

MOONFLOWER MURDERS

EPISODE ONE

WRITTEN BY | Anthony Horowitz
Adapted from his bestselling novel

BUFF AMENDS
23RD OCTOBER 2023



© Eleventh Hour Films Limited

Confidentiality Notice:

This document contains confidential and/or privileged information. If you are not the intended recipient, please contact Eleventh Hour Films on 0207 251 6848 immediately.

1

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

1

A beautiful summer's day. A wedding is taking place at this mid-sized hotel with a marquee on the lawn. Amongst the assembled GUESTS are characters we will come to know later.

These include LAWRENCE and PAULINE TREHERNE, parents of the bride. LISA TREHERNE, her sister. LIAM CORBY, spa manager. BRENDA MACNEIL, elderly mother of the groom.

And the happy couple. AIDEN MACNEIL, a golden boy in his twenties. Fair-haired, handsome, perfectly presented in wedding tails. Giving a speech to the assembled GUESTS who are sitting at tables on the terrace outside.

Next to AIDEN, his beautiful wife CECILY TREHERNE in a gorgeous white gown, a year or two younger than him. With her sister, LISA, she runs the hotel.

CAPTION: EIGHT YEARS AGO

AIDEN

I am the luckiest man in the world.
When I met this beautiful, talented, gorgeous woman I never dreamed that two years later we'd be standing here together as man and wife.

ANGLE ON CECILY, clearly in love with AIDEN. Loving being the centre of attention. Unaware of the horror that is to come.

AIDEN (CONT'D)

The simple truth is that I fell in love with Cecily the moment I saw her. I didn't know anything about her...

ANGLE ON LISA. Three years older than CECILY, she has film star looks - interrupted by a very visible scar cutting down from her nose to her mouth. She is watching the speeches with bitter, barely concealed hatred.

AIDEN (CONT'D)

But I knew we were made for each other - and when she introduced me to her amazing family I felt like - I don't know. I'd come home.

ANGLE ON LAWRENCE and PAULINE - the proud parents, smiling at their wonderful new son-in-law.

AIDEN (CONT'D)

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

(MORE)

(CONTINUED)

1

CONTINUED:

1

AIDEN (CONT'D)

Literally none of this would have been possible without you.

ANGLE ON BRENDA MACNEIL who is in her fifties, but illness and a life of deprivation have made her look older. She is somehow disconnected from this happy scene.

Applause from the GUESTS. A small and awkward smile from BRENDA.

AIDEN (CONT'D)

But one thing you need to know about the Trehernes is that in this family, the women have a powerful voice. Which is why I'm passing the mike to my all-powerful wife - to Cecily.

More laughter and applause from the GUESTS as CECILY gets up and moves across. She and AIDEN kiss. She takes the mike.

ANOTHER ANGLE. A stocky woman in the dark, austere wardrobe of a hotel maid emerges from a set of French windows. At this stage we only see NATASHA DMITRYEVA from the back. She is looking at the GUESTS and AIDEN and CECILY beyond.

CECILY

I met the man who was to become my husband on August 16th which also happens to be his birthday. I can't believe that I'd left Suffolk and I was trying to buy a flat in London and he was the estate agent showing me around. Well, I didn't like the flat. But I definitely took a fancy to the estate agent.

BACK ON NATASHA. As the GUESTS respond to CECILY's joke with more laughter, she starts to make her way forward. Clearly, there is something wrong.

CECILY (CONT'D)

I knew from the day we met that we were one hundred percent compatible and every day that Aiden has been here, helping run the hotel with me and Lisa, I've had it proved over and over again.

NATASHA is moving through the GUESTS, making her way towards CECILY. Some of the GUESTS notice her and realise there is something wrong. But she still has her back to us.

(CONTINUED)

1

CONTINUED:

1

CECILY (CONT'D)

And I just want to say, I'm so proud of my mum and my dad who bought Branlow Hall all those years ago, and together turned it into the most successful hotel in Suffolk and I want to promise you...

CECILY breaks off. NATASHA is getting closer now and there can be no avoiding the disturbance in the crowd of GUESTS. Some of them are shocked, getting to their feet. A growing sense of horror. PAULINE gets to her feet.

PAULINE

Natasha...?

NATASHA reaches CECILY and reaches out to her.

NATASHA

(in Russian)

He's in the room. He's dead. He's been killed.

No subtitles. NATASHA is in shock. She reaches out and grabs hold of CECILY and suddenly there are red hand prints on her white bridal dress. Blood.

NATASHA (CONT'D)

(in Russian)

I found him. There's blood everywhere.

NATASHA's hands and the front of her dress are covered in blood. Panic among the GUESTS. NATASHA begins to scream.

NATASHA (CONT'D)

(in English)

He's dead! He's dead!

AIDEN and CECILY stare in horror.

CUT TO:

2

OPENING CREDITS

2

CUT TO:

3

EXT. ROCKY HILLSIDE, CRETE - DAY 2, 9:00 (LOCAL TIME)

3

9.00am. Dressed in casual hiking gear (backpack, hat, boots etc.) SUSAN RYELAND is climbing in the Greek hills - with amazing views down to the sea.

(CONTINUED)

3 CONTINUED:

3

A FLOCK OF GOATS passes by. The hollow tinkle of their bells.

This is archetypal Crete... ancient, beautiful. And for SUSAN the walk is not just about exercise. As she walks, she reflects on recent episodes in her life at the Hotel Trifilli.

CUT TO:

4 INT. RECEPTION, HOTEL TRIFILLI - DAY 1, 11:00 (LOCAL TIME)

4

The day before. A small, charming hotel with a terrace on the seafront (the name is pronounced Tri-feely, with the stress on the second syllable). Seven or eight rooms. A family atmosphere. But two unhappy TOURISTS - HUSBAND and WIFE - are confronting SUSAN and ANDREAS in the reception area.

HUSBAND

A cockroach.

ANDREAS

A cockroach?

HUSBAND

In the bedroom.

ANDREAS

(jokey)

Is that a big deal?

WIFE

(not amused)

I think so.

ANDREAS

This is Greece. It's a hot climate.

SUSAN

It's got nothing to do with the cleanliness of the hotel.

WIFE

Is that what you want to read on Tripadvisor? An infestation in the room?

HUSBAND

And zero sympathy or understanding from the staff?

SUSAN

(knowing)

What exactly is it you want?

(CONTINUED)

4 CONTINUED:

4

HUSBAND
A reduction in the bill.

WIFE
Fifty percent.

They're blackmailing SUSAN and ANDREAS. They all know it.

CUT TO:

5 **EXT. ANCIENT FOREST, CRETE - DAY 2, 9:30 (LOCAL TIME)**

5

The present. SUSAN's route takes her through ancient trees within a majestic forest. Another memory...

CUT TO:

6 **INT. KITCHEN, HOTEL TRIFILLI - DAY 1, 11:30 (LOCAL TIME)**

6

The day before. A furious row between ANDREAS and his chef - YIORGOS. A waiter and general helper, VANGELIS, is starting work nearby. In Greek - with subtitles.

YIORGOS
(in Greek)
I need my money.

ANDREAS
(in Greek)
You just have to wait until the end of the week.

YIORGOS
(in Greek)
I need it now.

ANDREAS
(in Greek)
It's not me, Yiorgos. You know it's not me. It's the bank.

YIORGOS
(in Greek)
If you don't pay me today, I'm out!

VANGELIS
(in Greek)
Yiorgos!

ANDREAS looks round. Water is pouring through the ceiling, splashing onto the grill and the floor.

(CONTINUED)

6 CONTINUED:

6

A flash of sparks as the electric grill short-circuits. ANDREAS looks up in horror.

CUT TO:

7

EXT. TRACK THROUGH OLIVE GROVE, CRETE - DAY 2, 11:00 (LOCAL TIME) 7

SUSAN RYELAND is on her way back down a track through an olive grove. A FARMER and his SON in a beaten up van drive past and recognise her with smiles.

FATHER/SON

(in Greek)

Yassas! Kalimera!

SUSAN

(in Greek)

Yassas!

The Greek greeting.

CUT TO:

8

EXT. REAR OF BUILDING, HOTEL TRIFILLI - DAY 1, 11:35 (LOCAL TIME) 8

The day before. ANDREAS runs round the back of the hotel with a ladder. He begins to climb up the ladder to see where the water is coming from.

CUT TO:

9

EXT. ROOF, HOTEL TRIFILLI - DAY 1, 11:35 (LOCAL TIME) 9

The day before. ANDREAS and VANGELIS climb onto the roof. There is a water tank that has sprung a leak. Water everywhere. Greek with subtitles.

ANDREAS

(in Greek)

What's happened?

VANGELIS

(in Greek)

It's leaking.

ANOTHER ANGLE. In the distance, SUSAN is cleaning the swimming pool. She sees what's happening and shakes her head.

CUT TO:

10 **EXT. ANCIENT CHURCH, CRETE - DAY 2, 11:30 (LOCAL TIME)** 10

SUSAN RYELAND perches on a wall and drinks from a water bottle. The sun is already shining, another hot day.

CUT TO:

11 **INT. KITCHEN, HOTEL TRIFILLI - DAY 1, 12:00 (LOCAL TIME)** 11

The day before. SUSAN is clearing up the kitchen - which is a complete mess. Grill short-circuited. Food ruined. Things piled up. ANDREAS is talking on his cellphone in Greek. With subtitles.

ANDREAS

(on phone)

(in Greek)

Tomorrow's too late. You've got to come today. We have no electricity which means no lunch and the hotel is full.

(Pause)

OK. OK. As soon as you can. Thank you.

SUSAN

What did he say?

ANDREAS

He's coming.

SUSAN

When?

ANDREAS

He didn't say.

SUSAN

Andreas - we have no electricity. We've got plenty of water but it's all over the kitchen. What are we going to do?

ANDREAS

We'll manage.

SUSAN

We have fourteen guests staying at the hotel. How are we going to cook lunch?

ANDREAS

We'll make salad.

(CONTINUED)

11 CONTINUED: 11

SUSAN stares in frustration. It's as much about ANDREAS' refusal to connect as the endless drudgery and hopelessness of running a hotel.

CUT TO:

12 **EXT. ANCIENT CHURCH, CRETE - DAY 2, 11:40 (LOCAL TIME)** 12

SUSAN has ended her rest-break and is about to leave. She puts her water bottle into her backpack. Then she sees someone on the other side of a small cemetery.

At first he appears almost mirage-like. But then, to her surprise, she recognises ATTICUS PÜND, dressed in his usual coat and hat.

She stares. He raises his hat.

CUT TO:

13 **EXT. HOTEL TRIFILLI - NIGHT 2, 22:00 (LOCAL TIME)** 13

ESTABLISHING SHOT. Moonlight reflecting off the Aegean. The same day as Susan's long walk.

CUT TO:

14 **INT/EXT. BEDROOM/TERRACE, HOTEL TRIFILLI - NIGHT 2, 22:00 (LOCAL TIME)** 14

SUSAN is sitting at a table on the balcony outside the window - a great view of the sea. She has opened her laptop and we see the screen.

A publishing recruitment page. And an advertisement. PARKER CHANCE BOOKS - SENIOR/COMMISSIONING EDITOR. She looks at the job details wistfully.

ANDREAS (O.S.)
Are you coming to bed?

ANDREAS appears at the window, waiting for her, ready for bed.

SUSAN
We need to talk.

ANDREAS
What?

SUSAN
It's not working, Andreas. The hotel. Crete. Everything.

(CONTINUED)

14 CONTINUED:

14

ANDREAS
You're just tired.

SUSAN
Yes. I am tired. I'm tired of all
of it.

ANDREAS
Come to bed. Everything feels
better in bed.

ANDREAS disappears into the room. SUSAN shuts down her
computer and follows.

ANDREAS is already in bed. SUSAN sits down next to him.

SUSAN
We have no money. Getting a new
water tank is one thing but the
whole structure of the roof has
been damaged and that means re-
building half the kitchen. How are
we going manage?

ANDREAS
(romantic)
Look at that view..! This is the
most beautiful place in the world
and you want to talk about
plumbing?

SUSAN
Well, if you prefer, we could talk
about your cousin Yannis.

ANDREAS repeats the name as if to say - that old scoundrel,
what can you do...?

ANDREAS
Yannis!

SUSAN
He's meant to be your partner - and
our main investor. We never see
him. He never comes near.

ANDREAS
We're better without him.

SUSAN
Can he cook?

ANDREAS
Why are you asking that?

(CONTINUED)

14 CONTINUED:

14

SUSAN

Because you may not have noticed
but we just lost our chef.
Yiorgos walked out. He wasn't
paid...

ANDREAS

We'll find another chef.

SUSAN

Andreas...

ANDREAS

Get in...

SUSAN turns off the light and gets into bed. Moonlight floods
the room.

SUSAN

I can't think straight. I don't
know what I'm doing any more.

SUSAN stares out at the moonlight.

(CONTINUED)

14 CONTINUED:

14

SUSAN (CONT'D)
I thought I saw someone I knew
today.

ANDREAS
Who was that?

SUSAN
I'm not sure...

ANDREAS leans over and kisses her.

ANDREAS
Go to sleep. You'll feel better in
the morning.

But SUSAN looks doubtful.

CUT TO:

15 **EXT. TAXI DROP-OFF, HOTEL TRIFILLI - DAY 3, 11:30 (LOCAL TIME)** 15

The following morning.

A TAXI rumbles down the driveway to the hotel and stops. A COUPLE get out. LAWRENCE TREHERNE is late fifties, smartly dressed as a classic English tourist. PAULINE, his wife, is elegant, composed. They pay the DRIVER and walk towards the hotel.

ANOTHER ANGLE. ATTICUS PÜND watches them. He somehow knew they were coming. The game is about to begin.

CUT TO:

16 **INT. RECEPTION, HOTEL TRIFILLI - DAY 3, 11:30 (LOCAL TIME)** 16

SUSAN is behind the desk, leafing through a pile of unpaid bills. She looks up as LAWRENCE and PAULINE enter the room.

SUSAN
Good morning. Welcome to the Tri-
filli. I'm afraid the kitchen's
closed at the moment but we're
serving salads and snacks on the
terrace.

LAWRENCE
Actually, we're not here for lunch.

PAULINE
We're staying at the Blue Palace in
Elounda.

(CONTINUED)

16

CONTINUED:

16

One of the most expensive hotels on the island.

SUSAN
That's very nice.

LAWRENCE
Are you Susan Ryeland by any chance?

SUSAN
Yes. That's me.

LAWRENCE
We were wondering if we could talk to you about a personal matter. My name is Lawrence Treherne. This is my wife, Pauline.

SUSAN
I'm sorry. What's this about?

PAULINE
It's about our daughter...

SUSAN
Do I know her?

LAWRENCE
No, no, no. You've never met. It's not easy to explain.

PAULINE
She's gone missing.

SUSAN
In Crete?

LAWRENCE
In England.

PAULINE
And we've travelled all this way out to speak to you, Susan, because we think it may be because of one of your books.

CUT TO:

17

EXT. TAVERNA, HOTEL TRIFILLI - DAY 3, 11:45 (LOCAL TIME)

17

SUSAN is sitting in the taverna with LAWRENCE and PAULINE.

SUSAN
What is it exactly you want, Mr Treherne?

(CONTINUED)

17

CONTINUED:

17

LAWRENCE

Lawrence, please.

(Beat)

I'm afraid it's a long story. I
have to go back eight years.

This is the last thing SUSAN wants to hear.

SUSAN

Lawrence - I'll help you if I can
but this isn't a good time. The
kitchen's just flooded and there
really are a lot of things I have
to do.

LAWRENCE

I completely understand. We've run
a hotel all our lives.

PAULINE

A rather larger one than this.

LAWRENCE is a little pained by his wife's directness.

LAWRENCE

I'll try to be as succinct as
possible, Susan. But we honestly
believe you're the only person who
can help us. We have nowhere else
to go.

SUSAN

(relenting)

All right. Tell me...

A brief pause.

LAWRENCE

Did you ever read about the murder
of a man called Frank Parris?

SUSAN is shocked. She does remember.

SUSAN

Frank Parris. Yes. I did read about
him.

PAULINE

At our hotel. Branlow Hall.

SUSAN

(with dread)

In Suffolk?

(CONTINUED)

17 CONTINUED:

17

LAWRENCE
That's right.

CUT TO:

18

INT/EXT. BRANLOW HALL (2015) - DAY FB1, 14:00

18

FLASHBACK. A handsome hotel which stands in its own grounds, very smart, very country.

LAWRENCE (V.O.)
Branlow Hall dates back to the thirteenth century. It was once the country home of Sir James Branlow, an advisor to Queen Elizabeth I.

We see the grounds, the entrance, a long lane running down from the main road to a parking area. A separate cottage off to one side.

LAWRENCE (V.O.)
Since we took it over and converted it, the hotel has become one of the prime wedding venues in Suffolk.

A TAXI appears, approaching the hotel down the private drive.

LAWRENCE (V.O.)
It was where our daughter decided to get married on June 13th 2015. The hotel stayed open for the whole weekend and it was on the Friday evening that Frank Parris booked in.

The TAXI stops and FRANK PARRIS gets out. He is a charismatic gay man in his forties, smartly and expensively dressed. Self-centred and far from likeable. He has come to Suffolk from Australia and has the tan to prove it.

DEREK ENDICOTT, the hotel's night manager and general factotum, emerges from the hotel to help him with his luggage. He's late forties, a simple, plain-speaking man who has lived his whole life in Suffolk. Permanently upbeat and trying to help.

FRANK and DEREK enter the hotel to see LAWRENCE on reception. LAWRENCE is general manager of the hotel in 2015.

LAWRENCE (V.O.)
As it happened, I saw him arrive and I knew at once that he was going to be trouble.

CUT TO:

19 **EXT. TAVERNA, HOTEL TRIFILLI - DAY 3, 11:50 (LOCAL TIME)** 19

LAWRENCE, PAULINE and SUSAN in the taverna.

LAWRENCE

After you've been in the business a while, you get an instinct for that sort of thing.

SUSAN

That's certainly true.

CUT TO:

20 **INT. RECEPTION, BRANLOW HALL (2015) - DAY FB1, 14:20** 20

FLASHBACK. A sweeping staircase leads up to the second floor. LAWRENCE is behind the desk when FRANK PARRIS approaches with a worried-looking DEREK carrying his luggage back downstairs. A one-year-old LABRADOR DOG, Chase, is lying on the floor.

LAWRENCE (V.O.)

I was proved right a very short time later.

LAWRENCE

Can I help you?

FRANK

I very much hope so. I'm afraid I don't much care for my room.

LAWRENCE

I'm sorry. May I ask what's wrong with it?

FRANK

It's small. It looks out over the car park. You call yourself a country hotel so a glimpse of the countryside might be nice.

DEREK

He's in number 23, Mr Treherne. I did say we were full...

LAWRENCE

I'm afraid that's true. We have a wedding this weekend. It's actually my daughter who's getting married tomorrow.

(CONTINUED)

FRANK

Congratulations. But, I have to say, if I'd wanted to stay in a shoebox with a view of a car park, I'd have stayed in Ipswich.

A door opens and AIDEN MACNEIL, Customer Relations Manager, comes out of an office. He sees at once that there's a problem.

AIDEN

Is there something wrong?

LAWRENCE

Yes. This gentleman is unhappy with his room. But I've just told him, we're full.

AIDEN

(to FRANK)

I'm afraid it is one of our busiest weekends - but let me have a look.

He begins to tap on the computer.

AIDEN (CONT'D)

We might have something in the Moonflower wing.

AIDEN has barely registered FRANK - but FRANK has taken an immediate fancy to AIDEN. He watches as AIDEN taps away.

AIDEN (CONT'D)

We could move you to Room 12.

LAWRENCE

Isn't it taken?

AIDEN

Yes. But the guests haven't arrived - a late check-in. I'm sure they won't mind. (to FRANK) Room 12 has a half-tester and a free-standing bath.

FRANK

That sounds delightful.

He smiles at LAWRENCE.

FRANK (CONT'D)

I'll take it!

AIDEN produces a plastic key-card.

20

CONTINUED:

20

AIDEN
Derek will show you up, Mr Parris.

FRANK
You know my name?

AIDEN
I saw it on the computer.

FRANK
Are you busy?

AIDEN
No.

FRANK
Then why don't you show me up?

AIDEN
Whatever you say.

AIDEN picks up the cases. FRANK notices the dog.

FRANK
Who's he?

AIDEN
That's Chase. He's my wife's.
(A smile)
My wife-to be.

FRANK
Nice dog!

FRANK's mood has changed. He follows AIDEN upstairs.

CUT TO:

21

EXT. TAVERNA, HOTEL TRIFILLI - DAY 3, 11:55 (LOCAL TIME)

21

LAWRENCE and PAULINE are still sitting with SUSAN.

LAWRENCE
That was Aiden's talent. People
liked him. He always dealt with the
tricky customers.

SUSAN
We could use him here. And he was
the one marrying your daughter.

LAWRENCE
Yes.

(CONTINUED)

21 CONTINUED:

21

SUSAN
How long had they known each other?

LAWRENCE
Two years.

SUSAN
You mentioned the Moonflower wing.

LAWRENCE
The hotel has two wings. We thought it would feel more homely if we gave them names. The woods are full of moonflowers and we called the other one Barn Owl. That was Cecily's idea.

SUSAN
Why Barn Owl?

PAULINE
It's an anagram.

SUSAN
Of Branlow. Of course.

LAWRENCE is impressed that SUSAN spotted the anagram so quickly.

LAWRENCE
You like anagrams?

SUSAN
No, not really. I don't like them at all.

LAWRENCE
Well, Cecily does. She's always liked puzzles... that sort of thing.

An anagram nearly killed SUSAN in Magpie Murders. She moves on quickly.

SUSAN
What was Frank Parris doing in Suffolk?

LAWRENCE
He'd come from Australia. It turned out that he owned an advertising agency called Day's End.

PAULINE
A failed advertising agency. It had gone bust.

(CONTINUED)

21 CONTINUED:

21

LAWRENCE

He was visiting his sister. She was living just a few miles away, in Westleton.

SUSAN

Why didn't he stay with her?

LAWRENCE

I have no idea.

PAULINE

He was very pleased with his new room. He seemed very happy in the hotel.

SUSAN

Until he got killed.

LAWRENCE

Yes. I suppose you could say that.

SUSAN

So what happened?

CUT TO:

22 **EXT. COTTAGE GARDEN, BRANLOW HALL (2015) - NIGHT FB1, 21:30** 22

FLASHBACK to the day before the wedding. An informal party is taking place in the back courtyard. About a dozen staff members attending.

Amongst them are: AIDEN, CECILY, LAWRENCE, PAULINE and LISA TREHERNE.

LAWRENCE (V.O.)

We had a staff party at eight o'clock. That was Cecily's idea. Everyone would be working the next day and she wanted them to feel part of the wedding.

We pick out STEFAN LEONIDA, a Romanian in his late twenties who's also something of a hunk. He's a close friend of LIAM CORBY, the fair-haired, athletic Spa Manager - an Australian. The two of them drinking.

LIAM

Are you drunk?

STEFAN

No. I'm tired.

(CONTINUED)

22 CONTINUED:

22

LIAM
You look hammered to me, mate. I
don't blame you. Drowning your
sorrows!

LIAM nudges him.

LIAM (CONT'D)
Don't worry. You'll get another
job. You'll be fine.

LIAM smiles, toasts STEFAN and drinks.

LAWRENCE (V.O.)
Stefan Leonida was there. He was
responsible for general mainten-
ance.
(Beat)
He was the man who murdered Frank
Parris.

CUT TO:

23

EXT. TAVERNA, HOTEL TRIFILLI - DAY 3, 12:00 (LOCAL TIME)

23

An abrupt cut back to the taverna. SUSAN with LAWRENCE and
PAULINE.

SUSAN
Wait a minute. You're telling me
that the murderer was caught.

LAWRENCE
Oh yes. He was arrested the next
day, just after the wedding.

SUSAN
Tell me about him.

LAWRENCE
Well, as I said, his name was
Stefan Leonida. He'd been at the
hotel for about eight months. Be-
fore that, he'd been in prison.

PAULINE
Aggravated burglary and assault.
(A brief smile)
My husband was running an outreach
program for young offenders.

LAWRENCE
Obviously, we closed down the
program in view of what happened.
But at the time...
(MORE)

(CONTINUED)

23

CONTINUED:

23

LAWRENCE (CONT'D)

I was a great believer in rehabilitation. It was my view that young people who made mistakes should be given a second chance.

SUSAN

I agree with you.

This gets a dirty look from PAULINE.

LAWRENCE

Sadly, it didn't work out with Stefan. We had a series of petty thefts and it turned out he was responsible. He had gambling debts, would you believe it? Lisa had given him his notice and this was his last week.

SUSAN

He still came to the party?

LAWRENCE

Why not? We wanted to part amicably.

PAULINE

I never thought he should have been there.

LAWRENCE

Well, he was. That was what we agreed. Anyway, it all ended at ten o'clock. We needed an early night - with the wedding the next day.

(Beat)

According to the police report, Frank Parris was bludgeoned to death with a hammer in Room 12 some time shortly after midnight.

SUSAN

When was the body discovered?

LAWRENCE

The next day...

CUT TO:

24

INT. CORRIDOR, MOONFLOWER WING (2015) - DAY FB2, 14:00

24

FLASHBACK. The following morning. NATASHA wheels a trolley of cleaning equipment down a corridor.

(CONTINUED)

24

CONTINUED:

24

LAWRENCE (V.O.)
We had a Russian housekeeper. Her
name was Natasha Dmitryeva.
(MORE)

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

24 CONTINUED: 24
LAWRENCE (V.O.) (CONT'D)
She always cleaned the rooms in
Barn Owl first and she didn't get
to Room 12 in Moonflower until mid-
afternoon

CUT TO:

25 EXT. LAWN, BRANLOW HALL (2015) - DAY FB2, 14:00 25

FLASHBACK. The wedding reception with AIDEN giving the speech
that opened the episode.

LAWRENCE (V.O.)
That was about the same time Aiden
began his speech.

AIDEN
I am the luckiest man in the
world...

CUT TO:

26 INT. CORRIDOR, MOONFLOWER WING (2015) - DAY FB2, 14:00 26

FLASHBACK. NATASHA knocks on the door of Room 12. No answer.
She opens the door with her pass-key. And goes in.

CUT TO:

27 INT. ROOM 12, MOONFLOWER WING (2015) - DAY FB2, 14:00 27

FLASHBACK. The old-fashioned room with its antique bed and
free-standing bath. NATASHA knows at once that something is
wrong. A bloody hammer on the floor. A shape in the bed. Some
blood spots on the sheets.

Unable to stop herself, NATASHA continues into the room.

She goes over to the bed and pulls back the sheets.

ANGLE ON NATASHA as she gazes down on what we can only
imagine. She is horrified. And we know what happens next. In
a state of PTSD she will go down to the wedding reception.

CUT TO:

28 EXT. TAVERNA, HOTEL TRIFILLI - DAY 3, 12:00 (LOCAL TIME) 28

SUSAN, LAWRENCE and PAULINE. As before.

(CONTINUED)

28 CONTINUED:

28

SUSAN

I'm sorry. It must have been horrible.

PAULINE

It was the end of the wedding. There was no chance of any honeymoon. If Aiden and Cecily hadn't been so close, it could have destroyed their marriage before it had even begun.

LAWRENCE

We called the police and they arrived about twenty minutes later.

CUT TO:

29

EXT. ENTRANCE, BRANLOW HALL (2015) - DAY FB2, 14:30

29

FLASHBACK. A POLICE CAR and a private car head towards the hotel, down the private lane. The wedding is over, and an assortment of guests drift dazedly towards their cars.

SUSAN (V.O.)

Out of interest, who was in charge?

LAWRENCE (V.O.)

His name was Detective Superintendent Locke.

SUSAN (V.O.)

Why was I afraid you were going to say that?

The two cars stop. The door of the private car opens and DS LOCKE looms into shot. It was he who investigated the death of Alan Conway in Magpie Murders.

CUT TO:

30

INT. LIBRARY, BRANLOW HALL, (2015) - DAY FB2, 15:00

30

FLASHBACK. LOCKE has assembled the main characters in the library. LAWRENCE, PAULINE, LISA, NATASHA (in shock, tearful), a shattered CECILY (no longer in her wedding dress) and AIDEN. It's a short while later but still the same day as the murder.

LOCKE

Frank Parris arrives from Australia and checks into your hotel.

(MORE)

(CONTINUED)

30

CONTINUED:

30

LOCKE (CONT'D)

Nobody knows him and yet sometime after midnight someone enters his room and murders him in a particularly violent way.

LAWRENCE

Who would do such a thing - and on this day of all days?

AIDEN puts an arm around CECILY.

AIDEN

I'm so sorry. I'm so sorry.

LOCKE has no time for sentiment.

LOCKE

So here's my first question. The lock to Room 12 wasn't forced. Who had a spare key?

PAULINE

We all did. Cecily, me. Derek Endicott was on reception. He had a master key in case of emergencies.

LISA

And Stefan.

A sharp look from LOCKE.

LISA (CONT'D)

Stefan Leonida. Maintenance. He still had his key.

LAWRENCE

Let's not jump to conclusions, Lisa.

LISA

Well, he had a prison record and he'd been fired just a few days before. So I imagine the Detective Superintendent might be interested in talking to him.

LOCKE

A criminal record?

LISA

Burglary and theft.

LOCKE takes this in.

(CONTINUED)

30 CONTINUED:

30

LOCKE
Where is he?

CUT TO:

31 INT. OFFICE, BRANLOW HALL (2015) - DAY FB2, 15:15

31

LOCKE confronts STEFAN. STEFAN looks worn out after a heavy sleep and seems lost - unable to grasp what is happening. He has a Romanian accent.

STEFAN
I was asleep. I didn't go nowhere near Room 12.

LOCKE
The night manager says otherwise. He says he saw you in the Moonflower wing just before midnight.

STEFAN
He's wrong.

LOCKE
But I understand you've been in trouble before - is that right, Stefan?

STEFAN
Is the reason Mr Treherne give me the job.

LOCKE
Burglary and theft.

STEFAN
I was young. I make mistakes.

LOCKE
So why did Ms Treherne fire you?

STEFAN
She accuse me of theft but I take nothing. She's lying!

CUT TO:

31A INT. OFFICE, BRANLOW HALL (2015) - DAY FB12, 18:00

31A

LISA TREHERNE confronts STEFAN who is in his work clothes.

LISA
You can work a month's notice.

(CONTINUED)

31A CONTINUED:

31A

STEFAN

Why?

LISA

You know why.

In fact, LISA is referring to their relationship - not the thefts.

STEFAN

(with contempt)

I did everything you asked me.
Everything. And now you do this!

The mask slips...

LISA

I think you should be careful how
you talk to me.

CUT TO:

31B

INT. OFFICE, BRANLOW HALL (2015) - DAY FB2, 15:20

31B

LOCKE and STEFAN as before.

LOCKE

(sarcastic)

Maybe Derek Endicott is lying
too.

STEFAN

Derek is a friend. He's a good man.

LOCKE

Well, he saw you go into Room 12
and it's interesting. Mr Parris'
wallet was empty and there were
bloodstains inside the fold of the
leather. Which suggests to me that
it was opened after he was
killed... There's the motive.

Silence from STEFAN.

LOCKE (CONT'D)

Why don't you admit the truth,
Stefan? Make it easier on your-
self.

STEFAN

I didn't kill him.

(CONTINUED)

31B CONTINUED:

31B

LOCKE
All right. Let's take a look at
your room?

CUT TO:

32 **INT. STEFAN'S ROOM, BRANLOW HALL (2015) - DAY FB2, 15:30** 32

While STEFAN watches, guarded by a uniformed POLICEMAN, a second POLICEMAN helps LOCKE search STEFAN's room which is outside the main building in a stable block. Meagre possessions. Not much of a life.

LOCKE discovers small bloodstains on the sheets. He glances accusingly at STEFAN.

LOCKE
Get nosebleeds, do you?

POLICEMAN
Sir...!

The POLICEMAN has pulled open a Romanian magazine and found a number of bloodstained banknotes concealed in the pages.

CUT TO:

33 **EXT. ENTRANCE, BRANLOW HALL (2015) - DAY FB2, 15:45** 33

Watched by LAWRENCE, PAULINE and LISA - with AIDEN supporting a tearful CECILY - STEFAN is led out of the hotel in handcuffs, under arrest for murder. LOCKE and two POLICEMEN accompany him.

LAWRENCE (V.O.)
It was an open and shut case.
Stefan was arrested and taken into
custody.

CUT TO:

34 **EXT. TAVERNA, HOTEL TRIFILLI - DAY 3, 12:05 (LOCAL TIME)** 34

LAWRENCE concludes his narrative. SUSAN and PAULINE with him.

LAWRENCE
Six months later he was found
guilty of murder. By then he'd
confessed so there was no doubt in
the matter.

(CONTINUED)

34 CONTINUED:

34

PAULINE

He was given a life sentence. He's still behind bars.

A pause.

SUSAN

And that was the end of it?

LAWRENCE

We thought so.

SUSAN

Forgive me, Lawrence. It's a dreadful story and I feel sorry for all of you. But you began by saying that your daughter had disappeared.

LAWRENCE

Yes.

SUSAN

And that it was connected to one of my books.

LAWRENCE

Yes.

SUSAN

Which one?

PAULINE

This one.

PAULINE produces a copy of 'Atticus Pünd Takes The Case'.

PAULINE (CONT'D)

'Atticus Pünd Takes The Case'.

In fact (as we will see) SUSAN was half-fearing this.

SUSAN

Alan Conway visited your hotel...

LAWRENCE

Yes, he did. And it's clear that he used the real events that had taken place as... I don't know. Some sort of inspiration.

PAULINE

We're all in the book. Lawrence and me, for example. He calls us Lance and Maureen and he turns us into crooks.

(CONTINUED)

34

CONTINUED:

34

LAWRENCE

We're running a hotel that's called the Moonflower.

PAULINE

Frank Parris, the man who was killed, becomes Oscar Berlin.

LAWRENCE

Parris... Berlin.

PAULINE

Our daughter Lisa becomes an actress. Melissa. It's almost the same name.

LAWRENCE

And then there's Aiden. He turns up as some sort of idiot swindler - Algernon Marsh.

SUSAN

What about Cecily?

PAULINE

She's not in it. But she read it.

SUSAN

And then she disappeared?

LAWRENCE

Yes.

A pause.

LAWRENCE (CONT'D)

Look. We all believed that the murder was far behind us. Stefan Leonida had been in prison for seven years and as far as the police are concerned, it's case closed.

*
*
*
*

PAULINE

And he confessed. There was never any doubt.

*
*

LAWRENCE

Cecily had always liked Stefan. She really wanted to believe he was innocent but even she had accepted all the evidence against him.

SUSAN

Until she read the book.

(CONTINUED)

34

CONTINUED:

34

LAWRENCE

Exactly. She bought it in a charity shop and the day after she finished it, she rang us. I answered...

CUT TO:

PROPERTY OF ELEVENTH HOUR FILMS

34A **EXT. LAWRENCE'S GARDEN (2023) - DAY FB10, 17:30**

34A

FLASHBACK. LAWRENCE has taken the call on his mobile.

LAWRENCE
Cecily...?

CUT TO:

34B **INT. OFFICE, BRANLOW HALL (2023) - DAY FB10, 17:30**

34B

FLASHBACK. CECILY is behind her desk, door closed. Talking on a landline.

CECILY
Dad. We've made a terrible mistake.

CUTTING now between CECILY and LAWRENCE.

LAWRENCE
What are you talking about, darling?

CECILY
Stefan Leonida. I was right all along. He wasn't guilty. He wasn't the killer.

LAWRENCE
Cecily, slow down!

CECILY
You know that book I bought? Atticus Pünd. It's got the answer.

LAWRENCE
What?

CECILY
The real killer is named in the book!

LAWRENCE
Cecily, you're not making any sense.

CECILY
Read it, dad. It's all in there.

LAWRENCE
But if it wasn't Stefan, who was it?

We're on CECILY. She's about to answer when the door of the office opens.

(CONTINUED)

34B CONTINUED:

34B

Because of the CAMERA ANGLE, we can't see who's on the other side. But CECILY does and she's afraid. She stares at someone in silent fear and guilt.

CUT TO:

34C EXT. TAVERNA, HOTEL TRIFILLI - DAY 3, 12:05 (LOCAL TIME)

34C

LAWRENCE and PAULINE with SUSAN as before.

LAWRENCE

She never answered. Someone came into her office and she ended the call.

PAULINE

And the next day she vanished.

A pause. And right then VANGELIS (the waiter we saw in Scene 6) comes out onto the terrace, looking for her. Both speak in Greek with subtitles.

VANGELIS

(in Greek)

Susan - we have more problems in the kitchen.

SUSAN

(in beginner's Greek)

I come soon, Vangelis.

But she doesn't get up yet. She wants to wrap this up.

SUSAN (CONT'D)

Have you reported her missing?

LAWRENCE

Of course. The police are looking for her now.

SUSAN

What do you think has happened to her?

PAULINE

We think she's frightened. She's hiding.

LAWRENCE

(reluctant)

They've searched the woods...

PAULINE

We know she's still alive. There have been sightings.

(MORE)

(CONTINUED)

34C CONTINUED:

34C

PAULINE (CONT'D)

Her face was in the papers and
there was someone who was sure
they'd seen her in Norfolk.

Despite PAULINE's desperation, SUSAN fears the worst.

SUSAN

What is it exactly you want me to
do?

LAWRENCE

Did you know that your author, Alan
Conway, was planning to write about
our hotel?

SUSAN

(conflicted)

No. He never told me anything.

LAWRENCE

But you knew he'd come to Branlow
Hall.

SUSAN

I didn't know. Not at the time.

This is only partly true.

LAWRENCE

I want you to come to the hotel. I
want you to read the book.

PAULINE

You worked on it. You must know
what's in it.

LAWRENCE

If you can see what she saw, maybe
you can help us find her.

Before SUSAN can answer, VANGELIS reappears.

VANGELIS

Susan...!

SUSAN turns and sees the smoke.

SUSAN

Oh God! What now?

She gets up.

SUSAN (CONT'D)

I'm sorry. I've got to go. I'll
think about what you said. You're
at the Blue Palace?

(CONTINUED)

34C CONTINUED:

34C

LAWRENCE

Yes.

(desperate)

Susan - we'll pay you ten thousand pounds if you'll help us find her. Just a week. That's all we ask. One week of your time.

SUSAN is torn between LAWRENCE and PAULINE and the fire.

SUSAN

I'll call you.

SUSAN hurries into the hotel.

CUT TO:

35

INT. KITCHEN, HOTEL TRIFILLI - DAY 3, 12:15 (LOCAL TIME)

35

The grill which was flooded has caught fire. ANDREAS has just arrived and uses a fire extinguisher to put out the flames.

SUSAN

Andreas - what happened?

ANDREAS

I turned the grill off. After the flood.

SUSAN

And...?

ANDREAS

Someone turned it back on again.

SUSAN gazes at the kitchen. Still a wreck from the day before and now covered in foam. The last straw.

CUT TO:

36

INT. RECEPTION, HOTEL TRIFILLI - DAY 3, 14:00 (LOCAL TIME)

36

SUSAN is sitting at the counter, looking at her computer. The copy of 'Atticus Pünd Takes The Case' is nearby.

ON THE SCREEN: A front page headline from this week's edition of the East Anglia Gazette - HOTEL MANAGER GOES MISSING. A colour photograph of Cecily Treherne on the front page. She is wearing a pendant with three stars and an arrow. Further down the page, there is a close-up photo of the pendant amongst a sequence of photos that show Cecily's distinguishing features - clothes last seen, car etc.

(CONTINUED)

36

CONTINUED:

36

SUSAN flicks to another newspaper, this time a smaller story on the inside pages. SUFFOLK POLICE APPEAL FOR INFORMATION. A picture of Cecily and Aiden.

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

36 CONTINUED: 36

SUSAN reads some of the report, then closes the computer. She is deep in thought. Is this a trap or an opportunity? Right now she is disenchanted with the hotel. She needs a way out. But the last thing she wants is a return to the world of Alan Conway.

CUT TO:

37 **EXT. LOWER TERRACE, HOTEL TRIFILLI - DAY 3, 14:30 (LOCAL TIME)** 37

SUSAN is sitting at a table. She has a copy of the book that Lawrence left and a pen. We see the front cover. The title: 'Atticus Pünd Takes The Case'. A pause.

She can't help herself. She picks up the book and turns it over. The back cover is taken up by a large picture of Alan Conway. He gazes at her with a certain malevolence.

CUT TO:

37A **INT. ALAN CONWAY'S ROOM (2015) - DAY FB11** 37A

Just as in Magpie Murders, ALAN CONWAY is sitting at a table writing the opening of his new book. Using a fountain pen.

CONWAY (V.O.)

Tawleigh was a picturesque village in the county of Devonshire, known for its lush countryside and cream teas.

CUT TO:

38 **EXT. TAWLEIGH (1954) - DAY AP1, 17:15** 38

ESTABLISHING SHOT. We CLOSE IN on a small, picturesque village with a cluster of shops and houses spread out along a road. The Red Lion pub with its sign swinging in the breeze. A summer afternoon.

CONWAY (V.O.)

In the summer of 1954, its most famous resident was, without doubt, Melissa James, the British actress who had climbed to the very peak of the Hollywood heights...

The CAMERA picks up a luxurious and expensive car (in the book it's a Bentley) driving out of the village.

(CONTINUED)

38

CONTINUED:

38

CONWAY (V.O.)
...until an accident on the set of
a Hitchcock film had brought a
sudden end to her career.

CUT TO:

39

EXT. MOONFLOWER HOTEL (1954) - DAY AP1, 17:15

39

MELISSA pulls up outside the Moonflower Hotel - a "boutique"
hotel with nine or ten rooms on the edge of Tawleigh. A hobby
for Melissa rather than a major business.

CONWAY (V.O.)
She had used the insurance money to
purchase a small hotel one mile
from the village. She had renamed
it the Moonflower...

MELISSA gets out of the car. Beautiful and glamorous, she is
played by the same actress as Lisa Treherne - but this time
the scar is larger and it's on the other side of her face.

She goes into the hotel.

CONWAY (V.O.)
...which was also the title of the
film for which she had been nomina-
ted for her first Academy Award and
which had given her the fame she
had now left behind.

CUT TO:

40

INT. RECEPTION, MOONFLOWER HOTEL (1954) - DAY AP1, 17:20

40

MAUREEN GARDNER is on the reception desk; a rather coarse and
unattractive version of Pauline Treherne, played by the same
actress. She is surprised to see MELISSA come in.

MAUREEN
Miss James! We weren't expecting
you today.

MELISSA
Do I have to phone you before I
come in, Mrs Gardner?

MAUREEN
That's not what I meant.

MELISSA
Is Mr Gardner available?

(CONTINUED)

40 CONTINUED:

40

MAUREEN
He's in the office.

MAUREEN picks up the phone.

MAUREEN (CONT'D)
I'll let him know you're here.

MELISSA
(a smile)
No. Why don't we surprise him?

MELISSA continues into the hotel. A nervous MAUREEN follows.

CUT TO:

41

INT. OFFICE, MOONFLOWER HOTEL (1954) - DAY AP1, 17:25

41

LANCE is clearly based on Lawrence Treherne but in this version, he's a slicker, unsympathetic crook. LANCE is smoking, reading a racing newspaper when MELISSA enters without knocking, MAUREEN close behind.

LANCE
Miss James...!

MELISSA
Mr Gardner.
(sarcastic)
I hope I'm not interrupting anything.

LANCE folds away the newspaper.

LANCE
It's part of the job, Miss James.
Got to keep up with the news...

MELISSA
The racing news?

LANCE
(to MELISSA)
Please take a seat.

MELISSA sits down.

LANCE (CONT'D)
We were just talking about you, as it happens. We were going through the mail and this came for you...

(CONTINUED)

41 CONTINUED:

41

MAUREEN

We knew who it was from. It was soaked in lavender. I don't know what they were thinking of!

LANCE

Listen to this!

He reads from a letter.

LANCE (CONT'D)

(reading)

How can you do it, dear Miss James? The screen is diminished without you. A light has gone out of our lives.

MAUREEN

That's so lovely!

LANCE puts the letter on the desk and we see the handwriting.

MELISSA

It is. But it's not why I'm here. I've been looking at the accounts up until February.

LANCE

The winter months are always going to be slow when you're near the seaside.

MELISSA

That may be the case. But even when the hotel is full, we're still losing money hand over fist.

LANCE

I don't know what more we can do, Miss James. We run a tight ship here.

MAUREEN

Maybe we could put up the price of the rooms.

MELISSA

The rooms are already the most expensive in Devonshire. No. I've asked my financial adviser to do a complete audit.

LANCE and MAUREEN exchange a horrified glance.

MAUREEN

An audit?

(CONTINUED)

41 CONTINUED:

41

LANCE

When?

MELISSA

He's already on his way down from London. I'm meeting him later today.

CUT TO:

41A INT/EXT. ALGERNON'S CAR/ROAD NEAR TAWLEIGH (1954) - DAY AP141A
17:50

ALGERNON MARSH - the financial adviser - is driving a cream-coloured car, speeding down an empty, tree-lined country road. We shouldn't dwell on it, but the numberplate of his car is L10 N5. He's driven down from London, getting close to Tawleigh.

He's played by the same actor as Aiden MacNeil - but he's been turned into an obvious cad and bounder: good-looking, well-dressed but untrustworthy. As he speeds along we hear an extract from 'The Marriage Of Figaro'... perhaps the overture.

ALGERNON is worried, not happy to be making this journey. And even as he drives, he's smoking a cigarette. There's a hip flask on the seat beside him.

He speeds up, at the same time reaching down for the hip flask which he opens with one hand and raises to his lips. But when he looks again, there's a man - HENRY DICKSON - crossing the road right in front of him.

ALGERNON tries to swerve out of the way - but hits HENRY who is knocked into the air, falling onto the grass. ALGERNON slams on the brake and the car screeches to a halt. The opera music stops.

Silence. The car still. HENRY not moving.

Feeling sick, ALGERNON gets out of his car and throws away his cigarette. He walks back to the dead or unconscious man he has just hit. He is completely sober, thinking about the consequences of what he's just done.

He reaches the body and looks down. HENRY doesn't move. He thinks. Looks up and down the road. Nobody in sight. He makes a decision.

ALGERNON hurries back to the car, jumps in and speeds away. The car disappears into the distance leaving the injured man behind.

CUT TO:

42

INT. RECEPTION, MOONFLOWER HOTEL (1954) - DAY AP1, 17:30

42

MAUREEN has followed MELISSA out of the office.

MAUREEN

Will you be staying for supper,
Miss James?

MELISSA

No thank you. I'm going home.

BERLIN (O.S.)

Melissa...

The voice has come from behind her but MELISSA recognises OSCAR BERLIN - and he's the last person she wants to talk too. He's an Eastern European film producer - struggling, desperate. Buttoned up in suit and bow tie. Played by the same actor as Frank Parris.

MELISSA turns slowly.

MELISSA

Oscar. You didn't tell me you were coming!

BERLIN

If I'd told you, would you still be here?

MELISSA

There's no need to be like that!

BERLIN

Six weeks and I hear nothing from you. You make no reply to my letters, to my phone-calls...

MELISSA doesn't want to have this conversation in public.

MELISSA

Why don't we talk in the bar?

As MAUREEN watches, MELISSA leads BERLIN into the bar.

CUT TO:

43

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

43

The bar is empty and closed. MELISSA sits down at a table, inviting OSCAR BERLIN to do the same.

MELISSA

I'm afraid I can't offer you a drink. These stupid licensing laws!

(CONTINUED)

BERLIN

I do not want a drink, Melissa. I want an answer.

BERLIN produces a brochure for a film. We see the front cover. MELISSA JAMES RETURNS IN... Then the title: 'The Queen's Ransom'. An illustration shows ELEANOR OF AQUITAINE standing in front of RICHARD THE LIONHEART. A shield with the three red lions on a gold background... his heraldry. Not brilliantly done. A strapline: 'SHE WAS THE POWER BEHIND THE THRONE.'

BERLIN (CONT'D)

It is the work of almost two years, Melissa! I have the script, the director, the contract - I have the costumes. But one thing I do not have. Your signature? Why will you not sign the contract when the production begins two months from now?

MELISSA has no choice. She has to tell him the truth.

MELISSA

I've decided not to do it.

BERLIN

(shocked)
What?

MELISSA

I'm sorry, Oscar. I've changed my mind.

BERLIN

What are you saying Melissa? We are friends. We have an agreement. And everything I've done, all the finance I have raised... Without you I have nothing!

MELISSA

We're not friends, Oscar. This is a business arrangement and I'm sorry. I should never have let you talk me into it.

BERLIN stares at her in disbelief.

BERLIN

But if you back out now, do you have any idea...? You will ruin me!

MELISSA

Don't be ridiculous. There are plenty of other actresses...

43 CONTINUED:

43

MELISSA gets up.

MELISSA (CONT'D)

It's a good script. It'll be a great film. I'm sorry to disappoint you. But you'll just have to find somebody else.

MELISSA leaves the room. OSCAR BERLIN watches her with fury.

ANDREAS (O.S.)

What are you doing?

Does BERLIN hear the voice? It seems possible...

CUT TO:

44

EXT. LOWER TERRACE, HOTEL TRIFILLI - DAY 3, 15:00 (LOCAL TIME)

44

ANDREAS has found SUSAN on the terrace, still reading the book.

ANDREAS

I was looking for you.

SUSAN

Why? What's happened?

ANDREAS

The plumber's here.

SUSAN

You deal with it, Andreas. I don't know the Greek for 'floods' and 'exploding water-tanks' and 'going very rapidly mad'.

ANDREAS

He speaks English.

SUSAN

Please? Give me five minutes?

ANDREAS

Sure.

ANDREAS glances at the book - and recognises it. He's puzzled. Why is she reading Alan Conway again? But he goes back into the hotel.

SUSAN returns to the book.

CUT TO:

45 **EXT. ST DANIEL'S CHURCH, TAWLEIGH (1954) - DAY AP1, 17:40** 45

MELISSA drives past St Daniel's Church.

CONWAY (V.O.)

Melissa's journey took her past the local church of St Daniel's. This was close to the home of Dr Leonard Collins, her personal physician.

She continues towards a private drive. COLLINS turns into his drive ahead of her. He notices her go past.

CONWAY (V.O.)

As things turned out, he would be one of the last people to see her alive.

CUT TO:

45A **EXT. CHURCH LODGE (1954) - DAY AP1, 17:40** 45A

COLLINS' car pulls in outside of Church Lodge.

CONWAY (V.O.)

But right then, Dr Collins was not interested in his patient. Even as her life seemed to be collapsing around her, his had just taken a significant turn for the better.

CUT TO:

46 **INT. SITTING ROOM, CHURCH LODGE (1954) - DAY AP1, 17:45** 46

DR LEONARD COLLINS is a handsome if old-fashioned man, late thirties, professional, eager to please. His wife, SAMANTHA, is very religious, a little older than him, kindly but on the edge of frumpy.

COLLINS has an open letter in his hand. A grandfather clock ticks away in the background.

SAMANTHA

How much?

COLLINS

Nine hundred and eighty thousand pounds.

SAMANTHA

But that's... impossible.

(CONTINUED)

COLLINS

You were her niece. She had no other relatives.

SAMANTHA

What about Algie?

COLLINS

No other relatives that she cared for. You're the sole beneficiary.

SAMANTHA

He won't be pleased.

COLLINS

Does he need to find out?

SAMANTHA

He's my brother. I've got to tell him.

COLLINS

Samantha, if you tell him about this, he will spend every waking minute trying to wheedle the money out of you. And you're too soft-hearted, my dear. He'll succeed.

SAMANTHA

But he's coming here. He's on his way down from London.

COLLINS

Why?

SAMANTHA

He's seeing Melissa. You know he advises her on her investments.

COLLINS

Don't tell me! He's draining more money out of her wallet. Is he staying here?

SAMANTHA

You don't mind, do you?

COLLINS

Of course not.

COLLINS folds the letter and places it in a drawer where it will be discovered later.

46 CONTINUED: 46

COLLINS (CONT'D)
Just don't trust him, Samantha.
Don't say a word.

CUT TO:

47 OMITTEDCONTENT MOVED TO 41A 47

48 EXT. CLARENCE KEEP (1954) - DAY AP1, 17:45 48

MELISSA JAMES pulls into the drive of her spacious house, set in a large garden. Two stone lions guard the entrance.

She stops the car and gets out. There's a second, more sporty car parked in the driveway, and she notices it with a slight irritation. She goes in.

CUT TO:

49 INT. HALLWAY, CLARENCE KEEP (1954) - DAY AP1, 17:45 49

The front door leads into a spacious hallway decorated with movie memorabilia and a staircase leading up. To one side is the kitchen and servants' quarters. The other has the dining and living room.

PHYLLIS CHANDLER is a suitably dressed housekeeper in her sixties. A woman hardened by war and embittered by the loss of her soldier husband. We will meet her again in the modern world as Gwyneth Endicott.

PHYLLIS
Good evening, Miss James.

MELISSA
Hello, Phyllis.

PHYLLIS
Mr Spencer is waiting for you in the drawing room.

MELISSA doesn't want to hear this.

PHYLLIS (CONT'D)
I've left you a light supper for after the opera. Just some cold ham and salad.

MELISSA
Are you going out tonight?

(CONTINUED)

49 CONTINUED:

49

PHYLLIS

Yes, Miss James. It's Wednesday. My evening off. I'm visiting my sister in Bideford.

MELISSA

Is Eric going with you?

PHYLLIS

He's driving me. You did say we could take the car.

MELISSA

Of course I did. Have a nice time.

MELISSA continues into the living room. PHYLLIS makes sure she has gone, then heads into the kitchen.

CUT TO:

50

INT. KITCHEN, CLARENCE KEEP (1954) - DAY AP1, 17:50

50

As PHYLLIS enters the large, spotless kitchen, her demeanour changes and she is suddenly harder, crueler. The reason is in front of her.

Her forty-year-old son, ERIC is sitting at the table, polishing the silver. Dominated by his mother, his spirit crushed by her, he is a cruel version of Derek Endicott, played by the same actor.

PHYLLIS

Haven't you done that yet?

ERIC

I'm doing it now.

PHYLLIS

You should have finished an hour ago. Come on. We're going out.

ERIC puts down the cloth.

ERIC

Was that her?

PHYLLIS

Who do you think it was? Marilyn Monroe?

ERIC

Did she say anything?

PHYLLIS

No.

(CONTINUED)

50

CONTINUED:

50

ERIC

But she knows.

PHYLLIS

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

ERIC

(shocked)

I can't do that.

PHYLLIS

Well you'll soon find out if she does. And what do you think's going to happen then?

ERIC looks terrified.

PHYLLIS (CONT'D)

It's what you deserve.

CUT TO:

51

INT. LIVING ROOM, CLARENCE KEEP (1954) - DAY AP1, 17:50

51

MELISSA's husband, JOHN SPENCER, is waiting for MELISSA, reading a book. Once wealthy, from an aristocratic background but disowned when he married 'an actress'. Very much in love with MELISSA but aware that he has lost her.

He's dressed for the theatre, sitting on the other side of the room. He looks at his watch.

MELISSA comes in, tired and irritable. Worn out by the day.

SPENCER

I was waiting for you.

MELISSA

I'm sorry. I got held up.

SPENCER

Did you see the Gardners?

MELISSA

(irritable)

Yes.

SPENCER

So what did you say?

MELISSA

I don't want to talk about it.

A pause.

(CONTINUED)

51 CONTINUED:

51

SPENCER
Aren't you going to change?

MELISSA
Actually, John. I'm not going to join you. I've got Algernon coming to the house.

SPENCER
What? When?

MELISSA
He's on his way now.

SPENCER
Why?

MELISSA
I need to talk to him.

SPENCER
But we bought the tickets weeks ago!

MELISSA
I'm sorry.

SPENCER
Well... I'll stay. I don't want to go without you!

MELISSA snaps.

MELISSA
I don't need you, John. I need Algernon. We're talking about money, something you just take for granted but which I've always worked for. And I don't want to go. I don't even like the bloody opera.

SPENCER
That's not true. It's 'The Marriage of Figaro'. You loved it when we saw it at Glyndebourne.

MELISSA
I was bored stiff when we saw it at Glyndebourne and I don't want to see it tonight.

A worn out MELISSA decides the moment has come.

MELISSA (CONT'D)
You just don't get it, do you. You and I are from different worlds.
(MORE)

(CONTINUED)

51

CONTINUED:

51

MELISSA (CONT'D)

You and your posh friends. "A night at the opera" with mummy and daddy and Lord and Lady So-and-so. Black tie and political chit-chat in the interval. It's not me. I'm not interested.

PROPERTY OF ELEVENTH HOUR FILMS

(CONTINUED)

51 CONTINUED:

51

SPENCER

I think you're forgetting something, Melissa. My parents cut me off when I married you.

MELISSA

I wasn't good enough for them.

SPENCER

I didn't care. I gave up everything for you.

MELISSA

As you've told me a thousand times.

Enough...

MELISSA (CONT'D)

Look. I don't want to have this argument now. Just go.

She moves to the door.

SPENCER

Don't do this to me, Melissa.

MELISSA

And you can sleep in the spare room when you get back. Try not to wake me up.

JOHN SPENCER stares at the door.

CUT TO:

51A **EXT. CLARENCE KEEP (1954) - DAY AP1, 17:55**

51A

Sad and angry, JOHN SPENCER comes out of the house. He gets into his car and starts the engine.

CUT TO:

51B **INT. UPPER CORRIDOR, CLARENCE KEEP (1954) - DAY AP1, 17:55** 51B

MELISSA walks along the corridor. She's going to freshen up before she sees Algernon.

She stops. Something has caught her eye. Something wrong. But what is she looking at? There's an empty corridor with a single picture - a view of the Moonflower Hotel - hanging on the wall.

(CONTINUED)

51B CONTINUED:

51B

Perhaps a view out of the window? We're not sure. MELISSA takes a step forward. Then the front doorbell rings. She hesitates, then takes another step forward.

CUT TO:

51C INT. HALLWAY, CLARENCE KEEP (1954) - DAY AP1, 17:55

51C

PHYLLIS opens the door. ALGERNON walks in.

ALGERNON

Hello. I think Melissa's expecting me.

PHYLLIS

Miss James is upstairs, sir. Would you like to go into the living room?

ALGERNON

Sure. And I don't suppose you could rustle up a whisky and ginger while I'm waiting, could you?

CUT TO:

51D INT/EXT. SPENCER'S CAR/TAWLEIGH (1954) - DAY AP1, 17:55

51D

JOHN SPENCER is driving on the outskirts of Tawleigh, on the way to the opera. He changes his mind, pulls into the kerb and turns off the engine. He is furious, sad - upset by the way he has been treated.

CUT TO:

51E INT. HALLWAY, CLARENCE KEEP (1954) - DAY AP1, 18:00

51E

MELISSA comes back downstairs. She has found something that has changed her entire demeanour. PHYLLIS is waiting for her and feels the chill at once.

PHYLLIS

Mr Marsh is waiting for you in the living room, Miss James.

MELISSA

Thank you, Phyllis. I'd like to have a word with you and Eric before you leave, if you don't mind...

(CONTINUED)

51E CONTINUED:

51E

MELISSA goes into the living room. PHYLLIS gazes at her in dismay. She knows something has gone badly wrong.

CUT TO:

51F

INT. LIVING ROOM, CLARENCE KEEP (1954) - DAY AP1, 18:00

51F

ALGERNON is nursing his whisky and ginger as MELISSA comes in.

ALGERNON
Melissa, darling...!

MELISSA
Please - will you sit down,
Algernon...

ALGERNON
What's the matter? You look a bit
rough.

MELISSA
I've been having a terrible day,
if you want the truth.

ALGERNON
Well, that makes two of us. I had
a rotten journey down. So if
you're not in the mood for a
drink, what can I do for you?

MELISSA
I want to sell my shares in Day's
End Holdings.

ALGERNON is shocked.

ALGERNON
What? What do you mean? I thought
you wanted to talk about the
hotel.

MELISSA
I do want to talk about that. I
want to talk about everything. I
need money. This house. The
hotel. My marriage! I feel I'm
being sucked dry.

ALGERNON
That's why I recommended Day's
End. It'll make you rich.

MELISSA
So far it hasn't made me a penny.

(CONTINUED)

51F CONTINUED:

51F

ALGERNON is desperate. He's defrauding MELISSA.

ALGERNON

When have I ever given you bad advice?

MELISSA

Please don't argue with me, Algernon. I've come to the end of the road. There's no money in the bank. I need to cash in my shares now!

This is the worst news ALGERNON could hear.

CUT TO:

52

EXT. LOWER TERRACE, HOTEL TRIFILLI - DAY 3, 15:30 (LOCAL TIME)

52

SUSAN has come to the end of a chapter.

SUSAN

The shares aren't worth anything, of course. Algernon is ripping her off.

She closes the book.

SUSAN (CONT'D)

And Algernon is based on Aiden. What's that meant to tell me?

She might have been talking to herself. But ANOTHER ANGLE reveals that ATTICUS PÜND is sitting with her.

SUSAN (CONT'D)

I'm not going to find the answer in a book written eight years ago. What's happened to Cecily Treherne? How am I meant to know? It's got nothing to do with me!

PÜND

Is that true?

(CONTINUED)

52

CONTINUED:

52

SUSAN

All right. Alan may have mentioned something to me. He showed me a picture of Frank Parris in a newspaper... a murder on a wedding day, and maybe I did say that would make a good story. But I didn't tell him to write it!

PÜND

Murder is the worst of all crimes. Not only because of the lives it destroys. But there are also the reverberations. It is like a stone dropped into the sea. The ripples reach all the way to the shore.

SUSAN

Did you put that in your book? The Landscape of Criminal Investigation?

PÜND

Of course.

SUSAN

But I'm not a detective! I can go to the hotel but I can't investigate. I won't even know where to begin.

A pause.

PÜND

Do you believe that Cecily Treherne is dead?

SUSAN

She's been missing for five days.

PÜND

Then that is where you must start.

SUSAN

She sees something in the book that tells her who killed Frank Parris all those years ago. She calls her parents and someone overhears the conversation.

A pause. SUSAN confronts the truth.

SUSAN (CONT'D)

And that person kills her...

(CONTINUED)

52

CONTINUED:

52

PÜND

Perhaps.

A pause.

SUSAN

The book is set in a boutique hotel in Devonshire. It's about a famous actress who gets strangled. It's got nothing to do with what happened at Branlow Hall!

PÜND

So what is it that Cecily saw?

SUSAN

I don't know. I have no idea.

(Beat)

I should leave this alone.

PÜND

But you won't.

SUSAN

I can't.

A pause. PÜND looks at her a little sadly.

SUSAN (CONT'D)

Not if it's my fault.

CUT TO:

52A **OMITTED**SOME CONTENT MOVED TO SC51F

52A

52B **OMITTED**SOME CONTENT MOVED TO SC52

52B

PROPERTY OF ELEVENTH HOUR FILMS

53

EXT. BAR, HOTEL TRIFILLI - NIGHT 3, 20:30 (LOCAL TIME)

53

CLOSE ON ANDREAS. Serving at the bar.

ANDREAS

What can I get you, madam?

ANOTHER ANGLE. SUSAN is the only customer. They're sharing a moment of privacy.

SUSAN

I'll have a glass of wine, please,
barman.

ANDREAS

Coming right up.

ANDREAS serves wine for SUSAN and for himself. They drink in silence. A sense of sadness. Then...

(CONTINUED)

53

CONTINUED:

53

SUSAN

Andreas. I'm going back to England.

A long pause.

ANDREAS

When?

SUSAN

Soon.

(Beat)

Tomorrow.

ANDREAS

For how long?

SUSAN

I don't know. I've been offered a job.

ANDREAS

In publishing?

SUSAN

No.

ANDREAS

Has it got something to do with Alan Conway?

(Beat)

I saw you reading the book.

SUSAN

Yes. It has.

ANDREAS

You know that everything to do with that man is bad. The last time, you were almost killed.

SUSAN

I've been offered ten thousand pounds.

ANDREAS

To find a missing chapter?

SUSAN

Not this time. A missing person. Cecily Treherne.

A pause.

SUSAN (CONT'D)

We need the money, Andreas. Without it, we're finished.

(CONTINUED)

ANDREAS

So you'll come back. When you find her.

SUSAN

I don't know.

And there it is. The truth.

SUSAN (CONT'D)

I still love you. But this world isn't for me. Changing beds and chasing plumbers. It isn't making us happy.

ANDREAS

I'm happy.

SUSAN

We argue all the time. We don't have any fun. Not like we used to.

ANDREAS

(ironic)

I never said it would be easy.

SUSAN

You never said it would be miserable, either.

(Beat)

By the time we get to bed, we're too worn out even to hold hands. I miss books. I miss being an editor. My old life.

ANDREAS

(gently)

Your old life burned down, Susan.

SUSAN

I want to build another one. But I'm not sure I want it to be here.

ANDREAS

You must do what you have to do.

SUSAN

Oh - don't do that to me. That's so bloody... Greek.

ANDREAS

I just want you to be happy. Really.

53 CONTINUED:

53

SUSAN

Let's not make any decisions. Let's just take it one day at a time.

ANDREAS

But you're still leaving.

SUSAN

I have to do this. It's possible Cecily is still alive. I might be able to find her.

ANDREAS

Will you call me?

SUSAN

Every day. Don't be angry with me, Andreas.

(a wan smile)

Think of the money.

ANDREAS

Can you get an advance?

SUSAN raises her glass.

SUSAN

Ymmas.

Cheers in Greek. But they are both sad.

ANDREAS

Ymmas.

They clink glasses.

CUT TO:

54 **EXT. HOTEL TRIFILLI - DAY 4, 6:00 (LOCAL TIME)**

54

ESTABLISHING SHOT. The next day. Another beautiful day.

CUT TO:

55 **INT. BEDROOM, HOTEL TRIFILLI - DAY 4, 6:00 (LOCAL TIME)**

55

SUSAN has packed a case. She puts the copy of 'Atticus Pünd Takes The Case' inside and closes the lid.

CUT TO:

56 **INT/EXT. SPENCER'S CAR/TAWLEIGH (1954) - EVENING AP1, 18:05** 56

We pick up JOHN SPENCER where we left him, stopped on the edge of Tawleigh. He was on his way to the opera but he has pulled over. He is still in a highly emotional state. Suddenly, he puts his car in gear and does a U-turn.

CUT TO:

57 **EXT. CLARENCE KEEP, TAWLEIGH (1954)- EVENING AP1, 18:05** 57

A scowling, vengeful OSCAR BERLIN walks towards the house. It might appear that he doesn't want to be seen.

CUT TO:

58 **EXT. TAXI DROP-OFF, HOTEL TRIFILLI - DAY 4, 6:00 (LOCAL TIME)** 58

ANDREAS places SUSAN's case in the trunk of a TAXI and closes it. SUSAN is standing next to him.

ANDREAS

Let me know you've arrived safely.

They kiss. SUSAN gets into the TAXI and ANDREAS watches it leave. He is really broken up, on his own, close to tears.

CUT TO:

59 **OMITTED** 59

59A **INT. RED LION PUB, TAWLEIGH (1954) - DAY AP1, 18:05** 59A

ALGERNON is facing financial ruin thanks to Melissa. He must do something. But what? He downs the rest of his pint and leaves the pub with determination on his face.

CUT TO:

60 **EXT. ROAD TO AIRPORT, CRETE - DAY 4, 7:00 (LOCAL TIME)** 60

The TAXI, with SUSAN in the back, follows a winding road through wild countryside. A sign directs it to the AIRPORT.

CUT TO:

61 **EXT. CLARENCE KEEP, TAWLEIGH (1954) - EVENING AP1, 18:10** 61

PHYLLIS and ERIC leave the house together.

(CONTINUED)

61 CONTINUED:

61

PHYLLIS
Come on. Don't dawdle.

They get into Melissa's car and drive off.

CUT TO:

62 INT. GREEK AIRPLANE (DETAIL) - DAY 4, 8:00 (LOCAL TIME) 62

A CLOSE SHOT of SUSAN sitting in an airplane seat, gazing out of the window. No need to see anything more of the plane. The rising sound of the engine says it all. Even now she's not sure. Is she doing the right thing?

CUT TO:

63 INT. BEDROOM, CLARENCE KEEP (1954) - EVENING AP1, 18:38 63

Signs of a struggle. The bedclothes in disarray. A telephone torn out of the wall, its cord used to strangle...

MELISSA JAMES. She is lying on the bed. The cord still around her neck leaving two livid red lines.

CUT TO:

64 EXT. GREEK COUNTRYSIDE - DAY 4, 8:00 (LOCAL TIME) 64

A plane takes off from Heraklion airport and disappears into the sky.

END OF EPISODE