



# **MAGPIE MURDERS**

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

**Episode Four**  
**A Six Part Event Series**

**by**  
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*Adapted from his bestselling novel*

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1

**EXT. WOODBRIDGE, SUFFOLK DAY.**

1

The main High Street of this attractive Suffolk town.  
CAPTION: TWO YEARS AGO.

KATIE, Susan's sister, comes out of a shop. She almost bumps into a man walking down the pavement. The man is ALAN CONWAY, already a successful author. He recognizes her.

CONWAY

Kate!

She takes a moment to recognize him.

CONWAY (CONT'D)

It is Kate Williams, isn't it? It's me, Alan.

KATIE

Alan...?

CONWAY

Alan Conway. Yes. It's been a while...

KATIE

Of course. Congratulations on your success. I saw your last book, number one...

CONWAY

Yes. For ten weeks.

ALAN CONWAY is already making calculations. His friendly manner hides a less pleasant truth.

CONWAY (CONT'D)

And of course, I owe it to you.

KATIE

(modest)

Not really.

CONWAY

You introduced me to your sister - back in the day. How are Daisy and John?

KATIE

Jack. They're fine.

CONWAY pretends he's just had a thought.

CONWAY

Look. I don't suppose you fancy a coffee, do you? It would be lovely to catch up.

(CONTINUED)

KATIE  
(surprised)  
Well...thank you!

CUT TO:

2

INT. WOODBRIDGE - CAFÉ DAY.

2

KATIE and ALAN CONWAY have coffee together. Throughout all this, CONWAY has a secret agenda, worming his way into KATIE'S confidence.

KATIE  
It feels such a long time since  
Woodbridge School.

CONWAY  
I never really thanked you for what  
you did for me.

KATIE  
It was nothing.

CONWAY  
Well, it was everything to me. I  
couldn't wait to get out.

KATIE  
(thrown)  
I thought you enjoyed teaching  
there.

CONWAY  
Some of the children. Yours. But  
all I ever wanted to do was write.

KATIE  
Well, I love your books. Susan  
always sends them to me.

CONWAY  
How is Susan?

KATIE  
You haven't spoken to her?

CONWAY  
(tight-lipped)  
We email.

KATIE  
I don't see her half as often as I  
would like.

CONWAY  
There are just the two of you.

(CONTINUED)

KATIE

Yes.

CONWAY

But she never married.

KATIE

I think she's married to the job.

CONWAY

Well, she's very good at it.

KATIE is surprised to hear CONWAY complimenting SUSAN. And she's right. He's actually worming his way into her trust by complimenting her sister.

KATIE

Really? Do you think so?

CONWAY

I think she's brilliant.

KATIE

Maybe you should tell her.

CONWAY

You're absolutely right. I wish I knew her better. But she never talks very much about herself.

KATIE

That's how she is.

CONWAY

Did the two of you grow up around here?

KATIE

Oh no. We were brought up in Kent.

CONWAY

Whereabouts?

KATIE

Near Whitstable.

CONWAY

That's a nice part of the world.

CONWAY smiles. At his most charming. He knows he has KATIE round his little finger.

CONWAY (CONT'D)

Would you like another coffee?

CUT TO:

((CONTINUED))

## OPENING CREDITS

CUT TO:

3

INT/EXT. SUSAN'S CAR/LONDON ROADS DAY.

3

As in Episode One, SUSAN is driving ANDREAS to work. The ROOF of her MG is CLOSED. Neither of them are speaking. A long silence. Then...

SUSAN  
We can't do this.

ANDREAS  
What?

SUSAN  
I hate arguing with you.

ANDREAS  
We're not arguing.

SUSAN  
Only because you're not talking to me. I might as well have been on my own last night. I got more chat out of the pillow.

They drive on in complete silence. Then...

SUSAN (CONT'D)  
Look. I can't think about Crete.  
Not with all this on my plate.

ANDREAS  
If you come to Crete, you won't have this on your plate.

SUSAN  
I haven't decided. OK? But I'm thinking about it.

(Beat)  
Do you really have the money?

ANDREAS  
(guarded)  
Yes.

SUSAN  
How?  
(answering herself)  
Your cousin Yannis...

ANDREAS  
He has vizma.

(CONTINUED)

SUSAN  
I don't even know what that means.

ANDREAS  
Connections.

A pause.

ANDREAS (CONT'D)  
How long are you going to be away?

SUSAN  
The funeral's this afternoon. I'll  
stay with Katie tonight. We can  
talk tomorrow.

ANDREAS  
(last chance)  
Yes.

4

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

4

CHARLES CLOVER has agreed to meet SUSAN at his empty office  
(closed for the weekend). He is at his desk, looking through  
his emails when SUSAN comes in.

SUSAN  
Are you ready?

CHARLES  
I've had an email from Philip  
Jones.

SUSAN  
Publisher's Weekly.

CHARLES  
He wants to know about Cityworld  
Media. Word's getting out.

SUSAN  
What are you going to tell them?

CHARLES  
I don't know. You tell me.

SUSAN  
I still haven't decided

CHARLES  
(gently)  
It's unlike you to be so  
indecisive.

SUSAN  
It hasn't exactly been an ordinary  
week.

(CONTINUED)

CHARLES

That's true. Are you all set for the funeral?

SUSAN

I was wondering if I should wear something more cheerful.

CHARLES smiles. A slight relaxation. Then...

CHARLES

I hate to say this, but I do need an answer.

SUSAN

I know

(CONTINUED)

CHARLES

I don't want to put pressure on you but I'll be honest. I spent half a lifetime building up this company and this sale...it's not about the money. It's about knowing everything I've done is in safe hands - your hands. What's the alternative? That we get swallowed up by one of the big players - just like every other independent publisher - and in the end, you know as well as I do, we just disappear.

SUSAN

(sarcastic)

No pressure!

CHARLES

I'm just being honest with you.

SUSAN

Are you sure the deal will even go ahead if we can't find the missing chapter?

CHARLES

There are ways around it. The Mystery of Edwin Drood. Or we can get a ghost writer. But right now this is about you, Susan. I need a decision.

SUSAN

Look...there are things happening with Andreas. Things I have to work out. Can you give me a few more days?

CHARLES

A few. No more.

A pause.

(CONTINUED)



SUSAN  
We should get onto the road.

CUT TO:

5      **EXT. LONDON STREET DAY.**      5

SUSAN'S bright red MG powers its way out of London. The ROOF is OPEN. SUSAN driving. CHARLES next to her. On their way to the funeral.

FOUR MAGPIES in a tree watch them go, then - in a flock - fly up into the air.

The CAMERA follows them as they spread across the sky.

CUT TO:

6      **EXT. THE QUEEN'S ARMS PUB (1955) DAY.**      6

ANGLE ON THE FOUR MAGPIES. Against a blue sky. It is only as they land that we see we have travelled back into the world of the novel. We are in the village...the pub where PÜND is staying.

CUT TO:

7      **INT. THE QUEEN'S ARMS PUB (1955) DAY.**      7

PÜND joins FRASER at the breakfast table. He is not looking well. FRASER is already tucking into breakfast.

FRASER  
Ah - good morning, Pünd. Did you have a good sleep?

PÜND  
No. I did not sleep well.

FRASER  
Thinking about the case? Well, a full English will put you back on your feet.

FRASER raises a hand for the waitress. He pours tea for them both. PÜND is getting worse by the moment but FRASER doesn't notice.

FRASER (CONT'D)  
I was thinking about Brent.

PÜND  
Not a pleasant way to pass the night.

(CONTINUED)

FRASER

No. It just occurred to me that he connects all three deaths...

PÜND puts a hand to his head.

FRASER (CONT'D)

Are you all right?

PÜND

I have a headache.

FRASER

Can I get you something? A glass of water?

He calls again to the waitress.

FRASER (CONT'D)

Miss...

PÜND

Actually, James, I think I will return to my room, just for a few...

He gets no further. PÜND collapses.

FRASER

Mr Pünd...?

FRASER jumps to his feet - goes to help.

FRASER (CONT'D)

(calling)

Someone! Please! I need some help!

CUT TO:

8

**INT. DR KAMAL'S SURGERY (1955) DAY.**

8

The doctor at Saxby-on-Avon is DR SANJAY KAMAL. SAJID KHAN had mentioned that Conway based a character on him (Episode Two Scene 15) and this is what he meant. The two are played by the same actor. His office is the SAME as KHAN'S OFFICE, only a GP'S OFFICE, and not a SOLICITOR'S.

ATTICUS PÜND is lying on a sofa, recovering from his collapse in the pub.

KAMAL

Are you feeling any better?

PÜND

Yes. Thank you.

(CONTINUED)

KAMAL

I'm Dr Kamal. You know my receptionist, I think. Joy Sanderling?

PÜND

Indeed.

KAMAL

They were going to call an ambulance but the nearest hospital is twelve miles away and I decided it was easier to treat you here. I can have you taken to the hospital now, if you like.

PÜND

No. It is not necessary, thank you.

PÜND sits up. He rubs his arm, trying to restore feeling.

KAMAL

Numbness?

PÜND

A little.

KAMAL

Any other symptoms? Headache?

PÜND

(nodding)

The truth is that I have a condition that was explained to me by my doctor in London. What happened just now was not unexpected.

KAMAL

I understand.

(Beat)

You're talking about a tumour, I would imagine. I assume it's inoperable?

PÜND

You see things that others do not. In the world of medicine, it is you who are the detective.

KAMAL

I'm sorry I can't help you.

PÜND

Perhaps you can, Dr Kamal. You were the first person to examine the body of Mary Blakiston.

(CONTINUED)

KAMAL

You want to talk about that even now?

PÜND

If you do not object.

KAMAL

Not at all. I admire your fortitude, Mr Pünd.

(Beat)

Yes. I examined Mary Blakiston. It was Brent who called me.

CUT TO:

9

INT. PYE HALL - ENTRANCE HALL (1955) DAY.

9

FLASHBACK. We have already visited the scene of the crime (Episode One, Scene 47). But now it's immediately after the death. MARY BLAKISTON is lying at the bottom of the stairs. DR KAMAL is examining the body. BRENT is with him.

KAMAL

This is a matter for the police, I'm afraid, Brent. Mrs Blakiston is dead.

BRENT

That's what I thought. That's what it looked like.

KAMAL

What made you look in the window?

KAMAL is puzzled. And does BRENT make up an answer?

BRENT

I heard the phone ringing. It rang three times and she didn't answer it but it was her job to take any calls. I wondered what was wrong.

CUT TO:

10

INT. DR KAMAL'S SURGERY (1955) DAY.

10

PÜND and DR KAMAL.

PÜND

There was no sign of what you might call, foul play?

(CONTINUED)

KAMAL

No. It was my view that she'd tripped and fallen down the stairs.

CUT TO:

11 INT. PYE HALL - ENTRANCE HALL (1955) DAY.

11

DR KAMAL, BRENT and the body of MARY BLAKISTON. DR KAMAL notices the vacuum cleaner at the top of the stairs.

KAMAL (V.O.)

I noticed a vacuum cleaner on the first landing. It occurred to me that if her foot had got caught in the flex...

CUT TO:

12 INT. DR KAMAL'S SURGERY (1955) DAY.

12

PÜND and DR KAMAL as before.

PÜND

How did you gain access to the house?

KAMAL

Brent let us in through the back door.

PÜND

He had a key?

KAMAL

I don't actually remember. Yes. I think he did.

PÜND

One last question, if I may, Dr Kamal. Would you say that Mrs Blakiston had many enemies in the village?

KAMAL

Well, she was a bit of a nosy parker, to tell the truth. Always taking an interest in other people's affairs. But I don't think that would have been enough for anyone to want to kill her.

(CONTINUED)

PÜND  
That would depend, I would imagine,  
on what she had found.

CUT TO:

13

**EXT. DR KAMAL'S SURGERY - RECEPTION (1955) DAY.**

13

PUND leaves the doctor's surgery. FRASER, a little anxious,  
is waiting outside.

FRASER  
Mr Pünd! Are you all right?

PÜND  
I am very well, thank you.

FRASER  
What did the doctor say?

PÜND  
He said a great deal.

FRASER  
About your health?

PÜND  
About the case.

The door opens and JOY SANDERLING, in her  
receptionist/nurse's uniform, hurries out. She's  
uncomfortable talking to a "patient" when she should be at  
her desk.

JOY  
Mr Pund. I'm glad I caught you.

PÜND  
Miss Sanderling. How are you?

JOY  
I'm fine, thank you.

A quick glance back at the door. Then -

JOY (CONT'D)  
But, look...There was something we  
didn't tell you. Robert and I.

PÜND  
It is always unwise to hold back  
information in a case such as this,  
Miss Sanderling.

(CONTINUED)

JOY

I know. But it's something that happened a long time ago. We weren't sure it was relevant.

PÜND

You are talking, I think, about the younger brother who died. \*

JOY

Sam. \*

PÜND

You did not tell me how he died. \*

JOY

I couldn't. \*

PÜND

But you want to tell me now? \*

JOY

I'm sorry, Mr Pund, but I can't. I hope you understand. It's Robert's story. He has to be the one. \*

PÜND

You have spoken to him?

JOY

Yes. He's agreed to see you.

She glances at her watch.

JOY

We're closing early because of the funeral. Robert is coming with me, of course. Perhaps we could all meet after that? If you're feeling well enough.

PÜND smiles.

CUT TO:

(CONTINUED)

CUT TO:

14

INT/EXT. SUSAN'S CAR/SUFFOLK LANES DAY.

14

SUSAN is driving CHARLES CLOVER to the funeral.

CHARLES

So who do you think killed him?

SUSAN

Alan Conway?

CHARLES

I'm still not persuaded that was murder. No. I'm talking about Sir Magnus Pye.

SUSAN

Do you really care?

CHARLES

I care about finishing the book. It seems to me that my entire future - our future - depends on it.

((CONTINUED))



SUSAN

Bring in your ghost writer. I think it's a good idea.

CHARLES

We still need a solution.

SUSAN considers.

SUSAN

Well, there's the vicar...

CHARLES

You always suspect the vicar.

SUSAN

OK, then. What about the groundsman...Brent? He was at the house when Mary Blakiston fell - or was pushed - down the stairs. He was working at Pye Hall when Sir Magnus was killed. He was even there when Sam died.

CHARLES

The boy who drowned in the lake?

SUSAN

Yes.

CHARLES

But two of those deaths may have been accidents and would he really have killed Sir Magnus just because he'd been fired?

SUSAN

Well, what about Lady Pye, then?

CHARLES

(considering)

Yes...

SUSAN

He'd been unfaithful to her. And betrayal hurts.

SUSAN is echoing what PÜND told her at the end of Episode 3.

CHARLES

Maybe you should write the ending.

They drive on in silence for a few moments.

CHARLES (CONT'D)

Nice day for a funeral. Alan always was lucky with the weather.

(CONTINUED)

Another pause.

CHARLES (CONT'D)  
Turn right here...

They've come to a little lane. CHARLES points towards it.

CHARLES (CONT'D)  
You want to avoid the road works.

SUSAN  
Thanks. We will get there, Charles.  
"Find the pages. Save the company."

CHARLES  
And you'll be the new CEO. No-one  
could do it better than you.

They turn right into the lane.

THE CAMERA rises up to show the ROADWORKS (Episode Two, Scene 9) around a corner. The WORKMEN as slow as ever. The traffic light on red.

ANOTHER ANGLE. The car continues down a lane and continues up a hill.

IN THE DISTANCE. A church steeple. In fact this is the church that we visited in Episode Three Scene 9. ALAN CONWAY is going to be buried here. SIR MAGNUS PYE, MARY BLAKISTON and SAM BLAKISTON already have been.

The church clock strikes mid-day.

CHARLES (CONT'D)  
We're just going to be in time.

CUT TO:

15

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

15

CLOSE ON CHURCH. The bell continues to ring. The CAMERA swings down to find...

PÜND and FRASER walking across the cemetery, heading towards the church. The funeral of SIR MAGNUS PYE is about to take place. The GRAVEDIGGERS are making final preparations at the grave.

FRASER  
I wonder if we really ought to go.

PÜND  
To the funeral of Sir Magnus? Why not?

((CONTINUED))

FRASER

Well, first of all, are you sure you're well enough?

PÜND

I am feeling much better, thank you.

FRASER

And you're sure we're not intruding. I mean, it's not as if we knew him.

PÜND

That is true, James. But it is an opportunity for us to see and to observe. They will all assemble here in this churchyard. All of them will seem to be in mourning and yet one of them...one of them will be hiding a secret...

FRASER

And you think you'll be able to spot them?

PÜND

It is easy enough to commit murder, my friend. But to stand in front of the man you have killed and to give nothing away, that requires great skill...

FRASER

One of them. But which one?

CUT TO:

16 **INT. PYE HALL - BEDROOM (1955) DAY.**

16

LADY FRANCES PYE is adjusting her black veil, standing in front of a full-length mirror. This is all a charade. She hated her husband. She may even have killed him.

Her son, FREDERICK, is waiting, also dressed in black, looking sullen, on the bed. Not close to either of his parents.

CUT TO:

17 **INT. THE CHURCH - VESTRY (1955) DAY.**

17

The vicar - ROBIN OSBORNE - is working on his funeral address. He crosses out a line. Thinks.

CUT TO:

18        **INT/EXT.    CLARISSA PYE'S HOUSE (1955)    DAY.**        18

CLARISSA PYE glances at herself in the mirror and adjusts a black feather in her hat. Whatever people may think, she is still the dead man's sister - and appearances matter to her. Satisfied, she lets herself out of the house.

CUT TO:

19        **EXT.    DOCTOR'S SURGERY (1955)    DAY.**        19

DR SANJAY KAMAL leaves his office, dressed for the funeral.

CUT TO:

20        **EXT.    SAXBY-ON-AVON - GARAGE (1955)    DAY.**        20

ROBERT and JOY leave the flat together, both dressed (at least to an extent) for the funeral. He is silent, maybe apprehensive. Hating having to appear in front of the whole village. She is worried about him, desperate to make things all right.

CUT TO:

21        **INT.    SAXBY-ON-AVON - ANTIQUE SHOP (1955)    DAY.**        21

JACK WHITELEY throws back a glass of sherry. He's roughly dressed for the funeral. His wife, GEMMA scowls...

GEMMA

You look a mess. Let me...

She straightens his tie.

CUT TO:

22        **INT/EXT.    BRENT'S COTTAGE (1955)    DAY.**        22

A rough wooden structure with a sink and little else. BRENT washes his hands and splashes water on his face. He has done his best to prepare for the funeral but still looks shabby. He also hated SIR MAGNUS and will enjoy seeing him buried. But is he a killer?

CUT TO:

23        **EXT.    SAXBY-ON-AVON - CHURCH (1955)    DAY.**        23

A POLICE CAR pulls in by the steep steps that lead to the church. ORGAN MUSIC in the distance. DETECTIVE INSPECTOR CHUBB has been driven to the church.

(CONTINUED)

He gets out, smartly dressed, enjoying his official role. He swings the door shut and the car drives off.

CUT TO:

24

**INT. SAXBY-ON-AVON CHURCH (1955) DAY.**

24

The ORGAN MUSIC continues.

Everyone is assembled, waiting for the funeral to start. LADY FRANCES PYE and FREDERICK in the front row. CLARISSA PYE near them. JACK WHITELEY and GEMMA one row behind. BRENT alone. CHUBB next to DR KAMAL. ROBERT and JOY enter.

ATTICUS PÜND and JAMES FRASER come into the church and take their places at the back.

FRASER  
(low voice)  
Robert Blakiston is here.

PÜND  
Yes. Miss Sanderling told us that he would be.

FRASER  
It must be hard for him.

PÜND  
In what way?

FRASER  
Everyone here thinks he killed his mother.

ROBERT sits down, looking shy and awkward, aware of the other VILLAGERS staring at him.

ANOTHER ANGLE. A few rows in front of him...the front row.

FREDERICK  
Why haven't they begun?

FRANCES  
We're waiting for daddy to arrive.

FREDERICK  
He's always late.

ANOTHER ANGLE. JACK WHITELEY leans forward and speaks to CLARISSA.

JACK  
How are you, Miss Pye.

CLARISSA  
This is very hard on me.

(CONTINUED)

JACK

You do surprise me. I would have thought this is what you wanted.

CLARISSA

I don't know what you mean.

JACK

Dingle Dell. The new development. There's no way it'll go ahead now.

CLARISSA

You're talking about the death of my brother!

JACK suspects she killed him.

JACK

(sly)

Exactly!

ANOTHER ANGLE. The vicar, ROBIN OSBORNE enters the church with due ceremony.

OSBORNE

Ladies and gentlemen. Friends. Thank you for coming today - and thank you for your patience. We can now begin...

The ORGAN MUSIC rises.

25

**EXT. THE CHURCH DAY.**

25

The ORGAN MUSIC continues as a 1950's hearse drives up to the cemetery. We assume that this is the body of SIR MAGNUS PYE but we're actually pulling a trick on the audience as we've cut back to THE PRESENT DAY.

ANOTHER ANGLE. Revealing the modern village. And sure enough, SUSAN and CHARLES CLOVER have parked near the steps that lead up to the church.

CHARLES

The hearse is a nice touch.

A look from SUSAN.

CHARLES (CONT'D)

A 1950's Packard Henney. Very Atticus Pünd.

They get out of the car and climb the steps to the cemetery. The same cemetery where SIR MAGNUS is being buried.

SUSAN

Do you realize he could be here?

**(CONTINUED)**

CHARLES

Who?

SUSAN

Whoever killed Alan! You remember  
in the book...

CHARLES

(as PÜND)

It's easy enough to commit murder,  
but to watch the man you've killed  
being buried...

SUSAN

Exactly.

CHARLES

You still haven't proved to me that  
he was actually killed. Although if  
he was...

SUSAN

What?

CHARLES

Well, it just occurs to me. A  
murder writer murdered. We could  
use that.

SUSAN scowls. CHARLES isn't taking it seriously. They  
continue forward.

CUT TO:

26

**EXT. THE CEMETERY CONTINUOUS.**

26

The funeral of ALAN CONWAY.

As SUSAN and CHARLES arrive at the cemetery gate they see the  
vicar - TOM ROBESON - just coming out of the church.

CLAIRE JENKINS is there with DS LOCKE. SANJAY KHAN has come.  
JAMES TAYLOR - chic in black funeral wear and wealthy now -  
is very much in control of events. JACK WHITE, ALAN'S  
neighbour, has shown up out of respect. We have seen all  
their literary counterparts.

One new character. MELISSA CONWAY has come to pay her last  
respects to her ex-husband. A svelte, attractive woman about  
SUSAN'S age. She sees SUSAN, nods and smiles. Her son,  
FREDDY, uncomfortable in a suit, is with her.

SUSAN takes in all these characters from the gate.

SUSAN

There's Melissa.

(CONTINUED)

CHARLES

When did you last see her?

SUSAN

Not for years. Did you say there were drinks afterwards?

CHARLES

At Abbey Grange.

SUSAN

I'll catch her then.

CHARLES

After you.

CHARLES and SUSAN walk across the churchyard to join the other MOURNERS. The COFFIN is carried by PALLBEARERS into the graveyard.

26A

**EXT. THE CEMETERY, MOMENTS LATER**

26A

A small crowd has gathered around an open grave. The coffin waiting to be lowered. The VICAR, TOM ROBESON, officiating. The service begins.

ROBESON

Ladies and gentlemen. Friends.  
We've come here today to say good-bye to a man who was known to millions all over the world. Many of us here were privileged to know Alan Conway personally but his books introduced him and brought pleasure to many, many others.

ROBESON'S voice FADES OUT in tune with SUSAN - who isn't really listening, lost in her own thoughts.

SUSAN'S POV: Glimpsed across the cemetery, PÜND is also amongst the mourners. He catches her eye and then turns to CLAIRE JENKINS, as if directing her thoughts.

SUSAN'S POV: CLAIRE JENKINS dabs at the corner of her eye with a handkerchief. DS LOCKE comforts her. Nearby, JACK WHITE listens intently. CHARLES CLOVER nearby.

ROBESON (CONT'D)

Alan, who started his career as a teacher at a Suffolk school, always loved this county. It appears in several of his books and it would be nice to think that his famous detective, Atticus Pünd, might even have visited this church and walked in these very streets.

((CONTINUED))



FADE BACK. CHARLES has noticed that SUSAN isn't focused on the service.

CHARLES  
(quietly)  
Are you all right?

SUSAN  
I was just thinking. Alan always wanted to be a national treasure. And here we are burying him.

CHARLES  
I don't think he'd have found that too amusing.

SUSAN  
We're all here talking about him. He'd have enjoyed that.

ANGLE ON ROBESON: continuing his peroration.

ROBESON  
Alan Conway was married with a son but in later life he found the strength to confront his own identity and to come out as a gay man. He spent many happy years at Abbey Grange with his young partner and it is a testament to his generosity of spirit that both James and his family are here today.

SUSAN turns. Again, we cut to her POV as ROBESON fades out and we pick up on FREDDY. He mutters to MELISSA.

FREDDY  
I'm only here because you made me come.

MELISSA  
Stop it, Freddy. He was your father!

FREDDY  
He was nothing to me. I'm glad he's dead.

MELISSA  
Never say that. That's a horrible thing to say.

ANGLE ON SUSAN. She turns to CHARLES.

SUSAN  
Is that Freddy Conway?

(CONTINUED)

CHARLES

Yes. Alan's son.

SUSAN

God. The last time I saw him, he was just a little kid.

CHARLES

It must be very hard on him.

ANGLE ON FREDDY. Scowling. Not wanting to be here.

ANOTHER ANGLE. The service comes to an end.

ROBESON

James has very kindly invited us all to a wake at his home immediately following the service and I hope we will use the opportunity to exchange our memories of Alan and the ways he touched our lives. Shall we together say the Lord's prayer?

The prayer begins.

CUT TO:

27

**EXT. THE CEMETERY (1955) DAY.**

27

ANOTHER ANGLE: The prayer continues and it is only now that we see that we have cut back to the funeral of SIR MAGNUS PYE.

ROBIN OSBORNE is leading the service. He is almost exactly the same as his modern counterpart.

LADY FRANCES PYE is there with FREDDY - neither of them too put out by the loss of a husband and father.

CLARISSA PYE more extrovert with her grief. JACK WHITELEY and GEMMA only there because they have to be. BRENT stumbling through the words. DR SANJAY KAMAL standing with ROBERT BLAKISTON and JOY. All three are looking genuinely sad.

PÜND and FRASER slightly apart from the others. The service comes to an end.

OSBORNE

And so we commit his body to the ground. Earth to earth. Ashes to ashes. Dust to dust.

A pause. The service is over.

((CONTINUED))

OSBORNE (CONT'D)

Ladies and gentlemen Lady Frances has very kindly invited us to join her and her family for a drink at Pye Hall. Detective Inspector Chubb has also agreed to speak to us and to tell us how his investigation into the appalling crime is proceeding.

Does BRENT look worried?

The CROWD disperses. The CAMERA closes in on PÜND and FRASER.

FRASER

I can't say anyone seemed too sorry to see him go. Look at those two...

PÜND sees FREDDY and LADY FRANCES leaving together.

PÜND

His wife and his son. They indeed seem unconcerned.

FRASER

Well, he packed his son off to boarding school. And she's already told us what she thought of him...

They are interrupted by the arrival of a jocular DI CHUBB.

CHUBB

Hello, Pünd. Fraser. I haven't seen the two of you for a while.

PÜND

You have been busy, Detective Inspector.

CHUBB

I've never been so rushed off my feet. I don't suppose you're heading to the reception?

FRASER

We can offer you a lift if you like.

CHUBB

I was hoping you'd say that. You heard the vicar. I'm saying a few words.

(CONTINUED)

PÜND  
(a smile)  
We would not miss them for the  
world.

CUT TO:

28

INT/EXT. FRASERS' S CAR/SUFFOLK LANES DAY.

28

FRASER drives. PÜND is in the front seat, CHUBB in the back.

(CONTINUED)

PÜND

So you have made some progress?

CHUBB

Not really, Mr Pünd. To be honest with you, I haven't got very far at all.

PÜND

And yet still you intend to make an address.

CHUBB

The Commissioner insisted.

(Beat)

A violent death in a small community - so soon after another. It's all a bit unsettling and the people need to know we're on their side. I'm just sorry I haven't got very much to tell them.

PÜND

But between us?

CHUBB

No new leads. That scrap of paper you found in the fire, for example.

FRASER

Did you manage to get a fingerprint?

CHUBB

Sadly not.

(to Pünd)

But you were right about the stain. It was blood - and more than that. It was the same blood type as Sir Magnus Pye.

PÜND

That tells you nothing?

CHUBB

Only that the sheet of paper, whatever it contained must have been torn up and burned after Sir Magnus was killed.

PÜND

Exactly. But Sir Magnus was struck down in the hallway by the front door.

(CONTINUED)

CHUBB

Meaning that his killer returned to the study. Whatever he was looking for, it must have been important.

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

PUND

Could it not be that the sheet of paper was what he was looking for? He found it, he tore it up, he burned it.

CHUBB

You may have a point.

CUT TO:

28A **EXT. PYE HALL GATE, DAY**

28A

The car turns into the ornate IRON GATES, passing the LODGE HOUSE on its way to PYE HALL.

CUT TO:

29 **EXT. ABBEY GRANGE DAY.**

29

Susan's car passes close to camera and we see that we have once again jumped decades and we are back in modern times with modern CARS parked outside.

SUSAN and CHARLES get out of the car and follow other mourners towards the front door.

SUSAN

I think I'm beginning to understand Alan a bit more.

A look from CHARLES.

SUSAN (CONT'D)

He didn't want to write detective stories. That's the simple truth of it. He thought they were beneath him.

SUSAN suddenly realizes.

SUSAN (CONT'D)

Maybe that's why he called his house Abbey Grange. Conan Doyle didn't want to write detective stories either. He killed Sherlock Holmes.

CHARLES

He was happy enough with the royalties.

(CONTINUED)

SUSAN

I suppose we should be grateful  
that he never came out with it  
publicly. That's one PR nightmare  
we could have done without.

CHARLES smiles at her warmly.

CHARLES

You'd have handled it. You always  
did.

But without realizing it, SUSAN has actually come very close  
to the truth and, eventually, this will put her in danger.

CUT TO:

30

**INT. ABBEY GRANGE - ENTRANCE HALL DAY.**

30

The room has some similarities to the galleried hallway where  
Sir Magnus Pye was murdered but of course it is modern,  
decorated with Alan Conway's taste.

Among the crowd which includes VILLAGERS, LONDON FRIENDS ETC,  
we will recognize:

MELISSA CONWAY, the sophisticated widow with FREDDY CONWAY  
who really doesn't want to be there. CLAIRE JENKINS is  
helping herself to nibbles and making sure her glass is full.  
DS LOCKE is in conversation with the REVEREND TOM ROBESON.  
SAJID KHAN is glad to have been invited. JACK WHITE is a  
little uncomfortable. JAMES TAYLOR is being the perfect host.

SUSAN RYELAND and CHARLES CLOVER come in last.

SUSAN

If you don't mind, I'm going to  
circulate.

CHARLES

You go ahead. Don't mind me.

SUSAN

Tell me when you want to go and  
I'll drive you to the station.

CHARLES

Good luck.

They go their separate ways. CHARLES meets up with CLAIRE  
JENKINS.

CLAIRE

It's Charles isn't it? I'm Claire  
Jenkins. Alan's sister. We met at  
his last launch...

(CONTINUED)



CHARLES

Of course, my condolences.

Meanwhile, SUSAN runs into SAJID KHAN.

KHAN

Miss Ryeland, how nice to see you again - although of course such sad circumstances.

A sympathetic smile from SUSAN who actually wants to get past KHAN and talk to MELISSA.

KHAN (CONT'D)

I was wondering. Have you read it yet?

SUSAN

I'm sorry?

KHAN

The book! Magpie Murders! Alan said he was going to put me into it. As a character.

SUSAN

He did. He made you the doctor.

KHAN

Am I the killer?

SUSAN is taken aback. This is, after all, Alan's funeral!

SUSAN

I don't know. I haven't finished it yet.

She continues forward. But now there's no sign of MELISSA and FREDDY.

Instead she runs into DS LOCKE and the vicar, TOM ROBESON. After her last encounter (Episode Two, Scene 36), SUSAN is ready to fight back.

LOCKE

There really is no staying away for you, is there!

SUSAN

(sarcastic)

How could I possibly have stayed away, Detective Superintendent? I was his editor for ten years.

(to ROBESON)

Nice service, vicar. I take it you didn't know Alan very well.

(CONTINUED)

ROBESON

He didn't often come to church.

SUSAN

Well, he's there permanently now.

SUSAN continues on her way - heading into the living room.

CUT TO:

31 INT. ABBEY GRANGE - LIVING ROOM DAY.

31

A CATERER passes, carrying canapés but otherwise the living room is empty apart from MELISSA and (a sulky) FREDDY CONWAY.

FREDDY

I'm going.

MELISSA

No you're not.

MELISSA sighs. She can't control FREDDY.

MELISSA (CONT'D)

Just five minutes. Is that too much to ask?

MELISSA looks up as SUSAN approaches.

MELISSA (CONT'D)

Susan!

SUSAN

Melissa.

They kiss.

MELISSA

You remember my son, Freddy?

SUSAN

Of course. It was a while ago though.

(to FREDDY)

You must have been about twelve or thirteen.

FREDDY

I don't remember. Was it before or after my father ruined my life?

MELISSA

Oh come on, Freddy. There's no need to be so dramatic!

(to SUSAN)

He doesn't want to be here.

(CONTINUED)

SUSAN

I'm not sure any of us do.

MELISSA

Who'd have thought it would come to this?

SUSAN

I'm very sorry.

MELISSA

So am I. No more royalties.

SUSAN

I'm sure that's not true. There's still one more book and, given the circumstances, there'll probably be a spike in the backlist.

MELISSA

Well, I suppose that's something.

FREDDY

(wanting to go)

Mum...

MELISSA

Look, Freddy, why don't you go outside for five minutes. I'll come and find you.

FREDDY

All right.

FREDDY slopes off, taking a back door into the garden. SUSAN and MELISSA are left alone.

MELISSA

He never forgave his father for coming out. It was in all the papers. I'm sure you remember and although the world may be more understanding of these things, thank God, he was at prep school and the other boys weren't. Freddy had a horrible time and he still hasn't got over it.

SUSAN

But you forgave Alan.

MELISSA

He was what he was. Actually, being gay may well have been the nicest thing about him. He wasn't easy to live with. In a way, he blamed me for Atticus Pünd.

(CONTINUED)

SUSAN

Why?

MELISSA

It was my idea.

(Beat)

Alan wanted to be Martin Amis or Salman Rushdie - not Agatha Christie. He wrote two novels about modern England, politics, the collapse of society, but nobody wanted to know. Then, after we got married, I suggested that if he wanted to be a published author, he should write something that people actually wanted to read. A whodunit. So he wrote "Atticus Pünd Investigates".

SUSAN

It made him rich.

MELISSA

It made him miserable.

SUSAN

You introduced him to Katie.

MELISSA

Katie had mentioned she had a sister in publishing. Alan was far too proud to go to her himself - she had children at the school - but I asked her to show it to you. And the rest, as they say...

SUSAN

...is mystery.

MELISSA

Exactly.

SUSAN

Were you ever happy with him, Melissa?

MELISSA

It may surprise you to know it but as a matter of fact I was. It's funny, really. I was in a major relationship with the Greek teacher when I met him but I never really thought twice about breaking that up. I always knew Alan was going places.

SUSAN never knew that ANDREAS had had a relationship with MELISSA before she met him.

((CONTINUED))

SUSAN  
(shocked)  
The Greek teacher?

MELISSA  
Andreas. Do you know him?

SUSAN  
I've seen him a couple of times.

MELISSA  
We were together for almost a year  
before I met Alan. Is Andreas still  
teaching?

SUSAN  
I don't know.

MELISSA  
Well do say hello to him if you run  
into him. I often wonder how he's  
getting on.

Suddenly SUSAN wants to be anywhere but here.

SUSAN  
It was good to see you, Melissa.  
She heads out of the house, making for the garden.

CUT TO:

32

**EXT. ABBEY GRANGE - GROUNDS - CONTINUOUS.**

32

SUSAN is upset by what she has just learned. It's not that Andreas had slept with another woman. It's just that he had never mentioned it to her - despite them both knowing Melissa.

She needs a cigarette. She takes out and lights it. She smokes, thinking furiously.

Something catches her eye. A short distance away, FREDDY is leaning against the wall of the house, also smoking.

He notices her looking at him.

FREDDY  
You have no idea what it was like.  
Did she tell you?

SUSAN  
Yes.

FREDDY  
She didn't know either. He was my  
father.

(MORE)

(CONTINUED)

FREDDY (CONT'D)

And everyone knew about him. What he did. His boyfriend was nearer my age than his. And nobody ever asked me what I felt.

A pause.

FREDDY (CONT'D)

He was the gay dad. So I was the gay son. "Gay boy." I'd been happy at school. I had friends. But then it all stopped. And he didn't care about that either. It was all about him. That was all that ever mattered.

FREDDY uncurls himself from the wall and flicks the butt of his cigarette away.

FREDDY (CONT'D)

Do you think someone pushed him off that roof?

SUSAN

Who told you he was pushed...?

FREDDY

Maybe it was one of his lovers. Or maybe it was just someone who really hated his guts...

FREDDY walks away round the side of the house. SUSAN watches him, puzzled.

CUT TO:

33

**INT. ABBEY GRANGE - LIVING ROOM DAY.**

33

The wake is continuing, everyone animated. Then a clink of a fork against a glass. JAMES TAYLOR is going to make a speech.

The CROWD quietens down as he stands on one of the stairs.

JAMES

Hello, everyone. I just want to thank you for coming. And thank you, Tom, for a very moving service.

The vicar, TOM ROBESON, nods.

JAMES (CONT'D)

Alan didn't believe in God and he never went to church but he loved music and flowers so I'm sure he'd have enjoyed today.

(CONTINUED)

ROBESON is less sure about that.

JAMES continues. He's a little high...on alcohol or cocaine.  
SUSAN comes in from the garden and stands at the back.

JAMES (CONT'D)

There may be some of you here who wonder about Alan and me. The truth is that he could be a difficult bugger but actually I was quite fond of him. We had good times and we had bad times and in the end he left this house and most of his money to me which is very good indeed.

CLAIRE JENKINS looks on disapprovingly.

JAMES (CONT'D)

I'm not staying here. Jack White has already made a very generous offer on Abbey Grange. It's funny. Alan was always trying to buy him out but now it's the other way round.

JACK WHITE offers an uncomfortable smile.

JAMES (CONT'D)

I'm heading back to London. I never really fitted into Suffolk. Or maybe it was Suffolk that didn't fit into me.

JAMES raises a glass.

JAMES (CONT'D)

So, goodbye Alan. We'll all miss you...some of us more than others. That's it. (To the CROWD) Goodbye.

The GUESTS are disconcerted, realizing they've been more or less dismissed.

CUT TO:

34

**EXT. ABBEY GRANGE - MAIN DOOR DAY.**

34

The GUESTS are leaving the house. As SUSAN comes out, she comes across JACK WHITE who is looking at the property he now owns.

SUSAN

Congratulations.

WHITE

I'm sorry?

(CONTINUED)

SUSAN  
Buying the house.

WHITE  
I don't think we've met, have we?

SUSAN  
I'm Susan Ryeland. I'm Alan's  
editor. Was.

WHITE  
I'm sorry. I never actually read  
any of his books.

WHITE takes in the house.

SUSAN  
So are you going to move in?

WHITE  
I haven't decided yet. Alan wasn't  
an easy neighbour. I hope you won't  
mind me saying that but from the  
moment he moved in he seemed to  
enjoy picking fights.

SUSAN  
Well, that was Alan for you.

WHITE recognizes a kindred spirit.

WHITE  
Land disputes. Right of way  
disputes. Noise disputes. If I  
mowed the lawn on a Saturday  
morning, five minutes later he'd be  
on the phone.

SUSAN  
He could be difficult.

WHITE  
He wasn't difficult. He was bloody  
impossible. I think he took plea-  
sure in it.  
(Beat)  
I'm buying the house because I want  
to control who lives here. I'm not  
going through all that again.

SUSAN  
I can understand.

WHITE looks around him.

(CONTINUED)



WHITE

Not much of a turn-out, was it. For a world famous author. Even one without many friends...

JACK WHITE walks back towards his house. SUSAN sees CHARLES waiting for her. DETECTIVE SUPERINTENDENT LOCKE is also waiting, standing beside a car. SUSAN goes over to CHARLES.

CHARLES

There you are. How did you get on?

SUSAN

I spoke to Melissa.

CHARLES

Did she tell you anything you didn't know?

SUSAN is thinking about ANDREAS.

SUSAN

You could say that.

CHARLES

Well, I don't need a lift off you any more. Detective Superintendent Locke has offered to drive me into Ipswich. I can catch the train back from there.

SUSAN

You realize he'll spend the whole journey complaining about me.

CHARLES

It's only half an hour.

SUSAN

He may take the long way round just to give himself time.

CHARLES

You're staying with your sister.

SUSAN

I'm not giving up, Charles.

CHARLES

I'm glad to hear it. Good luck.

SUSAN

See you on Monday.

(CONTINUED)

SUSAN watches as CHARLES gets into LOCKE'S car and the two of them drive off. After a beat, she turns to look back towards the house.

CUT TO:

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

35

ATTICUS PÜND comes out of the house.

ANOTHER ANGLE. FRASER is waiting for him with the car. We have returned to 1955.

FRASER  
Back to the garage?

PÜND  
We can walk.

FRASER  
No, no. Not after what happened  
this morning. Nothing too  
strenuous.

PÜND  
Well, if you insist...

FRASER  
I do!

FRASER holds the door for PÜND who gets in.

CUT TO:

36 **EXT. ROBERT BLAKISTON'S FLAT (1955) DAY.**

36

ESTABLISHING SHOT. Late in the day. FRASER'S car parks up outside. PÜND and FRASER get out of the car and make their way to the front door of the flat.

ROBERT (O.S.)  
Joy's persuaded me that I should  
talk to you again, Mr Pünd.

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

37

We were last here in Episode Three, Scene 12 onwards. ROBERT and JOY face PÜND and FRASER across a table.

(CONTINUED)

ROBERT

I don't want to. What happened to my little brother, Sam...it was a long time ago and I don't believe it's got nothing to do with all of this...mum, Sir Magnus and the rest of it.

PÜND

I can see that it is painful for you, Robert. And yet in the investigation of a crime it is often the connections that we cannot see that lead us to the truth.

JOY takes ROBERT'S hand.

ROBERT

Everything about Pye Hall is rotten. It's as if there's some sort of curse on that bloody place! It's never left me alone.

PÜND

(calming him)

It was in 1943 that you lost your younger brother.

ROBERT

Who told you that?

PÜND

In the cemetery, I saw his resting place, the dates on the gravestone.

ROBERT

Yes. It was in the middle of the war. You're German, aren't you. What were you doing in 1943, Mr Pünd?

JOY

(surprised)

Robert!

PÜND

No. It is reasonable to ask. Miss Sanderling.

(to ROBERT)

I was in a labour camp. An enemy of the Nazis.

The answer appeases ROBERT.

(CONTINUED)

ROBERT

My dad was in the RAF. He was sent off to Boscombe Down, leaving us all behind...mum, me - and Sam. We were living on a farm and we were happy enough there. But then Sir Magnus needed a housekeeper and mum got the job so we moved into the Lodge House, which was in the grounds of Pye Hall.

CUT TO:

38 **EXT. LODGE HOUSE (1943) DAY.**

38

FLASHBACK. A Utopian vision of the house and the grounds on a perfect summer's day. Two small boys, YOUNG ROBERT BLAKISTON (14) and his younger brother, SAM (12) are running with a dog, BELLA.

They are coming from the LODGE HOUSE which stands at the main gate, the entrance to PYE HALL. They run into some woods.

ROBERT (V.O.)

It was great at first. I was fourteen, Sam was twelve - and we had it all to ourselves. The gardens. The orchard. Roman treasure in the wood. And the lake...

38A **EXT. PYE HALL - LAKE(1943) DAY**

38A

The children run out of the woods, stop and we see the LAKE on the edge of the grounds. And suddenly there's a sense of menace. The water looks black and still. A single CROW squawks, unseen.

ROBERT (V.O.)

The lake was where it happened.

CUT TO:

39 **EXT. PYE HALL - GROUNDS/LAKE (1943) DAY.**

39

FLASHBACK. BRENT comes through a gate, pushing a wheelbarrow. We see PYE HALL in the background. He sees the two children, YOUNG ROBERT and SAM. He stops and scowls.

BRENT is thirteen years younger than he was in Episodes Two and Three...about 30. Both BRENTS will be played by the same actor. We'll also meet him again in another guise in Episode Five.

((CONTINUED))

ROBERT (V.O.)

It was a few months after we moved in. Brent was there that day. He was Sir Magnus's groundsman but he'd taken against us from the start. Mum didn't know her place. Sam and me made too much noise. Our dog, Bella, worried the sheep. He was always causing trouble.

(Beat)

The police questioned him afterwards but he swore he didn't see anything.

CUT TO:

40

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

40

As before. PÜND, FRASER, JOY and ROBERT.

ROBERT

Sir Magnus was always kind to us. With dad away, he could be almost like a father - when he was in the mood. He had these really old coins - and he'd hide one of them and then he'd give us clues how to find it.

FRASER

A Roman coin out of his collection!

ROBERT

That's right. It was part of a treasure trove that they'd found on his land.

A pause.

ROBERT (CONT'D)

So this is what happened.

(Beat)

It was a summer's day and Sam and I went on a treasure hunt, looking for a coin. We were excited. We were running around. And somehow we got separated. Normally that wouldn't matter. We were perfectly safe in the grounds but this time - I don't know what was going on in his head - but Sam got the idea that it was in the lake or maybe in the bullrushes next to the lake.

Another pause.

(CONTINUED)

ROBERT (CONT'D)  
Maybe he tried to swim or maybe he  
slipped.  
(Beat)  
I should have been there! I should  
have looked out for him!

JOY  
Nobody blamed you.

ROBERT  
He was a good swimmer! That's what  
I don't understand.  
(Beat)  
They said he must have got tangled  
up in the weeds...

CUT TO:

41 **EXT. PYE HALL - GROUNDS/LAKE (1943) DAY.**

41

FLASHBACK. BRENT carries SAM out of the lake. The 12-year-old  
boy has drowned.

ROBERT (V.O.)  
Brent was the one who found him.

ANOTHER ANGLE. YOUNG ROBERT plunges into the water, shouting  
at the same time.

YOUNG ROBERT  
No! Sam!

ROBERT thrashes through the water, making his way to BRENT  
who has almost reached the edge of the lake.

YOUNG ROBERT (CONT'D)  
Put him down! Put him down!

CUT TO:

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

42

As before. PÜND, FRASER, JOY and ROBERT.

ROBERT  
Sam had drowned. He was twelve  
years old.

JOY comforts him.

FRASER  
I'm so sorry.

ROBERT recovers himself.

(CONTINUED)

ROBERT

Things happened very quickly after that and nothing was ever the same again. My father came home from the RAF but it was all over between him and mum. She blamed him because he hadn't been there. He blamed her because she had. Mum stayed on at Pye Hall. God knows how. Every day she had to walk past the lake - every day she had to remember.

PÜND

And what of you?

ROBERT

What about me? I had nowhere else to go.

PÜND

You said that Sir Magnus helped you to find a position here.

ROBERT

He always looked out for me. He got me this job. Yes. And a flat over the garage.

PÜND

You never blamed him for what had occurred?

ROBERT

If I say I did, Mr Pünd, will you accuse me of his murder? Well, maybe I did. I also blamed Brent. I blamed my mother.

(Beat)

I blamed myself.

CUT TO:

43

**INT/EXT. SUSAN'S CAR/SUFFOLK LANES DAY.**

43

SUSAN is driving back to Woodbridge. She passes a sign - we don't necessarily clock it at first but she does. She stops and reverses.

The sign is an H on a blue background. Directing her to a nearby HOSPITAL.

SUSAN looks at it, thinking. Should she? Shouldn't she? Remembering what KATIE said. Closure...

CUT TO:

44

INT. HOSPITAL WARD DAY.

44

SUSAN walks slowly into the ward. Her father, MAX RYELAND, is lying in bed. The same actor plays SIR MAGNUS PYE.

SUSAN

Dad?

(Beat)

It's Susan. Can you hear me?

He sees her. He doesn't seem to recognize her. SUSAN sits down.

SUSAN (CONT'D)

Katie said you wanted to see me.

A pause. Finally MAX manages to speak.

MAX

I'm sorry.

SUSAN

You don't have to say that. It was a long time ago.

MAX

(confused)

What?

SUSAN

Leaving us.

MAX

I left you?

SUSAN

You went with the nanny. You left mum, me and Katie. But it doesn't matter now. I've forgiven you.

MAX

Not that. Nothing to forgive. No. I loved her. We were happy. So very happy.

SUSAN

Then why...? (Do you want to see me?)

MAX

I'm sorry about you. What we did to you. It was wrong. You were so young and after that... You never knew love. You never married. Never trusted a man...because of us.

SUSAN is bewildered. On the edge of anger. This wasn't what she expected.

(CONTINUED)



SUSAN  
How dare you say that! I never  
thought of what you did. Ever. I'm  
only here because...

SUSAN has decided to leave.

SUSAN (CONT'D)  
I shouldn't have come. We've got  
nothing to say.

SUSAN leaves.

CUT TO:

45

**EXT. HOSPITAL DAY.**

45

SUSAN stops outside the hospital to compose herself. She  
leans against a wall as she shakily lights a cigarette. No-  
one else is around.

SUSAN  
How could he? How could he do that?

ANOTHER ANGLE reveals ATTICUS PÜND is standing to one side,  
looking at her. SUSAN sees him.

SUSAN (CONT'D)  
My father. Max. He's only ever  
thought of himself.

PÜND  
And you never think of him?

SUSAN  
I've tried to forget him.

PÜND  
So why are you so angry now?

SUSAN  
I'm sorry. But - you know? It's  
none of your business.

A reproachful look from PÜND.

SUSAN (CONT'D)  
All right. I blame him. He was  
responsible for what happened.  
(Beat) To my mother.

PÜND  
She died also?

SUSAN continues reluctantly.

(CONTINUED)

SUSAN

Everyone said it was an accident.  
She tried to cope. She really did.  
But it was too much for her...just  
the shame of it.

A pause.

SUSAN (CONT'D)

She went away for a few days to the  
Lake District. She left Katie and  
me behind and while she was there,  
she went swimming...

A pause.

SUSAN (CONT'D)

They said it was an accident: she  
was out of her depth. But I never  
believed that. "Not Waving But  
Drowning". Have you read that poem?

PÜND

No.

SUSAN

Of course not. Stevie Smith. She  
wrote it after you... (Died) After  
your time.

Another pause. And suddenly SUSAN realizes. She turns on  
PÜND.

SUSAN (CONT'D)

You knew all along, didn't you.

PÜND

I'm sorry?

SUSAN

She's in the book. Her and my  
father. All of it.

The shock...

SUSAN (CONT'D)

Oh my God!

CUT TO:

46

**EXT. KATIE'S HOUSE - WOODBRIDGE NIGHT.**

46

SUSAN drives at speed and slides to a halt. She is angry. She  
gets out of the car and forces herself to calm down before  
she goes into the house.

(CONTINUED)

She walks up to the door.

CUT TO:

47

**INT. KATIE'S HOUSE, KITCHEN NIGHT.**

47

KATIE is cooking. SUSAN comes into the kitchen.

KATIE

Susan! I was waiting for you. I've been making dinner.

SUSAN

I've been to see dad.

KATIE can see that something is terribly wrong.

KATIE

What happened? What did he say?

SUSAN

You told him, didn't you!

(Beat)

You told Alan Conway about mum and dad.

KATIE

No.

SUSAN

Yes! He knew it and he used it - not to entertain his readers but to amuse himself. And he did it in a way that I wouldn't see it. He cut up my life - it's like a broken jigsaw but all the pieces are there.

(Beat)

Max Ryeland, our father - becomes Sir Magnus Pye. Dad ran off with the nanny and Sir Magnus has an affair with the governess.

KATIE

I don't know what you're talking about, Susan. I haven't read the book.

SUSAN

You don't have to read it, Katie. We are the book. Our mother - Samantha - drowned herself because she was so ashamed of what Max had done to her. Did you tell him that?

KATIE

I don't remember.

(CONTINUED)

SUSAN

Well, there's a drowning in the book too. A little boy called...

KATIE

(cutting in)

It may have nothing to do with us. Maybe it's a coincidence.

SUSAN

His name is Sam.

(spelling it out)

Samantha. Sam. You think that's a coincidence?

KATIE

(disbelieving)

But why? Why would he do that?

SUSAN

Because that was the sort of person he was! He played games and they were always games designed to hurt people.

SUSAN thinks of something else.

SUSAN (CONT'D)

He even gave the governess a name. Miss Darnley. I always wondered about that. She doesn't even appear in the book so why does she need a name. Do you know why?

KATIE

No...

SUSAN

Darnley. D-A-R-N-L-E-Y. It's an anagram of Ryeland. It's us!

A pause. KATIE is close to tears, realizing that SUSAN is right.

KATIE

I didn't do anything!

(Beat)

I didn't mean to...

A pause.

KATIE (CONT'D)

We met in Woodbridge. We bumped into each other and he invited me for a coffee. Didn't I already tell you that?

(Beat)

He was pretending to be nice.

(MORE)

(CONTINUED)

**KATIE (CONT'D)**

He seemed quite concerned about you. He started asking me questions about you and me and about the family and it just seemed like...chat. I had no idea that he was going to use it!

**SUSAN**

No, of course you didn't. Nobody ever did.

**KATIE**

I'm sorry.

A pause. SUSAN calms down. ALAN CONWAY is the culprit here. Not her sister.

**SUSAN**

It doesn't matter. It wasn't your fault. I should have known. I should have seen it.

**KATIE**

It was my fault.

**SUSAN**

No. No. You weren't too know.

**KATIE**

Do you want a drink?

**SUSAN**

A large one. Five minutes.

48

**INT. KATIE'S HOUSE, GUEST ROOM NIGHT.**

48

SUSAN'S computer is on a table. Her open case is on the bed. She's changing...putting on a jersey for the cooler evening.

The computer pings. An incoming email.

She glances at the screen, about to leave the room. But she's puzzled. She doesn't recognize the address.

On an impulse, she opens the email.

CLOSE SHOT. Filling the screen, an image of ANDREAS on the tower at Abbey Grange. His arms are outstretched, his hands resting on ALAN CONWAY'S shoulders. He seems to be pushing ALAN off the edge of the tower.

REACTION ON SUSAN. Shock. Is Andreas the killer...?!

**END OF EPISODE**

**END CREDITS**

**(CONTINUED)**

PROPERTY OF ELEVENTH HOUR FILMS