

MOONFLOWER MURDERS

EPISODE FIVE

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Adapted from his bestselling novel

PINK AMENDS
18TH AUGUST 2023



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1 **EXT. RENDELSHAM FOREST - DAY 7**

1

WIDE ANGLE. We see the huge expanse of the forest, a great swathe of green, as the CAMERA closes slowly in.

CUT TO:

2 **INT. OFFICE, BRANLOW HALL - DAY 7, 12:05**

2

LAWRENCE and PAULINE are sitting at their desks. PAULINE going through correspondence. LAWRENCE is gazing at the Times Crossword. An agitated PAULINE breaks the silence.

PAULINE

Are you going to sit there staring
at that thing all day?

Silence from LAWRENCE

PAULINE (CONT'D)

You're not even reading the news.

LAWRENCE

I prefer the crossword.

A pause.

PAULINE

You don't think she's coming back,
do you.

LAWRENCE folds the crossword away.

LAWRENCE

I don't know. How long has it been
now? All the searches, the police
appeals... they've come to nothing.
Maybe we have to prepare ourselves.

PAULINE

Cecily's out there. She's still
alive. I'm her mother. I know it.
We're going to find her and don't
you dare think otherwise.

LAWRENCE

Of course. You're right.

But LAWRENCE is certain Cecily is dead. He looks sadly at his wife.

LAWRENCE (CONT'D)

We have to be strong.

CUT TO:

3

EXT. RENDELSHAM FOREST - DAY 7

3

The CAMERA travels into the heart of the forest, sweeping past ancient trees, down dark green, shaded avenues. A sense of menace...

CUT TO:

4

INT. GYM, BRANLOW HALL - DAY 7, 12:05

4

LISA finishes on the treadmill. She notices LIAM on the other side of the gym. She picks up a towel, wipes her face as she goes over to him.

LISA

I want to see you tonight.

LIAM

I'm busy tonight.

LISA

I'm not asking.

LIAM

How much longer do you think you can treat me like this, Lisa? I can walk away, you know.

LISA

Walk where, Liam? All the way back to Australia? You're not going to get another job here!

She walks away. LIAM looks at her with undisguised loathing.

CUT TO:

5

EXT. HEATH HOUSE, WESTLETON - DAY 7, 12:05

5

JOANNE WEBSTER looks out of the window. MARTIN WEBSTER is doing the gardening, digging. There is something quite menacing about the way the spade cuts into the earth... slow and repetitive.

It's as if he's digging a grave.

CUT TO:

6

EXT. RENDELSHAM FOREST - DAY 7

6

The CAMERA travels further and further into the forest. A flock of birds is disturbed and shoots upwards into the air with a rush of leaves and a fluttering of feathers.

CUT TO:

7

INT. KITCHEN, THE COTTAGE - DAY 7, 12:05

7

GWYNETH ENDICOTT (the same actress as Phyllis Chandler) is waiting at the door. She's here to take ROXANA to a playdate. AIDEN zips ROXANA's jacket.

ROXANA

I don't want to go to Emily's.

AIDEN

Yes, you do. You like being with your friends.

ROXANA

I want to be here with you.

AIDEN

We'll be together this evening.
I'll read you a story in bed.

ROXANA

Why isn't mummy here?

AIDEN

She'll turn up soon, darling. I promise you. Do you remember seeing me on TV? Everyone's looking for her. And it can't be long before someone finds her.

He glances at GWYNETH. A cue...

GWYNETH

We'd better be on our way, Roxana.
We don't want to be late.

AIDEN

You go with Gwyneth. I'll see you later.

He gives her a hug and a kiss. ROXANA leaves with GWYNETH ENDICOTT. AIDEN hears the front door slam. He breaks down in tears.

CUT TO:

8 **EXT. RENDELSHAM FOREST - DAY 7**

8

The CAMERA continues its journey. We follow it into the depths of the forest and at last we reach a small, circular clearing.

The CAMERA slows down...

...and arrives at a site strewn with leaves and loose earth. A WOMAN'S HAND is visible, resting on the surface.

CECILY TREHERNE is buried here.

CUT TO:

9 **OPENING CREDITS**

9

CUT TO:

9A **EXT. MOONFLOWER HOTEL (1954) - DAY AP6, 9:00**

9A

Establisher.

CUT TO:

10 **INT. BREAKFAST ROOM, MOONFLOWER HOTEL (1954) - DAY AP6, 9:00** 10

PÜND has just finished his breakfast. MADELINE CAIN arrives.

MADELINE
Good morning, Mr Pünd.

PÜND
Miss Cain. Please sit down.

MADELINE joins him.

PÜND (CONT'D)
Can I offer you a cup of tea?

MADELINE
Well, I wouldn't say no, thank you very much, Mr Pünd.

PÜND pours her a cup of tea.

PÜND
I hope you have recovered from the shock of what occurred yesterday.

(CONTINUED)

10

CONTINUED:

10

MADELINE

To be honest with you, I didn't get
a wink of sleep and the sooner
we're out of here, the happier I
will be.

She takes out a notebook.

MADELINE (CONT'D)

I've been checking the train times.
There's an eleven o'clock from Barn-
staple that will get us into London
not too late.

PÜND

I'm afraid I must disappoint you,
Miss Cain. My work here is not yet
complete.

MADELINE

I don't understand. John Spencer
confessed to the murder of Melissa
James and then took his own life.
That was the opinion of Detective
Inspector Chubb.

PÜND

He did not take his own life.

MADELINE

You mean...?

PÜND

He was murdered.

MADELINE

I'm not sure how much more I can
take of this, Mr Pünd.

PÜND

It is not my intention to distress
you any further. If you prefer, we
can talk of other things.

MADELINE

No, no. I might as well know...

PÜND

John Spencer went upstairs to put
on his coat and his shoes. And when
he returned, he was indeed wearing
a coat and shoes. Why? If he was
intending to kill himself, why
would it matter what he was
wearing?

(CONTINUED)

10

CONTINUED:

10

MADELINE

He was an English gentleman. He'd want to look his best.

PÜND

Perhaps so. But consider the position of the dagger. It was near to the bottom of the stairs. Are you suggesting to me that Mr Spencer took the knife with him when he went upstairs, stabbed himself and then came back down again?

MADELINE

(vague)

I don't know...

PÜND

And finally to choose such a method! There were razors in his bathroom. He could have hanged himself with a tie. But to act like the Japanese and inflict hara-kiri upon himself? I do not think that is the practice of an English gentleman.

MADELINE has to accept what PÜND is saying.

MADELINE

(with a sigh)

So where does that take us, Mr Pünd? Maybe we should find out who it was in the garden. They caused a diversion. They could have done it deliberately!

PÜND

I already know who looked in through the window, Miss Cain.

MADELINE

So do you know who killed John Spencer?

PÜND

It is not just a question of who murdered John Spencer. We must ask ourselves why!

DETECTIVE INSPECTOR CHUBB enters the room. He is in a very good mood.

CHUBB

Good morning, Herr Pünd, Miss Cain. I'm glad I caught you.

(MORE)

(CONTINUED)

10

CONTINUED:

10

CHUBB (CONT'D)

I just want-ed to say goodbye
before you were on your way.

MADELINE

I think you'd better sit down,
Detective Inspector. Mr Pünd has
something to tell you.

CHUBB looks puzzled. He sits down. There is the sound of a
car hooting outside the hotel and PÜND briefly turns.

CUT TO:

11

EXT. ROAD, WOODBRIDGE GARDEN CENTRE - DAY 7, 12:15

11

An impatient SUSAN RYELAND is hooting ANOTHER CAR that is
blocking the entrance to the garden centre.

SUSAN

(muttered)

Come on...

This is a continuation from Episode Four, Scene 40. SUSAN had
seen that Katie's house was sale agreed. Now she's come to
the garden centre to find out what's going on. She's worried
and that makes her impatient.

The OTHER CAR finally moves.

SUSAN (CONT'D)

Thank you!

She drives in.

CUT TO:

12

INT. GIFT SHOP, GARDEN CENTRE - DAY 7, 12:20

12

SUSAN is looking for Katie - and finds JACK working in the
indoor plants section, unpacking a recent delivery of
artificial flowers.

SUSAN

Jack...

JACK stops what he's doing.

SUSAN (CONT'D)

Is your mum here?

JACK

I haven't seen her.

(CONTINUED)

12

CONTINUED:

12

SUSAN

Then maybe you can tell me what's going on...

JACK

What do you mean?

SUSAN

I drove past the house this morning - your house. It's being sold.

JACK

Yeah...

SUSAN

Your mother never mentioned that to me.

JACK tries to shrug it off.

JACK

Why would she?

SUSAN

Because I'm her sister. We talk all the time!

JACK

I don't know. Why don't you call her?

SUSAN

Because if my life wasn't complicated enough at the moment - I've lost my phone. I left it in London.

(softening)

So, please, Jack. Why don't you just tell me what's going on?

JACK

(miserable)

I can't talk about it.

SUSAN

What do you mean? What can't you talk about?

JACK has no answer. SUSAN realises she's pushing too hard.

SUSAN (CONT'D)

(relenting)

All right. Never mind. What time will your mum be home?

JACK

She said four o'clock.

(CONTINUED)

12

CONTINUED:

12

SUSAN

Well, could you do me a favour and call her for me? Tell her I was here and that I'm going to look in at four. Can you do that?

JACK

She may not answer.

SUSAN

Then leave a message.

(Beat)

Are you all right?

JACK

Yeah. I'm fine.

But he isn't. JACK snatches up a bunch of fake lilies and, turning his back on SUSAN, plunges them into a vase.

CUT TO:

13

INT. KITCHEN, CHURCH LODGE (1954) - DAY AP6, 9:15

13

CLOSE SHOT: On real lilies in a vase. SAMANTHA is preparing flowers for the church, more flowers spread out on the kitchen table. LEONARD COLLINS comes into the room.

COLLINS

Those look nice.

SAMANTHA

They're for the church. Third Sunday after Trinity.

COLLINS

Of course.

COLLINS hesitates. How to broach this? Meanwhile, SAMANTHA continues her flower arrangement.

COLLINS (CONT'D)

You know. I've been thinking.

SAMANTHA

What about?

COLLINS

About the money.

SAMANTHA

I've been thinking about nothing else. I wonder even if we should take it. There are others who are in greater need than us.

(CONTINUED)

13

CONTINUED:

13

COLLINS smiles and kisses her lightly on the cheek.

COLLINS

I don't know anyone in the world
who is as good as you.

(Beat)

But actually I was having second
thoughts about what you said when
we got the news.

SAMANTHA

What was that?

COLLINS

About Algernon. Maybe it is wrong
of us not to include him.

SAMANTHA

(surprised)

But you said it was what Aunt Cla-
rissa wanted.

COLLINS

It was what she wrote in her will,
yes. But she's gone now and it's
really up to us what we do with the
money. Up to you, I mean...

SAMANTHA

I thought we'd decided.

COLLINS

He is your brother. Maybe it would
help him find himself if we gave
him a share.

SAMANTHA

What sort of share?

COLLINS

It's not for me to say. Twenty per-
cent? Thirty?

SAMANTHA

I really don't know, Leonard. I
must say, you surprise me.

COLLINS

What were you saying just now?
People in greater need than our-
selves...?

SAMANTHA

That's not what I meant.

SAMANTHA picks up the vase with the flowers.

(CONTINUED)

13 CONTINUED:

13

SAMANTHA (CONT'D)
I'm taking these to the church.

COLLINS
I haven't offended you, I hope.

SAMANTHA
Not at all. You've just surprised
me. And maybe you're right. I'll
think about it.

SAMANTHA leaves with the flowers.

CUT TO:

14 **INT/EXT. CHUBB'S CAR/CHURCH LODGE (1954) - DAY AP6, 9:30**

14

CHUBB is less cheery than he was in the earlier scene. He is driving PÜND and MADELINE (in the back) to the home of DR LEONARD COLLINS.

CHUBB
Are you absolutely sure, Mr Pünd?

PÜND
I do not believe Mr Spencer took
his own life.

CHUBB
But if he didn't kill Melissa
James, who did?

PÜND
That is indeed the question, De-
tective Inspector. But there is
perhaps one person that we have
overlooked.

CHUBB
And who's that?

PÜND
Miss James wrote a letter of love
but she failed to address it.

MADELINE
"My darling, darling..."

PÜND
Indeed so.

CHUBB
Do you know who she meant?

(CONTINUED)

14 CONTINUED:

14

PÜND
I have an idea...

PÜND looks out of the window and sees SAMANTHA COLLINS carrying the vase of flowers into the church. CHUBB turns the wheel and they drive the other way, into Church Lodge.

CUT TO:

15 INT. KITCHEN, CHURCH LODGE (1954) - DAY AP6, 9:35

15

CHUBB and PÜND confront ALGERNON MARSH in the kitchen. ALGERNON is holding the letter from the hotel. LEONARD COLLINS and MADELINE both present.

ALGERNON
"My darling, darling." Yes. She was going to send this to me. At least, I assume she was.

CHUBB
So you were more than her financial adviser. Is that what you're saying?

ALGERNON
Well, one thing led to another.

LEONARD COLLINS is looking shocked.

ALGERNON (CONT'D)
Don't look so shocked, Leonard. She was bored with John Spencer. You must have known that.

PÜND
So what time did your relationship with Miss James begin, Mr Marsh?

ALGERNON
Six months ago.

ALGERNON realises that everyone is looking at him. He smirks.

ALGERNON (CONT'D)
It's not against the law.

CHUBB
Maybe so. But I'll tell you what is against the law. Is that your automobile parked outside?

ALGERNON
(bored)
Yes.

(CONTINUED)

15

CONTINUED:

15

CHUBB

Can you explain the damage to the front fender?

ALGERNON

No. I haven't even noticed it.

CHUBB

On Wednesday of last week, a man by the name of Henry Dickson, an opera singer, was hit by a car while he was out walking. The driver did not stop.

ALGERNON

What about it?

CHUBB

A car similar to yours was seen by a witness. There's damage to the fender and evidence of a blood stain.

CHUBB produces an evidence bag.

CHUBB (CONT'D)

And we have a cigarette found at the scene of the crime. The same brand you're smoking now.

A pause.

COLLINS

Oh for heaven's sake, Algernon. Tell them it isn't true!

ALGERNON

Win some, lose some, Leonard. (to CHUBB) How is Mr Dickson?

CHUBB

You didn't kill him, if that's what you mean.

ALGERNON

So it's not too serious then. A rap on the knuckles and maybe a fine?

ALGERNON looks meaningfully at COLLINS.

ALGERNON (CONT'D)

I don't need to worry about that, do I, Leonard? You'll take care of me!

(CONTINUED)

15

CONTINUED:

15

PÜND has seen the look between the two men. He has an idea what's going on.

CUT TO:

16

INT. ST DANIEL'S CHURCH, TAWLEIGH (1954) - DAY AP6, 10:00

16

SAMANTHA COLLINS is arranging the flowers, stained glass windows colouring the light around her. She hears footsteps and turns to see PÜND approaching her.

SAMANTHA

Mr Pünd...?

PÜND

Mrs Collins. You will forgive me for intruding.

SAMANTHA

Not at all. Everyone is welcome here.

PÜND

But I am afraid I bring bad news. Your brother Algernon...

SAMANTHA

What's he done this time?

PÜND

He hit a man in a vehicle accident and failed to stop or to offer assistance.

SAMANTHA

Has he been arrested?

PÜND

Inspector Chubb is speaking with him now.

SAMANTHA

That's so typical of Algernon. I'm not going to give him anything!

PÜND

I'm sorry?

SAMANTHA has said too much. But it's too late now...

SAMANTHA

I've inherited some money from an aunt of mine. Quite a lot of money.
(MORE)

(CONTINUED)

16

CONTINUED:

16

SAMANTHA (CONT'D)

I wanted to tell you from the start
but I wasn't sure it was relevant.

PÜND

And you were considering sharing it
with your brother.

SAMANTHA

My husband was dead set against it
to start with, but now he's saying
we should. I just don't understand
him, and part of me wishes that
Aunt Clarissa had left us alone.
I'm not sure I want to keep any of
it.

(Beat)

Is that why you're here, Mr Pünd?
To tell me about Algernon?

PÜND

No, Mrs Collins. There is something
I wished to ask you. Were you aware
that your brother was involved in
an affair with Melissa James?

SAMANTHA

An affair? An adulterous affair?

PÜND

Yes.

SAMANTHA

I had no idea! Are you quite sure?

PÜND

He has admitted to it.

SAMANTHA

It's such a wicked thing to do. She
was a married woman and to commit
adultery is unforgivable. It's a
crime against God.

She glances up at a stained glass image of St Daniel in the
lions' den.

SAMANTHA (CONT'D)

Sometimes I feel like St Daniel,
cast into the lions' den. Murder
and wickedness. It's all around me.

PÜND

You blame Miss James, then, for her
weakness.

(CONTINUED)

16 CONTINUED:

16

SAMANTHA

I blame both of them. And at the same time, I find it hard to believe. Algernon and Melissa? She was better than that. How could she have set her sights so low?

A doorbell rings.

CUT TO:

17 **EXT. THE BRAMBLES, WESTLETON - DAY 7, 13:15**

17

A tiny, picturesque but rather rundown cottage on the edge of Westleton. SUSAN has rung the doorbell. The door opens and GWYNETH ENDICOTT appears.

SUSAN

Mrs Endicott? My name is Susan Ryeland. We met at Aiden's house.

GWYNETH

Yes. I remember.

SUSAN

I wonder if I could speak to Derek?

GWYNETH

Come in...

CUT TO:

18 **INT. DOWNSTAIRS ROOM, THE BRAMBLES - DAY 7, 13:15**

18

Everything is on top of itself in the main room that makes up the ground floor of the cottage where GWYNETH lives with her son. She calls up a narrow staircase.

GWYNETH

(calling)

Derek! You have a visitor!

She turns to SUSAN.

GWYNETH (CONT'D)

He's only just woken up. He was working last night. Please take a seat. Can I offer you some tea?

GWYNETH sits down in her favourite chair.

(CONTINUED)

18

CONTINUED:

18

SUSAN

(sitting)

No, thank you. Have you got the day off?

GWYNETH

Oh - I only work part-time and Roxana's at a play-date right now. I can't do more than that. I had a heart attack two years ago and the doctors told me to take care.

SUSAN

Oh. I'm sorry.

GWYNETH

I'm fine now. I've got Derek here. And Aiden and Cecily look after me very well.

SUSAN

Do you enjoy working for them?

GWYNETH

They're lovely people and they both live for that child. What Aiden must be going through right now...!

GWYNETH is upset and takes a breath, a little tearful.

GWYNETH (CONT'D)

I'm sorry. It doesn't bear thinking about.

SUSAN

What do you think has happened to Cecily?

GWYNETH

I don't know. I try not to think about it. But Aiden says it's got something to do with that book of yours. Atticus Pünd.

SUSAN

You met Alan Conway.

GWYNETH

Yes. He came here asking us questions. He talked to everyone. He said it was for research.

DEREK ENDICOTT appears in the doorway, wearing a shabby dressing gown. He's half-awake.

(CONTINUED)

18

CONTINUED:

18

DEREK

Who is it, mum?

GWYNETH

This is Susan Ryeland. You know.
She's helping the police find Mrs
MacNeil.

DEREK

(to SUSAN)

Oh yes. Is there any news?

SUSAN

I'm afraid not.

GWYNETH

She was just asking about Alan Con-
way.

DEREK

The writer. I didn't like him.

SUSAN

That's what I wanted to ask you.
What actually happened when he came
here? Alan recorded all his other
conversations, but not with you.
Why was that?

GWYNETH

Well, that's easy enough to ex-
plain. I didn't let him.

CUT TO:

19

INT. DOWNSTAIRS ROOM, THE BRAMBLES (2015) - DAY FB7, 13:00

19

FLASHBACK. The same room. But now it's ALAN CONWAY who is
interviewing DEREK and GWYNETH. At the same time, he's
setting up his iPhone to record.

CONWAY

It's a lovely house. How long have
you been here?

GWYNETH

My husband and I first lived here
when we were married.

CONWAY

So, Derek, you've been here all
your life?

Before DEREK can answer...

(CONTINUED)

19

CONTINUED:

19

GWYNETH

Excuse me, Mr Conway. What are you doing?

CONWAY

Alan, please. I was just going to record this.

GWYNETH

I'd prefer it if you didn't.

CONWAY

I'm sorry?

GWYNETH

I don't want to be recorded.

CONWAY

It's just for me. I have a terrible memory.

GWYNETH

I don't mind. I don't really want to talk about what happened at all, if you want the honest truth. And I don't think you should be writing about it either.

CONWAY

Seriously, Gwyneth...

DEREK stands up.

DEREK

I think you should go.

CONWAY looks at them. Not happy at all.

CUT TO:

20

INT. DOWNSTAIRS ROOM, THE BRAMBLES - DAY 7, 13:30

20

Back to the present. SUSAN with DEREK and GWYNETH.

SUSAN

Well, that explains why he put you in the book.

GWYNETH

He did that to Aiden, didn't he.

SUSAN

He did it to anyone who annoyed him. I'm sorry.

(CONTINUED)

20

CONTINUED:

20

GWYNETH

It's not your fault, dear. Some people just don't know how to be-have.

SUSAN

There is one other thing I wanted to ask you. I wonder if you know Martin and Joanne Webster. They live just down the road.

The question amuses GWYNETH and DEREK.

DEREK

We know them all right. The odd couple.

GWYNETH

You can say that again.

DEREK

Been here twenty years and they've never once invited us into their house.

GWYNETH

You'd think they'd be a bit more hospitable. He knows us well enough. He was always in and out of the hotel.

DEREK

I used to help unload his vans.

SUSAN

I'm sorry. You're talking about Martin Webster?

DEREK

He's got a laundry business in Wood-bridge. He used to do all the sheets and towels at the hotel.

SUSAN

Used to?

DEREK

Cecily fell out with him. She stopped using them.

SUSAN

Let me get this straight. Martin Webster was the brother-in-law of Frank Parris and he also knew Cecily Treherne.

(CONTINUED)

20

CONTINUED:

20

DEREK
Of course he knew her. But they
definitely weren't friends.

CUT TO:

21

EXT. HEATH HOUSE, WESTLETON - DAY 7, 13:45

21

MARTIN WEBSTER opens the door of his house to find SUSAN standing there. He is not pleased to see her. Coldly polite.

MARTIN
I thought we asked you not to come
back here.

SUSAN
You knew Cecily Treherne.

MARTIN
I met her a few times.

SUSAN
You know she's disappeared.

MARTIN
Everyone knows that. We're all
getting a bit fed up with it to be
honest.

SUSAN
She stopped using your laundry ser-
vice. The two of you argued.

MARTIN
Yes.

SUSAN
Why?

A pause.

MARTIN
I really don't think that's any of
your business, and you and I have
spoken enough.

He closes the door in SUSAN's face.

CUT TO:

22

INT. HALLWAY, HEATH HOUSE - DAY 7, 13:45

22

JOANNE WEBSTER has been listening to the conversation on the other side of the door. She has seen MARTIN close the door.

(CONTINUED)

22

CONTINUED:

22

JOANNE

Why does she keep coming here?

MARTIN

That's a good question. I think it's becoming a bit of an obsession for her.

JOANNE

(worried)

What are we going to do?

MARTIN

You want me to do something about it?

JOANNE

No.

The thought scares JOANNE.

MARTIN

Don't worry, dear. She doesn't know anything about us and she won't find out anything either. I'll make sure of that.

He smiles as if at a secret joke. JOANNE says nothing.

CUT TO:

23

EXT. BRANLOW HALL - DAY 7, 14:30

23

ESTABLISHING SHOT. SUSAN returns to the hotel in her red MG.

CUT TO:

24

INT. LANDING/CORRIDOR, BRANLOW HALL - DAY 7, 14:30

24

SUSAN walks past the dog basket and the table (with the brooch) and enters the Moonflower wing. She examines the corridor. She walks up to Room 12. She looks at it, thinking. This is where Frank Parris died. She has a sudden urge to go inside and reaches for the handle. Suddenly...

LAWRENCE (O.S.)

Susan?

SUSAN turns to see LAWRENCE right behind her, so close that he startles her.

LAWRENCE (CONT'D)

I didn't realise you were back.

(CONTINUED)

24

CONTINUED:

24

SUSAN

You made me jump.

LAWRENCE

I'm sorry. After what happened, this whole corridor can be a bit... unnerving. Do you want to look in Room 12?

SUSAN

No.

LAWRENCE

There's nothing much in there. How was London?

SUSAN

It was useful. I have all Alan's notes. His interviews... with you. And everyone else.

LAWRENCE

What are you doing up here?

SUSAN

I'm trying to work something out. Derek Endicott was on reception the night Frank Parris was killed. He heard the dog bark and he came upstairs. That was when he saw a figure entering the corridor... someone he thought was Stefan.

LAWRENCE

That's what he told the police.

SUSAN

But it would only have taken Derek about five seconds to get from the dog basket to this door and by that time, Stefan had already disappeared.

LAWRENCE

He'd already gone in. He had a key.

SUSAN

Yes.

LAWRENCE

Stefan had a key to all the rooms.

SUSAN

But what happened after that? What would you do if a complete stranger came into your room?

(CONTINUED)

24

CONTINUED:

24

LAWRENCE

I'd scream.

SUSAN

So why didn't Derek hear anything?

LAWRENCE

Frank Parris could have been asleep.

SUSAN

In which case, Stefan wouldn't have needed to kill him.

LAWRENCE

What are you saying?

SUSAN

Just that - whatever happened here, it wasn't what we think. And for that matter - why did the dog bark in the first place?

LAWRENCE

I'm afraid I can't help you.

SUSAN

Actually, maybe you can. I listened to the recordings and there was something Cecily said.

CUT TO:

25

INT. BAR, BRANLOW HALL (2015, FLASHBACK) - DAY FB6, 11:00

25

FLASHBACK. Episode Four, Scene 21. Part of the recording made by Alan Conway.

CECILY

He wasn't the only young offender working in the hotel. My father was running a programme...

CUT TO:

26

INT. CORRIDOR, BRANLOW HALL - DAY 7, 14:40

26

SUSAN and LAWRENCE as before.

SUSAN

What other offenders did you have working here?

(CONTINUED)

26

CONTINUED:

26

LAWRENCE

I don't know if I should be sharing
that information.

SUSAN

Lawrence - you asked me to help
find Cecily and the only way I can
do that is to know what she knew.
Who was it?

CUT TO:

27

INT. GYM, BRANLOW HALL - DAY 7, 14:50

27

SUSAN has accosted LIAM CORBY in the gym. He is in the middle
of a workout session with an overweight, middle-aged CLIENT
who is struggling with press-ups nearby.

SUSAN

I need to talk to you.

LIAM

I'm busy.

SUSAN

This won't wait.

LIAM

Well, it's going to have to.

SUSAN

I know you have a criminal record.
You did six months in jail in Long
Bay prison in Sydney for providing
your clients with steroids.

SUSAN glances at the sweating CLIENT.

SUSAN (CONT'D)

What's he on?

LIAM has no choice.

LIAM

I'll talk to you. But not here.
Give me ten minutes. Outside.

CUT TO:

28

EXT. BRANLOW HALL - DAY 7, 15:05

28

SUSAN and LIAM have found a private place to talk somewhere
outdoors.

(CONTINUED)

28

CONTINUED:

28

LIAM

Testosterone. Boldenone. Anadrol.
It was no big deal. I got them
cheap from Thailand like everyone
else. You know... there were plenty
of bodybuilders supplying the gear.

SUSAN

But then the police caught up with
you.

LIAM

Six months. I did four.

SUSAN

And then you came to London.

LIAM

It was easier to get new clients
away from home.

SUSAN

What sort of clients, Liam? What
were you doing in London?

LIAM

I was a personal trainer. What else
do you think I was doing?

SUSAN

Did you come from Melbourne?

LIAM

No. Brisbane.

SUSAN

So why don't you tell me the truth
about what happened here with Ste-
fan?

LIAM

I don't know what you're talking
about.

SUSAN

I think you do. The last time you
and I spoke, you said you felt
"sorry for the poor bastard", the
way they treated him. What did you
mean?

LIAM

He was a skivvy. He did a twelve-
hour shift. Toilets, gutters, the
roof, the trash - you name it. And
do you know how much they paid him?

(CONTINUED)

28

CONTINUED:

28

SUSAN

They were trying to help him.

LIAM

Come on, darling! Their so-called Youth Offender Outreach Programme? It was a rip-off. A way to get cheap labour to run this stinking hotel.

SUSAN

You've been here long enough.

LIAM

Where else do you think I can go with my conviction? Anyway, that's only the half of it.

SUSAN

What's the other half?

LIAM considers. He shouldn't tell. But this has been boiling up in him for a long time.

LIAM

Cecily Treherne was OK. But her sister - Lisa's a devil. She had her claws into Stefan from the very start.

SUSAN

In what way?

LIAM

What way do you think? A nice hunk of twenty-two-year-old Eastern European flesh.

SUSAN

She had a relationship with him?

LIAM

I wouldn't call it that. But they were having sex if that's what you mean. The poor sod couldn't say no to her. After all, she was running the hotel. She had complete power over him.

SUSAN

Did he tell you this?

LIAM

No. He never talked about that sort of stuff.

(MORE)

(CONTINUED)

28

CONTINUED:

28

LIAM (CONT'D)

But he was always miserable when
she was around. And one time I
actually saw them...

SUSAN

(reluctant)

Tell me...

CUT TO:

29

EXT. WOODS NEAR BRANLOW HALL (2015) - NIGHT FB8, 21:30

29

FLASHBACK. A full moon. LIAM is out for a run, and is jogging *
back to the hotel when a noise makes him stop.

LIAM (V.O.)

I'd gone out for a run. There's a
circuit takes me through the woods
and I'd just set out when I saw
her.

*
*
*
*

LIAM hears something and comes to a halt. He creeps forward
towards the sound and comes to the edge of a clearing.

LIAM (V.O.)

It was obvious what was going on.
But I still couldn't help wondering
who it was - and then I saw them.
Lisa and Stefan going at it hammer
and tongs.

In the distance, two figures making love in the moonlight,
the man on top. They are distant but clearly topless, maybe
fully naked. The lower parts of their bodies are hidden in
the grass.

CUT TO:

30

EXT. BRANLOW HALL - DAY 7, 15:15

30

SUSAN and LIAM, as before.

SUSAN

When was this?

LIAM

A couple of weeks before the mur-
der.

SUSAN

And you're sure it was Lisa and
Stefan?

(CONTINUED)

30

CONTINUED:

30

LIAM
That's a fair question, Sue...

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

30

CONTINUED:

30

SUSAN

Susan.

LIAM

Whatever. It was night and there was a distance between us. To be honest, my first thought was that it was Aiden having it away with Lisa, which would have been a laugh.

SUSAN

Was Aiden like that? Promiscuous.

LIAM

You like long words, don't you. Being an editor!

SUSAN

Did he play the field?

LIAM

No way. Cecily would have kicked him out if he did. Anyway, it wasn't him. Aiden has a tattoo on his shoulder. It's sort of like a big tadpole and I could see quite clearly: it wasn't there. I could have snuck away but right then, would you believe it, I stepped on a branch.

CUT TO:

31

EXT. WOODS NEAR BRANLOW HALL (2015) - NIGHT FB8, 21:30

31

FLASHBACK. A crack of wood breaking as LIAM prepares to leave. The COUPLE stop what they're doing and the man looks round. It is clearly STEFAN.

LIAM (V.O.)

It went off like a gunshot and the guy turned around. It was definitely Stefan.

CUT TO:

32

EXT. BRANLOW HALL - DAY 7, 15:15

32

As before. SUSAN and LIAM.

SUSAN

He didn't see you?

(CONTINUED)

32

CONTINUED:

32

LIAM

I don't think so. He never mentioned anything.

SUSAN considers.

SUSAN

So why did Lisa fire him?

LIAM

She accused him of stealing.

SUSAN

But everyone knew it was Natasha. It wasn't him.

LIAM

Then maybe he'd given her the old heave-ho and she'd decided to get rid of him! I know what I'm talking about. She's doing the same with me now. Whenever she needs a root, I'm her first port of call.

SUSAN

And do you? Give her a "root"?

LIAM

I don't mind. It keeps her sweet and she pays a little extra on the side. Anything else you want to know?

SUSAN

(disgusted)

No. Definitely not.

SUSAN gets up and heads into the hotel.

CUT TO:

33

INT. ROOM 6, BRANLOW HALL - DAY 7, 15:30

33

SUSAN makes a call on the hotel telephone. A message service.

SUSAN

(on phone)

Katie? I've managed to lose my mobile but I've been trying to reach you. Jack told me you'd be back at four. I'm coming over now.

As she hangs up, she notices a distinctively coloured car drive around the front courtyard. It drives out again - catching her eye.

(CONTINUED)

33 CONTINUED: 33

Then she dismisses it.

CUT TO:

34 **EXT. GUEST CARPARK, BRANLOW HALL - DAY 7, 15:35** 34

SUSAN comes out of the hotel and gets into her MG - on her way to see Katie.

ANOTHER ANGLE. The car that SUSAN noticed is now parked in the guest carpark. A figure in the car watches as SUSAN drives out of the carpark. As she leaves, we see that it is ANDREAS.

He has driven up from London but right now he is unsure what to do following his phone call with Craig (Episode Four, Scene 35). He wants to see SUSAN. He fears the worst.

CUT TO:

35 **EXT. KATIE'S HOUSE - DAY 7, 16:00** 35

The car is parked. SUSAN is ringing the doorbell. The door opens and KATIE is there.

SUSAN
You got my message?

KATIE
Yes. I'm sorry. I've been having a bit of a day.

SUSAN
Can I come in?

KATIE
Of course.

SUSAN enters the house.

CUT TO:

36 **INT. LIVING ROOM, KATIE'S HOUSE - DAY 7, 16:00** 36

SUSAN and KATIE together. An uncomfortable silence.

SUSAN
So?

KATIE
I'm moving house! It's not a big deal.

(CONTINUED)

36

CONTINUED:

36

SUSAN

But you didn't tell me, and you asked me to come to the garden centre because you didn't want me to see the sign outside. You've got a buyer?

KATIE

We haven't exchanged.

SUSAN

You also lied to me, Katie. You said you had decorators in. I don't see any sign of any decorators!

(Beat)

And Jack...! He's dropped out of uni. He's a mess. He's completely miserable.

A pause.

SUSAN (CONT'D)

Is it something to do with Gordon? You never talk about him. He's never here.

KATIE

Why do you want to know?

SUSAN

(exasperated)

Because I care about you! And we don't have secrets from each other!

Another pause. KATIE realises she has no choice.

KATIE

Gordon's left me.

SUSAN

What?

(Beat)

When?

KATIE

Six months ago. I didn't tell you because I didn't want you worrying about me. You had enough on your plate with Andreas and the hotel and Crete. And anyway, there was nothing you could do.

SUSAN

I could have been there for you.

(CONTINUED)

36

CONTINUED:

36

KATIE

I didn't want you there. I wanted you here!

(Beat)

But I couldn't ask. Anyway, I didn't want to.

SUSAN

Why not?

KATIE

Because I felt so bloody stupid. I still do!

(Beat)

Gordon started working late in London. First it was one night a week. Then it was two. Then I let him sweet-talk me into renting a flat near the bank to save money. Can you believe that? Our money! Our joint account! To support his sordid little love-nest.

SUSAN

Do you know who it is?

KATIE

It's his secretary. How pathetic is that? Her name is Naomi and she's twenty years younger than him... barely older than his daughter.

SUSAN

Katie... I'm so sorry.

KATIE

Please, Susan! I don't want your pity! That will only make it worse.

(Beat)

You might as well hear the rest of it.

SUSAN

Go on.

KATIE

He was lavishing money on Naomi. Trips to Paris and all the rest of it, and at the same time he was max-ing out on his credit card... his company credit card, and of course eventually they found out. He lost his job two months ago and he was lucky they decided not to prosecute. They're letting him pay it back in instalments.

(MORE)

(CONTINUED)

36

CONTINUED:

36

KATIE (CONT'D)

Anyway, the upshot of it all was that we couldn't afford to keep the house.

SUSAN

But you both own it.

KATIE

Oh yes - it's a fifty-fifty split but that still means downsizing. It's all just a mess. And as for Jack and Daisy...

SUSAN

How have they taken it?

KATIE

Daisy doesn't want to know. She's furious. She just thinks he's having some sort of pathetic midlife crisis and inflicting it on the rest of us. As for Jack - well, you've seen. He was always the more sensitive one.

KATIE wipes away a tear.

KATIE (CONT'D)

I've promised I won't cry and I'm not going to. But I'll tell you what upsets me the most. It's that I feel so stupid, as if I was somehow inadequate and I'm the one who's to blame.

SUSAN

You know that's not true.

KATIE

Of course it's not true. This is all down to him. All of it! But it's still how I feel and that's another reason why I didn't want you to know. I've always been the sensible one, haven't I. Married with two children and a nice house in Suffolk and a job in a garden centre while you've been gallivanting around in London and now Crete and where's that got me?

SUSAN

I'm not gallivanting any more.

(CONTINUED)

36

CONTINUED:

36

KATIE

You're thinking of leaving Andreas.
I couldn't believe it when you told
me that! The two of you are wonder-
ful together. He's a good man and
he loves you to bits and you should
be grabbing onto him and holding
him with both hands. Crete! The
sunshine. Mad Greeks and all the
rest of it! You don't know how
lucky you are.

SUSAN begins to see the mistake she may have made.

SUSAN

Katie, what can I do?

KATIE

There's nothing you can do for me.
I'll come through this somehow.
I'll be fine. All I'm saying is
think again. Don't ruin your own
life.

SUSAN and KATIE embrace.

CUT TO:

37

EXT. COUNTRY LANE, SUFFOLK - DAY 7, 16:45

37

SUSAN is driving back to the hotel, thinking about her
sister. She passes a sign: BRANLOW HALL 2 miles.

A long, narrow lane - two cars would have difficulty passing.
But as SUSAN drives at her usual pace, another car draws up
behind her, closing in fast.

SUSAN is overtaken by a second car. It's being driven by
MARTIN WEBSTER. SUSAN registers annoyance that someone should
have overtaken her so quickly and dangerously. But she does
not see who the driver is. The car disappears from sight.

CUT TO:

38

EXT. TURNING ON COUNTRY LANE, SUFFOLK - DAY 7, 16:50

38

About a mile further down the lane.

MARTIN WEBSTER is now well ahead of SUSAN. Maybe he had been
following her. With grim determination, he pulls into a farm
track, then reverses with the tyres spitting up mud and sand.

(CONTINUED)

38

CONTINUED:

38

He pulls out and heads back the way he came.

CUT TO:

39

EXT. COUNTRY LANE, SUFFOLK - DAY 7, 16:50

39

SUSAN heading one way. MARTIN WEBSTER speeding towards her in the other direction. Very little room for two cars to pass. Hedges on both sides of the road with farmland behind. This is a Suffolk version of "chicken". A high-speed collision seems the only possibility.

ANOTHER ANGLE: SUSAN sees the other car in the distance.

ANOTHER ANGLE: MARTIN smiles coldly and presses down on the accelerator.

ANOTHER ANGLE: The two cars getting closer.

ANOTHER ANGLE: SUSAN realising she's in danger. There's no way out of this. Nowhere to go.

ANOTHER ANGLE: Closer still. Now SUSAN can see MARTIN, who is staring at her with a sort of psychopathic determination. He is going to kill her even if it kills him at the same time.

Who is going to break first?

The two cars hurtling towards each other. And then, at the last minute, SUSAN takes action. She doesn't want to die.

She twists her steering wheel and sends the MG crashing through a thicket and into a field beyond. The car skids on the soil, spins to a halt.

MARTIN WEBSTER doesn't stop or turn round. He continues along the lane, disappearing into the distance.

ANOTHER ANGLE: SUSAN has stalled in the field. She is surrounded by recently ploughed earth. She cannot believe what has just happened. She seems to have escaped death by inches.

CUT TO:

40

EXT. ENTRANCE, BRANLOW HALL - DAY 7, 17:25

40

A POLICE CAR closes in on the hotel with its lights flashing. It pulls in at the front entrance. DETECTIVE SUPERINTENDENT LOCKE gets out and goes into the hotel.

*

*

CUT TO:

41 **INT. RECEPTION, BRANLOW HALL - DAY 7, 17:25**

41

PAULINE TREHERNE is on the reception desk when LOCKE comes in. She can see the flashing lights outside.

PAULINE
What is it? What...?

LOCKE's face says it all.

CUT TO:

42 **INT. KITCHEN, THE COTTAGE - DAY 7, 17:30**

42

DS LOCKE is telling AIDEN the bad news. PAULINE and LAWRENCE TREHERNE are both there.

LOCKE
The body of a young woman has been found in Rendelsham Forest. I'm very sorry to have to tell you this, Mr MacNeil, but we have every reason to believe that it's Cecily.

AIDEN is almost too shocked to speak.

AIDEN
No. No...

LAWRENCE
Aiden, I...

LOCKE cuts in. He produces a pendant which he sets down in front of AIDEN. It has three stars and an arrow and we last saw it in Episode Four, Scene 18. Cecily was wearing it.

LOCKE
There will have to be a formal identification, but in the meantime, I wonder if you recognise this.

Now AIDEN breaks down.

AIDEN
It's hers.

PAULINE goes over to AIDEN to comfort him - in tears herself.

PAULINE
I'm so sorry.

(CONTINUED)

42

CONTINUED:

42

AIDEN
(broken)
Where was she? How did you find
her?

LOCKE
We haven't stopped looking but in
the end it was a dog walker...

AIDEN
Oh God! Oh God!
(Beat)
Who's going to tell Roxana?

CUT TO:

43

EXT. ENTRANCE, BRANLOW HALL - DAY 7, 17:45

43

The day is drawing to a close as SUSAN returns to the hotel,
her car streaked with mud from the field. She sees the POLICE
CAR with lights flashing and knows that something is wrong.
She goes straight towards it, rather than the guest carpark.

*

*

She parks and gets out. But as she moves towards the front
door, she is intercepted by LOCKE on his way out.

SUSAN
What's happened?

LOCKE
I thought I told you to leave.

SUSAN won't leave without an answer.

LOCKE (CONT'D)
We've found the body of Cecily Tre-
herne in woodland not far from
here. She'd been strangled - just
like the actress in that book of
yours. I suppose you're going to
try and make something out of that.

SUSAN is shocked. First the attempt on her life. Now this
naked hostility. And horrible news. It's all too much.

SUSAN
No!

LOCKE
Funny, isn't it, how real murder
isn't quite as much fun as those
stories of yours.

SUSAN
They're not my stories.

(CONTINUED)

43

CONTINUED:

43

LOCKE

We've got a husband who's sobbing his heart out, two parents who have just lost a daughter and an eight-year-old girl who's about to find out she no longer has a mummy. But I suppose, to you, that all entertainment.

SUSAN

How can you be so cruel?

LOCKE

Because this is my life and you have no place in it.

LOCKE walks on to his car. SUSAN, almost broken, continues into the hotel.

CUT TO:

44

INT. RECEPTION, BRANLOW HALL - DAY 7, 17:50

44

LISA TREHERNE has taken over behind the reception. She sees SUSAN come in.

LISA

Susan - I was hoping to see you.

SUSAN

I've heard the news. I'm so sorry.

LISA

Sorry that my sister has been found dead or that your all-expenses paid visit to the hotel is now over?

This slap in the face is almost too much for SUSAN after everything that has happened.

SUSAN

(shocked)
What?

LISA

Well, I don't think there's any further reason for you to stay here, do you?

SUSAN

What is wrong with you?

(CONTINUED)

44

CONTINUED:

44

LISA

The hotel is booked out next week.
We need your room. I'm just doing
my job.

SUSAN

Does your father know you're talk-
ing to me?

LISA

Actually, my father wanted me to
have this conversation with you. We
want to bring an end to his
arrangement with you and we think
you should leave.

SUSAN

When?

LISA

Tomorrow.

(Beat)

Check-out's at twelve. Derek will
help you with your luggage.

LISA leaves - disappearing into the office behind the desk.
SUSAN is left on her own, completely stunned.

ANDREAS (O.S.)

Susan?

SUSAN turns round. And there is ANDREAS, standing in front of
her. He was in the reception area. He has heard the
conversation.

SUSAN

Andreas? What are you...?

ANDREAS

I came to find you. I thought you
might need me.

SUSAN

You came all the way from Crete?

ANDREAS

Yes.

SUSAN senses a distance between them.

SUSAN

What is it? What's wrong?

ANDREAS

You tell me.

(CONTINUED)

44

CONTINUED:

44

SUSAN

What?

ANDREAS

Where were you last night?

SUSAN

Why are you even asking me that?

He means Craig but can't bring himself to say it.

ANDREAS

I need to know if you want to see me.

SUSAN

I want to see you more than anyone in the world.

And finally it's all too much for her. The near collision with Martin Webster. The encounter with Locke. Then Lisa. The death of Cecily.

SUSAN breaks down and falls, sobbing, into ANDREAS' arms. For a moment, ANDREAS is unsure. Then he folds his arms around her.

CUT TO:

45

EXT. MOONFLOWER HOTEL (1954) - DAY AP6, 14:30

45

CHUBB is standing by his car. We have cut back to 1954. PÜND and MADELINE CAIN are with him.

CHUBB

I'm going along with this because it's you, Mr Pünd. But I hope you know what you're doing.

PÜND

They are all assembled?

CHUBB

I've done as you asked. They're waiting for you at the house.

PÜND

Then let us proceed...

They get into CHUBB's car.

CUT TO:

46

EXT. CLARENCE KEEP (1954) - DAY AP6, 14:40

46

ESTABLISHING SHOT. CHUBB's car parked outside. Two POLICE CARS.

PÜND (O.S.)

I have asked you to return here to-day because it seems that events at Clarence Keep did not occur quite as we believed.

CUT TO:

47

INT. LIVING ROOM, CLARENCE KEEP (1954) - DAY AP6, 14:40

47

PÜND, CHUBB and MADELINE CAIN confront an assembly of suspects. LEONARD and SAMANTHA COLLINS, ALGERNON MARSH, PHYLLIS and ERIC CHANDLER, OSCAR BERLIN. Two POLICEMEN. The typical Agatha Christie climax!

BERLIN

Are you telling us that the Detective Inspector has been wrong all along, and it was not her husband who killed Melissa?

PÜND

It is only thanks to the Detective Inspector that I was able to solve the case. It was he who made the observation that unlocked everything.

CHUBB

Thank you, Mr Pünd.

(Beat)

What observation was that?

PÜND

You compared the murder of Melissa James to the death of Desdemona in William Shakespeare's 'Tragedy of Othello'.

BERLIN

"Beware the green-eyed monster."

PÜND

Let us go back to the beginning.

(Beat)

We know that Miss James was killed very shortly after 6:28 in the evening.

CUT TO:

48 **INT. HALL, CHURCH LODGE (1954, FLASHBACK) - EVENING AP1, 18:28** 48

FLASHBACK. To Episode Two, Scene 47. SAMANTHA COLLINS has answered the telephone and hands it to COLLINS.

COLLINS (O.S.)

6:28. That was when she called me.

SAMANTHA can hear MELISSA on the telephone.

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!

CUT TO:

49 **INT. LIVING ROOM, CLARENCE KEEP (1954) - DAY AP6, 14:45** 49

PÜND, CHUBB, MADELINE CAIN with LEONARD and SAMANTHA COLLINS, ALGERNON MARSH (and POLICEMAN), PHYLLIS and ERIC CHANDLER, OSCAR BERLIN. Second POLICEMAN. As before.

PÜND

"He wants to kill me." But to whom was she referring?

MADELINE

It was her husband. It had to be her husband!

PÜND

That would indeed seem to be the case, Miss Cain. John Spencer was not at the opera. He lied to us.

BERLIN

I came to the house that evening, as I told you. I did not see him.

PÜND

In the moments before he died, Mr Spencer was obliged to explain to us what had really occurred.

CUT TO:

50 **INT. LIVING ROOM, CLARENCE KEEP (1954, FLASHBACK) - DAY AP5, 9:45** 50

FLASHBACK. To Episode Four, Scene 44. JOHN SPENCER with PÜND, CHUBB and MADELINE.

(CONTINUED)

50

CONTINUED:

50

CHUBB

You never left?

SPENCER

No, I left. I drove as far as the village. But I was in no mood for the opera. I came back.

PÜND

And you confronted your wife.

SPENCER

We had a terrible row. She told me that she wanted to leave me.

CUT TO:

51

INT. LIVING ROOM, CLARENCE KEEP (1954) - DAY AP6, 14:50

51

PÜND, CHUBB, MADELINE CAIN with LEONARD and SAMANTHA COLLINS, ALGERNON MARSH (and POLICEMAN), PHYLLIS and ERIC CHANDLER, OSCAR BERLIN. Second POLICEMAN. As before.

PÜND

That argument must have taken place after the Chandlers had left to see their relative in Bideford.

ERIC

We never heard them argue.

PHYLLIS

Of course we didn't. We kept our distance, as was our place.

PÜND

When did you leave the house?

PHYLLIS

At ten past six.

PÜND

So. Mr Berlin arrives. He leaves. The Chandlers also depart. And what of Algernon Marsh?

ALGERNON

I'm in the pub. Lots of people saw me.

CHUBB

Several of them saw you leave.

(CONTINUED)

51

CONTINUED:

51

ALGERNON

(snarky)

I'd had enough to drink. I walked home.

PÜND

It is true. Mr Marsh could not have gone back to Clarence Keep. For as we know, it is John Spencer who now returns.

COLLINS

He was the one she was afraid of when she called us.

PÜND

Evidently. And yet, we have a problem. All the evidence suggests that the telephone call was made from this room.

CHUBB

We found the tissues with her tears down here. And the phone in her bedroom was torn out of the wall.

PÜND

And yet it was in the bedroom that Dr Collins discovered the body!

COLLINS

That's right. She was on the bed.

PÜND

You see? It does not work!

A pause.

PÜND (CONT'D)

"I'm so frightened. He wants to kill me..." Where is Melissa when she says this? And where is her husband?

MADELINE

They're both in here.

PÜND

If Melissa believes herself to be in danger, why does she return to the bedroom? And where is John Spencer? Why does he allow her to make the telephone call for help?

(CONTINUED)

51

CONTINUED:

51

MADELINE

Maybe they argued upstairs after all.

PÜND

Then at what time is the telephone cord pulled out of the wall? Does Melissa come down to the living room, call for help and then return to her bedroom?

BERLIN

He's right. It makes no sense.

COLLINS

All I can tell you is that she was definitely dead, she was definitely on the bed - and she had definitely been strangled... I saw the ligatures.

PÜND

I am glad that you have chosen to mention that, Dr Collins. For it reminds me of a most interesting piece of information that was shared with me by my good friend, Detective Inspector Chubb.

CUT TO:

52

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

52

FLASHBACK. To Episode Two, Scene 30. CHUBB is setting out the scene of the crime for PÜND and MADELINE.

CHUBB

The sheets were crumpled. One lamp was broken and there were two sets of abrasions around her neck.

CUT TO:

53

INT. LIVING ROOM, CLARENCE KEEP (1954) - DAY AP6, 14:55

53

PÜND, CHUBB, MADELINE CAIN with LEONARD and SAMANTHA COLLINS, ALGERNON MARSH (and POLICEMAN), PHYLLIS and ERIC CHANDLER, OSCAR BERLIN. Second POLICEMAN. As before.

PÜND

Why two sets of abrasions? Miss James was only strangled once.

(CONTINUED)

53

CONTINUED:

53

CHUBB

Well, she was struggling. Maybe the cord slipped and the killer had to apply it a second time.

PÜND

That was exactly what I believed until the moment that you referred to the drama of 'Othello'.

MADELINE

I don't understand.

PÜND

What happens in that play? Desdemona is strangled by her jealous husband. And just like John Spencer, Othello confesses to the crime. "She is dead," he says. "Still as the grave. I have no wife."

BERLIN

But then she recovers. She is not dead after all!

PÜND

Exactly. Strangulation kills by restricting the flow of blood or oxygen to the brain. This I have noted in 'The Landscape of Criminal Investigation'. But although unconsciousness will occur in seconds, death may take several minutes.

MADELINE

So John Spencer didn't kill her.

PÜND

He believed he had. She had fallen and struck her head. There was blood. She was not moving. We can imagine his horror. He believed he had killed the woman he most loved. He ran out of the room and out of the house, leaving her behind.

CHUBB

But then she woke up.

PÜND

She woke up. The telephone was torn out of the wall so she had to make her way downstairs to call for help. It was Dr Collins who answered...

(CONTINUED)

53

CONTINUED:

53

COLLINS

I said I'd be around straight away.

PÜND

In fact it took you ten minutes, during which time Melissa James returned to her bed - which was where you found her.

MADELINE

So who killed her?

A pause.

PÜND

Dr Collins, of course.

SAMANTHA

(horrified)

No. That's not possible! Not Leonard!

COLLINS

Melissa was a friend of mine and a patient. What possible reason could I have to kill her?

PÜND produces the love letter that LANCE GARDNER gave him.

PÜND

(reading)

"My darling, darling. We have to be brave and tell the world about the love we share." (to COLLINS) This letter was addressed to you.

CHUBB

Wait a minute. Algernon Marsh told us the letter was addressed to him!

PÜND

He was lying.

ALGERNON

Why would I do that?

PÜND

For one simple reason. You did not wish us to discover that the true lover of Miss James was your brother-in-law, Dr Collins.

MADELINE

It's all about the money!

(CONTINUED)

53

CONTINUED:

53

PÜND

Exactly, Miss Cain. The money left to Mrs Collins by her aunt. Her brother wanted a share of it and he knew that he could blackmail Dr Collins with his knowledge of the affair. But that meant shielding him, pretending that it was he and not Dr Collins who was the true lover of Melissa James.

COLLINS

This is nonsense.

PÜND

You have a wife who is religious, who told me herself that she could never forgive the sin of adultery. Had she discovered the truth about you, she would have left you. And this was also why you had to kill Melissa. She was threatening to tell the world about your affair.

CHUBB

So they're already seeing each other when suddenly Mrs Collins gets this inheritance.

PÜND

Exactly. He will have control of the money - but only if she remains as his wife.

A pause. ALGERNON knows the game is up.

ALGERNON

Nine hundred and eighty thousand pounds.

PÜND

How did you learn of the affair, Mr Marsh?

ALGERNON

Melissa told me. She couldn't stop herself. She was besotted with him.

SAMANTHA

So it's true. Leonard...?

COLLINS gives nothing away.

(CONTINUED)

53

CONTINUED:

53

PÜND

John Spencer attacked her and Miss James telephoned Dr Collins for help. In doing so, she gave him the perfect opportunity to silence her, knowing that it would be John Spencer who would take the blame.

A pause.

SAMANTHA

(horrified - to COLLINS)

You're a monster! I can't bear it!

COLLINS gets to his feet.

COLLINS

I'm sorry, Samantha. I really am. I mean, Melissa was a star. She said she was going back into the movies. She talked about Hollywood and I thought she was my ticket out of this boring village, my boring life. And then, when you got the money, I realised what a fool I'd been.

SAMANTHA

I have nothing to say to you, Leonard.

SAMANTHA looks away. COLLINS jabs a finger at ALGERNON.

COLLINS

And I'll tell you what else is true. He was blackmailing me. The swine! You should arrest him too.

ALGERNON

What?

A weary CHUBB nods at the POLICEMEN.

CHUBB

Take them both away.

CUT TO:

54

EXT. CLARENCE KEEP (1954) - DAY AP6, 15:05

54

The POLICEMEN lead DR COLLINS and ALGERNON to the waiting cars. PÜND, CHUBB and MADELINE CAIN watch them leave.

(CONTINUED)

54

CONTINUED:

54

MADELINE

Dr Collins. I'd never have believed it!

PÜND

Because he was the least likely suspect?

MADELINE

Because he wasn't a suspect at all!

CHUBB

But there's one thing I don't get, Mr Pünd. If Dr Collins killed Melissa James, who in the blazes killed John Spencer?

PÜND

Ah, that is the second part of the puzzle, Detective Inspector. And I have a confession to make.

A pause.

PÜND (CONT'D)

The person who killed John Spencer was me!

A look of shock from CHUBB.

END OF EPISODE