



MAGPIE MURDERS

Seven for a secret never to be told...

Episode Six
A Six Part Event Series

by

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Adapted from his bestselling novel

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YOUNG ROBERT
(disgruntled)
He won't help us.

SAM
He doesn't like Bella.

MARY
Well, why don't you try Dingle
Dell? She often goes there.

SAM
(excited)
Yes!

YOUNG ROBERT
OK.

The two CHILDREN run out again. MARY goes back to her ironing. A moment later, she hears the shouting and looks out of the window.

MARY'S POV: She has a clear view of the lake in the background. She sees YOUNG ROBERT and SAM running round the side.

CUT TO:

4 **EXT. PYE HALL - LAKE (1943) DAY.** 4

The younger version of BRENT - aged about 30 - is building a bonfire. He sees YOUNG ROBERT and SAM run round the side of the lake and disappear into woodland.

CUT TO:

5 **EXT. WOODS (1943) DAY.** 5

Suddenly the scenes are a little less bucolic. The woodland is darker, the leaves blocking out the sun. The trunks of the trees rise up like ancient pillars.

YOUNG ROBERT and SAM are still calling for the dog.

YOUNG ROBERT
Bella?

SAM
Where are you?

Like so many children, they intuitively know when something is wrong. They become quieter. They walk more slowly.

And there - in front of them - BELLA. We last saw the dog in Episode Four, Scene 47. But now it is lying on the ground, still. We somehow know that it is dead.

(CONTINUED)

The two CHILDREN are paralysed with shock. They stare at the unmoving dog.

CUT TO:

OPENING CREDITS

CUT TO:

6 **EXT. MATTHEW BLAKISTON'S COTTAGE (1955) DAY.** 6

ESTABLISHING SHOT: A small, tumbledown cottage in the middle of nowhere, home of someone hiding from life. PÜND and FRASER get out of FRASER'S car which is parked outside.

MATTHEW (O.S.)

How did you find me, Mr Pünd?

PÜND (O.S.)

It was the Reverend Osborne at the church in Saxby-on-Avon...

CUT TO:

7 **INT. MATTHEW BLAKISTON'S COTTAGE - KITCHEN (1955) DAY.** 7

MATTHEW BLAKISTON is prematurely old, an invalid. Sitting in his depressing kitchen, facing PÜND and FRASER.

PÜND

He gave me your address.

MATTHEW

You're investigating Mary's death?

PÜND

No, Mr Blakiston. I am investigating the murder of her employer, Sir Magnus Pye.

MATTHEW

Well, you're wasting your time. I can't help you. I'm not even sure I'd want to.

PÜND

You are no friend of Sir Magnus.

MATTHEW

He took my wife and my family. He took everything I ever loved. When he offered her the job at Pye Hall, he sucked her into his orbit. She worshipped him. He was an aristocrat. The local squire! It didn't matter what I said to her, she had complete faith in him.

(MORE)

(CONTINUED)

MATTHEW (CONT'D)

She trusted him with everything!
And suddenly there was no more room
for me.

PÜND

When did you last see her?

MATTHEW

Ten years ago.

PÜND

And yet, still, you went to her
funeral.

MATTHEW

Of course I did. I loved her.

A pause.

MATTHEW (CONT'D)

Before the accident, before Sam
died, we'd been happy together. She
wasn't an easy woman...I'll grant
you that. But we'd been childhood
sweethearts and some things never
leave you. When we first got
married, setting up our first home,
those were wonderful days.

PÜND

And then you lost your son.

MATTHEW

I was away with the RAF when Sam
died. Mary blamed me for that. And
maybe she was right. Although I'm
not sure what I could have done.

PÜND

Who do you blame?

MATTHEW

I'm not sure I can answer that, Mr
Pünd. I suppose I could blame Sir
Magnus. He was the one who set up
those treasure hunts. He hid the
coin that could have drawn my boy
into the water. And I suppose that
might have given me a reason to
kill him, if that's what you're
thinking. Although you might wonder
why I waited twelve years.

PÜND

And what of Brent?

(CONTINUED)

MATTHEW

The groundsman. He was close by. He could have kept an eye out. He was the one who found Sam. But by then it was far too late...

CUT TO:

8 **EXT. PYE HALL - GROUNDS - LAKE (1943) DAY.** 8

FLASHBACK. We have already seen this when Robert described it in Episode Four, Scene 41.

BRENT carries SAM out of the lake. The 12-year-old boy is dead.

MATTHEW (V.O.)

I suppose he did what he could. He saw the body floating on the surface - that's what they told me - and he waded into the lake and pulled him onto dry land. Robert saw them just as they were coming out and he charged into the water too.

ANOTHER ANGLE. YOUNG ROBERT plunges into the water, shouting at the same time.

YOUNG ROBERT

No! Sam!

CUT TO:

9 **INT. MATTHEW BLAKISTON'S COTTAGE - KITCHEN (1955) DAY.** 9

PÜND, FRASER and MATTHEW BLAKISTON, as before.

MATTHEW

I'm not sure Robert ever recovered from what he saw that day.

PÜND

In what way?

MATTHEW

His relationship with Mary. Turning his back on me.

PÜND

You have my sympathies, Mr Blakiston, but I have to ask if it is for this reason that you chose not to speak to your son at his mother's funeral?

((CONTINUED))

MATTHEW

Well, I was tempted. I was happy to see him. He's grown up into a handsome young man and he seems to have found himself a nice girl.

PÜND

But...?

MATTHEW

What good would it have done? I've been out of his life for too long now and anyway the two of us were never that close. He was always a very quiet boy. Kept himself to himself. To be honest, I was closer to Sam.

FRASER

Did the two of them get on?

MATTHEW

Well, they fought like all young boys. There were jealousies. But I'd say yes.

PÜND

And what of Robert and his mother?

MATTHEW

Everything changed after the accident. Suddenly she was all over him! She never let him out of her sight. To lose a child is so terrible that I suppose she became over-protective with the one who was left.

PÜND

Thank you, Mr Blakiston.

PÜND and FRASER get up to leave. And then an afterthought.

PÜND (CONT'D)

What can you tell me about Bella?

MATTHEW

The dog? You know she was killed.

PÜND

I did not know.

MATTHEW

Somebody poisoned her. It was quite deliberate. Rat poison. We always assumed it was Brent. He hated the dog. He was always complaining about it. Sam was devastated.

(CONTINUED)

PÜND

Why Sam in particular?

MATTHEW

It was his dog. I'd bought her for him for his ninth birthday.

PÜND

It is exactly as I thought.

CUT TO:

10 INT/EXT. FRASER'S CAR/ENGLISH COUNTRYSIDE (1955) DAY. 10

PÜND and FRASER (behind the wheel) are driving back to Saxby-on-Avon.

FRASER

What a very sad story.

PÜND

Yes.

FRASER

If you ask me, everything about Pye Hall is cursed. The dog killed. The little boy drowned. Mary Blakiston. Sir Magnus. If you want the truth, I don't want to spend another minute there.

PÜND

You may have your wish, James. We need to meet with Detective Inspector Chubb but after that we will be returning at once to London.

FRASER

Don't tell me. You know who did it!

PÜND

Matthew Blakiston provided the last piece of the jigsaw.

FRASER

Then do tell me! I want to know.

PÜND

We have a long drive.

(a smile)

I will explain it all.

The car drives into the distance through lovely countryside.

CUT TO:

11

INT. CLOVER BOOKS - CHARLES'S OFFICE DAY.

11

And we're back to the present (MONDAY MORNING). SUSAN is holding Alan's manuscript, looking at the last - blank - page. CHARLES is with her.

SUSAN

(reading)

We have a long drive. I will explain it all.

(Beat)

It's so infuriating because he never did.

CHARLES

So you're no closer.

SUSAN

I'm sorry, Charles. It's gone. All the notes. Everything. Claire Jenkins had a copy but she destroyed it. That's the closest I got.

CHARLES

Well, full marks for trying.

An uncomfortable pause.

CHARLES (CONT'D)

There's something I have to tell you, Susan. I've approached Peter Kinsale at Harper Collins for the position of CEO.

SUSAN

Ah.

CHARLES

Cityworld can't wait any longer. They've asked me to explore the field.

CHARLES is uncomfortable and continues hastily.

CHARLES (CONT'D)

You know how much I want you to take the job. I couldn't leave the company in better hands. But I can't risk the investors walking away.

SUSAN

What did Peter say?

CHARLES

He's interested. And he has some interesting ideas.

(MORE)

(CONTINUED)

CHARLES (CONT'D)

(Beat) He suggested bringing in Sophie Hannah to finish Magpie Murders.

SUSAN

You told him about the book.

CHARLES

I had to. Without Magpie Murders there is no deal.

SUSAN

Sophie's a good idea. She did a great job with Poirot.

CHARLES

That's what I thought.

SUSAN

Does she know who did it?

CHARLES

She's reading it now.

SUSAN

(disappointed)

So this all sounds like a done deal.

CHARLES

Nothing has been agreed. There's still time.

SUSAN considers.

SUSAN

No. I think you've made the right decision. I think we both have.

The end of SUSAN'S chance to become CEO and she knows it. She realizes that everything - her job, Andreas, Crete - have been taken away from her.

CHARLES

We've worked together - how many years?

SUSAN

(Wistful) Too many. How long will it take?

CHARLES

We'll have to make an announcement soon.

SUSAN is about to leave. CHARLES has an afterthought.

(CONTINUED)

CHARLES (CONT'D)
She wants to use my title, by the way.

SUSAN
I'm sorry?

CHARLES
Sophie. She likes The Magpie Murders. Not Magpie Murders. I suppose we'll never know why Alan got so upset.

CUT TO:

12 **INT. CLOVER BOOKS - SUSAN'S OFFICE DAY.** 12

SUSAN is sitting at her desk. Deep in thought. The advertisement that we saw at Frankfurt (Episode One, Scene 10) showing the titles of the first eight books is on a shelf in her line of vision.

ATTICUS PUND INVESTIGATES
NO REST FOR THE WICKED
ATTICUS PUND TAKES THE CASE
NIGHT COMES CALLING
ATTICUS PUND'S CHRISTMAS
GIN & CYANIDE
RED ROSES FOR ATTICUS
ATTICUS PUND ABROAD

Three FLASHBACK take us into her thoughts.

CUT TO:

13 **INT. LA MAISON RESTAURANT NIGHT.** 13

Episode 3, Scene 5. CHARLES and ALAN at the dinner table.

ALAN
Not "The" Magpie Murders. Magpie Murders. That's the bloody title.

CUT TO:

14 **INT. ABBEY GRANGE/CONWAY'S STUDY DAY.** 14

Episode 2, Scene 28. SUSAN with JAMES TAYLOR are breaking into Alan's computer.

JAMES
"Cat up nudist". One word.

A look from SUSAN.

(CONTINUED)

JAMES (CONT'D)
It's an anagram of Atticus Pünd.
Alan loved anagrams.

CUT TO:

15 **INT. KATIE'S HOUSE, KITCHEN DAY.** 15

FLASHBACK. Episode 4, Scene 47. SUSAN confronting KATIE.

SUSAN
Darnley. D-A-R-N-L-E-Y. It's an
anagram of Ryeland.

CUT TO:

16 **INT. CLOVER BOOKS - SUSAN'S OFFICE DAY.** 16

SUSAN is staring at the advertisement. And suddenly she sees it. She takes it down.

With a marker pen, she writes MAGPIE MURDERS, adding it to the bottom of the list of books. Then she circles the first letters. The letters spell out...

SUSAN
An anagram.

But before she can take the thought any further, her assistant, ALICE comes into the office.

ALICE
I'm off, Susan. Is that OK?

SUSAN is puzzled. It's only four o'clock.

ALICE (CONT'D)
(reminding her)
I've got my check-up at five.

SUSAN
Oh yes. Hope it's OK.

ALICE
Thanks.
(Beat)
Oh - and by the way, Jemima said hello.

SUSAN
Jemima? You've seen her?

ALICE
I bumped into her at the station a couple of nights ago. We're going to meet next week.

(CONTINUED)

ALICE is on her way out. But SUSAN has a sudden thought.

SUSAN

Wait a minute. Alice. Do you have her number?

CUT TO:

17 INT. PUBLIC SCHOOL - CORRIDOR DAY. 17

The end of a lesson. ANDREAS walks down a corridor and comes to a classroom labelled COMPUTER SCIENCE. A few BOYS come out from the end of a lesson. He goes in.

CUT TO:

18 INT. PUBLIC SCHOOL - COMPUTER SCIENCE ROOM DAY. 18

CHRIS FLETCHER, the teacher ANDREAS was with in Episode One, is packing up after a lesson.

ANDREAS

Chris. Can you do me a favour?

FLETCHER

Sure. What is it?

ANDREAS takes out a laptop.

ANDREAS

I've been sent an email but I don't know who it came from.

He shows the image of himself and ALAN CONWAY on the roof.

ANDREAS (CONT'D)

I transferred it from a friend's mobile but I need to know the source.

FLETCHER

That's easy. Look at the metadata.

ANDREAS

I don't know what that means.

FLETCHER

I'll do it for you.

FLETCHER starts hitting the buttons on the laptop.

FLETCHER (CONT'D)

That's the original IP. Put it into MX Toolbox. Reverse Lookup...

We don't need to see any of this. He's really just explaining it to himself. He hits the final button.

((CONTINUED))

FLETCHER (CONT'D)

It originated from Clover Books.

ANDREAS

(shocked)

What?

FLETCHER

Nice shot.

CUT TO:

19 INT. COFFEE SHOP DAY.

19

SUSAN and JEMIMA have met for a coffee. JEMIMA is a cheerful, efficient-looking girl, formerly Charles's assistant.

SUSAN

It's good of you to come out,
Jemima. Thank you.

JEMIMA

It's nice to see you, Susan.

SUSAN

Are you OK?

JEMIMA

Yeah. I'm starting at Channel Four.
PA.

SUSAN

That's great.

(Beat)

Look, Jemima, I wanted to ask you
about the manuscript. Magpie
Murders.

JEMIMA

I know. Charles has already emailed
me. But I promise you, it wasn't my
fault.

SUSAN

I'm not blaming you.

JEMIMA

I photocopied everything Charles
gave me. I can't remember how many
pages it was now. It was over three
hundred. But I'd have done a page
count. I always did.

SUSAN

And you didn't leave it in the
machine room?

(CONTINUED)

JEMIMA

No. I gave both copies to Charles. You'd just left for Frankfurt so he said he'd look after it.

SUSAN

And you didn't read any of it?

JEMIMA

Only the page numbers.

A pause as SUSAN takes this all in. Then a sudden thought:

SUSAN

Wait a minute. You said I'd just left for Frankfurt.

JEMIMA

Yes. Wednesday morning.

SUSAN

No. That's not possible. Alan gave Charles the manuscript on Thursday night. They had dinner together.

JEMIMA

No. It came in the post on Wednesday. I photocopied it straight away and Charles had it before lunch.

SUSAN

Are you sure? Magpie Murders?

JEMIMA

Of course I'm sure. It was our biggest book! Charles told me not to tell anyone. He wanted to surprise you.

SUSAN is struggling to take all this in.

SUSAN

Why did you leave so suddenly?

JEMIMA

Because Charles asked me to.

SUSAN

He told me you were the one who wanted to leave.

(CONTINUED)

Then she starts opening drawers. Searching through papers. Finally, she finds what she's looking for.

The MISSING CHAPTER has been in Charles's desk all along. She stares at it. Checks it really is what she thinks it is. Settles down to read it...

CUT TO:

23 INT. CLOVER BOOKS - CORRIDOR NIGHT. 23

SUSAN is not alone in the building. A door opens. A FIGURE moves towards the office. A sense of menace.

CUT TO:

24 INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT. 24

SUSAN has only had time to glance at the last pages of the missing chapter. She looks up. CHARLES CLOVER is there.

CHARLES

Susan? What are you doing?

SUSAN

I thought everyone had gone.

CHARLES

I left something...

CHARLES sees the missing chapter.

CHARLES (CONT'D)

Ah. I see you've found it.

SUSAN

The missing chapter. You had it all along.

CHARLES

Yes. I can explain if you'll let me.

SUSAN

I think you should.

CHARLES

Would you like a whisky?

SUSAN

A small one.

CHARLES

Of course.

CHARLES goes and pours two glasses. During this...

(CONTINUED)

CHARLES (CONT'D)

Look, Susan, everything, I've done I've done for the company. You have to understand that. I had to protect us. (Beat) It's not easy to explain.

SUSAN

Then why don't you let me?

A pause.

SUSAN (CONT'D)

Why don't we start last Wednesday, when I was in Frankfurt. That was when the manuscript actually arrived, sent to you in the post. You read it before you had dinner with Alan on Thursday night.

CHARLES

That's right.

SUSAN

You told Jemima to leave because you didn't want her to tell me you'd already read it.

CHARLES

She was leaving anyway.

CHARLES gives SUSAN a glass of whisky and sits down.

CHARLES (CONT'D)

Here.

SUSAN

Thank you.

SUSAN (CONT'D)

Your dinner with Alan was horrible. He was drunk.

CHARLES

Drunk and threatening. You have no idea...

CUT TO:

24A

INT. LA MAISON RESTAURANT NIGHT.

24A

A FLASHBACK to CHARLES and ALAN CONWAY at the table. We have already visited the restaurant in Episode Three Scenes 3&5. CONWAY is drunk and sweating, raising his voice.

(CONTINUED)

CONWAY

I'm fed up with it! Fed up with
fucking Atticus Pünd. You don't
know how long I've been waiting to
do him in.

Other DINERS are looking around. CHARLES is embarrassed.

CHARLES

Alan, please...

CUT TO:

24B

INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.

24B

SUSAN and CHARLES as before.

SUSAN

That same evening he wrote you a
letter - effectively apologising
for his behaviour. That letter was
handwritten.

CHARLES

(remembering)

Yes. It was.

SUSAN

But an apology wasn't enough, was
it, Charles? On Saturday evening,
you drove up to Abbey Grange.
Incidentally, you gave yourself
away about that. I should have
spotted it.

CHARLES

Really? What do you mean?

SUSAN

When we drove up for the funeral,
you were very helpful.

CUT TO:

25

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

25

FLASHBACK. Episode Four, Scene 14. SUSAN is driving CHARLES
CLOVER to the funeral.

CHARLES

Nice day for a funeral. Alan always
was lucky with the weather.

(Beat)

Turn right here.

They come to a lane and turn into it.

(CONTINUED)

CHARLES (CONT'D)
You want to avoid the road works.

As they drive down the lane, the CAMERA rises up to show the ROADWORKS around a corner.

CUT TO:

26 **INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.** 26

SUSAN and CHARLES as before.

SUSAN
You knew about the roadworks before we got to them. But only a couple of days before, I'd asked you a question...

CUT TO:

27 **INT. CLOVER BOOKS - CHARLES'S OFFICE DUSK.** 27

FLASHBACK. Episode 3, Scene 1D. SUSAN and CHARLES.

SUSAN
That house of his. Abbey Grange. When was the last time you saw it?

CHARLES
I haven't been in Suffolk for five or six months. (Beat) He changed the name. Did you know that?

CUT TO:

28 **INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.** 28

SUSAN and CHARLES as before.

SUSAN
Five or six months. You were doing everything you could to distance yourself from the scene of the crime. But you were lying because you knew about the roadwork. I should have guessed.

CHARLES
Are you accusing me of Alan's murder, Susan? Because that's ridiculous. Nobody needed him alive more than me.

((CONTINUED))

SUSAN
We'll get to that in a minute if
you don't mind.

CHARLES
Go ahead.

SUSAN
Once you arrived, you parked your
car out of sight.

CUT TO:

29 **EXT. ABBEY GRANGE DUSK.**

29

FLASHBACK. The night of the murder. CHARLES turns into the drive of Abbey Grange and notices a car parked outside; the car used by ANDREAS. He parks out of sight - in the spot where SUSAN found the tyre tracks (Episode 2, Scene 29).

SUSAN (V.O.)
As it turned out, Andreas had got
there ahead of you. He was with
Alan.

ALAN CONWAY and ANDREAS are on the roof. CHARLES gets out of his car. He takes out his mobile and clicks off a picture as ANDREAS embraces CHARLES.

SUSAN (V.O.)
That was when you took the photo-
graph.

CUT TO:

30 **INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.**

30

SUSAN and CHARLES as before.

SUSAN
You sent it to me because you
didn't want me to investigate. You
thought I'd give up if I believed
Andreas was involved.

CHARLES
I was afraid for you, Susan. I'll
admit that. Going up there,
blundering in when you had no idea
of the stakes...

(CONTINUED)

SUSAN

OK. Let's talk about the stakes then. The sale to Cityworld. Your beloved publishing company. All those shares...the millions of pounds you were going to be paid. He was going to destroy it all, wasn't he!

CHARLES

Yes.

SUSAN

Because he hated writing murder mysteries. He hated Atticus Pünd. He thought he was better than that. Alan Conway wanted to be Salman Rushdie or Hilary Mantel. It's extraordinary really but the more successful he was the more miserable he became.

CHARLES

He was ludicrous.

SUSAN

But then he was diagnosed with a terminal illness - and that changed everything. He didn't need money any more. Fame wasn't going to help him and actually it disgusted him. But he'd always had this idea that one day he'd destroy Atticus Pünd, give him his own version of the Reichenbach Falls and one that the literary world would never forget. In fact, it was built into the books.

SUSAN goes over to the advertisement.

SUSAN (CONT'D)

Atticus Pünd Investigates. No Rest for the Wicked. Atticus Pünd Takes the Case. The first letters spell out "An Anagram". Of course, it only works if the last book is called Magpie Murders. Not The Magpie Murders.

CHARLES

Yes. Alan did tell me that.

SUSAN

But an anagram of what? You know, I only worked it out on the way here.

(CONTINUED)

CHARLES

Go on.

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

SUSAN

Do I need to? You already know.
It's what he told you when he got
drunk over dinner in that fancy
restaurant. What Alan wanted was to
destroy the books, to make them
valueless. Because that was what he
always thought they were.

She takes the advertisement with the words ATTICUS PÜND.

SUSAN (CONT'D)

And this was his torpedo. The
actual name of his detective.
Atticus Pünd.

CHARLES

He knew what he was doing from the
very beginning.

SUSAN

Alan had already jumbled up the
letters and made "Cat Up Nudist."
It was his computer password and
already it showed his attitude:
snarky and disrespectful. But there
was a second, much worse anagram,
wasn't there.

CHARLES

(taunting her)
Do tell.

She takes a PEN to the ADVERTISEMENT of ATTICUS PÜND - she
pauses - and strikes through the letters as she reveals the
hidden message.

SUSAN

Three words. The first is "A". The
second is "Stupid".

We see each word emerge as she says it out loud. As she gets
to the letter 'D' of "stupid" her pen hovers - unwilling to
go on - before we swiftly move away from it. We see nothing
further.

SUSAN (CONT'D)

Which leaves a four letter word and
one of the worst, one of the most
offensive in the English language.
If people had found out, if people
had realised that this was "Atticus
Pünd", it wasn't just the last book
that was at stake; it was the
entire series and you could forget
any deal with Cityworld Media.
You'd have lost millions and that
was why you had to kill him.

(CONTINUED)

A pause.

CHARLES

Ah.

SUSAN

You're not going to deny it?

CHARLES

I did try to dissuade him. We went up to the tower.

SUSAN

You mean, you persuaded him to take you...

Meaning that the murder was pre-planned. CHARLES doesn't deny it.

CHARLES

Well, he liked to show off the view...

30A

EXT. ABBEY GRANGE NIGHT.

30A

FLASHBACK to the night of the crime. CHARLES and ALAN CONWAY are on the top of the tower, the moon bright.

CHARLES

But Alan, for God's sake. Your books have given pleasure to millions of people...

CONWAY

Not to me.

CHARLES

I can't believe you planned this all along. I mean, it's crazy...!

CONWAY

Actually, it kept me sane. It reminded me of the rubbish that it actually was.

CHARLES

But you'll destroy my company, my staff, my other authors...

CONWAY

What makes you think I give a damn?

CHARLES

Go to hell, Alan. Go to hell!

(CONTINUED)

And on that second oath, CHARLES shoves out with both hands, pushing ALAN CONWAY off the edge of the tower and to his death.

CUT TO:

30B **INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.** 30B

SUSAN and CHARLES as before. CHARLES has finished his drink.

CHARLES
I'll have another if you don't
mind.

SUSAN
Go ahead.

CHARLES
You?

SUSAN
No. I'm all right.

CHARLES pours himself another whisky.

SUSAN (CONT'D)
Killing him wasn't enough, was it.

30C **INT. ABBEY GRANGE/CONWAY'S STUDY NIGHT.** 30C

FLASHBACK. CHARLES raids ALAN'S desk and filing cabinets, sweeping written notes, drafts, chapters etc into a plastic bin bag.

SUSAN (V.O.)
You'd read the book. You'd seen
something in it that you needed.
But nobody else could see it so
first you got rid of all the other
copies.

CHARLES finds a hand-written copy of the book. This is what he was looking for.

SUSAN (V.O.)
And then you took it away with you.
A hand-written draft of the final
chapter.

CUT TO:

30D **INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.** 30D

SUSAN and CHARLES as before. She has the typed chapter.

(CONTINUED)

SUSAN

The book finishes with a suicide letter. Not from Alan Conway. From Atticus Pünd. That's how the book ends. He has a degenerative disease so he decides to take his own life.

She reads:

SUSAN (CONT'D)

"By the time you read this, it will all been finished. I have achieved great success in a life that has gone on long enough."

We heard this already in Episode One, Scene 66.

SUSAN (CONT'D)

"I have left you some notes with regard to my condition and to the decision I have made."

This was read out in Episode Two, Scene 45.

SUSAN (CONT'D)

I'm an editor, I really should have picked up on the language. "...with regard to my condition." A little stilted, old-fashioned. That wasn't Alan's voice. It was Pünd's.

(Beat)

It's Atticus Pünd writing about the fact that he has very little time left: he's dying. And that was what you needed.

CUT TO:

31

INT. CLOVER BOOKS - CHARLES'S OFFICE DAY.

31

FLASHBACK. Episode One, Scene 66. SUSAN and CHARLES. He has given her the letter.

CHARLES

It's from Alan. It's a suicide note.

SUSAN

But that's...

(Beat)

Why would Alan want to commit suicide? He was successful. He had a partner...

(CONTINUED)

CHARLES
You can read it.

CUT TO:

32

INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.

32

SUSAN and CHARLES as before.

SUSAN
The first page of the letter was the apology. The third page came from the book. Together, they told exactly the story you wanted. Remorse, then resignation. There was just one little detail that you hoped no-one would notice.

CHARLES
But you of course did.

SUSAN
Yes. The letter was handwritten but you had to find an old envelope...

CHARLES
And the envelope was typed.

SUSAN
Exactly.

CHARLES has finished his whisky.

CHARLES
Well, you seem to have worked it all out, Susan, and I have to congratulate you. But it does beg one question, doesn't it. What happens now?

SUSAN
What do you mean?

CHARLES sips whisky, lays his glass down.

CHARLES
Are you going to turn me in?

SUSAN
No. I don't need to be involved. I think it would be better all round if you call the police yourself.

CHARLES
You realise that they'll send me to prison. I'll get life. I'll never come out.

(CONTINUED)

SUSAN

Yes, Charles. That's what happens when you commit murder.

CHARLES

I thought you might make some allowances. As you yourself said, We've known each other for a very long time.

SUSAN

It seems I didn't know you at all.

CHARLES

Well, would you allow me at least to spend the evening at home with my family? Before I make the call?

SUSAN

If you don't call them tomorrow, I will. But yes. You need to explain everything to Elaine.

CHARLES

Elaine. Yes...

CHARLES gets up and goes over to the shelf with all the awards. He picks up a GOLDEN DAGGER AWARD - a heavy block of glass.

CHARLES (CONT'D)

I'm going to miss all this.

SUSAN

I'm sorry.

CHARLES

Are you? You seem more self-righteous to me.

SUSAN

You can think what you like. I'm leaving.

CHARLES

Goodnight, Susan.

SUSAN goes to the door. CHARLES steps behind her and quite suddenly, viciously, slams the glass block into the back of her head. SUSAN crumples.

A pause. SUSAN is barely conscious. Blood running from where she has been hit. CHARLES goes over to her handbag.

CHARLES (CONT'D)

Why did you have to be so bloody obstinate? I didn't want you to looking for the missing pages.

(MORE)

((CONTINUED))

CHARLES (CONT'D)

I didn't care about the bloody book. All I was doing was protecting myself, my family, my future. And that's what I'm doing now. You've made me.

He picks up the whisky and splashes it over the curtains and the panelling.

SUSAN

(weak)

What are you doing?

CHARLES

What I have to.

CHARLES fumbles for a box of matches and lights one.

SUSAN

Charles...

CHARLES

I'm sorry, Susan. I really am.

He throws the match down, igniting the CURTAINS. He lights another match, setting fire to a rug.

CHARLES (CONT'D)

I gave you a chance. You should have taken it.

CHARLES kicks SUSAN very hard. She falls back. CHARLES walks past her and out of the office.

CUT TO:

33 **EXT. CLOVER BOOKS NIGHT.**

33

CHARLES walks out of the office and hurries down the street. The glow of flames and smoke can be seen in the Clover Books window.

CUT TO:

34 **INT. CLOVER BOOKS - CHARLES'S OFFICE NIGHT.**

34

CLOSE ON SUSAN: She opens her eyes and begins to cough. Smoke everywhere. In the old office with its antique furniture and wood panelling, everything burns easily and already the fire has taken hold. A lot of smoke.

The FLAMES leap up around her as she gets weakly to her feet. She looks at the door and sees that the CORRIDOR is on fire too. CHARLES has used the matches elsewhere. More smoke and flames. No way out.

(CONTINUED)

SUSAN makes it to the desk. She sees the missing chapter and snatches it. Whether she lives or dies, she's not leaving it behind!

Now to get out of her. But bruised and beaten, she has no strength. She can barely move.

She turns and sees a figure making his way along the corridor, lost and unrecognizable in the smoke and flames. But it looks amazingly as if ATTICUS PÜND has come to her rescue.

SUSAN blinks, doubting her sanity.

Is it ATTICUS PÜND? He gets closer, approaching CHARLES'S study. But when he finally comes through the door, we see that it is actually ANDREAS who has appeared out of nowhere.

ANDREAS

Susan!

SUSAN

Andreas?

ANDREAS

For God's sake, Susan. What are you...?

He helps her to her feet.

SUSAN

It was Charles. It was Charles. He did this...

ANDREAS

We have to get out of here.

ANDREAS helps support SUSAN. He leads her out of the office. She is still clutching the chapter.

They make it through the door. FLAMES leap up - blocking them from sight.

BLACKNESS

CUT TO:

35

INT. HOSPITAL ROOM DAY.

35

SUSAN opens her eyes. The light returns. She is lying in bed in a private room. KATIE is sitting next to the bed. The missing chapter is on the table beside her.

KATIE

You're awake. Thank God!

(CONTINUED)

SUSAN
(surprised)
Katie...

KATIE
Andreas rang me and told me what
happened. I came down at once.

SUSAN
Where is Andreas.

KATIE
He'll be here later. How are you,
Sue? Do you want me to call the
doctor?

SUSAN
No.
(Beat)
Where's Charles.

KATIE
He's been arrested. Andreas saw him
coming out of the building. He
tried to kill you!

SUSAN
He killed Alan.

KATIE
It's unbelievable.

SUSAN
Am I...?

KATIE
You're fine, Susan. I've been so
worried about you. But the doctors
have looked at you and you're go-
ing to be fine...

SUSAN
How are you, Katie? How's dad?

KATIE
Let's not talk about that now.

SUSAN
No. I want to know.

KATIE
Dad's gone.

A pause as SUSAN takes this in.

KATIE (CONT'D)
I didn't want to tell you.

(CONTINUED)

SUSAN
No. It's better that you did.

SUSAN sinks back into the pillows.

FADE THROUGH TO:

35A INT. HOSPITAL CORRIDOR DUSK.

35A *

ANDREAS walks down the corridor heading for Susan's room. He carries her overnight bag packed with a few essentials from home.

*
*
*
*

36 INT. HOSPITAL ROOM DUSK.

36

LATER. SUSAN, a little more recovered, is lying in bed with ANDREAS sitting next to her.

SUSAN
I'm sorry.

ANDREAS
You don't have to say that.

SUSAN
I should never have got involved in all this. You told me not to.

SUSAN has a fit of coughing. ANDREAS helps her drink some water.

ANDREAS
Here...

SUSAN
(drinking)
Thank you. (Beat) It was the smoke. It's done something to my lungs. The doctors say...

ANDREAS
I know. Katie told me...

SUSAN
(sinking back)
Why were you there, Andreas? At the office?

ANDREAS
I was looking for you, of course. Why else?
(Beat)

(MORE)

(CONTINUED)

ANDREAS (CONT'D)

I found out that the photograph you
were sent came from Clover Books
and I was worried about you.

A pause.

SUSAN

What I said to you. Will you ever
forgive me?

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

ANDREAS
I already have.

SUSAN
How could I have possibly believed,
even for a minute, that you...

ANDREAS
It doesn't matter. It's all behind
us now. Anyway, it was my fault. I
should never have approached Alan
without asking you. I lied to you
and I was wrong.

SUSAN takes his hand.

SUSAN
I want to talk about Crete.

ANDREAS
I'm not going.

SUSAN
You are going. And I'm coming with
you.

ANDREAS
You're not well. You're
hallucinating.

SUSAN
Andreas!

ANDREAS
We'll talk about it when you're
better.

CUT TO:

37 **INT. HOSPITAL CORRIDOR (1) NIGHT.** 37

An empty corridor stretching into the distance. Almost a
sense of menace. We hear distant FOOTSTEPS.

37A **INT. HOSPITAL CORRIDOR (2) NIGHT.** 37A

Another empty corridor. But we see the shadow of a FIGURE
flitting across at the far end.

CUT TO:

38 **INT. HOSPITAL ROOM NIGHT.** 38

SUSAN is sitting up in bed, unable to sleep. She's reading
the manuscript of MAGPIE MURDERS.

(CONTINUED)

The missing chapter is set to one side. There's a DRESSING GOWN draped over the end of the bed.

She becomes aware of someone in the room and looks up to see ATTICUS PÜND standing at the end of the bed.

SUSAN

I was wondering when you'd show up.

PÜND

How are you feeling?

SUSAN

Awful.

PÜND

You have damage to your lungs from smoke inhalation.

SUSAN

It's not just that. I mucked up the whole thing. I accused Andreas. And I almost got myself killed.

PÜND

You are being too hard on yourself. You solved the crime. The killer has been apprehended. I would say that you did remarkably well.

SUSAN

I'll take that as a compliment, coming from you.

PÜND glances at the missing pages.

PÜND

The missing chapter!

SUSAN

Yes.

PÜND

Have you read it?

SUSAN

Not yet. I read the very last pages with the letter. But not the solution. I'm not sure I'm quite up to it.

PÜND

Magpie Murders.

SUSAN

You solved them.

(CONTINUED)

PÜND

The detective will always solve the crime as surely as the day will follow the night. In the world in which I exist, this is an immutable fact.

SUSAN

Ah yes. The certainty. It's why people like you.

PÜND

You wish to know the answers?

SUSAN

Are you kidding? It's all I want to know.

PÜND stands up.

PÜND

Then come with me.

SUSAN

Now?

PÜND

You are too busy?

SUSAN smiles. PÜND picks up the DRESSING GOWN and holds it open for SUSAN.

PÜND (CONT'D)

Come...

CUT TO:

39

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

39

SUSAN wrapped in the dressing gown with slippers walks with PÜND along the village main street. What she's wearing and the shimmering river water that flows across the road at the ford, adds to the dream-like feel of these scenes.

SUSAN

Where are we going?

PÜND

To the Queen's Arms public house.

SUSAN

And who are we meeting?

PÜND

It was Joy Sanderling who first came to me for help. And it is she who must hear what I have to say.

(CONTINUED)

The pub is ahead of them. There is a POLICE CAR parked outside. FRASER and CHUBB are waiting.

PÜND (CONT'D)
My friends are waiting...

They walk forward.

CUT TO:

40 INT. THE QUEEN'S ARMS, SAXBY-ON-AVON (1955) DAY. 40

PÜND confronts JOY SANDERLING and ROBERT BLAKISTON. CHUBB and FRASER are witnesses...as is SUSAN, who would be incongruous in her dressing gown but for the feeling that all of this is imagined and that she is like a ghost, unseen by anyone except PÜND.

The pub is not open at the moment. Only the five of them are there.

PÜND
You asked me to come to Saxby-on-Avon on account of one death, Miss Sanderling. That was the death of Mary Blakiston just a day after her son, Robert, had been overheard threatening her.

ROBERT
I didn't threaten her.

PÜND
But that was how it was construed.

ROBERT
I never touched her.

PÜND
I know that. I know exactly how Mary Blakiston died and that is what I am here to tell you.

(Beat)
It was an accident.

FRASER
That's not what you told me, Pünd!
You said Lady Frances killed her.

PÜND
She did. Inadvertently! You will recall that she told us that she had telephoned Mrs Blakiston on the very day of her death.

(MORE)

(CONTINUED)

PÜND (CONT'D)

It was, I believe the telephone call that was responsible. For there was some-thing else that she had told us.

CUT TO:

41 INT. PYE HALL - BEDROOM (1955) DAY. 41

FLASHBACK. Episode 2, Scene 23. CHUBB introduces PÜND and FRASER to Lady Pye in her room. FREDDY is also there.

CHUBB

This is Atticus Pünd. He's a well-known investigator.

The telephone rings downstairs - but not beside the bed.

FRANCES

(to FREDERICK)

Will you take that, darling?
Whoever it is, tell them I'm not well.

As FREDERICK hurries out of the room...

FRANCES (CONT'D)

The phones don't work upstairs.
Nothing does in this house.

CUT TO:

42 INT. PYE HALL - ENTRANCE HALL (1955) DAY. 42

FLASHBACK. For the first time, we actually see the death of MARY BLAKISTON. She is vacuuming at the top of the stairs.

PÜND (V.O.)

We know that Mary Blakiston was vacuuming at the top of the stairs. Let us imagine that the telephone rings.

The phone begins to ring.

PÜND (V.O.)

She cannot answer it in the bedroom. She must hurry downstairs. And in her haste her foot becomes tangled in the wire.

That's what happens. MARY gets snagged on the electric wire and tumbles down the stairs, breaking her neck.

CUT TO:

43 **INT. THE QUEEN'S ARMS, SAXBY-ON-AVON (1955) DAY.** 43

As before. SUSAN continues to observe.

JOY

So Robert had nothing to do with it.

PÜND

Exactly.

JOY takes ROBERT'S hand. They kiss.

JOY

I knew it!

CHUBB

So what about the death of Sir Magnus?

PÜND

That is indeed the question. And the answer is that the two deaths were inextricably linked. One led directly to the other.

A pause.

PÜND (CONT'D)

But there is a third death also that we must consider, a death that took place twelve years ago.

ROBERT

(heavy)
Sam.

PÜND

Yes. That is where this story begins. Lodge House. A room with a view. The collar of a dog that had been killed. Two brothers.

CUT TO:

44 **INT. MATTHEW BLAKISTON'S COTTAGE (1955) DAY.** 44

FLASHBACK. To Scene 9 of this episode. PUND and FRASER are with MATTHEW BLAKISTON.

MATTHEW

He was always a very quiet boy. Kept himself to himself. To be honest, I was closer to Sam.

FRASER

Did the two of them get on?

(CONTINUED)

MATTHEW

Well, they fought like all young boys. There were jealousies. But I'd say yes.

CUT TO:

45 INT. THE QUEEN'S ARMS, SAXBY-ON-AVON (1955) DAY. 45

As before.

PÜND

(to ROBERT)

I spoke to your father.

ROBERT

When?

PÜND

Today. He gave me an image of two brothers who were jealous of each other and who sometimes came to blows. The younger brother was given a dog - Bella.

CUT TO:

46 EXT. WOODS (1943) DAY. 46

FLASHBACK. Scene 5 of this episode. BELLA lying in the grass, poisoned. YOUNG ROBERT and SAM (12) in shock.

PÜND (V.O.)

A terrible thing happened to this dog. She was poisoned, it seems deliberately.

CUT TO:

47 INT. THE QUEEN'S ARMS, SAXBY-ON-AVON (1955) DAY. 47

As before. SUSAN still observes.

ROBERT

That was Brent.

PÜND

But why, then, did your mother keep the collar in a drawer in the room where she worked? What was it that she wished to be reminded of?

ROBERT

I don't understand why you're asking this.

(CONTINUED)

PÜND

I am trying only to understand the character of Mary Blakiston.

(Beat)

And there was something else that was told to me by her husband.

CUT TO:

48 INT. MATTHEW BLAKISTON'S COTTAGE (1955) DAY. 48

FLASHBACK. This episode, Scene 9. PÜND and FRASER with MATTHEW BLAKISTON.

MATTHEW

Everything changed after the accident. Suddenly she was all over him! She never let him out of her sight. To lose a child is so terrible that I suppose she became over-protective with the one who was left.

CUT TO:

49 INT. THE QUEEN'S ARMS, SAXBY-ON-AVON (1955) DAY. 49

As before.

PÜND

What was it that changed - and why? Before, it would seem that she was not close to you, Robert, but afterwards you became almost her prisoner.

ROBERT

I was!

PÜND

Your father assumed it was because she was afraid to lose you. But could it be that she knew what you had done and that she was afraid you might do it again?

JOY

What are you talking about?

((CONTINUED))

PÜND

I am talking about the fact that as a child, Robert Blakiston was disturbed to the extent that he killed a dog that had been given to his brother and later, in a fit of jealousy or anger, drowned that brother in the lake at Pye Hall, an act seen by his mother from the window of the room where she worked, the one room in the house that had a view of the water.

JOY

No! That's wrong. That's ridiculous!

PÜND

You believe so? Then I will ask you two questions.

CUT TO:

50

EXT. PYE HALL - GROUNDS-LAKE (1943) DAY.

50

FLASHBACK. The scene has been seen twice: Episode Four, Scene 41 and this episode, Scene 8. But the camera is closer than it has ever been - and we see that ROBERT is wet.

BRENT carries SAM out of the lake. The 12-year-old boy is dead. YOUNG ROBERT plunges into the water, shouting at the same time.

YOUNG ROBERT

No! Sam!

ROBERT (14) thrashes through the water, heading for BRENT and SAM.

PÜND (V.O.)

Why was there any need for Robert to throw himself into the water when Brent, carrying his brother, had almost reached dry land?

ROBERT (V.O.)

I was fourteen years old. I didn't know what I was doing.

CUT TO:

51

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

51

As before.

(CONTINUED)

PÜND

I think you knew exactly what you were doing. You were disguising the fact that you were already soaking wet.

PÜND (CONT'D)

And my second question.

(to JOY)

Why was Mary Blakiston so opposed to the idea of your marrying her son?

JOY

I told you...

PÜND

No, Miss Sanderling. You told me what you believed to be the case but perhaps you were mistaken.

CUT TO:

52

INT. THE LODGE HOUSE - SITTING ROOM (1954) NIGHT.

52

FLASHBACK. We've already seen this flashback once - in Episode 3, Scene 17. JOY and ROBERT are having tea with MARY in the lodge house.

MARY

No!

JOY

I'm sorry?

MARY

You are not going to marry my son.

ROBERT

(threatening)

Mum...

MARY

I'm thinking about future generations. They can't be tainted. I won't have it.

JOY

You're not being serious. You can't think that.

MARY

I won't even discuss it with you. I'm warning you, Robert. This marriage will not go ahead.

CUT TO:

53

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

53

As before.

PÜND

Future generations cannot be tainted.

(to JOY)

You believed that Mrs Blakiston was referring to you - in a way that was truly reprehensible. But suppose that her words were in fact addressed to her son, Robert? Suppose that she was afraid that he would poison you and your future family with the same madness that had led him to kill his own brother?

ROBERT

This is all just words. You're just making stuff up. You can't prove a word of it!

PÜND

When there is only one explanation that makes sense, then that is all the proof that you require.

ROBERT

I've had enough of this.

CHUBB

No. You're staying. Go on, Mr Pünd.

SUSAN

Yes. Go on!

PÜND

Let us now enter the mind of Mary Blakiston. She has a son whom she knows to be dangerous. She watches him. She never lets him out of her sight. But also she fears for her own safety. What will happen should he ever turn on her? What can she do to protect herself?

SUSAN

She writes a letter!

SUSAN is speaking to herself. Only PÜND hears her.

PÜND

She writes a letter, explaining how Sam was killed and also what happened to Bella.

(MORE)

(CONTINUED)

PÜND (CONT'D)

She reveals that her older son is dangerously disturbed. And she gives it to the one man that she trusts. Indeed... whom she reveres.

SUSAN

Sir Magnus Pye.

Again, it's as if SUSAN is echoing her thoughts. Only PÜND acknowledges her presence.

PÜND

It is a letter to be kept secure and only to be opened should anything untoward happen to her. She tells her son what she has done. Now she has no need to fear him. Sir Magnus places it in his safe and there it remains...

SUSAN

Until her death.

PÜND

...until the accident occurs. Mary Blakiston dies just one day after her son has threatened her. And it is at his mother's funeral that Robert realizes his danger. You will remember, James, what the Reverend Osborne told us.

FRASER

He said that Robert became very upset.

PÜND

It was more than that...

CUT TO:

54

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

54

FLASHBACK. To Episode 5, Scene 34. The funeral of MARY BLAKISTON. ROBERT listens as OSBORNE gives his sermon.

OSBORNE

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

ROBERT

(a cry)

No!

(CONTINUED)

ROBERT cover his eyes in anguish. OSBORNE looks at him sympathetically.

CUT TO:

55

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

55

As before. PÜND has got a copy of the sermon, given to him by OSBORNE. He reads:

PÜND

"We must also remember what she left behind." What she had left behind was a letter which could have identified him as the killer of his brother all those years before. It would have destroyed his life in the village. It would have ended, Miss Sanderling, his relationship with you.

FRASER

So he tried to steal it!

PÜND

Exactly. He broke into Pye Hall that same night in an attempt to find the letter before Sir Magnus returned from his holiday.

CHUBB

But he couldn't open the safe... Which is why he faked that burglary.

PÜND

He stole the silver and got rid of it in the lake, dropping two pieces that Brent later found.

PÜND (CONT'D)

And a couple of days later, Sir Magnus Pye came home. Robert arranged to meet him at Pye Hall the evening after he returned. We can imagine what occurred...

CUT TO:

56

INT. PYE HALL - STUDY (1955) NIGHT.

56

FLASHBACK. The safe is open. There's a fire made ready but not yet burning in the hearth. SIR MAGNUS has the letter. ROBERT is pleading with him. Note: the threatening letter from Clarissa Pye is also on the desk.

(CONTINUED)

ROBERT

I never touched Sam. She was wrong, sir. You've got to believe me.

SIR MAGNUS

But you threatened her. Half the village heard it. And the very next day...

ROBERT

That wasn't me.

SIR MAGNUS

(stern)

You wanted her dead. You said so.

CUT TO:

57

INT. PYE HALL - ENTRANCE HALL (1955) NIGHT.

57

The moment of the murder. We have seen this (partly) in Episode 2, Scene 4 - but now ROBERT is revealed as following SIR MAGNUS out of the study.

SIR MAGNUS

I have to say, Robert, that I'm sickened. I believed in you. I tried to help you.

SIR MAGNUS opens the front door.

SIR MAGNUS (CONT'D)

I think you ought to leave.

Behind him, ROBERT draws the sword out of the suit of armour. SIR MAGNUS hears something - or instinctively knows it at the last moment. He turns.

SIR MAGNUS (CONT'D)

What are you...?

ROBERT swings the sword. We hear the blade slice through the air and make contact. A drop of SIR MAGNUS'S BLOOD speckles onto ROBERT'S cheek

PÜND (V.O.)

After that, there was but one thing to do.

CUT TO:

58

INT. PYE HALL - STUDY (1955) NIGHT.

58

FLASHBACK. ROBERT returns to the study and gets to work feverishly.

(CONTINUED)

First of all he snatches the letter and the envelope that he believed it came in, sets them alight and drops them in the fireplace. This will light the fire.

PÜND (V.O.)

He returned to the study and burned the incriminating letter in the fireplace, at the same time transferring some of Sir Magnus's blood onto the page.

The CAMERA returns to the desk and CLOSES IN ON the envelope handwritten by MARY BLAKISTON.

PÜND (V.O.)

But in his haste, he had made an error. On the desk, I saw at once.

58A

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

58A

As before - but a final intervention from SUSAN. For PÜND only.

SUSAN

A typed letter in a handwritten envelope.

PÜND

Robert had burned the letter that his mother had written but he had picked up the wrong envelope. That envelope had come with the threatening letter typed by Clarissa Pye. And he left behind an envelope whose hand-writing I would later recognize.

FADE THROUGH TO:

59

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

59

FLASHBACK. Episode 5, Scene 26. PÜND and FRASER are sitting in the pub with MARY BLAKISTON'S diary. PÜND turns a page and sees the name - SIR MAGNUS PYE - written in her handwriting.

The writing matches exactly. The diary and the envelope were written by the same person.

PÜND

Does this not tell you a great deal about the murder of Sir Magnus?

FRASER

What exactly is it that you're looking at?

((CONTINUED))

PÜND

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

CUT TO:

60

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

60

As before.

PÜND

The same handwriting. It told me almost everything I needed to know.

A pause.

JOY

Is this true, Robert?

Silence.

JOY (CONT'D)

It is true, isn't it. Oh my God.

ROBERT

I did it for you. For us. What else could I do? I loved you. I just wanted to be with you.

CHUBB moves forward.

CHUBB

You'd better come with me.

PÜND and SUSAN exchange a look. They have come to the end of the road.

CUT TO:

61

EXT. DINGLE DELL (1955) DAY.

61

LATER. SUSAN and ATTICUS PÜND walk together in the beautiful wild meadow. A bucolic moment. SUSAN realizes where this is.

SUSAN

So this is Dingle Dell.

PÜND

It is a beautiful place, do you not think?

SUSAN

It is.

They walk in silence for a few moments.

(CONTINUED)

SUSAN (CONT'D)

I have to say, you were on top form back there.

PÜND

(modest)

You're too kind.

SUSAN

No. Seriously. It'll make for a bestseller. I'm sure of it.

PÜND

Is that what matters to you?

SUSAN

Not so much any more.

(Beat)

I'm leaving publishing. I'm going to Crete.

PÜND

I think you will be happy there.

SUSAN

I hope so.

SUSAN sees SIX MAGPIES perching on the branches of a tree. Somehow, the sight of them makes her sad.

SUSAN (CONT'D)

Do you know what happens to you at the end of the book?

PÜND

(a sad smile)

I knew it from the start.

SUSAN

I'm sorry.

PÜND

There is no need to be. There are eight books. Nine now. I will not be forgotten. At least for a time.

SUSAN

No. I'm sorry because I suppose it means I won't see you again.

PÜND

We have separate paths to follow, Miss Ryeland.

SUSAN

I asked you not to call me that.

PÜND smiles.

SUSAN

No. I had second thoughts about a week ago. I'm on about nineteenth thoughts now.

ANDREAS

You'll love it in Crete. And they'll love you.

SUSAN

I just wish...

ANDREAS

What?

SUSAN

That it wasn't Alan's money. Invested in the hotel.

(CONTINUED)

ANDREAS
You'll love it. And they'll love you.

SUSAN
I just wish...

ANDREAS
What?

SUSAN
That it wasn't Alan's money.
Invested in the hotel.

ANDREAS
Alan's dead. He can't touch you and he has no control over either of us. In a way, Charles did you a favour.

SUSAN
Don't ever say that, Andreas. Not even as a joke.

ANDREAS
I'm sorry.

SUSAN is cross with herself.

SUSAN
No. It's not you. It's just that I hated Alan Conway. I thought he was a miserable, ungrateful man. Almost everything he did in his books was unpleasant. He didn't like writing them and he used them in all sorts of nasty ways.

A pause.

SUSAN (CONT'D)
But even so, he still created something that mattered. I don't know how he did it but the books were special and I'm going to miss them.

From outside, a hooting. SUSAN is relieved.

SUSAN (CONT'D)
Thank God - that's the taxi.

63A **EXT. SUSAN'S FLAT - CROUCH END DAY.**

63A

SUSAN and ANDREAS leave the house with the luggage. A CAR is waiting for them. She locks the door one last time.

(CONTINUED)

SUSAN
Goodbye Crouch End. Goodbye London.
It's time to go...

She turns to ANDREAS.

SUSAN (CONT'D) (CONT'D)
How do you say it? Yia na voomay!

ANDREAS
Exactly.

They make their way towards the taxi.

CUT TO:

64

EXT. DINGLE DELL (1955) DUSK.

64

A breeze has sprung up. A few leaves fall.

ATTICUS PÜND watches as a SEVENTH MAGPIE flies down and joins the other SIX. Then he walks off into the distance.

END OF SERIES