

MOONFLOWER MURDERS

EPISODE THREE

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Adapted from his bestselling novel

BLUE AMENDS
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1 **EXT. GUEST CARPARK, BRANLOW HALL - DAY 5, 9:00**

1

A REPORTER is speaking directly to CAMERA.

REPORTER

Police are still investigating the disappearance of 28-year-old Cecily MacNeil who ran Branlow Hall, her family hotel near Woodbridge in Suffolk.

CUT TO:

2 **EXT. BRANLOW HALL - DAY 5, 9:00**

2

A photograph of Frank Parris, taken when he was at the top of the advertising industry.

REPORTER (V.O.)

The hotel became notorious eight years ago following the murder of advertising guru, Frank Parris.

CUT TO:

2A **EXT. COTTAGE GARDEN, BRANLOW HALL (2015, FLASHBACK) - NIGHT** 2A
FB1, 21:30

Found footage from the party that took place the night before the wedding, showing STEFAN with LIAM CORBY.

REPORTER (V.O.)

His killer, a casual worker employed at the hotel, was arrested and is still serving a life sentence in jail.

CUT TO:

3 **INT. GUEST CARPARK, BRANLOW HALL - DAY 5, 9:00**

3

The REPORTER continues.

REPORTER

Police have refused to confirm that the two events are connected but today, Cecily's husband, Aiden MacNeil, made this appeal for her safe return.

CUT TO:

4 **INT. LIVING ROOM, THE COTTAGE - DAY 5, 9:00**

4

AIDEN talks directly to CAMERA. His name is spelled out on the screen beneath him.

AIDEN
Cecily, I don't know what's happened or what's upset you, but please let us know you're safe. We're all so worried about you...

CUT TO:

5 **INT. CECILY'S OFFICE, BRANLOW HALL - DAY 5, 9:00**

5

LISA TREHERNE is sitting at the desk, watching the TV broadcast on her laptop. Her face gives little away but you might be forgiven for thinking she is hiding something.

AIDEN
(on screen)
Roxie and me are at home, waiting for you, and your mum and dad and Lisa.

CUT TO:

6 **INT. BAR, BRANLOW HALL - DAY 5, 9:00**

6

LAWRENCE and PAULINE TREHERNE, his arm around her, are watching a television in the hotel bar (decorated with old beer advertisements). PAULINE tearful.

AIDEN
(on screen)
We need to talk to you. We want to help you.

CUT TO:

7 **INT. DOWNSTAIRS ROOM, THE BRAMBLES - DAY 5, 9:00**

7

DEREK ENDICOTT and his mother, GWYNETH, are watching the broadcast in a small room on the ground floor of the cottage in which they live. ON THE SCREEN: AIDEN has come to a halt, composing himself.

GWYNETH
Poor man. It's so awful.

CUT TO:

8 **INT. ROOM 6, BRANLOW HALL - DAY 5, 9:00**

8

SUSAN is watching on a television in her room.

AIDEN
(on screen)
If there's someone out there, hold-
ing Cecily against her will, please
let her go.

CUT TO:

9 **INT. GYM, BRANLOW HALL - DAY 5, 9:00**

9

LIAM CORBY has stopped exercising with a punch-bag to watch
the broadcast. Like Lisa, he looks threatening, secretive.

AIDEN
(on screen)
It's not too late right now but we
need to know that she's safe.

LIAM pounds his fists into the punch-bag.

CUT TO:

10 **INT. LIVING ROOM, THE COTTAGE - DAY 5, 9:00**

10

Cutting back to AIDEN , but a wider angle reveals that
DETECTIVE SUPERINTENDENT LOCKE is next to him.

REPORTER (V.O.)
Detective Superintendent Locke, of
the Suffolk Constabulary, who is
leading the investigation had this
to say.

CLOSER SHOT ON LOCKE. He talks to camera.

LOCKE
(on screen)
Mrs MacNeil was last seen in the
vicinity of the hotel last Wednes-
day..

CUT TO:

11 **INT. LIVING ROOM, HEATH HOUSE - DAY 5, 9:00**

11

CLOSE SHOT. On the screen a photograph of CECILY TREHERNE .
She is wearing a pendant decorated with three stars and an
arrow.

(CONTINUED)

11 CONTINUED:

11

LOCKE
(on screen)
She may have been walking her dog,
a black Labrador called Chase.

ANOTHER ANGLE. Two new characters are watching the broadcast.
Both in their late forties.

MARTIN WEBSTER is thin, pale, with white, close-cropped hair
and round glasses. He has something of the control freak
about him. Not someone you'd want to cross. His wife, JOANNE,
is dark, subdued, uncomfortable about something. Same age. We
will meet both of them again soon.

LOCKE (V.O.)
If anyone has any information about
Mrs MacNeil, we would urge them to
call us on the number being shown
on the screen. All calls will be
answered in confidence.

MARTIN turns off the television.

MARTIN
They're wasting their time.

JOANNE
You can't be sure that's true.

MARTIN
(cold)
She's six feet underground in the
middle of a wood with a rope around
her neck. She's not going to be
found.

JOANNE
How can you say that?

MARTIN gives his wife a chilling smile.

MARTIN
Just a guess.

CUT TO:

12 OPENING CREDITS

12

CUT TO:

13 EXT. MOONFLOWER HOTEL (1954) - DAY AP4, 9:00

13

ESTABLISHING SHOT.

CUT TO:

14 INT. BREAKFAST ROOM, MOONFLOWER HOTEL (1954) - DAY AP4, 9:00¹⁴

PÜND is finishing his breakfast. MADELINE CAIN comes into the room and joins him.

MADELINE

Good morning, Mr Pünd.

PÜND

How are you, Miss Cain. Please...

He motions for her to join him at the table.

PÜND (CONT'D)

I hope you slept well and have been able to put the events of yesterday behind you.

MADELINE

I feel very foolish. If I'm going to work with a detective, I should expect unpleasant details to be part of the job.

PÜND

Not at all. I have never allowed myself to become inured to the sight or the description of violence. Murder is not a business. Nor is it a pastime. Your sensitivity does you credit.

MADELINE

I just hope you can find out who was responsible.

PÜND

That is why we are here.

MADELINE

Well, if you've finished your breakfast, the manager of the hotel has asked to see you. Mr Lance Gardner. And do you mind if I put forward an opinion, Mr Pünd?

PÜND

Not at all.

(CONTINUED)

14 CONTINUED:

14

MADELINE
I don't trust him an inch!

CUT TO:

15

INT. OFFICE, MOONFLOWER HOTEL (1954) - DAY AP4, 9:15

15

PÜND and MADELINE CAIN face LANCE and MAUREEN in the office that Melissa visited (Episode One, Scene 41).

LANCE
We just wanted to tell you, Mr
Pund...

The way he speaks the name rhymes with "blunt".

PÜND
Pünd.

LANCE
...that any way we can help you...

MAUREEN
It's just awful. Unbelievable.

LANCE
We've been running this hotel ever
since she bought it.

MADELINE
Running it into the ground, from
what we hear.

LANCE
I don't know who you've been talk-
ing to but that's an outrageous
lie.

PÜND
But you had argued with Melissa
James. She made certain accusat-
ions...

LANCE
She didn't know what she was talk-
ing about.

MAUREEN
Threatening us with an audit! That
was completely out of order.

PÜND
She planned to have your accounts
examined?

(CONTINUED)

15

CONTINUED:

15

LANCE throws MAUREEN a dirty look. She has volunteered too much information.

LANCE

She had her financial advisor come down from London. But we would have been glad to meet him. We had nothing to hide.

MADELINE

Then perhaps I could take a look?

LANCE

Well...

MADELINE

I worked in the accounts department of Associated Biscuits for twelve years. It might be helpful to know the financial circumstances of the hotel.

LANCE

You're barking up the wrong tree. Actually, we're glad you're both here. We have information that could help you.

PÜND

Please...

LANCE nods at MAUREEN who produces a crumpled letter.

LANCE

Miss James has an office here and after she died, we found this...

PÜND takes the letter and reads it.

LANCE (CONT'D)

It's obviously a first draft. It doesn't say who it's to.

PÜND hands it to MADELINE CAIN - who reads it out loud.

MADELINE

(reading)

"My darling, darling. I can't go on living this lie any more. I simply can't. We have to be brave and tell the world about the love we share."

(Beat)

It's dated last February.

PÜND

This is her handwriting.

(CONTINUED)

15 CONTINUED:

15

LANCE
Most definitely.

PÜND
You should have given this to Detective Inspector Chubb.

LANCE
We gave it to you. I thought you'd be grateful.

PÜND
This is evidently not written to her husband.

LANCE
I'm no detective, Mr Pünd. But if John Spencer had found out that his wife was planning to leave him...

MAUREEN
It's obvious, isn't it. He'd kill her!

CUT TO:

16 **EXT. WESLEY & KHAN, FRAMLINGHAM - DAY 5, 10:00**

16

ESTABLISHING SHOT. Susan's red MG is parked outside the offices of Wesley & Khan.

KHAN (O.S.)
Miss Ryeland - what a pleasure to see you again. Don't tell me that you're involved in another murder!

CUT TO:

17 **INT. SAJID KHAN'S OFFICE - DAY 5, 10:00**

17

SUSAN visited the office and met the solicitor, SAJID KHAN, in Magpie Murders. Nothing has changed.

KHAN
I will be honest with you and say that I have dined out on many occasions following our last encounter!

SUSAN
I'm sure you have, Mr Khan.

KHAN
So what brings you back to our neck of the woods?

(CONTINUED)

17

CONTINUED:

17

SUSAN

I've been asked to help with the disappearance of Cecily Treherne - or MacNeil. That was her married name.

KHAN

Ah yes. I never met the lady myself but I saw the police broadcast. You wouldn't have thought that a quiet county such as this could be prone to so much crime and violence! How do you believe you can help?

SUSAN

It's possible that she knew something about a murder that happened eight years ago. Frank Parris.

KHAN

I remember that, of course.

SUSAN

Alan Conway wrote about it.

KHAN

(a sigh)

Yes. His third book. 'Atticus Pünd Takes The Case'.

SUSAN

You read it.

KHAN

Twice.

SUSAN

And you met Frank Parris.

KHAN

Absolutely. He sat in this very room. It's not an experience I'm likely to forget.

CUT TO:

17A

INT. SAJID KHAN'S OFFICE (2015) - DAY FB1, 16:00

17A

FLASHBACK. We go from a CLOSE SHOT on KHAN to a CLOSE SHOT on FRANK PARRIS. We hardly see anything of the office.

FRANK

It seems a fairly simple matter to me, Mr Khan.

(MORE)

(CONTINUED)

17A CONTINUED:

17A

FRANK (CONT'D)

The house was left to me and my sister equally and, unfortunately, I need my half. Not the house. The money. You say she won't be happy about selling it and I'm very sorry but I wasn't aware that happiness was prescribed by English law. The only reason I'm here is to give you notice of my intentions.

CUT TO:

17B

INT. SAJID KHAN'S OFFICE - DAY 5, 10:05

17B

Back to the present. It was almost a disguised flashback - as if SUSAN was briefly replaced by FRANK, but is now returned.

KHAN

He seemed angry. Unhappy.

SUSAN

That was probably because his business had gone bust. So he had a sister living here in Suffolk.

KHAN

That's right. The house was in Westleton. Left to them by their parents twenty years ago. As a matter of fact, I did the conveying. It's a beautiful place.

SUSAN

What's the sister's name?

KHAN

Joanne Webster. I don't see any harm in telling you. She's no longer a client of mine and I have to say I'm quite relieved.

SUSAN

Why is that?

KHAN

I think she'd inherited some of the same genes as her brother. She was very rude, very demanding - and she treated her husband disgracefully. Martin Webster. I met them three or four times and he never got a word in edgeways!

SUSAN

Westleton.

(CONTINUED)

17B CONTINUED:

17B

KHAN

Heath House. Mr Parris went straight there after he'd seen me.

SUSAN

That can't have gone well.

KHAN

They never talked about it. But then, of course, the next day he was dead.

SUSAN gets up.

SUSAN

Was there anything they could have done, legally, to stop the sale of the house.

KHAN

I'm afraid not. Mr Parris had let them live there for twenty years but the will was very clear. Mr and Mrs Webster could buy him out at market price but if they were unable to do that, they would have no choice but to put it up for sale.

SUSAN

Thank you, Mr Khan. A pleasure to see you again.

KHAN

Likewise, Ms Ryeland. How is your sister, by the way?

A simple question but it stops SUSAN.

SUSAN

Katie?

KHAN

She mentioned you were coming back to Suffolk.

SUSAN

You saw Katie?

KHAN

Of course.

SUSAN

She's a client?

Suddenly KHAN realises he's said too much.

(CONTINUED)

17B CONTINUED:

17B

KHAN

She has consulted me. But nothing of importance.

SUSAN

She never mentioned anything to me.

KHAN

I doubt it even crossed her mind.

SAJID KHAN smiles. But SUSAN is not convinced.

CUT TO:

18 **EXT. WOODBRIDGE GARDEN CENTRE - DAY 5, 10:50**

18

SUSAN pulls up outside a very neat and self-contained garden centre. On the edge of twee. She gets out of the car and enters the main pavilion.

CUT TO:

19 **INT. MAIN PAVILION, GARDEN CENTRE - DAY 5, 10:55**

19

SUSAN makes her way through the pavilion, surrounded by palms and indoor plants. As she goes, she is noticed by a young man who is stacking up a pile of compost bags, emptying a wire cart. It's hard work.

In his twenties, bearded, sullen and skanky, the young man watches SUSAN pass with an edge of hostility. Later on, we will learn that he is JACK WILLIAMS - her nephew.

CUT TO:

20 **EXT. OUTDOOR PLANTS, GARDEN CENTRE - DAY 5, 11:00**

20

SUSAN sees KATIE in the distance. Her sister is the manager of the garden centre and she's talking to a young garden centre assistant - KADEENA.

KATIE

Kadeena - these maples need to be moved across to 'Shrubs and Small Trees'.

KADEENA

Right, Mrs Williams.

KATIE sees SUSAN approaching.

KATIE

Susan! What are you doing here?

(CONTINUED)

20

CONTINUED:

20

SUSAN

That's not exactly the welcome I
was expecting

KATIE

(guilty)

I'm just surprised that's all. Have
you been to the house?

SUSAN

No. I came straight here.

KATIE

Well, it's lovely to see you.

They embrace.

KATIE (CONT'D)

You've never visited me at work
before.

SUSAN

I didn't have much of a garden in
Crouch End.

KATIE

And now you're in Crete, I suppose
it's all olive trees and oregano.
Have you got time for a coffee?

SUSAN

Have you?

KATIE

Of course I have. Come through.

As she leads the way...

KATIE (CONT'D)

I thought you were busy - up to
your eyes in murder. Again! I
couldn't believe it when you told
me over the phone.

KATIE is talking to cover up the fact that she's hiding
something. She doesn't really want to see SUSAN.

CUT TO:

21

INT. CAFE, GARDEN CENTRE - DAY 5, 11:20

21

Lots of plants and glass windows. It's like sitting outside.
A WAITRESS serves SUSAN and KATIE coffees.

(CONTINUED)

21

CONTINUED:

21

KATIE

So I want to hear all about Crete.
Tell me about you and Andreas.

SUSAN

I'm not sure there is a me and Andreas right now. I don't know.

KATIE

You don't like the hotel.

SUSAN

I don't like running the hotel.
It's as if the whole world is
having fun except me.

KATIE

You can't let work get in the way
of your relationship.

SUSAN

It is our relationship. It's all we
ever talk about! That's the whole
point!

KATIE

Oh Sue! I was so happy for you when
you went out there. I thought you'd
finally found yourself.

SUSAN

You mean, I was more like you.

KATIE

(flinching)
Don't say that!

SUSAN senses that something is wrong.

SUSAN

Why not?

KATIE

Oh - it's just that you shouldn't
compare yourself to me. Your life
is much more exciting than mine. I
mean, another murder! As if one
wasn't enough.

SUSAN

Well, this one happened a long time
ago.

(CONTINUED)

21

CONTINUED:

21

KATIE

And that poor woman who's gone missing. Are you going to help find her?

SUSAN

I'm going to try.

A pause. SUSAN can see that KATIE is being deliberately evasive and decides to nudge her in the right direction.

SUSAN (CONT'D)

I saw Sajid Khan this morning.

KATIE

Sajid Khan?

SUSAN

The solicitor. He said he'd seen you.

KATIE

Did he?

SUSAN

He said you'd consulted him.

KATIE pretends to remember.

KATIE

Yes - of course I know him. We had to fire one of the managers. It wasn't very pleasant and he gave us some legal advice.

SUSAN half-suspects that KATIE is lying.

SUSAN

I was a bit worried. That's all.

KATIE

He was talking out of turn. He was working for the centre, not for me. I might have a word with him.

SUSAN

But everything else is all right. How's Gordon?

KATIE

He's fine. He'll be sorry to miss you.

SUSAN

Where is he?

(CONTINUED)

21 CONTINUED:

21

KATIE

New York. Again! But Jack's at home. In fact, he's working here!

SUSAN

How did that happen? I thought he was at uni.

KATIE

He dropped out for a year. It was all getting a bit much for him so he came home... but there was obviously no point him lounging about the house all the time so I got him a part-time job here.

SUSAN

Can I see him?

KATIE

Of course! He'll be thrilled.

CUT TO:

22

INT. MAIN PAVILION, GARDEN CENTRE - DAY 5, 11:35

22

JACK has just finished building a large pile of compost bags, emptying the cart. SUSAN and KATIE have joined him. There's a hidden tension in this scene. KATIE has forbidden JACK to reveal a shared secret.

KATIE

Jack... look who's here.

JACK is less than thrilled.

JACK

Hi, Aunt Susan.

SUSAN

You're not seriously going to call me "aunt" are you? You look...

SUSAN can't find the word. JACK doesn't look great.

SUSAN (CONT'D)

...sweaty.

KATIE

Jack's doing very well. He's really made his mark.

SUSAN

Your mum's been telling me you've taken a year off university.

(CONTINUED)

22

CONTINUED:

22

JACK

Yeah. Well. With everything that's happened, there didn't seem much point.

KATIE

(quickly)

Exams. All that pressure. We're lucky to have him here.

JACK picks up the wire cart.

JACK

I have to take this back...

SUSAN

It's lovely to see you, Jack.

JACK

(unenthusiastic)

Yeah.

He wheels the trolley away. SUSAN glances at KATIE. What is going on here?

KATIE

I'll walk with you to your car.

CUT TO:

23

EXT. WOODBRIDGE GARDEN CENTRE - DAY 5, 11:45

23

SUSAN and KATIE walk to the car together.

SUSAN

That's Jack? What happened to the little boy who told jokes all the time and wanted to be a racing driver?

KATIE

He grew up! You should come and visit more often.

SUSAN

Katie - what did he mean? "Everything that's happened..."

KATIE

He had problems at university, Sue. He was getting behind with his work and he's never been very good with pressure. I don't really want to go into it.

(CONTINUED)

23

CONTINUED:

23

SUSAN

When will I see you again?

KATIE

Whenever you like! We'll have to meet in Woodbridge. We've got builders in at the moment. Just redecorating. The kitchen's a disaster! But there's a really nice pub down on the river...

SUSAN

I'll call you.

KATIE

And you take care. Don't get yourself into any more trouble!

They kiss goodbye. SUSAN walks to her car and gets in.

ANOTHER ANGLE. JACK reappears and joins KATIE who is watching SUSAN drive off.

JACK

You should have told her.

KATIE

It's none of her business, Jack. I didn't want to.

JACK

Why not?

KATIE

Because there's nothing she can do.

This isn't true. KATIE was too proud to tell SUSAN the truth.

JACK

So we're just meant to stand here and pretend everything's all right?

KATIE

That's not what we're doing. We're just trying to find a way through this.

JACK

Mum - you're so full of it. You know that?

KATIE

How dare you talk to me like that, Jack? How dare you talk to me like that here? You have no idea...

(CONTINUED)

23 CONTINUED:

23

KATIE can't continue. She walks away in tears.

CUT TO:

24 **EXT. HEATH HOUSE, WESTLETON - DAY 5, 12:25**

24

SUSAN pulls up outside the house. MARTIN WEBSTER is dressed in overalls - repainting the windows. She gets out of the car and goes over to him.

SUSAN

Excuse me - are you Martin Webster?

MARTIN

I am. Yes. How can I help you?

SUSAN

My name is Susan Ryeland. I know this may sound strange but I'm here because of something that happened a long time ago... The murder of Frank Parris.

MARTIN looks at her in a strange way. There's a coldness about him. And he's quite pleased she wants to talk about Frank.

MARTIN

That was a very long time ago.

(A smile)

Why don't you come in?

CUT TO:

25 **INT. LIVING ROOM, HEATH HOUSE - DAY 5, 12:30**

25

An uneasy JOANNE WEBSTER pours tea for MARTIN and SUSAN.

MARTIN

It's hard to believe that eight years have passed since Frank's death. Amazing how time flies.

SUSAN

And you saw him, the day he died.

MARTIN

Well, technically he was killed on Saturday, just after midnight. We saw him the day before.

JOANNE

We hadn't seen him since he left London.

(CONTINUED)

25

CONTINUED:

25

SUSAN

He emigrated to Australia.

JOANNE

Yes.

MARTIN

He set up his own agency. It was called Day's End - but I'm afraid it didn't last long. Gone by the Day's End, you might say. It went bust.

SUSAN

Was that why he wanted you to buy out his share in the house?

JOANNE

Who told you that?

MARTIN

(to JOANNE)

It's hardly very confidential, darling. (to SUSAN) Yes. That was what he came for. And I have to say, it was a memorable visit.

CUT TO:

25A

INT. LIVING ROOM, HEATH HOUSE (2015) - DAY FB1, 17:00

25A

FLASHBACK. After visiting KHAN, FRANK PARRIS is now sitting with a subdued, hen-pecked MARTIN and a strident JOANNE.

JOANNE

You can't do this to us, Frank. We've been here all our married lives.

FRANK

I'm not "doing" anything to you, dear. Maybe you should be thanking me. I've let you live here. I've never asked you for a penny's rent.

JOANNE

Why would I have even considered paying rent?

MARTIN

(admitting the truth)

He could have asked.

(CONTINUED)

25A CONTINUED:

25A

JOANNE

Oh for heaven's sake - stay out of this Martin. It's got nothing to do with you.

MARTIN

I live here too.

JOANNE ignores this.

JOANNE

(to FRANK)

I'm not selling this house. I'm not moving.

FRANK

I've already spoken to your solicitor in Framlingham. You don't have any choice.

MARTIN

Joanne...

JOANNE

No, Martin! (to FRANK) You disgust me, Frank, coming here like this. If mum and dad could see you - and thank goodness they never did. The disgusting life you led in London! All those young men. The parties. And all the rest of it...

FRANK

Jealous, darling?

JOANNE

Just get out of here, Frank. Go! I don't want to talk to you.

FRANK

Then talk to Khan.

FRANK gets up.

FRANK (CONT'D)

It's nice to see you haven't changed in all these years, Joanne. You're still a cow who makes life miserable for anyone who comes near. Nice seeing you, Martin. I'll see myself out.

He leaves. MARTIN and JOANNE are alone. She turns on him.

JOANNE

You weren't much help.

(CONTINUED)

25A CONTINUED:

25A

MARTIN
Maybe I can be.

JOANNE
How?

MARTIN
I have an idea.

A dark thought has entered MARTIN's mind.

CUT TO:

25B INT. HEATH HOUSE, LIVING ROOM - DAY 5, 12:35

25B

Back to the present. SUSAN with (a harder, tougher) MARTIN and (a less aggressive) JOANNE.

MARTIN
It would have been awful, wouldn't it, dear. If we'd had to sell this house.

JOANNE
Yes.

MARTIN
But fortunately, it never came to that.

SUSAN
You mean... he was murdered.

MARTIN
Exactly.

SUSAN
Were you at all upset by the news?

MARTIN
Of course we were. Don't get us wrong, Susan.

MARTIN reaches for his iPad and finds a picture as he talks.

MARTIN (CONT'D)
Whatever else he was, Frank Parris was still Joanne's brother. What's that old saying...?

SUSAN
Blood runs thicker than water.

MARTIN
And there was a lot of blood.

(CONTINUED)

25B CONTINUED:

25B

SUSAN senses that MARTIN is playing some sort of game. There's something inexplicable happening between these two people.

MARTIN (CONT'D)

Joanne in particular was very upset when she heard the news. Here you are!

He has found a picture of FRANK PARRIS taken in the garden of the house.

MARTIN (CONT'D)

This is probably the last picture of him ever taken. I took it here, in the garden.

He hands SUSAN the iPad and she looks at a smiling photograph of Frank Parris. Standing next to Joanne. Eight years before.

MARTIN (CONT'D)

You can see for yourself. Brother and sister. And best of friends. Frank's on the right.

SUSAN has never seen Frank before. She enlarges the image so that he fills the frame.

PÜND (O.S.)

Mr Berlin?

CUT TO:

26

INT. LOUNGE, MOONFLOWER HOTEL (1954) - DAY AP4, 10:30

26

OSCAR BERLIN is standing, gazing out of a window. He turns around. He is, of course, played by the same actor as Frank Parris, allowing a seamless jump back in time.

BERLIN

Yes?

PÜND and MADELINE CAIN have come into the living room. A carafe of water and some glasses nearby.

PÜND

My name is Atticus Pünd. I am helping the police with their enquiries into the death of Melissa James.

BERLIN

I cannot help you, Mr Pünd. I have already told the police everything I know.

(CONTINUED)

26

CONTINUED:

26

PÜND

I wish only to eliminate you from the investigation.

BERLIN

Very well.

OSCAR BERLIN draws a breath.

BERLIN (CONT'D)

Melissa left the hotel. We had not had a pleasant encounter. I have made no secret of that. But that was it. I never saw her again.

PÜND

She had decided not to take part in a film.

BERLIN

Not just a film, Mr Pünd. The film I was born to make. A love story. A historical epic to rival Alexander Nevsky or Cleopatra. Eleanor of Aquitaine. The mother of England's greatest monarch: King Richard the First. She had agreed to play the part. I believed her and for three years I devoted myself to this project. I developed the script. I raised the finance. I sold everything I had to make it happen and then - just a few months - weeks - before production, she sits there and she tells me, matter of fact, that she has changed her mind!

PÜND

You must have been... angry.

BERLIN

Angry enough to kill her? Yes. Maybe I was.

PÜND

So what did you do - after she left?

BERLIN

I couldn't breathe. I was choking up inside. I needed air. So I went out. I went for a walk. What else could I do?

(CONTINUED)

26

CONTINUED:

26

PÜND

Where did you walk?

BERLIN

On the beach. The one they call
Grey Sands.

PÜND

It would be helpful if somebody saw
you.

BERLIN

I wish they had. But it was late.
It was just me and the waves, Mr
Pünd. There was nobody else there.

MADELINE

You went for a walk on Grey Sands?

BERLIN

Yes...

MADELINE

(to PÜND)

Forgive me for interrupting, Mr
Pünd. But the gentleman must be
mistaken.

A pause. PÜND waits...

MADELINE (CONT'D)

I grew up close to here and it's
impossible to walk on that beach
after six o'clock. Certainly at
this time of the year. The
afternoon tide. The beach is
flooded.

BERLIN

I'm sorry? What are you saying?

MADELINE

Only that you could have tried to
walk. But you'd have got very wet.

BERLIN

The tide was high.

MADELINE

It would have been up to your neck.

PÜND

(kindly)

Perhaps, after all, it was a differ-
ent beach.

(CONTINUED)

26

CONTINUED:

26

BERLIN

I...

BERLIN is thrashing around for a way out.

PÜND

On the other hand, if you do not wish to be implicated in this crime, Mr Berlin, it would be much better if you told us the truth.

All the fight has gone out of OSCAR BERLIN. He sits down heavily.

BERLIN

I need some water.

PÜND

Miss Cain...?

MADELINE

Of course.

MADELINE CAIN pours some water.

BERLIN

I have been stupid.

PÜND

To lie to the police is always unwise.

BERLIN

I didn't have anything useful to tell them. I just did not wish to be involved...

PÜND

But you are involved. And now you must tell everything.

MADELINE arrives with the water.

MADELINE

Here...

BERLIN

Thank you.

He drinks.

BERLIN (CONT'D)

All right. I went to her house... to Clarence Keep. You can understand why I would not wish to give the police that information!

(CONTINUED)

26

CONTINUED:

26

PÜND

What time was this?

BERLIN

I cannot say. About five past six.

MADELINE

(to PÜND)

Twenty-three minutes before she called Dr Collins.

PÜND

What did you hope to achieve?

BERLIN

What do you think I hoped to achieve, Mr Pünd? I thought I might be able to persuade her to think again. About the film...

PÜND

Did you see her?

BERLIN

No.

CUT TO:

27

EXT. DRIVE, CLARENCE KEEP (1954, FLASHBACK) - EVENING AP1, 18:05 27

FLASHBACK. To Episode One, Scene 57. OSCAR BERLIN has parked away from the house. He walks up to the front door. The scene then continues...

BERLIN (V.O.)

I parked nearby. I did not want her to see me arrive. I went up to the front door. But before I could knock, I heard the sound of a terrible argument.

As BERLIN stands outside, we hear voices coming from the hall.

MELISSA (O.S.)

I don't want to hear any more. I want you both out of my house - by the end of the week.

PHYLLIS (O.S.)

Please, Mrs James.

(CONTINUED)

27

CONTINUED:

27

MELISSA (O.S.)

I've had enough, Mrs Chandler. The hotel was crooked and if I hadn't seen it with my own eyes, I wouldn't have believed it. I warn you, I may very well contact the police.

PHYLLIS (O.S.)

Don't do that! It will kill me!

MELISSA

Just go. You and Eric. By the end of the week.

BERLIN sneaks back to the car.

BERLIN (V.O.)

It was clearly not a good time to approach her. I decided to leave it until the next day...

CUT TO:

28

INT. LOUNGE, MOONFLOWER HOTEL (1954) - DAY AP4, 10:45

28

Back to PÜND, MADELINE and BERLIN.

BERLIN

But of course there was no next day. It was foolish of me - madness - to go at all!

PÜND

She was talking to her housekeeper.

BERLIN

Yes.

PÜND

But Mrs Chandler had nothing to do with the running of this hotel.

BERLIN

I can only tell you what I heard, Mr Pünd. You can ask her! She will tell you the truth. Melissa definitely said the hotel was crooked.

CUT TO:

29

EXT. MOONFLOWER HOTEL (1954) - DAY AP4, 10:50

29

PÜND and MADELINE CAIN leave the hotel together.

(CONTINUED)

29

CONTINUED:

29

PÜND

Miss Cain, you never mentioned to me that you knew this part of the world.

MADELINE

I've never been here before in my life, Mr Pünd.

PÜND looks at her in surprise.

MADELINE (CONT'D)

I'm afraid I made it up - that business about Grey Sands. I could see he was fibbing and I thought I might be able to flush him out.

PÜND smiles.

PÜND

You are a remarkable person.

Ahead of them DETECTIVE INSPECTOR CHUBB is waiting with his car. They walk towards him.

CHUBB

You two ready, then?

PÜND

We are at your disposal, Detective Inspector.

CHUBB

Then let's go...

He opens the door of his car

CUT TO:

30

EXT. HEATH HOUSE, WESTLETON - DAY 5, 12:45

30

Imitating Chubb's movement, SUSAN opens the door of her car. She has just left the house following her meeting with Martin and Joanne (Scene 25B).

JOANNE suddenly appears - following her from the house. She marches up to SUSAN.

JOANNE

Ms Ryeland.

SUSAN

Joanne...

(CONTINUED)

30

CONTINUED:

30

JOANNE

I want you to understand something.
Whatever Martin may have said to
you just now, we didn't want to see
Frank and we don't want to see you
again either.

SUSAN

I'm sorry?

JOANNE

This has got nothing to do with us.
And it's got nothing to do with
you. So just get lost and leave us
alone.

JOANNE walks away. SUSAN thinks for a moment, then gets into
the car.

CUT TO:

31

INT/EXT. SUSAN'S CAR/COUNTRY ROADS - DAY 5, 12:55

31

SUSAN is driving back to the hotel, deep in thought.

SUSAN

Why does everything have to be so
bloody complicated?

PÜND (O.S)

The investigation or your personal
affairs?

SUSAN

Both.

ANOTHER ANGLE reveals PÜND sitting next to SUSAN.

PÜND

I can only help with one of these.

SUSAN

I know, I know. God...!

SUSAN scrabbles in the glove department.

SUSAN (CONT'D)

I haven't smoked for six months and
I was doing so well!

ANOTHER ANGLE. The car screeches to a halt.

CUT TO:

32

EXT. SUFFOLK FIELD - DAY 5, 13:00

32

SUSAN sits on a fallen tree, smoking a cigarette. ATTICUS PÜND is next to her.

SUSAN

I'm not going to find Cecily, am I...

Silence from PÜND.

SUSAN (CONT'D)

I don't know what I'm doing. That's the problem. I don't even know where to start.

PÜND

But you have already started. You have met the protagonists. You ask questions.

SUSAN

But the questions just lead me to more questions. Nobody's giving me any answers.

PÜND

Let me offer you some advice, Susan. Murder has a pattern. To begin with you may see only violence and chaos but the pattern is always there.

SUSAN

I've got a murder that happened eight years ago. The wrong man arrested. The real killer hidden inside a work of fiction that's got little or nothing to do with real life. And now - the disappearance and possibly the murder of Cecily Treherne. Where's the pattern in all that?

PÜND

Forgive me, but do you not perhaps need to approach all this in a more orderly manner?

SUSAN

Go on. Tell me.

PÜND

You look this way. You look that way. You look in every direction.
(MORE)

(CONTINUED)

32

CONTINUED:

32

PÜND (CONT'D)

But it will be so much easier if
you take it one step at a time.

SUSAN

(sarcastic)

That's really helpful.

PÜND

Four simple questions. That is all
it comes down to. Who? Why? What?
And where?

SUSAN

Go on.

PÜND

Who killed Frank Parris?

SUSAN

It wasn't Stefan Leonida. I'm sure
of that.

PÜND

Good. Already you take one step
forward.

SUSAN

The next question is why.

She works it out.

SUSAN (CONT'D)

Why was he killed?

PÜND

Why indeed? He was a stranger to
the country. He was visiting his
sister and his brother-in-law.

SUSAN

He wanted them to sell their house.
But all of that happened outside
the hotel. Alan Conway never even
met them.

PÜND

So what then? What did he put in
his book?

SUSAN

And finally...?

PÜND

Where is Cecily Treherne? That is
what you must discover. It is why
you are here.

(MORE)

(CONTINUED)

32

CONTINUED:

32

PÜND (CONT'D)

And I fear that for you it is the most difficult question of all.

SUSAN

Because I'm afraid of the answer.

PÜND

Of course.

A pause.

SUSAN

Thank you.

PÜND

I do what I can.

PÜND gets up.

PÜND (CONT'D)

But may I give you one other piece of advice?

SUSAN

Of course.

PÜND

You should really stop smoking.

SUSAN smiles and stubs out her cigarette.

SUSAN

You're not real, are you! You're just my guilty conscience.

PÜND

It's always a pleasure to see you, Susan.

PÜND walks away. SUSAN watches him leave.

CUT TO:

33

INT. GYM, BRANLOW HALL - DAY 5, 13:30

33

LISA TREHERNE is going through a workout with LIAM CORBY, doing squats with a weight across her shoulders. The gym has a view of the approach to the hotel.

LIAM

Down, one, two, three... then up.
And one last time. Down, one, two, three... hold it there. And gently up.

(CONTINUED)

33

CONTINUED:

33

LISA straightens and LIAM takes the weight.

LIAM (CONT'D)

All right. A one minute rest and
grab some water.

As LISA takes her water bottle, she looks out of the window
and sees SUSAN in her MG driving towards the hotel.

LIAM (CONT'D)

Who is it?

LISA

Susan Ryeland.

LIAM

Your friend from Crete.

LISA

She's no friend of mine.

LIAM

I can believe that.

LISA

(sharp)

Have you spoken to her?

LIAM

We exchanged a few words.

LISA

What did you tell her?

LIAM

I told her she was wasting her
time.

LISA

Is that all?

LIAM

I said it was a wild goose chase,
that Cecily was probably dead.
That's what you think, isn't it?

LISA

I don't know what I think.

LIAM

Of course, I could have told her a
lot more.

LISA

You don't know anything.

(CONTINUED)

33

CONTINUED:

33

LIAM

I know how you and your parents
treated Stefan. I know how much you
were paying him for a start.

(a smile)

Maybe I should put in for a pay
rise myself. Keeping my mouth shut
about what goes on around here.

LISA

You think anyone else would employ
you, Liam? The only reason you've
stayed here so long is because
you've got nowhere else to go.
You're not the only one keeping
your mouth shut.

LIAM stares at her. A stand-off.

LIAM

Down on the mat, Lisa. Press-ups.
Give me ten.

CUT TO:

34

INT. SITTING ROOM, BRANLOW HALL - DAY 5, 14:45

34

SUSAN is with LAWRENCE and PAULINE.

SUSAN

I saw the broadcast this morning.
Has there been any news?

LAWRENCE

Oh, the usual flurry of reports.
Nothing concrete. I don't know how
much longer the police can...

Give up hope.

PAULINE

(interrupting)
They'll find her.

SUSAN

Of course they will.

LAWRENCE

I keep thinking of her on her
wedding day, here in this hotel,
all those years ago. She was so
happy. So radiant.

PAULINE

Nervous.

(CONTINUED)

34

CONTINUED:

34

LAWRENCE

That too.

PAULINE

She couldn't sleep, worrying about all the arrangements. In the end, I got her pills. But she didn't take them.

SUSAN

Why was she so worried?

PAULINE

Cecily was a perfectionist. As far as she was concerned, nothing could go wrong.

LAWRENCE

You remember that horoscope?

PAULINE

God, yes. It was in the newspaper the day of the wedding! It said there were going to be ups and downs!

SUSAN

She believed that?

LAWRENCE

Absolutely. She read it every day. And it was true. The flowers didn't show up.

PAULINE

And then there was that business with the pen.

LAWRENCE

(to SUSAN)

That was Stefan again. At least, that's what we all believed.

SUSAN

What happened?

LAWRENCE

A fountain pen of mine went missing. The day before the wedding. Quite a valuable one. I'd leant it to Cecily.

SUSAN

Why?

(CONTINUED)

34 CONTINUED:

34

LAWRENCE

For good luck! Something old,
something new, something borrowed,
something blue.

PAULINE

Stefan took it.

SUSAN

I'm sorry. Why would Stefan steal a
fountain pen before Cecily's
wedding day?

LAWRENCE

I've no idea. I've never thought
about it really. Ask Aiden. He saw
him.

CUT TO:

35

INT. KITCHEN, THE COTTAGE - DAY 5, 15:30

35

AIDEN pours coffee for himself and SUSAN. From the very
start, he is less warm than he was at their last meeting. *

AIDEN

The pen? Why are you even asking
about that?

SUSAN

Lawrence mentioned it.

AIDEN

(irritated)

I don't know. It was there on the
side. Stefan came in with a whole
pile of cards and presents and
after he'd gone it wasn't there any
more. That's all there is to it. *

SUSAN considers. AIDEN feels a need to fill in the silence. *

AIDEN (CONT'D)

I never accused him, if that's what
you mean. I never thought for a
minute he'd taken it. Anyway, what
did it matter? Cess borrowed
something from Lisa, a button or
something, and that was the end of
it. She never mentioned it again. *

AIDEN brings the coffee over for both of them.

SUSAN

Where's Roxana?

(CONTINUED)

35

CONTINUED:

35

AIDEN

School.

SUSAN

This must be very hard on her.

AIDEN

I keep telling her mummy will be coming back. I try to believe it myself. But with every day that passes...

AIDEN catches hold of himself.

AIDEN (CONT'D)

You have no idea what it's like - to be so powerless. To sit here just waiting...

SUSAN

The police will find her.

AIDEN

That's easy enough to say, isn't it. But it's been eight days now. Eight days!

AIDEN suddenly rounds on SUSAN.

AIDEN (CONT'D)

Have you found anything? Anything at all?

SUSAN

Not yet.

AIDEN

Is it true Lawrence is paying you ten thousand pounds just to come here and read the book? The book you published?

SUSAN

Who told you that?

AIDEN

Lisa.

SUSAN sees that LISA has poisoned AIDEN against her.

SUSAN

Well, I hope I'm doing more than that.

AIDEN

Like what?

(CONTINUED)

35

CONTINUED:

35

SUSAN

(defensive)

Well, I'm going to London tomorrow. I'm hoping to talk to Stefan Leonida.

Stefan is nowhere near London...

AIDEN

He's in jail in Norfolk.

SUSAN

I know someone who works with the prison service. I'm hoping he can arrange a visit. I'm also seeing James Taylor.

AIDEN

Who's James Taylor?

Note: AIDEN knows exactly who James is, and the news is very worrying for him.

SUSAN

He was Alan's partner. He kept all Alan's notes and diaries. He may be able to give me some idea of what Alan was thinking when he came here.

AIDEN

And that's worth ten thousand pounds?

SUSAN

Aiden - it's not just about the money.

AIDEN

That's not what Lisa says. And I have to ask myself...

AIDEN tries control himself. On the edge of anger.

AIDEN (CONT'D)

You know, I sit here every day, waiting for news, waiting for something to happen and you come here asking me questions about a lost pen!

SUSAN

I'm trying to help.

(CONTINUED)

35

CONTINUED:

35

AIDEN

But what's a pen got to do with
anything?

SUSAN

I don't know.

AIDEN

Well, maybe I do. Maybe you're
trying to turn this into some
sort of mystery story - just like
Alan Conway.

A beat. SUSAN is shocked. The worst thing he could say to
her.

AIDEN (CONT'D)

Cecily is out there. Cecily is in
trouble. That's all that matters.
Finding her! I think you should
leave...

*
*
*
*
*
*
*
*
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*
*
*

36

INT. HALLWAY, THE COTTAGE - DAY 5, 15:40

36 *

AIDEN has shown SUSAN to the front door.

*

AIDEN

*

You'll let me know if there's any
news...

*

*

SUSAN

*

Of course.

*

AIDEN is cold - just wanting to be rid of her.

*

AIDEN

*

Good luck.

*

AIDEN opens the door.

*

*

PROPERTY OF ELEVENTH HOUR FILMS

37 **INT/EXT. CHURCH LODGE, TAWLEIGH (1954) - DAY AP4, 11:00** 37 *

PÜND, MADELINE CAIN and DETECTIVE INSPECTOR CHUBB are standing outside Dr Collins' house.

CHUBB

Mr Marsh?

A REVERSE ANGLE reveals that it is ALGERNON MARSH who has opened the door and that we have jumped back to the world of Alan Conway's book.

ALGERNON

Yes?

CHUBB

I wonder if we might have a word.

ALGERNON

If you're looking for my brother-in-law, he's with a patient.

CHUBB

We're not here to see Dr Collins, sir. We want to talk to you.

CUT TO:

38 **INT. SITTING ROOM, CHURCH LODGE (1954) - DAY AP4, 11:05** 38

ALGERNON MARSH faces CHUBB, PÜND and MADELINE CAIN.

PÜND

When was the last time you saw Melissa James?

ALGERNON

I'm sure you already know the answer to that. I saw her on the evening of her death.

(CONTINUED)

38

CONTINUED:

38

PÜND

She had requested a meeting.

ALGERNON

Exactly. She was worrying about the hotel. Its finances. I was her advisor.

PÜND

You advised her, I believe, to invest fifty-five thousand pounds in a company called Day's End Holdings. Is that correct?

ALGERNON

Yes. Although I'd be interested to know where you got that figure.

CHUBB

From her bank manager.

PÜND

What is the business of Day's End Holdings, Mr Marsh?

ALGERNON

It's building villas in the South of France. A place called Cap Ferrat. It's a very up-and-coming area.

PÜND

And how many villas has it built?

ALGERNON

(uncomfortable)

It's not as simple as that.

CHUBB

I think it's very simple.

MADELINE

None at all!

ALGERNON

These things take time.

PÜND

Had you informed Miss James that you were the proprietor of the company? That it in fact belongs to you.

ALGERNON

I'm sure she was aware of it.

(CONTINUED)

38

CONTINUED:

38

MADELINE

Meaning - no.

CHUBB

Are you aware of the Larceny Act of 1916, Section 32, prohibiting the obtaining of money under false pretences with the intention to defraud, Mr Marsh?

ALGERNON

I wasn't defrauding anybody. And I didn't kill Melissa, if that's what you're thinking. She and I had worked together for a long time and we had a close relationship. Very close. She trusted me.

PÜND

So where did you go after you saw her?

ALGERNON

I had a drink at the pub. Several drinks.

CHUBB

I imagine someone will have seen you.

ALGERNON

I'm sure you'll ask.

An implied insult.

CUT TO:

39

INT/EXT. CHUBB'S CAR/COUNTRY LANE, TAWLEIGH (1954) -
DAY AP4, 11:15

39

CHUBB drive PÜND and MADELINE CAIN to Clarence Keep.

MADELINE

It's a Ponzi scheme, isn't it.

CHUBB

Day's End Holdings?

MADELINE

Investors put money into a business but it's only used to bring other investors in. It only takes one of them to pull out and the whole thing collapses.

(CONTINUED)

39

CONTINUED:

39

PÜND

But Mr Marsh has suggested that he
and Miss James were more than busi-
ness partners.

CHUBB

(quoting)

'My darling, darling - we have to
tell the world...'

PÜND

He is not an unattractive man. It
is possible.

CUT TO:

40

INT. KITCHEN/BOOTROOM, CLARENCE KEEP, (1954) - DAY AP4,
11:15

40

PHYLLIS and ERIC CHANDLER are sitting in the kitchen
together. ERIC reading a comic ('Captain Condor'). PHYLLIS
drinking tea.

PHYLLIS

I've decided to stay with my sis-
ter.

ERIC

When?

PHYLLIS

Haven't you got anything better to
do than sit there reading that
stupid comic? We're going to have
to leave here. You heard what Miss
James said.

ERIC

But she's not here any more.

PHYLLIS

She knew. There's no saying who
she'll have told. Anyway, Mr
Spencer won't keep the house now.
We've got no place here.

ERIC

Where will I go?

PHYLLIS

That's your problem.

The doorbell rings. PHYLLIS goes to the door of the bootroom.

(CONTINUED)

40 CONTINUED:

40

PHYLLIS (CONT'D)
It's the police!

She glances at ERIC. He looks guilty... afraid.

CUT TO:

41 INT/EXT. HALLWAY/DRIVE, CLARENCE KEEP (1954) - DAY AP4, 11:20

41

PHYLLIS opens the door to CHUBB, PÜND and MADELINE.

PHYLLIS
Good morning, sir. I'm afraid Mr
Spencer isn't in the house. He's
gone for a walk.

CHUBB
Actually, Mrs Chandler, it's you
we've come to see. Can we come in?

PHYLLIS CHANDLER looks thunderstruck. Her worst fears come true.

CUT TO:

42 INT. KITCHEN, CLARENCE KEEP (1954) - DAY AP4, 11:25

42

PHYLLIS and ERIC interviewed by CHUBB, PÜND and MADELINE.

CHUBB
I'm afraid you're going to have to
come clean with us, Mrs Chandler.

PHYLLIS
I don't know what you mean, sir.

CHUBB
On the night of her death, you had
an argument with Melissa James.

PHYLLIS
I would never argue with my employ-
er, sir.

CHUBB
She fired you. Are you going to
deny it?

PHYLLIS and ERIC exchange a look.

CHUBB (CONT'D)
She also threatened you with the
police.

(CONTINUED)

42

CONTINUED:

42

Despite everything, PHYLLIS lies to protect ERIC.

PHYLLIS

She accused us of theft. She'd got completely the wrong end of the stick. We hadn't taken anything!

PÜND

And yet, Miss James told her physician, Dr Collins, that items were being taken from her room.

ERIC

It's not true.

PÜND

She also believed she was being watched.

A pause. PHYLLIS and ERIC are waiting for the worst.

PÜND (CONT'D)

She said - and these were her exact words - that the hotel was crooked. Do you know what she meant by that?

PHYLLIS

The Gardners were stealing from her. Everyone knew that.

PÜND

Yes. But it is possible that she was referring to something else. If you don't mind, I would like to go upstairs...

CUT TO:

43

INT. UPPER CORRIDOR, CLARENCE KEEP (1954) - DAY AP4, 11:35

43

This is where MADELINE CAIN had to sit down and recover in Episode Two, Scene 31. The photograph of the Moonflower Hotel is on the wall.

PÜND has led CHUBB, MADELINE and a fearful PHYLLIS and ERIC to this spot.

PÜND

The photograph of the hotel was crooked. That was what Melissa James had seen. She said she had seen it with her own eyes.

(CONTINUED)

43 CONTINUED:

43

He reaches forward and takes the photograph off the wall.
There is an eye-hole behind it.

PÜND (CONT'D)

She was indeed being watched, was
she not, Eric?

CHUBB

What the...?

PÜND

An eye-hole concealed in the wall.

CUT TO:

44 INT. BEDROOM, CLARENCE KEEP (1954, FLASHBACK) - DAY AP3,
15:25

44

FLASHBACK. To Episode Two, Scene 30. PÜND enters the bedroom
with CHUBB and MADELINE. His eye travels to a small hole in
the wallpaper and this time we see it too.

PÜND (V.O.)

I noticed it the moment I entered
her bedroom...

CUT TO:

44A INT. CLARENCE KEEP, BEDROOM/UPPER CORRIDOR (1954) - DAY AP
FB1

44A

FLASHBACK. ERIC looks through the eyehole and spies on
MELISSA.

CUT TO:

45 INT. UPPER CORRIDOR, CLARENCE KEEP (1954) - DAY AP4, 11:35

45

Back to the present.

MADELINE

It's disgusting!

PÜND

(to PHYLLIS)

You knew of this?

PHYLLIS

I'm so ashamed.

ERIC

(pleading)

Mother...

(CONTINUED)

45

CONTINUED:

45

PHYLLIS
(turning on him)
I never wanted you. Not from the
day you were born...

ERIC
And you've never let me forget it.

PHYLLIS
(to PÜND)
His father died in the first war
and left me alone with him. And his
father was everything he wasn't.
He's just a dirty little school-
boy. He's nothing to me.

ERIC
(breaking down)
Stop it!

CHUBB
I don't think we should discuss
this here.

CUT TO:

46

INT. KITCHEN, CLARENCE KEEP (1954) - DAY AP4, 11:40

46

ERIC is sitting at the table, broken. PÜND, CHUBB and
MADELINE are with him. PHYLLIS watching malevolently from the
side.

ERIC
I didn't mean anything by it. But
Miss James was so lovely. She was
like an angel. I just wanted to
look at her....!

But PÜND is kinder to ERIC.

PÜND
You removed personal items from her
room?

ERIC
(nodding - in tears)
A stocking. One of her scarves. I
liked to think that she was my
friend. That she was close to me...

PÜND
And when she discovered the truth,
when she threatened you with arrest
- what did you do?

(CONTINUED)

46 CONTINUED:

46

ERIC
I did nothing!
(realising the accusation)
I would never hurt her. I didn't
touch her.

CUT TO:

47 EXT. BRANLOW HALL - NIGHT 5, 21:30

47

ESTABLISHING SHOT.

SUSAN (O.S.)
I wonder what he did?

CUT TO:

48 INT. BRANLOW HALL, ROOM 6 - NIGHT 5, 21:30

48

SUSAN is lying in bed with ANDREAS. The book - 'Atticus Pünd Takes The Case' - is nearby.

ANDREAS
Who?

SUSAN
Derek Endicott. He's the night
manager here but Alan Conway turned
him into this really pathetic and
sad character.

ANDREAS
You're still reading the book.

SUSAN
I hate reading it. It reminds me of
working with Alan.

ANDREAS
How's the investigation?

SUSAN
Don't even ask. Aiden. Liam. Lisa.
Martin Webster and his horrible
wife. Even Derek. I keep looking at
them and I ask - could you have
killed someone? Frank Parris or
Cecily. Do you have it in you?

ANDREAS
I don't like you being there on
your own.

CLOSE SHOT ON SUSAN.

(CONTINUED)

48

CONTINUED:

48

SUSAN

Then why don't you come over and join me? You know, every morning I wake up thinking I'll find you next to me.

ANOTHER ANGLE - revealing that SUSAN is actually propped up in bed in front of her computer, talking to the screen. Her packed overnight bag is nearby.

SUSAN (CONT'D)

I sometimes think FaceTime is the worst invention ever made.

ANDREAS

At least it allows us to see each other.

SUSAN

Do you miss me?

ANDREAS

Do you even have to ask?

SUSAN

Sell the bloody hotel. We can live together in Crete but do something else.

ANDREAS

Like what?

SUSAN

I don't know. We can become shepherds. Or we can grow olive trees. Anything.

SUSAN looks at her watch.

SUSAN (CONT'D)

I have to go. I'm driving to London first thing tomorrow morning.

A pause. SUSAN isn't sure she wants to tell ANDREAS this.

SUSAN (CONT'D)

I've got an interview.

ANDREAS

For a job?

SUSAN

It's an independent publishing company and I know the CEO.

(CONTINUED)

48 CONTINUED:

48

ANDREAS

Good luck.

SUSAN

Do you mean that?

ANDREAS

I only want what's best for you.

The screen goes blank. SUSAN looks at it for a moment, feeling sad.

CUT TO:

49

INT. RECEPTION, BRANLOW HALL - DAY 6, 8:45

49

The following morning. SUSAN is on her way to her car when she finds her path suddenly blocked by a threatening DETECTIVE SUPERINTENDENT LOCKE.

LOCKE

Going somewhere, Miss Ryeland?

SUSAN

Detective Superintendent Locke. I thought we were on first name terms by now.

LOCKE

We're not on any terms at all. I want a word.

CUT TO:

50

INT. LIBRARY, BRANLOW HALL - DAY 6, 8:50

50

LOCKE confronts SUSAN. Angry, humourless - and perhaps afraid.

LOCKE

I couldn't believe it when they told me you were back again. Nosing around in police business.

SUSAN

I was asked to come here to help.

LOCKE

Help what? Find Cecily Treherne? Do you know how many people I've got out there, searching the woods, digging up half the countryside?

(CONTINUED)

50

CONTINUED:

50

SUSAN

So you think she's dead.

LOCKE

(angry)

I didn't say that! But this isn't one of your cosy crime novels, "Miss Ryeland". This is a matter of life and death.

SUSAN

Which happens to be a very good description of a crime novel, Detective Chief Superintendent. But you know perfectly well that Cecily read one of the Atticus Pünd novels just before she disappeared...

LOCKE

And you still believe that there was something hidden in it? Some sort of clue?

SUSAN

You don't?

LOCKE

I've read 'Atticus Pünd Takes The Case'. I had to force my way through all three hundred pages of it. It's rubbish. A Hollywood actress strangled in some village that doesn't even exist. It's got absolutely nothing to do with what happened here.

SUSAN

Except that everyone is in it - including you! You'll never forgive Alan Conway for doing that, will you!

LOCKE

Alan Conway is dead and buried.

SUSAN

He came to the hotel. He knew something.

LOCKE

If he knew something, he should have gone to the police.

(CONTINUED)

50

CONTINUED:

50

SUSAN

On that I agree with you. But the fact remains, Alan Conway realised you'd arrested the wrong man. Cecily believed it too.

This is what really infuriates LOCKE.

LOCKE

Now you listen to me. I investigated the murder of Frank Parris and the evidence against Stefan Leonida was overwhelming. He pleaded guilty. He confessed.

SUSAN

I want to see him.

LOCKE

That's not going to happen. Leonida killed Parris for the money that he needed to feed his gambling habit. It was as simple as that.

SUSAN

(scornful)

One hundred and fifty pounds.

LOCKE

He was a career criminal. We've had plenty of these Romanian gangsters operating out of Ipswich. Begging, burglary, violent assaults, prostitution... these aren't nice people let me assure you.

SUSAN

Well, if he was Romanian, he must have been guilty, then.

LOCKE

I think you should be very careful what you say to me.

The two of them face off. But SUSAN is right. LOCKE had prejudged STEFAN from the very start.

LOCKE (CONT'D)

You're leaving Suffolk, is that right?

SUSAN

I'm going to London.

(CONTINUED)

50 CONTINUED:

50

LOCKE

Not far enough. Let me give you a warning! You can take whatever money the Trehernes were stupid enough to pay you and you get the hell out of here. But if I see you again, I will arrest you.

SUSAN

On what grounds?

LOCKE

Obstruction. Interfering with a police investigation. False representation. Fraud. I don't care. You have no place here and I am ordering you to leave.

SUSAN stands up. But before she leaves...

SUSAN

So what do you think has happened to Cecily?

LOCKE

I'm keeping an open mind. But I'll tell you one thing it wasn't. It wasn't somebody who was named in a stupid detective story written eight years ago. So get in your car. Get out of here. And don't come back!

CUT TO:

51 **EXT. GUEST CARPARK, BRANLOW HALL - DAY 6, 9:00**

51

FAST CUTS. The slam of the door as an angry, shaken SUSAN gets into her car.

The growl of the engine starting.

The car pulls away.

CUT TO:

52 **EXT. MOTORWAY - DAY 6, 9:20**

52

SUSAN drives towards London. She is more determined than ever.

END OF EPISODE