

# MOONFLOWER MURDERS

## EPISODE TWO

WRITTEN BY | Anthony Horowitz  
*Adapted from his bestselling novel*

PINK AMENDS  
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1

EXT. GREEK AIRPLANE, SKY - DAY 4, 8:00

1

Episode Two opens where Episode One closed. SUSAN RYELAND is on her way to the UK.

CUT TO:

2

INT. GREEK AIRPLANE (DETAIL) - DAY 4, 8:05

2

SUSAN is sitting by the window. She takes out her copy of 'Atticus Pünd Takes The Case', looks at the cover, then opens it. She turns to the title page, then the dedication. We have enough time to read: 'For Frank & Leo: In Remembrance'. Then she turns the page. But she is interrupted before she can start reading. There's an elderly woman sitting next to her. Another PASSENGER.

PASSENGER

(smiling)

Alan Conway!

SUSAN

I'm sorry?

PASSENGER

I've read all his books. You know he died last year.

SUSAN

Yes. I heard...

PASSENGER

A great shame. He was a brilliant writer... so clever... and I'm sure he was a lovely man.

SUSAN reacts. She knows differently.

CUT TO:

3

INT. CAFÉ VALLOTTA, LONDON (2015) - DAY FB3, 11:50

3

It's pouring with rain outside. ALAN CONWAY is sitting on his own with a cappuccino.

CAPTION: EIGHT YEARS AGO.

At this stage, CONWAY has written just two books. He's on his way up. SUSAN arrives late and comes in, dripping wet. CONWAY makes a show of looking at his watch.

SUSAN

I'm sorry I'm late, Alan. No taxis.  
Have you been here long?

(CONTINUED)

A bleak smile from CONWAY.

CONWAY

Since the time we agreed.

SUSAN has taken off her coat and joins him.

SUSAN

I see you've ordered.

CONWAY

What can I get you?

SUSAN

No, no. I'll get all this!

She calls to the BARISTA.

SUSAN (CONT'D)

A hot chocolate, please. (to CONWAY). How are you Alan? It's good to see you.

CONWAY

I'm well, thank you.

SUSAN

And the new book?

CONWAY

God! That didn't take you long! I'm not a machine, you know.

SUSAN

That's hardly fair, Alan. It's been almost two years since 'No Rest for the Wicked'. We have a three-book contract and I think we've been more than patient.

CONWAY

It's not as easy as that, Susan. Do you have any idea what it's like being a writer? You really think you can push a button and another idea will simply pop out?

SUSAN

I work with a lot of writers, Alan. And it's actually your interests I'm trying to protect. You have to think of the market. Your first two books have done fantastically well. But we have to keep up the momentum.

CONWAY

We also have to keep up standards.  
I mean, what do you want? Someone  
kills someone else. There are clues  
and suspects and a detective and  
it's all so boring! I'm trying to  
do something new.

SUSAN

I thought you'd be more cheerful.  
You have a huge following. You've  
made a ton of money. And I hear  
you're leaving the school.

CONWAY

Who told you that?

SUSAN

My sister, Katie.

CONWAY

Well, it's good that I won't have  
to spend any more time with those  
over-privileged, stuck-up kids.

SUSAN

My nephew and niece go there.

CONWAY

I didn't mean them. Not Jack and  
Lucy.

SUSAN

Daisy.

Two more PEOPLE come into the café and take the table next to CONWAY and SUSAN. One of them puts a (rain-spattered) newspaper down.

SUSAN (CONT'D)

Look, if you're blocked, maybe I  
can...

CONWAY

I didn't say I was blocked. I'm  
just waiting for the right idea.  
Something that actually sparks my  
interest. And putting pressure on  
me...

CONWAY notices the newspaper. The headline: ADVERTISING GURU KILLED IN SUFFOLK HOTEL. A picture of Frank Parris. CONWAY is shocked.

CONWAY (CONT'D)

Frank Parris!

(CONTINUED)

SUSAN

What?

CONWAY

The name on that newspaper! I knew him once. (to the CUSTOMER) May I?

He takes the newspaper. Quickly scans the story. SUSAN doesn't see it.

CONWAY (CONT'D)

He's been murdered.

SUSAN

I'm sorry. Was he friend of yours?

CONWAY

No. I hardly knew him. He was killed in a hotel.

SUSAN

A hotel would be a good setting for a book.

CONWAY

Do you think so?

CONWAY reads a bit more of the article.

CONWAY (CONT'D)

(musing)

A wedding day...

SUSAN

I like that. It would make a great opening...

CONWAY

Bloodstains on the bride's gown.

SUSAN

That's Gothic.

CONWAY considers. He smiles.

CONWAY

I might give it a think...

CUT TO:

5

EXT. ATTICUS PÜND'S FLAT (1954) - DAY AP2, 10:00

5

ESTABLISHING SHOT.

CONWAY (V.O.)

It was the start of a quiet day for Atticus Pünd. It seemed that nobody had been murdered for a while and he found himself, unusually, at a loose end.

CUT TO:

6

INT. OFFICE, ATTICUS PÜND'S FLAT (1954) - DAY AP2, 10:00

6

ATTICUS PÜND is behind his desk. MADELINE CAIN has brought in his coffee and is also carrying a notebook and letters. She is mid-forties, unmarried (a career woman), severely presented but with a warm heart.

PÜND

Ah yes. Thank you, Miss Cain. I believe I have a fairly quiet week which will allow me to continue with my book.

MADELINE

Ah yes. Here's chapter four.

She places some typed pages on the desk.

PÜND

You have already typed it for me?

MADELINE

I had nothing to do last night so I thought I'd get ahead. And I've got good news for you. Mrs Allingham cancelled.

PÜND

The missing husband? Has she found him?

MADELINE

No. She decided she didn't want to. There is one thing though. You have a Mr Schultz coming in at eleven.

PÜND

And who is he?

MADELINE consults her notebook.

(CONTINUED)

MADELINE

He works with the William Morris Agency in New York. A senior partner.

PÜND

And he is in London?

MADELINE

Yes. He called yesterday **morning** - from the Savoy Hotel.

\*

PÜND

For what purpose?

MADELINE

He said it was to do with a client of his. Melissa James.

PÜND

The actress who was killed **two days ago**. I read in the paper!

\*

\*

MADELINE

I think he wants you to investigate.

PÜND

And you agreed to an appointment?

MADELINE

Well, without Mrs Allingham, you have nothing on your desk and he has come all the way from New York!

PÜND

(unsure)

Even so...

MADELINE

(insistent)

Melissa James was a very well known actress, Mr Pünd. It's absolutely dreadful that she's been murdered and if you were involved in the investigation, I think it might be very good for your profile.

PÜND

Sometimes I think you know me better than I know myself, Miss Cain.

MADELINE

That's my job, Mr Pünd.

6

CONTINUED:

6

PÜND

Eleven o'clock. The timing is of great interest to me.

(A smile)

Tell me when he arrives.

CUT TO:

7

INT. STAIRCASE TO ATTICUS PÜND'S FLAT (1954) - DAY AP2, 11:00

Eleven o'clock. As a distant church bell rings, EDGAR SCHULTZ climbs up the stairs. He's about fifty, grey hair, moustache, a smartly presented American.

CUT TO:

8

INT. OFFICE, ATTICUS PÜND'S FLAT (1954) - DAY AP2, 11:05

8

EDGAR SCHULTZ sits opposite ATTICUS PÜND. MADELINE CAIN takes notes.

SCHULTZ

(American accent)

It's good of you to see me, Mr Pünd.

PÜND

It is my pleasure, Mr Schultz.

SCHULTZ

This is a bad business. Melissa James was one of our greatest stars, a fine actress and a wonderful human being. Did you ever see her in 'Harem Nights'?

PÜND

I do not often go to the cinema.

SCHULTZ

She was sensational. Nominated for an Academy Award - and she should have won it too.

PÜND

I understood she had retired from acting.

SCHULTZ

That's right. She was injured during the shooting of a movie with Hitchcock five years ago and moved to somewhere called Tawleigh in "Devonshire" - is that right?

(MORE)

(CONTINUED)

SCHULTZ (CONT'D)

But she was still our client and for what it's worth, she was talking about making a comeback.

PÜND

Why are you here, Mr Schultz?

SCHULTZ

For the funeral, obviously. I got on a plane, the moment I heard...

PÜND

So quickly! Yes...

SCHULTZ

But we want to do more than that. We want you to help the police with their investigation. We at William Morris, we're not going to let the killer get away with this.

PÜND

The police may not welcome outside intervention.

SCHULTZ

I'm sure they know your reputation, Mr Pünd and they'll welcome you with open arms.

A pause. PÜND considers.

SCHULTZ (CONT'D)

We'll pay your usual fee - you can put your assistant in touch with our finance department. Melissa was one of the kindest and most considerate people I had the privilege to meet and my partners agree. We feel we owe this to her.

(Beat)

What do you say?

PÜND looks to MADELINE CAIN. She looks at him as if to say - 'it's your decision... but can you really say no?'

The 'ping pong' sound of an aircraft announcement.

CUT TO:

SUSAN is immersed in the paperback book. She hears an announcement (in English).

(CONTINUED)

9 CONTINUED:

9

CABIN CREW (O.S.)  
Please fasten your seatbelt and  
return your table to its upright  
position as the captain prepares  
for landing...

SUSAN closes the book and folds it away.

CUT TO:

10

EXT. LOCK-UP, KING'S CROSS, LONDON - DAY 4, 11:00

10

A WORKMAN pulls open a garage door in a run-down wasteland incorporating the station arches. There's a bright red MG inside. SUSAN RYELAND - with her suitcase - is watching. An old friend! (She drove the same car in Magpie Murders).

CUT TO - SUSAN inside the car. She starts the car and smiles at the WORKMAN.

SUSAN  
What did I tell you? Starts first time!

CUT TO:

11

EXT. LONDON ROADS - DAY 4, 11:30

11

SUSAN drives out of London.

CUT TO:

12

EXT. MOTORWAY - DAY 4, 12:30

12

SUSAN drives on the M11 - signposted to Colchester and Ipswich. A sense of freedom.

CUT TO:

13

EXT. COUNTRY ROADS - DAY 4, 13:30

13

SUSAN drives through beautiful Suffolk countryside. A cluster of seven MAGPIES watch her from a tree. The only appearance they will make in this series.

CUT TO:

14

EXT. SUFFOLK LANE - DAY 4, 13:40

14

SUSAN drives along a road. Another car - a TAXI - passes in front of her (an exact reversal of what happened in Magpie Murders). She gets no more than a glimpse.

CUT TO:

15

INT/EXT. TAXI, DEVON LANE (1954) - DAY AP3, 13:45

15

A TAXI DRIVER is taking MADELINE CAIN and ATTICUS PÜND to the hotel at Tawleigh. They are sitting next to each other in the back.

MADELINE

Did you never learn to drive, Mr Pünd?

PÜND

I have no appetite for it, Miss Cain. It has often seemed to me that we live in a world that is in too much of a hurry.

MADELINE

The pace of change.

PÜND

Not just cars. Fridges and washing machines. Televisions and telephones. These new computers.

(Beat)

I do not like machines.

MADELINE

You could say that it was machines that won us the war. The Spitfire. Radar!

PÜND

But Naziism was itself a machine - or so it always seemed to me.

MADELINE

You mean - with no humanity.

PÜND

Exactly. The more mechanical the age, inevitably it becomes less humane.

(CONTINUED)

15

CONTINUED:

15

DRIVER

(pointing)

There we are sir. That's the hotel.

CUT TO:

16

INT/EXT. SUSAN'S CAR/GUEST CARPARK, BRANLOW HALL - DAY 4,  
13:50

16

But it's not the taxi that pulls up at the hotel. It's SUSAN who replicates the movement by arriving at Branlow Hall.

We have jumped back to the present day as SUSAN pulls into a parking spot at the end of a long drive.

CUT TO:

17

INT. RECEPTION, BRANLOW HALL - DAY 4, 13:50

17

SUSAN goes up to the desk where a rather exhausted LAWRENCE is waiting. He is relieved to see her. Chase - the dog - is sitting in his usual place. The dog is now nine years old.

LAWRENCE

Susan - I'm so glad you've come.  
You don't know how grateful I am.

SUSAN

I didn't expect to find you working  
here.

LAWRENCE

Pauline and I retired from the hotel when the girls took over. I should have told you that. We live in Southwold now. But with all this dreadful business - and of course Aiden out of action - we've stepped back in to help.

He takes a key.

LAWRENCE (CONT'D)

I'll show you to your room.

SUSAN

Is that your dog?

LAWRENCE

No. That's Chase. He's Cecily's.

SUSAN

Poor dog.

(CONTINUED)

17

CONTINUED:

17

The dog glances at SUSAN - and he does look sad.

CUT TO:

18

**INT. BRANLOW HALL, STAIRS - DAY 4, 13:55**

18

SUSAN carries her own case. LAWRENCE has the keys. They climb up a wide flight of stairs that will take them to a landing. Sounds will carry down to the back reception desk below.

SUSAN

I don't suppose you have any news?

LAWRENCE

It's been almost a week now, and nothing. The police are searching Rendelsham Forest, Tunstall Forest, Westleton Common and all along the River Alde. The trouble is, we're surrounded by countryside. Rendelsham alone covers almost four thousand acres.

SUSAN

How is Aiden?

LAWRENCE

It's awful for him. There's nothing we can say or do.

SUSAN

Will I be able to see him?

LAWRENCE

Of course. I told him you're coming and he wants to talk to you. And Lisa, Cecily's sister... she's joining us for lunch.

CUT TO:

19

**INT. LANDING, BRANLOW HALL - DAY 4, 14:00**

19

This is the cross passage between the two wings (we can think of the hotel as shaped like a letter H). There's a dog's basket under a table on the landing.

A display cabinet with a large, ornate brooch fastened with a long pin. The same brooch appeared in Jack Whiteley's Antique Shop in Episode 3 of Magpie Murders (22.45), making this an easter egg. Old paintings of the Branlow family on the walls.

LAWRENCE pauses here.

(CONTINUED)

19

CONTINUED:

19

LAWRENCE

(pointing)

That wing is Barn Owl. We've put  
you in Moonflower. I hope that's  
all right.

SUSAN's eye is drawn to the brooch.

SUSAN

That's pretty.

LAWRENCE

It's been there for ever. It's a  
figeen. A sort of Irish brooch.  
It's rumoured to have belonged to  
Henrietta Maria, the wife of King  
Charles the First.

They head off down the Moonflower corridor.

CUT TO:

20

INT. CORRIDOR, MOONFLOWER WING - DAY 4, 14:00

20

LAWRENCE directs SUSAN down the corridor to Room 12.

LAWRENCE

That's the room that Frank Parris  
stayed in. We don't use it as a bed-  
room any more. It's just storage.

SUSAN

Is there any way up here apart from  
the main stairs?

LAWRENCE

There's a lift at the far end. It  
takes you down to the bar. And  
there's a fire escape that way. It  
leads directly outside.

They turn back on themselves and head to the door of Room 6.  
He swipes the electronic key card to open it.

LAWRENCE (CONT'D)

Here you are. I'll leave you to  
freshen up. Shall we say lunch in  
ten?

SUSAN

Fine.

LAWRENCE is embarrassed - but there's something he has to  
say.

(CONTINUED)

20

CONTINUED:

20

LAWRENCE

Look, there is something else I should mention, perhaps by way of a warning.

(Beat)

Lisa can be rather direct. In that respect she takes after her mother.

SUSAN

Where is Pauline...?

LAWRENCE

She's at home. She's dreadfully worried. We both are. We try to persuade ourselves that Cess is all right, that nothing has happened to her. But with every day that passes...

SUSAN

Try to stay positive. There may be a perfectly innocent answer.

But LAWRENCE isn't so sure.

LAWRENCE

The answer's in the book.

SUSAN takes the key and goes into the room.

CUT TO:

21

INT. ROOM 6, MOONFLOWER WING - DAY 4, 14:05

21

SUSAN enters her hotel room. It's old-fashioned, like all the rooms. She has a table, a bed, a large window, and a door to an en suite bathroom.

SUSAN is already feeling out of her depth. Was this a good idea? She puts her case on the bed. Goes over to the window.

CUT TO:

22

EXT. STAFF CARPARK, BRANLOW HALL - DAY 4, 14:05

22

SUSAN's POV. She can see the staff carpark, with various comings and goings.

As SUSAN watches, a Range Rover pulls up and AIDEN gets out. At the same time, ROXANA runs and greets him. She is eight years old, with black hair. She is being looked after by GWYNETH ENDICOTT - Derek's mother. Late fifties, overweight, not in good health. The same actress plays Phyllis Chandler (mother of Eric Chandler in Clarence Keep).

(CONTINUED)

22

CONTINUED:

22

SUSAN sees AIDEN hug ROXANA and swing her off her feet. GWYNETH looks on fondly. AIDEN looks up.

AIDEN's POV: He sees SUSAN watching him. He is puzzled, not hostile.

ANOTHER ANGLE: SUSAN backs away from the window, embarrassed.

AIDEN, ROXANA and GWYNETH head into a cottage which stands as a separate building to the hotel. This is where Cecily and her family live.

CUT TO:

23

INT. RESTAURANT, BRANLOW HALL - DAY 4, 14:10

23

LAWRENCE TREHERNE and his daughter, LISA, are already at the table when SUSAN comes in and joins them. A few other DINERS sit around but following the disappearance of CECILY, the hotel is quiet.

SUSAN

You must be Lisa.

LISA

No need to ask who you are. My father won't stop talking about you.

LAWRENCE

We've already ordered the set menu.  
I hope that's all right.

SUSAN

It's perfect.

LAWRENCE

How's the room?

SUSAN

It's very comfortable, thank you.

LISA

You have a hotel in Greece.

SUSAN

Yes. I run it with my partner.  
Andreas.

LISA

I'm surprised he didn't come too.

The inference. Another freeloader. Susan deflects it.

(CONTINUED)

23

CONTINUED:

23

SUSAN

He's busy.

LISA's hostility is bubbling over. SUSAN changes the subject.

SUSAN (CONT'D)

I saw Aiden just now. Does he live  
in the hotel?

LAWRENCE

No. He has a cottage in the  
grounds.

LISA

I used to live there - but I moved  
out when he and Cecily got togeth-  
er.

SUSAN

You run the hotel with your sister.

LISA

You could say that.

(A thin smile)

Yes. I'm general manager. Cecily  
does the accounts. Sales, fore-  
casts, payrolls... all that.

SUSAN

And Aiden?

LISA

(cold)

PR.

SUSAN

I think I saw him arrive just now.  
And there was a child.

LAWRENCE

Roxana. This is very hard for her,  
missing her mother. She's just  
turned eight.

SUSAN

Eight...

SUSAN does the maths.

LISA

Cecily was already expecting her  
when she got married. That's Aiden  
for you - a fast mover.

LAWRENCE

There's no need to be like that.

(CONTINUED)

23

CONTINUED:

23

LISA

You know what I think about him,  
daddy.

SUSAN

I have a feeling you're not Aiden's  
number one fan, Lisa.

LISA

The one thing that you need to know  
about Aiden is that he hit the jack-  
pot when Cess walked into his life.  
A job, a family, this hotel... it  
was all handed to him on a plate.

LAWRENCE

That's not fair. (to SUSAN) Aiden  
was working as an estate agent when  
they met - and a very successful  
one too. He had his own flat in  
Bayswater. Not bad for a young man  
not even out of his twenties. And  
he does a brilliant job here.

LISA

Well, he smiles nicely. He swans  
around making friends. It would be  
nice if he actually did any work.

SUSAN

What do you think's happened to  
your sister, Lisa?

LISA

I think they've had a row and she's  
gone off.

SUSAN

Is that what you told the police?

LISA

They haven't found her. They don't  
know anything. But it would be just  
like her... wanting to be the  
centre of attention.

LAWRENCE

That's not true at all.

LISA

You don't know her, daddy. You  
don't know either of them.

A pause as a WAITER serves the first course. A retro prawn  
cocktail with salad. LISA waits until he's gone.

(CONTINUED)

23

CONTINUED:

23

LISA (CONT'D)

Look - if you don't mind, I've got a ton of things to do and I don't really feel like eating.

She gets up.

LISA (CONT'D)

I've got nothing against you, Susan. But I find it incredible that you're being paid ten thousand pounds to read a book.

SUSAN

I'm glad you've got nothing against me!

LISA

Enjoy your lunch.

LISA walks quickly out of the restaurant.

LAWRENCE

I'm sorry about that.

SUSAN

Well, you did warn me.

(Beat)

Can I ask - how did Lisa get the scar?

LAWRENCE

I'm afraid that was Cecily. They were always fighting when they were young girls. Toys. Clothes. Boyfriends. Cessy threw a glass at her. It broke and...

He sighs.

LAWRENCE (CONT'D)

She didn't know what she was doing. She certainly didn't mean for it to hit her.

SUSAN

Lisa never wanted to be an actress?

LAWRENCE

No. You're thinking of the book.

SUSAN

Melissa has a scar.

(CONTINUED)

23

CONTINUED:

23

LAWRENCE

Of course. You knew Alan Conway.  
Why would he do that?

SUSAN

He liked playing games.

CUT TO:

24

**INT. ROOM 6, MOONFLOWER WING - DAY 4, 15:30**

24

SUSAN is sitting in her room with the book. But she doesn't open it right now. Instead, she opens her laptop and connects with ANDREAS - a FaceTime call.

SUSAN

Are you missing me?

ANDREAS

We all are. To be honest with you,  
I'm amazed we're still in business.

SUSAN

It's been one day!

ANDREAS

Come back! We need you.

SUSAN

You need the money.

ANDREAS

You're right. We need that more.  
How's the hotel?

SUSAN

Huge. Expensive. Classy. Very well  
run.

ANDREAS

Everything Trifilli isn't. Don't  
tell me!

SUSAN

I wasn't going to say that.

ANDREAS

You didn't have to. I can see it in  
your face.

SUSAN

You'd hate it here.

ANDREAS

Not if I was with you.

(CONTINUED)

24

CONTINUED:

24

A pause.

SUSAN

I want to help these people, Andreas. What Alan Conway did was unforgivable. He's responsible for everything that's happened. And I'm responsible for him.

ANDREAS

You can't blame yourself.

SUSAN

But I do.

(Beat)

I'd better get back to it. I love you.

ANDREAS

Love you too, *agapi mou*. Take care of yourself.

The screen goes blank. A pause. SUSAN reflects.

Then she reaches out for the book.

CUT TO:

25

EXT. MOONFLOWER HOTEL (1954) - DAY AP3, 15:10

25

ESTABLISHING SHOT.

CONWAY (V.O.)

It had taken Atticus Pünd six hours to reach the Moonflower Hotel, travelling by train from London...

CUT TO:

26

INT. RECEPTION, MOONFLOWER HOTEL (1954) - DAY AP3, 15:10

26

CLOSE SHOT. On the guest register which MADELINE CAIN signs, using her own name. We can clearly read it.

ANOTHER ANGLE. PÜND is waiting while MADELINE CAIN does the formalities. MAUREEN behind the desk. Everything about the hotel is small and idiosyncratic. It's a passion project for Melissa James.

CONWAY (V.O.)

...the arrangements all made, of course, by his trusted assistant. Miss Cain.

(CONTINUED)

26

CONTINUED:

26

MADELINE

There you are.

MAUREEN

Thank you. I've put Mr Pound in the Captain's Room.

PÜND

Pünd.

MAUREEN

I'm sorry?

MADELINE

I did ask for the best room for Mr Pünd.

MAUREEN

And that's what he's got. It's at the back of the hotel with its own bathroom en suite. A lot of the furniture came from 'The Mary Celeste'.

PÜND

The ship that disappeared.

MADELINE

And the title of Melissa James' second film.

MAUREEN

That's right. The film company gave us some of the props including the captain's bed.

PÜND

I'm sure I will be most comfortable.

CHUBB (O.S.)

Herr Pünd?

PÜND and MADELINE CAIN turn round to see that DETECTIVE INSPECTOR CHUBB has arrived at the hotel. This is actually their first meeting.

CHUBB (CONT'D)

They told me you were coming down. Can I introduce myself? I'm Detective Inspector Chubb.

PÜND

You are not, I think, from this part of the world.

(CONTINUED)

CHUBB

No, sir. Suffolk born and bred. But I married a Devon girl.

PÜND

And she has enticed you here.

CHUBB

One day, I'll entice her back!

PÜND

(a smile)

It is a pleasure to meet you, Detective Inspector. I hope you do not consider my presence here an intrusion.

CHUBB

Not at all, sir. To be honest, I'll be glad of the help.

PÜND

Then may I present my assistant, Miss Cain.

CHUBB

(to MADELINE)

Pleasure to meet you. (to PÜND)  
Have you checked in? I've got a car outside. I could drive you to the scene of the crime...

PÜND

We have only just arrived.

MAUREEN

You can leave the luggage down here.

MADELINE

Could you ask someone to carry it up?

PÜND

That would be most helpful. In which case, Detective Inspector...

PÜND gestures - the three of them leave. MAUREEN watches them go. She is worried.

CUT TO:

27

INT/EXT. CHUBB'S CAR/TAWLEIGH (1954) - DAY AP3, 15:15

27

CHUBB drives PÜND along a country lane and out towards Clarence Keep.

CHUBB

As far as I can tell, Miss James had no enemies. She was very much part of the local community. But at some time between 6:28 and 6:38 in the evening, somebody broke into her house and strangled her.

PÜND

You are very precise with the timings, Detective Inspector.

CHUBB

She called her physician, Dr Leonard Collins, at 6:28. He drove straight round but by the time he arrived, she was dead.

PÜND

So who do you believe may have been responsible?

CHUBB

Well, I do have a couple of suspects. Lance and Maureen Gardner at the hotel. She had her doubts about them. Then there's a film producer called Oscar Berlin. He had a row with Miss James just one hour before she was killed.

MADELINE

Was she making another film?

CHUBB

She'd strung him along. But then she changed her mind.

PÜND

Who else?

CHUBB

Well, there's her financial adviser - a man by the name of Algernon Marsh and a dodgy customer if ever there was one. I'm looking into him now.

(Beat)

But it may be that it was no-one who actually knew her.

(CONTINUED)

27

CONTINUED:

27

MADELINE

What do you mean by that, Detective Inspector?

CHUBB

Melissa James was still famous. She had fans and followers all over the world, a lot of them angry with her because she'd given up acting. Maybe one of them came down and had it out with her.

PÜND

But if they loved her work, would they wish her dead?

CHUBB

If they weren't in their right mind, there's no saying what they might do.

CUT TO:

28

EXT. DRIVEWAY, CLARENCE KEEP (1954) - DAY AP3, 15:20

28

The car stops. CHUBB, PÜND and MADELINE get out.

MADELINE

What a gorgeous house!

CHUBB

It certainly is, Miss Cain. And that's half the trouble. Everyone knew who lived here.

CHUBB rings the doorbell.

PÜND

When did she buy it?

CHUBB

At the same time as the hotel. The story goes that she fell in love with it, and paid twice the asking price.

The door opens and PHYLLIS CHANDLER appears.

PHYLLIS

Oh. Good afternoon, sir.

CHUBB

We're here to see Mr Spencer.

(CONTINUED)

28

CONTINUED:

28

PHYLLIS

I'm afraid he's not here, sir. He's gone for a walk...

CHUBB

Then we'll wait for him.

CUT TO:

29

**INT. HALLWAY, CLARENCE KEEP (1954) - DAY AP3, 15:20**

29

PÜND, CHUBB and MADELINE enter the hallway. MADELINE examines a signed poster from 'The Wizard of Oz' that shows the cowardly lion: "With love, Bert Lahr". \*

PHYLLIS closes the door. She is in an awkward mood. She had been fired before Melissa died - as we will discover.

PÜND

Forgive me, but your name is...?

PHYLLIS

Phyllis Chandler, sir.

PÜND

I imagine you have worked here for a long time.

PHYLLIS

Since Miss James arrived, sir. I can't tell you how sorry I am.

PÜND

I am sure.

CHUBB

We'll take a look upstairs, if you don't mind, Mrs Chandler. Let us know when Mr Spencer returns.

PHYLLIS

Yes, sir.

CHUBB leads PÜND and MADELINE across the hallway to the stairs which rise upwards. PHYLLIS goes back to the kitchen.

CHUBB

That's the housekeeper. She lives here with her son who works as a chauffeur and general help. The two of them were out on the evening Melissa James died, visiting a relative in Bideford.

(CONTINUED)

29

CONTINUED:

29

PÜND

So she was here alone.

CHUBB

Until she let someone in.

MADELINE stops in front of a jewelled Turkish dagger that's prominently on display near the bottom of the stairs.

MADELINE

Oh! Look at this...

CHUBB

That's a prop from one of her films.

MADELINE

A Turkish dagger. It's a wicked looking thing.

CHUBB

She was strangled - not stabbed.

They continue upstairs.

CHUBB (CONT'D)

Fifteen minutes after the Chandlers had gone, Miss James called her doctor.

PÜND

Dr Collins?

CHUBB

That's right, Mr Pünd. She said she was terrified. There was somebody in the house and she was in danger.

PÜND

Would it not have been more sensible to call the police?

CHUBB

The nearest police station is ten miles away. The doctor was nearer.

CUT TO:

30

INT. BEDROOM, CLARENCE KEEF (1954) - DAY AP3, 15:25

30

The bedroom of an ex-movie star. Silk wallpaper and fancy curtains. PÜND will notice a tiny hole concealed inside the pattern.

(CONTINUED)

30

CONTINUED:

30

A sideboard against one wall is piled with magazines and letters - including the one Melissa took from the hotel. The bed has been stripped. A telephone on a table next to the bed has been torn out of the wall. Only one of a pair of lamps is showing. A dried bloodstain on the headrest.

CHUBB leads PÜND and MADELINE into the room.

CHUBB

Dr Collins came straight round but by the time he arrived, it was too late. This is Melissa James' bedroom and this is where he found her - on the bed. The room's been cleaned up but you get the general idea.

PÜND

The telephone has been torn from the wall.

CHUBB

That's right. It seems that she called the doctor from downstairs.

PÜND

Why do you believe that?

CHUBB

There's a second telephone in the living room and we found several tissues there impregnated with her lacrimal fluid.

PÜND

(for MADELINE)

Tears.

MADELINE

(queasy)

Oh.

CHUBB

She makes the call downstairs. She comes upstairs to hide. But the intruder - and I'm assuming it was a man - follows her, finds her here and uses the telephone cord to strangle her, tearing it out of the wall. She must have put up quite a fight. The sheets were crumpled, one lamp was broken and there were two sets of abrasions around her neck. At some stage she hit her head against the bedpost. There was a bloodstain.

(CONTINUED)

30

CONTINUED:

30

MADELINE

Excuse me, Mr Pünd. Do you think  
you could open a window?

PÜND

Miss Cain...

MADELINE

It's just so...

MADELINE CAIN has been looking more and more uncomfortable during CHUBB's description. And now she almost faints, falling against the sideboard, knocking papers to the ground.

CHUBB

Open the window, Pünd...

CHUBB rushes over to her while PÜND opens a window.

CHUBB (CONT'D)

Come and sit on the bed.

MADELINE

(horrified)

Not the bed! No!

She recovers and stands up straight.

MADELINE (CONT'D)

I'm sorry. It's just so horrible.  
What you were describing...

CHUBB

Let's get you outside.

CUT TO:

31

INT. UPPER CORRIDOR, CLARENCE KEEP (1954) - DAY AP3, 15:30

31

MADELINE CAIN sits on a chair in the hallway. There is a photograph of the Moonflower Hotel on the wall behind her. PÜND and CHUBB are with her.

MADELINE

(a weak smile)

I worked for twelve years with  
Associated Biscuits before I came  
to Mr Pünd, and I can assure you I  
never experienced anything like  
this!

PÜND

Shall we call the doctor?

(CONTINUED)

31

CONTINUED:

31

MADELINE

No, no. I just need a minute to  
catch my breath.

From downstairs, the sound of the front door opening and a voice.

SPENCER (O.S.)

Hello?

CHUBB

That's John Spencer.

MADELINE

You go down and see him. I'll just  
rest for a moment.

PÜND

You are sure?

MADELINE

I'll wait in the car. You go ahead  
without me!

MADELINE leans back with her eyes closed. PÜND and CHUBB move away.

CUT TO:

32

INT. HALLWAY, CLARENCE KEEF (1954) - DAY AP3, 15:35

32

PÜND and CHUBB come back down the stairs. JOHN SPENCER has just come in. He is dazed, still in shock.

SPENCER

Mr Chubb. I saw your car. Do you have any news?

CHUBB

This is Mr Pünd, sir. He's come down from London to help. Can we have a word?

SPENCER

Of course... come through.

He gestures towards the sitting room.

CUT TO:

33

INT. LIVING ROOM, CLARENCE KEEF (1954) - DAY AP3, 15:40

33

JOHN SPENCER sits opposite PÜND and CHUBB.

(CONTINUED)

SPENCER

I loved her. I want you to know that. I loved her more than anyone in the world.

PÜND

May I ask, Mr Spencer - how did you meet?

SPENCER

It was six years ago. She was working down here... it was actually her last film and they shot some of it on my father's property. And the moment I saw her... well, I knew straight away. There was nobody else.

PÜND

You were not here - on the evening of her death.

SPENCER

No. I was at the opera. The Marriage of Figaro. There was a performance... in Barnstaple.

PÜND

She did not like the opera?

SPENCER

She had a meeting. Her financial adviser was looking into the hotel, so I went alone. I wish to God I hadn't. I wish I'd stayed with her. But...

He shakes his head in guilt and sorrow.

PÜND

Do you have any idea who might have attacked her, Mr Spencer?

SPENCER

I've already told the Detective Inspector.

(Beat)

You should talk to Lance Gardner.

SPENCER almost breaks down.

SPENCER (CONT'D)

She knew they were cheating her - him and his wife. The hotel's been losing money hand over fist.

(MORE)

(CONTINUED)

33

CONTINUED:

33

SPENCER (CONT'D)

She threatened to expose them and then this happened. Nobody in Tawleigh would have wanted to hurt her but they were afraid. You should talk to them.

CUT TO:

34

INT. HALLWAY, CLARENCE KEEP (1954) - DAY AP3, 15:45

34

DETECTIVE INSPECTOR CHUBB and PÜND come out of the living room.

PÜND

(quietly)

You will forgive me, Detective Inspector, but have you actually confirmed he did indeed attend the opera?

CHUBB

I hadn't thought to do that, Mr Pünd.

PÜND

Perhaps you should.

Annoyed with himself, CHUBB continues through the door that will take him out to the car.

CUT TO:

35

EXT. STAFF CARPARK, THE COTTAGE - DAY 4, 17:00

35

But it is DETECTIVE SUPERINTENDENT LOCKE who emerges on the other side of a different door. We have jumped back to the present day.

LOCKE

I'll wait to hear from you, Mr MacNeil.

AIDEN MACNEIL follows LOCKE out of the building.

AIDEN

Do you really think it will help find Cecily, Detective Superintendent?

LOCKE

It can't do any harm, sir.

(CONTINUED)

35

CONTINUED:

35

AIDEN

But what if someone is holding her  
against her will?

LOCKE

They'll see it, and they'll know  
we're looking for her.

A pause. AIDEN considers.

LOCKE (CONT'D)

These sorts of broadcasts have  
helped in the past, sir.

AIDEN

All right, I'll do it.

LOCKE and AIDEN shake hands.

LOCKE

The television people will be here  
tomorrow morning. It shouldn't take  
too long.

AIDEN goes back into the house. LOCKE walks to his (modern)  
car.

ANOTHER ANGLE. SUSAN RYELAND is out of sight, waiting for  
LOCKE to leave. As soon as his car moves away, she goes to  
the door and rings the bell.

CUT TO:

36

INT. KITCHEN, LIVING ROOM - DAY 4, 17:05

36 \*

AIDEN takes a bottle of wine out of the fridge. Two glasses.  
SUSAN sitting at the breakfast bar. A paperback copy of  
'Atticus Pünd Takes The Case' nearby.

AIDEN

You just missed the police. They  
were here a minute ago.

SUSAN

Yes. I saw Detective Superintendent  
Locke just now.

AIDEN

He wants me to do a public appeal  
on TV. Reaching out to Cess. Asking  
the public for help.

SUSAN

It might be a good idea.

(CONTINUED)

36

CONTINUED:

36

AIDEN

I'll do anything to get her back.  
Anything.

He pours two glasses of wine. At the same time, SUSAN examines some framed photographs. AIDEN, Cecily and Roxana. AIDEN sitting in swimming trunks with a tattoo on his shoulder. The tattoo shows a black GLYPH and we need to see it clearly without noticing it too much. SUSAN picks up a third picture... of a smiling Cecily. She examines it.

AIDEN (O.S.) (CONT'D)

The police used that photograph in  
all the newspapers.

AIDEN has crept up behind her.

SUSAN

She looks very happy.

AIDEN

That's how she is.

SUSAN puts the photograph down.

SUSAN

Do you mind talking to me about  
her?

AIDEN

I want to talk about her. I can't think of anything else - but where do I start? She's brilliant, kind, a wonderful mum, works her guts out at the hotel... That's one of the few things we ever argue about. She does too much. Sometimes she gets stressed. But she's like me, really. We never stop.

SUSAN

What makes her stressed?

AIDEN

Small things. When the accounts don't add up, or someone's late - or when she argues with Lisa.

(Beat)

Lisa never liked me, not from day one. But that was only because I was married to Cess. I don't know how the two of them manage to work together.

(CONTINUED)

36

CONTINUED:

36

SUSAN

So what do you think has happened  
to her?

AIDEN

I don't know. I can't think!

He pours himself some wine.

AIDEN (CONT'D)

It's all got something to do with  
that bloody book, hasn't it!

SUSAN

Did you read it?

AIDEN

Not to begin with. No. I'm not into  
murder mysteries. Nothing personal.

SUSAN

Don't worry. I don't read them  
either. Not any more. Where did she  
get it?

AIDEN

Charity shop. That's where she buys  
most of her books.

SUSAN

Alan Conway hated charity shops. No  
royalties.

AIDEN

We met him. You know that. He came  
here and asked lots of questions  
about the murder and all the rest  
of it. But we didn't hear from him  
again and we forgot all about him.  
Until Cess picked up the book.

SUSAN

What did she say about it?

AIDEN

Well, obviously she recognised lots  
of things. I was in it. Her mum,  
her dad. And she was annoyed. She  
thought we ought to sue. I dissua-  
ded her.

SUSAN

So you did read it.

(CONTINUED)

AIDEN

Oh yes. She asked me to. But I thought it was harmless. It wasn't set in Suffolk. It didn't use our names. And anyway, the author was dead. There was nothing we could do.

SUSAN

Cecily knew that Stefan was innocent.

AIDEN

That's what she'd always said - but all the evidence was stacked against him and he'd been in prison for eight years, for heaven's sake!

SUSAN

But she found the truth in the book.

AIDEN

Yes. We talked about it the morning she disappeared. She said she'd read another chapter in bed and she'd found something.

SUSAN

Which chapter?

AIDEN

I don't know, Susan. I should have asked, but I was in a hurry. I had a meeting in Ipswich - the new brochures - and I said -

He is interrupted by the arrival of eight-year-old ROXANA who runs into the kitchen, back from school. GWYNETH ENDICOTT stands at the door. SUSAN had glimpsed her in Scene 22.

ROXANA

Daddy!

AIDEN changes. Suddenly he's the loving dad, sweeping her up in his arms.

AIDEN

Roxie!

He hugs her, swings her round, then sets her down so she's facing SUSAN.

36

CONTINUED:

36

AIDEN (CONT'D)

This is Susan. She's going to help us find mummy.

SUSAN

Hello, Roxie.

ROXANA

I'm Roxana.

SUSAN

That's a very pretty name.

AIDEN

Cess chose it.

(remembering)

This is Gwyneth Endicott. Derek's mother. Derek is our night manager. She helps us with Roxie. We couldn't manage without her.

GWYNETH had a heart attack two years ago - and she is still a bit fragile.

GWYNETH

I'll take her up and give her a bath, Aiden. Then I'll make tea for both of you.

AIDEN

Thanks, Gwyneth.

GWYNETH

(to SUSAN)

Nice to meet you. (to ROXIE) Come on, my love...

She leaves with ROXANA.

SUSAN

So what happened when you came home?

AIDEN

What?

SUSAN

From Ipswich.

AIDEN remembers where the conversation left off.

AIDEN

Cess wasn't here. But I wasn't worried. Not to begin with. I asked Gwyneth and she said she'd gone out with the dog.

(CONTINUED)

36

CONTINUED:

36

SUSAN

Had she said where she was going?

AIDEN

She usually walked over in Wood-bridge. Along the River Deben. But she hadn't said anything to Gwyneth so I went upstairs with Roxie and read her a story and I only realised something was wrong when I heard the dog barking outside the door.

A pause.

AIDEN (CONT'D)

He had his lead on but he was alone. The car wasn't here. There was no sign of Cess.

SUSAN

So what did you do?

AIDEN

(conflicted)

I'm sorry. I can't talk about this now. I have to go to Roxie.

(Beat)

I rang her on her mobile. I looked in the hotel. I called her parents. And then I called the police. I'm sorry, Susan. Can you show yourself out?

SUSAN

Sure.

AIDEN

I've been over and over this. I just can't do this any more.

AIDEN gets up and goes upstairs.

CUT TO:

37

EXT. BRANLOW HALL - EVENING 4, 17:30

37

The evening is drawing in. Deep in thought, SUSAN makes her way back to the hotel.

CUT TO:

38

INT. RECEPTION, BRANLOW HALL - EVENING 4, 17:35

38

DEREK ENDICOTT is standing at the main reception as SUSAN arrives.

SUSAN

Hello. I'm Susan Ryeland. You must be Derek? I think I just met your mum.

DEREK

Have you been with Aiden?

SUSAN

Yes.

DEREK

I feel so sorry for him. He and Miss Treherne are the loveliest people. They're made for each other.

SUSAN

You were on reception the night it all happened.

DEREK is shy, and SUSAN is trying to put him at ease.

DEREK

You mean when Mr Parris died. Yes. I was over there. Night reception.

SUSAN

It must have been awful for you.

DEREK

I actually met him. I helped check him in.

SUSAN

I've heard he wasn't easy.

DEREK

(coy)

It's not my place to say.

SUSAN

(a smile)

But just between the two of us...

DEREK

He wasn't very polite.

SUSAN

Why did I think you were going to say that?

(CONTINUED)

38

CONTINUED:

38

DEREK

Well, he wasn't. I had to order a taxi for him. And he didn't even say thank you.

SUSAN

So you were the key witness.

DEREK

That's right. I had to talk to the police.

SUSAN

So what did you tell them? What did you see?

DEREK

I'm not sure I should really tell you.

SUSAN

I'm just trying to find Cecily, Derek. Before it's too late.

DEREK realises they're on the same side.

DEREK

Well... All right then.

CUT TO:

39

INT. BACK RECEPTION, BRANLOW HALL, (2015) - NIGHT FB1, 00:00 39

FLASHBACK. DEREK is behind the desk, reading a puzzle magazine.

DEREK (V.O.)

I was on my own that night. There'd been a party. I'd been invited but I'm not the party sort... anyway - I had my job to do. It was about midnight when I heard it.

A single bark followed by whimpering from a dog. DEREK hears it, coming from the landing above.

DEREK (V.O.)

It was Chase, Cecily's dog. He slept in a basket upstairs.

DEREK is puzzled. He leaves the desk and starts up the stairs.

CUT TO:

40

INT. LANDING, BRANLOW HALL (2015) - NIGHT FB1, 00:05

40

FLASHBACK. DEREK reaches the landing that Susan visited in Scene 19. Chase (younger dog) is lying in the basket, awake and still whimpering.

DEREK (V.O.)

He must have had a bad dream or something.

DEREK strokes the dog.

DEREK

What is it, Chase? It's all right...

DEREK (V.O.)

And it was while I was there that I saw him.

DEREK looks up as a figure wearing a black woollen hat and carrying a tool box hurries down the main corridor of the Moonflower wing. Heading to Room 12. It's dark and he's only in sight for a brief moment.

DEREK

(calling out)

Stefan?

DEREK leaves the dog, gets up and makes his way slowly to the point where the landing connects with the corridor.

CUT TO:

41

INT. CORRIDOR, MOONFLOWER WING (2015) - NIGHT FB1, 00:05

41

FLASHBACK. DEREK looks down the corridor, expecting to see STEFAN. But he's not there. The corridor is empty and silent. Room 12 is a short way down, the door closed.

DEREK (V.O.)

I wondered what he was doing in the hotel so late at night but when I looked down the corridor, there was no sign of him.

CUT TO:

42

INT. RECEPTION, BRANLOW HALL - EVENING 4, 17:45

42

SUSAN and DEREK, as before.

(CONTINUED)

42

CONTINUED:

42

DEREK

There's not much more to say. I had to tell the police. I didn't really like doing that. Stefan had been in trouble but he wasn't a bad sort.

SUSAN

Are you sure it was him?

DEREK

That's what the police asked. It did look like him. He had Stefan's woolly hat and he was carrying his maintenance kit.

SUSAN

Did you see his face?

DEREK

Not completely - and I did tell Mr Locke that.

SUSAN

But he didn't listen.

DEREK

He knew Stefan was my friend. He warned me not to protect him.

SUSAN

That wasn't what you were doing.

DEREK

No!

But DEREK realises that SUSAN is right.

DEREK (CONT'D)

I just didn't want to get him into any more trouble... not if it wasn't his fault. He'd already been fired.

SUSAN

For stealing.

DEREK

(scornful)

That wasn't him. You won't tell Lisa I said this, will you. There had been a lot of petty pilfering but everyone knew it wasn't him.

SUSAN

Who was it, then?

(CONTINUED)

42

CONTINUED:

42

DEREK

It was Natasha. Whenever she went into a room, something went missing. It was almost a joke. We were all glad when she left. I think she's out of the country now.

SUSAN

Wait a minute. You say everyone knew. Who do you mean?

DEREK

Well, I did. And Liam. And all the other cleaners.

SUSAN

But Stefan did get the blame in the end. That must have upset you.

DEREK

There wasn't anything I could do. Anyway, after the murder happened and he confessed and everything, it hardly mattered any more.

SUSAN takes this in. She's about to leave but then she remembers what he said earlier.

SUSAN

One minute. Just now you said that when you met Frank Parris, you had to order him a taxi.

DEREK

That's right.

SUSAN

I don't suppose you know where he went.

DEREK

I do know because the police asked me and anyway I always wrote these things down.

A pause. SUSAN waits.

SUSAN

So where did he go?

DEREK

He went into Framlingham. He had a meeting at a solicitor's office. Wesley & Khan in Framlingham.

(CONTINUED)

42

CONTINUED:

42

SUSAN  
Sajid Khan! We've met.

CUT TO:

43

INT. LANDING, BRANLOW HALL - EVENING 4, 17:50

43

SUSAN has climbed back upstairs. She wants to check distances, sight-lines. There's something about Derek's story that doesn't add up.

She notices the FIGEEN - still there. So is Chase - half-asleep in his basket. And now eight years older. SUSAN crouches beside him and strokes him.

SUSAN  
Something made you bark. But what was it? What did you see?

LIAM (O.S.)  
I don't think Chase is going to be able to tell you anything.

SUSAN looks up to see LIAM CORBY, the spa manager, standing over her, wearing a track suit. There's something vaguely threatening about him. Cocky, self-confident, Australian accent. We met him briefly at the party (Episode One, Scene 22).

SUSAN  
We haven't met.

LIAM  
I'm Liam Corby. Spa manager.

SUSAN  
I'm...

LIAM  
(interrupting)  
I know who you are. The whole hotel was told you were coming. A bit of a fool's errand, if you ask me.

SUSAN  
You think Cecily's dead?

LIAM  
She's been missing almost a week. A woman like Cecily Treherne wouldn't run away or go into hiding because something had upset her.

SUSAN  
So you think she's been killed.

(CONTINUED)

43

CONTINUED:

43

LIAM

I didn't say that. She could have fallen in a river and drowned. Or she could have got lost in the woods. I don't know. Just because there was one gruesome murder in the hotel, doesn't mean there has to be another.

SUSAN

When did you leave Australia?

LIAM

When I came here.

SUSAN

(patient)

And when was that?

LIAM

Why do you want to know?

SUSAN

Frank Parris lived in Australia.

LIAM

Yeah. But it's a big country, you know. Doesn't mean we ever met.

(Beat)

Ten years ago.

SUSAN

But you were here when he died...  
Gruosomely murdered?

LIAM

The only excitement we ever had around here.

SUSAN

Were you close to Stefan?

LIAM

We were mates.

SUSAN

Do you think he did it?

LIAM

Do you know, I've got no idea. The police said he did. The court said he did. He said he did. So it seems likely.

(CONTINUED)

43

CONTINUED:

43

SUSAN

Have you seen him since he went away?

LIAM

In jail? Christ no! Why would I do that?

(Beat)

Stefan was a mug. I felt sorry for the poor bastard, the way they treated him. But it's a long way behind us and there's nothing anyone can do about it so I suggest you enjoy your free stay and make the most of it. Massages on the house!

He smiles at her and walks away.

CUT TO:

44

INT. ROOM 6, MOONFLOWER WING - DAY 4, 18:15

44

SUSAN has returned to her room. The book - 'Atticus Pünd Takes The Case' - is waiting for her. Almost balefully, she reaches out for it.

CUT TO:

45

EXT. CHURCH LODGE, TAWLEIGH (1954) - DAY AP3, 17:00

45

Late afternoon. A handsome but not ostentatious house in its own small garden. Opposite the church of St Daniel which will feature later. This is where DR COLLINS lives with his wife, SAMANTHA.

Three cars in the drive. One is Chubb's. The other - old and beaten up - belongs to Dr Collins. The third is Algernon's car.

PÜND, CHUBB and MADELINE approach the front door,

PÜND

You are sure you are feeling better, Miss Cain?

MADELINE

Very much so, Mr Pünd. I'm sorry I made such a fool of myself.

PÜND

Not at all.

PÜND notices the third, flashier car.

(CONTINUED)

45

CONTINUED:

45

PÜND (CONT'D)

This is the car driven by Dr Collins?

CHUBB

No. His brother-in-law. Algernon Marsh. Melissa's so-called financial advisor.

MADELINE

(to CHUBB)

You said you didn't trust him.

PÜND

It would seem that he is also not reliable behind the wheel of a car.

CLOSE SHOT. We see that there's a nasty dent on the front grille.

CUT TO:

46

INT. SITTING ROOM, CHURCH LODGE (1954) - DAY AP3, 17:20

46

PÜND, CHUBB and MADELINE are in the sitting room with DR LEONARD COLLINS. Tea and Battenberg cake has been served. CHUBB tucking in. MADELINE CAIN taking notes. A large grandfather clock ticks away.

COLLINS

If you've come to see Algernon, I'm afraid he's not here.

PÜND

No. It is you I have come to see, Dr Collins.

COLLINS

I've already told Detective Inspector Chubb everything I know.

PÜND

And yet it would be helpful for me to hear once again from you.

SAMANTHA

Are you sure you won't have some cake, Mr Pünd?

COLLINS

Nothing like my wife's Battenberg!

PÜND

Not for me, thank you.

(CONTINUED)

46

CONTINUED:

46

CHUBB

I'll have another slice!

PÜND sighs. SAMANTHA cuts CHUBB another slice.

PÜND

I'm afraid I have a few questions  
to ask you about Melissa James.

COLLINS

I guessed that's why you were here.  
Fire away!

PÜND

How well did you know her?

COLLINS

Well, I was her doctor. You could  
say I knew her as well as anyone.

SAMANTHA

(to COLLINS)

She took advantage of you. (to  
PÜND) She would call my husband day  
or night. And she often came here.  
It never seemed to occur to her  
that Leonard might have other patients.

COLLINS

Well, to be fair to her, she had  
been under a lot of strain.

SAMANTHA

The hotel.

COLLINS

The Moonflower, first and foremost.  
It had been losing money. A lot of  
money, I believe.

SAMANTHA

She blamed the Gardners.

PÜND

She believed they were stealing  
from her?

COLLINS

I don't think there was any doubt  
of it. The hotel was always full  
but it never showed a profit from  
the day she bought it. It made her  
quite anxious.

(CONTINUED)

46

CONTINUED:

46

SAMANTHA

She told you she was being watched.

COLLINS

She did say that. Yes.

PÜND

Watched... in the street?

COLLINS

No. At home. And she said things  
were being taken from her room. Not  
valuable things. Small things.

PÜND

Such as?

COLLINS

She wouldn't say.

PÜND

You received a telephone call from  
Miss James on the day she died.

COLLINS

That's right. Sam was here...

SAMANTHA

It was 6:28. I remembered the time  
from the clock.

PÜND

Can you tell me what occurred?

COLLINS

Well, I'd just finished surgery...

CUT TO:

47

INT. HALL, CHURCH LODGE (1954, FLASHBACK) - EVENING AP1,  
18:28

47

FLASHBACK. SAMANTHA answers the phone. LEONARD COLLINS has  
been going through some case notes and appears from the  
doorway to his office.

SAMANTHA

Hello?

MELISSA (O.S.)

I have to speak to Dr Collins.  
Please. Is he there? It's urgent.

(CONTINUED)

47

CONTINUED:

47

*MELISSA JAMES is at the other end, clearly distressed, crying, asking for help. SAMANTHA covers the mouthpiece and offers the phone to COLLINS.*

*SAMANTHA*

*It's Melissa. For you. She's very upset.*

*Puzzled, COLLINS takes the phone. He holds it so that SAMANTHA can listen too.*

*COLLINS*

*Miss James?*

*We can just about make out what MELISSA says.*

*MELISSA (O.S.)*

*Oh my God. Please, please, please come round. I don't know what to do. I'm so frightened. Please - he wants to kill me! Don't leave me here on my own!*

*COLLINS*

*Melissa. Please try to calm down. Can you leave the house?*

*MELISSA (O.S.)*

*I don't know. He's still here.*

*She breaks into tears.*

*MELISSA (O.S.) (CONT'D)*

*Please...! Oh my God! It was horrible!*

*COLLINS*

*Stay where you are. I'll be with you in two minutes.*

CUT TO:

48

INT. SITTING ROOM, CHURCH LODGE (1954) - DAY AP3, 17:30

48

Back to the (1954) present.

*COLLINS*

*In fact it took me ten minutes to get there. Finding my keys. The car wouldn't start. And then there was a tractor in the lane. I'm still kicking myself. If I'd got there sooner...*

(CONTINUED)

48

CONTINUED:

48

SAMANTHA

You could have been killed yourself!

COLLINS

Well...

PÜND

You are certain that she said there was a man in the house.

COLLINS

I can't be certain, but that's what it sounded like, yes.

PÜND considers.

PÜND

And you heard this conversation too, Mrs Collins.

SAMANTHA

Yes. It was definitely her. And she was definitely in fear of her life.

PÜND has finished. But now it's CHUBB who has the last word.

CHUBB

Thank you for your co-operation, Dr Collins. And very good cake. I'll take you to the hotel, Mr Pünd.

COLLINS

You're staying at the Moonflower?

MADELINE

Yes - we have rooms there.

COLLINS

It won't be the same without Melissa.

CUT TO:

49

INT/EXT. SITTING ROOM/DRIVE, CHURCH LODGE, (1954) - DAY AP3, 49  
17:40

DR COLLINS stands at the window watching as the car with CHUBB, PÜND and MADELINE drives away.

SAMANTHA (O.S.)

Do you think we should have told them?

He turns round. SAMANTHA is behind him.

(CONTINUED)

49

CONTINUED:

49

COLLINS

What?

SAMANTHA

About the money.

COLLINS

It's got nothing to do with any of this. I mean, Melissa didn't know anything about it. Nobody did. It's nobody's business except ours.

SAMANTHA

I think we should leave here, Leonard. I don't think we can stay any more.

COLLINS

It's a new chance for us, my darling. It's a blessing. A chance to get away from Tawleigh and build a new life for ourselves...

They embrace.

SAMANTHA

Where will we go?

COLLINS

Wherever you want to go. I just want to be with you. Somewhere far away.

CUT TO:

50

INT. ROOM 6, MOONFLOWER WING - NIGHT 4, 20:00

50

SUSAN is tired. She's read enough.

SUSAN

How do you do it? I mean, how do you even begin?

ANOTHER ANGLE reveals that ATTICUS PÜND is with her in the room.

PÜND

Begin what?

SUSAN

To work things out. I'm reading this book. I've read this book. There's nothing in it that's got anything to do with what happened here.

(CONTINUED)

50

CONTINUED:

50

PÜND

Is that really true?

SUSAN

You tell me.

(Beat)

Except you won't, will you. You never do.

PÜND

I will say only this. There is one thing that is indeed the same.

A pause.

PÜND (CONT'D)

From the first moment I arrived in Tawleigh, I was aware of something wrong. It was, if you like, an atmosphere. A sense of evil in the air. It is here too. Do you not feel it? You need, I think, to be careful. It might have been better not to come.

SUSAN

Yes. But....

SUSAN looks around. But PÜND has gone.

END OF EPISODE