



MAGPIE MURDERS

Seven for a secret never to be told...

Episode Five
A Six Part Event Series

by
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Adapted from his bestselling novel

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1 EXT. FARMHOUSE - (2015) DAY.

1

An attractive farmhouse surrounded by fields. It's near the village of Sherston - a centre for residential writing courses.

CAPTION: SHERSTON WRITING CENTRE, 2015

CUT TO:

1A INT. FARMHOUSE - LIVING ROOM (2015) DAY.

1A

ALAN CONWAY is a guest tutor at a WRITERS' workshop taking place in a Wiltshire farmhouse. This was mentioned in Episode Three - and LEE JAFFREY (waiter at La Maison) is one of the would-be WRITERS. There are half a dozen more.

Very successful, rich, self-assured, ALAN is giving a reading from his new book, THE SLIDE. He is extremely intense, loving the sound of his own voice.

CONWAY

(reading)

Lord Quincey, redundant as the day he was born, lords it over butlers and footmen that exist only in his anfractuouse imagination, that have in truth slipped ghost-like into the adumbration of family history. The house is a shell, the larder void, the very countryside ravaged by a locust cloud of modern politics and ancient hatreds. "And so the poor dog has none," he murmurs, unaware that the dog is, in fact...

(Beat)

Himself.

He pauses as if for applause. LEE JAFFREY claps hesitantly. The WRITERS are perplexed, a little embarrassed.

CONWAY (CONT'D)

Comments?

A long pause.

CONWAY (CONT ' D)

Don't be shy. I've commented on your work. You should feel free to comment on mine.

LEE JAFFREY puts a hand up.

(CONTINUED)

CONWAY (CONT'D)

Yes.

(forgetting name)

It's...

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(CONTINUED)

JAFFREY

Lee Jaffrey.

CONWAY

Yes. Of course. Go on.

JAFFREY

I liked it. I thought it was... interesting.

He's alone. And seeing that, he falls silent.

Then another WRITER puts up a tentative hand. We recognize him. In Magpie Murders, he plays BRENT. But this man is completely different: civilised, young, earnest.

WRITER

I'm not sure I get it.

CONWAY

What's there to get?

WRITER

Well...what's it about?

CONWAY

(obvious)

It's about empire. About the aristocracy. About the collapse of civility.

WRITER

Yeah. That's great. But are there any murders?

This question finds agreement from the other WRITERS. This was what they were wondering.

CONWAY

It's not a murder mystery. It's not a whodunit. It's actually about something that matters.

WRITER

Why does a book have to matter? Why can't it just be enjoyed?

CONWAY

Are you seriously asking me that question?

WRITER

(half-joking)

So you're not writing any more Atticus Pünd then...

(CONTINUED)

CONWAY

Atticus Pünd! If that's the level of your expectations, maybe you're wasting your time - and mine - on this course.

WRITER

I only asked.

CONWAY

Remind me - what's your name?

WRITER

It's Brent.

ALAN CONWAY smiles unpleasantly.

CONWAY

I'll remember you.

CUT TO:

2

EXT. BRENT'S COTTAGE (1955) DAY.

2

A really squalid and unpleasant cottage in the village of Saxby-on-Avon. Everything rundown and shabby. It's inhabitant, BRENT is equally so. He tosses a bucket of dirty water down a drain.

CONWAY (V.O.)

Brent, the gardener at Pye Hall, lived in a two-up, two-down he had inherited from his mother.

CUT TO:

2A

INT. BRENT'S COTTAGE - LIVING ROOM (1955) DAY.

2A

CONWAY has turned BRENT into a shabby, simple-minded gardener. He lives on his own in a small, dark house. Scattered BOY SCOUT magazines hint at a darker side to his nature. We hear CONWAY reading his book.

CONWAY (V.O.)

Early the next morning, he pushed aside his foul-smelling laundry and the boy scout magazines he liked to read, to recover the property that he had stolen.

BRENT prises up a floorboard and takes out something wrapped in a cloth. It's a ROMAN STATUETTE, made of silver. Clearly stolen from SIR MAGNUS.

(CONTINUED)

CONWAY (V.O.)
He had no idea of its true value
but then he was ignorant about al-
most everything.

BRENT admires it, like Fagin. Polishing it with the cloth.
Then folds it away.

CUT TO:

OPENING CREDITS

CUT TO:

3 INT. KATIE'S HOUSE - KITCHEN DAY.

3

SUSAN is making coffee. She looks like she's seen a ghost.
Her overnight bag is packed and resting on a chair. KATIE
enters.

KATIE
You're up early.
(Beat)
Did you sleep OK?

SUSAN
(dazed)
No. Not really. Coffee?

KATIE
Please.

SUSAN pours a cup of coffee and hands it to her sister. KATIE
notices the bag.

KATIE (CONT'D)
Are you leaving already?

SUSAN
Yes. I have to get back to London.

KATIE
Susan...are you still angry with
me? Is this about me and Alan Con-
way?

SUSAN
No, it's not that. It's something
else.
(Beat)
Andreas.

KATIE sits next to SUSAN, reaches out to her.

KATIE
Tell me.

A pause.

(CONTINUED)

SUSAN

I don't even know where to start.

(Beat)

Somebody sent me an email...

Before KATIE can ask...

SUSAN (CONT'D)

Don't ask me who it was. It's anonymous. It arrived last night. From an account I never heard of.

KATIE

About Andreas?

SUSAN

Yes.

KATIE

What did it say?

SUSAN

It accused him of something. I don't really want to go into it.

KATIE

(disbelieving)

Well ignore it then! If it's anonymous, it's obviously fake. It's just someone out to hurt you.

SUSAN

I wish that was true.

KATIE

Let me see it.

SUSAN

No. No. I just need to see him. We'll sort it out.

She clasps KATIE'S arm.

SUSAN (CONT'D)

Thank you. And what happened last night, between us, it doesn't matter. None of it matters. I need to be on my way.

KATIE

You're not going to have something to eat?

SUSAN

No. I'm OK.

SUSAN picks up her case and makes for the door. At the last moment she looks back.

(CONTINUED)

SUSAN (CONT'D)
Are you going to the hospital?

KATIE
Later this morning. Yes.

SUSAN wants to say something but she can't find the words. A reconciliation? An understanding. But there's too much in her head. She nods and leaves.

CUT TO:

4 INT/EXT. SUSAN'S CAR/SUFFOLK ROADS DAY. 4

SUSAN drives deep in thought through Suffolk, the roof of her MG is UP. Her MOBILE PHONE is on the seat beside her. It pings - she's received a TEXT MESSAGE.

CUT TO:

5 EXT. ABBEY GRANGE DAY. 5

SUSAN pulls up outside the house. She gets out of the car. She rings the bell.

A pause. Then JAMES TAYLOR opens the door.

JAMES
That was quick.

SUSAN
You just caught me on the way to London.

JAMES
Come in.

CUT TO:

6 INT. ABBEY GRANGE - LIVING ROOM DAY. 6

JAMES leads SUSAN from the Entrance Hall (where he made the speech) into the living room. The house has not been cleared up since the wake.

JAMES
So what did you think? My big speech after the funeral? I hope you were there for it!

SUSAN
I heard most of it.

JAMES
I wasn't too mean, was I?

(CONTINUED)

SUSAN

You were a bit.

JAMES

They all hate me. They think I'm a gold-digger. A gay gold-digger. That makes it worse.

SUSAN

I think you're being a bit hard on them.

JAMES

Well, it doesn't matter. I won't see any of them ever again. I wasn't expecting to see you again. Would you like a coffee?

SUSAN

I'm OK thanks. You said you had something that might help me.

JAMES

You're still looking for the missing chapter?

SUSAN

Have you found it?

JAMES

No such luck. I did take a look around and I didn't find anything but then I had a thought.

JAMES looks around him.

JAMES (CONT'D)

God! This place is a tip. You've got no idea how glad I'll be to get out of here...

SUSAN

(impatient)

James...

JAMES

Sorry. Yes. You and I searched through the study which is where Alan kept everything, but on my last day here, just before Alan died, there was a copy right here.

JAMES points to the coffee table where ALAN had a copy of the book in Episode One, Scene 54.

SUSAN

Do you know where it is?

(CONTINUED)

JAMES

No. But someone could have taken it. His sister came round that day. I know, because I saw her on the way out.

SUSAN

Why would she have taken it?

JAMES

She was angry with him. I told you. She did all the typing and everything for him but they had a falling out.

(Beat)

It was just a thought. I thought it might help.

SUSAN

Thank you. But while I'm here, there's something else I want to ask you.

JAMES

Go on.

SUSAN takes out her phone. This is the reason for the visit.

SUSAN

Did you ever meet this man?

She shows JAMES a photograph of ANDREAS.

JAMES

I can't say I recognize him. No.

SUSAN

He never came here.

JAMES

I don't think so. What's his name?

SUSAN

Andreas Patakis. He taught at the same school as Alan. Before Alan became an author.

JAMES

Actually, wait a minute, That name does ring a bell. Andreas Patakis. He's Greek.

SUSAN

Yes.

JAMES

Yes. He wrote to Alan. Alan told me about him.

(CONTINUED)

SUSAN
When was this?

JAMES
A couple of weeks ago. He wanted money.

SUSAN
How do you know that?

JAMES
Alan told me. At breakfast.

CUT TO:

7 INT. ABBEY GRANGE - STUDY DAY. 7

FLASHBACK. ALAN CONWAY is reading a message on his iPad, annoyed. JAMES slumped in a chair with a coffee.

JAMES
What is it?

ALAN shrugs.

JAMES (CONT'D)
Whatever it is, it's annoyed you. I can tell.

ALAN
It's someone I used to know.
Andreas Patakis. A Greek teacher.
He says he's coming here.

JAMES
How did he get your email address?

The thought hadn't occurred to ALAN.

ALAN
That's a good question.

JAMES
What does he want?

ALAN
What do you think he wants, James?
It's what everyone wants. It's what you want. Money.

JAMES
I don't want your money.

(CONTINUED)

ALAN

It's amazing, isn't it. He knew me in another lifetime and he thinks he can come here and call on me like I'm some kind of bank.

JAMES

So what will you do?

ALAN

He can drive all the way here if he wants to. And then when he gets here, I'll tell him to sod off.

CUT TO:

8

INT. ABBEY GRANGE - LIVING ROOM DAY.

8

SUSAN and JAMES as before.

SUSAN

If Alan wasn't going to lend him money, why would he even see him?

JAMES

Because it would amuse him. To let him drive all the way here and then say no.

SUSAN

Did he come to Abbey Grange?

JAMES

I have no idea. Is he a friend of yours?

SUSAN

(weak)
Yes.

JAMES

Then I'm sorry.

CUT TO:

9

INT/EXT. SUSAN'S CAR/ABBAY GRANGE DAY.

9

SUSAN is driving back out of the house, thinking about what JAMES told her, thinking about ANDREAS.

SUSAN

I just can't believe it. Andreas was there.

PÜND (O.S.)

He lied to you.

(CONTINUED)

We reveal PÜND is sat next to her in the passenger seat.
SUSAN thinks back.

SUSAN

He said he'd come over Saturday at
Lunchtime but that he'd be out in
the evening.

PÜND

Out visiting Alan Conway?

SUSAN

No. That's not what he said.

CUT TO:

10

EXT. LIVERPOOL STREET STATION - PLATFORM DAY.

10

FLASHBACK to the very start of the series. Episode One, Scene 7. SUSAN and ANDREAS have just returned from Frankfurt.

SUSAN

What time will I see you tomorrow?

ANDREAS

I'll come at lunchtime. But I'm out
in the evening.

SUSAN

(surprised)

Where?

ANDREAS

We're rehearsing. The school play.

CUT TO:

11

EXT. NORTH LONDON PARK DAY.

11

FLASHBACK. Episode One, Scene 62. ANDREAS and SUSAN walking together.

SUSAN (V.O.)

And it wasn't a few hours.

The conversation picks up where we last heard it.

SUSAN

You got in very late last night.
Where were you?

ANDREAS

(uncomfortable)

I told you. I had a rehearsal.

*

(CONTINUED)

SUSAN
It must have been midnight.

ANDREAS
I tried not to wake you.

CUT TO:

12

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

12

SUSAN and PÜND as before.

PÜND
It is the very nature of a murder investigation. You should have prepared yourself. Everyone lies.

SUSAN
Not Andreas.

PÜND
The more you trust someone, the more likely they are to deceive you.

An echo - perhaps even a memory - of what SUSAN'S father had said to her. SUSAN deflects the line.

SUSAN
Only in your world. Not mine.

PÜND
Are they really so very different?

A pause.

SUSAN
Look, it doesn't make any sense. What reason could Andreas possibly have to kill Alan Conway?

(quick)
Andreas wanted to borrow money for his hotel and Alan refused to lend it to him. So he went and got the money elsewhere. From his cousin.

PÜND
Is that what he told you?

SUSAN
People get turned down for loans all the time. That doesn't mean they go and...blow up the bank!

A brief silence. They drive on. Then SUSAN asks PÜND another question (although in reality she's asking herself).

(CONTINUED)

SUSAN (CONT'D)

So why would he kill him?

PÜND

Why does anyone kill anyone?

SUSAN

That's a good question. Do you have an answer?

PÜND

I can think of four reasons. Fear. Envy. Anger. And desire.

SUSAN

There must be others.

PÜND

No, no. From my experience, the extremes of human behaviour always come down to these four things.

SUSAN

Fear, envy...

PÜND

Desire. And anger.

SUSAN

No! Andreas wouldn't kill anyone. He doesn't have it in him.

PÜND

He needed money to fund his hotel in Crete. He turned to Alan Conway not just with desire but desperation. And for a Greek man, to be turned down, to be humiliated...

SUSAN puts her foot down on the brake. The car comes to a halt.

SUSAN

Do you mind getting out?

PÜND

You want me to leave?

Silence from SUSAN.

PÜND (CONT'D)

I was only putting forward certain possibilities.

SUSAN

(angry)

I don't want to hear them.

(CONTINUED)

ANOTHER ANGLE. SUSAN drives off. ATTICUS PUND is left, standing by himself, a slightly forlorn figure in the middle of miles of Suffolk countryside.

Five MAGPIES watch him from a telegraph pole.

CUT TO:

13 **EXT. CLAIRE JENKINS'S HOUSE DAY.**

13

CLOSE SHOT: SUSAN rings the doorbell. We last came here in Episode Two, Scene 35 & 36.

The door opens. CLAIRE appears.

CLAIRE

Yes?

SUSAN is brusque to the point of rudeness. She's on her way to find Andreas. She really doesn't need this.

SUSAN

Do you remember me? We met. Can we have another word?

CUT TO:

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

14

SUSAN confronts CLAIRE.

SUSAN

The last time I was here, I asked you about Magpie Murders - about the manuscript. You said you hadn't seen it.

CLAIRE is already nervous.

CLAIRE

That's right.

SUSAN

I'm sorry, Claire. I don't believe you. There was a copy at your brother's house on the day you went to see him. And it wasn't there after you left.

CLAIRE

Who told you that?

SUSAN

It doesn't matter.

((CONTINUED))

CLAIRE

Was it James?

SUSAN

I'm on my way to London and I really don't have time for this. I just want to know. Did you read it?

CLAIRE hesitates. Not wanting to admit the truth.

SUSAN (CONT'D)

You knew you were in it. The last time I was here, I mentioned you were a character in the book.

CLAIRE

(cold)

The spinster sister.

SUSAN

You already knew. You weren't even slightly surprised. That was because you'd read it.

CLAIRE

I'd read some of it.

SUSAN

You took the manuscript.

CLAIRE

(reluctant)

Yes.

SUSAN

Do you still have it?

CLAIRE

No. I burned it.

CUT TO:

14A

INT. CLAIRE JENKINS'S HOUSE - LIVING ROOM EVENING.

14A

FLASHBACK. About a week before. The scene follows on from Episode One, Scenes 53 & 54. CLAIRE has stolen the manuscript of MAGPIE MURDERS. Now - angry, tearful - she tears out the pages and feeds them into the fire.

CLAIRE (V.O.)

I didn't know what I was doing. I wasn't going to give it back to him. But I couldn't bear having it in the house.

CUT TO:

14B

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

14B

Back to the present. SUSAN and CLAIRE. SUSAN'S hopes have just gone up in flames.

CLAIRE

I just wanted to get rid of it. So I did.

SUSAN

You didn't read the last chapter?

CLAIRE

I read half a dozen pages. That was all I needed.

And suddenly it all spills out.

CLAIRE (CONT'D)

You have no idea what it was like. Yes, I'm on my own. Yes, I have no money. But that didn't give him the right to ridicule me, to turn me into some sort of grotesque loser. Claire-Clarissa. The pathetic sister. Anyone who read it would have known it was me. He had no right to do that. No right at all.

*

Taken aback, SUSAN is a little more conciliatory.

SUSAN

I agree.

CLAIRE

But he humiliated me long before he wrote Magpie Murders. I was his secretary, his dogsbody working for him for ten pounds an hour and he was always flaunting how much money he had, how famous he had become, while I was stuck here. And when I did try to help him, when I introduced him to Detective Inspector Locke - for his research...well - that blew up in my face.

SUSAN

He turned Locke into a character too.

CLAIRE

Yes. DS Chubb. He put him in a book without so much as a "by your leave" - and I never heard the end of it.

((CONTINUED))

A pause. CLAIRE collects herself.

CLAIRE (CONT'D)

Alan was never grateful, never kind
and I'm glad he's dead. I really
am.

CUT TO:

15

EXT. SUFFOLK COUNTRYSIDE (1955) DAY.

15

ATTICUS PÜND is still in the middle of nowhere - where he was
dumped by SUSAN. But he's enjoying the summer weather and the
countryside, remembering that soon he will enjoy it no more.
He crosses a field and reaches a country lane.

A CAR draws up and stops. It is JAMES FRASER.

FRASER

Ah - there you are, Pünd! I've been
looking everywhere for you.

PÜND

Let me ask you something, James.
The taking of a life is the
greatest crime it is possible to
commit. You would agree.

FRASER

I think most people would. Yes.

PÜND

So what of the taking of one's own
life. Is there an equivalence?

FRASER

What a strange question. Why are
you asking it?

PÜND

(lying)

I am thinking about my book.

FRASER

Well, there's no time for that now.
You'd better hop in. Detective
Inspector Chubb has been looking
for you.

PÜND gets into the car.

CUT TO:

16

EXT. SAXBY-ON-AVON - ANTIQUE SHOP (1955) DAY.

16

DETECTIVE INSPECTOR CHUBB is waiting for PÜND in the village square. A POLICE CAR and a couple of UNIFORMED OFFICERS. JACK WHITELEY'S antique shop is nearby.

PÜND draws up with FRASER. Gets out.

CHUBB

Glad you could make it, Pünd. I've been following up on that silver brooch of yours.

PÜND

You have found something, Detective Inspector?

CHUBB

Yes. Amazing what turns up in a quiet village like this.

CHUBB, PÜND and FRASER go into the shop. The POLICEMEN stand guard outside.

CUT TO:

17

INT. JACK WHITELEY'S ANTIQUES (1955) DAY.

17

CHUBB, PÜND and FRASER confront JACK WHITELEY and his wife, GEMMA.

WHITELEY

(to CHUBB)

I already told Mr Pünd here. I bought the brooch in good faith. A local market. And now it's gone.

CHUBB

How much did you sell it for?

WHITELEY

I don't remember. Gemma?

GEMMA

Three quid.

CHUBB

Who to?

WHITELEY

He didn't give a name.

PÜND

And yet you told me he had reserved the piece.

((CONTINUED))

WHITELEY

Dave. That's all he said.

CHUBB

You are aware that there was a burglary at Pye Hall recently?

WHITELEY

I did hear something, yes.

CHUBB

And not long after Sir Magnus Pye ends up dead...

WHITELEY

I hope you're not suggesting there was any connection...

CHUBB

We know who you are, Mr Whitelaw.

At the mention of the name, JACK WHITELEY'S face falls.

CHUBB (CONT'D)

Mr Pünd thought he knew your face and it wasn't so hard to check up on you. Jack Whitelaw, a member of the so-called Mansion Gang, professional burglars operating in Kensington and Chelsea. You thought you could hide out here, did you?

GEMMA

We're not hiding. We've started again.

CHUBB

Started what again? Receiving stolen goods?

GEMMA

Our lives. We didn't know it was stolen.

CHUBB

Because you didn't ask. Where is it?

A pause. WHITELEY and GEMMA exchange a look. Then WHITELEY begrudgingly opens a drawer and places the brooch on a counter.

WHITELEY

I didn't know it had anything to do with Sir Magnus. It's not even that valuable. A couple of shillings. Half a crown. Not much more.

(CONTINUED)

GEMMA

You people will never leave us
alone, will you? Whatever happened
to a second chance?

CHUBB

Who sold it to you?

CUT TO:

18 **INT. BRENT'S COTTAGE - LIVING ROOM (1955) DAY.** 18

PÜND, FRASER and CHUBB confront BRENT in the squalid room
that we visited in this episode, Scene 2.

BRENT

(indignant)

He said it was worth next to
nothing. He gave me a quid!

CHUBB

I think you're missing the point,
Mr Brent. Where's the rest of it?

BRENT

That's all there is.

BRENT relents. He takes the STATUETTE out of its hiding
place.

BRENT (CONT'D)

And this...

CHUBB

You stole these pieces from Sir
Magnus.

BRENT

I didn't! That's not true.

CHUBB

Then where did you get them?

BRENT

I found them.

CHUBB glances at PÜND.

PÜND

(more gently)

Show us.

CUT TO:

18A **EXT. PYE HALL - GROUNDS (1955) DAY.**

18A

BRENT leads PÜND, FRASER and CHUBB through a gate heading towards the lake.

CUT TO:

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

19

BRENT pauses on the lawn by the lake.

BRENT

It was here.

CHUBB

What? They were just lying on the ground, were they?

BRENT

They were in the grass.

(Beat)

I was mowing the lawn and I found them.

PÜND

On what day was this?

BRENT

The day after the break-in.

PÜND

You knew what had been taken from Pye Hall?

BRENT

(sullen)

Yes.

PÜND

You must have been aware that this was part of the collection of Roman antiquities belonging to your employer.

FRASER

The thieves must have dropped part of the haul as they made their get-away.

FRASER is wrong as usual - but PÜND doesn't contradict him.

PÜND

You did not think of returning them to Sir Magnus?

(CONTINUED)

BRENT

Why should I? He fired me. He'd blamed me for what had happened even though it was no fault of mine! It was all insured anyway - and there were only two pieces.

*

CHUBB

Are you sure of that? You're not holding anything back?

BRENT

There was nothing else.

PÜND

You should nonetheless have given what you had found to the police. Particularly in the light of your employer's sudden death.

PÜND moves away as CHUBB closes in on BRENT.

CHUBB

Withholding evidence! And theft. You realize I could have you up before the magistrate for that!

BRENT

I found them! They were only worth a few quid!

CHUBB

They were worth a lot more than that, I can tell you.

ANOTHER ANGLE. PÜND is standing, looking at the ominous, dark water of the lake. FRASER is with him.

FRASER

There's something quite gloomy about it, isn't there.

PÜND

Ah yes, indeed, James. This is where Sam Blakiston died all those years ago and it is, you could say, where all the troubles we are investigating began.

FRASER

You think what happened then is relevant to what's happened now?

PÜND

The past and the present. The two of them are inseparable. One feeds on the other.

((CONTINUED))

FRASER

And Mary Blakiston walked past
every day on her way to work.

FRASER looks back at the LODGE HOUSE which can be seen in the distance.

FRASER (CONT'D)

I don't know how she did it.

PÜND has followed his eye. He sees the LODGE as if for the first time and speaks almost to himself.

PÜND

The Lodge House where she and her
two sons lived.

He turns to CHUBB.

PÜND (CONT'D)

Detective Inspector, there are two
things that I must request of you.
The first is that you should engage
divers to go beneath the surface of
the lake and to see what they dis-
cover.

CHUBB

What are you expecting to find, Mr
Pünd? Another dead body?

PÜND

I hope not. I would also like
access to the Lodge House.

(to FRASER)

We should have visited it before.

CHUBB

I'm sure that's easily arranged.

BRENT

I have a key.

CHUBB

There you are, then. You go ahead.
I'll sort out this lake of yours.

CUT TO:

19A **EXT. THE LODGE HOUSE (1955) DAY.**

19A

BRENT walks up to the house, taking out a key. PÜND and
FRASER follow.

FRASER

It's an empty house. What do you
expect to find?

(CONTINUED)

PÜND

The dead always leave something behind.

FRASER

Memories.

PÜND

More than that.

BRENT turns the key in the lock.

20

INT. THE LODGE HOUSE - HALLWAY (1955) DAY.

20

The front door creaks open, sending shafts of light into the abandoned interior.

ANOTHER ANGLE. PÜND and FRASER enter. BRENT stands in the doorway.

PÜND

You do not wish to join us, Mr Brent?

BRENT

I never came into this house while the family was here and I'm not starting now. Lock the door behind you when you leave.

BRENT disappears. PÜND and FRASER exchange a look. The door closes. They are alone in the house. They move forward, slowly.

ANOTHER ANGLE. As PÜND and FRASER enter the living room, a dog - BELLA - watches them from the top of the stairs.

CUT TO:

21

INT. THE LODGE HOUSE - SITTING ROOM (1955) DAY/NIGHT.

21

PÜND and FRASER enter the sitting room...now abandoned and already looking faded.

They witness a FLASHBACK - Episode Three, Scene 17. ROBERT BLAKISTON and JOY SANDERLING are with MARY BLAKISTON. They have just told her they want to get married.

MARY

You are not going to marry my son.

ROBERT

(threatening)

Mum...

((CONTINUED))

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.

CUT TO:

22 **INT. THE LODGE HOUSE - STAIRS/CORRIDOR (1955) DAY.** 22

PÜND and FRASER make their way upstairs. As they reach the top, PÜND catches sight of a CHILD flitting in and out of vision, running across the corridor, chased by a DOG.

This is SAM BLAKISTON aged twelve. The dog is BELLA.

SAM

Come on, Bella!

FRASER

(nervous)

This house.

PÜND

You feel it too...

They continue down the corridor.

CUT TO:

23 **INT. THE LODGE HOUSE - BEDROOM (1955) DAY.** 23

PÜND looks into an empty room with faded wallpaper but still some of the trappings of a child's way of life. Books, toys, childish wallpaper.

PÜND

A child's room.

FRASER

But which child?

CUT TO:

24 **INT. THE LODGE HOUSE - SEWING ROOM (1955) DAY.** 24

PÜND and FRASER enter a room used partly as an office, partly for sewing and laundry. Various ledgers, bills, letters etc. A window gives a view over the tree tops and onto the LAKE.

PÜND

What do you think?

(CONTINUED)

FRASER

Mary Blakiston's sewing room...

PÜND looks at the lake out of the window.

PÜND

A room with a view.

He opens a drawer. It is empty apart from a dog collar with a silver tag.

PÜND (CONT'D)

See here, James.

He hands the DOG COLLAR to JAMES who examines the tag.

FRASER

Bella.

PÜND

She was the dog that belonged to the two children.

FRASER

What's the collar doing here?

PÜND

That is a good question.

PÜND reaches for a large DIARY that's in a prominent place. He opens it. Lots of entries in MARY'S handwriting. Newspaper articles. Photographs. Inserts.

PÜND (CONT'D)

Now that is interesting.

CUT TO:

25 **EXT. THE QUEEN'S ARMS, SAXBY-ON-AVON (1955) DAY.** 25

ESTABLISHING SHOT. Later that day. The sun is low.

FRASER (O.S.)

I have to say, I need this. That house gave me the creeps!

CUT TO:

26 **INT. THE QUEEN'S ARMS, SAXBY-ON-AVON (1955) DAY.** 26

PÜND and FRASER are sitting at a table, both with drinks.

PÜND has MARY BLAKISTON'S DIARY in front of him. FRASER has lifted his glass. He drinks.

(CONTINUED)

PÜND

The Lodge House. Yes. It had many memories. And this. It is of great interest.

FRASER

Mary Blakiston kept a diary.

PÜND

It is more than a diary, James. It is a record of almost everyone who inhabits Saxby-on-Avon.

PÜND takes out a newspaper cutting. The headline: THREE YEARS FOR LONDON FENCE. A picture of JACK WHITELEY (or WHITELOW).

PÜND (CONT'D)

You see, here? She had discovered the truth about Jack Whiteley.

FRASER

Do you think she was blackmailing him?

PÜND

That is indeed the question.

FRASER

Maybe he was the one who pushed her down the stairs.

PÜND

And not her son.

FRASER

I imagine he'd have done anything to hide his secret. But if the whole village is in there, it could have been any of them.

PÜND

There are some for whom knowledge means money and power. But there others who enjoy it simply for the pleasure that it brings. The sense of being in control.

FRASER

And you think Mary Blakiston was more like that.

PÜND

I will study this tonight.

PÜND turns a page and sees SIR MAGNUS PYE written in MARY'S handwriting. There's a paragraph concerning LADY FRANCES and an affair that she's been having. But PÜND has seen something more significant.

((CONTINUED))

PÜND (CONT'D)

But look here, James. Does this not tell you a great deal about the murder of Sir Magnus?

FRASER

What exactly is it that you're looking at?

PÜND

It is not what is written. It is how it is written. That is where the solution can be found.

PÜND smiles. FRASER is baffled.

CUT TO:

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

27

The following day. DETECTIVE INSPECTOR CHUBB watches as two POLICE DIVERS enter the lake. The camera sinks under the surface and into the dark water.

CUT TO:

28 **INT. JACK WHITELEY'S ANTIQUES (1955) DAY.**

28

CLOSE SHOT. JACK WHITELEY is responding to an accusation.

WHITELEY

Mary Blakiston? I don't even know why you're asking me about her.

ANOTHER ANGLE. The first in a series of interviews. PÜND and FRASER are following up the DIARY.

WHITELEY (CONT'D)

I knew her, of course. Everyone did. A real nosey-parker, always ferreting around the village. But I had no interest in her.

PÜND takes out the newspaper clipping.

PÜND

But she, Mr Whitelaw, had a great interest in you.

WHITELEY

She had that? Well she never said anything to me. Not a word!

CUT TO:

29 **INT. CLARISSA PYE'S HOUSE - LIVING ROOM (1955) DAY.** 29

PÜND and FRASER confront CLARISSA in her cluttered living room. Protest signs (DINGLE DELL) still in place. The TYPE-WRITER in view.

PÜND

The last time I was here, Miss Pye,
you told me that you had never
written to your brother with regard
to the development of Dingle Dell.

CLARISSA

That's correct.

PÜND

And yet in her diary, Mary
Blakiston suggests otherwise.

CLARISSA

Does she?

FRASER

She says she saw you.

CUT TO:

30 **EXT. PYE HALL (1955) DAY.** 30

CLARISSA leans her bicycle by the portico and hurries to the door, making sure she isn't seen. She slips a letter through.

PÜND

You believed the house to be empty.
This was while your brother and his
wife were on holiday, the week
before he died...

ANOTHER ANGLE. MARY BLAKISTON is in the house, looking out from an upstairs window. She sees CLARISSA leave.

CUT TO:

31 **INT. CLARISSA PYE'S HOUSE - LIVING ROOM (1955) DAY.** 31

PÜND, FRASER and CLARISSA - as before.

CLARISSA

She's either mistaken or she's
lying.

FRASER

And now she's dead. She can't
answer for herself.

(CONTINUED)

CLARISSA

(cold)

Exactly.

PÜND

But she claims that she saw you deliver the letter and a threatening letter was indeed received. It was produced with a Brown Optima Elite Typewriter.

PÜND glances at CLARISSA'S typewriter.

PÜND (CONT'D)

That, I believe, is a typewriter of the same make.

A pause. CLARISSA is flustered.

CLARISSA

Well, what if I did write it? It's a free country. I didn't break any law.

PÜND

You made certain threats...

CLARISSA

I used strong language. Sometimes you have to do that if you believe in something passionately. Anyway, it doesn't matter any more. Dingle Dell is saved. The development isn't happening.

(Beat)

We won!

CUT TO:

32

INT. PYE HALL - BEDROOM (1955) DAY.

32

PÜND and FRASER are with LADY FRANCES PYE in her bedroom.

PÜND

You must forgive me for asking you a personal question, Lady Pye. But what can you tell me of a man by the name of Charles Dartford?

FRANCES

Charles? Why do you want to know about him?

A look from PÜND.

(CONTINUED)

FRANCES (CONT'D)

He's a friend of mine. A financial advisor.

PÜND

You were with him in London on the evening that your husband died.

FRANCES

(recollecting)

Yes...

PÜND

Would you describe him as a close friend?

FRANCES

Are you insinuating something, Mr Pünd?

PÜND produces the diary.

PÜND

I am sorry to have to tell you that Mrs Blakiston made certain allegations about you, Lady Pye. She kept a diary.

FRANCES

(laughs)

Well, that doesn't surprise me. She always did like to see herself as the spider at the heart of the web, spitting out her poison.

PÜND

When was the last time you spoke to her?

FRANCES

We spoke every day. I rang her the morning she died and when she didn't answer, I thought there must be something wrong. I tried twice more but of course by then she was gone.

PÜND

She never mentioned Charles Dartford to you?

FRANCES

No.

PÜND

Or to your husband?

(CONTINUED)

FRANCES

I see what you're getting at. But no. She never threatened me. And I told you. She was in thrall to Magnus. She would never have said or done anything to upset him. So I think it's right to say that my little secret was safe with her.

FRASER

It certainly is now.

CUT TO:

33

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

33

PÜND and FRASER talk to the vicar - ROBIN OSBORNE - in the church. He is looking through the DIARY.

OSBORNE

Yes. I'm afraid this was very much part of her character. She had a strong interest in the local community.

FRASER

That's putting it charitably.

OSBORNE

It's my job to put things charitably, Mr Fraser.

FRASER

Fair point.

PÜND

She was closely connected with the church.

OSBORNE

Mary helped us a great deal. Flower arrangements. Harvest Festival...

PÜND

Is it possible that she gained some of her information here?

OSBORNE

Absolutely not. I can assure you I was completely discreet about the lives of my parishioners. I would never betray their confidence.

PÜND

I did not mean to suggest otherwise.

(CONTINUED)

The interview is over. But PÜND has an afterthought.

PÜND (CONT'D)

Her funeral was well attended?

OSBORNE

It was. Yes. Mary had many friends in the village.

PÜND

You were aware that Mrs Blakiston had argued very publicly with her son only a day before?

*

OSBORNE

It was unfortunate timing. People often say things they regret, Mr Pünd - but I've known Robert all his life and I'm sure there was no malice intended.

PÜND

He was there.

OSBORNE

Indeed so. And he was very upset.

CUT TO:

34

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

34

FLASHBACK Another funeral. And despite what OSBORNE had said, only a handful of mourners. ROBERT BLAKISTON, JOY SANDERLING, BRENT, DR KAMAL, JACK & GEMMA WHITELEY, CLARISSA PYE and the two UNDERTAKERS are the faces we recognize along perhaps two or three VILLAGERS. OSBORNE is officiating.

Standing to one side, apart from the others, a man we will meet in Episode Six. MATTHEW BLAKISTON is ROBERT'S father. He is wearing a hat. Making sure he isn't seen.

OSBORNE

Mary Blakiston made Saxby-on-Avon a better place for everyone, whether it was helping in the church, collecting for the RSPB or greeting visitors to Pye Hall. Her homemade cakes were always a star of the village fête and her flower arrangements were a good reason to come to Sunday service.

But as the sermon continues, we see an undercurrent. The MOURNERS are looking at ROBERT as if he was responsible. BRENT whispers something to one of the UNDERTAKERS. He's trying to brazen it out. JOY knows and squeezes his hand.

(CONTINUED)

OSBORNE (CONT'D)

So although we are here today to
mourn her departure, we must also
remember what she left behind...

ROBERT

No!

ROBERT covers his eyes in anguish. OSBORNE sees this.

CUT TO:

35 INT. CHURCH - SAXBY-ON-AVON DAY.

35

OSBORNE, PÜND and FRASER as before.

OSBORNE

Robert left the cemetery the moment
the service ended. He was in real
pain. He didn't even stop to speak
to his father.

PÜND

(surprised)

His father was there?

OSBORNE

Matthew Blakiston. Yes. We stayed
in touch after he left the village
and of course I told him what had
occurred.

PÜND making calculations...

PÜND

Reverend Osborne. I wonder if I
might have a copy of the sermon
that you delivered?

CUT TO:

36 EXT. PYE HALL - THE LAKE DAY.

36

Under water, a police diver's hand picks up a piece of ROMAN
TREASURE from the weedy lake bed. The camera emerges from the
water and we see the POLICE DIVERS pulling the rest of the
ROMAN TREASURE out of the lake.

PÜND and FRASER join DETECTIVE INSPECTOR CHUBB as the silver
pieces are revealed.

CHUBB

I don't believe it. This looks like
the rest of Sir Magnus's treasure
trove.

((CONTINUED))

PÜND

That is exactly what it is,
Detective Inspector.

CHUBB

But I don't get it. Why would the
burglars go to the trouble of
stealing it simply to throw it in
the lake?

PÜND

Because they were not burglars.

FRASER

Wait a minute, Pünd. How did you
know it would be here?

PÜND

That was simple, James. Brent told
us that he had found two objects -
the statuette and the brooch - on
the lawn. He had nothing to gain by
lying. So the question is, how did
they get here?

FRASER

They were dropped!

PÜND

Exactly. If the thieves had been
genuine, they would have surely
have taken the silver in their car.
(points)
Straight up the drive.

CHUBB

They could have come on foot.

PÜND

Even so, they would have departed
the same way. No, no. The objects
were found mid-way between the
house and the lake.

CHUBB

So the burglary...

PÜND

There was no burglary. Whoever
broke into Pye Hall only days prior
to Sir Magnus' murder, did so for a
very different reason.

CHUBB

And what reason was that?

(CONTINUED)

PÜND
Very soon, Detective Inspector, all
will be made clear.

CUT TO:

37

INT/EXT. FRASER'S CAR/LANES DAY.

37

FRASER drives PÜND back to the Queen's Arms public house.

FRASER
You are maddening, Pünd. If you
know something, why can't you just
spit it out?

PÜND
To know something is not enough,
James. It is when I know every-
thing that I will speak.

FRASER
Do you know who killed Sir Magnus?

PÜND
I have a good idea.

FRASER
How about Mary Blakiston?

PÜND
That is much simpler...

FRASER
Go on!

PÜND
Mary Blakiston was killed by Lady
Frances Pye.

FRASER
Lady Frances! You're not serious.

PÜND
I am entirely serious, James. She
told us as much herself.

FRASER
But why?
(Beat)
I suppose...because Mary knew about
her affair.

PÜND
No, no. That was not the reason at
all.

(CONTINUED)

FRASER

Then what?

PUND

Think. Recall. Analyse. It will
come to you...

They drive off into the distance, away from the CAMERA.

A pause. And then a red MG appears, driving the other way,
towards the CAMERA.

CUT TO:

38 **EXT. A12 TO LONDON DAY.**

38

SUSAN continues her journey, leaving country lanes and
joining the motorway - signposted LONDON.

CUT TO:

39 **INT. SUSAN'S FLAT - LONDON DAY.**

39

THE END OF SUNDAY. SUSAN dumps her suitcase and takes out her
mobile. She speed dials. A pause. The phone goes straight to
VOICE MAIL. *

SUSAN

Andreas. It's me. I need to talk to
you. It's urgent. I've left
messages. Can you give me a call?

She hangs up. Frustrated. *

CUT TO:

40 **EXT. LONDON PUBLIC SCHOOL DAY.**

40

MONDAY MORNING. SUSAN gets out of the car and walks
purposefully into the school. Her anger carries her through
these next scenes. *

CUT TO:

41 **INT. PUBLIC SCHOOL - CLASSROOM/CORRIDOR DAY.**

41

SUSAN continues down the corridor towards ANDREAS'S class-
room. She reaches the door and glances in through the WINDOW.
She can see ANDREAS sitting at his desk, reading a Greek
book. She walks in.

SUSAN

Andreas.

(CONTINUED)

ANDREAS

Susan. What are you doing here?

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

SUSAN

I've been trying to reach you. Why haven't you returned my calls?

ANDREAS

I haven't got my phone...

SUSAN

I've rung you twice. I've texted. We need to talk.

ANDREAS

Not now. I'm teaching.

ANDREAS nods. SUSAN turns and sees the small group of SIXTEEN-YEAR-OLDS that we last met in Episode One, Scene 12. They are sitting at their desks, also with Greek books, gazing at her in astonishment.

CUT TO:

42 INT. LONDON PUBLIC SCHOOL DAY.

42

SUSAN is waiting in a long, empty corridor. A bell rings. The end of the lesson. Desk tops bang, rising voices. PUPILS stream out and she readies to enter ANDREAS' classroom...

CUT TO:

43 INT. PUBLIC SCHOOL - CLASSROOM DAY.

43

ANDREAS and SUSAN are alone.

ANDREAS

So what's wrong?

SUSAN

Quite a lot since you mention it. But let's start with Crete.

This is SUSAN'S way of getting to the point. Building up steam...

ANDREAS

Have you made a decision?

SUSAN

Where did you get the money?

ANDREAS

For the hotel? I told you...

SUSAN

Your cousin Yannis borrowed it.

((CONTINUED))

ANDREAS
(uncomfortable)
Yes.

SUSAN
Who from?

ANDREAS
The bank. I don't know. What does
it matter?

SUSAN
You didn't have to chip in some-
thing? You didn't go halves?

ANDREAS
You know I don't have that sort of
money.

SUSAN
I'm not sure what I know any more.

ANDREAS
Susan... I don't understand. You're
angry about something. What's
wrong?

SUSAN
This.

SUSAN takes out her phone and shows ANDREAS the photograph of
himself and ALAN CONWAY at the top of the tower. A pause.

ANDREAS
Where did you get that?

SUSAN
Somebody sent it to me.

ANDREAS
Who took it?

SUSAN
(ice cold)
I don't know. I presume the same
person who sent it.

ANDREAS
And what do you think it shows?

SUSAN
Isn't that obvious?

ANDREAS
Not necessarily.

SUSAN
Then why don't you tell me?

((CONTINUED))

ANDREAS

What do you want to know?

SUSAN

Well, let's start with last Saturday. You drove to Suffolk. To his house.

ANDREAS

Yes.

SUSAN

Just out of interest, how did you even know where he lived?

ANDREAS

I got it off your computer.

SUSAN

You hacked my computer?

ANDREAS

No. You left it open.

SUSAN

So you didn't go to a school play rehearsal which is what you told me. Your cousin doesn't have any money. You drove to Suffolk and you asked Alan to lend it to you and when he turned you down...

"You killed him." But she can't bring herself to say the words.

ANDREAS

Stop.

(Beat)

Slow down.

(Beat)

Listen.

A pause.

ANDREAS (CONT'D)

(slowly)

Polydorus - the hotel - is an opportunity for me to change my life. You know I'm not happy teaching Ancient Greek. I feel I'm wasting my time. There's only one reason I've stayed in this country as long as I have - and that's you.

SUSAN looks away.

SUSAN

Don't tell me that!

(CONTINUED)

ANDREAS

But it's true. I want to go home. I want you to come with me. I think we'll be happy there. You've seen the pictures...it's a little slice of heaven.

SUSAN

You lied to me. You asked Alan for the money.

ANDREAS

I shouldn't have lied to you but I had nowhere else to go. I need a hundred and fifty thousand Euros. You tell me. Where do you think I'm going to find money like that?

SUSAN

But Alan?

ANDREAS

I knew him before you did. Don't forget that. We were both teachers at Woodbridge School and we were close.

SUSAN

Well, yes. You were sleeping with his wife. You never told me that either!

ANDREAS

(shocked)

Susan...what's wrong with you? I went out with Melissa before she met Alan and before I met you.

SUSAN

Why didn't you tell me?

ANDREAS

Why would I? Have you ever told me every man you've ever slept with? I've been married and I've been divorced. You know you're not the first woman I've ever been with.

SUSAN

(miserable)

Forget it. It doesn't matter. Tell me about Alan.

ANDREAS is also getting angry. Falsely accused.

ANDREAS

You mean...why I killed him?

(CONTINUED)

SUSAN
Tell me everything.

ANDREAS
All right. Yes. He was the richest person I knew. He had millions. You'd told me often enough. It's true that I went behind your back and that was wrong of me and I'm sorry. But I knew what would happen if you found out. You hated Alan. You always hated him and you'd be furious.

SUSAN
I am furious!

ANDREAS
But to me it was just money. It was a means to an end.

SUSAN
You didn't get the money.

ANDREAS
And you think that's why I pushed him off the tower?

SUSAN
It's a reason.

ANDREAS
(angry)
But it's not the reason. There is no reason. I didn't do it...what you're accusing me of.

A pause.

ANDREAS (CONT'D)
Who told you I didn't get the money?

SUSAN
James Fraser. His partner.

ANDREAS
James doesn't know anything. He wasn't there.

CUT TO:

44

EXT. ABBEY GRANGE DUSK.

44

FLASHBACK. ANDREAS has driven up in a rented car. He parks outside the house and examines it, impressed.

(CONTINUED)

ANDREAS (V.O.)

I drove up on the Saturday - the same day he died. It was the first time I'd ever seen his house. All I wanted to do was get in, get out and go back to you.

45

INT. ABBEY GRANGE - LIVING ROOM DUSK.

45

FLASHBACK. ANDREAS meets ALAN CONWAY. CONWAY is dressed "smart casual", recovered from his meetings with CLAIRE and JAMES. Ready to enjoy his power over ANDREAS.

CONWAY

It's been a while, Andreas. You're looking well.

ANDREAS

And you're looking great. Amazing house.

CONWAY

(affecting modesty)

Well...

(Beat)

You're still teaching?

ANDREAS

Yes. A private school in London.

CONWAY

Can I get you a drink?

ANDREAS

Thank you. But I have to drive down again tonight.

CONWAY makes himself a drink as he talks.

CONWAY

So what brings you to Suffolk? Not old times' sake surely?

ANDREAS

Partly that. I was wondering if you could help me.

CONWAY

A signed copy?

ANDREAS

No. Although I've read your books. I like them.

((CONTINUED))

CONWAY

I'm very lucky. So do another
eighteen million people.

ANDREAS

I remember you always talking about
writing when we were at the school.
But you never mentioned murder
mysteries.

CONWAY

(tight-lipped)

Well, that was Melissa's idea.

ANDREAS

How is Melissa?

CONWAY

I haven't seen her. You were about
to say...

A look from ANDREAS.

CONWAY (CONT'D)

You want me to help you.

ANDREAS

I'm moving back to Crete. A cousin
of mine has found a hotel that he
wants to buy. With me. It's a very
good prospect, close to Agios
Nikolaos which is a popular tourist
resort near Heraklion. Seven bed-
rooms. A terrace with...

CONWAY

(bored)

Excuse me. Why are you telling me
this?

ANDREAS

I wondered if you might be interest-
ed in joining us as a partner.

CONWAY

I'm sorry. I have no skills running
a hotel.

ANDREAS

I mean as a financial partner.

CONWAY

You mean, you want money. How much?

ANDREAS

A hundred and fifty thousand Euros.
That's about a hundred and thirty
thousand pounds.

(CONTINUED)

CONWAY

Yes. I know the exchange rate.

ANDREAS

I think it would be a good investment. The Greek economy is recovering and the tourist industry...

CONWAY

Let me stop you there, Andreas.

CONWAY relishes the moment, even if he pretends otherwise.

CONWAY (CONT'D)

I'm afraid you're wasting your time. It's nothing personal but I haven't seen you for ten years and I find it quite strange that you should invite yourself here and think that I might have any interest in supporting a venture about which I know nothing in a place which I have never visited and never intend to.

ANDREAS

It's not such a large sum of money.

CONWAY

To you or to me?

A question designed to hurt.

ANDREAS

I just thought it might be something you'd consider.

CONWAY

I'm afraid you were wrong.

ANDREAS

Then I won't take up any more of your time.

ANDREAS gets to his feet.

ANDREAS (CONT'D)

I'd be grateful if you didn't mention to Susan that I was here.

CONWAY

Susan.

ANDREAS

Ryeland.

(CONTINUED)

CONWAY
You know her?

ANDREAS
We've been together for a time.
Yes. I was hoping she would come
with me.

CUT TO:

46 INT. PUBLIC SCHOOL - CLASSROOM DAY.

46

ANDREAS and SUSAN as before.

ANDREAS
That was when everything changed.

SUSAN
When you mentioned me.

ANDREAS
Yes.

SUSAN
In what way?

ANDREAS
Suddenly he was nice.

SUSAN
"Nice"? That's not a word I'd use
to describe Alan Conway.

ANDREAS
He was a different man.

CUT TO:

47 INT. ABBEY GRANGE - LIVING ROOM DUSK.

47

CONWAY has turned on the charm - before ANDREAS can leave. In fact (as we'll see) ALAN CONWAY is lying throughout what now follows. He wants to help ANDREAS to humiliate SUSAN, to have control over her. And £130,000 is nothing to him.

CONWAY
It's funny, you know. She never
once mentioned you.

ANDREAS
Well, she's very private.

CONWAY
You know Susan is my editor.

((CONTINUED))

ANDREAS

Of course.

CONWAY

She does a terrific job. She doesn't know you're here?

ANDREAS

She'd kill me if she did.

CONWAY

I'm sure. But you should have told me because...you see, I've finished with Atticus Pünd.

ANDREAS

She never told me that.

CONWAY

She doesn't know. Magpie Murders is the last one. And I've been wanting to find a way to thank her.

ANDREAS

I'm not asking for a gift.

CONWAY

I know that. But, as you say, being a financial partner in a hotel. It would be a way to continue our relationship. Are you sure you won't have a drink?

ANDREAS

Well, maybe... (a small one).

CONWAY

You must let me show you round. Susan has never been here. I don't know why.

CUT TO:

48

EXT. ABBEY GRANGE DUSK.

48

WIDE ANGLE. The sun is beginning to set.

ANDREAS (V.O.)

He rang his solicitor, Sajid Khan, there and then. He said he wanted a simple contract. 3% over twenty-six months. A hundred and fifty thousand Euros - the entire amount. He couldn't have been more pleasant.

CUT TO:

49

EXT. ABBEY GRANGE - TOWER DUSK.

49

ALAN CONWAY has brought ANDREAS up to the tower.

CONWAY

The views up here are amazing. On a clear day you can see Norfolk. I come up here when I finish writing. It's somewhere I can relax.

CONWAY'S phone buzzes. He takes it out, checks the screen.

CONWAY (CONT'D)

That's Sajid. You can go in next week. It'll all be sorted. He has access to the funds.

ANDREAS

That's amazing. I don't know what to say.

CONWAY

I want to be your first guest. And I'm not expecting a bill.

In fact ALAN CONWAY is playing with ANDREAS. But ANDREAS takes him at face value.

ANDREAS

Thank you...

ANDREAS reaches out to embrace ALAN CONWAY.

CUT TO:

50

EXT. ABBEY GRANGE DUSK.

50

The scene is being witnessed by a FIGURE with his/her back to the camera. A HAND lifts up a mobile phone and there's a click as a picture is taken of ANDREAS and CONWAY together.

CUT TO:

51

INT. PUBLIC SCHOOL - CLASSROOM DAY.

51

SUSAN and ANDREAS as before. SUSAN is stunned by what she has just heard.

SUSAN

You have the money?

ANDREAS

His solicitor, Sajid Khan, rang me after Alan died.

CUT TO:

52

INT. KHAN'S OFFICE - SUFFOLK DUSK.

52

FLASHBACK. To Episode Two, Scene 39. ANDREAS is in the office with SAJID KHAN.

KHAN

I held certain funds in escrow for Mr Conway and he was very insistent that this should be paid to you.

ANDREAS

That was very thoughtful of him.

KHAN

The debt will be considered an asset of the estate. I will make arrangements for the repayments and, of course, the interest.

KHAN hands ANDREAS an A4 envelope. It contains their agreement and the cheque.

CUT TO:

53

INT. PUBLIC SCHOOL - CLASSROOM DAY.

53

ANDREAS and SUSAN as before. SUSAN utterly flummoxed by her wrong assumption.

SUSAN

So you didn't kill him.

ANDREAS

(slowly)

I embraced him.

ANDREAS takes the phone and looks at the image.

ANDREAS (CONT'D)

Perhaps I was too emotional but that's how we are in Greece. I wanted to thank him and that's what you're seeing here.

He presses some buttons on SUSAN'S phone.

SUSAN

What are you doing?

ANDREAS

I'm sending it to myself.

A pause. He hands the phone back.

SUSAN

I'm sorry.

(CONTINUED)

ANDREAS

(cold)

Are you?

SUSAN

You know he only gave you the money because it gave him control over me.

ANDREAS

Maybe that's true. But I'm not sure it matters any more. Does it?

SUSAN

You lied to me, Andreas. And you saw what I saw. What else was I to think?

ANDREAS

You know me! We've been together for six years. We're friends. We're lovers. You know me better than anyone in the world and you think I could have done this? That I could kill someone by pushing them...

ANDREAS can't finish.

SUSAN

I was wrong.

ANDREAS

No. I thought that I was going to Crete with you and that we'd finally be happy together. But I was wrong. I'm sorry.

ANDREAS walks out of the classroom. The door swings shut behind him.

SUSAN is left on her own.

END OF EPISODE

END CREDITS