

MOONFLOWER MURDERS

EPISODE SIX

WRITTEN BY | Anthony Horowitz
Adapted from his bestselling novel

BLUE AMENDS
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1

INT. PRIVATE CLUB, LONDON (2015) - DAY FB9, 17:30

1

SUSAN RYELAND meets ALAN CONWAY in the same club where she had lunch with James Taylor. Of course, this is eight years ago and the club will have changed - tablecloths, waiters' uniforms etc. The decor is the same as it was in Episode 4, Scene 15.

The typescript of 'Atticus Pünd Takes The Case' is on the table. We clearly see the title.

CAPTION: Eight years ago.

CONWAY

So what did you think?

SUSAN

I told you in my email. I loved it.

CONWAY

But what did you think? I presume you have notes.

SUSAN

Of course I have notes.

CONWAY

Tell me, Susan. Do you ever read a book for pleasure?

SUSAN

I read lots of books for pleasure, Alan, including yours. Especially yours. But that's not why I'm here.

CONWAY

Well, if you're going to start laying into me, I'd better have a drink.

He motions to a passing WAITER and opens the wine menu.

CONWAY (CONT'D)

We'll have a bottle of the Carbernet, Saint-Julien.

It will cost about £250. CONWAY challenges SUSAN.

CONWAY (CONT'D)

I hope that's all right.

SUSAN

That's fine. But I won't be joining you. I have to work this afternoon.

(CONTINUED)

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CONWAY

I wasn't planning to share it.

Hard to say if he's joking or not. CONWAY isn't quite as poisonous as he becomes by his ninth book, but he's well on his way.

SUSAN

Alan, you know we're both on the same side. I just want the book to be as good as it can be.

CONWAY

And I don't?

SUSAN

You're a brilliant writer. The best mystery writer in the business...

CONWAY

Yes. That's what the Mail said.

SUSAN

And we put it on the cover. I know you find the edits boring - but it really is worth going the extra mile.

CONWAY

So tell me what's wrong. Did you guess the ending?

SUSAN

No. I never do.

CONWAY

Well that's something.

SUSAN

I have four headline notes and I'm sure you can deal with them quite easily. Can I go ahead?

CONWAY

Be my guest.

SUSAN

First of all, I found some of the characters a little unsympathetic.

CONWAY

In what way?

SUSAN

Well, let's start with Eric Chandler who works for Melissa James.

(MORE)

(CONTINUED)

1

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1

SUSAN (CONT'D)

The way you've written him, he's very unattractive. He can't look after himself. He's a Peeping Tom. And he still reads comics!

CONWAY

I'm not sure I see the problem. And since you mention it, the comic is a clue.

SUSAN

Really? I don't think you ever explain it.

CONWAY

Some clues aren't meant to be explained.

SUSAN

I'm just worried that there's a possibility some modern readers may find him distasteful.

CONWAY

Modern readers can read something else.

SUSAN

We don't need to argue about it now. Let's move on. I've said this to you before but I'm not sure it's a good idea to mix real people with the characters in your book.

CONWAY

Such as?

SUSAN

Bert Lahr, for example. The actor from 'The Wizard of Oz'. You make a point of describing a signed poster from the film, hanging in her house. It doesn't seem to be relevant to the plot and I worry that it confuses two worlds - reality and fiction.

CONWAY

That's another clue, Susan.

SUSAN

You don't explain that one either.

CONWAY

That's right.

(CONTINUED)

1

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1

The WAITER arrives with the bottle and shows it to CONWAY.

CONWAY (CONT'D)

Yes, yes. Just pour it. And as soon as you can. I'm beginning to need it!

SUSAN

I only have two other notes and they both relate to the last scene.

CONWAY

The solution.

SUSAN

Yes. I wonder if you really need to assemble so many of the characters when Dr Collins is revealed to be the killer? I mean, Oscar Berlin doesn't really have anything to do.

CONWAY

I thought you liked that sort of thing. Classic Agatha Christie.

SUSAN

In that case, why did you leave out the hotel owners? Lance and Maureen Gardner? Surely it should be all or nothing.

CONWAY

I'll think about it.

SUSAN

But here's my biggest note. The way you've constructed it, Dr Collins is unmasked, which is great, and then Atticus Pünd says that he was the person who killed John Spencer, which I loved.

CONWAY

So what's the problem?

SUSAN

You make us wait a whole chapter before you explain what he means. I just think it would be better if it all happened at the same time.

CONWAY

I don't agree. I like the suspense.

The WAITER pours a glass of wine for CONWAY. CONWAY picks up his glass and downs it.

(CONTINUED)

1 CONTINUED: 1

CONWAY (CONT'D)
(to SUSAN)
So what do we do now?

CUT TO:

2 OPENING CREDITS 2

CUT TO:

3 INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:15 3

The second part of the reveal. CHUBB and MADELINE CAIN are with PÜND. About twenty minutes have passed. They have moved to a more private place.

CHUBB
So come on, Mr Pünd? What were you talking about back there? You didn't kill John Spencer. We all know that. So what did you mean?

PÜND
I should not have taken the case, Detective Inspector. I was asked to do so by a man who called himself Edgar Schultz and claimed to be an agent from New York.

MADELINE
Claimed to be?

PÜND
Ah yes, Miss Cain. But whatever he was, he was not American. I said to you that his timing was of interest to me.

MADELINE
I did wonder about that.

PÜND
It is very simple. He claimed to have called you from the Savoy Hotel in London the morning before. This would have been the same day that he learned of the death of his client.

MADELINE
He was very upset.

(CONTINUED)

3

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3

PÜND

Perhaps. But the flight from Idle-wild Airport would have taken at least ten hours. He could not possibly have travelled in that time.

MADELINE

It may have been my fault, Mr Pünd. Maybe I misheard him.

PÜND

But I did not. And there was something about the way he spoke!

CUT TO:

4

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

FLASHBACK. To Episode Two, Scene 8. The man calling himself EDGAR SCHULTZ is talking to PÜND and MADELINE.

SCHULTZ

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

CUT TO:

5

INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:20

5

PÜND, CHUBB and MADELINE as before.

PÜND

It would seem to me that a New Yorker would be much more likely to say "someplace" rather than "somewhere" but then the accent already sounded too forced to me. It was the accent of a man who was pretending to be American.

MADELINE

So he was a fake!

CHUBB

But why?

(CONTINUED)

5

CONTINUED:

5

PÜND

Because somebody very much wanted
me to investigate the death of Me-
lissa James.

PÜND turns to MADELINE.

PÜND (CONT'D)

And that somebody was you.

A long pause.

MADELINE

I'm sorry, Mr Pünd.

(Beat)

I don't see what you're getting at.

(Beat)

I just thought it would be good for
your profile.

PÜND

That is what you said. But the true
reason was that you were infatuated
with her. You were a great fan of
her films. No?

MADELINE

I liked them...

PÜND

It was more than that. More than
once you revealed an intimate
knowledge of her work.

CUT TO:

6

INT. RECEPTION, MOONFLOWER HOTEL (1954, FLASHBACK) - DAY AP3, 6
15:10

FLASHBACK. To Episode Two, Scene 26.

MAUREEN

*A lot of the furniture came from
'The Mary Celeste'.*

PÜND

The ship that disappeared.

MADELINE

*And the title of Melissa James'
second film.*

CUT TO:

7 **INT. HALLWAY, CLARENCE KEEP (1954, FLASHBACK) - DAY AP3, 15:20** 7

FLASHBACK. To Episode Two, Scene 29. PÜND, CHUBB and MADELINE are on their way to the stairs when they come upon a dagger on display.

MADELINE
Oh! Look at this...

CHUBB
That's a prop from one of her films.

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

CUT TO:

8 **INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:25** 8

PÜND, CHUBB and MADELINE as before.

PÜND
You knew what it was because you had seen the film - and you were unable to contain your excitement at visiting the home of its star.

CUT TO:

9 **EXT. DRIVEWAY, CLARENCE KEEP (1954, FLASHBACK) - DAY AP3, 15:20** 9

FLASHBACK. Episode Two, Scene 28. PÜND, CHUBB and MADELINE get out of the car.

MADELINE
What a gorgeous house!

CUT TO:

10 **INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:25** 10

PÜND, CHUBB and MADELINE as before.

MADELINE
But it was a nice house!

PÜND
You persuaded me to take on the case, Miss Cain.
(MORE)

(CONTINUED)

10 CONTINUED: 10
PÜND (CONT'D)

You hired the actor who played
Edgar Schultz because you wanted to
enter the world of Melissa James.
You were her greatest fan - which
you made clear when you wrote to
her.

CUT TO:

11 INT. MELISSA'S BEDROOM, CLARENCE KEEP (1954, FLASHBACK) - 11
DAY AP3, 15:25

FLASHBACK. Episode Two, Scene 30. CHUBB leads PÜND into the
bedroom. And this time we see that PÜND notices the fan
letter on the sideboard.

PÜND (V.O.)
(quoting)
"How can you do it, dear Miss
James? The screen is diminished
without you. A light has gone out
of our lives."

CUT TO:

12 INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:25 12

PÜND, CHUBB and MADELINE as before.

PÜND
Yes. I saw the letter written in
your hand. Presumably, one of many
that you had written to Melissa
James. Before you made the clumsy
attempt to conceal it.

CUT TO:

13 INT. MELISSA'S BEDROOM, CLARENCE KEEP (1954, FLASHBACK) - 13
DAY AP3, 15:25

FLASHBACK. A continuation of Episode Two, Scene 30. As PÜND
and CHUBB watch, MADELINE pretends to faint, dragging the
various letters with her.

But this time, we see that as she hits the ground, she tucks
the fan letter that she had written into her pocket.

PÜND (V.O.)
You knew, of course, that I would
recognise your handwriting.

CUT TO:

14

INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:30

14

PÜND, CHUBB and MADELINE as before.

CHUBB

Wait a minute. Are you saying that she killed John Spencer?

PÜND

That is exactly what I am saying, Detective Inspector. And as I was the one who brought her here, it is I who am to blame.

CHUBB

What have you got to say, Miss Cain?

MADELINE

I'm not saying anything!

CHUBB

(to PÜND)

But why? Why would she do it?

PÜND

You don't remember? She told us herself, the night we had dinner.

CUT TO:

15

INT. THE RED LION, TAWLEIGH (1954, FLASHBACK) - NIGHT AP4, 20:10

15

FLASHBACK. Episode Four, Scene 32. PÜND, CHUBB and MADELINE are having dinner together. (This is actually two parts of the scene cut together.)

MADELINE

I know you'll find out who did this, Mr Pünd and - forgive me for saying this - but I hope they hang.

CHUBB

I'd say that's unlikely, Miss Cain.

MADELINE

But to think that someone could kill a woman as talented as Meli-ssa James and get away with it....!

CUT TO:

16

INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:30

16

PÜND, CHUBB and MADELINE as before.

PÜND

(to MADELINE)

You loved Melissa James. You loved her films. She was everything to you. And you could not bear to think that the man who killed her could be alive while she was dead.

MADELINE

Yes! But it was his fault. John Spencer. He said he'd killed her.

PÜND

But that did not give you the right to act as his judge and executioner!

CHUBB

Wait a minute. What exactly happened at Clarence Keep? Who was it at the window?

PÜND

That was Eric Chandler.

CUT TO:

17

INT. HALLWAY, CLARENCE KEEP (1954, FLASHBACK) - DAY AP5, 9:40

17

FLASHBACK. Episode Four, Scene 43. ERIC CHANDLER is standing in front of a poster for 'The Wizard of Oz' that shows the cowardly lion (1939). PHYLLIS is with him. Trying to hear what's going on in the living room.

ERIC

Why are they here?

PHYLLIS

(hard)

They didn't say.

ERIC

What do they want?

CUT TO:

18 **EXT. REAR OF HOUSE, CLARENCE KEEP (1954, FLASHBACK) - DAY** 18
AP5, 9:45

FLASHBACK. ERIC CHANDLER creeps round the side of the house and stares in through the window.

PÜND (V.O.)

The police had come to the house and he was concerned that they were discussing his own misdemeanours. He decided therefore to eavesdrop on what was taking place in the living room.

CUT TO:

19 **INT. LIVING ROOM, CLARENCE KEEP (1954, FLASHBACK) - DAY AP5,** 19
9:50

FLASHBACK. Episode Four, Scene 44. PÜND, CHUBB, MADELINE and JOHN SPENCER. MADELINE spots ERIC CHANDLER but he's gone before she can recognise him.

MADELINE

(alarmed)

Mr Pünd!

She points at the garden window.

MADELINE (CONT'D)

There's someone outside!

CUT TO:

20 **EXT. REAR OF HOUSE, CLARENCE KEEP (1954, FLASHBACK) - DAY** 20
AP5, 9:50

ERIC realises he's been seen and hurries away.

PÜND (V.O.)

You will recall that the back door into the kitchen was only a short distance away.

He has only a short distance to run to the back door which leads into the kitchen.

PÜND (V.O.)

That was how Eric was able to disappear so quickly.

CUT TO:

21 INT. KITCHEN, CLARENCE KEEP (1954, FLASHBACK) - DAY AP5, 10:00 21

FLASHBACK. Episode Four, Scene 48. CHUBB and PÜND enter the kitchen. PHYLLIS is cooking. ERIC is sitting with mud on his shoes.

CHUBB

Has anyone come in here?

PÜND (V.O.)

For once, Mrs Chandler protected her son - but I saw at once that there was mud on his shoes.

CUT TO:

22 INT. HALLWAY, CLARENCE KEEP (1954, FLASHBACK) - DAY AP5, 9:55 22

FLASHBACK to the moment of the murder itself. JOHN SPENCER, dressed for his departure, comes down the stairs. There's nobody in sight.

PÜND (V.O.)

And with everyone distracted, this was the perfect moment for Miss Cain to seize her opportunity.

SPENCER pauses halfway down the stairs. MADELINE grabs the Turkish dagger, walks determinedly up the stairs and plunges it into his stomach.

Quickly, she steps back down the last of the stairs to the position where PÜND and CHUBB will find her in Episode Four, Scene 48. For a moment she exalts in her revenge. SPENCER is standing still, clutching the knife.

MADELINE CAIN screams.

CUT TO:

23 INT. BAR, MOONFLOWER HOTEL (1954) - DAY AP6, 15:35 23

PÜND, CHUBB and MADELINE - as before. We have come to a parting of the ways.

PÜND

John Spencer collapsed into her arms, covering her with blood, which would of course have disguised the bloodstains which were already there.

(CONTINUED)

23

CONTINUED:

23

A pause.

MADELINE

I'm so sorry, Mr Pünd.

PÜND

Sorry that you committed a terrible crime or that when you killed John Spencer, you had chosen the wrong person?

MADELINE

Well... both, really.

A sad smile. In a way, MADELINE CAIN is really quite mad.

MADELINE (CONT'D)

I will be giving you my notice, Mr Pünd. With immediate effect.

PÜND

I accept your resignation.

CUT TO:

24

EXT. DRIVEWAY, MOONFLOWER HOTEL (1954) - DAY AP6, 15:40

24

PÜND watches as CHUBB escorts MADELINE CAIN into his car and takes her away. He is on his own. A little sad. He glances up at the window of one of the bedrooms.

SUSAN RYELAND is watching. There's a knock at the door.

CUT TO:

25

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

25

We have cut back to the present. SUSAN is at the window in her nightdress. The morning of the last day.

ANDREAS (O.S.)

It's too early. Tell them to go away.

ANOTHER ANGLE. ANDREAS is still in bed. SUSAN smiles and goes to the door.

SUSAN

You stay there.

SUSAN goes to the door and opens it. DEREK is there with a FEDEX parcel.

(CONTINUED)

25

CONTINUED:

25

DEREK
This came for you.

SUSAN
Thank you, Derek.

SUSAN takes the parcel and comes back into the room. The sender's name is on the outside and she sees it as she opens it.

ANDREAS
What is it?

SUSAN
It's from Craig Andrews.

ANDREAS
Don't open it!

Too late. SUSAN tears open the flap and her MOBILE PHONE slides into her hand.

SUSAN
It's my phone!

She looks inside the envelope.

SUSAN (CONT'D)
No note.

She sits on the bed close to ANDREAS.

ANDREAS
I'm sorry I mistrusted you.

SUSAN
If you remember, I once accused you of being a killer.

ANDREAS
That's true. We're even.

They kiss.

ANDREAS (CONT'D)
Listen to me, Susan...

They both speak at the same moment.

ANDREAS (CONT'D) SUSAN
I'm staying here with you. I'm coming back to Crete.

ANDREAS (CONT'D)
You don't want to run a hotel. I should have seen that.

(CONTINUED)

25

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25

SUSAN

We have the money. We can fix the hotel.

ANDREAS

I thought Lisa fired you. You think they're still going to pay?

SUSAN

I don't care about the money. The book was my idea. I started all this. And now I'm going to finish it.

CUT TO:

26

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

26

LISA TREHERNE is working behind the reception desk. SUSAN and ANDREAS come out of the breakfast room, on their way to the car.

LISA

Did you enjoy your breakfast?

SUSAN

Very much, thank you. I was wondering if we could arrange a late check-out?

LISA

Are you serious?

SUSAN

Yes. You haven't met my partner, Andreas. The thing is, we've got a long drive today. We're going up to Norfolk to see Stefan.

LISA is taken aback by this news.

LISA

You've got permission to see him in jail?

SUSAN

Yes. Someone I know arranged it.

LISA

What do you think he can possibly tell you?

(CONTINUED)

26

CONTINUED:

26

SUSAN

Well, one thing I'd be interested to know is what it was like being forced to have sex with you.

LISA

How dare you? Who told you that?

SUSAN

You fired him because he refused to go on with it. He rejected you. He'd had enough.

LISA

I fired him because he was a thief.

SUSAN

No. That was Natasha, the maid who found the body. Everyone knew that. But we'll see what Stefan has to say.

LISA

What difference does it make? He confessed. He's a convicted murderer.

SUSAN

Actually, I don't believe he killed Frank Parris... And I'm going to prove it.

As SUSAN moves away, ANDREAS has the last word.

ANDREAS

(sarcastic)

I take it that's a "yes" on the late check-out?

CUT TO:

27

INT/EXT. SUSAN'S CAR/THE ROAD TO NORFOLK - DAY 8, 9:00

27

SUSAN and ANDREAS are driving to Norfolk.

ANDREAS

How far is it to this prison?

SUSAN

About sixty miles. Are you sure you want to come? I'm afraid you're going to have to wait outside when we get there. I've only got entry for one.

(CONTINUED)

27

CONTINUED:

27

ANDREAS

That's all right. I'll make sure
nobody steals the car.

SUSAN

I think all the car thieves are
locked up inside.

ANDREAS

You never know.

SUSAN

God, I've missed you.

They drive into the distance.

CUT TO:

28

EXT. CAR PARK, HMP WEYSTONE - DAY 8, 10:00

28

SUSAN parks the car. She gets out, leans in.

SUSAN

I'll be an hour.

ANDREAS takes out a paperback copy of 'Atticus Pünd Takes The
Case.'

ANDREAS

Take your time!

SUSAN closes the door and walks towards the prison.

CUT TO:

29

INT. RECEPTION AREA, HMP WEYSTONE - DAY 8, 10:10

29

A desk behind a window. Lockers for mobile phones and other
forbidden items. A PRISON OFFICER behind a small glass
screen. SUSAN is among various VISITORS being allowed into
the prison.

OFFICER

Name?

SUSAN

Susan Ryeland - I'm visiting Stefan
Leonida.

OFFICER

ID?

SUSAN takes out a driver's licence and slides it under the
window.

(CONTINUED)

29

CONTINUED:

29

To one side, a thickly barred door buzzes open to allow VISITORS into a caged area. A second door buzzes open to allow them into the actual prison.

CUT TO:

30

INT. VISITING AREA, HMP WEYSTONE - DAY 8, 10:20

30

A wide area with tables and chairs bolted to the floor. A small, shabby cafeteria sells burgers, tea and chocolate bars.

There are various VISITORS talking to INMATES. SUSAN is sitting at a table and at last we meet STEFAN LEONIDA. Eight years in prison and a grotesque injustice have weighed down on the man we briefly met in Episode One. He's wary, mistrustful, haunted... quietly angry.

STEFAN

Why should I talk to you? I heard on the news. Cecily Treherne is dead.

SUSAN

Don't you want to know who killed her?

STEFAN

I know who killed her.

SUSAN

And who was that?

STEFAN

The same person who killed Frank Parris.

SUSAN

Not you.

STEFAN

How could it have been me? I was in here.

SUSAN

You know what I mean.

STEFAN

Miss Treherne wrote to me - just a few weeks ago. She said she'd read a book. A detective story. She said she knew I was innocent.

SUSAN

Do you have the letter?

(CONTINUED)

30

CONTINUED:

30

STEFAN

It came eight years too late. I tore it up.

SUSAN

I published the book, Stefan. 'Atticus Pünd Takes The Case'. It was written by a man called Alan Conway. Have you read it?

STEFAN shakes his head.

STEFAN

I've seen his books in the prison library. They have a lot of murder stories. They're popular here.

SUSAN

You never met him?

STEFAN

He asked to meet me. I refused.

SUSAN

If you didn't kill Frank Parris, why did you confess?

STEFAN

Why do you think?

SUSAN

I don't know.

STEFAN

Because I'm an immigrant - even though I came to this country when I was six years old? Because I'm a nobody? Because actually it was me who went into his room and hammered him to death for a hundred and fifty pounds?

SUSAN

There was a lot of evidence against you.

STEFAN

Oh yes. The money. The bloodstains. But I was asleep all night. There was a party. Maybe I drank too much wine...

SUSAN

How much wine?

(CONTINUED)

30

CONTINUED:

30

STEFAN

One glass? Two. Not so much. But it knocked me out. The next thing I knew, that policeman was in my room.

SUSAN

Detective Superintendent Locke.

STEFAN

He was the bastard who told me to confess. I had a criminal record. Yes - there was a lot of evidence! I didn't have a chance. But if I pleaded guilty, they would go easier on me. That was what he said. Easier? Life with a minimum of twenty years. The one brightness in my life, the one dawn that gives me hope has been taken from me. I should never have listened to him.

SUSAN

Tell me about Lisa.

STEFAN

She's evil. She's a devil.

SUSAN

You were having a relationship with her.

STEFAN

Not a relationship. Sex.

SUSAN

She threatened you.

STEFAN

Why else do you think someone like me would want to sleep with someone like her? When I finally refused, she fired me.

SUSAN

When was that?

STEFAN

A month before the wedding.

SUSAN

But here's something I don't understand. Two weeks after that, you were still seeing her?

(CONTINUED)

30

CONTINUED:

30

STEFAN
Who told you that?

SUSAN
You were seen in the woods.

STEFAN
Liam Corby.

SUSAN
Yes.

A pause. STEFAN considers, not sure how to answer.

STEFAN
That was the last time. I thought
if I gave her what she wanted, she
would give me my job back.

SUSAN
But she didn't.

STEFAN
I told you. She's evil.

CUT TO:

31

INT/EXT. SUSAN'S CAR/ROAD TO SUFFOLK - DAY 8, 11:30

31

SUSAN is driving ANDREAS back south.

SUSAN
He was lying.

ANDREAS
When?

SUSAN
At the very end, when I asked him
why he went back with Lisa, he hes-
itated. He was hiding something. It
was as if he was protecting some-
one. And all that stuff about the
"one brightness in my life, the
dawn that has been taken from me."
What did he mean by that?

ANDREAS
You should have asked him.

SUSAN
A bit late now.

ANDREAS sees a pub ahead. THE PLOUGH AND STARS. A sign with a
constellation outside.

(CONTINUED)

31 CONTINUED:

31

ANDREAS
Can we stop for a drink?

SUSAN
I'm driving.

ANDREAS
I'm not.

SUSAN smiles and pulls into the pub.

CUT TO:

32 **INT. THE PLOUGH AND STARS - DAY 8, 11:40**

32

SUSAN sits at a table. The pub is almost empty. The pub sign is repeated in artwork on the wall.

ANDREAS
I'll get them. What will you have?

SUSAN
A lemonade.

ANDREAS
I'll be right back.

ANDREAS goes over to the bar. SUSAN is left on her own, different thoughts nagging at her. She briefly checks her messages on her phone, then looks up. As if by magic, ATTICUS PÜND is sitting next to her.

PÜND
You have found what you were looking for?

SUSAN
I thought my sister might have left a message.

PÜND
I was not referring to the device in your hand. I was thinking more of the investigation.

SUSAN
It's hopeless. I feel like I've asked a thousand questions - and I still don't have any answers.

PÜND
Ah - but you have many, many answers. This is how it works for the detective.

(CONTINUED)

32

CONTINUED:

32

SUSAN

I'm not a detective.

PÜND

There is so much that is in your head. Truth and lies and half-lies and misdirection and then suddenly you see something that may seem to have no relevance but it untangles everything and at once you have total clarity.

SUSAN

See what?

PÜND

It could be anything. A magpie. A moonflower. Or even - the name of this public house, for example.

SUSAN looks at the picture.

SUSAN

The Plough and Stars. Why should that...?

That's when the penny drops. At the same time, ANDREAS is suddenly there with half a pint of beer and a lemonade. PÜND has vanished.

ANDREAS

Susan...?

SUSAN

Andreas! Forget the drinks. We've got to go.

ANDREAS stares.

CUT TO:

33

EXT. HEATH HOUSE, WESTLETON - DAY 8, 12:30

33

SUSAN's MG is parked outside the house, next to MARTIN's car (which she recognises). SUSAN rings the doorbell. ANDREAS is with her.

The door opens. JOANNE is there.

JOANNE

Why won't you take 'no' for an answer? We don't want to see you.

She starts to close the door. ANDREAS stops her.

(CONTINUED)

33 CONTINUED:

33

ANDREAS
Yes, you do.

SUSAN
You talk to me or you talk to the
police. It's your choice

JOANNE hesitates.

CUT TO:

34 INT. LIVING ROOM, HEATH HOUSE - DAY 8, 12:30

34

SUSAN and ANDREAS face JOANNE and MARTIN in the same room
where she first met them (Episode Three, Scene 25).

SUSAN
This won't take very long.
(Beat)
The first time I came here, you did
something very strange. You answer-
ed my questions in a way that made
you seem more suspicious, more like-
ly to have murdered Frank Parris.

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

SUSAN
Well, you told me how much you
loved this house and how awful it
would have been if you'd been
forced to sell it. In other words,
what you were saying was that you
had every reason to kill him.

MARTIN
That was your assumption...

SUSAN
Just as you were happy to admit you
had argued with Cecily Treherne.
You could have denied it. You did-
n't even try.

JOANNE
Martin had nothing to do with either
of their deaths.

SUSAN
I know. He's not a killer. He's a
pathetic fantasist who's pretending
to be a killer.

(CONTINUED)

34

CONTINUED:

34

MARTIN

Why would I do that?

SUSAN

Well, let me think. Let's imagine you were trapped in an entirely loveless marriage with a wife who bullied you and made you feel small about yourself.

JOANNE

Get out of my house!

SUSAN

I haven't finished.

ANDREAS

(to JOANNE)

He wanted you to think he had the balls to kill your brother...

SUSAN

So it's all been a charade. Making sure I understood the motive. Spelling it all out. And that business with the car. (to JOANNE) Did he tell you about it? I bet he did. Trying to scare me off made him look like a man. But it hasn't worked. He's been lying as much to you as he has been to me. And that's why I'm here. I want you to know. He's not a killer. He's not a man. He's just a pathetic creep.

CUT TO:

35

EXT. HEATH HOUSE, WESTLETON - DAY 8, 12:45

35

ANDREAS and SUSAN walk back to the car.

SUSAN

That felt good.

ANDREAS

I was impressed. But I have one question. How are you so sure he didn't kill Frank Parris?

SUSAN

Because I know who did.

CUT TO:

36

EXT. GUEST CARPARK, BRANLOW HALL - DAY 8, 13:15

36

ESTABLISHING SHOT. SUSAN's car might be spotted outside. It's later that same day.

CUT TO:

37

INT. STAIRS/RECEPTION, BRANLOW HALL - DAY 8, 14:00

37

ANDREAS and SUSAN come down the stairs.

SUSAN

I'm still not at all sure about this.

ANDREAS

The solution?

SUSAN

So many people! It's exactly what I told Alan not to do in his books.

ANDREAS

You'll be fine.

SUSAN spots someone in the reception.

SUSAN

You go ahead. I'll be right with you.

ANDREAS

(in Greek)

Good luck!

SUSAN walks over to ATTICUS PÜND who was waiting for her.

SUSAN

I didn't expect to see you. Are you coming in with me?

PÜND

With your permission. I thought you might appreciate a little support.

SUSAN

I'd love it.

She links arms with him and they continue together.

CUT TO:

38

INT. LIBRARY, BRANLOW HALL - DAY 8, 14:05

38

The dénouement. SUSAN RYELAND addresses a large crowd with ATTICUS PÜND invisibly to one side (not too distracting) and ANDREAS in support. AIDEN, in mourning, is there with GWYNETH ENDICOTT looking after him. LAWRENCE and PAULINE. LISA. LIAM CORBY. DEREK. And an unhappy DETECTIVE SUPERINTENDENT LOCKE.

SUSAN

It should be obvious to all of you now that Stefan Leonida did not kill Frank Parris. Cecily knew the truth and it was that which put her own life in danger.

LOCKE

You'd better know what you're talking about, Ms Ryeland. I've only agreed to this because...

SUSAN

(interrupting)

You've agreed to this because you were wrong, Detective Superintendent. You've always been wrong. And somewhere inside you, you knew it.

AIDEN

Do you know who killed Cecily?

SUSAN

I do. Yes.

AIDEN

Then tell me. You have to tell me. I can't stand this any more.

GWYNETH tries to console him.

SUSAN

We have to start with the night before the wedding and see how Stefan was framed. Because that's what happened. That was the plan all along. It began with the dog barking.

LOCKE

What has that got to do with anything?

SUSAN

It was the reason why Derek went upstairs. I noticed a brooch in the display on the landing.

(CONTINUED)

38 CONTINUED:

38

LAWRENCE

The figeen.

SUSAN

I believe someone jabbed it into the dog to make it bark. That drew Derek up to the landing...

CUT TO:

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

39

FLASHBACK. Episode Two, Scene 40. A figure flits along the corridor, seen by DEREK who is with the dog.

SUSAN (V.O.)

...just in time to see someone who looked like Stefan on his way to Room 12.

CUT TO:

40 INT. LIBRARY, BRANLOW HALL - DAY 8, 14:10

40

The dénouement continues.

DEREK

But it wasn't Stefan.

SUSAN

No, Derek. It was Leo.

LIAM

Who's Leo?

SUSAN

Leo was a male escort working in London. Frank Parris was one of his clients and Alan's book was dedicated to both of them.

PÜND

'For Frank & Leo. In Remembrance'.

SUSAN

Cecily said that the killer was named in the book and there he is. But what do we know about him? Only what James Taylor - who was a friend of Alan Conway - told me in London.

CUT TO:

41

INT. PRIVATE CLUB, LONDON (FLASHBACK) - DAY 6, 13:25

41

FLASHBACK. Episode Four, Scene 16. JAMES TAYLOR tells SUSAN what he knows.

JAMES

I have a feeling he was Australian.

SUSAN

Why do you say that?

JAMES

Alan made a joke about him once. He said Leo had just got back from Melbourne so he was probably in bed with jet-lag.

CUT TO:

42

INT. LIBRARY, BRANLOW HALL - DAY 8, 14:10

42

The dénouement continues. Suddenly LIAM is the centre of attention.

LIAM

Why are you all looking at me? I had nothing to do with it. I never met any of these people!

SUSAN

Leo was doing what he did, living as a sex worker, because he wanted money. And he must have been here when Alan came to the hotel - why else would he have been in the book?

PÜND

(prompting)

But Leo is not just a name.

SUSAN

But Leo is not just a name. It suddenly dawned on me when I was in a pub in Norfolk just this morning.

ANDREAS

The Plough and Stars.

SUSAN

Exactly. Leo is a star sign. And when you remember that, everything clicks into place.

(MORE)

(CONTINUED)

42

CONTINUED:

42

SUSAN (CONT'D)
(to LAWRENCE) Cecily believed in
all that, didn't she. Astrology.
Horoscopes. You told me.

CUT TO:

43

INT. LOUNGE, BRANLOW HALL (FLASHBACK) - DAY 5, 14:45

43

FLASHBACK. Episode Three, Scene 34. SUSAN, PAULINE and
LAWRENCE.

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.

CUT TO:

44

INT. LIVING ROOM, HEATH HOUSE (FLASHBACK) - DAY 5, 9:00

44

FLASHBACK. Episode One, Scene 36. We're CLOSE ON THE MISSING *
PERSONS REPORT that Susan read in Crete. This is the *
photograph of CECILY TREHERNE wearing a pendant with three *
stars and an arrow - and a further photo of the pendant *
itself. *

SUSAN (V.O.)
And then there's the pendant she
liked to wear...

CUT TO:

45

INT. KITCHEN, THE COTTAGE (FLASHBACK) - DAY 7, 17:30

45

FLASHBACK. Episode Five, Scene 42. LOCKE hands AIDEN the same
amulet.

SUSAN (V.O.)
An amulet with three stars and an
arrow. That happens to be the star
sign for Sagittarius. When was her
birthday?

(CONTINUED)

45 CONTINUED:

45

PAULINE (V.O.)
December 10th.

CUT TO:

46 **INT. LIBRARY, BRANLOW HALL - DAY 8, 14:15**

46

The dénouement continues.

SUSAN
How about you, Aiden?

AIDEN
(grudging)
August 16th.

LAWRENCE
Leo.

SUSAN
That tattoo on your shoulder is a
glyph - isn't it! A symbol used to
denote a constellation.

CUT TO:

47 **INT. KITCHEN, THE COTTAGE (FLASHBACK) - DAY 4, 16:35**

47

FLASHBACK. Episode Two, Scene 36. This is the first time that AIDEN and SUSAN meet. He's pouring two glasses of wine while SUSAN examines the photographs - and although she picks up a picture of Cecily, this time we focus on the shot of Aiden sitting in swimming trunks with a tattoo on his shoulder. The tattoo shows a black GLYPH.

SUSAN (V.O.)
*I half-noticed it in the photograph
I saw in your home, Aiden, but it
was only later that I realised its
significance.*

CUT TO:

48 **INT. LIBRARY, BRANLOW HALL - DAY 8, 14:15**

48

The dénouement continues.

SUSAN
It's shorthand for a lion's head
and tail. Leo again.
(MORE)

(CONTINUED)

48

CONTINUED:

48

SUSAN (CONT'D)

And according to all the books, Leo and Sagittarius are highly compatible, which is exactly what Cecily said when she spoke at her wedding.

AIDEN

So you're saying that I worked in London? That I was called Leo?

SUSAN

Yes.

AIDEN

That's rubbish. I was an estate agent.

SUSAN

A very rich one with your own flat in Bayswater.

AIDEN

And I'm not Australian. I've never been to Australia in my life.

SUSAN

Alan said that Leo had jet-lag travelling from Melbourne. But he said it as a joke. Why was that? It only becomes a joke if it isn't Melbourne, Australia but somewhere much closer.

(Beat)

There's a town called Melbourne in South Derbyshire.

LAWRENCE

(to AIDEN)

Your mother came from Derbyshire. You said even said so in your speech.

CUT TO:

49

EXT. LAWN, BRANLOW HALL (2015, FLASHBACK) - DAY FB2, 14:00

49

FLASHBACK. Episode One, Scene 1. The wedding.

AIDEN

I just want to say to my mum, I'm so glad you were able to come all the way down from Derbyshire for today...

CUT TO:

50

INT. LIBRARY, BRANLOW HALL - DAY 8, 14:15

50

The dénouement continues.

LOCKE
(to AIDEN)
You were Leo?

SUSAN
Got it in one, Detective Super-
intendent! He met Cecily and he
married her because he wanted all
this!

She spreads her hands, taking in the hotel and grounds.

AIDEN
It's not true!

SUSAN
And you got it! A new life. Money.
And what about the future? If you
could arrange a few accidents, you
might get the whole shebang! But
then - the worst stroke of luck you
can imagine, on the evening of the
wedding, Frank Parris checks in and
of course, he recognises you.

AIDEN
This is all lies.

SUSAN
One moment he's sullen and sniffy
about his room. The next, he's all
smiles. Because he's already worked
out what he's going to do.

PÜND
The opera!

SUSAN
And this is where we get to 'The
Marriage of Figaro'. Frank said he
was going to see it that evening,
only it wasn't on. And Alan Conway
put it in his book too. Why?

LAWRENCE
It has a wedding in it.

SUSAN
More than that. It's what this has
all been about. Control.

SUSAN turns to AIDEN.

(CONTINUED)

50

CONTINUED:

50

SUSAN (CONT'D)

The opera's a comedy. It's about a couple getting married. The villain is an aristocrat who tries to force one of them to sleep with him on their wedding night.

LOCKE

(shocked)

And you're saying...

SUSAN

Frank Parris knew the opera. And when he bumped into Aiden quite by chance on his wedding night, he had a nasty idea. He could do the same thing to Aiden. Frank recognised him. He knew Aiden's past. And that gave him complete power. He could do anything he wanted.

LAWRENCE

So why did Alan Conway put the opera in his book?

SUSAN

Alan knew Frank well. He guessed what must have happened and included 'The Marriage of Figaro' as a clue.

AIDEN is close to tears. Furious.

AIDEN

My wife was found dead yesterday! I was in love with her. I don't have to listen to any more of this.

ANDREAS

I think you do.

SUSAN

Frank even pretended that the key to his room was broken so that he could pass it across to you right in front of the woman you were about to marry.

CUT TO:

51 **EXT. TERRACE, BRANLOW HALL (2015, FLASHBACK) - DAY FB1, 18:20**

51

FLASHBACK. Episode Four, Scene 3. FRANK PARRIS hands AIDEN his key in front of CECILY and maybe this time we see the glint of cruelty in his eyes.

FRANK
This is for you.

AIDEN
I'm sorry?

FRANK
(to CECILY)
It's not working.

CUT TO:

52 **INT. LIBRARY, BRANLOW HALL - DAY 8, 14:20**

52

The dénouement continues.

SUSAN
That must have amused him but he didn't know that you'd decided you weren't going to play his game. He was a danger to you and you were going to get rid of him.

PÜND
And so now to the evening of the murder.

SUSAN
You also decided to frame Stefan. You must have known about his gambling debts. So you made sure he didn't wake up that night...

CUT TO:

53 **INT. VISITING AREA, HMP WEYSTONE (FLASHBACK) - DAY 8, 10:20**

53

FLASHBACK. Episode 6, Scene 30. SUSAN with STEFAN.

STEFAN
There was a party. Maybe I drank too much wine...

SUSAN
How much wine?

(CONTINUED)

53 CONTINUED:

53

STEFAN
One glass of wine? Two. Not so much. But it knocked me out.

CUT TO:

54 INT. LIBRARY, BRANLOW HALL - DAY 8, 14:20

54

The dénouement continues.

SUSAN
You drugged him. Cecily was taking sleeping pills. That was what knocked him out, not the alcohol. And then, when midnight came, you dressed up like Stefan and you carried his tool box...

CUT TO:

55 INT. LANDING, BRANLOW HALL (2015, FLASHBACK) - FB1, 00:00

55

FLASHBACK. What we didn't see! AIDEN in the woollen hat and dark clothes, takes the figeen out of its display case. Chase - the dog - is asleep in its basket.

SUSAN (V.O.)
But first you made sure there would be a witness.

AIDEN jabs the pin down. We do not see the point of contact. The dog yelps.

CUT TO:

56 INT. LIBRARY, BRANLOW HALL - DAY 8, 14:20

56

The denouement continues.

SUSAN
It would have taken just a few seconds to let yourself into Room 12.

PÜND
And then?

SUSAN
And then you hammered Frank Parris to death.

AIDEN
No.

(CONTINUED)

56

CONTINUED:

56

LOCKE

I would advise you not to say anything, Mr MacNeil. You listen to what she has to say.

SUSAN

Thank you, Detective Superintendent.

(Beat)

That wasn't the end of it.

CUT TO:

57

INT. STEFAN'S ROOM, BRANLOW HALL (2015, FLASHBACK) - NIGHT
FBI, 00:20

57

FLASHBACK. Now we see STEFAN asleep in bed, drugged. AIDEN (different clothes from Scene 55) slips money into the pages of a magazine.

SUSAN (V.O.)

It would have been easy to get into Stefan's room. Presumably you had a master key or maybe you took his. You hid the money you'd found in Frank Parris' wallet...

AIDEN takes a fountain pen out of his pocket. He drips blood onto the bed clothes.

SUSAN (V.O.)

...and left bloodstains, using the fountain pen that you'd stolen from Cecily.

CUT TO:

58

INT. LIBRARY, BRANLOW HALL - DAY 8, 14:20

58

The dénouement continues.

AIDEN

This is all crazy! Stefan was my friend!

SUSAN

That's not true either. He might have been once. But not after you found out he was having a relationship with your wife.

LAWRENCE

(shocked)

What?

(CONTINUED)

58

CONTINUED:

58

SUSAN

I'm sorry to have to break it to
you, Lawrence and you, Pauline.

PAULINE is almost in tears. But she recognises the truth.

PAULINE

Cecily was always fond of Stefan.
They were always close.

SUSAN

It's possible that the affair had
begun long before she met Aiden.
But of course, she had to keep it
from you. He was an immigrant. He
had a criminal record.

LIAM

So it was her - in the wood!

SUSAN

That's right, Liam...

CUT TO:

59

EXT. WOODS NEAR BRANLOW HALL (FLASHBACK, 2015) - NIGHT FB8, 21:30 59

FLASHBACK. Episode Five, Scene 31. LIAM spies on a couple making love. He steps on a piece of wood which cracks loudly. STEFAN looks round, clearly identified.

SUSAN (V.O.)

*You thought it was Stefan and Lisa.
It never occurred to you that he
might be involved with both sis-
ters.*

*And this time, we see that it is indeed CECILY who is lying
beneath STEFAN.*

CUT TO:

60

INT. LIBRARY, BRANLOW HALL, - DAY 8, 14:25

60

The dénouement draws to a close.

SUSAN

(to LISA)

That was the real reason you fired
Stefan, wasn't it. You found out!

LISA

I'm not saying anything to you.

(CONTINUED)

60

CONTINUED:

60

LAWRENCE

I don't believe it. I won't believe it. Cecily wasn't like that.

SUSAN

I'm afraid the evidence is right in front of your eyes, Lawrence. Your granddaughter, Roxana. Does she look anything like Aiden? Or does she remind you of someone else?

PAULINE

Stefan. Oh my God...

PAULINE has seen the grotesque miscarriage of justice.

PAULINE (CONT'D)

He's spent eight years in jail. (to LOCKE) Because of you!

LOCKE

He confessed.

SUSAN

You made him confess. And you're going to have to live with that. But even now, he's still protecting Cecily. He didn't tell me the truth but he said something strange.

CUT TO:

61

INT. VISITING AREA, HMP WEYSTONE (FLASHBACK) - DAY 8, 10:20 61

FLASHBACK. To Scene 30. STEFAN and SUSAN.

STEFAN

The one brightness in my life, the one dawn that gives me hope has been taken from me.

CUT TO:

62

INT. LIBRARY, BRANLOW HALL - DAY 8, 14:25 62

The end of the dénouement.

SUSAN

Cecily chose the name of her child. Roxana is quite a common name in Romanian. It means brightness or dawn.

She turns to LAWRENCE and PAULINE.

(CONTINUED)

62

CONTINUED:

62

SUSAN (CONT'D)

At least you have one thing left
out of all this. I hope it will be
a consolation to you.

A pause. GWYNETH recoils from AIDEN.

GWYNETH

You killed Cecily! You took her to
the wood and you strangled her.

Finally, AIDEN breaks.

AIDEN

I didn't want to. I loved her. I
tried to love her. But she saw
something in that stupid, stupid
book. And she was going to tell.

GWYNETH

You're an evil man. A wicked, evil
man.

AIDEN slumps. He knows he is finished. PÜND tips his hat to
SUSAN, congratulating her.

CUT TO:

63

INT. ROOM 6, BRANLOW HALL - DAY 8, 14:45

63

ANDREAS closes the door and embraces a tired SUSAN.

ANDREAS

You were brilliant. I'm so proud of
you.

SUSAN

Let's just pack our bags and get
out of here.

ANDREAS

Where to?

SUSAN

Home.

ANDREAS

And where is that?

SUSAN

Crete. The Trifilli.

ANDREAS

Susan... I don't want you to do
anything you don't want to do.

(CONTINUED)

63

CONTINUED:

63

SUSAN
I'm not going to have to. There's
something I haven't told you.

SUSAN shows ANDREAS a message on her phone.

SUSAN (CONT'D)
Nathan Parker came through.

ANDREAS
Who?

SUSAN
Parker Chance Books. I told you I
was seeing them. He's the CEO.

ANDREAS
And?

SUSAN
Well, I thought the interview went
terribly but apparently he was im-
pressed by my frankness. He's off-
ered me a job.

ANDREAS is puzzled. So how can she come to Crete?

SUSAN (CONT'D)
Freelance...! A sort of editor-at-
large. I can work from Crete and
pay someone else to unblock the
drains.

ANDREAS
That's...

SUSAN
It's perfect. Let's just go before
my luck changes.

ANDREAS
I'll get the cases.

CUT TO:

64

EXT. GUEST CARPARK, BRANLOW HALL - DAY 8, 15:00

64

SUSAN is waiting by the car. Suddenly PÜND is with her.

SUSAN
I really think it is goodbye this
time.

(CONTINUED)

64

CONTINUED:

64

PÜND

Watching you, it was a masterclass,
Susan. You certainly have no need
of me. And yet...

SUSAN

(wary)

What?

PÜND

Alan Conway dedicated his book to
Leo and Frank. He drew on 'The Marriage
of Figaro'. But I wonder...

SUSAN

Go on.

PÜND

Are you sure there isn't something
else you've missed?

REACTION ON SUSAN. Realising it's not quite over yet.

ANOTHER ANGLE. ANDREAS comes out with the luggage. SUSAN is
waiting on her own.

CUT TO:

65

EXT. TAVERNA, HOTEL TRIFILLI - DAY 9, 15:30

65

Brilliant sunshine and the bright blue of the Aegean bring us
back to Crete. A CHAMBERMAID walks past with neatly folded
sheets. A GARDENER is at work on the grounds.

SUSAN (no longer running the hotel) is surrounded by
documents. Alan's notes. Drafts of 'Atticus Pünd Takes The
Case'. Memory sticks. Her computer.

Despite everything, she can't quite let it go.

ANDREAS comes out, showing her a menu with the name of the
hotel on the front.

ANDREAS

What do you think?

SUSAN

It looks good.

ANDREAS

And good news! We've had a
cancellation.

SUSAN

When?

(CONTINUED)

65

CONTINUED:

65

ANDREAS

First two weeks of September. Two rooms.

SUSAN

Fantastic. I'll let Katie know.

ANDREAS

It'll be lovely to have her here.

ANDREAS looks suspiciously at the various documents.

ANDREAS (CONT'D)

What are you doing?

SUSAN

I'm just worried that there was something I missed.

ANDREAS

Susan - Cecily was found. Aiden is going to spend the rest of his life in jail. Stefan is back with his daughter. You solved it all and you even got paid! What else is there?

SUSAN

Something!

ANDREAS shakes his head and goes back into the hotel.

CUT TO:

66

EXT. TAVERNA PARADISO, ELOUNDA - DAY 10, 11:00

66

SUSAN is sipping a coffee in a taverna overlooking the salt flats of Elounda. She is immersed in the book, sifting through the pages.

CUT TO:

67

EXT. SALT FLATS, ELOUNDA - DAY 10, 12:45

67

SUSAN walks along the spit through the salt flats with a tote bag. She sits on a rock, takes the book out and reads with the waves lapping at her feet. There's no relief for her.

CUT TO:

68

INT. RECEPTION, HOTEL TRIFILLI - DAY 11, 16:30

68

SUSAN makes notes, surrounded by all the paraphernalia. ANDREAS goes past, carrying a crate of bottles. He looks at her with a certain dismay but says nothing.

CUT TO:

69

INT/EXT. BEDROOM/TERRACE, HOTEL TRIFILLI - NIGHT 11, 23:50

69

SUSAN sits at the table on the balcony, still immersed in 'Atticus Pünd Takes The Case.' ANDREAS is in bed.

ANDREAS

Are you coming to bed?

SUSAN

In a minute.

ANDREAS

It's almost midnight.

SUSAN

There's got to be something. An anagram. A play on words. Something hidden.

ANDREAS

It's going to drive you mad. And if it doesn't drive you mad, it's going to drive me mad. Come to bed!

Exhausted, SUSAN closes the book.

CUT TO:

70

EXT. HOTEL TRIFILLI - NIGHT 11, 2:30

70

A full moon. A perfect night. Everything is still. The sea with the hotel behind.

SUSAN (O.S.)

I've got it!

CUT TO:

71

INT. BEDROOM, HOTEL TRIFILLI - NIGHT 11, 2:30

71

SUSAN has woken up. She's sitting up in bed. ANDREAS half-asleep.

ANDREAS

What have you got?

(CONTINUED)

71

CONTINUED:

71

SUSAN

The answer. He was right. There was something else.

ANDREAS

Susan...

SUSAN

It was all about Leo. All the time.

ANDREAS

Leo.

SUSAN

The lion.

CUT TO:

72

EXT. TAVERNA, HOTEL TRIFILLI - DAY 12, 8:30

72

SUSAN and ANDREAS are sitting outside the hotel together. VANGELIS has served them a simple breakfast.

ANDREAS

All right. Tell me.

A pause.

SUSAN

Alan wanted us to know that the killer was Leo. Leo was also a star-sign, the lion. And so that's what he did. He filled the book with lions.

ANDREAS

I don't understand.

SUSAN

It was why he wanted Bert Lahr and the Wizard of Oz. And the comic. He said they were clues.

ANDREAS

Slow down a minute, Susan. Maybe you could help me by making sense.

SUSAN

Lions!

CUT TO:

73 **EXT. THE RED LION, TAWLEIGH (1954, FLASHBACK) - DAY AP4,** 73
20:10

What follows should come as a complete surprise to the audience. The truth has been in plain sight but concealed.

FLASHBACK. Episode Four, Scene 31. The first of a last, fast series of flashbacks. The pub sign swings in the wind.

SUSAN (V.O.)
First there was the pub in Taw-
leigh. It was called the Red Lion.

CUT TO:

74 **INT. BAR, MOONFLOWER HOTEL (1954, FLASHBACK) - DAY AP1,** 74
17:35

FLASHBACK. Episode One, Scene 43. OSCAR BERLIN is discussing his script with MELISSA in the empty bar. We see the cover with its three lions (the heraldry of Richard the Lionheart).

SUSAN (V.O.)
Then there was Oscar Berlin with
his script. It was all about Rich-
ard the Lionheart.

CUT TO:

75 **INT. KITCHEN, CLARENCE KEEP (1954, FLASHBACK) - DAY AP4,** 75
11:15

FLASHBACK. Episode Three, Scene 40. PHYLLIS and ERIC CHANDLER are sitting in the kitchen together. ERIC reading Captain Condor which appears in THE LION COMIC.

SUSAN (V.O.)
The comic that Eric was reading was
'The Lion'. Alan told me it was a
clue.

CUT TO:

76 **OMITTED** 76

77 **INT. HALLWAY, CLARENCE KEEP (1954, FLASHBACK) - DAY AP3,** 77
15:20

FLASHBACK. Episode Two, Scene 29. As PÜND and CHUBB enter the hallway, Madeline is admiring the 'The Wizard of Oz' poster which shows Bert Lahr as the cowardly lion.

(CONTINUED)

77 CONTINUED:

77

SUSAN (V.O.)
*I already told you about Bert Lahr.
He played the cowardly lion in 'The
Wizard of Oz'.*

CUT TO:

78 INT. ST DANIEL'S CHURCH, TAWLEIGH (1954, FLASHBACK) - DAY 78
AP6, 10:00

FLASHBACK. Episode Five, Scene 16. SAMANTHA is talking to PÜND. She looks up at the stained glass window and there is St Daniel, surrounded by lions.

SUSAN (V.O.)
*The stained glass windows in the
church of St Daniel. It was The
Lions' Den!*

CUT TO:

78A EXT. CHURCH LODGE, TAWLEIGH (1954, FLASHBACK) - DAY AP3, 78A
17:00

FLASHBACK. Episode Two, Scene 45. Algernon Marsh's damaged car. We see the number plate - L10 N5.

SUSAN (V.O.)
*And the number plate on Algernon's
car. That really said it all.*

CUT TO:

79 EXT. TERRACE, HOTEL TRIFILLI - DAY 12, 8:45 79

SUSAN and ANDREAS as before. It's finally over!

SUSAN
*It goes on and on and I've prob-
ably missed half of them. But that
was his secret message. He put in
lots of lions.*

ANDREAS
So that's it! It's over!

SUSAN
*Maybe. Yes. But you know what Alan
was like. There could be something
else.*

ANDREAS
There is nothing else. It's enough.

(CONTINUED)

79

CONTINUED:

79

ANDREAS reaches out and puts his hands on SUSAN's.

ANDREAS (CONT'D)

Don't be angry with me, please. But
it's time to finish with all this.
I think you've allowed Alan Conway
to do enough damage to your life.

SUSAN

You might be right.

ANDREAS

We have each other. We have the
hotel. You have your new job. Of
course I'm right.

(Beat)

I want you to forget about all this
and come out with me tonight.

SUSAN

Where are we going?

CUT TO:

80

EXT. PSYCHRO CAVE, CRETE - NIGHT 12, 21:30

80

SUSAN and ANDREAS are sitting on a blanket in front of a
steep hillside and a cave entrance. A gorgeous Crete night,
thousands of stars in the sky. They have a picnic. Wine and
food. They've lit a bonfire. SUSAN has a rucksack with her.

ANDREAS

The Psychro Cave. It's also known
as the cave of Zeus because they
say this is where he was born.

SUSAN

Why have you brought me here,
Andreas?

ANDREAS

Because this is one of the most
beautiful places in Crete. And I
think you've had your head so
buried in Alan's books and his
documents and his life that you've
forgotten about the moon and the
stars.

SUSAN

You're a true romantic.

ANDREAS

I'm a Greek. We're all romantic.

(CONTINUED)

80

CONTINUED:

80

SUSAN reaches for her rucksack and upends it. All the documents, photographs and memory sticks that James Taylor gave her, along with her own notes, tumble to the ground.

SUSAN

I brought these with me. I had a feeling I might need them.

ANDREAS

What are you going to do with them?

SUSAN

This is everything James gave me. All my notes from Branlow Hall. I don't want them.

ANDREAS

Are you sure?

SUSAN

I've never been more sure of anything in my life.

ANDREAS

Then let's make an offering to the Gods, to thank them for bringing us back together and to release you from the dark shadows, the memories of what we've left behind.

SUSAN makes her decision. She picks up the pile of documents and throws them on the fire.

SUSAN

There. An offering to the Gods.

ANDREAS

Thank you.

A pause. SUSAN looks up at the night sky.

SUSAN

Do you think Leo is in the ascendant?

ANDREAS

I hope not.

He puts his arm around her.

ANOTHER ANGLE. The pages are burning in the fire. We see a page of Alan Conway's handwritten notes with the name 'Aiden MacNeil' in capital letters. The flames are licking at the paper.

(CONTINUED)

80

CONTINUED:

80

And in front of our eyes, the name changes. It's as if the flames are doing it. The letters move. Re-arrange themselves.

An anagram. Now they spell MADELINE CAIN.

The flames devour the page.

END OF SERIES

PROPERTY OF ELEVENTH HOUR FILMS