



# **MAGPIE MURDERS**

*Seven for a secret never to be told...*

**Episode Three**  
**A Six Part Event Series**

**by**

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*Adapted from his bestselling novel*

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1

INT. SUSAN'S OFFICE - CLOVER BOOKS (2014) DAY.

1

CAPTION: SEVEN YEARS EARLIER

An abrupt entry into an argument between SUSAN RYELAND and ALAN CONWAY - now a successful author. We were in her office in Episode One Scene 10 - but this is a FLASHBACK and takes place seven years earlier.

SUSAN

I just don't think you should start with a flashback.

ALAN

Why not?

SUSAN

Well, first of all, it's disconcerting. Time moves forward.

ALAN

From 1944 to 1953. That's what I've written.

SUSAN

Yes. But the bulk of your book takes place in 1953 and I think that's where your readers will feel most comfortable.

ALAN

How do you know anything about my readers?

SUSAN

Alan...

ALAN

I'm the one who's sold two hundred thousand books.

SUSAN

And I'm the one who's helped you.

SUSAN struggles not to lose her temper.

SUSAN (CONT'D)

All I'm saying is this. We already know that Atticus Pünd was in a Nazi prison camp in 1944. You told us so in the first two books.

ALAN

He understands evil because he experienced it.

(CONTINUED)

SUSAN

I completely get that. But showing him cold, hungry, miserable doesn't add anything. All that horror... it's not why people buy your books.

ALAN

And why do people buy my books, Susan?

Because SUSAN is annoyed, she gives a flip answer.

SUSAN

They want to know who did it.

A pause. She regrets it already.

ALAN

Well, yes, that's exactly my point. Seven months of my time. Ninety thousand words. Just to find out it was the butler?

SUSAN

Alan, there's nothing shameful about it. Your books are brilliant entertainments.

ALAN

And anything serious, anything meaningful, anything that actually relates to the human condition... all that is irrelevant?

SUSAN

Your book is about a waitress being murdered after receiving a bunch of roses. I don't think a chapter in Auschwitz helps.

ALAN

Then maybe you shouldn't be editing it.

They stare at each other. The end of their relationship.

CUT TO:

**OPENING CREDITS**

CUT TO:

1AA

**EXT. LONDON STREETS (2021) DAY**

1AA

An establishing shot of busy central London streets. Noise, traffic, people - all jostling for space.

1A        **EXT.    CITYWORLD MEDIA - GLASS LIFT    DAY.**

1A

SUSAN and CHARLES are in a sleek glass lift of the modern CITYWORLD MEDIA Headquarters. Is this an image of SUSAN'S future?

SUSAN (O.S.)

He was our most successful writer  
by a mile. And he was the only one  
I didn't get on with.

CUT TO:

1B        **INT.    CITYWORLD MEDIA - BOARDROOM    DAY.**

1B

SUSAN and CHARLES are sitting opposite a trio of BUSINESS PEOPLE. Their spokesperson is BRYONY MOSAKU...forties, smartly dressed, sharp-edged, analytical and masculine. The CITYWORLD MEDIA logo is clearly visible.

CHARLES

We are of course devastated by his  
death.

BRYONY

But you have his new book.

Half a glance between SUSAN and CHARLES.

SUSAN

We're working on it now.

BRYONY

Well, as long as we have the book  
and the backlist, there's no issue  
as far as our deal is concerned.  
What is more pressing for us is  
that we're still waiting for a  
decision from you, Susan.

SUSAN

I understand.

BRYONY

I'm not sure that you do. The press  
are already circling and it's  
important to us that we make a  
confident statement with no  
suggestion of internal conflict.

CHARLES

There is no conflict.

SUSAN

What if I don't want to be CEO?

That gets a disappointed reaction from CHARLES.

(CONTINUED)

BRYONY  
We'd be disappointed.

SUSAN  
But I could stay on in my role as senior editor.

BRYONY  
We'd have to recruit a new Chief Executive from outside...and I'd imagine that would be something you'd have to discuss with him. Or her.

SUSAN  
Right.

BRYONY  
We want to make an announcement imminently and we have complete confidence in you, Susan - but we do need to have a decision from you soon.

BRYONY'S smiles has a cold edge to it.

CUT TO:

1C

**INT. CITYWORLD MEDIA - RECEPTION DAY.**

1C

SUSAN and CHARLES walk across the large modern reception area. They head towards the doors.

SUSAN  
(quoting)  
"As long as we have the book and the backlist."

CHARLES  
Yes. I heard.

CUT TO:

1D

**INT. CLOVER BOOKS - CHARLES'S OFFICE DUSK.**

1D

LATER. SUSAN and CHARLES together. CHARLES fixing two whiskies. The nine Atticus Pünd titles clearly advertised on a board. Lots of book awards.

CHARLES  
So did you find anything in Suffolk?

(CONTINUED)

SUSAN

No. I told you. It had all been taken Notebooks. Early drafts. Photocopies. The lot.

CHARLES

Taken by...?

SUSAN

I presume, whoever killed him.

CHARLES

What? They killed him to steal his novel?

He hands SUSAN the whisky.

SUSAN

I know. It doesn't make much sense.

They drink for a moment in silence.

SUSAN (CONT'D)

That house of his. Abbey Grange. When was the last time you saw it?

CHARLES

I haven't been in Suffolk for five or six months. (Beat) He changed the name. Did you know that? It was called Ridgeway Hall when he bought it.

SUSAN

That's right.

CHARLES

The Adventure of the Abbey Grange. It's a Sherlock Holmes story. Sir Eustace Brackenhall killed during a burglary.

SUSAN realizes. This could be a clue...

SUSAN

Except it's a fake burglary.

CHARLES

It's funny. Alan was never much of a Conan Doyle fan. He preferred Agatha Christie.

SUSAN

He stole from her.

CHARLES

He borrowed.

(CONTINUED)

SUSAN  
(caustic)  
Yeah. Like Robin Hood "borrowed"  
from the rich...

A pause. Companionable silence.

SUSAN (CONT'D)  
I am going to find this missing  
chapter, you know. I'm going to  
work out who killed him.

CHARLES  
Are you really sure he was killed,  
Susan? I mean, you must admit it  
does seem a touch unlikely. A  
murder writer...murdered.

SUSAN  
Tell me about that dinner you had  
with him. When he gave you the  
manuscript

CHARLES  
Thursday night. You were in  
Frankfurt.

SUSAN  
So what happened?

CHARLES  
We went to La Maison. You know.  
It's that restaurant club. You pay  
a thousand pounds a year for member-  
ship which gives you the privilege  
of paying to eat there. It was his  
choice, not mine.

SUSAN  
And he gave you the manuscript in  
the restaurant?

CHARLES  
Yes. That's why I paid. It was a  
celebration. Or it should have  
been.

CUT TO:

2 OMITTED

2

3 INT. LA MAISON RESTAURANT NIGHT.

3

FLASHBACK. ALAN has sat down opposite CHARLES in this  
expensive London restaurant. No sign of the manuscript.

(CONTINUED)

CHARLES

Cheers.

They clink champagne glasses.

CUT TO:

4

**INT. CLOVER BOOKS - CHARLES'S OFFICE DUSK.**

4

SUSAN and CHARLES as before.

CHARLES

Two glasses of champagne and then a bottle of Gevrey-Chambertin. That was my mistake.

SUSAN

He doesn't like Gevrey-Chambertin?

CHARLES

God no. He loves it. Two hundred quid a bottle.

SUSAN

There go the year-end profits.

CHARLES gives her a look, half-amused.

CHARLES

Come on...

SUSAN

Sorry. So what was the mistake?

CHARLES

I let him get drunk. You think you had it bad but he could be just as nasty with me. I remember we talked about the title of the book. At that stage it was all I knew...

CUT TO:

5

**INT. LA MAISON RESTAURANT NIGHT.**

5

FLASHBACK. Further into the meal. CHARLES and ALAN. ALAN is slightly the worse for wear after champagne and wine.

CHARLES

I have to say, Alan, I liked it from the moment we announced it. "The Magpie Murders." Very strong. I think I can see that on the bestseller lists.

\*  
\*  
\*  
\*  
\*  
\*

(CONTINUED)



ALAN  
Magpie Murders.

\*  
\*

CHARLES  
I'm sorry?

\*  
\*

CONWAY  
Not "The Magpie Murders". "Mag-pie  
Murders. That's the bloody title.

\*  
\*  
\*

CHARLES  
Alan, there's absolutely no need to  
take umbrage. There's no "the". I  
know that. Magpie Murders it is.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

\*

CUT TO:

6

**INT. CLOVER BOOKS - CHARLES'S OFFICE DUSK.**

6

SUSAN and CHARLES as before.

CHARLES

You know he could be quite volatile  
when he'd had a drink or two. It  
could have turned quite nasty  
except that just then something  
rather strange happened.

CUT TO:

7

**INT. LA MAISON RESTAURANT NIGHT.**

7

CHARLES and ALAN the scene follows on without any break from  
Scene 5.

CHARLES

Alan, there's absolutely no need to  
take umbrage. There's no "the". I  
know that. Magpie Murders it is.

ALAN

It's just that this book is the  
one. This is finally the moment  
when I...

But before he can continue, there's a terrible crash.

A waiter has just come in from the kitchen and dropped a  
large silver platter which hits the wooden floor with an  
explosive clatter. The waiter stares at ALAN.

(CONTINUED)

Later, we will know him as LEE JAFFREY. (Again, this moment was shown in Episode One, Scene 29.)

CHARLES (V.O.)  
It's not something you'd expect in  
a restaurant like that.

CUT TO:

8

INT. CLOVER BOOKS - CHARLES'S OFFICE DUSK.

8

SUSAN and CHARLES as before.

CHARLES  
A waiter had dropped a bloody great  
pile of plates. It sounded like a  
bomb had gone off. Anyway, it gave  
me a chance to change the subject  
and after that things went more or  
less OK until Alan took a taxi back  
to his London flat.

SUSAN  
So the next day, Friday, he wrote  
you a letter...

CHARLES  
...apologizing for his behaviour.  
And on Saturday he went back on the  
train to Suffolk.

SUSAN  
So as far as Alan was concerned, he  
had given you the complete  
manuscript.

CHARLES  
He certainly didn't say otherwise.

SUSAN considers.

SUSAN  
I'm going to have to go back.

CHARLES  
Well, you can come with me, if you  
like.

SUSAN is puzzled. CHARLES picks up an official-looking  
letter.

CHARLES (CONT'D)  
When we go up for his funeral.

((CONTINUED))

SUSAN

The bastard! He didn't even invite me to that.

CUT TO:

9

**EXT. CEMETERY - SAXBY-ON-AVON (1955) DAY.**

9

Two GRAVEDIGGERS are hard at work - digging a grave. Everything about the scene looks like the present day. We assume this is Alan Conway's grave.

ANOTHER ANGLE. ATTICUS PÜND and JAMES FRASER are walking across the cemetery. FRASER calls out to the GRAVEDIGGERS.

FRASER

Excuse me. Who's being buried here?

GRAVEDIGGER

Sir Magnus Pye. Tomorrow, I think.

FRASER

And I suppose Mary Blakiston is buried here too.

GRAVEDIGGER

(pointing)

That's her over there.

The other grave is across the cemetery. MARY has been buried next to her son, SAM BLAKISTON: 1931-1943. PÜND notices the second grave. FRASER, of course, does not.

FRASER

Did you know her?

GRAVEDIGGER

Everyone knew her and she knew everyone. A right busybody she was.

The thought occurs to him.

GRAVEDIGGER (CONT'D)

Just a body now.

Both GRAVEDIGGERS laugh. FRASER and PÜND follow the path.

FRASER

Death the great leveller - eh, Pünd?

PÜND is quietly sarcastic. FRASER stated the obvious.

PÜND

Yes. That is most certainly true.

(CONTINUED)

FRASER

He was the lord of the manor, the land owner, the developer. She was just the housekeeper. But you do have to wonder about the connection between them.

PÜND

That connection, I think, is straightforward. It is the connection between their deaths that is of interest to me.

They continue on their way, down the steep steps that lead out of the cemetery.

CUT TO:

10

**EXT. SAXBY-ON-AVON - GARAGE (1955) DAY.**

10

The village garage where ROBERT BLAKISTON works is close to the church and cemetery. ROBERT has a small flat above the workshops.

ROBERT is working at the pumps as PÜND and FRASER approach. A young ASSISTANT is also working there.

ROBERT

How can I help you?

PÜND

You are Robert Blakiston?

ROBERT

(suspicious)

Why do you want to know?

PÜND

My name is Atticus Pünd.

ROBERT

Pünd? The famous detective...? I thought you said you weren't interested in Saxby-on-Avon.

PÜND

That was before the murder of Sir Magnus Pye.

ROBERT

And I suppose you think I did that too?

JOY SANDERLING comes out of the flat.

(CONTINUED)

JOY  
(calling)  
Robert...?

She sees PÜND.

JOY (CONT'D)  
Mr Pünd! What are you doing here?

ROBERT  
He's here about the murder of Sir  
Magnus.

JOY  
Have you invited him in?

ROBERT  
I'm working.

JOY  
Harry can look after the pumps.  
(to Pünd)  
Come in.

CUT TO:

11

**INT. CLOVER BOOKS - SUSAN'S OFFICE DAY.**

11

SUSAN enters. Her assistant ALICE is stood by SUSAN'S DESK, immersed in the manuscript. She looks up to see SUSAN looking over her shoulder.

SUSAN  
(reading)  
Harry returned to the pumps while  
Robert led Pünd into the flat he  
occupied above the garage.

Closing the manuscript.

ALICE  
(sheepish)  
Oh - sorry. I didn't hear you come  
in.

SUSAN  
Don't apologize. You should go on  
reading. Maybe you can tell me who  
did it.

ALICE  
I guessed the last one.

SUSAN  
Atticus Pünd Abroad.

(CONTINUED)

ALICE  
It was the nun.

SUSAN  
Ah yes. With a candlestick. In the  
cloister. Any thoughts so far?

ALICE  
I'm only on page 50. But right now  
I'd say Joy Sanderling is my number  
one suspect.

SUSAN  
(surprised)  
Any reason?

ALICE  
Because she's the least likely.  
(Beat)  
Isn't that how it always works?

CUT TO:

12

**INT. ROBERT BLAKISTON'S FLAT (1955) DAY.**

12

JOY is making tea for PÜND and FRASER.

ROBERT  
I don't see why I should talk to  
you. We came to you for help and  
you ignored us.

PÜND  
Your anger is quite understandable,  
Robert. To be unfairly accused of  
the death of your own mother...it  
must have been unpleasant for you.

ROBERT  
Unpleasant? Well that's one way of  
describing it. So why wouldn't you  
help me?

PÜND  
Because, as I explained, I did not  
believe there was anything I could  
do. Rumour and village gossip are  
like the tide. They cannot be  
turned back.

JOY brings tea and biscuits to the table.

JOY  
But now that Sir Magnus has been  
killed...

(CONTINUED)

PÜND

Exactly. It gives me a reason to be here.

PÜND turns to ROBERT.

PÜND (CONT'D)

And first I have questions for you, Robert. Will you answer them?

ROBERT

About Sir Magnus?

PÜND

About your mother and Sir Magnus and the relationship between them.

ROBERT stays silent. JOY takes his hand.

JOY

Robert...?

ROBERT

I'll tell you anything you want to know. I've got nothing to hide.

PÜND

Thank you. So to begin... Your mother and Sir Magnus were close.

ROBERT

They were more than close. She worshipped him. The way she saw it, he wasn't just her boss. He was an aristocrat. Lord of the manor. We used to live on a farm but when my dad left, we moved into the Lodge House at Pye Hall so it was almost like he owned us.

PÜND

"We...?"

ROBERT

My mum and me...

This is hard for ROBERT.

ROBERT (CONT'D)

And my little brother, Sam.

PÜND

Ah yes. There were three of you.

CUT TO:



13        **EXT.    CEMETERY - SAXBY-ON-AVON (1955)    DAY.**        13

FLASHBACK to Scene 9 of this episode. The gravestone with the name of SAM BLAKISTON. PÜND notices it.

CUT TO:

14        **INT.    ROBERT BLAKISTON'S FLAT (1955)    DAY.**        14

PÜND, FRASER, JOY, ROBERT - as before.

ROBERT

To start with. Sam died. In an accident.

PÜND

I'm sorry.

ROBERT

I prefer not to talk about it, if you don't mind. It happened when I was a child. It's got nothing to do with any of this.

PÜND

As you wish...

In fact, PÜND will return to the subject even though ROBERT is already moving on.

ROBERT

Sir Magnus was almost like a father to me. He looked after my schooling and he helped me get the job here at the garage.

JOY

(Reminding Robert)

He got you this flat too.

(To PÜND)

It came with the job.

PÜND

So you were close to Sir Magnus. But not to your mother.

ROBERT

She'd never leave me alone. That was the trouble. She was always on at me. She never seemed to understand that I had a life of my own.

PÜND

Why did you threaten her?

ROBERT

I didn't.

((CONTINUED))

PUND

But you argued.

ROBERT

It was nothing. I was at the pub.  
I'd just finished work. And there  
she was, going on at me again.

CUT TO:

15

**EXT. THE QUEEN'S HEAD, SAXBY-ON-AVON (1955) DAY.**

15

FLASHBACK to Episode One, Scene 47. ROBERT and JOY are sitting outside a pretty country pub. There are various LOCALS present. CLARISSA PYE among them. MARY BLAKISTON is arguing with her son.

MARY

The bathroom light.

ROBERT

I know.

MARY

You said you'd mend it.

ROBERT

I will.

MARY

It's been a week now. I'm on my own. You should be ashamed of yourself.

ROBERT

I'm having a drink, mum. All right?  
Every minute of every bloody day,  
you never leave me alone.

MARY

Don't use that language with me.

ROBERT

I'm not a child any more.

MARY

No. But I'll tell you what you are.  
You're the biggest disappointment  
of my life.

ROBERT

Then get someone else to do it. And  
if you can't find anyone, just drop  
dead and give me a bit of peace.

((CONTINUED))

CLARISSA and the others have overheard this conversation and react with shock.

CUT TO:

16

INT. ROBERT BLAKISTON'S FLAT (1955) DAY.

16

PÜND, FRASER, JOY and ROBERT as before.

JOY

Mary Blakiston was a horrible woman. There! I've said it. I'm sorry, Robert - but it's true.

PÜND

She was horrible to you?

JOY

Yes.

PÜND

When you came to my office in London, you told me that she had been opposed to your marriage to her son but you would not tell me why.

JOY

It's very personal, Mr Pünd.

PÜND

Nothing is more personal than murder, Miss Sanderling.

A pause. JOY nods.

JOY

Well, it was the obvious reason.

(Beat)

The colour of my skin.

PÜND

I'm sorry.

JOY

Don't be. Living in a place like Saxby-on-Avon, people have different attitudes. You get used to it.

ROBERT

Why should you have to get used to it? Why do people have to be so bloody...stupid?

(CONTINUED)

PÜND

If it will not offend you, Miss Sanderling, tell me...in what way did it manifest itself, this prejudice?

JOY

I'm sorry?

PÜND

Was she always hostile to you?

JOY

No. Not at all. She'd always been quite kind to me. But that changed the moment we told her we were engaged!

CUT TO:

17

**INT. THE LODGE HOUSE - SITTING ROOM (1954) NIGHT.**

17

FLASHBACK. JOY and ROBERT are having tea with MARY in the gloomy, slightly Gothic lodge house that we will visit again soon.

MARY

No!

JOY

I'm sorry?

MARY

You are not going to marry my son.

ROBERT

(threatening)

Mum...

MARY

I'm thinking about future generations. They can't be tainted. I won't have it.

JOY

You're not being serious. You can't think that.

MARY

I won't even discuss it with you. I'm warning you, Robert. This marriage will not go ahead.

CUT TO:

18

**INT. ROBERT BLAKISTON'S FLAT (1955) DAY.**

18

PÜND, FRASER, JOY and ROBERT as before. ROBERT puts his arm around JOY, comforting her.

JOY

It shocked me the way she came out with it like that. But I'll tell you something, Mr Pünd. I know Robert did not kill his mother. I was with him all morning on the day she died. But if he turned round now and told me that he had done it, that he had pushed her down those stairs, I wouldn't blame him. I'd forgive him. Because I know how he felt.

CUT TO:

19

**EXT. SAXBY-ON-AVON - GARAGE (1955) DAY.**

19

PÜND and FRASER walk away from the garage. THREE MAGPIES are perched on the roof, watching them.

FRASER

What a simply dreadful woman.

PÜND

Mary Blakiston...

FRASER

She would have been lucky to have had a daughter-in-law like Joy Sanderling...

FRASER stops. He notices that PÜND has had an attack. He is holding his head.

FRASER (CONT'D)

I say! Are you all right?

PÜND

It is nothing. A headache.

PÜND takes out a bottle of pills and swallows one.

FRASER

The pub's open. Maybe we should get you a glass of water.

PÜND

No, no. I am fully recovered, thank you.

(CONTINUED)

They head towards the village square. ROBERT BLAKISTON watches them from an upstairs window.

CUT TO:

20

**INT. ROBERT BLAKISTON'S FLAT (1955) DAY.**

20

ROBERT is with JOY. He sees PÜND walking away.

JOY

You should have told him.

ROBERT

What?

JOY

You know what. About Sam.

(Beat)

The lake.

ROBERT

Why? That's got nothing to do with it.

JOY

Three deaths at Pye Hall...

ROBERT

Three deaths twelve years apart.

JOY

You should still have told him. You know what this place is like.

JOY watches PÜND from the window.

JOY (CONT'D)

He'll find out anyway.

A DOORBELL suddenly rings.

CUT TO:

21

**INT. SUSAN'S FLAT - LIVING ROOM EVENING.**

21

The RINGING continues. SUSAN puts the manuscript down and we see the words on the page:-

Joy was nervous. "You should still have told him," she said. "You know what this place is like. He'll find out anyway."

SUSAN answers an INTERCOM by the front door.

SUSAN

Yes?

(CONTINUED)

ANDREAS (O.S.)

It's me.

SUSAN smiles and buzzes him in. A few seconds later, a soft KNOCK on the door.

SUSAN opens the door to find ANDREAS standing in the communal hallway.

SUSAN

What happened to your key?

ANDREAS holds up two bags of shopping.

ANDREAS

Hands full?

SUSAN

Use your teeth.

SUSAN steps aside. ANDREAS comes in.

ANDREAS

I hope you haven't eaten.

SUSAN

A packet of Jaffa cakes.

ANDREAS

For tea?

SUSAN

For lunch.

ANDREAS

Irresponsible.

He kisses her.

CUT TO:

22

**INT. SUSAN'S FLAT - KITCHEN NIGHT.**

22

ANDREAS is cooking, stirring something in a saucepan. He and SUSAN are both drinking red wine.

ANDREAS

So how was Suffolk?

SUSAN

Flat.

ANDREAS

The landscape?

(CONTINUED)

SUSAN

The experience. No sign of the missing chapter. Everyone hated Alan. And seeing that house just made me jealous.

ANDREAS

Did you see his solicitor?

SUSAN

Yes.

(puzzled)

Why do you ask?

In fact ANDREAS is checking that SAJID KHAN didn't say anything about him. But he lies...not too convincingly.

ANDREAS

I was just thinking that if you wanted to hide papers you might leave them with your solicitor.

SUSAN

I had the same thought. But they weren't there.

ANDREAS

You still think they were stolen?

SUSAN

I'm sure of it. His notebooks had gone too. His computer was wiped.

ANDREAS stirs the pan.

ANDREAS

The sauce thickens. Any suspects?

SUSAN

They're all suspects. He divorced his wife. He rowed with his neighbour. And he was about to disinherit his boyfriend. And then there's his sister. Claire...

CUT TO:

23

**INT. CLAIRE JENKINS'S HOUSE - LIVING ROOM DAY.**

23

A very brief FLASHBACK to Episode Two, Scene 35. SUSAN is interrogating CLAIRE JENKINS. This just reminds us who CLAIRE is and what she looks like.

SUSAN

Did you know that he based a character on you?

(CONTINUED)



CLAIRE  
(lying - obviously)  
No. What character would that be?

24

**INT. SUSAN'S FLAT - KITCHEN NIGHT.**

24

SUSAN and ANDREAS. Continuous.

SUSAN  
I could tell that she'd read the  
manuscript and that she was lying  
to me.

ANDREAS  
Kill her brother and steal the book  
so that it never appears in print?  
Seems a bit extreme.

SUSAN  
I agree. This is good.

She gestures with her WINE GLASS.

ANDREAS  
Kotsifali.  
(pointedly)  
From Crete.

SUSAN wishes she hadn't mentioned it. She quickly changes the  
subject.

SUSAN  
What was Alan like at Woodbridge?  
When the two of you were teaching  
together?

ANDREAS  
I told you. He wasn't very pleasant  
- but I hardly knew him.

SUSAN  
You went to his wedding.

ANDREAS  
Melissa invited me. Not him.

SUSAN  
It's funny to think. You and Alan  
and Melissa and Katie. You all knew  
each other long before I came  
along.

ANDREAS  
You didn't do too badly out of it.  
You got eight bestsellers....

((CONTINUED))

SUSAN  
...and you.

A moment of hesitation from ANDREAS. That may no longer be true.

ANDREAS  
It's ready.

CUT TO:

25     INT.     SUSAN'S FLAT - KITCHEN     NIGHT.

25

LATER. SUSAN and ANDREAS are eating together.

SUSAN  
So tell me about this hotel. Have you bought it?

ANDREAS  
My cousin Yannis has. Yes.

SUSAN  
I thought your cousin Yannis was completely broke.

ANDREAS  
He borrowed the money.

SUSAN  
Where did he find anyone mad enough to lend it?

ANDREAS  
That's not fair.

SUSAN  
I'm sorry. Does it have a name?

ANDREAS  
It's called Polydorus. Polydorus was the son of King Priam of Troy.

ANDREAS takes out his phone

ANDREAS (CONT'D)  
Here.

He shows SUSAN a photograph of a charming hotel next to the sea.

SUSAN  
(reluctant)  
It's nice.

(CONTINUED)

ANDREAS

It's a ten-minute walk from the town of Agios Nikolaos. Seven rooms. Terrace restaurant and bar. It's profitable.

SUSAN

So why are they selling?

ANDREAS

The owner is ninety-two.

(beat)

I've told the school I'll be leaving at the end of term.

SUSAN

(hurt)

You've already decided.

ANDREAS

I told you in the car, Susan.

SUSAN

You told me you were thinking about it.

ANDREAS

Well. I thought. And I decided.

A pause.

SUSAN

And you want me to come with you.

ANDREAS

Yes.

SUSAN

I don't think I can do that.

Another pause.

SUSAN (CONT'D)

It's just not my world. I don't know anything about hotels. Beds. Sheets. Guests. Nor do you!

ANDREAS

We'll learn.

SUSAN

We'll go broke!

ANDREAS

We won't know until we try.

(CONTINUED)

SUSAN

(shocked)

You're really serious about this,  
aren't you!

ANDREAS

(kindly)

Susan. We've been seeing each other  
for - how long is it now - six  
years? I love you. I think you love  
me. But we have to change. I have a  
job I don't like. You have a job  
that consumes you and makes you  
angry.

SUSAN

I love my job!

ANDREAS

Then maybe that's our problem.

SUSAN

(miserable)

I didn't know we had a problem.

ANDREAS

The timing's perfect. Charles is  
leaving. The buy out. You don't  
want to be CEO.

SUSAN

I don't know what I want.

ANDREAS

Yeah. Well, I do. I want to be with  
you, Susan. But properly. I want to  
spend my life with you.

SUSAN

But in Crete.

ANDREAS

I'm going home.

SUSAN

With or without me. Is that what  
you're saying?

Silence from ANDREAS. They stare at each other.

CUT TO:

26

**INT. SUSAN'S FLAT - LIVING ROOM      NIGHT.**

26

SUSAN sits by an open window, smoking, talking to someone -  
we assume Andreas. She has her notes and Alan's manuscript  
spread out in front of her.

(CONTINUED)

SUSAN

Why does life have to be so bloody difficult? It never makes any sense.

A pause.

SUSAN (CONT'D)

You know, that's why I like books so much. In books, the characters do it all for you and it always manages to work itself out in the right way. Elizabeth and Darcy. Jane and Mr Rochester. Scarlett and Rhett Butler.

A pause. We are aware of someone listening to her in the room.

SUSAN (CONT'D)

And even whodunits. I mean especially whodunits. The final reveal. Everything wrapped up. There's something very reassuring about that.

ANOTHER ANGLE. In fact it is ATTICUS PÜND who is in the room with her, half-hidden in the shadows, somehow real and not real at the same time.

PÜND

Unless, of course, you are missing the last chapter.

SUSAN

Yes. That does put a slight dint in it.

A thought occurs to her.

SUSAN (CONT'D)

I don't suppose you can tell me...?

A look from PÜND. Of course he can't.

SUSAN (CONT'D)

I've read it three times. Start to not-quite-the-finish and it's hopeless.

PÜND

It might help, perhaps to take events in the order in which they occurred.

SUSAN

Yes.

(CONTINUED)

PÜND

The death of Mary Blakiston. Her funeral. And then the burglary...

Is PÜND slyly hinting at something?

SUSAN

(remembers)

Actually, I did have a thought about the burglary.

PÜND

Ah yes.

SUSAN

It wasn't a real burglary at all, was it? You said as much, after you found the silver.

PÜND

That is true.

CUT TO:

26A

**SCENE CUT**

26A

(CONTINUED)

27      **EXT.    SAXBY-ON-AVON - MAIN SQUARE (1955)    DAY.**      27

PÜND and FRASER examine the contents in the window of JACK WHITELEY'S ANTIQUES. It's an old curiosity shop, filled with bits and pieces. A little silver BROOCH among all the other objects.

SUSAN (O.S.)  
How did you know it would be there?

PÜND (O.S.)  
I didn't. But even when a crime appears unfathomable, one should try not to overlook the obvious.

PÜND sees something. He goes into the shop, ringing an old-fashioned bell above the door.

CUT TO:

28      **INT.    SAXBY-ON-AVON - ANTIQUE SHOP (1955)    DAY.**      28

PÜND and FRASER enter the shop. A moment later, JACK WHITELEY appears, coming out from a back room.

WHITELEY  
Can I help you?

JACK WHITELEY is obviously up to no good. In his own way he's as exaggerated as Clarissa Pye. He is played by the same actor who played JACK WHITE.

(CONTINUED)

WHITELEY is already on the defensive the moment he sees PÜND and FRASER. He knows who PÜND is (although he pretends otherwise.) He speaks with a refined accent.

PÜND

You are Mr Whiteley?

WHITELEY

Who told you that?

PÜND

The name on the shop.

WHITELEY

Oh. Yes. That's me. Are you looking for something?

PÜND

I was just passing and I noticed the silver brooch in the window.

WHITELEY

Yes. Nice piece. Quite old.

PÜND

Roman, I think.

WHITELEY

(lying)

Medieval, I'd say.

PÜND

May I see it?

WHITELEY

I'm afraid you're too late. We sold it this morning.

A look from PÜND.

WHITELEY (CONT'D)

Customer had seen it and telephoned in.

FRASER

Shouldn't you have taken it out of the window, then?

WHITELEY

It slipped my mind.

PÜND

I wonder if you could tell me where you acquired it?

WHITELEY

I'm sorry. I'm afraid that's confidential.

((MORE))

((CONTINUED))



**WHITELEY (CONT'D)**

Some of my customers demand a certain discretion. You know. Selling the family silver.

PÜND

Even so, a man has been murdered.

At that moment, GEMMA comes into the room. She is both older and harder than him. Equally crooked. She has overheard.

GEMMA

Actually, it came from a market.

PÜND

I'm sorry?

WHITELEY

This is my wife. Gemma.

GEMMA

A flea market in Campsey Ashe. Here today. Gone tomorrow. We have no idea who the seller was.

WHITELEY

I'm sorry. I'm afraid we can't help you.

PÜND

No matter. Thank you.

PÜND and FRASER leave together. As soon as they have gone, WHITELEY takes the BROOCH out of the window display.

Both of them speak with less refined, London accents.

GEMMA

Who was that?

WHITELEY

Who did you think it was? It was only bloody Atticus Pünd.

GEMMA

Here?

WHITELEY

They said there was a detective in the village. I didn't know it was him.

GEMMA snatches the brooch from her husband.

GEMMA

I told you it was too soon to put this in the window.

(CONTINUED)

WHITELEY

What are we going to do?

The husband and wife stare at each other in guilt and fear.

CUT TO:

29

**EXT. SAXBY-ON-AVON - MAIN STREET (1955) DAY.**

29

PÜND and FRASER walk towards their car.

FRASER

I didn't believe a word they said.

PÜND

It is a shame the wife arrived when she did.

FRASER

They knew it was stolen.

PÜND

Yes.

FRASER

Stupid of them to put it on display.

They have reached the car. PÜND pauses before getting in.

PÜND

I will tell you this, James. There can be no underestimating the stupidity of criminals. I have devoted a whole chapter to it in my book.

FRASER

"Criminal Stupidity".

PÜND

Exactly.

He gets into the car.

CUT TO:

30

**EXT. PYE HALL (1955) DAY.**

30

PÜND and FRASER park outside.

FRASER (O.S.)

Do you think the burglary had something to do with the death of Sir Magnus.

(CONTINUED)

PÜND (O.S.)

The question that I would ask is:  
was it actually a burglary at all?

CUT TO:

31

**EXT. PYE HALL - GARDEN (1955) DAY.**

31

PÜND and FRASER go though the gate in the high stone wall, looking for BRENT. They have tracked him down to the garden where he is at work, burning leaves on a bonfire. The grey smoke wreaths around them as they talk.

BRENT

First Mary Blakiston. Then the burglary, then Sir Magnus. I tell you, it's not good for my blood pressure working here.

PÜND

Let us take them in that order, Mr Brent. You were here on the day Mrs Blakiston died.

BRENT

Yes.

(Beat)

I knew something was wrong when the phone kept ringing and nobody answered it. In the end I looked in through the window and there she was, lying on the floor. I called the doctor but I could tell she was dead. There was blood everywhere.

PÜND

Did the two of you get on?

BRENT

Not really. She never talked to me. She thought herself above me; her and Sir Magnus being so lovey-dovey.

FRASER

Are you suggesting they were romantically involved?

BRENT

(sneering)

Not her! She was an old battle-axe. He wouldn't have had any interest in her. But he had the roving eye and there were plenty of others. Maids. One of the cooks. And then Miss Darnley. She left here with a little Pye in the oven!

(CONTINUED)

He sniggers to himself. PÜND and FRASER are less amused.

PÜND

Who was Miss Darnley?

BRENT

The governess. She looked after Frederick. And you could say Sir Magnus looked after her.

PÜND

Were you here on the night of the burglary?

BRENT

No. I live in the village. I usually leave about eight and I didn't know anything about it until Sir Magnus got back from his holiday. He was the one who found out and he certainly let me know.

FRASER

What do you mean by that?

BRENT

He blamed me. That's what I mean. Even though it was nothing to do with me!

32

**INT. PYE HALL - LIVING ROOM (1955)**

32

FLASHBACK. We are back at the smashed display case which we saw in Episode Two, Scene 19. SIR MAGNUS tears into BRENT. FRANCES PYE also there.

SIR MAGNUS

You're meant to look after the place when I'm away.

BRENT

I can't be here all the time.

FRANCES

It looks like they came in through the back. There's a broken window.

SIR MAGNUS

(to BRENT)

Didn't you see it?

BRENT

(sullen)

No.

((CONTINUED))

SIR MAGNUS

You're worse than useless, Brent.  
I've had enough of you. I want you  
out of here.

CUT TO:

33

**EXT. PYE HALL - LAKE (1955) DAY.**

33

PÜND and FRASER continue the interview with BRENT.

PÜND

He gave you notice?

BRENT

I don't know. He often talked like  
that. I don't know what he meant.

PÜND

And of course you were unable to  
find out because that very night,  
Sir Magnus himself was killed.

BRENT

(sarcastic)

What are you suggesting? That I did  
it? That I didn't want to be fired  
so I cut his head off?

PÜND

You were not here, the night of his  
death.

BRENT

I told you. I left at eight o'  
clock.

PÜND

And he was killed at nine.

BRENT

Yeah. It's a shame, isn't it. If  
I'd hung around another hour, I  
might have been able to help you.  
But I didn't see anything. So I  
can't.

CUT TO:

34

**INT. SUSAN'S FLAT - LIVING ROOM NIGHT.**

34

A continuation from Scene 26. SUSAN scribbles a name on the  
manuscript: Miss Darnley. When she speaks, she seems to be  
muttering to herself.

(CONTINUED)

SUSAN

Miss Darnley. Now here's an interesting question. She's the governess who was made pregnant by Sir Magnus.

SUSAN circles the name.

SUSAN (CONT'D)

She never actually shows up in the book. So why does Alan Conway even gave her a name?

PÜND

Perhaps she appears in the last chapter.

PÜND is still with her in the room. SUSAN looks at her notes. She throws down her pencil tiredly.

SUSAN

Why can't you just tell?

PÜND

I'm sorry?

SUSAN

Who did it! You're in the story. You must know.

PÜND

It is not the death of Sir Magnus Pye that interests you. It is the death of Alan Conway.

SUSAN

Aren't they related?

PÜND

Let me give you some advice, Miss Ryeland.

SUSAN

All right. But please stop calling me "Miss Ryeland". It's so bloody fifties.

PÜND

It is not what Mr Conway wrote that matters. You need to understand why he wrote it.

SUSAN

And how do I do that?

(CONTINUED)

PÜND

At the moment when he delivered the manuscript, which may or may not have been complete, what was his state of mind?

SUSAN

I don't know. He was at a restaurant with Charles. He was drunk.

CUT TO:

34A

**SCENE CUT**

34A

(CONTINUED)

PROPERTY OF ELEVENTH HOUR FILMS



CUT TO:

35      **EXT.    LA MAISON RESTAURANT    DAY.**      35

The next day. SUSAN enters a smart club/restaurant.

PÜND (V.O.)  
Then that is where you should  
begin.

CUT TO:

36      **INT.    LA MAISON RESTAURANT    DAY.**      36

SUSAN talks to a RECEPTIONIST.

SUSAN  
Hi. I wonder if you can help me. My  
name is Susan Ryeland and I'm a  
friend of someone who used to be a  
member here.

RECEPTIONIST  
Yes?

SUSAN  
I actually want to talk to the  
waiter who was working here last  
Thursday?

SUSAN doesn't know how to describe him and doesn't have a  
name.

SUSAN (CONT'D)  
He dropped a dish.

CUT TO:

37      INT.    LA MAISON RESTAURANT    DAY.

37

The restaurant isn't open yet. SUSAN is talking to LEE JAFFREY, the waiter who dropped the plate. A couple of other STAFF MEMBERS are setting up tables, cleaning etc.

JAFFREY is late 30's. Slightly down-at-heels (not yet dressed for work). Life has not been kind to him.

JAFFREY

Yes. That was me. They were short-staffed so I got called in at the last minute. That's why I was late. I came in from the kitchen and I saw him straight away. Alan Conway, - bastard. I didn't know he was a member. I just stood there. I was holding a plate and I didn't realize how hot it was until it burned through.

CUT TO:

38      INT.    LA MAISON RESTAURANT    NIGHT.

38

FLASHBACK to Episode Three Scene 7. The platter hits the wooden floor with an explosive clatter, causing everyone in the restaurant to stop. LEE JAFFREY stares at ALAN.

\*  
\*  
\*

ALAN CONWAY and CHARLES CLOVER are there, having dinner together.

CUT TO:

39      INT.    LA MAISON RESTAURANT    DAY.

39

SUSAN and LEE JAFFREY.

SUSAN

So why didn't you like him?

JAFFREY

You say you're his editor.

SUSAN

That's right.

JAFFREY

Clover Books.

SUSAN

Yes.

JAFFREY

Then you're part of it.

(CONTINUED)

SUSAN

I'm sorry? Part of what?

JAFFREY

I think you know.

SUSAN

I honestly haven't got the faintest idea what you're talking about.

JAFFREY

Magpie Murders.

SUSAN

That's his latest book.

JAFFREY

I know. I read about it when it was announced.

(Beat)

That was my title - I gave him the idea.

SUSAN

You knew Alan Conway?

JAFFREY

I met him once. I'm a writer. I've written four novels. Whodunits - a bit like his. The only difference is, I haven't made millions.

He pauses as one of the other WORKERS passes nearby.

JAFFREY (CONT'D)

I haven't been published.

SUSAN

It's not easy.

JAFFREY

It's certainly not easy when someone steals your ideas.

SUSAN

Where did you meet him?

JAFFREY

I did a course - at a place in Wiltshire. It cost me two hundred quid but I thought it would be worth it. It was the worst money I ever spent. Alan Conway was the guest tutor.

SUSAN

You told him your idea.

(CONTINUED)

JAFFREY

Got it in one. He seemed friendly enough and we got chatting. I told him my title. Magpie Murders. It was going to be based on that old nursery rhyme. One for sorrow. Two for joy...and so on. Set in a village where the local squire gets killed.

SUSAN

How?

JAFFREY

His head is chopped off. And what did I see when it was announced? The ninth installment in the Atticus Pünd adventures. Same title. Same plot. Same everything.

This was the answer SUSAN hoped she wouldn't hear.

SUSAN

How much of it did Alan read?

JAFFREY

Only the first chapter. But I told him all of it.

SUSAN

What did you do - when you saw the announcement?

JAFFREY

What could I do? Drive up to Suffolk and have it out with him? Nah! He was a big-shot writer. I was nobody. Who would've believed me? I wrote to someone at Clover Books and sent them some chapters. They didn't even reply.

A thought occurs to JAFFREY.

JAFFREY (CONT'D)

You're an editor. Would you look at it? I could email it to you.

SUSAN considers briefly and takes out a card.

SUSAN

Of course. Here's my address. But there is one thing I'd like to know now. In your version of the book, who did the murder?

((CONTINUED))

JAFFREY

Won't it spoil it for you if I tell you?

SUSAN makes up an answer.

SUSAN

I always work backwards. It allows me to focus more on the style.

JAFFREY

All right, then. It was the wife.

SUSAN

Lady Frances.

JAFFREY

Lady Penelope. She'd been having an affair with her tennis coach and he found out about it. He was going to throw her out.

SUSAN

You told Alan that?

JAFFREY

I told him everything and he took loads of notes. I thought he was interested because he wanted to help. The bastard.

SUSAN has heard enough. She gets up to leave.

SUSAN

Thank you, Lee. I will look at your book - although I can't promise anything.

JAFFREY

Just read it.

SUSAN

One last thing. Can you remember who you wrote to at Clover Books?

JAFFREY

Of course I remember - although I never heard back from her. Her name was Jemima.

CUT TO:

39A

**INT/EXT. TAXI/CLOVER BOOKS OFFICE DAY.**

39A

SUSAN is in the back of a TAXI, deep in thought. Her POV as she looks out of the window at the LONDON STREETS. She doesn't even notice as the cab pulls in outside her office.

(CONTINUED)

DRIVER

We're here!

SUSAN

Oh - thanks!

CUT TO:

40

**INT. CLOVER BOOKS - SUSAN'S OFFICE DAY.**

40

SUSAN comes into her office and sits down at her desk. She is followed in by ALICE, the secretary we met in Episode One.

ALICE

Ragnar Jónasson rang you three times. He wants to talk about the notes you sent him. Your sister, Katie rang twice and asked you to call her back. Jonathan can't come to the Waterstones launch...

SUSAN

(interrupting)

Where's Jemima?

ALICE

You haven't heard? She's gone.

SUSAN

What do you mean...gone?

ALICE

She handed in her notice. She's left.

SUSAN

Why?

ALICE

Not really. No. She didn't much like it here. It was the money. I know she was looking around.

SUSAN

Do you have a number for her?

ALICE

Is this about the missing chapter?

SUSAN

Partly yes.

ALICE

I think Charles has it. He's been trying to reach her too.

((CONTINUED))

SUSAN'S emails pop up on her screen. Among them is a note with a file from LEE JAFFREY.

SUSAN  
You never saw a submission from a man called Lee Jaffrey, did you?

ALICE  
Name doesn't ring a bell.

SUSAN  
The title might.

SUSAN double-clicks on the attachment. On the screen: MAGPIE MURDERS BY LEE JAFFREY. ALICE reads.

ALICE  
Magpie Murders? That's a bit of a coincidence.

SUSAN  
If you believe in coincidence.

Echoing a line from PÜND. SUSAN wants to read the manuscript but then the phone rings. ALICE looks at the number.

ALICE  
It's your sister again.

SUSAN  
(guilty)  
Let it go to voicemail.

CUT TO:

41     **EXT.    SUFFOLK HOSPITAL - CAR PARK    DAY.**

41

KATIE JOHNSON - Susan's sister - is walking across a hospital car park. When she hears voicemail, she clicks off without leaving a message.

She is worried and makes her way to the hospital entrance.

CUT TO:

42     **INT.    HOSPITAL CORRIDOR    DAY.**

42

KATIE walks along a brightly lit, modern corridor looking for a ward. She turns to a DOCTOR

KATIE  
I'm looking for Max Ryeland - he's my father... Is he...?

(CONTINUED)

DOCTOR  
He's resting now but he's still  
very ill.

KATIE  
Can I see him?

DOCTOR  
Yes. Of course.

CUT TO:

43     INT.     HOSPITAL - WARD     DAY.

43

KATIE enters an empty ward; just one patient sitting up in bed in dressing gown and pyjamas. MAX RYELAND is dying. He stares into the distance, unaware of where he is.

We do not see very much of his face as he is wearing an OXYGEN MASK. We just get the impression of a very frail, elderly man.

KATIE approaches the bed and sits down next to him.

KATIE  
Dad?

Silence from MAX.

KATIE (CONT'D)  
How are you feeling?

MAX  
Susan?

KATIE  
No, daddy. Susan's not here. It's Katie.

MAX  
I want to see Susan!

KATIE takes her father's hand. She's close to tears.

CUT TO:

44     INT.     CLOVER BOOKS - CHARLES'S OFFICE     DAY.

44

CHARLES is behind his desk, looking at a spreadsheet when SUSAN marches in.

SUSAN  
I need to talk to you, Charles. Did you know that Alan plagiarised his last novel from another writer?

(CONTINUED)



CHARLES

What? Sit down, Susan. What are you talking about?

SUSAN

What I just said. Well, it wasn't exactly a writer. He stole the idea from a waiter at that restaurant where you took him for dinner.

CHARLES

How do you know?

SUSAN

I've been there. I've spoken to him.

CHARLES

(amused)

You really aren't going to let this go, are you!

SUSAN

Charles, this is serious. They met on a writer's course.

CHARLES

What's his name?

SUSAN

Lee Jaffrey.

CHARLES

Is his book any good?

SUSAN

I've read the first couple of pages... oh, and the ending which is completely muddled and doesn't help at all. And no - in answer to your question. It's awful. But the plot does have a lot of similarities...

SUSAN suddenly remembers.

SUSAN (CONT'D)

He knew where Alan lived!

CHARLES

How do you know that?

SUSAN

He told me!

CUT TO:

44A      **INT.    LA MAISON RESTAURANT    DAY.**

44A

FLASHBACK to Scene 37 when SUSAN met LEE JAFFREY.

JAFFREY

What could I do? Drive up to  
Suffolk and have it out with him?  
Nah!

45      **INT.    CLOVER BOOKS - CHARLES'S OFFICE    DAY.**

45

SUSAN and CHARLES. Continuous.

SUSAN

He knew Alan lived in Suffolk. It's  
a members' club. They must have had  
his address.

CHARLES

You don't think...?

SUSAN

Have you spoken to Jemima?

CHARLES

No. But I left a message on her  
voice mail and I got an email from  
her this morning.

CHARLES shows SUSAN his phone.

SUSAN

(reads)

"I don't know how many pages there  
were but I'm sure I didn't miss  
any. I always checked the page  
count against the dial on the  
machine..."

CHARLES

It wouldn't have been like her to  
make a mistake. She was always very  
efficient.

SUSAN

Why did she leave?

CHARLES

She got another job.

SUSAN

And you just let her go?

CHARLES

I couldn't really stop her.

(CONTINUED)

SUSAN  
And you believe her about the  
pages?

CHARLES  
I think we have to.

SUSAN leaves. CHARLES calls after her.

CHARLES (CONT'D)  
Tomorrow. Nine o'clock.

SUSAN looks back.

CHARLES (CONT'D)  
Alan's funeral! I thought we were  
driving up together.

SUSAN  
I'll see you then.

She leaves.

CUT TO:

46     **EXT.     SUSAN'S FLAT     DUSK.**

46

SUSAN pulls in in her MG and parks. She gets out, as ever  
carrying work.

CUT TO:

47     **INT.     SUSAN'S FLAT - KITCHEN     DUSK.**

47

SUSAN dumps everything on the kitchen table. Looks around  
her. The flat seems empty and unwelcoming. There's a hole in  
it made by ANDREAS'S absence.

SUSAN isn't too cheerful. She needs to eat and opens the  
fridge. There's almost nothing in it. She notices a bottle of  
wine on the side. It's the Kotsifali - Cretan wine - that  
Andreas brought her in Scene 24.

She pours herself a glass. Downs it in one.

Annoyed with herself, she picks up her cellphone and dials.  
It seems to ring for a long time. Then there's a click and  
she gets Andreas's voice mail service.

SUSAN  
(disappointed)  
Hello. It's me. I'm here on my own  
and I'm feeling miserable and I  
wish we'd had a chance to talk a  
bit more...constructively.  
(Beat)  
(MORE)

((CONTINUED))

**SUSAN (CONT'D)**

Look. Please don't make any decisions about Crete. I mean, don't get on a plane! I just need a bit more time to get my head around the whole thing and maybe we can make it work. I don't know.

(Beat)

I'm in this evening. Why not come round?

She hangs up. She thinks for a moment. On her own.

CUT TO:

48

**INT. PUBLIC SCHOOL - CLASSROOM DUSK.**

48

ANDREAS is sitting on his own in the classroom in the school where he teaches (which we visited in Episode One, Scene 12). His phone is in front of him. The screen shows: MISSED CALL. SUSAN RYELAND.

He could have taken the call but he chose not to. He gazes at the screen.

CUT TO:

49

**INT. SUSAN'S FLAT - LIVING ROOM NIGHT.**

49

LATER. SUSAN is in relaxed mode. She's had a shower, changed. Drinking more wine, leafing through the pages of Magpie Murders. Music playing, low.

Her laptop chimes. It's a FaceTime call - and looking at the screen, SUSAN sees that it's KATIE and remembers she forgot to call her back.

She accepts the call and KATIE appears on the screen.

KATIE

Susan...

SUSAN

Katie. I'm sorry I forgot to call you back. I've had a bit of a...

KATIE

(cutting in)

Dad's had a stroke.

SUSAN

What?

KATIE

He's in the local Hospital. I've spoken to the doctors.

(MORE)

(CONTINUED)

KATIE (CONT'D)

He's very weak and they think, if he has another one...he might not make it.

SUSAN hears this with a swirl of mixed emotions.

SUSAN

I'm very sorry.

KATIE

He wants to see you.

Exactly what SUSAN didn't want to hear.

SUSAN

Why?

KATIE

Why do you think?

SUSAN

No. I told you. I don't want to see him.

KATIE

I think you should.

SUSAN

He walked out on us, Katie. You, me and mum. We were children. I haven't seen him for thirty years. Why would I want to see him now?

KATIE

For closure.

SUSAN

I don't think I owe him that.

KATIE

Not for him. For you.

SUSAN

You think I need it?

SUSAN doesn't wait for an answer.

SUSAN (CONT'D)

No, Katie. I'm sorry. I don't want to see him. I won't.

SUSAN closes the computer and sits, deep in thought. A long silence. Then...

PÜND (O.S.)

Infidelity.

((CONTINUED))

SUSAN jolts - she looks up to see PÜND is now sitting in the room.

PÜND (CONT'D)

It has often struck me that, in a murder investigation, it is remarkable how often infidelity has a part to play. There are in reality few reasons why one person will set out to kill another. But the sense of betrayal. The destruction of good faith. That can be... (Beat) Deadly.

SUSAN

I'm not interested in the murder investigation right now.

PÜND

You wish to know who killed Sir Magnus Pye.

SUSAN gets up.

SUSAN

I know you're not going to tell me so I'm going to bed.

PÜND

I would advise you to be careful, Miss Ryeland.

SUSAN turns and looks back.

PÜND (CONT'D)

Betrayal hurts.

CUT TO:

(CONTINUED)

CUT TO:

49A SCENE CUT

49A

CUT TO:

50 INT. PYE HALL - BEDROOM (1954) NIGHT.

50

We plunge into the middle of a furious argument between SIR MAGNUS PYE and LADY FRANCES PYE. Real anger and pain. This is in fact a FLASHBACK - perhaps a year before the story began.

FRANCES

How could you? You disgust me!

SIR MAGNUS

I did nothing.

FRANCES

You've made a laughing stock out of me. Everyone knows about you and your filthy affairs. You're like a rutting goat and I wish I'd never married you.

(CONTINUED)

SIR MAGNUS

That's not what you said when you  
saw the house, the land, the money,  
the title. Oh no. Lady Pye. You  
couldn't get enough of it.

FRANCES PYE slaps him.

FRANCES

One day you'll go too far, Magnus.  
One day, I swear to God, I'll put a  
knife in you and I won't care if I  
hang for it.

LADY FRANCES PYE storms out of the room. SIR MAGNUS picks up  
a CIGAR, smouldering in an ashtray, and smokes.

CLOSE ON SIR MAGNUS.

FADE THROUGH TO:

51

**INT. HOSPITAL - WARD NIGHT.**

51

This is the ward that KATIE visited earlier.

The CAMERA closes in on a single bed and finds MAX RYELAND  
sitting up in bed, staring into the darkness. This time he's  
not wearing the oxygen mask.

We see now, without any doubt that SIR MAGNUS PYE and MAX  
RYELAND are played by the same actor. ALAN CONWAY has based  
the character of SIR MAGNUS on Susan's father...as she will  
soon discover.

**END OF EPISODE**

**END CREDITS**