard (Murder Board) with a photo of the victim (labeled "Earl"), a photo of the Countess below, labeled (Countess, wife), and a photo of the Butler labeled (Butler, Wentworth) off to the side. All the labels are with a BLACK marker. One large pot collects drips from the ceiling.

Sherlock Holmes looks on, but disappears as the office door opens.

The Constable enters with the knife in an evidence bag.

CONSTABLE

No fingerprints.

Across the top of the whiteboard, DI Martin writes "Means, Motive, and Opportunity" with a RED marker.

She stares at the board, then draws a RED line between the Earl and the Countess.

SHERLOCK (V.O.)

We can draw no other conclusion at this point.

DI MARTIN

We'll have to prove motive, but financial gain is unlikely in this dump.

CONSTABLE

And the spouse is often the murderer.

DI MARTIN

We can't be too hasty. There was a locked door and a second stab wound. But right now, I'm afraid the Countess has to be our lead suspect. The Butler remains a person of interest.

CONSTABLE

The Butler never does it.

SHERLOCK (V.O.)

The Butler never does it.

DI Martin stares at the whiteboard.

END DAYDREAM

COUNTESS

Things don't look so good for me, do they?

DI Martin turns to the Countess.

DI MARTIN

We're early in the investigation. Stay strong. If you didn't unlock the door, who did?

We HEAR a SCREAM from the opposite end of the hallway.

DI MARTIN (CONT'D)

Stay here, and lock your door!

Sherlock is already gone.

INT. UPSTAIRS HALLWAY - CONTINUOUS

DI Martin runs down that hallway.

DI MARTIN
Constable!

The Constable races upstairs with a sandwich in one hand and his nightstick in the other.

The door to the bathroom is shut and locked.

INT. BATHROOM - CONTINUOUS

DI Martin and the Constable break open the door.

Sherlock stands over the bathtub, filled with blood-red water and bubbles, and Lucy, who is lifeless. It appears she slit her wrists, but there is no knife or razor blades to be seen. One of her feet hangs over the tub.

DI Martin and the Constable race in, shocked.

DI Martin checks for a pulse. She sees Lucy's wrists have been cut.

CONSTABLE
We didn't finish my interview.
Should I call an ambulance?

DI MARTIN
Your interview is over. She's dead.
Call Doc, and get me three more
officers out here. Two to watch the
exits, and one to search the
grounds. Tell everyone here to
remain in their locked rooms.

The Butler stands behind DI Martin, as the Constable exits.

BUTLER
I'll take care of that, Mum.

DI Martin is shocked to see the Butler behind her. She looks down the long hall behind them.

DI MARTIN
Wentworth, where is your room?

BUTLER
Ground floor, Mum. Behind the
kitchen.

DI MARTIN
Guard the back door, Wentworth.
Don't let anyone leave.
(MORE)

DI MARTIN (CONT'D)
I'll call for backup. When they
arrive, go to your room and wait
for me.

BUTLER
Yes, Mum. Will there be anything
else? Tea, Mum?

Di Martin glares at him.

BUTLER (CONT'D)
Biscuits, Mum?

Di Martin glares at him again.

He shrugs, bows insincerely, and walks away slowly.

DI MARTIN
That will be all, Wentworth.

BUTLER
(mumbles, disgusted)
I lost five Euros there, Mum.

DI Martin looks puzzled for a second.

The Butler leaves, dejected.

DI Martin searches around the bathroom for a knife and other
clues.

Sherlock stares at Lucy's foot hanging over the tub.

SHERLOCK
The game is afoot.

DI Martin glares at Sherlock.

We hear the motherly voice of DI Martin's MUM (55), an
educated but meddlesome Spanish woman, who has been dead for
ten years.

MUM (V.O.)
You've got yourself another live
one here -- or dead one, I guess.

Sherlock looks up and around.

DI MARTIN
Not now, Mum. I'm terribly busy.

Sherlock stares at DI Martin. DI Martin sees this.

SHERLOCK

Who's that? What creature in Heaven
holds a voice so sweet?

DI MARTIN

It's my--
(shocked)
Can you hear her too?

SHERLOCK

I wasn't born deaf, ya know.

MUM (V.O.)

I'm Casandra Martin, DI Martin's
mum. Who are you?

SHERLOCK

I'm Sherlock Holmes. It is my
highest honor to meet you--

DI MARTIN

(angry)
Uh-uh, No! Absolutely not. People
already think I'm crazy, I'll have
none of this!

DI Martin exits to the hallway and slams the bathroom door.

The Constable arrives with crime tape for the door and sees
that DI Martin is flustered.

CONSTABLE

Is everything okay, Gov. Two
murders in one night is a lot.

DI Martin stomps away and down the stairs with her hands over
her ears, but glares back at the bathroom.

DI MARTIN

I wish it were four murders. Tape
it off. No one goes in or comes
out.

The Constable stares at the closed door and mumbles.

CONSTABLE

I don't think anyone will be coming
out, Gov.
(yells to DI Martin)
Then, what should I do?

DI Martin is downstairs and yells back.

DI MARTIN

The next village is having its annual Founders Day party, and their two Constables are pissed, so it's only us tonight! Watch all the exits and make sure no one else gets stabbed or sliced!

DI Martin disappears toward the kitchen, as the Constable tapes off the bathroom, while frequently glancing behind him with a frightened look.

EXT. BUTLER'S AND CHEF'S QUARTERS - CONTINUOUS

DI Martin knocks on the door, but there's no answer.

DI Martin knocks and puts her ear to the door. She HEARS two people scurrying in the room.

She knocks again and hears two feet coming to the door.

The Butler answers, unlocks, and opens the door, holding a shovel as a defensive weapon.

DI Martin walks past him into the room and sees TALIA WENTWORTH (38) in a chef's outfit, sitting in a lounge chair with her bandaged ankle on a stool.

DI Martin gives her a suspicious look.

DI MARTIN

I'm DI Martin, investigating two deaths. Who are you?

CHEF

I'm Talia Wentworth, the chef.
You've met my worthless husband.

DI Martin scans the room and sees one full bed, with two pillows. A five-Euro note on the table is snatched up by the Chef.

DI MARTIN

Huh.

CHEF

The Earl wanted to hire a married couple, so we got married to get the jobs.

DI MARTIN

(mumbles)

Looks like a marriage of
inconvenience.

CHEF

We didn't tell the others, and as
difficult as this is to believe,
neither of us is remotely
passionate.

DI MARTIN

Huh.

DI Martin glances at the Butler, who looks away.

DI MARTIN (CONT'D)

Talia, what did you do to your
ankle?

CHEF

I slipped on olive oil while
preparing dinner. It's extremely
painful to walk on, and I can't
climb the stairs.

DI Martin is suspicious but moves on.

DI MARTIN

We've had two deaths, and we don't
want any more, so stay in this
room. I have to finish my interview
with the Countess.

CHEF

She couldn't hurt a fly. That
circus tramp, Lucy, on the other
hand,--

DI MARTIN

Circus tramp?

CHEF

She'd mate with half the animals,
and the bearded lady--

The Butler gets in the Chef's face.

BUTLER

She's dead! She committed suicide
in the bathtub.

The Chef angrily slams the 5-Euro note on the table.

The Butler snatches up the note.

DI MARTIN
I'm sorry for your loss, Wentworth,
but we don't know if it was a
suicide yet.

The Butler angrily slams the 5-Euro note on the table.

The Chef snatches up the note.

The voices return in DI Martin's head. Her mum is flirting
with Sherlock.

MUM (V.O.)	DI MARTIN (CONT'D)
Have you seen "The Hateful Eight?" Quinton Tarantino's take on a locked room murder. I think you'd like it.	I need to know if either of you saw anything suspicious around 7 PM when the Earl died.

The Butler and the Chef stare at each other, worried for DI
Martin, who puts her palms to her ears.

SHERLOCK (V.O.)	DI MARTIN (CONT'D)
I've haven't been to a moving picture in ages.	Not now, you two!

MUM (V.O.)
Well, that's fine. I'll let you go,
dear. Bye-bye, Sherlock. Call me.

DI Martin looks around the room as the voices cease.

DI MARTIN
I'll be back. I'll need to know
where you were before and around at
8:30 PM when Lucy passed, but I'd
better finish my interview with the
Countess. You two, stay put!

DI Martin exits immediately, leaving the Butler and Chef
perplexed.

INT. COUNTESS'S SUITE - NIGHT

The Countess is horrified.

DI MARTIN
The door was locked from the
inside. It appears she took her own
life.

COUNTESS
She was woefully depressed.

DI MARTIN
I hadn't noticed.

COUNTESS
All the time around me. Not just today.

DI MARTIN
Do you know of anyone who would want to harm Lucy?

The Countess pauses and looks away.

COUNTESS
I thought she was a harmless flirt. Secretly, I hoped she would arouse my husband to the point where he would ravage my body.

DI Martin is shocked.

DI MARTIN
What if she aroused him to ravage her body?

The Countess looks away.

COUNTESS
I don't think my husband was capable of, you know--

DI MARTIN
What makes you say that?

COUNTESS
In our two years of marriage, we only had, you know, once.

DI MARTIN
That's a bit below average from what I'm told. I'm not married.

The Constable pounds on the door.

CONSTABLE (O.C.)
Doc's here, Gov.

DI Martin gently grabs the Countess's hand. They share a moment.

DI MARTIN

I have to go. Lock your door. No one comes in but me or Constable Gruber. Understand?

DI Martin exits and hears the door lock behind her.

INT. UPSTAIRS HALLWAY - CONTINUOUS

DI Martin follows the Constable to the bathroom at a quick pace.

Yellow police tape is around the door.

DI Martin tries the door. It's locked. She knocks.

DI MARTIN

It's us, Doc.

Doc unlocks the door from inside and opens it a crack.

DI Martin and Constable slip inside.

INT. BATHROOM - CONTINUOUS

The floor is covered with blood-red towels. Lucy's body, atop the towels, is covered with a sheet.

Her wrists, no longer bleeding, are covered with washcloths.

The bubbles have dissipated, and the water is crimson.

DI Martin and the Constable put on latex gloves like Doc, who is in white PED.

DOC

Slit wrists in a locked room. I'm guessing she killed the Earl, felt guilty, and slit her wrists. Two cases closed.

DI Martin pulls the chain connected to a stopper to drain the tub.

CONSTABLE

I don't get it. After half of our interview, she was getting out of the bubble bath. I got embarrassed and left the room, after promising to meet in the kitchen later to finish the interview.

DI MARTIN

Did she seem nervous or in despair?

CONSTABLE

Not one bit. She was flirty and full of energy.

DI MARTIN

Doc, she was looking forward to the second half of her interview with my handsome assistant.

SHERLOCK (V.O.)

Thank you.

CONSTABLE

Thank you.

DI Martin looks in the tub and finds an old-fashioned razor blade.

She bags it as evidence.

DI Martin looks around the room and spots Lucy's uniform on the floor, but the duster is beneath her uniform.

Doc is closely examining the cuts on Lucy's wrists.

CONSTABLE (CONT'D)

Hey, that duster was on top of her uniform when she was in the bath.

DI MARTIN

How did the duster get below the uniform?

(looks up)

It's difficult for me to see why Lucy would get out of the tub to lock the door, and not dry off, to meet Henry in the kitchen.

SHERLOCK (V.O.)

Valid point.

DI MARTIN

And people are creatures of habit. If she put the duster on top of her uniform the first time, she'd do it again.

(turns to Doc)

Doc, did you find that the cut marks are nearly identical -- both left to right or right to left and similar in depth?

DOC

That's what it looks like to me.

DI MARTIN

But a suicidal person wouldn't be that calculating. Lucy held the duster in her right hand. Her first slash to the left wrist would come from the right hand. She'd be in agony, shock, and shaking before slicing her right arm with her non-dominant left hand. And I bet we won't find any prints on the razor blade.

SHERLOCK (V.O.)

Precisely, as in the case of--

DI Martin interrupts and ignores Holmes.

DI MARTIN

Doc, under a microscope, will you be able to tell if both slices went from left to right?

DOC

I think so.

SHERLOCK (V.O.)

Bravo, Detective!

DI MARTIN

No offense, Doc, but you make a better doctor and coroner than you do a detective.

DI Martin looks around the room.

DI MARTIN (CONT'D)

Why don't we all stick to the suicide theory? Maybe we can flesh out the real killer if there is one.

They nod their heads, "Yes," but Doc and the Constable look perplexed.

DI MARTIN (CONT'D)

Henry, please help Doc remove the body. I need some time in here to think.

BEGIN DAYDREAM

INT. EARL'S SUITE - NIGHT

Earl's suite looks like a detective's office as DI Martin stands in front of a large whiteboard (Murder Board) with a photo of the victim (labeled "Earl"), a photo of the Countess below, labeled (Countess, wife), and a photo of the Butler labeled (Butler, Wentworth) off to the side. All the labels are with a BLACK marker.

Lucy's photo (labeled Lucy/Maid) is off to the side of the whiteboard with notes below it: "locked room, possible suicide, and suspicious feeling about wrist cuts. Needs TOX report."

The Constable and Sherlock's ghost look on.

CONSTABLE

She seemed eager to meet with me in the kitchen. People with immediate plans usually aren't suicidal.

DI MARTIN

What if Lucy suspected the Countess killed the Earl, giving the Countess a motive to kill her to keep her quiet? But I was with the Countess when Lucy died. The cuts on the wrist need to be more carefully examined, and someone could have had the key to enter and kill her. Who else may have had a motive?

SHERLOCK (V.O.)

You're right to be suspicious of both deaths, Detective.

END DAYDREAM

INT. BATHROOM - LATER

The body is gone, and the bathroom is cleaned. DI Martin paces in the small bathroom.

Sherlock suddenly appears, sitting comfortably on the toilet.

DI Martin is stunned as she turns to see Holmes. They are sarcastic as they speak barely above a whisper.

DI MARTIN

You've been no help at all.

SHERLOCK
 I've been... distracted.
 (beat)
 Love will do that!

DI Martin's eyes open wide.

DI MARTIN
 You and Mum?

SHERLOCK
 I haven't had anyone to talk to in
 a very long while.

DI MARTIN
 How about me? But you said, love!

Sherlock is defensive and giddy at the same time.

SHERLOCK
 Banter. I miss the banter between
 Mrs. Hudson and me.

DI MARTIN
 Mrs. Hudson, your landlady and
 housekeeper at 221B Baker Street?

SHERLOCK
 She was much more than a
 housekeeper, I assure you.

DI MARTIN
 But not romantically?

Holmes stands and paces with a smile.

SHERLOCK
 Good heavens, no. But she would
 surprise me with tea and biscuits,
 tell me to tidy up, and she would
 steal my illicit drugs to keep me
 from overindulging.
 (gazes at DI Martin)
 She would calm me when I was riled,
 and rile me when I was listless.
 She always knew when I needed a
 case.

DI MARTIN
 She'd be screaming at you now.

MUM (V.O.)
 Let him talk, dear. I love
 listening to him talk.

DI Martin looks around and glares in the mirror.

DI MARTIN

Mum, we don't have time for you right now. I have two murder cases to solve, and I need Sherlock's help.

Sherlock stands behind DI Martin and makes the "call me" signal with his hand.

DI Martin turns, angry with Holmes, who calmly sits her down on the toilet.

SHERLOCK

If I may summarize, Detective.
(he holds up two fingers)
You have two "locked room" mysteries on your hands, where the victims are found behind a locked door, -- the toughest murder mysteries to solve, leaving ordinary detectives to conclude they were suicides.

DI MARTIN

But...

SHERLOCK

But neither you nor I suspects suicide.

DI MARTIN

Exactly. No room can be considered perfectly locked. Entrance can be gained by using a key, entering from a window or secret passageway, or by having the murderer hiding somewhere in the room the entire time.

DI Martin points around the bathroom.

DI MARTIN (CONT'D)

Rather difficult to hide in here, wouldn't you say, Sherlock?

SHERLOCK

But your points are well taken. As I said repeatedly, "When you have eliminated the impossible, whatever remains, however improbable, must be the truth!"

DI Martin looks away sadly.

DI MARTIN

I'm nowhere near the truth yet.

When DI Martin looks back, Holmes is gone.

She stands and looks in the mirror with conviction and strength.

DI MARTIN (CONT'D)

I got this!

SHERLOCK (V.O.)

We got this!

DI Martin looks around the bathroom.

DI MARTIN (CONT'D)

Sherlock, can you search everyone's room and let me know what you find?

SHERLOCK (V.O.)

No can do. I've gotta date.

DI Martin is furious as she marches out of the bathroom.

INT. UPSTAIRS HALLWAY - CONTINUOUS

DI Martin sees the Constable enter the front door.

He bounds up the stairs with a smile and leans in for a kiss, but DI Martin pushes him back gently.

DI MARTIN

Not now, Henry. Call everyone into the dining room for a briefing. Please let me do the talking.

CONSTABLE

Right away, Gov. Wentworth told me that somebody bet 10 Euros that you wouldn't kiss me madly tonight.

DI Martin smiles as she strolls downstairs.

INT. DINING ROOM - LATER

DI Martin sits alone at the head of the dining room table.

The Constable escorts the Countess to the seat nearest to DI Martin. She wears her sexy black nightgown.

COUNTESS

What's going on?

DI MARTIN
I'll explain when everyone's here.

The Constable returns with the Butler, walking slowly, and the Chef, who is limping in pain.

DI MARTIN (CONT'D)
Thank you both for making it here, eventually.

The Butler and Chef glare at the Countess and DI Martin.

The Constable sits down.

BUTLER
Can we bring anyone tea or coffee?

COUNTESS
I'd like a latte.

CHEF
No.

DI MARTIN
I could use a cup of coffee.

BUTLER
No.

CONSTABLE
Tea and biscuits?

SHERLOCK (V.O.)
Tea and biscuits?

CHEF
No.

BUTLER
No.

DI MARTIN
That went well.
(beat)
The reason that I've gathered you is to discuss the preliminary findings of the two unfortunate deaths that we've had tonight, and to solicit your help in understanding them.

SILENCE

DI Martin stands and paces.

DI MARTIN (CONT'D)
First, I'll admit that we are baffled by the two deaths.

BUTLER
Suicides, Mum?

DI MARTIN
That is yet to be determined,
Wentworth. Without suicide notes in
either case, we're obliged to
consider the deaths as suspicious.

COUNTESS
But weren't both deaths in locked
rooms?

DI MARTIN
Who has keys to those rooms?

BUTLER
The maintenance staff is required
to carry the keys for every room.

The Butler produced a huge ring of keys from one pocket.

DI Martin's and the Constable's eyes open wide.

DI Martin takes notes on her iPad.

DI MARTIN
Are you also the maintenance staff?

BUTLER
And the head groundskeeper.

DI MARTIN
Busy guy. Who else has keys?

BUTLER
The Maintenance Supervisor, of
course.

The Chef produces an equally large ring of keys.

CHEF
That's me.

The Constable and DI Martin stare at the Butler and Chef.

COUNTESS
We've had to tighten our belts in
recent years.

DI MARTIN
Who else had keys? I didn't find
any keys with Lucy's belongings.

COUNTESS

She used the set that hangs in the kitchen by the back door.

DI Martin and the Constable are appalled.

DI MARTIN

So everyone had access to all the keys in the château.

BUTLER

And the garage and outer buildings, Mum.

DI MARTIN

Of course. But no one else, right?

CHEF

Except for our two delivery people who have keys -- but only to the back door.

DI Martin hits her forehead with the palm of her hand.

DI MARTIN

Where the extra set of keys hang?
(angry)
Are you people insane?

COUNTESS

We live in a very safe neighborhood.

DI Martin hears Sherlock laughing in her head.

She glares around the room.

DI MARTIN

Describe your delivery people -- the people with the keys to the kingdom.

CHEF

Our food and household goods delivery boy is Hans. He comes weakly, although--

DI MARTIN

Hans, what?

CHEF

We never pry into surnames.

COUNTESS

Hans is also my personal trainer...
and spiritual advisor.

CHEF

He's also a gifted masseuse. Lucy
thought so, too. You could hear her
moan and squeal throughout the
château.

DI Martin and the Constable roll their eyes and type notes
quickly into their iPads.

DI MARTIN

And the other delivery person?

BUTLER

Samantha, Mum. Only for alcohol,
prescription medicines, and
gummies.

DI MARTIN

Monthly?

BUTLER

Three times per week. Samantha was
the Earl's personal trainer.

DI MARTIN

He didn't look in that good of
shape to me.

BUTLER

No, but she did make him smile,
Mum.

DI MARTIN

Did Samantha or Hans ever loan out
their back door key to others?

BUTLER

Only when they were ill.

CHEF

Or had other appointments in town.

COUNTESS

They would send in perfect
strangers sometimes.

DI Martin hits her palm to her forehead again.

DI MARTIN

So the entire town had the keys to
the kingdom!

Everyone looks away.

COUNTESS

If it's any consolation, I received
an excellent massage from the boy
at the petrol station who knew
Hans.

DI Martin glares at the Countess.

DI MARTIN

That's not a consolation.

CHEF

There's no sense in dusting for
prints. We couldn't eliminate
anyone. That's one consolation.

DI Martin hits her palm to her forehead again.

DI MARTIN

Would any of you mind if I searched
your rooms again? I need some time
to think.

CONSTABLE

I'll keep an eye on everyone.

DI MARTIN

Thanks, Constable. You're a dear.
Please call Hans and Samantha to
have them drop by for an interview.
In the meantime, the rest of you
can amuse the Constable with your
deepest, darkest secrets.

As DI Martin exits, everyone raises their hand.

DI Martin hits her palm to her forehead again.

CHEF

Oooh. Oooh. Pick me, pick me!

INT. EARL'S SUITE - CONTINUOUS

As soon as DI Martin enters the room, she sees Sherlock sound
asleep on Earl's bed.

She turns on the lights and startles him.

SHERLOCK
I was wondering how long I'd have
to wait for you--

DI Martin is miffed.

DI MARTIN
Where have you been? The Murder
Board in my head exploded
downstairs.

SHERLOCK
The Murder Board in your head?

DI MARTIN
Let me show you!

BEGIN DAYDREAM

INT. EARL'S SUITE - NIGHT

DI Martin stands in front of a large whiteboard (Murder
Board) as shown earlier.

New additions include boxes labeled "Hans/delivery boy" and
"Samantha/personal trainer."

DI Martin points to the Notes in the lower left corner, which
reads, "Who has keys?" under which are the names Butler,
Chef, extra set in the kitchen, Hans, Samantha, and Everyone
in the damn Village."

DI MARTIN
We don't have two "locked room
mysteries, we have an open-door
asylum here!

SHERLOCK
That makes the cases far more
interesting.

DI MARTIN
And unsolvable without confessions.

SHERLOCK
I agree that a search of the rooms
is a good place to start.

END DAYDREAM

DI Martin smiles at Holmes.

DI MARTIN
What did you find?

SHERLOCK

Put on those special gloves of yours, and I'll show you.

Sherlock leads DI Martin to Earl's sock drawer in the closet.

SHERLOCK (CONT'D)

I recall you saying that he didn't have a phone with him in the study. By phone, I'm referring to the small rectangular light-boxes and personal telegraph systems everyone owns now.

DI MARTIN

His smartphone? You found his smartphone?

DI Martin opens the top drawer and finds Earl's smartphone.

SHERLOCK

How smart can it be when it is so easily left behind?

DI MARTIN

It won't do me any good.

SHERLOCK

Because each light-box is like a home safe with a combination lock or secret code to gain entry.

DI MARTIN

Exactly.

SHERLOCK

I take it then that a list of numbers and codes on this ingenious tablet with glue is unimportant!

Sherlock picks up and examined a yellow sticky note. He takes great delight in putting it on one sleeve, then the other, before putting it on his forehead.

DI Martin studies the numbers on the yellow sticky labeled "IAHTM." DI Martin and Sherlock shrug.

DI MARTIN

I give up.

SHERLOCK

Never give up. Get smart.

The numbers look like the passcode to a smartphone: "310617."

DI MARTIN

Proving his smartphone was smarter than he was.

Holmes strolls to a bedside table and opens the second drawer to reveal handcuffs covered in fake leopard skin.

SHERLOCK

Be advised, I think he may have been a law enforcement officer in his past.

DI Martin pulls out the cuffs.

DI MARTIN

Or that he's a pervert in the present.

DI Martin spots a second smartphone.

SHERLOCK

Who can afford two personal light-boxes?

DI MARTIN

Criminals. This is a burner phone. I'll explain later. I've got to see what's on these two phones, while you look in his sock drawer and underwear drawer.

Holmes saunters into the walk-in closet.

SHERLOCK

Why only those two drawers?

DI MARTIN

He's giving us every indication that he isn't the sharpest tool in the shed.

DI Martin finds the top number on the yellow sticky note gets her into his phone.

Sherlock turns to see DI Martin, who looks astonished.

DI MARTIN (CONT'D)

Samantha, his personal trainer, must be very poor. She can't afford clothes that cover her body.

Suddenly, Holmes is directly behind DI Martin, staring at the phone.

DI Martin senses him, turns the phone over, and yells.

DI MARTIN (CONT'D)
 Get back there! These photos are private!
 (whispers)
 This isn't a burner phone! This is Lucy's phone! How did the Earl get it? Why did he hide it here?

Holmes trudges back to the closet and searches the sock drawer.

SHERLOCK
 His stocking drawer is completely unorganized. Not by size, fabric, or style. I can't make any sense of it.

Sherlock hears Mum's voice in his head.

MUM (V.O.)
 Look under the socks.

DI Martin hears Holmes.

DI MARTIN
 I can't discuss anything. It's an ongoing investigation.

DI Martin stomps toward the door.

SHERLOCK
 I'm guessing it was the tart who couldn't afford to be fully dressed. Whose room haven't we searched?

They both have the same epiphany and raise their index fingers.

SHERLOCK (CONT'D) DI MARTIN
 Lucy's! Lucy's!

They RACE out and down to Lucy's room.

INT. UPSTAIRS HALLWAY - CONTINUOUS

They race down the hallway to see that Lucy's door is open.

INT. LUCY'S ROOM - CONTINUOUS

Their eyes open wide to see Lucy's beautiful suite. There are no rain buckets.

Lucy's suite is comparable in size to the Countess's suite and almost as elegant, but the room has been looted.

DI MARTIN

Her room is huge, and it's been looted.

Holmes pokes around.

SHERLOCK

But why? Buried treasure?

All the dresser drawers are open, a small desk is torn apart, and her clothes are scattered everywhere.

DI MARTIN

She buried her treasure on her phone, which was confiscated by the Earl.

The bedside table drawers are pulled out and emptied onto the floor.

DI MARTIN (CONT'D)

And, someone or everyone beat us to it.

DI Marten gravitates toward three marketing books that are behind the door.

DI MARTIN (CONT'D)

Interesting door jams: "Marketing Crypto," "Hiding Accounts," and "How to Fake Your Death."

Holmes is fixated on Lucy's skimpy bras and panties.

He holds tiny lace panties up.

SHERLOCK

These undergarments don't look functional at all.

Sherlock finds a tiny body cam, the type a spy would use, and studies it carefully with his large, round magnifying glass.

SHERLOCK (CONT'D)

I found a manufactured device of some kind, the likes of which I've never seen before.

He hands it to DI Martin.

SHERLOCK (CONT'D)

A most curious crystalline lens.

DI MARTIN

This is a spy camera, good work, Holmes.

SHERLOCK

They didn't make cameras that small in my day.

DI MARTIN

Every phone has one.

SHERLOCK

Oh yes, your personal telegraph machines in the rectangular light boxes.

Her phone rings. Caller ID says "Henry." She answers.

DI MARTIN

Yes, Henry.

Holmes is shocked again.

SHERLOCK

How could you know it was him before you answered? There must be thousands of people who own those gadgets.

DI MARTIN

Okay, we'll be right down.

SHERLOCK

And we know why a maid might need a spy camera. Was she a spy?

DI MARTIN

Blackmail, is my guess.

SHERLOCK

The richest among them.

DI MARTIN

We've got to find her computer or iPad. She has to store these videos somewhere.

They search everywhere.

They come up empty.

DI MARTIN (CONT'D)

But, if it's blackmail, then who?

Holmes paces and thinks.

SHERLOCK

It will either be the wealthiest person or...

(beat)

Everyone who's been in this room since the maid died.

DI MARTIN

Brilliant, Holmes. Let's go.

She races out while Holmes investigates the undergarments in the room.

INT. DINING ROOM - SAME TIME

DI Martin peeks in from the doorway.

The three suspects lean in toward the Constable.

CONSTABLE

So, you see, a lot of people hear voices in their heads.

The suspects are captivated by the Constable's stories.

COUNTESS

Tell us again how you fell in love with DI Martin.

DI Martin bursts in to redirect the conversation.

DI MARTIN

Hold on, Constable. You were going to extract helpful secrets from the persons of interest, not the other way around.

The Constable looks away.

CONSTABLE
They tortured it out of me.

DI MARTIN
(to Constable)
I'm sure they did.
(to the suspects)
I need to survey the kitchen area.
Please tell the Constable any
thoughts you have on what may have
contributed to the two accidents
this evening.

No one raises their hand to contribute until DI Martin is safely in the kitchen. Then, the Countess raises her hand.

CONSTABLE
Yes, Countess. And may I say that's
a lovely nightgown you're wearing.

COUNTESS
Thank you, Constable. How did such
a handsome man as yourself decide
to become a constable?

INT. KITCHEN - CONTINUOUS

DI Martin walks directly to the back door and sees a hook on the wall with a key ring identical to the Butlers' and Chef's.

She slips on latex gloves to check if the back door is locked. She opens it easily and checks the door from the outside. The door opens easily.

She hits her palm to her head, takes the keys, and returns to Butler and Chef's quarters.

INT. BUTLER'S AND CHEF'S QUARTERS - CONTINUOUS

DI Martin uses a key and opens the door.

Holmes is there to greet her. They both begin snooping around the room, opening drawers and armoires.

SHERLOCK
Fascinating duo, Hugh Wentworth,
the Butler, Groundskeeper, and
Maintenance Staff.

DI MARTIN

And his wife, Talia Wentworth, Chef, Housekeeper, and Maintenance Supervisor. I checked their IDs earlier, but I can't figure them out.

SHERLOCK

How so?

DI MARTIN

They were loyal to the Earl for twenty years, despite low pay and multiple duties.

SHERLOCK

The domestic classes can be fiercely loyal.

DI MARTIN

Like the Hounds of the Baskervilles? I think it might be something more. I thought their ID looked like forgeries, but I'd need the Interpol database to confirm it, and I never like picking on the domestic class, as you call them. I have too many relatives who suffer the same fate.

SHERLOCK

I see.

DI MARTIN

It's what I don't see here. There are no photos of loved ones again. If they are married, they don't show it-- much like everyone else in the château.

SHERLOCK

Speaking of loyal pets, you'd better get back to the Constable.

DI Martin gets in Sherlock's face.

DI MARTIN

The Constable may not have your intellect, but he's two things you are not: funny and frisky.

Sherlock puts his head up and howls like a hound dog.

SHERLOCK

Oooooowwww!

MUM (V.O.)

Stop picking on my daughter,
Sherlock, or it's over between us!

Sherlock responds like a scolded puppy.

SHERLOCK

Yes, dear.

DI Martin looks up and shakes her head in disbelief.

DI MARTIN

Mum, not now. I'm going to need
Sherlock's full attention for
tonight.

DI Martin pulls Sherlock toward the door.

MUM (V.O.)

I'm not one to get in the way--

DI MARTIN

Goodnight, Mum!

MUM (V.O.)

It's just so nice to be able to
discuss things with a proper
gentleman.

DI Martin pulls Sherlock out the door.

INT. UPSTAIRS HALLWAY - CONTINUOUS

The Constable guides DI Martin back to the upstairs bathroom.
There is still police tape around the door.

EXT./INT. UNMARKED BEDROOM - CONTINUOUS

The Constable stops suddenly at the bedroom door closest to
the bathroom.

He smiles like a sly bachelor on a game show.

DI Martin glares at the Constable, who looks as innocent as
can be.

DI MARTIN

Not now! I'm not in the mood.

The Constable pulls her into the bedroom.

CONSTABLE
It's not locked. It must be okay.

The Constable turns on the lights in the room, and they are both stunned to see an open armoire with a chef's coat, a housekeeper's uniform, and maintenance overalls.

DI MARTIN
The Chef, Talia Wentworth.

CONSTABLE
Maybe the Wentworths are divorced.

DI MARTIN
Maybe they are brother and sister pretending to be married to keep their jobs.

CONSTABLE
Why would they lie?

DI MARTIN
The Countess said the Wentworths were hired as a married couple so that the Earl could write them one check each month instead of two to avoid extra employment insurance.

CONSTABLE
That cheapskate! Talia must sneak up here to sleep so she doesn't have to share a bed with her--

SHERLOCK (V.O.)
Wanker brother!

CONSTABLE (CONT'D)
Wanker brother!

The Constable freezes in fright.

CONSTABLE (CONT'D)
He's here. In the room. Isn't he?

DI MARTIN
I'm afraid so.

CONSTABLE
Damn. I can hear him again.
(apologizing)
Not that it's a bad thing, Mr. Holmes.

SHERLOCK (V.O.)
You're both assuming that the Earl
and the Countess didn't know about
this charade all along.

CONSTABLE
Mr. Holmes, please don't show up in
my head anymore tonight. I'm
confused enough already.

Sherlock is happy as can be.

SHERLOCK (V.O.)
That's fine, my boy. I have a date
tonight.

The door to the room opens a crack.

CONSTABLE
Is he gone?

DI MARTIN
He's seeing my mother.

INT. UPSTAIRS HALLWAY - CONTINUOUS

DI Martin is shocked when she sees the front door open.

DI MARTIN
Who could be at the front door? I
didn't hear the doorbell, and it's
supposed to be locked. Let's go!

INT. ENTRANCE HALL - CONTINUOUS

She races down to see the Butler being handed a large box of
food by a monster of a man. HANS (25), a powerfully built
Bavarian, is muscular, intimidating, and not very bright.

BUTLER
Thank you, Hans.

DI Martin and the Constable race to apprehend the intruder.

DI MARTIN
How did you get in here?

HANS
With my key.

BUTLER

This is our food delivery boy.
Hans, this is DI Maria Martin, and
Constable Grubbing.

CONSTABLE

Gruber.

BUTLER

Yes, Sir.
(to Hans)
Everyone, this way to the dining
room.

The Butler can barely lift the box of food. He takes tiny steps.

DI MARTIN

How long have you had a key?

HANS

Two years. When the Countess came.
Earl said she needed a masseuse.

CONSTABLE

Do you come and go as you please?

HANS

I brought food for the party
tonight.

DI MARTIN

There is no party tonight. What is
your surname, Hans?

HANS

Nobody calls me Sir.

DI MARTIN

Your last name. Family name.

HANS

Hans was adapted.

CONSTABLE

Do you mean, adopted?

HANS

After adoption, I had to adapt.

DI MARTIN

Do you carry any form of
identification?

HANS
Do tattoos count?

The Countess comes to save Hans from the interrogation. They hug a little longer than strangers, and slightly less than long-term lovers.

COUNTESS
I've been trying to reach you all night. Something terrible has happened.

HANS
Moldy Gouda cheese again?

COUNTESS
Much worse.

HANS
Milk gone sour.

DI Martin is very impatient and grabs the Countess by the arm.

DI MARTIN
Tell him, will you? He looks like he may know up to ten food items.

The Countess grabs Hans's hands.

COUNTESS
It's Earl. He's dead.

Hans tilts his head to the side, perplexed.

HANS
That's a shame. He hates to miss parties. I owe Sam 5 Euros.

COUNTESS
That's not all.

HANS
I owe Sam more?

COUNTESS
No--

HANS
Is it about the turnips and rutabagas?

DI Martin and the Constable roll their eyes in disgust.

COUNTESS

No, Hans. Lucy is dead, too.

Hans counts on his fingers up to two.

HANS

One... Two deaths in one night?
 (looks toward the kitchen)
 I brought way too much food.

DI Martin and the Constable shake their head in disbelief.

The Countess takes his hands again as the Butler returns with a beautiful charcuterie board filled with crackers, cheeses, several types of olives, and sliced meats.

Hans stares at the appetizers.

Hans drops the Countess's hands and stomps around the room like an angry madman.

HANS (CONT'D)

No Gouda cheese! I knew it. It was moldy! It's all my fault.

COUNTESS

Don't worry, Hans, we'll be okay.

HANS

This is bad. Very bad. Does anyone else know?

CHEF

(to DI Martin)
 He doesn't take expired food well.
 He blames himself.

The Chef hugs him.

HANS

Talia, it's you I worried about.
 Many bad things can come from
 expired food.

Hans kisses her on the lips and their tongues lick each other's lips.

CHEF

Thank you for worrying, Hans. Come join us in the dining room.

The Chef takes his hand and guides him.

INT. DINING ROOM - CONTINUOUS

The Butler pops another gummy from his coat pocket.

SAMANTHA (25), a perfectly fit blonde in an athletic suit, enters from the kitchen carrying two cases of wine and booze. She has a booming voice and a domineering personality to match.

SAMANTHA

Who is ready to party?

DI MARTIN

This is no party. Who are you, and how did you get in?

SAMANTHA

I'm Samantha. Earl's personal trainer.

DI MARTIN

They gave the alcohol delivery person a key to the back door.

SAMANTHA

I was much more than that.

The Countess uses air quotes when she says "training."

COUNTESS

I caught them "training" quite a few times. So did Lucy. She has... had... video and photos. They were "training" three days a week. Earl was always too tired to "train" with me.

Samantha paces and laughs as DI Martin and the Constable take notes on their iPads.

SAMANTHA

Oh, don't complain. You had Hans.

COUNTESS

As a masseuse, nothing more.

SAMANTHA

How are we supposed to know what goes on behind closed doors?

CHEF

Lucy knew, but she's dead too.

Hans's eyes tear up, and he stomps around the table.

DI MARTIN
Excuse me, I'll be calling for
backup in the kitchen.

She exits to the kitchen.

INT. KITCHEN - CONTINUOUS

DI Martin looks all around and whispers. Two large pots
collect drips from the ceiling.

DI MARTIN
Sherlock, where are you?

MUM (V.O.)
Don't bother him, dear, he's busy.

DI MARTIN
Mum, I don't have time for you
right now. I've got two suicides I
think are murders, and five crazy
suspects.

MUM (V.O.)
You can do it, dear. You're a great
detective. Have faith in yourself.

DI MARTIN
Sherlock! I need Sherlock!

She stomps out of the kitchen.

INT. DINING ROOM - CONTINUOUS

DI Martin returns to find the Chef screaming at Butler,
Samantha wrestling Hans, and the Countess pleading with the
Constable.

CHEF
I told you the Earl was trouble!

BUTLER
We would have been out in the
streets.

She breaks up the Chef and Butler.

DI MARTIN
Stop it, you two.

She turns to Hans and Samantha.

HANS

You said there was a party tonight!

SAMANTHA

I have everything Earl asked for.

She breaks up Hans and Samantha.

DI MARTIN

There is no party tonight.

She turns to the Countess and Henry with empathy.

COUNTESS

I don't know what I'll do without Earl.

CONSTABLE

You'll be okay. Things always turn out fine.

DI MARTIN

Henry is right.

The Countess smiles and flirts, which everyone sees.

COUNTESS

Henry, that's an adorable name for a strong, handsome Police Constable.

DI MARTIN

Settle down and take your seats.

They take their seats.

DI MARTIN (CONT'D)

I learned more about you in the last minute than I have all night.
(glares at Samatha)
First, you called the Earl "Earl" instead of "the Earl."

SAMANTHA

We were on a first-name basis. What's wrong with that?

The Countess glares at Samantha.

COUNTESS

You resented his royal title. You had the gall to think you were equal.

Samantha gets in the Countess's face.

SAMANTHA

We weren't equal in bed, I'll tell
you that. He was an awful lover!

The Countess slaps Samantha in the face. She looks apologetic for a moment, then slaps her back as DI Martin dives between them.

DI Martin glares at Hans and gets in his face.

DI MARTIN

And why do you keep bringing up a
party?

CONSTABLE

They've all been whispering about
it all night.

DI Martin glares at them all.

DI MARTIN

Let's hear it! Tell me everything
you know. It may have some bearing
on the cases.

HANS

The Earl asked for a special food
order for his party tonight.

SAMANTHA

And alcohol, wine, Champagne, and
gummies for the party.

BUTLER

The gummies were for me.

COUNTESS

The Champagne, for me.

CHEF

The moldy cheese, for me.

Hans glares at the Chef.

DI Martin paces.

DI MARTIN

Who has a party the night they plan
a suicide?

She stops and glares at the suspects.

DI MARTIN (CONT'D)

And perhaps more sinister, who might have killed him on the night of a party you all knew about?

CONSTABLE

And what did Lucy the maid know that got her killed?

The Countess is riled and confused.

COUNTESS

But you said they were both found dead behind locked doors.

DI MARTIN

That was before we discovered that everyone here had access to all the doors in the Château!

SILENCE

All the suspects glare at each other suspiciously.

DI Martin and the Constable see angry faces and a moment of reckoning.

HANS

Does this mean there's no party?

They all stare at Hans.

DI MARTIN

All night long, each of you has been acting like nothing evil has happened. I find that peculiar, given two dead bodies. I've asked the doctor to come back out to share any insights he's found from his autopsies.

The doorbell rings.

DI MARTIN (CONT'D)

Henry, can you get that?

(to the Butler)

I think the gummies may have slowed you down a bit, Wentworth.

CHEF

Wentworthless, is more like it.

The Constable guides Doc into the dining room. Doc carries two files as he enters, sad.

DI MARTIN

Henry, Doc, and I need to review his findings. We'll be in the Earl's suite. You can eat the food Hans brought in, but don't touch any alcohol. I need you sober.
(glares at the Butler)
And no more gummies.

SILENCE

DI Martin leads Doc and the Constable upstairs to Earl's suite.

INT. EARL'S SUITE - LATER

Henry, Doc, and DI Martin pore over the reports. They are not happy.

DI MARTIN

There must be something?

CONSTABLE

Whole lotta nothin', Gov.

DOC

I was surprised myself.
(beat)
Or unsurprised. If the Countess is being honest, there's no evidence to suggest that she killed the Earl, even though she admitted to tampering with the evidence.

DI MARTIN

Could you determine which of the Earl's stab wounds came first?

DOC

Our methods aren't that sophisticated. They could have occurred seconds or minutes apart.

The Constable stands to demonstrate.

CONSTABLE

If I were committing suicide, I'd stab myself in the chest first.

He dramatizes a stabbing to the chest. Then, he swings his arm wildly and pretends to stab his side.

DOC

Yes, but the knife was found in his chest. If he or someone stabbed himself in the side first, the pain and shock might have prevented him from a second stabbing, but that's what we have.

DI MARTIN

Unless someone came into the study, saw that he had botched his suicide, and finished him off.

CONSTABLE

The Countess found the door locked, ran back upstairs, and then came back to find the door unlocked. But why wipe the prints off the knife if she didn't kill him?

DI MARTIN

Why, indeed. Earl's prints should have been all over that knife handle. And why wipe the prints off the doorknob? Could those prints have identified the real murderer?

CONSTABLE

She was in shock. Her husband died.

DOC

Who is going to believe that!

The Constable slowly raises his hand.

CONSTABLE

She's not the killer type.

DI Martin slowly raises her hand.

DI MARTIN

You can't inherit from a husband by killing him, so she had the most to lose if it wasn't a suicide.

(to Doc)

What about Lucy's death?

Doc opens the second file.

DOC

Things don't get any easier with the maid's death. I couldn't get definitive results on the wrists.

(MORE)

DOC (CONT'D)

I couldn't tell if the cuts were right-to-left or left-to-right. Her face didn't smell like chloroform, and we won't have TOX reports on either of them for several more days, due to a backlog.

DI MARTIN

And the longer they're in storage, the less we'll know anyhow. My two murder cases are incredibly weak.

CONSTABLE

Unless one of those suspects downstairs is an ingenious criminal mastermind.

They stare at each other, perplexed.

Unlikely.

DOC

Unlikely. CONSTABLE (CONT'D)

DI MARTIN

Very unlikely.

(laughs)

Let's go see what those misfits downstairs are doing.

DI Martin opens the door to the upstairs hallway and immediately hears loud dancing music.

INT. UPSTAIRS HALLWAY - CONTINUOUS

DI MARTIN

They had better not be doing what I think they're doing.

Henry dances down the hall and stairs.

CONSTABLE

Sounds like a party to me.

INT. DINING ROOM - CONTINUOUS

DI Martin sees a wild, alcohol-fueled party going on. The women have changed into shiny clubbing outfits, and Hans looks dashing in a sky-blue tuxedo.

The Butler has removed his bow tie and holds a silver tray with the fanciest cocktails imaginable.

DI MARTIN

I said there was no party tonight.

The Countess laughs and leans closer to DI Martin.

COUNTESS

Once I learned what Earl wanted, I said it was okay to party.

She shows her phone to DI Martin with the Constable looking over her shoulder.

COUNTESS (CONT'D)

It was in my junk mail. It's an invitation to Earl's "Almost a Wake."

CONSTABLE

Almost a wake? Clever.

DI Martin reads the invitation.

DI MARTIN

You are all invited. Tonight at the Château, 10 PM sharp, get it, sharp.

COUNTESS

He could be quite funny at times. He told me yesterday that he left clues around the house about his party tonight.

DI MARTIN

We searched the house thoroughly. We found two phones and a yellow sticky note in his sock drawer.

DI Martin produces the two phones and the yellow sticky notes.

COUNTESS

Two phones?

DI MARTIN

He had a burner. It contained adult-only photos and videos of him and Samantha, and him and Lucy.

The Countess looks away.

COUNTESS

What was on his personal phone?

CONSTABLE

Recent phone calls to Hans and
Samantha.

HANS

He ordered the food for the party.

SAMANTHA

And the alcohol.

DI Martin hears Sherlock's voice in her head. Only she can
hear him.

SHERLOCK (V.O.)

This party meant a lot to him.

DI MARTIN

This party meant a lot to him.

DI Martin looks around the room for Sherlock but doesn't see
him.

CHEF

Did the Earl write his passcodes on
the yellow sticky so the Countess
could find them?

CONSTABLE

Or so he wouldn't forget them?

SHERLOCK (V.O.)

Wise boy, that Henry.

DI MARTIN

But what of these last six numbers?
Did he have a safe?

CONSTABLE

We searched his Study and didn't
find one.

DI MARTIN

Nothing in his bedroom either.

COUNTESS

He told me that he sold my jewelry
to keep the Château afloat, and so
we wouldn't need a safe.

CHEF

(sarcastic)

What a thoughtful man.

COUNTESS

He also bought insurance of some kind. Earl promised us all that things would get better when he collected on an insurance claim.

DI MARTIN

Was it house insurance, life insurance--

The Countess interrupts and looks away.

COUNTESS

I think it was for Personal Injury Protection -- no-fault accident insurance that pays some money if he's injured on the job. He told us all about a town in Florida, where a mill shut down, and everyone lost their jobs.

The Constable is excited.

CONSTABLE

I saw that TV special. Nub City. Vernon, Florida, in the 1950s and 1960s.

DI MARTIN

That Nub City -- where desperate citizens took out Personal Injury Protection, then, within 30 days, they cut off a hand or a foot and would collect thousands of US dollars.

CHEF

That can't be true.

CONSTABLE

Almost 50 townsfolk bought insurance, then "accidentally" lost a limb to keep food on the table.

The Butler's eyes open wide as he looks at his hands and feet.

DI MARTIN stands and yells.

DI MARTIN

That's it! That's the key!
(glares at the group)
You all knew the Château was in financial trouble.

(MORE)

DI MARTIN (CONT'D)
 Earl knew he could buy a little
 time with an "accidental" stabbing.

DOC
 Then the side wound was first!

DI MARTIN
 We've got to find that insurance
 policy. We've got to find the safe.
 Everyone, fan out. Find the safe!

HANS
 Can we take our drinks with us?

DI MARTIN
 Would it matter if I said, "No."

Everyone shakes their heads, "No."

DI MARTIN (CONT'D)
 Find that safe!

SERIES OF SHOTS

-- DI Martin returns to the Study.

-- The Constable searches the dining room.

-- The Chef searched the kitchen.

-- The Countess goes upstairs to check Earl's suite.

-- The Butler takes another gummy before strolling to his
 bedroom to lie down.

END SERIES OF SHOTS

INT. STUDY - CONTINUOUS

Sherlock appears to DI Martin, who is sitting at Earl's desk.

SHERLOCK
 I think you're on to something.

DI MARTIN
 I've got nothing. Even if we find
 the insurance policy, and if he
 stabbed himself in the side, it
 doesn't solve his murder.
 (turns to Sherlock)
 Or Lucy's.

SHERLOCK

(compassionate)

One step at a time, Detective. You know my method. It is founded upon the observation of trifles.

DI MARTIN

I suspect the Earl wasn't the brightest jewel in the crown. He looked for easy solutions. Someone who leaves his passcodes on a yellow sticky--

(excited)

That's it! The dresser in his closet.

DI Martin races out.

SERIES OF SHOTS

-- She races up the stairs.

-- The Constable sees DI Martin, and he follows her.

-- DI Martin races down the Upstairs Hallway.

-- She races into Earl's suite.

END OF SERIES OF SHOTS

INT. EARL'S SUITE - CONTINUOUS

When DI Martin and the Constable enter the bedroom, the Countess is sobbing on the Earl's bed.

She's holding a pregnancy test. It's positive. Her chin falls to her chest.

COUNTESS

I didn't have a chance to tell him.

DI MARTIN

Did you tell anyone else?

COUNTESS

Good heavens, no.

DI MARTIN

Let's keep that a secret for now.

The Constable puts an arm around the Countess.

CONSTABLE

You and your baby are going to be okay.

The Countess sobs uncontrollably.

COUNTESS

Not if you arrest me for Earl's murder.

DI Martin struggles to move the Earl's large dresser in his closet.

DI MARTIN (O.C.)

Henry, I need you.

Henry springs to help as the Countess mumbles.

COUNTESS

Henry, I need you, too.

DI Martin and the Constable push the heavy dresser to the side.

They see a small wall safe with a combination wheel.

CONSTABLE

You found the safe! Good work, Gov.

COUNTESS (O.C.)

I didn't know we had a safe.

DI MARTIN

And your husband left us the combination. Would you mind if I took a look?

COUNTESS (O.C.)

Please do. Maybe he left a million Euros for his wife and unborn child.

DI Martin and the Constable move the heavy dresser.

CONSTABLE

I'll go see if Sophia's alright.

DI Martin takes two documents and a note on stationery with the seal of Alderstein on it.

Sherlock Holmes appears, now bickering with Mum. Marie is interrupted by them.

SHERLOCK (V.O.)

Fine, Mrs. Martin. I'll go back to work!

MUM (V.O.)

My daughter doesn't need you. She needs self-confidence and a chance to prove herself.

She hears the Countess and the Constable whispering and giggling, and yells.

DI MARTIN

Will you two knock it off?

CONSTABLE (O.C.)

We'll go downstairs.

The Countess and Constable exit, and DI Martin and Sherlock enter the main part of the suite.

DI Martin's Murder Board shows up with photos of Hans and Samantha included.

SHERLOCK

What are the facts telling you, Detective?

DI MARTIN

Our doctor, medical examiner, coroner -- one person -- says that the wounds for both victims can't rule out suicide.

SHERLOCK

What will you do?

DI MARTIN

I'm going to dangle the Earl of Alderstein's will as bait to trap a few killers!

SHERLOCK

You are fond of saying, Follow the money. Who gets the bulk of his inheritance?

She points to Samantha.

DI MARTIN

Right now, his mistress, but there may be a stipulation in the will that could change that.

SHERLOCK

Would you like my pertinent
thoughts during your questioning?

He looks her in the eyes.

DI MARTIN

I would be a fool to turn down
pertinent advice from the world's
greatest detective.

(beat)

Let's go.

INT. DINING ROOM - CONTINUOUS

When DI Martin and Sherlock enter the dining room, dance music is blaring, and the Butler, Chef, Hans, and Samantha are drinking heavily. The Constable and Countess drink water. The table is littered with empty drink glasses, and the food trays are left with tiny scraps. A large pot in the corner collects annoying drops of rain from the ceiling.

DI MARTIN

Take your seats, please.

(compassionately)

We found the Earl's safe that
contained his Personal Insurance
policy and his will.

The Countess smiles politely.

COUNTESS

May we see them?

DI MARTIN

I'm sorry, they are evidence in an
ongoing murder investigation, but
I'll share some pertinent details
in good time.

SAMANTHA

(angry)

I want to know everything that's in
them.

DI MARTIN

I'm sure you do. But first, some
general comments.

(sadly)

(MORE)

DI MARTIN (CONT'D)

You are all deeply connected with this aging Château with holes in the roof, a huge maintenance backlog, and no reliable source of income.

COUNTESS

We've been running on the sale of my jewelry -- Earl took them from me and sold them to keep this leaky ship afloat for a few extra months.

CONSTABLE

I was so sorry to hear that, Countess.

The Constable pats the Countess's hand until a sharp glare from DI Martin kills the mood.

DI MARTIN

What would happen if Earl's death were ruled a suicide?

DOC

My examination of the victims could not rule out suicides.

DI MARTIN

But both deaths were suspicious.

CONSTABLE

Lucy was genuinely excited to meet me in the kitchen after her bath.

DI MARTIN

People with short-term and long-term goals are poor candidates for suicide.

COUNTESS

What were Lucy's long-term goals?

DI MARTIN

She was reading books on investing, as though she was going to come into money. And if Earl collected on his personal insurance policy, she could blackmail him for a hefty chunk.

Everyone gasps.

DI MARTIN (CONT'D)

Don't sound shocked. She had compromising videos of all the staff. I reviewed them.

SHERLOCK (V.O.)

Many were appalling! But don't tell them any more yet.

COUNTESS

I'm sure she had nothing on me!

SHERLOCK (V.O.)

She's lying.

DI MARTIN

I know that, Countess. I think she was blackmailing everyone in the Château.

(smiles)

The truth is that everyone wanted us to rule Earl's death as a suicide. Everyone could keep their jobs. But if Earl's death were ruled a homicide, the personal insurance policy wouldn't pay out, the Earl would die, and the Earlship of Alderstein would be dissolved.

(to the Butler)

Wentworth, how many of these people bet that Earl would be successful in saving the Château for a few more months?

They all raise their hands.

DI MARTIN (CONT'D)

I'm guessing Lucy wanted it in the worst way.

BUTLER

That's right! But how could you know?

DI MARTIN

Because his life insurance policy for one million Euros might go to his wife or his mistress, and neither of them would keep Lucy around for long.

They all gasp at the huge sum.

BUTLER
A million Euros.

CHEF
A million Euros.

HANS
That's a lot of money. That could
keep us in business for a long
time.

COUNTESS
That depends on the beneficiaries
in the will, doesn't it, detective?

Samantha is furious.

SAMANTHA
I demand to know if I'm mentioned
in Earl's will! He told me tonight
that he was going to leave me
everything!

The Countess is furious.

COUNTESS
That's absurd. I'm his wife.

Samantha gets in the Countess's face.

SAMANTHA
Maybe on paper, but not in his bed!
We had sex before dinner in his
suite!

The Constable breaks them up.

CONSTABLE
She hasn't read the will yet.

COUNTESS
Have you been here all day?

DOC
Conception can happen as soon as 30
minutes to 12 hours after
intercourse, although it often
takes longer.

DI MARTIN
Doc raises the question because
Earl demanded in his will that a
pregnancy test be taken to see if
the Countess or his mistress would
inherit his estate, including the
life insurance policy.

The Countess smiles.

COUNTESS
I'll submit to the test.

Samantha paces in anger.

SAMANTHA
That's the dumbest thing I've ever
heard!

DI Martin reads the will.

DI MARTIN
All I ever wanted was to have a son
to get my life insurance payout, to
inherit the Château, and to carry
on the family name. I'll take the
results of a pregnancy test if they
haven't had my baby yet.

HANS
Was he drunk?

COUNTESS
Highly likely.

Doc pulls out two pregnancy tests.

SHERLOCK (V.O.)
What in bleeding hell can those do?

DOC
I always carry a few pregnancy
tests with me.

He hands one to Samantha and one to the Countess.

DI MARTIN
Find a loo, pee on the stick, and
bring it back to me if you want to
be considered in the will.

They each grab one. Samantha stomps in one direction, and the
Countess heads to her suite.

SHERLOCK
I take it that sometimes those
tests reveal unwanted results.

DI MARTIN
A lot is riding on this.

The Countess returns with a smile.

Samantha returns in anger.

SAMANTHA

Earl told me he was going to divorce the Countess and make me his queen.

Hans looks away, disappointed.

HANS

I was his masseuse; he never said that to me.

COUNTESS

The Earl wanted me to have everything after he squandered the dowry my parents gave him, and after he sold my jewelry. All he ever did was take from me; this is his way of repaying me.

SHERLOCK (V.O.)

That's a motive for murder.

DI Martin glares at the Countess.

DI MARTIN

That's a motive for murder!

Everyone gasps.

CONSTABLE

DI Martin and I saw the videos on Lucy's phone, which the Earl put in his sock drawer. We think each of you may have had a motive to kill her.

DI MARTIN

But we can't prove anything.

CHEF

How did the Earl get Lucy's phone?

DI MARTIN

It doesn't matter. Doc says we don't have enough evidence to indict any of you on murder charges.

The suspects draw a sigh of relief.

DOC

I'm reporting the two deaths as suicides.

SAMANTHA

So Earl's personal insurance policy is null and void.

HANS

Is that good?

The Countess is sad.

COUNTESS

No, Hans. It means the Earl can't put in a claim to get the money we need to keep the Château afloat.

DI Martin glares at the suspects.

DI MARTIN

The pregnant Countess, here, gets all the inheritance and the Earl's life insurance policy.

SHERLOCK

And it means two or more of you got away with murder.

DI MARTIN

Now, let me tell you what we think happened tonight.

BEGIN FLASHBACK

INT. STUDY - NIGHT

The Earl and Samantha make mad passionate love in the overstuffed recliner chair. The room is dimly lit.

DI MARTIN (V.O.)

Samantha knew of the Earl's plan to stab himself and collect on his personal insurance policy. He would promise her anything for her sexual favors.

EXT. STUDY - CONTINUOUS

The Countess is glaring at them through the glass doors. She has a white fluffy robe partially covering her sexy black nightgown. She checks the door, but it's locked.

DI MARTIN (V.O.)
I think the Countess suspected
something was up.

SAMANTHA (V.O.)
That would be Earl.

DI MARTIN (V.O.)
I don't know if she felt powerless
or vindictive, but I imagined her
seeking the help of her accomplice,
Lucy.

COUNTESS (V.O.)
That's ridiculous.

EXT. STUDY - NIGHT

The Countess sends a text to Lucy: "We need a video of the
study now."

END FLASHBACK

DI MARTIN
We have your text message on Lucy's
phone. You used the term "We."
(glares at the Countess)
You told us you went down to the
study, heard moaning, and returned
to your suite.

DI MARTIN (CONT'D)
Your suite is directly above the
study, isn't it?

COUNTESS
Yes, but...

DI MARTIN
A little birdie told me you were
dancing seductively at your bedroom
window.

COUNTESS
A little birdie?

SHERLOCK (V.O.)
Tweet. Tweet.

COUNTESS
That means nothing.

DI MARTIN

I wanted to discuss Lucy's murder first anyway.

The suspects look at each other suspiciously.

DI MARTIN (CONT'D)

So who killed Lucy, the horrible maid, and why?

SHERLOCK (V.O.)

Use your skills of deduction.

BUTLER

I believe you said it was a suicide, Mum.

CHEF

Inside the locked bathroom.

DI MARTIN

Where exactly were each of you when we heard the scream from the upstairs hallway or bathroom?

COUNTESS

You were interviewing me in my suite, Detective.

DI MARTIN

Yes, I recall.

HANS

I wasn't here.

SAMANTHA

Neither was I.

DI MARTIN

So you say, but with keys you can come and go as you please.

BUTLER

I was in the kitchen watching the Constable make a very large sandwich, Mum.

CONSTABLE

I can vouch for him.

CHEF

And I was in my downstairs room with an extremely sore foot on a stool.

DI MARTIN

Interesting choice of words,
"Downstairs bedroom." Because we
know you have a second bedroom
upstairs, the room closest to the
loo where Lucy was found.

DI Martin glares at the Chef.

DI MARTIN (CONT'D)

Do you mind if Doc examines your
ankle as a favor to me?

CHEF

No!

The Constable moves to restrain her, softly.

Doc removes the ace bandage without touching the Chef's skin.

DOC

No swelling or discoloration. It
looks identical to her other ankle.

CHEF

It's improving by the hour.

SHERLOCK (V.O.)

Press her, Detective

DI Martin gets in the Chef's face.

DI MARTIN

You see, we can't prove it, but I
suspect you were in your upstairs
bedroom, and it was your scream
that everyone heard, not Lucy's.

The Chef is emotionless, stoic.

CONSTABLE

Because when we found Lucy, she had
already bled out.

DOC

Making it impossible for her to
scream. She must have died several
minutes earlier.

DI MARTIN

Exactly. Then, while we investigated Lucy's so-called suicide in the bathroom, you could have slipped downstairs to your other bedroom.

CHEF

But as you said, Detective, you can't prove anything.

DI MARTIN

Not without a motive, of course, but I'll get to that.

(glares at the Countess)

Let's talk about Lucy's role in Earl's murder.

BUTLER

Again, Mum, you and the Doctor confirmed it was suicide.

DI MARTIN

Not exactly, Wentworth. We suspected it might be suicide, but the investigation is ongoing.

(beat)

Remember that Lucy received a text message from the Countess, urgently needing a video.

BEGIN FLASHBACK

EXT. STUDY - NIGHT

Lucy checks the door to the study and finds it locked. She takes a video of Samantha and Earl dressing hastily.

DI MARTIN (V.O.)

The video on Lucy's phone shows Samantha dressing hastily. Before she died, Lucy told the Constable that Earl locked himself in the study all night. How would she know that?

Lucy steps away to hide while the Earl unlocks the door for Samantha to escape. Lucy takes a video of Samantha's escape and marches into the study to blackmail the Earl.

DI MARTIN (V.O.)

I think Lucy, the blackmailer, had her phone confiscated by the Earl.

Lucy exits happily.

CONSTABLE (V.O.)

No matter what else was said, Lucy knew she had her blackmail videos backed up.

CHEF (V.O.)

The Countess has an iPad. I saw her watching videos last week of Samantha and the Earl in his suite.

SHERLOCK (V.O.)

Hearsay and irrelevant.

Earl pulls out a yellow sticky pad from the desk and writes "IAHTM," followed by three strings of numbers: two are passcodes to phones, and one string of numbers is the combination to his hidden safe.

END FLASHBACK

DI Martin holds up the yellow sticky.

DI MARTIN (V.O.)

He was about to stab himself in the side, but he was worried he could die if he hit a vital organ, artery, or vein. He jots down important notes and races upstairs to put his phone, Lucy's phone, and this important clue in his sock drawer.

Everyone gasps.

SHERLOCK (V.O.)

(laughs)

Where no one ever looks. But it's the little things that are infinitely the most important, and I can't get over how adding a little glue could make a tiny piece of paper so important.

DI MARTIN

IAHTM stands for "If Anything Happens to Me." Earl thought he could die. This is a suicide note we found in the safe. It's not Earl's; it's his father's.

Everyone gasps. Doc looks away.

DI MARTIN (CONT'D)
(glares at Doc)
Doc, would you care to explain?

Doc stands and sadly addresses the group.

DOC
The Earl was 18 years old when his father shot his mother before turning the gun on himself.

SHERLOCK (V.O.)
My dear Mum suffered deeply after my younger sister drowned. She never recovered.

COUNTESS
That is so sad. It must have greatly affected him.

SAMANTHA
He never mentioned it.

HANS
Not to me.

DOC
I was acting as the Medical Examiner and Coroner, so I reported it as a murder by a vagrant, a robbery gone wrong. For Earl's sake, and so he could collect the Duke's life insurance.

DI MARTIN
You broke the law so that the Earl wouldn't have his father's murder and suicide hanging over him.

The Butler and Chef stand.

BUTLER
We were happy to watch over the Earl. We'd do anything to protect his good name.

CHEF
And preserve the Château for the royal lineage.

SHERLOCK (V.O.)
And keep your jobs and your home.

DI MARTIN

That was very gracious of you.

(stares at them)

And that gets us one step closer to solving the two murders here tonight.

COUNTESS

But you said they were suicides.

DI MARTIN

You were in the study holding the knife that killed Earl. You told the Constable and me that you took out the blade from his chest, checked his pulse, returned to the same wound, and that you wiped off the prints.

COUNTESS

Yes. But he was already dead!

DI MARTIN

You also said that you had a white robe on when you went downstairs, and you felt half-naked even with it on, but we haven't seen you in your robe since.

The Countess looks away.

COUNTESS

It was soiled, so I put it in the laundry.

SHERLOCK (V.O.)

She opened the window in her suite and threw it out.

DI MARTIN

I checked the laundry basket in your room.

SHERLOCK (V.O.)

You're bluffing, Detective. I like where you're going with this.

DI MARTIN

Constable, would you please check outside beneath the Countess's window?

CONSTABLE

You got it, gov.

The Constable exits.

DI MARTIN

It doesn't matter if he finds it or not. I know you did it.

The Countess looks away.

DI MARTIN (CONT'D)

You knew that the Earl rewrote his will six months ago, about the same time Hans and Samantha joined your Château team.

SAMANTHA

That's a coincidence.

DI MARTIN

Was it also a coincidence that you, Countess, started ordering new prescriptions from Doc?

COUNTESS

Another coincidence.

DI MARTIN

We saw the bottles in the Earl's bathroom. Is it true, Doc?

DOC

Earl had a low sperm count.

SAMANTHA

Thank God.

DOC

The Countess wanted to boost his count with clomiphene citrate and supplements. Samantha never saw the Earl's new will, but the Countess signed and dated it as a witness.

DI MARTIN

She knew she could inherit everything if she just got pregnant. I bet every fertile night was a honey trap. And if the Earl should happen to die, even better!

DOC

I'm so sorry. I was too willing to call the suicides because, if they were murders, that means the murderer is still here -- in this room.

DI MARTIN

Yes, it does. And, how are these two murders connected?

SHERLOCK (V.O.)

Bring it home, Detective.

DI MARTIN

I suspect you all wanted to keep the Château solvent, at any cost. But once the Earl died and his personal insurance plan would never pay out, you had to go after his life insurance.

COUNTESS

Ridiculous!

DI MARTIN

And the Countess's accomplice was the blackmailing maid, Lucy, so she had to be silenced.

The Chef stands and stomps around in rage.

CHEF

That's a lie!

DI MARTIN

It's nice to see that your foot has improved. You have the right to remain silent until your attorney is present.

(glares at the Countess)

The same goes for you, Countess.

COUNTESS

I'm not saying another word.

CHEF

Neither will I.

The Constable enters wearing a wet raincoat and latex gloves. He is holding a white fluffy robe with a lot of blood splatter.

DI MARTIN

I wondered why the Countess didn't wear a warm robe in such a cold and wet Château.

SHERLOCK (V.O.)

The last nail in the coffin.

DI MARTIN

Nice work, Constable.

(to the group)

You only get blood splatter like that if the heart is still beating.

The Countess looks away.

COUNTESS

I hope I have a baby girl!

The Chef points to the Countess.

CHEF

She put me up to killing Lucy so she wouldn't talk to you. I'll tell them everything. Lucy blackmailed us for lying to the Earl.

BUTLER

Lucy was blackmailing everyone with her damn videos. We stopped her!

SHERLOCK (V.O.)

And the house of cards falls. Great work, detective.

Sherlock points to the yellow sticky note, and Maria picks it up.

DI MARTIN

It's often the tiniest of clues that catch the biggest criminals.

Sherlock vanishes.

The Constable moves in to kiss DI Martin.

CONSTABLE

Now, Maria? Is now a good time?

DI MARTIN

Yes, Henry.

The Constable and DI Martin kiss long and passionately.

The Butler slaps 10 Euros on the table for the Constable.
They HEAR the official Police Motor scooter driving away.
They laugh.

FADE OUT.

THE END