

1. EXT. RAVENS HOUSE EVENING.

1955...

The opening sequence is highly stylised...perhaps even black and white. Short scenes cut together in a jagged, nightmarish way. The house is Victorian Gothic...in an isolated setting, grim and forbidding. There is a 1950's car parked outside.

ANNABEL

(Voice only)

I don't want you to go. Why do you
have to go?

CUT TO

CLOSER ANGLE

MICHAEL and RUTH WESTON are a well-off couple, going out for a tenth anniversary dinner. ANNABEL is their seven-year-old daughter. A rather frightening child whose anger borders on the psychotic.

RUTH

Come on, Anna. We talked about
this. It's mummy and daddy's anni-
versary.

ANNABEL

I don't care! I don't want you to go!

MICHAEL

We'll be home later. Don't you want
us to have a nice time?

ANNABEL

No!

MICHAEL glances at RUTH. She's worried. They both are. Then MRS FOSTER appears in the doorway. She's a woman in her fifties - solid and dependable. A housekeeper and nanny to ANNABEL.

MRS FOSTER

Are you off then?

RUTH

We're just going.

RUTH leans down - she'll have one last try with ANNABEL.

RUTH

You'll be all right with Mrs Foster.
You'll have a nice time.

ANNABEL

No I won't!

ANNABEL flounces round and storms into the house, pushing past MRS FOSTER, who looks on helplessly.

CUT TO

2. EXT. LANE FROM RAVENS HOUSE EVENING.

RUTH and MICHAEL drive off down the rough, bumpy track. Neither of them are speaking.

CUT TO

3. INT. RAVENS HOUSE - KITCHEN EVENING.

Crash! ANNABEL has dropped a plate of food onto the floor...on purpose. MRS FOSTER towers over her, stern and angry. The whole scene is distorted, the prelude to something horrible.

MRS FOSTER

You naughty child! You go straight
to your room. You'll watch no
television tonight!

ANNABEL

I don't care. I hate you!

ANNABEL rushes out of the room. MRS FOSTER calls after her.

MRS FOSTER

You just wait until your parents
come home. You wait until I tell
them!

CUT TO

4. **INT. RAVENS HOUSE - LIVING ROOM NIGHT.**

MRS FOSTER is watching the (black & white) television. The very earliest days of ITV! The bulky cathode ray tube throws strange shadows across the rather claustrophobic living room.

CUT TO

5. **INT. RAVENS HOUSE - ANNABEL'S ROOM NIGHT.**

A pretty child's bedroom - sloping eaves, rocking chair etc...but it's still rather creepy. Lots of stuffed toys including a huge gollywog which stares at the camera with eyes that are somehow too large. The bed is empty. There is no sign of ANNABEL.

CUT TO

6. **INT. RAVENS HOUSE - UPPER CORRIDOR NIGHT.**

The corridor is also empty. It seems to stretch on for ever.

CUT TO

7. **INT. RAVENS HOUSE - KITCHEN NIGHT.**

A kitchen drawer opens. Inside the drawer we see a long, wicked-looking kitchen knife.

CUT TO

8. **INT. RAVENS HOUSE - LIVING ROOM NIGHT.**

MRS FOSTER is watching television. She doesn't hear the door open behind her. She doesn't hear the footsteps approach. She looks up only when it is too late. The blade of the kitchen knife hovers above her. She can see herself reflected in it. The knife slashes down. MRS FOSTER screams.

CUT TO

9. **EXT. RAVENS HOUSE NIGHT.**

Later. RUTH and MICHAEL return from their dinner. RUTH is the first out of the car.

CUT TO

10. INT. RAVENS HOUSE - HALLWAY NIGHT.

CLOSE SHOT

On RUTH as she turns the light on. MICHAEL with her. Why was the light off? Why is the house so quiet?

MICHAEL

What is it?

RUTH

I don't know...

But RUTH is worried. Already she knows something is wrong.

RUTH

Mrs Foster...?

CUT TO

11. INT. RAVENS HOUSE - LIVING ROOM NIGHT.

RUTH opens the door of the living room. The television is still on but the screen is blank. MRS FOSTER is lying on the carpet. She has been butchered. RUTH stifles a scream, then runs out.

CUT TO

12. INT. RAVENS HOUSE - STAIRS NIGHT.

In a panic, the world spinning, RUTH runs up the stairs. MICHAEL sees her.

MICHAEL

Ruth...?

CUT TO

13. INT. RAVENS HOUSE - ANNABEL'S ROOM NIGHT.

RUTH rushes into the room and stops dead. A flood of relief. ANNABEL is unhurt. She's in bed, asleep, sucking her thumb.

RUTH
Annabel! Thank God! Oh thank
God!

RUTH snatches the child up in an embrace. Then she sees it. Her eyes widen in horror. The gollywog is holding a blood-stained kitchen knife, cradling it in his arms. Just as RUTH takes it in, the door opens and MICHAEL is there. He sees ANNABEL. He sees the knife. He knows. They both do...

CUT TO

14. OPENING CREDITS

CUT TO

15. EXT. MIDSOMER MALLOW - SHOP DAY.

Forty-five years later. MARY DRINKWATER, a large and indomitable geriatric, cycles past the village butcher shop. She sees the butcher through the window and open door and honks the horn on her bike several times.

MARY
Come on, Ray! You don't want to be
late!

CUT TO

16. INT. RAY DORSET'S SHOP DAY.

Inside the shop, JACK DORSET, RAY'S twenty-one-year-old son, is decapitating a chicken. Another butcher's knife! JACK is pale, glum, weak-willed, bored with village life. His father, RAY, is a widow, in his fifties, good-humoured and still in love with a village in which he has spent his entire life. He takes off his butcher's coat.

RAY
I'll be back in an hour.

JACK
I don't know why you're wasting
your time going. They're all snobs.

RAY hesitates at the door. He and JACK have grown apart all too quickly.

RAY

It's for the village, Jack. That's why
I'm going.

RAY leaves.

CUT TO

17. EXT. LOTHLORIAN DAY.

Lothlorian (from the Lord of the Rings) is a large, modern house...glass sliding doors, flowers in tubs & barrows, perhaps even a swimming pool. The lawn is being immaculately cut by a man on one of those expensive, tractor mowers.

This is MARCUS DEVERE, a blimp in his late fifties, once something in the city, now retired. He's been in the village only eight years and sees himself as a country squire.

A movement at the gate and BELLA DEVERE appears. An opinionated, bossy woman, she is indeed rather snobbish. She bullies MARCUS...but only because she knows he doesn't mind.

BELLA

Marcus! It's five to eleven. We ought
to be on our way!

MARCUS

Righty-ho!

But he keeps on mowing!

BELLA

Marcus!

MARCUS

I'm coming! I'm coming! Don't blow
a fuse!

BELLA shakes her head. To her, MARCUS is like a naughty schoolboy. At that moment, the door of the house opens and CAROLINE DEVERE comes out. A punkish, not very attractive girl of about twenty, CAROLINE is also extremely sappy.

CAROLINE

'bye mum...

BELLA

Where are you going, dear?

CAROLINE

I dunno. Just out. I'll see you...

BELLA watches CAROLINE leave. She is faintly worried.

CUT TO

18. INT. VET CLINIC DAY.

GORDON BRIERLY is a shaggy, shabby disappointment of a man. In his forties. He's examining a dog which doesn't look much better than him, feeling its hips. A small boy - ALEX - watches the examination.

GORDON

(Feeling) There...that feels much better. Is he still limping?

ALEX

Not really.

GORDON

Well, we'll keep him on the steroids a little longer but I think he's going to be OK. (Patting) There's a good boy, Jacky.

ALEX

His name's Lucky.

GORDON

Right.

The door opens and LAURA BRIERLY comes in. A few years younger than GORDON, she's long been out of love with him. Rather spiteful, she needs physical love and isn't getting it from him. Her dress sense is "mutton dressed as lamb". She sees GORDON with his hand concealed somewhere behind the dog...

LAURA

(Sweetly) If you don't mind taking your hand out of that dog's arse, Gordon darling, it's time to go.

CUT TO

19. EXT. THE COCK AND HOOP DAY.

ESTABLISHING SHOT

The village pub. Determinedly pretty.

MARCUS

(Voice only)

And so we come to the main item on the agenda. The Perfect Village Competition.

CUT TO

20. INT. THE COCK AND HOOP DAY.

The pub - closed - is being used as an ad hoc committee room for the self-appointed Midsomer Mallow committee: MARCUS and BELLA DEVERE, GORDON & LAURA BRIERLY, MARY DRINKWATER, RAY DORSET (smoking). Coffee has been served.

MARCUS

As we all know, it's just three days away now.

BELLA

July 10th!

MARCUS

That's right. And let's not forget the first prize of five thousand pounds that's at stake.

RAY

We could rebuild the village hall for that.

MARCUS

Absolutely, Ray. So we're not leaving anything to chance. Bella?

BELLA hands MARCUS a sheet of paper.

MARCUS

(Reading) The welcoming committee of myself, Bella and Gordon will meet the judges at ten am, for a tour of the village. (To GORDON) How's the historical commentary coming along?

GORDON

I've started it but actually I've got a bit behind.

LAURA

(Catty) Gordon's had a lot on his mind, recently.

GORDON

I'll have it done, though. Don't you worry!

MARCUS

We've got the tent going up on the green on the 9th. Lunch to be served at one.

RAY

I've got the food all taken care of, Mr Devere. Sausages. Chicken wings, pasties. I'll do the village proud.

BELLA

And at the same time I'll be serving Marcus's home-made wine.

MARCUS

The apricot and elderberry has turned out absolutely tip-top this year.

BELLA

It'll certainly make an impression.

MARCUS

And of course entertainment! A musical gala on the green to accompany lunch. Mary...?

MARY

Nothing to worry about there, Marcus. I've been working with the village band. In fact we've been going at it hammer and tongs.

MARCUS

Not literally, I hope!

MARY

It's important to show these judges that there's still some young blood in Midsomer Mallow.

GORDON

I don't suppose we know yet who the judges actually are.

MARCUS

Well, Rosemary Furman, editor of Country Matters magazine, is one of them. I understand Frank Mannion is also on the panel.

RAY

Frank Mannion...

MARY

He does that gardening programme on TV. "Up the Garden Path..."

MARCUS

Apparently Annabel Croft has agreed to join them. And then there's a member of the general public.

BELLA

Oh?

MARCUS

Yes. They ran a competition in Country Matters and one of the readers - I've got the name somewhere - anyway, whoever won it, gets to join the panel. She'll probably be the easiest to impress.

LAURA

(Brightly - to RAY) Bung her an extra sausage and her vote will be in the bag.

CUT TO

21. INT. BARNABY'S HOUSE - KITCHEN EVENING.

JOYCE is making dinner for BARNABY - on their own for once. JOYCE is the lucky winner of the Country Matters competition. BARNABY is reading a copy of the glossy rural magazine.

BARNABY

So you're going to be a judge? What was the first prize?

JOYCE

That was the first prize, Tom. It means a week away from home. First class travel. And a big dinner at the end of it.

BARNABY

A week away from home...

JOYCE

Don't worry. I've already phoned Cully. She's coming tomorrow.

BARNABY

She's not working?

JOYCE

She is, as a matter of fact. She's writing a book.

Lunch is ready. JOYCE and BARNABY move over to the table.

BARNABY

A book? That's different.

JOYCE

It's something to do with the theatre. I'm sure she'll tell you all about it.

BARNABY

The Perfect Village Competition. I don't suppose any of the Midsomer Villages have made it through to the final?

JOYCE

There is one. Yes. Midsomer Mallow. (Pause) Don't tell me, Tom. You're investigating some grisly murder there.

BARNABY

No, no. It's all pretty quiet at the moment - apart from one thing. We've had a spate of burglaries.

CUT TO

22. INT. WINDWHISTLE FARM - BARN EVENING.

PETER DRINKWATER, a darkly handsome and obviously roguish man aged about twenty, rolls out of bed and starts to get dressed. Half-naked, he has a gold chain around his neck. He was in bed with CAROLINE DEVERE. He has a large, scruffy room in a barn. An isolated part of the farm.

PETER

I've got to go.

CAROLINE

Oh, Petey! Have you?

PETER

Yeah. And so have you.

CAROLINE

(Sulky) Why? Where are you going?

PETER

I've got business.

CAROLINE watches as PETER draws on a black polo. She pouts at him.

CAROLINE

You haven't got business. There's someone else, isn't there.

PETER

(A lie) No.

CAROLINE

I couldn't bear it if there was. I really couldn't...

PETER is fully dressed. Outside there's the hoot of a car. He leans over and kisses CAROLINE.

PETER

You'd better get home. Your mum and dad would kill you if they knew you were here.

CAROLINE

They'd kill you first.

PETER

I'll see you.

PETER leaves.

CUT TO

23. EXT. WINDWHISTLE FARM EVENING.

The barn stands in an old, derelict farm. Lots of outbuildings scattered around. JACK DORSET has drawn up in a battered white van. It's his father's van. Like PETER, he is dressed in black.

PETER

Greyfriars House.

JACK

Peter...are you sure about this?

PETER

You said he was going to be in London. Not back until late.

JACK

I mean... It's too much too soon. We're going to get caught.

PETER

(Menacing) You losing your bottle, Jack?

JACK

(Faltering) No...

PETER

I hope not.

PETER gets into the van and the two of them drive off.

CUT TO

24. EXT. GREYFRIARS HOUSE NIGHT.

ESTABLISHING SHOT

A large, rather forbidding house on the outskirts of Midsomer Mallow. It is set in its own grounds with a gravel drive leading down to a gate. The white van is parked outside.

CUT TO

CLOSE ANGLE

Two shadowy figures run round the side of the house.

CUT TO

25. INT. GREYFRIARS HOUSE - CONSERVATORY NIGHT.

A gloved hand breaks through a window, then reaches round to unlock a door.

CUT TO

ANOTHER ANGLE

PETER DRINKWATER and JACK DORSET come into the conservatory. They are both wearing balaclava masks.

CUT TO

26. INT. GREYFRIARS HOUSE - HALL/LIVING ROOM NIGHT.

They begin to ransack the house and they're messy and destructive with it. JACK deals with the small stuff: a silver lighter, silver knives and forks, a wallet, various ornaments. PETER unplugs a brand new computer with tower, printer etc...he'll take that along with the TV, CD player etc.

As they go, they are watched by a collection of stuffed toys. Prominent among the toys is a gollywog that might make us think of the opening scenes.

CUT TO

27. EXT. GREYFRIARS HOUSE NIGHT.

PETER comes out with the first load and bundles it into the back of the van.

CUT TO

28. INT. GREYFRIARS HOUSE - HALL/LIVING ROOM NIGHT.

JACK is on his own. Riffing through drawers. He doesn't notice a door open a crack. He is being watched - but we don't see by whom. A single eye stares at him through the crack in the door. Watching. There is something slightly horrific about the eye.

JACK stops, a porcelain bowl in his hand. He is suddenly aware that he is being watched. He turns towards the half-open door, begins to move towards it.

But before he can get there, PETER suddenly returns.

PETER

(A whisper) What is it?

JACK

(A whisper) I thought I heard something.

PETER notices the bowl.

PETER

Leave that!

He knocks the bowl out of JACK'S hand. It smashes on the floor.

PETER

There's nothing here. Let's go.

PETER notices a portrait above the fireplace. A lean, saturnine man...an actor. We'll know him as EDWARD ALLARDICE. PETER takes a poker out of the fireplace and uses it to slash the canvas.

PETER

You old fart!

He hesitates for a moment. Suddenly he's aware, like JACK, that he's not alone.

CUT TO

ANOTHER ANGLE

The eye has been watching PETER from the door. The eye widens with fear and indignation at the sight of the torn canvas.

CUT TO

ANOTHER ANGLE

PETER turns and leaves the room.

CUT TO

29. INT/EXT. THE VAN/GREYFRIARS HOUSE NIGHT.

JACK starts up the van. PETER gets in.

PETER

Right. Let's go.

PETER takes off his mask. JACK does the same.

PETER

Piece of cake.

The two of them speed down the path, swerve left at the bottom (cutting up the gravel) and disappear into the night.

CUT TO

30. EXT. GREYFRIARS HOUSE DAY.

ESTABLISHING SHOT

The following day. The police have arrived...and with them TROY and BARNABY.

BARNABY

So what is this now? The sixth...?

TROY

Seventh.

BARNABY

Seventh burglary in two month.
That's not a spate. That's an epidemic. Who is it this time?

TROY

His name's Edward Allardice. He's a retired actor. Lives here alone.

BARNABY

It's a big place for one man. So where was he last night?

TROY

You can ask him yourself. He's inside.

CUT TO

31. INT. GREYFRIARS HOUSE - LIVING ROOM DAY.

EDWARD ALLARDICE is in his late fifties...older than the portrait we saw the night before. A distinguished looking man with a scar running down one cheek. Once again the gollywog is a silent witness of the scene.

EDWARD

I had to go to London yesterday. A meeting with my accountant. I didn't get back until one in the morning. It's almost as if they knew.

BARNABY

Did you tell anyone about your travel plans, Mr Allerdice?

EDWARD

No. I keep myself to myself. (Pause)
I may have mentioned something to Ray.

A glance from BARNABY.

EDWARD

Ray Dorset. The butcher. You can't go in there without chatting. I suppose I may have mentioned it.

TROY

And there was no-one in the house.

EDWARD

(Lying) My wife died some years ago and I live here alone. But I may be able to help you.

TROY

Sir?

EDWARD

As I was driving home, I saw a white van. I was quite near the house and it was doing a ton. That's why I noticed it.

TROY

I don't suppose you got...

EDWARD

...a registration number? I got most of it. M 932. Then an L - or it could have been an E- something F. It went past too fast.

TROY takes a note.

TROY

That may be very helpful, sir.

EDWARD

If ever I get my hands on the little bastards who did this, I'll kill them! It wasn't just what they stole. It was the damage. That portrait was painted by Lucien Freud. And the bowl they smashed, it was given to me by Olivier. Irreplaceable.

TROY

We'll do what we can, sir.

As ever, BARNABY picks up what TROY has missed.

BARNABY

If you don't mind my asking, sir, how do you know there were two of them?

EDWARD

I'm sorry?

BARNABY

You said "little bastards". Plural. It could have been just one.

EDWARD

(Thrown) Well...I assumed. They always come in pairs, don't they?

CUT TO

32. EXT. GREYFRIARS HOUSE DAY.

BARNABY and TROY walk down to the gate where the tyre marks gouged into the gravel by the van can be clearly seen.

TROY

You don't think he was lying, do you? About being out of the house?

A shrug from BARNABY. He looks down at the tyre marks.

TROY

Those were made last night. I've checked them. They don't match his car. They could belong to the white van.

BARNABY

Quite possibly, Troy. But these tyre tracks are quite clearly turning that way. (Points) But surely the London road is over there...

TROY

So if Allerdice was coming from London...

BARNABY

He wouldn't have seen it.

TROY

So he is lying.

BARNABY

Or obfuscating, certainly.

TROY doesn't know what "obfuscating" means but doesn't like to say so.

BARNABY

Seven burglaries in one small area. You'd think they must have some sort of inside knowledge.

TROY

Allardice mentioned the village shop.

BARNABY

Ray Dorset. Yes. that's where you might go for information. The butcher. The baker...

TROY

The candlestick taker?

A smile from BARNABY.

CUT TO

33. INT. RAY DORSET'S SHOP DAY.

RAY DORSET confronts BARNABY and TROY. JACK is working in the background.

RAY

So you're police officers, are you?
Investigating all these break-ins?

BARNABY

Yes, sir. You must know quite a bit
about the village, working here.

RAY

I suppose I do.

BARNABY

Has there been anyone in here
that's new to the area? Someone
perhaps showing an interest in
other peoples' movements?

RAY

No. The last person to come to the
village was Mr Allardice. That was
quite recent. About five, six years
ago.

TROY

No-one more recent than that?

RAY considers.

RAY

Well. I don't like to point any fingers
at no-one...

TROY

Go on.

RAY

Maybe you could talk to Peter
Drinkwater.

In the background, JACK stops working.

RAY

He's Mary Drinkwater's nephew.
Her great nephew. He come back at
the start of the year. Lived with her
for a while but then he moved into
the old farm. Windwhistle Farm. It's
deserted now.

TROY

Peter Drinkwater.

RAY

He's a young lad. A bit on the wild
side. Not that I'm saying he'd get
himself in any trouble, mind. But
you asked!

CUT TO

34. EXT. JACK DORSET'S SHOP DAY.

BARNABY and TROY leave.

BARNABY

Peter Drinkwater. I have a feeling
that name rings a bell.

TROY

Do you want to see him?

BARNABY

Unless you have other plans...

They get into the car.

CUT TO

35. INT. RAY DORSET'S SHOP DAY.

RAY watches BARNABY and TROY leave, at the same time slicing meat.
JACK comes forward.

JACK

Why did you have to do that? Why did you have to talk about Peter that way?

RAY

I could have said more than I did.

JACK

He's my friend, dad!

RAY

He's trouble. He's leading you into trouble and I wish he'd never come here. Sometimes I want to...

JACK

What?

RAY

Nothing. Never you mind.

RAY is still holding the butcher's knife. He slices open a joint of meat.

CUT TO

36. INT. LAURA'S BEDROOM DAY.

An almost exact replay of Scene 30. PETER DRINKWATER, half-naked, with the gold chain in place, rolls onto his back. But this time the image is a even seedier. He's in bed with LAURA BRIERLY - with an age gap of about twenty years she's very much the older woman. Worse, this is her bedroom (Habitat with country chintz) and her marital bed.

LAURA

What time is it?

PETER

Twelve.

LAURA

Gordon will be back soon. It's his afternoon surgery. You have to go.

PETER

All right.

PETER gets out of bed and quickly gets dressed.

LAURA

You don't care, do you.

PETER

What.

LAURA

Stay or go. You don't care. (A smile)
But maybe that's what I like about
you, Peter. You're so bloody heart-
less. You're like an animal.

PETER

Watch it...

LAURA

I'm complimenting you. (Pause) If
Gordon ever found out about us,
he'd neuter you, do you know that?
He's good at that.

PETER

If you don't like Gordon, why do you
talk about him so much?

LAURA

Good question.

She reaches out and kisses him.

LAURA

Don't you ever change. I like you
just the way you are.

PETER catches her wrist.

PETER

And you know what I like about
you?

LAURA

What?

PETER

Your generosity.

LAURA

I hadn't forgotten.

He releases her. She gets out of bed, finds her handbag and takes out fifty pounds. She's hurt and decides to bite back...

LAURA

Are you still seeing that girl? The Devere girl? Caroline...?

A slight reaction from PETER. LAURA presses on, knowing she's scored a point.

LAURA

Yes. You've got plans there, haven't you. Well, a word from me and that would be all over. I wonder what she'd say if she knew about me?

PETER

(Angry) Get lost, Laura. Just piss off, all right? You start threatening me, you can look for your fifty quid thrills elsewhere. Right...?

LAURA

(Dismayed) Peter...

PETER

(Ignoring her) Maybe you should try Jack. He'll do it for thirty and he might even enjoy it.

LAURA

God! You little bastard...!

LAURA slaps PETER across the face. PETER freezes for a moment, then he snatches the money and walks out. LAURA is left alone with her rage.

CUT TO

37. EXT. GORDON BRIERLY'S HOUSE DAY.

PETER strolls nonchalantly out of the house. We might see the plaque: GORDON BRIERLY - VETINERARY SURGEON. The nearest house is

MARCUS DEVERE'S and PETER glances in that direction to make sure he isn't being seen.

CUT TO

ANOTHER ANGLE

PETER doesn't notice pull in on the other side of the road. GORDON BRIERLY has got home early. He sees PETER come out of the house and - from his manner, his cocky walk, guesses what has been happening. GORDON stares with growing disgust and fury.

CUT TO

GORDON'S P.O.V.

PETER gets into his car, a beaten-up Morris. He drives off.

CUT TO

38. EXT. WINDWHISTLE FARM DAY.

BARNABY and TROY have arrived at the farm and get out of their car. They are in a yard with out-buildings dotted around. Windwhistle Farm is empty, already quite derelict.

BARNABY

Windwhistle Farm. If you were going to hide stolen loot, this would be the place to do it.

TROY

All these out-buildings. It's got to be him.

BARNABY

Here he is now...

PETER DRINKWATER has arrived, driving home in his Morris. He stops the car but doesn't get out. BARNABY and TROY walk over to him.

PETER

Yes?

TROY

You're Peter Drinkwater?

PETER

And you're police, aren't you.

TROY takes out his ID.

TROY

Detective Sergeant Troy. Causton CID. This is Detective Chief Inspector Barnaby.

PETER

It's the same smell. You can always tell.

TROY

Would you mind stepping out of the car? We'd like to talk to you in connection with a break-in at Greyfriars House last night.

PETER

Would you? And what if I don't want to talk to you?

BARNABY

Do you realise we could be back here in six hours with a warrant to search this entire place?

PETER

Search it. I don't give a damn.

PETER throws his car into reverse, then spins forward, driving between TROY and BARNABY who have to get out of the way hurriedly. Then he's off, back down the drive.

TROY

Charming.

BARNABY

Yes.

TROY

Do you want me to take a look around?

BARNABY

No. Let's do this by the book, Troy.
We'd better get that warrant first.

BARNABY and TROY move back towards their car.

CUT TO

39. INT. LOTHLORIAN - LIVING ROOM DAY.

A bright, tastless room with a curiously large number of photographs of the same person: CAROLINE DEVERE at various stages of her life. The actual CAROLINE now comes in. An angry BELLA and a worried MARCUS are waiting for her.

CAROLINE

Hi. What's for lunch? I've been out walking and I'm stivvy starving!

Slow as she is, CAROLINE realises that something is wrong. MARCUS is embarrassed. BELLA is on the edge of fury.

CAROLINE

What is it?

BELLA

(Cold) Peter Drinkwater.

CAROLINE

(Faint) What?

BELLA

You're seeing him again, aren't you.

CAROLINE

No!

BELLA

Don't lie to me, Caroline!

BELLA produces a handful of letters.

BELLA

I found these in your room.

CAROLINE

Mummy!

BELLA

Letters. Love letters. Disgusting letters! How could you...?

CAROLINE

You shouldn't be searching in my room!

MARCUS

Now listen, Caroline. Your mother and I are very worried about you.

CAROLINE

Why?

BELLA

You know what sort of a boy he is! He's worthless. Even his aunt agrees.

MARCUS

It's true...

CAROLINE

(On the edge of tears) But I love him. And he loves me.

BELLA

Don't talk nonsense.

CAROLINE

It's true! He wants to marry me. And I want to marry him. You don't understand.

MARCUS

You're not marrying him, Caro. Not over my dead body. Really...!

BELLA

That boy is a snake-in-the-grass, Caroline. He's nothing but trouble. And you will listen to me...

CAROLINE

I won't! I'm twenty years old now. I can do what I like.

MARCUS

Look...maybe I should go and have a talk with him. Just the two of us.
Mano a mano...

CAROLINE

No, daddy. No! (Pause) I love Peter more than anyone in the whole world. We're going to live together. And there's nothing you can do!

CAROLINE leaves the room. MARCUS and BELLA are left, helpless.

CUT TO

40. EXT. LOTHLORIAN DAY.

Wiping away the tears, CAROLINE leaves the house. She has more or less composed herself by the time she reaches the edge of the village and it's now that her bad luck begins. LAURA BRIERLY, still smarting from her earlier encounter, is leaving her house. She falls into step with CAROLINE.

LAURA

Good afternoon, Caroline. Is something the matter?

CAROLINE

No.

LAURA

You know, I was talking about you only this morning. I was rather hoping I'd run into you.

CAROLINE

Mrs Brierly...

LAURA

I was talking to Peter Drinkwater. He's a friend of yours, I know. But there's something perhaps you ought to know about him...

CUT TO

HIGH ANGLE

We don't hear LAURA spill the beans on PETER - but we can guess her intent from the spite in her eyes. CAROLINE stands agog as the dirt comes tumbling out.

CUT TO

41. INT. BARNABY'S OFFICE DAY.

BARNABY is at work, looking something up on his computer. TROY comes in, excited about something.

TROY

Sir...

BARNABY holds up a hand. He's just checking something.

BARNABY

I thought I knew that name. Peter Drinkwater. He has a record.

TROY glances at the computer.

BARNABY

Nothing very serious. Two police cautions. Taking and driving away. Shoplifting. A six month suspended sentence for assault.

TROY

And you think he's graduated to burglary?

BARNABY

What have you got?

TROY

The registration number of the van. I had to go round in circles but I finally got there. M 392 LYF. It's a white Ford Transit, registered to Ray Dorset at Midsomer Mallow.

BARNABY

Ray Dorset? The butcher...

TROY

He has a twenty-one year old son. Jack Dorset. I think it may have been him working in the shop.

BARNABY

And the shop is the centre of gossip in any village. People tell Ray when they're going to be away for the weekend...

TROY

...and Jack tells his mate Peter.

BARNABY

Yes, I think so. So which one shall we go for first?

TROY

Peter. He was an obnoxious little sod. Let's start with him.

BARNABY

Right.

CUT TO

42. INT. VILLAGE HALL DAY.

A clash of cymbals and a cacophany of sound over the cut introduces us to the Midsomer Mallow schools orchestra...a motley collection of kids aged from about six to gangly teenagers. They are presided over by MARY DRINK-WATER.

MARY

All right, everyone! Can you calm down please. Thank you!

Eventually the musicians stop making a noise.

MARY

Now - this is our last rehearsal before judgement day and you all

know how important it is that we
make the right impression.

A “blurp” from a trombone.

MARY

Thank you, Simon. I want lots of
energy, lots of pazazz. Remember
that we’re in the key of D major
which means F sharp and C sharp.
Everyone together then. One, two,
three and...

The band begins to play with MARY DRINKWATER vigorously conducting
and the joke is that although they are absolutely awful, she isn’t aware of it,
smiling and conducting as if this were the LSO at the Festival Hall.

MARY

Yes, yes, yes! Crescendo...!

And as the music takes over...

CUT TO

43. EXT. LOTHLORIAN DAY.

The beginning of a murder montage. CAROLINE DEVERE is sitting on a wall,
crying. Still reeling from the news that LAURA told her.

CUT TO

ANOTHER ANGLE

A worried BELLA DEVERE watches her from a window, inside the house.

CUT TO

44. EXT. RAY DORSET’S SHOP DAY.

RAY DORSET gets into a van and drives off. It is the white van that was used
at the burglary.

CUT TO

ANOTHER ANGLE

A worried JACK DORSET watches him from the open door. Does he know what RAY is going to do?

CUT TO

45. INT. VET CLINIC DAY.

GORDON BRIERLY finishes an operation on a cat. He is being helped by LAURA BRIERLY. The two of them in cold silence.

GORDON

Finish it. I'm going out.

LAURA

Where are you going?

GORDON

Just out.

GORDON throws down his equipment, takes off his gloves and walks out of the clinic. LAURA watches him, slightly worried.

CUT TO

46. INT. GREYFRIARS HOUSE - LIVING ROOM

EDWARD ALLARDICE is cleaning up the mess made by the burglars. He has the pieces of the broken bowl. He stops suddenly, a flash of anger and determination on his face.

CUT TO

47. EXT. LOTHLORIAN DAY.

CAROLINE DEVERE has disappeared from the wall. There is also no sign of BELLA DEVERE. But suddenly the automatic garage clicks and begins to whirr open. A bright red Renault Megane with tinted windows drives out. We cannot see who is driving it.

CUT TO

48. EXT. CAUSTON POLICE STATION DAY.

And another car. BARNABY and TROY drive out of the police station. A second police car follows them.

CUT TO

49. INT. VILLAGE HALL DAY.

The horrible music continues. MARY conducts.

MARY
Piano! Piano now! Building up to
the climax...!

CUT TO

50. INT. WINDWHISTLE FARM - BARN DAY.

The music from the band might meld into our own murder score as PETER DRINKWATER hurriedly packs his bags, planning to leave the area.

CUT TO

51. EXT. WINDWHISTLE FARM - BARN DAY.

A murder committed in brilliant sunshine. We see only a shadow moving across the straw that's strewn over the bottom of the barn...this is underneath the area where PETER lives. A FIGURE is moving towards the outdoor staircase.

CUT TO

ANOTHER ANGLE

There's a pitchfork stuck into a bale of hay. A hand reaches out and removes the pitchfork.

CUT TO

ANOTHER ANGLE

The FIGURE carrying the pitchfork starts climbing the staircase.

CUT TO

52. INT. WINDWHISTLE FARM - BARN DAY.

As before. PETER is still packing. We might notice some of the valuables taken from EDWARD ALLARDICE. Then he hears something. He stops.

PETER

Jack? Is that you?

Nothing. Worries, PETER goes over to the door and opens it. The sunlight floods in. He just has time to make out a figure standing outside, silhouetted against the light.

PETER

What...?

CUT TO

ANOTHER ANGLE

The pitchfork is shoved forward, crashing into PETER'S chest.

CUT TO

53. INT/EXT. BARNABY'S CAR/ROAD DAY.

BARNABY and TROY are very near Windwhistle Farm now. They see the white van approaching them on the main road, moving away from the farm in the direction of Midsomer Mallow. The white van is on the same side of the road as the entrance to the farm, heading east. It drives past them and BARNABY catches sight of RAY DORSET behind the wheel.

TROY

That's the van! M392 LYF!

BARNABY

Yes.

TROY

Do you want me to go after it?

BARNABY

No, Troy. That was the butcher - Ray Dorset - driving. We can catch up with it later.

CUT TO

54. EXT. ENTRANCE TO THE FARM DAY.

BARNABY and TROY arrive at the entrance to Windwhistle Farm. They are heading west and so have to turn right, crossing the road, to enter the farm.

CUT TO

55. EXT. WINDWHISTLE FARM DAY.

BARNABY, TROY and the other POLICEMEN arrive at the farm.

BARNABY

(To the POLICE) Spread out and look for him. I don't want him getting away.

He and TROY move towards the nearest out-building.

CUT TO

56. INT. WINDWHISTLE FARM DAY.

BARNABY and TROY search through the shadowy interior of one of the outbuildings. TROY comes upon a shape, hidden underneath an old piece of tarpaulin. He pulls the tarpaulin off to reveal the computer and tower taken from the ALLARDICE home.

TROY

Sir...

BARNABY comes over.

TROY

There was a computer on the inventory taken from the Allardice house.

BARNABY

I wish they were all as easy as this. Now we just need to find Drink-water.

The alarm is sounded from somewhere outside.

POLICEMAN
(Voice only)

Sir!

CUT TO

57. INT. WINDWHISTLE FARM - BARN DAY.

BARNABY and TROY enter PETER'S room. PETER is lying on the floor with the pitchfork protruding from his chest.

BARNABY
Oh...for Heaven's sake!

TROY
It looks like somebody found him
first.

END OF ACT ONE

58. EXT. WINDWHISTLE FARM DAY.

A short while later. More police cars and an ambulance stand outside the farm.

CUT TO

59. INT. WINDWHISTLE FARM - BARN DAY.

DAN PETERSON has arrived and is overseeing the removal of the - now covered - body. TROY and BARNABY are in attendance.

PETERSON

(Cheerful) Nasty way to go.

BARNABY

Yes.

PETERSON

Quick though. One of the prongs cracked a rib and went straight into the heart. It must have taken quite a lot of strength.

BARNABY

Are you saying it was a man?

PETERSON

Or a very strong woman. Skewered him like a spud on Guy Fawkes night. I wouldn't be surprised to find the spleen and the kidney shattered too. The two lower prongs.

TROY

(Sickened) Right.

PETERSON

It's certainly another one for the books. Death by pitchfork! Personally, I've never seen anything like it.

BARNABY

How long ago did it happen?

PETERSON

The body's still warm to the touch
and there's no sign of rigor mortis.
Half an hour to an hour tops. Shame
you didn't get here a bit sooner.

BARNABY

Yes...

PETERSON

It was you who found him, wasn't
it? What did you want him for?

TROY

Burglary.

PETERSON

Well, I suppose that's rough justice
then. Breaking and entering. That's
what someone did to him. You mind
if I take him?

BARNABY

No. Go ahead.

PETERSON

Right. Cyril...!

Two PARAMEDICS move forward and lift the body. BARNABY notices
something underneath it.

BARNABY

Wait a minute! Troy...

TROY picks up the object, being careful not to leave fingerprints. The object is
a Visa Card.

TROY

It's a credit card.

BARNABY

(Obvious) So it is.

TROY

Name of Gordon Brierly. I suppose
it must have been stolen.

BARNABY

Yes. Although it's a little strange that it should have been lying there on its own. Not in a wallet or anything. All right...

A nod from BARNABY and the body continues on its way.

TROY

You think this has got anything to do with the break-ins, sir?

BARNABY

It's hard to say. We need to know a little more about the late Peter Drinkwater.

TROY

He had an aunt living in the village.

BARNABY

He also had an accomplice...

CUT TO

60. INT. JACK DORSET'S SHOP DAY.

RAY DORSET looks on in anguish as BARNABY and TROY confront a worried JACK DORSET. There is also a uniformed POLICEMAN present.

BARNABY

(To JACK) We have an eye-witness who places your father's van at the scene of at least one of the houses broken into. We've also recovered several of the missing items from Windwhistle Farm and I should warn you that we'll be checking them for fingerprints.

RAY

They were using my van?

JACK

I'll tell you what you want to know. But on my own.

BARNABY glances at TROY who know what to do. TROY leads RAY out.

TROY

If you don't mind, sir...

RAY

Jack...?

JACK

It's all right, dad.

TROY leads RAY out of the shop. BARNABY and the POLICEMAN are left with JACK.

JACK

We were at school together. Pete and me. The break-ins was his idea.

BARNABY

You had a good job, working for your father. Why did you get involved with him?

JACK

I hate the bloody job. I hate the whole bloody village. Bowing and scraping behind the bloody meat counter. That's no life.

BARNABY

So how many were there?

JACK

What?

BARNABY

Burglaries.

JACK

About a dozen. Two or three in the village. Fletcher's Cross. Badger's Drift. I don't know. Too many. I told him that. But he wouldn't listen.

BARNABY

You argued.

JACK

No. You couldn't argue with him. He wouldn't listen.

BARNABY

How well did you know him?

JACK

Better than most, I suppose.

BARNABY

Would you say he had any enemies?

JACK

You'd like that, wouldn't you. You want to know who'd want to kill him. Who'd have a motive!

BARNABY

And...?

JACK

Who hated Peter Drinkwater? It'd be easier to ask who didn't!

CUT TO

61. EXT. OUTSIDE THE SHOP DAY.

TROY is waiting with RAY who is smoking.

RAY

My wife died four years ago. Jack's mother. I promised her I'd look after him but...I let her down. I let them both down.

TROY

You had no idea what he was up to.

RAY

Of course I had no idea. If I'd known...

TROY

What?

RAY

I'd have stopped him.

BARNABY comes across the road to them. In the background, JACK is being led away by the POLICEMAN.

BARNABY

I'm sorry, sir, but I'm afraid we'll be charging your son with various offences relating to the break-ins.

RAY

It wasn't his fault. He didn't know what he was doing. It was that other one...

TROY

Peter Drinkwater.

A nod from RAY.

BARNABY

You think it was Drinkwater who led your son astray?

RAY

Led him by the nose. Like a bull to the slaughter.

BARNABY

Was that why you went to see him this afternoon?

RAY

What?

TROY

We saw just before three. We were driving to Windwhistle Farm. You passed us on the main road.

RAY

I hadn't been up the farm.

A pause.

RAY

I was doing my deliveries. I was on my way over to Causton. I had a saddle of lamb for a Mrs Margaret Green. She'd ordered it over the phone. You can ask her if you don't believe me.

BARNABY

So you drove past the entrance to Windwhistle Farm.

RAY

Yes. But I didn't stop. I went straight on to Causton. I must have got there about ten, fifteen minutes later.

TROY

So you didn't see anything?

RAY

(Sly) I might have.

A pause.

RAY

There was a car coming out of the drive as I went past. It was a Renault. Bright red. One of them new models.

TROY

You didn't see the number?

RAY

No. And I didn't see who was driving it neither. It had tinted windows. But I'll tell you something else which I shouldn't and wouldn't, except it's my son Jack who's involved. (Pause) Marcus Devere has a Renault. It's bright red. And it's got them tinted windows. So maybe you should be talking to him!

CUT TO

62. EXT. LOTHLORIAN DAY.

CAROLINE DEVERE hurries up the drive and into the house. It's about four o'clock.

CUT TO

63. INT. LOTHLORIAN - LIVING ROOM DAY.

MARCUS DEVERE and BELLA DEVERE are playing Scrabble together. BELLA has just lain down the word: *screamy* also pluralising *plant*.

BELLA

Screamy. That's one...four...five...
six...seven...ten...fourteen... Plus
fifteen...sixteen...seventeen...eight-
een...twenty-one and fifty for using
all my letters. Seventy-one.

MARCUS

That's jolly good. But it's not a word
though, is it? *Screamy*?

BELLA

What?

MARCUS

You could have *creamy*...

BELLA

It's a word. Some films are *screamy*.
It's in the dictionary.

MARCUS

Well, if you say so...

Then CAROLINE bursts in.

CAROLINE

Have you heard?

MARCUS

What?

CAROLINE

He's been killed. Peter. Everyone's talking about it in the village. The police are up at the farm. They say he was stabbed.

MARCUS

(Alarmed) What?

BELLA

Caroline...

CAROLINE

I thought I loved him. But I didn't. And now he's dead. And I don't care. But you got what you wanted. Both of you. So I hope you're glad.

And with this rather garbled summary, CAROLINE storms out of the room. MARCUS stares at BELLA. He looks worried and guilty. BELLA stares at MARCUS. She is puzzled, slightly suspicious...

CUT TO

64. INT. VILLAGE HALL DAY.

Towards the end of the day, MARY DRINKWATER is packing up the music and putting away the stands following the rehearsal. She has heard the news. A sense of sadness, of defeat. BARNABY and TROY come in.

BARNABY

Miss Drinkwater?

MARY

That's me.

BARNABY

I'm Detective Chief Inspector Barnaby.

TROY

Detective Sergeant Troy.

MARY

So it's true then. (Pause) News travels fast in a place like this. It's true about Peter.

BARNABY

I understand you're related.

MARY

I'm his grandmother's sister. Or I was. She's dead. I don't know where his mother is.

TROY

We're going to have to ask you to make a formal identification, Miss Drinkwater.

MARY

Yes. Is it true that they used...a pitchfork? That's what I heard.

BARNABY

I'm afraid so.

MARY

You know...I wasn't happy when he turned up here in the village. I knew he was trouble. He always was. But this..! Anyone who could do something like this to a twenty-year-old boy...well, they must be quite evil. That's the word for it. I hope you'll find them quickly, Mr Barnaby.

MARY has finished tidying away. She reaches for her coat. BARNABY isn't sure what to say.

MARY

They'll have got a taste for it now. A taste for blood. And you'll see. It won't be long before they do it again!

CUT TO

65. EXT. BARNABY'S HOUSE EVENING.

ESTABLISHING SHOT

BARNABY drives in and gets out of his car. CULLY is waiting for him.

BARNABY

Hello you!

CULLY

Hi dad!

CUT TO

66. INT. BARNABY'S HOUSE - LIVING ROOM EVENING.

BARNABY uncorks a bottle of wine and pours glasses for JOYCE, CULLY and himself.

BARNABY

(To JOYCE) So what news then, of the judging?

JOYCE

They've booked us into the Crown Hotel in Wisden and we've got our first meeting tomorrow.

BARNABY

Do we know the other judges?

JOYCE

Yes. There's Rosemary Furman, editor of the magazine. Frank Mannion.

CULLY

Up the Garden Path.

JOYCE

And they were going to get Annabel Croft but at the last minute she let them down so they've managed to get Samantha Johnstone to step in.

A blank look from BARNABY.

CULLY

She's an author, dad. She writes the Sister Claire Chronicles. Life in an English village seen through the eyes of a retired nun.

BARNABY

(To JOYCE) So how long are you going to be away?

JOYCE

Only a week. We're at somewhere called Little Kirkbridge tomorrow. Then Midsomer Mallow the day after.

BARNABY

(Remembering) Ah yes! Actually, I was there today.

JOYCE

Another burglary?

BARNABY

No. Actually, I think we found the burglar.

BARNABY doesn't want to tell JOYCE about the murder. He changes the subject.

BARNABY

(To CULLY) So while your mother's off gallivanting around the country, you're going to look after me.

CULLY

I'm here to write my book, dad.

BARNABY

This is a new departure.

CULLY

Well, while I'm between jobs, I thought I'd write about the Causton Playhouse. A sort of history...

BARNABY

Ah yes. Do you remember that time I took you there? Amadeus...

CULLY

I'm hardly likely to forget, dad. A man got his throat cut. And yes, I will put it in the book.

BARNABY

I shall expect a royalty!

CULLY

But, seriously, a lot of big actors played there. Richardson and Gielgud back in the twenties. I know it's only a provincial rep, but I think I can make something of it.

JOYCE

I think it's a wonderful idea.

BARNABY

Good for you. Go for it. And with your mother away and you locked up in the attic, I can get on with my work in peace.

CULLY

Have you made an arrest yet?

BARNABY

No.

CULLY

But you said you'd got the burglar.

BARNABY

Yes. But I'm afraid he didn't have very much to say.

CULLY glances at BARNABY, knowing he's hiding something.

CUT TO

67. EXT. LOTHLORIAN DAY.

The following day. BARNABY pulls up outside Lothlorian. The red Renault is in the drive. BARNABY notices the house name.

BARNABY

Good morning, Troy.

TROY

Good morning, sir. That must be the Renault Ray Dorset told us about.

BARNABY

Yes. Lothlorian. The Lord of the Rings isn't it?

A blank look from TROY.

BARNABY

J.R. Tolkein.

TROY

Oh. I never read it. I started "The Hobbit".

BARNABY

And...?

They are walking towards the front door...

TROY

It's all dwarves and fairies. I like books with a bit of...you know.

BARNABY

Yes. I can imagine.

CUT TO

68. INT. LOTHLORIAN - LIVING ROOM DAY.

BARNABY and TROY face MARCUS and BELLA in the living room. BARNABY will notice the many photographs of CAROLINE.

MARCUS

Peter Drinkwater? Of course we knew him. Everyone in the village

knew him and probably wished they didn't.

BELLA

I can't imagine why you would wish to talk to us about him, Chief Inspector.

BARNABY

Well, I'd be interested to know - when was the last time you saw him, Mrs Devere?

BELLA

The last time? I couldn't tell you! A week ago?

MARCUS

I saw him slouching outside the Cock and Hoop. That would have been last Thursday. I didn't speak to him though.

TROY

So neither of you saw him in the last twenty-four hours.

BELLA

No.

BARNABY

Then how would you explain the fact that your car was seen leaving Windwhistle Farm just before three o'clock yesterday afternoon?

TROY

Exactly the same time that Drinkwater was killed.

MARCUS

(Guilty) What...?

BARNABY

I don't suppose anybody else drives your car. Your daughter perhaps?

BELLA

She doesn't drive.

BARNABY

Then it must have been one of you.

MARCUS

Yes it was. Actually, it was me.

BELLA

Marcus...?

MARCUS

Who was it who actually saw me?
Out of interest.

TROY

Ray Dorset. The butcher. He was on
his way to Causton.

MARCUS

Ah. Rather landed me in it, hasn't.
That's not like Ray.

BARNABY

So you did see him.

MARCUS

No. No - I didn't. I did go to see him.
But he wasn't there. At least, I
tooted...you know. But there was no
answer. So I left.

BARNABY

May I ask why you went to see him,
sir?

MARCUS

Well, it's a bit personal really. But,
the thing is, he's been carrying on
with Caroline.

BELLA

Our daughter.

MARCUS

I wanted to see what his intentions were. I thought we ought to have a chat, *mano a mano*...Those were my very words.

TROY

Do you remember what time you left?

MARCUS

It must have been about...half two. (To BELLA) You were just going up for your nap. (To TROY) She always dozes off in the afternoon. And that was when I went.

BELLA

It was half past two. Yes.

TROY

But you didn't see anyone at the farm.

MARCUS

Only Ray. Yes. He drove past.

BARNABY

How did you know it was him in the van?

MARCUS

Well, he had the window down. He was smoking a cigarette. Ray's always smoking.

BELLA

You can't really think my husband had anything to do with what happened, Mr Barnaby. He was with the National Westminster for thirty-seven years.

MARCUS

Worked in the city. That was before I retired here.

BARNABY has noticed the many photographs. He picks one of them up. A younger CAROLINE.

BARNABY

This is your daughter? Caroline?

BELLA

(Fondly) Yes. That was taken on her eighteenth birthday.

BARNABY

I wonder if it would be possible to have a word with her. Do you know where she is now?

BELLA

She has a summer job. At the Causton Nursery.

TROY

Children?

BELLA

Flowers.

CUT TO

69. INT. GREENHOUSE - CAUSTON NURSERY DAY.

CAROLINE DEVERE is watering a plant and also talking to it. She's in a large greenhouse in a typical small town nursery, wearing a green sweatshirt with the legend: CAUSTON NURSERY.

CAROLINE

You're not looking very happy today, are you! No! You're never going to go to a nice garden if you don't cheer up a bit.

She turns to address BARNABY. We now see that he and TROY are waiting patiently.

CAROLINE

I always talk to the plants. You know. Like Prince Charles. It helps them grow.

BARNABY

I understand from your parents that you don't drive.

CAROLINE

No. I can drive sort of...but I don't like to. I don't like cars.

BARNABY

So when was the last time you saw Peter Drinkwater?

CAROLINE

Peter? I don't know. I suppose it was the day before yesterday.

TROY

Were the two of you in a relationship?

CAROLINE

I suppose Jack told you. Peter told Jack everything. Well, we were in a relationship but it was over. I ended it.

BARNABY

And why did you do that?

CAROLINE

Because of Laura Brierly.

TROY

Brierly.

CAROLINE

Yes.

TROY

She wouldn't be married to a Gordon Brierly?

CAROLINE

Yes. He's the vet although mummy says he's not very good. (To BARNABY) Laura told me lots of things about Peter. Private things. But I

knew she was telling the truth and I didn't want to see him any more.

BARNABY

You were angry with him.

CAROLINE

I could have killed him. (Pause) But I didn't have to. Because somebody did it for me.

CUT TO

70. EXT. THE VET CLINIC DAY.

We see the brass plaque (as in scene 37): GORDON BRIERLY - VETINERARY SURGEON. BARNABY is ringing the bell of the clinic. No answer. TROY is with him.

TROY

Looks like they're out.

BARNABY

Yes.

TROY

According to Jack Dorset, Laura Brierly was having an affair with Peter Drinkwater.

BARNABY

Yes. And she must have told Caroline Devere about it simply to clear the field.

TROY

But it was Gordon Brierly's credit card we found next to the body. He could have found out what his wife was up to and gone up to the farm to...

TROY mimes with his fingers, a pitchfork going into his chest.

BARNABY

Well, we'll have to catch up with them later. But in the meantime, has it occurred to you, Troy, that one person actually threatened to kill Peter Drinkwater while we were there?

Puzzlement from TROY.

BARNABY

"If I ever get my hands on the little bastards who did this, I'll kill them."

TROY

Edward Allardice.

BARNABY

Let's take his property back to him. I'd still be interested to know why he lied to us about that white van.

TROY

Or obfuscated, you mean.

A glance from BARNABY as he walks back towards the car.

CUT TO

71. EXT. THE COCK AND HOOP DAY.

ESTABLISHING SHOT

MARCUS

(Voice over)

What I say is, I think we ought to take a vote on it.

CUT TO

72. INT. THE COCK AND HOOP DAY.

A second meeting at the public house. This time the place is open - but the Midsomer Mallow committee has managed to find a quiet corner, perhaps a separate room.

GORDON and LAURA BRIERLY are there. MARCUS and BELLA DEVERE.
A troubled RAY DORSET. The indomitable MARY DRINKWATER.

MARCUS

The judges will be here the day after tomorrow. The question is, do we call the whole thing off?

GORDON

What...you mean...?

MARCUS

Ring the judges and tell them not to come.

MARY

After all our hard work!

MARCUS

There's always next year.

GORDON

If they catch him before next year. It could be someone sitting in this pub who did it. It could be one of us!

BELLA

Don't be ridiculous.

RAY

I don't see why we should think about cancelling it. We've put a lot of work into this. And that five thousand pounds. The village needs the money. Everyone's been looking forward to it.

GORDON

I agree. It's too late to cancel. It's not just us. It's the whole village.

LAURA

You don't think the fact that we've just had a brutal murder committed won't damage our chances just a teeny bit?

BELLA

They don't need to know. The judges. Nobody needs to tell them.

MARCUS

That's right.

RAY

What do you think, Miss Drink-water?

MARY

Well, I suppose I'm thinking of the children.

A pause.

MARY

The village band. We've spent hours practising and...I know it was Peter who was killed. My own flesh and blood. I had to go and identify the body and...

She stops, momentarily overcome.

MARCUS

Steady on, old thing. Can I get you a drink?

MARY

No. I'm all right. (Recovering) Peter never did anything for the village. and it seems to me, that if we let his death spoil tomorrow, well, he's still spoiling things, even though he's gone. So I'm afraid I agree with Ray.

MARCUS

Well are we ready to put it to the vote? Let's start with the ayes!

MARY raises her hand.

MARY

I say this is a perfect village. We have no reason to be ashamed.

RAY

I'm with that.

GORDON

And me.

BELLA

Yes. I say we go on.

LAURA

Well I say you're all crazy. You can't have music and chicken wings two days after a murder.

MARCUS

That's a "no" then.

GORDON

It doesn't make any difference. Ray, Bella, Mary and me. That's a majority.

MARCUS

And I'm afraid I'm with the others, Laura. So the ayes have it.

BELLA

Judgement Day goes ahead!

CUT TO

73. INT. GREYFRIARS HOUSE - LIVING ROOM DAY.

TROY carries the stolen computer back into the house. BARNABY and EDWARD ALLARDICE are both there. So, watching them menacingly, is the gollywog.

EDWARD

I very much appreciate this, Mr Barnaby.

BARNABY

Oh - just think of it as part of the service, sir.

EDWARD

What about the rest of it?

TROY

The rest of it's probably down at the station. You'll have to come in to sign for it.

EDWARD

I can't believe it all ended so well.

BARNABY

Well, it didn't, did it. Not for Peter Drinkwater.

EDWARD

The man who broke in. Yes. I'm sorry...

BARNABY

You did say you wanted to kill him though.

EDWARD

That was just words. Anyway, I had no idea who he was.

BARNABY

Yes. Although I was wondering. You say you saw the white van. You got part of the number but you didn't actually recognize the van itself... even though you must have seen it often enough around the shop.

EDWARD

What are you suggesting exactly, Detective Chief Inspector?

BARNABY

Are you sure you weren't at home that night, sir?

TROY

You could have been here. You could have seen them...

EDWARD

I told you. I was in London.

TROY

There was no-one else in the house?

EDWARD

I live alone. My wife, Jane, died in a car accident...

He briefly fingers his scar.

EDWARD

I was almost killed myself. And now I just live here, quietly, on my own, and I resent your questions. In fact, if you don't mind, I'd like you to leave. Now.

CUT TO

ANOTHER ANGLE

EDWARD ALLARDICE watches through a window as BARNABY and TROY drive off. Behind him there's a click as a door slowly opens and a second FIGURE moves into the room.

EDWARD

It's all right. They've gone. But we have to be careful. They might be coming back.

CUT TO

74. EXT. GREYFRIARS HOUSE DAY.

ALLARDICE can be seen standing in the window. And now we can quite clearly make out a second FIGURE, moving to stand next to him. But we do not see who it is...

END OF PART TWO

75. INT. BARNABY'S HOUSE - HALL DAY.

CLOSE SHOT

On a local newspaper - THE CAUSTON ECHO. The headline reads: POLICE HUNT FOR PITCHFORK KILLER.

Pulling back... BARNABY has just seen the paper and slips it somewhere out of sight. A moment later, JOYCE comes into the hall. Her suitcase is waiting.

JOYCE

Come on, Tom. I ought to be going.

She glances at the empty table.

JOYCE

Have you seen the paper?

BARNABY

It hasn't arrived.

JOYCE goes out. BARNABY picks up the suitcase and follows.

CUT TO

76. EXT. BARNABY'S HOUSE DAY.

CULLY is driving JOYCE to her hotel. BARNABY loads the case into the back.

JOYCE

I've left a lasagne for you in the fridge for tonight. I'll call you from the hotel.

BARNABY

You enjoy yourself. I'll see you tomorrow in Midsomer Mallow.

CULLY

Come on, mum. We're going to be late.

JOYCE

Are you sure about this, Cully? I could have taken a cab.

CULLY

I'm happy to drive you.

BARNABY

Goodbye.

They kiss.

JOYCE

I'm quite nervous! I wonder what the other judges will be like?

CUT TO

77. INT/EXT. LIMOUSINE/M40 DAY.

ROSEMARY FURMAN is sitting in the back of a chauffeur-driven limo heading along the motorway. She's a glamorous, hard-bitten woman, talking on the telephone and holding a copy of the September edition of COUNTRY MATTERS. It shows an autumn scene.

ROSEMARY

Ed. This is Rosemary. I'm phoning from the car. We're going to have to do something about the September cover. (A brief pause) Darling! I said autumnal. That doesn't have to mean bloody funereal. (Pause) No. I'm out of London 'til the end of the week. This sodding competition. We're on the M40 now.

She sneezes loudly.

ROSEMARY

God! It's always the same. I only have to get ten miles out of London and my sodding hay fever kicks in.

CUT TO

ANOTHER ANGLE

The limousine speeds on.

CUT TO

78. EXT. GARDEN DAY.

A perfect garden full of perfect flowers. The genteel, very English FRANK MANNION stands with a pipe and patched sports jacket, talking to camera.

FRANK

The repeat-blooming climbing rose.
For me, it's the crowning glory of
any garden and what better choice
than our old friend Albéric Barbier,
a tough little fellow, almost
evergreen, with that lovely ripe
apple smell.

VOICE

And...cut!

We now reveal that this is the recording of a TV programme and that FRANK is being filmed by a full crew. At the same time, he slips into his real character...a very camp queen. He calls to the long-suffering DIRECTOR.

FRANK

That's it, Jeremy, darling. I'm out of
here. I've got a taxi waiting. See you
in a week's time. Toodle-oo...!

CUT TO

79. INT/EXT. TRAIN/FIRST CLASS CARRIAGE DAY.

SAMANTHA JOHNSTONE is an elegant, elderly lady with a mournful expression. As we join her, she is on a train speeding west. Slowly, she opens a miniature whisky and pours it into a glass full of ice. Then, equally slowly, she places the empty bottle on the table in front of her.

It is the seventh in line. SAMANTHA is completely drunk. The PASSENGER opposite her looks on disapprovingly.

CUT TO

80. EXT. THE CROWN HOTEL DAY.

A modern, ugly hotel one of a chain built in a fake-rustic manner. The hotel has about fifty rooms. Busy and impersonal.

CULLY and JOYCE have arrived.

CULLY

Are you going in, mum?

JOYCE

Yes. Do I look all right?

CULLY

You look fine. Do you want me to come in with you?

JOYCE

No. (Pause) Thanks for the lift.

JOYCE picks up her bag and walks towards the main door.

CUT TO

81. INT. CROWN HOTEL - MEETING ROOM DAY.

A round-table meeting in a downstairs room with coffee-making equipment to one side. ROSEMARY FURMAN - in a bad mood, eyes streaming - and SAMANTHA JOHNSTONE, depressed, smoking and drinking coffee - have already arrived.

ROSEMARY

God! Country hotels! Teas Maids in the rooms and teenaged waiters with acne in the reception. I was so glad you were available, Samantha. I thought you might be back in that ...what's that psychiatric place you go to? The Retreat.

SAMANTHA

No.

ROSEMARY

Depression's a terrible thing. Have you thought about Prozac?

The door opens and FRANK MANNION comes in.

FRANK

Oh. Hello, Rosemary. (Brighter)
Samantha, how are you?

He kisses her.

FRANK

I heard you'd stepped in at the last
minute. Loved the new book, by the
way. I'm your biggest fan.

SAMANTHA

(Timid) Thank you.

ROSEMARY

How are you, Frank? I haven't seen
you since...

FRANK

...since you fired me, Rosemary.

ROSEMARY

Oh yes. You've got that television
programme now.

FRANK

"Up the Garden Path" - and doing
very nicely, thank you very much.

ROSEMARY

Yes. I suppose it allows you to
pursue your interest in pansies.

Before FRANK can answer, the door opens again and JOYCE comes in. For a
moment the knives are put away.

JOYCE

Hello...?

ROSEMARY

Joyce Barnaby?

JOYCE

Yes.

ROSEMARY

I'm Rosemary Furman. Editor of Country Matters. This is Frank Mannion.

JOYCE

It's nice to meet you. I often watch your programme.

FRANK takes JOYCE'S hand to shake it but examines it at the same time... we might guess this is a favourite trick of his.

FRANK

Ah! Now these are green fingers. I'm sure you're a wonderful garden-er. I can always tell.

JOYCE

Well...

ROSEMARY

This is Samantha Johnstone.

SAMANTHA

Nice to meet you.

JOYCE

How do you do.

SAMANTHA

(Depressed) Oh...

ROSEMARY'S mobile telephone goes off.

ROSEMARY

That's the office. Excuse me...

ROSEMARY takes out her telephone and goes into a corner to have a conversation which we don't hear. Meanwhile, FRANK talks to JOYCE.

FRANK

So you read "Country Matters".

JOYCE

Yes.

FRANK

Do you live in the country?

JOYCE

Yes. Sort of. I live in Causton.

FRANK

I don't know it.

JOYCE

It's in Midsomer.

FRANK

Oh yes! Midsomer Mallow.

JOYCE

That's not far.

Meanwhile, SAMANTHA has gone over to the coffee machine to refill her cup.

SAMANTHA

Coffee?

JOYCE

Not for me, thank you.

ROSEMARY comes off the telephone. SAMANTHA brings her coffee to the table. FRANK and JOYCE take their places.

ROSEMARY

Right. We'd better get started then. Little Kirkbridge this afternoon. Midsomer Mallow tomorrow. Does anyone actually know where Midsomer Mallow is?

FRANK

I see you're as well-informed as ever, Rosemary. Joyce here lives quite near it.

ROSEMARY

Oh yes?

JOYCE

It's a nice place. I've passed through once or twice.

ROSEMARY produces a stack of papers.

ROSEMARY

I've had notes done on all the finalists. We should take a look at them before we go. This coffee's cold. Frank- why don't you see if you can get your hands on a waiter.

FRANK

Fine.

ROSEMARY

But not literally. Right?

FRANK looks daggers at ROSEMARY and leaves the room. SAMANTHA takes out another miniature bottle of whisky and pours the contents into her coffee.

Out on JOYCE. Beginning to wonder what she's got herself into.

CUT TO

82. INT. BARNABY'S OFFICE DAY.

BARNABY is at his desk, looking through a file. TROY knocks on the door.

BARNABY

Ah. Come in, Troy. This might interest you.

TROY

Yes, sir?

BARNABY

Edward Allardice. I've been checking up on him.

BARNABY shows TROY the file.

BARNABY

He was telling the truth about the car accident. It happened six years ago. He was driving. And, according to the report, he was drunk.

TROY

So he killed his wife.

BARNABY

Well, that's just the thing. There's no death certificate. His wife's name was Jane Bradley. She was also an actress but as far as I can see, she survived.

TROY

So where is she now?

BARNABY

A good question.

TROY

And why lie about it?

BARNABY closes the file.

BARNABY

I don't know. Nothing in this case seems straightforward. Allardice threatens to kill him but it was actually Marcus Devere who was there on the day.

TROY

And Ray Dorset driving past.

BARNABY

Supposedly delivering a saddle of lamb. Did you check that out?

TROY

Yes. He was in Causton at ten to three.

BARNABY

There's still something wrong. The van passing the farm. I don't know...

BARNABY picks up the credit card, now in an evidence bag.

BARNABY

And then there's this.

TROY

Gordon Brierly's credit card. We still haven't spoken to him.

BARNABY

Then it's time we did.

CUT TO

83. INT. LAURA BRIERLY'S LIVING ROOM DAY.

LAURA pours tea for BARNABY and TROY.

LAURA

Gordon shouldn't be long. He's over at Poplar Farm. They've had an outbreak of leptospirosis in their dairy cattle. (To TROY) Milk?

TROY

No. I'll have mine black, thank you.

BARNABY

Mrs Brierly, There is something I'm afraid I have to ask you. About your relationship with Peter Drinkwater.

LAURA

Aah...

BARNABY

We understand that you and he were...

TROY

...involved.

LAURA

Yes. Well, we might as well be adult about this. It was a question of supply and demand and the truth is that Gordon has always been a bit

short in the supply department, if you know what I mean.

BARNABY

He came to the house?

LAURA

Occasionally.

BARNABY

So it's possible he could have picked up something of your husband's here.

TROY

His credit card, for example.

LAURA

You've found one of Gordon's credit cards? He never said he's lost it.

BARNABY

Mrs Brierly...did you mention your relationship with Drinkwater to Caroline Devere?

LAURA

Yes, I did. I thought of it as a public service. To warn her off. But of course I didn't need to bother because a few hours later he was dead.

The door opens and GORDON BRIERLY comes in, just back from the farm, carrying his medicine bag.

GORDON

Laura...

LAURA

These are policemen, Gordon. They seem to have found something of yours.

TROY produces the credit card in its evidence bag.

TROY

A credit card, sir.

GORDON looks at it.

GORDON

Well, it's mine all right. Of course.
Where did you find it?

TROY

At Windwhistle Farm, sir. Peter
Drinkwater was squatting there...

GORDON

What? And he'd taken my credit
card?

BARNABY

Unless you had been up there and
somehow dropped it.

GORDON

I haven't been up to Windwhistle
Farm.

BARNABY

I'd be interested to know where you
were, sir. On Wednesday at around
three o'clock.

GORDON

Wednesday? I was operating on
Wednesday. A cat had to be spayed.

TROY

And you didn't go out?

GORDON

No. Laura was here. She helped me.
We stayed in together.

A sharp look from LAURA. She knows GORDON is lying.

CUT TO

84. EXT. THE VET CLINIC DAY.

GORDON and LAURA watch from the doorway as BARNABY and TROY drive away.

LAURA
Why did you tell him that?

GORDON
What?

LAURA
You went out on Wednesday. After
you'd done the cat.

GORDON
Did I?

LAURA
Where did you go?

GORDON
No I didn't, Laura. I was here all
the time. Do you understand? I
never left.

And with a grim look, GORDON goes back into the house. A worried LAURA is left on the doorstep.

CUT TO

85. INT/EXT. TROY'S CAR/ROAD DAY.

TROY drives BARNABY back towards Windwhistle Farm.

TROY
Caroline Devere.

BARNABY
What?

TROY
Maybe she killed him. She's in love
with Peter Drinkwater. Laura
Brierly tells her the truth about
him. And in a fit of jealous rage...

BARNABY

Stop.

TROY

Sorry?

BARNABY

Stop the car!

TROY jams on the brakes.

CUT TO

86. EXT. WINDWHISTLE FARM/LANE DAY.

TROY was driving past the entrance to Windwhistle Farm. BARNABY gets out of the car and crosses the road, trying to work something out. TROY follows.

BARNABY

(Pointing) Causton is that way, right? And Midsomer Mallow's back there.

TROY

(Puzzled) Yes.

BARNABY

I was just thinking about Ray Dorset and his saddle of lamb. If he was going to Causton, he was travelling east.

BARNABY gestures. His path would have taken him past the farm on the same side of the road as the turn-off.

TROY

I'm not quite with you, sir.

BARNABY

There's something wrong, Troy. Something we've been told.

TROY

Are you wondering how Ray managed to see Marcus Devere driving down the lane?

BARNABY

He didn't see who was driving.

TROY

But he saw the car.

BARNABY looks up the drive.

BARNABY

Yes...

TROY

Do you think there was someone else here?

BARNABY

When Peter Drinkwater was killed? By car. On foot. I wouldn't be surprised if it was half the bloody village...

Shaking his head, BARNABY walks back to the car.

CUT TO

87. EXT. LITTLE KIRKBRIDGE - GREEN DAY.

A banner reads: LITTLE KIRKBRIDGE WELCOMES COUNTRY MATTERS. JOYCE BARNABY, ROSEMARY FURMAN, FRANK MANNION and SAMANTHA JOHNSTONE have been shown round the village of Little Kirkbridge. Architecturally, this should be as different as possible to Midsomer Mallow, suggesting that it's in a different part of the country.

They are sitting on wooden chairs on the green. There is a small tent erected and a number of watching VILLAGERS, some of them in historical dress. They are being addressed by a self-important ALDERMAN, an elderly man in period dress. He is reading a scroll: his own composition...a terrible poem.

ALDERMAN

The village of Little Kirkbridge/Today you have it seen/And we finish

now where we began/Upon the
village green!

FRANK mutters to SAMANTHA.

FRANK

Is he serious?

The ALDERMAN finds the next page.

ALDERMAN

To celebrate your visit/And to hope
you'll come again/Our merry team of
Morris Men/Are here to entertain!

And with a loud chord from an accordion, a dozen MORRIS DANCERS launch themselves out of the surprisingly small tent and begin to form a dance with sticks.

CUT TO

ANOTHER ANGLE

Only JOYCE BARNABY is enjoying the spectacle...and even she isn't over-the-moon. At least she's polite. ROSEMARY doesn't attempt to hide her horror.

ROSEMARY

Oh God!

She yawns...then sneezes at the same time. JOYCE glances in her direction.

CUT TO

88. INT. CROWN HOTEL - BAR AREA EVENING.

Back at the hotel. It's later that evening. JOYCE is on the telephone.

JOYCE

We got longsword dancing, clogs and
molly dancing, a Welsh Border
dance with sticks and finally they
put on antlers for what they called
an Abbots Bromley Horn Dance.

CUT TO

89. INT. BARNABY'S HOUSE - STUDY EVENING.

BARNABY is at the other end of the phone. From here on, intercut as desired.

BARNABY

So how many points did you give them?

JOYCE

I thought they were rather fun. But I don't think the others were too impressed.

BARNABY

The other judges... How are they?

JOYCE

Rosemary has hay fever. Samantha, the writer, well she's completely depressed. Frank Mannion's all right although I'm afraid he disappeared after dinner with one of the waiters.

BARNABY

(Laughing) Come home!

JOYCE

I'll see you tomorrow. Midsomer Mallow.

BARNABY

I'll be there.

JOYCE

Give my love to Cully.

BARNABY

Bye!

JOYCE hangs up and looks round.

CUT TO

ANOTHER ANGLE

SAMANTHA JOHNSTONE is alone in the bar. She has a whisky in front of her and several empty glasses. She sees JOYCE.

SAMANTHA

Would you like to join me?

JOYCE

Yes. All right...

JOYCE is acting against her better judgement. But perhaps she feels sorry for SAMANTHA. And she is on her own. She sits down next to her.

SAMANTHA

I'm so pleased to meet you. I don't know what happened to the others.

She drains her whisky in one and calls to the BARMAN.

SAMANTHA

Barman! Two large whiskies, please! (To JOYCE) What are you going to have?

Out on JOYCE'S reaction.

CUT TO

90. INT. BARNABY'S HOUSE - KITCHEN EVENING.

BARNABY comes into the kitchen where CULLY is working with a pile of books and papers. She looks up.

CULLY

Was that mum?

BARNABY

Yes. She sent her love. (Pause)
Where's dinner?

CULLY

Oh dad! I'm sorry. I was at the theatre today and they've given me a pile of stuff. My head's buzzing with ideas. And... (Pause) I forgot.

BARNABY

It's all right.

BARNABY goes to the fridge and takes out a dish with a note attached.

BARNABY

Here's something your mother prepared earlier. Lasagne. Six minutes in the microwave.

As he puts the lasagne in the microwave, CULLY starts putting her books and papers away.

CULLY

Why didn't you tell her?

BARNABY

What...?

CULLY

Mum! About the murder.

BARNABY

Aaah. I don't know really. It just didn't seem fair somehow.

CULLY

To her or to the village?

BARNABY

To both.

CULLY

I don't see how you can be a perfect village when you've got a homicidal maniac running around with a pitch fork.

BARNABY

Maybe that's my point. I didn't want to influence her judgement.

BARNABY starts to uncork a bottle of wine.

BARNABY

Anyway, I'm not entirely sure it was a homicidal maniac.

CULLY

So who wanted to kill him?

BARNABY

Quite a few people actually. He was having an affair with the vet's wife and he was carrying on with someone else's daughter.

CULLY

At the same time?

BARNABY

And then there's the burglaries. He was breaking into peoples' houses.

CULLY

You don't murder someone because they've burgled you do you?

BARNABY

As a matter of fact, that's exactly what one of them threatened. Edward Allardice said as much to me. "If I ever get my hands on the little bastard who did this. I'll kill him." His was the last house to be broken into. Maybe he found out who did it and took the law into his own hands.

CULLY

Edward Allardice?

BARNABY

Yes.

CULLY

The actor.

BARNABY

Troy mentioned he used to be an actor. Yes. Do you know him?

CULLY

Dad! I've just been reading about him. Edward Allardice did four

seasons at the Playhouse. He did Hamlet. Titus Andronicus. Malade Imaginaire. The Importance...You know he was married to Jane Bradley.

BARNABY

She was also an actress.

CULLY

Actress. Model. She was always in Vogue and Vanity Fair. Back in the sixties she was said to be one of the most beautiful women in the world. She made a lot of films in America. But then she died.

BARNABY

Do you know how?

CULLY

It was a car crash. I think. Is he really living in Midsomer Mallow? It's amazing. Do you think I could see him?

BARNABY

I don't know. He struck me as rather reclusive. He lives in a big house. Greyfriars. He's on his own.

CULLY

But you wouldn't mind if I contacted him? He was part of the golden period of the Causton Playhouse. He could tell me everything I need to know.

BARNABY

I suppose not. Although he is still theoretically a suspect in my investigation.

CULLY

Come on, dad. He wouldn't murder a local delinquent! He's a famous actor!

BARNABY

Maybe not. But someone did.

CULLY wrinkles her nose.

CULLY

Is lasagne meant to smell like that?

BARNABY turns towards the microwave and sniffs the air.

BARNABY

Let's go out.

CUT TO

91. INT. LAURA'S BEDROOM EVENING.

LAURA is getting ready to go out. She opens a cupboard to take out a shawl and notices some-thing at the bottom, on the floor. She reaches in and takes out a pair of trousers.

She is unpleasantly surprised. The light coloured trousers are splattered with quite a lot of what is evidently dried blood. Just then the door opens and GORDON comes in.

GORDON

Aren't you ready yet? It's five to seven.

LAURA realises she's still holding the trousers. He's seen them in her hands.

LAURA

Gordon - what are these doing here?

GORDON

They need to go in the wash.

LAURA

This is blood!

GORDON

Yes.

LAURA

Well, why did you put them in the cupboard like that? And how did the blood get there? Is it animal blood?

GORDON looks at LAURA with a watery sort of madness in his eyes.

GORDON

Oh yes. It was an animal all right. A nasty little creature. But it's all right now. I put it out of its misery. Now let's go. I don't want to be late.

GORDON walks out of the bedroom. LAURA is left, very worried now, still holding the trousers.

END OF PART THREE

92. EXT. MIDSOMER MALLOW - HIGH STREET DAY.

The following morning...and a Judgement Day montage.

We start on the village high street as bunting is strewn from lamp post to lamp post.

CUT TO

93. EXT. MIDSOMER MALLOW - GREEN DAY.

On the village green, MARCUS DEVERE is mowing the grass, sitting on his tractor lawnmower.

On the other side of the green, a marquee is being erected. This is a pavilion with open sides. It will contain trestle tables, chairs and a platform for the village band.

The village streets are also being swept and cleaned. Everything is being made perfect.

CUT TO

94. INT. RAY DORSET'S SHOP DAY.

RAY carries a tray of chicken wings over to a large oven. He opens the oven door and slides the tray in.

CUT TO

95. INT. LOTHLORIAN - CELLAR DAY.

BELLA DEVERE, helped by CAROLINE, is loading up a crate with home-made bottles of wine: apricot and elderberry. Each one is hand labelled with the date and contents. She smiles to herself.

CUT TO

96. INT. VILLAGE HALL DAY.

MARY DRINKWATER looks through the music which the band will be playing later and conducts a passage, humming to herself.

CUT TO

97. EXT. THE CROWN HOTEL DAY.

A minibus has pulled up outside the hotel. JOYCE BARNABY comes out of the hotel with SAMANTHA JOHNSTONE. ROSEMARY FURMAN and FRANK MANNION follow.

CUT TO

98. EXT. THE VET CLINIC DAY.

GORDON BRIERLY is digging over a flower bed in the street outside his house. By coincidence he is using a pitchfork. There is a slightly psychotic glee in the way he stabs into the earth with the forks. Slash! He jabs down. Jerk! He rips it out again.

CUT TO

ANOTHER ANGLE

LAURA BRIERLY watches GORDON from an upper window. With growing concern.

CUT TO

99. EXT. MIDSOMER MALLOW - GREEN DAY.

The tractor has gone. The pavilion is up. MARY DRINKWATER oversees the erection of a sign, similar to one we have seen before. MIDSOMER MALLOW WELCOMES YOU TO JUDGEMENT DAY.

CUT TO

100. EXT. GREYFRIARS HOUSE DAY.

CULLY walks up the drive to the house which is even gloomier and more Gothic than ever. She rings the bell.

A pause. Then EDWARD ALLARDICE opens it.

EDWARD

Yes?

CULLY

Mr Allardice.

EDWARD

I don't think I know you, do I.

CULLY

No. I'm writing a book about the Causton Playhouse. I only just found out that you live here and...

EDWARD is already closing the door.

EDWARD

No. I'm sorry. I'm not really interested.

CULLY

You met my father. Tom Barnaby. Detective Chief Inspector Barnaby. He was here...

The door opens again.

EDWARD

He came about the burglary.

CULLY

Yes.

A pause. Then...

EDWARD

Come in.

CUT TO

101. INT. GREYFRIARS HOUSE - LIVING ROOM DAY.

CULLY follows EDWARD ALLARDICE into a comfortable, old-fashioned living room with various theatrical souvenirs on the shelves, playbills and posters on the walls.

EDWARD

The police returned the rest of my property this morning. I'm very

grateful to your father. There was nothing of any great financial value. But some of it was sentimental...

CULLY

You heard what happened? To the person who broke in?

EDWARD

Yes. He must have had a lot of enemies, someone like that. It seems he had one too many.

CULLY stops in front of a model. A set design...in the form of a Victorian dolls house.

CULLY

This is Hamlet. The 1962 production.

EDWARD

(Impressed) Yes. Olivier directed it. I was Laertes to his Hamlet. He set it...

CULLY

...in a dolls house with just seven actors.

EDWARD

He said he wanted to get to the core of the play. But of course he just wanted more stage time for himself.

CULLY

I wish I could have seen it.

EDWARD

I imagine you'd have been too young.

EDWARD waves CULLY to a seat and sits down opposite her. She takes out a notepad and a portable tape recorder.

EDWARD

How can I help you, Miss...?

CULLY

Cully. Cully Barnaby. Well, it's like I said. I'm writing a book about the Playhouse and I wondered if I could interview you...

EDWARD

I'm not really interested in giving interviews. It's been a long time now since I was in the public eye.

CULLY

I know. Six years. You retired...

EDWARD

...after the accident.

He can't stop his hand touching the scar on his face.

EDWARD

I was quite badly hurt. And of course, my wife...

CULLY

I know. I'm sorry.

EDWARD

I suppose I could tell you something of what you want to know. I was at Causton for seven years. It's one of the reasons I decided to retire here. But I would have to insist that I did so anonymously. I don't like people coming here. The public.

CULLY

Whatever you say. (Pause) You don't mind if I tape this? Just for myself?

A nod from EDWARD she presses the button on the tape.

EDWARD

So what do you want to know?

CUT TO

102. EXT. MIDSOMER MALLOW - GREEN DAY.

Lots of activity in and around the pavilion now. GORDON BRIERLY is watching out for the arrival of the judges. The BAND (in uniform) is on its podium, tuning up. MARY DRINKWATER is in her place...

MARY

Is everyone ready? They'll be here
any minute.

CUT TO

ANOTHER ANGLE

MARCUS DEVERE and BELLA are unloading glasses and wine bottles onto a table, helped by the small boy (ALEX) who is dressed, along with other kids, as a miniature waiter.

BELLA

That's right, Alex. I want all the
glasses in lines.

RAY DORSET goes past with his tray of chicken wings.

BELLA

Smells good, Ray!

CUT TO

ANOTHER ANGLE

LAURA BRIERLY wanders over to GORDON.

LAURA

I don't know how you can go
through with this. Just one day
after...

GORDON

Miss him, do you? Peter Drink-
water?

LAURA wonders how much GORDON knows about her and PETER.

LAURA

Not particularly...

GORDON

Nor do I. Nor does anyone. But if you are missing him.

GORDON produces a gold chain and hands it to LAURA.

GORDON

Here's something to remember him by. This was his.

The gold chain looks very like the one that we saw PETER wearing in Scenes 22 and 36. LAURA is shocked. But before she can ask him where he got it...

MARY

Here they are!

And sure enough, the mini van appears, driving towards the green. At once MARY lifts her baton and the band begins its first, hopelessly off-key and out-of-time, welcoming tune. MARCUS, BELLA and RAY come out of the pavilion to join the reception committee. The table with the wine bottles on it remains in their sight.

The van stops beneath the welcome banner. ROSEMARY FURMAN, FRANK MANNION, JOYCE BARNABY and SAMANTHA JOHNSTONE get out.

MARCUS

Mrs Furman?

ROSEMARY

Yes.

MARCUS

As head of the Midsomer Mallow welcoming committee, I'd like to welcome you and your fellow judges to Midsomer Mallow. As you can see, we've arranged perfect weather for your visit to our perfect village.

ROSEMARY

This is Joyce Barnaby. One of our readers. Frank Mannion. And Samantha Johnstone.

MARCUS

How do you do. How do you do.

MARCUS shakes hands with JOYCE. At the same time, we just might notice that SAMANTHA JOHNSTONE is staring at something, puzzled.

FRANK

I'm afraid it's a tight schedule. We only have an hour and a half.

CUT TO

ANOTHER ANGLE

BELLA has looked back at the tent. She has noticed someone lurking in the shadows. She turns round and starts to walk back.

BELLA

Excuse me.

RAY

What is it, Mrs Devere?

BELLA

I thought I saw someone take something.

She walks off. A moment's pause. Then GORDON gives MARCUS his cue.

GORDON

Marcus.

MARCUS

Oh yes. Yes! Sorry. Let me introduce you to Gordon Brierly who has lived here and been our vet for eleven years. It's his job to give you the full historical tour.

GORDON

From the third century AD to the present. You're actually standing on what we believe was once a Saxon burial ground.

ROSEMARY

Oh...

She lifts her foot as if she's trodden in something.

MARCUS

A quick walk round the principal sites and then back to the green for food, drink and entertainment. Best foot forward - what?

JOYCE

After you.

GORDON

This way. I thought we'd start with our medieval alms houses, small parts of which actually date back to the fourteenth century

CUT TO

ANOTHER ANGLE

Inside the tent, BELLA has reached the wine table. CAROLINE and ALEX are there.

CAROLINE

Mummy? Are you all right?

BELLA

I thought I saw someone... Alex, did someone just take a bottle?

ALEX

No, Mrs Devere.

BELLA

That's very strange. (Pause) Well, we'd better get on with it.

BELLA starts uncorking bottles.

CUT TO

ANOTHER ANGLE

BARNABY and TROY have just arrived. They get out of their car in time to see JOYCE and the others disappearing into the distance.

BARNABY

It looks as if the judges have already arrived.

TROY

Are we going to join the tour?

BARNABY

No, no. I've seen enough of this village if you want the truth. We'll wait for them to come back.

CUT TO

103. EXT. GREYFRIARS HOUSE DAY.

EDWARD ALLARDICE is showing CULLY out. The two have obviously warmed to each other. EDWARD finishes an anecdote.

EDWARD

That was when Richardson said to me. "Teddy. The play was bad and the audience was worse. But the Playhouse will always be a jewel."

CULLY

That's lovely.

EDWARD

They were happy times.

They stop on the doorstep.

CULLY

Thank you very much for talking to me.

EDWARD

I enjoyed it. I like the idea of your book. We should talk again.

CULLY

I'd like that.

EDWARD

Do you have a car?

CULLY

No. I'm walking into the village.

EDWARD

I'll come with you, if I may. I have a little shopping...

CULLY

Sure.

EDWARD turns and locks the door.

EDWARD

There was a time when you didn't have to lock the door. Shall we...?

The two of them walk off together.

CUT TO

104. INT. GREYFRIARS HOUSE - LIVING ROOM DAY.

CULLY has forgotten her tape recorder. It is next to the chair where she was sitting.

A pause. Then a door creaks open and a FIGURE sneaks into the room. We do not see who it is. A shadow falls across the chair.

A hand reaches out and turns on the tape recorder. We cannot even be sure if it is a man or a woman's hand. It is gnarled, misshapen. Like something out of a horror film. The tape turns.

CULLY

(Voice only)

Actually, I'm an actress myself. Or at least, I want to be. You must know how difficult it is these days. I have a boy-friend, Nico, and he was the one who suggested...

The claw-like hand swoops down again and turns the tape recorder off, at the same time knocking it to the floor. A pause. Then the slam of the door as the FIGURE leaves the room.

CUT TO

105. EXT. MIDSOMER MALLOW - GREEN DAY.

FRANK MANNION, SAMANTHA JOHNSTONE, ROSEMARY FURMAN and JOYCE BARNABY come to the end of their tour, returning to the green. GORDON BRIERLY is reading from the notes he has prepared. MARCUS DEVERE and RAY DORSET are with him.

GORDON

...and that brings us back to the green where we started and also to the present day. We have a fete here every summer, a bonfire night, pancake races and Easter Egg hunts. Midsomer Mallow isn't just a village. It's a community. And in conclusion, I have to say that we certainly find it perfect.

MARCUS

(Applauding) Bravo! Well said!

SAMANTHA JOHNSTONE is looking for someone.

JOYCE

Are you looking for someone?

SAMANTHA

I'm not sure...

MARCUS

You must be hungry. Stivvy starving after all that walking!

RAY

We have home-made wine and all the food is locally grown. If you like to come this way.

RAY ushers them towards the tent.

CUT TO

ANOTHER ANGLE

BARNABY and TROY are walking towards the group. MARCUS sees them and his face falls.

MARCUS

Excuse me.

As the group begins to move in the direction of the tent, MARCUS hurries over towards BARNABY.

MARCUS

Mr Barnaby...

BARNABY

Mr Devere!

MARCUS

You're not...um. I don't suppose your investigation could wait a few minutes. You see, I wouldn't want to "obstruct justice" but thing is, we're in the middle of this competition.

BARNABY

So I see.

MARCUS

It was a committee decision to go ahead. But we were rather hoping that nobody would actually mention the murder.

TROY

(Half-joking) You think it might spoil your chances?

MARCUS

(Serious) Absolutely.

BARNABY

Don't worry, Mr Devere. We're here in an unofficial capacity. One of the judges is my wife.

MARCUS

Mrs Barnaby! Of course!

BARNABY

And I haven't said a word.

MARCUS

Oh. That's all right then. Come and
have a sausage roll!

CUT TO

ANOTHER ANGLE

The band starts again with MARY conducting. Close to, in the pavilion, the discords are rather deafening. A series of vignettes follow...different parts of the festivities.

CUT TO

ANOTHER ANGLE

BARNABY meets up with JOYCE.

BARNABY

Good afternoon, your honour. Did
you find Midsomer Mallow guilty or
innocent?

JOYCE

Tom!

They kiss.

BARNABY

How's it going?

JOYCE

Terrible! Let's go somewhere
quieter. This music is so loud!

CUT TO

ANOTHER ANGLE

TROY has found himself with the little boy - ALEX - who is serving drinks.

TROY

You're not serving beer, I suppose.

ALEX

No. It's home-made wine.

TROY

Forget it.

CUT TO

ANOTHER ANGLE

On the other side of the green, walking up the road, CULLY and EDWARD ALLARDICE appear.

EDWARD

It was nice meeting you, Cully.

CULLY

I'm meeting my parents for a drink.
You don't want to join us?

EDWARD

No, no. No thank you. These village events aren't for me.

CULLY

'bye then.

EDWARD watches as CULLY heads for the pavilion.

CUT TO

ANOTHER ANGLE

On MARY DRINKWATER conducting the band with vigour, singing along.

CUT TO

ANOTHER ANGLE

JOYCE and BARNABY have moved a little further away from the music.

JOYCE

I can't believe it! Rosemary Furman hates the countryside. She lives in London and as far as I can see, she never leaves it.

BARNABY

She edits Country Matters from the heart of Soho.

JOYCE

Exactly. She and Frank Mannion are at each other's throats all the time. He can't stand her.

BARNABY

Here's Cully!

Sure enough, CULLY walks across the green and joins them.

CULLY

Hi, mum. Dad.

BARNABY

Your mother's just been giving me an insider's view of the judging panel.

JOYCE

The only decent one is Samantha Johnstone.

JOYCE looks past BARNABY and sees SAMANTHA standing on her own in the crowd, looking as depressed as ever.

JOYCE

I'd better go and rescue her.

JOYCE moves off. BARNABY and CULLY are left alone.

BARNABY

Did you see him?

CULLY

Yes. He was nice. But you were right about the house. It's creepy!

CUT TO

ANOTHER ANGLE

JOYCE catches up with SAMANTHA JOHNSTONE, drinking rapidly as usual. In the background, RAY is serving food. GORDON and LAURA are talking to ROSEMARY and FRANK. MARCUS and BELLA are manning the drinks, helped by CAROLINE. ALEX and other SMALL BOYS are serving. The music has got louder. JOYCE has to raise her voice.

JOYCE

Samantha? Are you all right?

SAMANTHA

No. no, I'm not. I've just seen someone...in the street.

JOYCE

In the street?

That's what it sounded like. JOYCE looks round.

CUT TO

JOYCE'S P.O.V.

There's only one man standing in the street. It's EDWARD ALLARDICE. He is some distance away, looking rather sinister.

CUT TO

ANOTHER ANGLE

ALEX passes. SAMANTHA passes him her empty glass.

SAMANTHA

Can you get me another, please?

JOYCE

Would you like to come and meet Tom?

SAMANTHA

No. I'm all right.

CUT TO

ANOTHER ANGLE

ALEX takes the empty glass to the table. BELLA uncorks a fresh bottle.

CUT TO

ANOTHER ANGLE

On ROSEMARY FURMAN (with no drink), FRANK MANNION, LAURA and GORDON. RAY has also joined them.

RAY

I've always been a big fan of your programme, Mr Mannion.

FRANK

Make that Frank. Do you have a garden?

RAY

Oh yes. Nothing grand, mind you. Just a little patch at the back.

FRANK

That's all you need!

ALEX walks past with a drink on a tray. He is heading for SAMANTHA. But ROSEMARY plucks the glass off the tray.

ROSEMARY

Thank you so much.

ALEX wants to protest. But it's too late. ROSEMARY takes a large glug of the wine.

ROSEMARY

God, that's disgusting. What is it?

ALEX

Elderflower and apricot.

ROSEMARY

(To FRANK) Let's get back to the hotel. I'm dying here.

FRANK

Not soon enough, my dear.

CUT TO

ANOTHER ANGLE

On MARCUS and BELLA she also sips some wine. CAROLINE is helping fill the glasses.

MARCUS

Are you all right?

BELLA

Yes. I'm fine.

MARCUS

(To CAROLINE) I'm glad you came.

CAROLINE

I think it's fun, daddy. I bet we're going to win.

BELLA smiles. Then jerks forward, catching CAROLINE'S arm. She's been poisoned.

CAROLINE

(Alarmed) Mummy...?

CUT TO

ANOTHER ANGLE

On BARNABY and CULLY as JOYCE rejoins them.

BARNABY

Did you find her?

JOYCE

Yes. Another glass of wine and they'll be carrying her out. I've never seen anyone...

CULLY

(Seeing something) Dad...

CUT TO

ANOTHER ANGLE

BELLA DEVERE is staggering backwards, clutching her throat. The tent spins.

CUT TO

ANOTHER ANGLE

Other people in the tent notice that something is wrong. But not MARY DRINKWATER. The band plays louder. Suddenly everything is becoming nightmarish.

CUT TO

ANOTHER ANGLE

ALEX stares. MARCUS moves towards BELLA to catch her. But too late. She falls backwards and smashes into the trestle table. As she plunges to the ground, broken glasses and spilled wine cascade around her.

CUT TO

ANOTHER ANGLE

The music has at last stopped. BARNABY and TROY push their way through the crowd. All eyes are on BELLA.

TROY

Let me through, please. I'm a police officer.

TROY gets to the body. MARCUS is panicking over her.

MARCUS

Oh my God! Oh my God!

CAROLINE

Mum!

TROY

Stand back, please, sir. Give her air.

BARNABY reaches the stricken woman.

BARNABY

How is she?

TROY

Still breathing. She must have had some sort of attack.

And then a scream. LAURA BRIERLY has seen something that the others have missed.

CUT TO

ANOTHER ANGLE

ROSEMARY FURMAN has fallen to the ground, stiff and unmoving, her eyes staring. LAURA screams again.

LAURA

Someone! Do something Please!
Help!

BARNABY is the first to react, moving towards the second figure. But he's too late. It's obvious, at a glance.

ROSEMARY FURMAN is dead.

END OF PART FOUR

106. MIDSOMER MALLOW - THE GREEN DAY.

The immediate aftermath of the killing. The VILLAGERS have all gone home. DAN PETERSON, more POLICEMEN and an ambulance have turned up. We start on PETERSON who is examining ROSEMARY FURMAN'S body. BARNABY is with him.

PETERSON

I'll need to run some tests but I'll bet your bottom dollar it's cyanide. Rat poison or something. You see the skin? Abnormally pink. Her red cells have been oxygenated. Classic...

BARNABY

Cyanide. That has no taste...

PETERSON

Right. And one in four people can't smell it either. (As Michael Caine) Not many people know that! (Pause) Bung it in a glass of wine and she wouldn't have known a thing. The other woman...

BARNABY

Bella Devere.

PETERSON

She was lucky. She only took a sip.

BARNABY

Where is she?

PETERSON

The doctor sent her home. There's not much he can do for her. Plenty of water and rest. That's about it.

CUT TO

ANOTHER ANGLE

Inside the tent, TROY is trying to make sense from a hysterical LAURA.

LAURA

There was a little boy, carrying a glass of wine on a tray. She took it and drank it. And then...

TROY

Were there any other glasses on the tray?

LAURA

What?

TROY

How many glasses of wine was the boy carrying?

LAURA

Just the one. She drank and...

GORDON appears. Even he has been a little moved by events. He reaches out with one hand.

GORDON

Laura...

LAURA

(Hysterical) Leave me alone! Leave me alone! Was it you? Did you poison her? You've gone mad, haven't you! Just...go away!

CUT TO

ANOTHER ANGLE

BARNABY approaches JOYCE and CULLY who are sitting outside the pavilion in a state of shock.

BARNABY

Are you all right?

JOYCE

Tom! The editor...Rosemary Furman.

BARNABY

She's dead, I'm afraid. Cyanide poisoning.

JOYCE

But why? Who would want to kill her?

BARNABY

She may not have been the target, Joyce. A crowded tent. Bottles and glasses everywhere.

CULLY

How many of them were poisoned, dad?

BARNABY

We don't know. A lot of the glasses got broken when Bella Devere fell. Look. I've got a lot of work to do. You go home. I'll catch up with you later.

JOYCE nods. BARNABY kisses her. Smiles at CULLY. Leaves.

CUT TO

ANOTHER ANGLE

TROY is interviewing RAY DORSET.

RAY

I didn't see anything. I didn't have anything to do with the wine, you see. I was looking after the food...

TROY

Do you know who opened the wine?

RAY

That would have been Mr and Mrs Devere. And Caroline.

BARNABY joins TROY and RAY DORSET.

RAY

She saw him, you know.

TROY

Who?

RAY

Mrs Devere. It was just after the judges arrived. The lady introduced them to us. Frank Mannion and that writer. We weren't expecting her. Anyway, that was when she saw someone. In the tent.

BARNABY

Doing what?

RAY

Taking one of the bottles. That's what she said!

CUT TO

107. INT. LOTHLORIAN - BELLA'S BEDROOM DAY.

BELLA, still sick, is lying in bed, with more photographs of CAROLINE around her. MARCUS is looking after her. BARNABY and TROY are there.

BELLA

I didn't see who it was. I'm not even sure it was a man. The sun was in my eyes and it was dark in the tent.

BARNABY

He was taking a bottle.

BELLA

(Nods) He had a bottle in his hand.

BARNABY

He could have been adding it, then. Rather than taking it away.

BELLA

I don't know.

MARCUS

I don't think this is the right time to be asking my wife questions, Chief Inspector.

BELLA

No. They have to...

BARNABY

I have just one more question, Mrs Devere. Was there anyone else helping you serve the wine?

BELLA glances at MARCUS. She appears worried.

CUT TO

108. INT. LOTHLORIAN - LIVING ROOM DAY.

BARNABY and TROY confront CAROLINE DEVERE.

CAROLINE

It wasn't me who opened that last bottle. It was mummy. She opened it herself.

BARNABY

What happened then?

CAROLINE

The little boy came over with an empty glass and she filled it. and then she filled some others.

BARNABY

Was that when she drank some herself?

CAROLINE

Yes. She said something to me. "I'm going to have one too." Something like that. I saw her drink some and then...

BARNABY

Nobody else came near the glasses.
It was just you and your parents.

CAROLINE

Yes. But don't you see? Whatever it was, the poison, it must have been inside the bottle already. We were meant to drink it. Mum and dad and me. It was us they wanted to kill.

CUT TO

109. EXT. THE VET CLINIC DAY.

GORDON and LAURA BRIERLY return home.

GORDON

I'll put the kettle on.

CUT TO

110. INT. GORDON BRIERLY'S HOUSE - KITCHEN DAY.

The kettle has boiled. GORDON makes two cups of tea. LAURA is slumped at the table, defeated by this new turn of events.

GORDON

Biscuit?

A long pause.

GORDON

I didn't kill him. Peter Drinkwater.
I know that's what you're thinking.

LAURA looks up.

GORDON

I wanted to. I saw him, leaving here. That must have been when he stole my credit card. I know what the two of you were up to and I think it's disgusting. You're old enough to be his mother.

LAURA

The trousers...the ones that I found.

GORDON

The blood came out of the surgery.
Cat blood. And the gold chain... I
bought that.

GORDON brings over the tea.

GORDON

I know what you think of me,
Laura. It's how you've always
thought of me. But, just for a little
while, I wanted you to believe I had
killed him. I wanted you to think I'd
had the strength to shove a fork into
him. It amused me. It made me feel
good.

LAURA looks at GORDON in a new light.

LAURA

Gordon...?

GORDON

You disgust me. I want you to move
out of my house. I don't want to see
you again. I don't want to know you.

GORDON takes his tea and walks out. LAURA slumps, in tears, finally
defeated.

CUT TO

111. INT. POLICE STATION - CORRIDOR/OFFICE DAY.

BARNABY and TROY walk with a certain urgency towards BARNABY'S
office. BARNABY is carrying a roll of paper.

BARNABY

God! What a mess, Troy. A poison-
ing in front of our very eyes and we
still can't be sure who it was who
was actually meant to die.

TROY

You think this is connected with the death of Peter Drinkwater, sir?

BARNABY

It's got to be. Unless it was an attack on the whole village...

TROY

To spoil their chances in the Perfect Village competition.

BARNABY

I don't think so.

They plunge into BARNABY'S office.

CUT TO

112. INT. BARNABY'S OFFICE DAY.

BARNABY has pinned a chart to the wall. It's a schematic showing the inside of the tent with everyone in the positions they had when the poisonings took place.

BARNABY

So. We've got Marcus and Bella Devere here, serving the wine. Bella opens a fresh bottle...

TROY

Which must have been tampered with by whoever it was she saw.

BARNABY

Except you know what bothers me? The judges had just arrived. The big four...including Joyce. This is the moment they've all been waiting for. So why was she looking into the tent at all?

A pause. TROY refers to his notes.

TROY

According to your wife, Samantha Johnstone asked for a glass of wine just before it happened.

BARNABY

You spoke to Joyce?

TROY

A few questions. Yes.

BARNABY

Samantha Johnstone asked for wine.

TROY

Yes. She was here. There was an eight-year-old boy. Alex James. He went and got it.

TROY points to the diagram. SAMANTHA was mid-way between BELLA and ROSEMARY.

BARNABY

And according to Caroline Devere, he was only carrying a single glass.

TROY

Laura Brierly said the same.

BARNABY

Well, could it have been that the poisoned wine was intended for Samantha Johnstone?

TROY

Perhaps. But nobody even knew she was coming. She was the last judge to be chosen. So why would anyone suddenly decide to kill her?

A pause. Suddenly BARNABY is worried.

BARNABY

Where is she now?

CUT TO

113. INT. CROWN HOTEL - ROOM 17 DAY.

SAMANTHA JOHNSTONE is packing. She is also worried about something. She closes her case, then goes over to the telephone. Picks it up.

SAMANTHA

(On telephone) Hello. Reception? I wonder if you could help me. I need a telephone number. It's in Gloucestershire...

There is a knock at the door. SAMANTHA looks round.

SAMANTHA

(On telephone) One moment...

She gets up to answer the door.

CUT TO

114. EXT. CROWN HOTEL DAY.

BARNABY and TROY arrive at speed at the hotel. As they pile out of their car, they notice FRANK MANNION leaving in a hurry with two suitcases.

BARNABY

Mr Mannion...

FRANK

No autographs now. I'm sorry...

BARNABY

I'm with the Causton police. Are you leaving?

FRANK

Am I leaving? Yes I am leaving. They try to bore us to death in the first village and when that doesn't work, they poison us in the next. Well I'm out of here. I've had enough!

TROY

Have you seen Samantha Johnstone?

FRANK

No. She's Room 17. Opposite mine.

BARNABY and TROY hurry into the hotel.

FRANK

Charming!

FRANK MANNION continues on his way.

CUT TO

115. INT. CROWN HOTEL - CORRIDOR DAY.

BARNABY and TROY wait as a MAID unlocks the door.

BARNABY

Thank you.

The MAID wants to see what's happening.

TROY

It's all right. You can go now.

They wait until the MAID has gone, then enter the room.

CUT TO

116. INT. CROWN HOTEL - ROOM 17 DAY.

BARNABY and TROY enter the room. SAMANTHA is lying on the floor. There is a knife protruding from her neck.

BARNABY

Damn! Damn! Damn! We're too late!

CUT TO

117. INT. BARNABY'S HOUSE - LIVING ROOM DAY.

Things are moving at a break-neck pace now. BARNABY and TROY are interviewing JOYCE at her home. CULLY is also there.

JOYCE

Dead?

TROY

She was stabbed.

JOYCE

But...

CULLY

Dad! What's going on?

BARNABY

(To JOYCE) Joyce. You have to think carefully. There is somebody extremely dangerous in Midsomer Mallow. First Drinkwater. Then what could all too easily have been a mass poisoning. Now this...

CULLY

You think they're all connected?

BARNABY

I think the first death somehow prompted the next two. But I don't quite know how. (To JOYCE) That's why I need you...

TROY

You were the last person to speak to Samantha Johnstone in the tent, Mrs Barnaby.

BARNABY

What did she say?

JOYCE

I don't know. The music was so loud I'm not sure that I heard. (Pause) She was worried about something. Something or somebody she'd seen. She said something like..."I've just

seen someone...in the street." That's what it sounded like.

BARNABY

In the street.

JOYCE

But there wasn't anyone in the street - apart from Cully. And that man...

CULLY

Edward Allardice.

BARNABY

He was on the green?

CULLY

He didn't go anywhere near the tent, dad. He came in to do some shopping.

TROY

Wouldn't the village shop have been closed?

BARNABY

(To JOYCE) Did you get to know Samantha Johnstone at all?

JOYCE

Yes. I had a drink with her. We talked for about an hour.

BARNABY

What can you tell me about her?

JOYCE

Not a great deal. She was a very unhappy person. Clinically depressed. In fact she hinted that she'd tried to commit suicide... several times.

BARNABY

Go on.

JOYCE

She'd had a failed marriage. After her second attempt, she was committed for a while. She spent six months in a place called Sebdon Manor.

BARNABY

Did she say where that was?

TROY

It wasn't in Gloucestershire?

JOYCE

(Puzzled) Yes.

TROY

She was trying to make a telephone call to Gloucestershire just before she was killed.

BARNABY

Joyce - one last question. Did any of the other judges know about the murder of Peter Drinkwater?

JOYCE

Yes. We all did. Frank Mannion had read about it in the paper and he made a joke about it on the bus...

BARNABY

Right.

BARNABY is already on his way out with TROY following.

CULLY

Where are you going?

BARNABY

Gloucestershire. Don't wait up.

CUT TO

118. INT. LOTHLORIAN - BELLA'S BEDROOM DAY.

BELLA is lying in bed, half-asleep. MARCUS comes in, carrying a tray with a glass of water and some pills.

BELLA

Marcus...?

MARCUS

How are you feeling, old girl?

BELLA

I'm tired.

MARCUS

I've brought you something.

He sets the tray down and sits down on the bed.

MARCUS

It's been quite a day!

BELLA

Yes.

MARCUS

Are you sure you're feeling better?

BELLA

Yes. I'm all right now.

MARCUS

You gave me quite a scare, Bella, my dear. But everything's going to be all right now.

He kisses her gently. He really is in love with her and this scene should have a certain poignancy.

MARCUS

I love you. You know that?

BELLA

Marcus!

MARCUS

Everything's going to be all right.

CUT TO

119. EXT. SEBDON MANOR - GATE DAY.

A sign beside a security gate reads: SEBDON MANOR. PSYCHIATRIC HOSPITAL. VISITORS BY APPOINTMENT ONLY.

BARNABY and TROY have arrived in their car. BARNABY speaks into the intercom system.

BARNABY
Detective Chief Inspector Barnaby.
I telephoned...

There is a click and the gate opens electronically.

CUT TO

120. EXT. SEBDON MANOR - MAIN ENTRANCE DAY.

BARNABY and TROY get out of their car in front of a building that mixes the traditional and the modern, the ugly and the attractive. High security yet low-key. It's an asylum for patients no longer considered dangerous.

A man in his sixties appears and walks towards them. DR SELLERS has that neurotic edge that seems to attach to all those who treat the mentally ill. He's pleasant and jocular but just a little tense. His part must be played with complete seriousness...

SELLERS
Mr Barnaby?

BARNABY
Yes.

SELLERS
I'm Dr Sellers. Mark Sellers. I head up the psychiatric staff. How can I help you?

BARNABY
I want to ask you about one of your former patients. Samantha Johnstone.

SELLERS
Do you have some ID?

BARNABY and TROY take out their cards. SELLERS examines the cards carefully.

SELLERS

Ah yes. Thank you... (Reading)
Detective Sergeant Tory...

TROY

Troy.

SELLERS

I have mild dyslexia. Samantha
Johnstone. Yes. I remember her.
The writer. Come in...

CUT TO

121. INT. DR SELLERS'S OFFICE DAY.

Large windows look out onto beautiful gardens. The study is old-fashioned, cavernous, book-lined.

SELLERS

You have to understand that
Sebdon Manor is not a psychiatric
hospital in the strictest sense. Very
few of our patients have actually
been sectioned and those that have
are usually very near to the end of
their terms of sentence. They see us
more as a sort of halfway house.

BARNABY

Had Samantha Johnstone been sec-
tioned?

SELLERS

No. She committed herself.

SELLERS opens a file on his desk. Because of his dyslexia, occasional errors creep into his reading.

SELLERS

An attempted...suicide. Yes. This
was twenty-two years ago. Marital
breakdown, lack of self-regard lead-

ing to alcoholism and problems with dogs. (Pause) Drugs.

TROY

How long was she here?

SELLERS

Eighteen months. She arrived just before I did which is why I probably remember her.

BARNABY

Was there anyone she knew? Anyone she was particularly close to?

SELLERS

It's funny you should ask that. I was about to say. Yes. She formed quite a close friendship with one of our most notorious residents. Annabel Weston. I don't suppose the name means anything to you?

BARNABY

Go on.

SELLERS

The Weston case was very famous in its time. 1955. Annabel was seven years old then...

CUT TO

122. EXT. RAVENS HOUSE EVENING.

FLASHBACK

We've returned to the opening. The very first scene as RUTH and EDWARD WESTON leave their seven-year-old daughter behind.

ANNABEL

I don't want you to go. Why do you have to go?

As RUTH and EDWARD try to explain where they're going...

SELLERS

(Voice over)

Her parents were wealthy and hard-working. The father was an accountant. They had a big place somewhere on the coast. A charmed life. I suppose that's what made it so shocking.

CUT TO

123. INT. RAVEN'S HOUSE - KITCHEN EVENING.

FLASHBACK

To Scene 3. The argument between MRS FOSTER and ANNABEL.

MRS FOSTER

You naughty child! You go straight to your room. You'll watch no television tonight!

ANNABEL

I don't care. I hate you!

SELLERS

(Voice over)

It was one night in June. Nobody knows exactly what happened except that the child must have had some sort of argument with the housekeeper. A Mrs Foster.

CUT TO

124. INT. RAVEN'S HOUSE - LIVING ROOM NIGHT.

FLASHBACK

To Scene 8. The death of MRS FOSTER as she watches television. The blade slashing through the air.

SELLERS

(Voice over)

Anyway, the child went into the

kitchen, took out a knife and...well,
she butchered the housekeeper.
Stabbed her seven or eight times.

CUT TO

125. INT. RAVEN'S HOUSE - ANNABEL'S ROOM NIGHT.

FLASHBACK

To Scene 13. RUTH WESTON cradles ANNABEL in her arms - then notices the gollywog holding the knife.

SELLERS

(Voice over)

Then she went to bed and she was
asleep when her parents got home.
The knife was being held by one of
her stuffed toys.

CUT TO

126. INT. DR SELLERS' OFFICE DAY.

Back to the present.

SELLERS

There was never any question that
it was her. She admitted as much to
her parents. She didn't like the
housekeeper, so she killed her. She
had no idea she'd done anything
wrong.

TROY

And they sent her here.

SELLERS

Oh no. No. She went to Broadmoor.
She was there for almost thirty
years. But they couldn't keep her for
ever. She'd been in constant therapy
and it was felt that she'd made some
progress and she certainly wasn't a
threat to anyone any more. So she

was passed down through the system on her way to being released and eventually she ended up here.

BARNABY

And Samantha Johnstone...

SELLERS

More or less took her under her wing. There was something of the child still about Annabel. Her own parents were dead by this time. Samantha became something of a surrogate here in the Retreat.

BARNABY

I'm sorry?

SELLERS

What?

BARNABY

What did you call it?

SELLERS

The Retreat? Sebdon Manor sounds so prim and Victorian. Everyone here calls it The Retreat. We like to think of ourselves as a shelter, one step away from the real world.

DR SELLERS has told BARNABY everything he needs to know.

CUT TO

127. EXT. SEBDON MANOR DAY.

BARNABY and TROY move towards the car.

BARNABY

We have to get back to Midsomer Mallow.

TROY

Annabel Weston...

BARNABY

She's there, Troy. And to think that Cully actually said as much to me. A homicidal maniac running around with a pitchfork!

BARNABY opens the car door.

BARNABY

For once she was right.

CUT TO

128. INT. BARNABY'S HOUSE - HALLWAY DAY.

CULLY comes down the stairs - on her way out. JOYCE notices her from one of the downstairs rooms.

JOYCE

Where are you going?

CULLY

Greyfriars House. I left my tape recorder there.

CULLY leaves.

CUT TO

129. INT/EXT. TROY'S CAR/ROADS DAY.

As ever, TROY drives BARNABY back in time (?) to catch a killer.

BARNABY

Rosemary Furman was an accident. The poisoned glass of wine was aimed at Samantha Johnstone. And why?

TROY

Because Annabel Weston knew her.

BARNABY

Because Samantha Johnstone knew Annabel Weston! Think about it. A

murder has taken place a few days before in Midsomer Mallow. And not an ordinary murder. It's psychotic. A pitchfork through the chest.

TROY

Annabel Weston is living in the village.

BARNABY

Under another name. Right. And the one person who knows her secret is suddenly there, in front of her. It couldn't have been worse timing. One word from Samantha and Annabel will be exposed. So Samantha has to die.

TROY

But you say she's got a false name. Who is she? Who is Annabel Weston?

CUT TO

130. EXT. GREYFRIARS HOUSE DAY.

CULLY has arrived at the grim-looking house. The front door is slightly open. She pushes it further.

CULLY

Hello? Is there anyone there?

She looks around. There's nobody in sight. She hesitates, then goes into the house.

CUT TO

131. INT. GREYFRIARS HOUSE - HALL DAY.

CULLY steps into the hall. We're back in "Psycho" land. The house is big, empty and oppressive.

CULLY

Hello...?

No sound of anyone. CULLY isn't sure what to do.

CUT TO

132. INT. GREYFRIARS HOUSE - KITCHEN DAY.

The deformed hand that we saw earlier opens a kitchen drawer and takes out a knife. This is horribly reminiscent of Scene 7 - the young ANNABEL taking the knife.

CUT TO

133. INT. GREYFRIARS HOUSE - HALL DAY.

CULLY sees her tape recorder sitting on a table just across the hallway. She goes over to it. At that moment the kitchen door swings open and a woman is suddenly revealed. She is horribly disfigured - the result of a savage car accident which also gave her multiple burns.

JANE

Who are you? What are you doing here?

The woman is JANE BRADLEY. She is holding the knife. CULLY sees her and gasps. At the same moment, EDWARD ALLARDICE makes an appearance, coming down the stairs into the hall.

We have to see everything in a new light now. This is not Psycho. JANE is not a monster - she's a victim, a frightened woman. CULLY was wrong to come here.

EDWARD

Cully...?

CULLY

I'm sorry.

JANE

Who are you?

EDWARD

This is Cully Barnaby. She's the girl I was telling you about.

JANE realises she's still holding the knife. She lowers it.

JANE

I'm sorry, Cully. I didn't mean to frighten you. But... ever since we were burgled, I've been so afraid. (To EDWARD) I heard someone out here. I picked up the knife...

EDWARD

It's all right.

CULLY

I'm sorry. I shouldn't be here. I came back for my tape...

EDWARD

Cully. Let me introduce you. This is Jane Bradley. My wife...

CUT TO

134. EXT. LOTHLORIAN DAY.

BARNABY and TROY arrive at their true destination (ie not Greyfriars House). They have parked outside Lothlorian. BARNABY is ringing the bell. The door opens. MARCUS DEVERE is standing there...not quite the twit we first took him for. Somehow sadder and wiser. He was expecting BARNABY.

BARNABY

Mr Barnaby.

MARCUS

Yes. Come in.

CUT TO

135. INT. LOTHLORIAN - LIVING ROOM DAY.

BARNABY and TROY confront MARCUS DEVERE.

MARCUS

I'm afraid Bella isn't here.

BARNABY

You know it's her we've come to see.

MARCUS

Oh yes.

BARNABY

Bella. Short for Annabel.

MARCUS

Yes.

BARNABY

You knew that she had killed Peter Drinkwater.

MARCUS

I suppose I might as well tell you the truth, Chief Inspector. It's not going to make a jot of difference to Bella or to me. Yes, I did know.

TROY

She told you?

MARCUS

No. She didn't have to. I knew at once. As soon as I heard he'd been found dead.

BARNABY

So you knew who she was. When you married her.

MARCUS

Isabel Weston. Yes. I knew.

A pause.

MARCUS

She answered an ad I put in a newspaper. Lonely Hearts. And I fell in love with her. Just like that.. Of course, I soon found out the truth about her. It couldn't be avoided. She was still under supervision then. Reporting to the Home Office But it didn't matter to me...what she'd done when she was a child. I loved her.

TROY

So it was her driving your car that day at Windwhistle Farm.

BARNABY

Oh yes, Troy. I knew at the time it had to be one or the other. The mother or the daughter.

MARCUS

You knew I was lying.

BARNABY

Yes.

CUT TO

136. INT. WINDWHISTLE FARM - BARN DAY.

FLASHBACK

To Scene 52. The death of PETER DRINKWATER. He's packing. He hears something.

PETER

Jack? Is that you?

BARNABY

(Voice over)

Peter Drinkwater was killed shortly before three o'clock.

PETER goes to the door and opens it. BELLA DEVERE is there, holding the pitchfork, her eyes staring and quite mad.

PETER

What...?

BELLA lunges forward with the pitchfork.

CUT TO

137. EXT. WINDWHISTLE FARM - LANE DAY.

FLASHBACK

Cutting now to a scene that we have only heard described. RAY DORSET is driving towards Causton. He sees the red Renault driving down the lane towards him. But because of the direction he is moving in, the driver side is away from the farm and the identity of the driver is largely obscured.

BARNABY

(Voice over)

The killer was seen, leaving the farm a few minutes later by Ray Dorset, who was on his way to Causton.

CUT TO

138. INT. LOTHLORIAN - LIVING ROOM DAY.

Back to the present.

BARNABY

You tried to pretend it was you but I knew you were lying. It just took me a while to work out why.

CUT TO

139. INT. LOTHLORIAN - LIVING ROOM DAY

FLASHBACK

To Scene 68. MARCUS confronts BARNABY.

BARNABY

How did you know it was him in the van?

MARCUS

Well, he had the window down. He was smoking a cigarette. Ray's always smoking.

CUT TO

140. INT. LOTHLORIAN - LIVING ROOM DAY.

Back to the present.

BARNABY

Ray Dorset was driving to Causton, on the same side of the road as the farm entrance. The driver's seat would have been on the other side, away from the farm. So there would have been no way you would have been able to see if the window was open or closed...or for that matter if the driver was smoking.

MARCUS

Yes. I was having to think on my feet rather.

BARNABY

And there was something else you said. Troy asked you what time you left.

CUT TO

141. INT. LOTHLORIAN - LIVING ROOM DAY.

FLASHBACK

To Scene 68 again. The end of the scene. MARCUS turns to BELLA.

MARCUS

It must have been about...half two.
(To BELLA) You were just going up for your nap. (To TROY) She always dozes off in the afternoon.

CUT TO

142. INT. LOTHLORIAN - LIVING ROOM DAY.

Back to the present.

BARNABY

That business about Bella going up for her nap. You weren't asking her

to corroborate your story. You were purposefully giving her an alibi. She was asleep. You were in the car. You were trying to protect her.

MARCUS

Yes.

TROY

But why did she kill him? What was the point?

MARCUS

She thought he was going to marry Caroline. She couldn't let it happen.

BARNABY

She was the devoted mother, Troy. Look how many photographs there are in this room! And upstairs. But unfortunately she carried her devotion to extremes.

TROY

She poisoned Rosemary Furman. And herself!

BARNABY

Yes. Bella had no idea that Samantha Johnstone had been chosen to be one of the judges. If she had, she'd never have shown her face on the green. It must have come as quite a shock when she saw Samantha getting out of the bus.

CUT TO

143. EXT. THE VILLAGE GREEN DAY.

FLASHBACK

To Scene 102. BELLA glances back at the tent, turning her back on the judges.

BELLA

Excuse me.

RAY

What is it, Mrs Devere?

BELLA

I thought I saw someone take something.

CUT TO

144. INT. LOTHLORIAN - LIVING ROOM DAY.

BARNABY continues.

BARNABY

She was improvising. All she knew was that she had to get away from Samantha before she was recognised. Before Samantha actually greeted her by her real name.

MARCUS

I didn't know anything about Samantha Johnstone. I didn't know it was going to happen.

BARNABY

I believe you. but Bella had decided then and there. Samantha had to die.

CUT TO

145. EXT. MIDSOMER MALLOW - GREEN DAY.

FLASHBACK

To Scene 105 and the second murder - under the pavilion. We see BELLA take out a bottle of wine and begin to uncork it.

BARNABY

(Voice over)

It would have been easy for Bella to go home and doctor a bottle of wine with rat poison while the judges

were being shown round the village.
Then all she had to do was wait.

CUT TO

ANOTHER ANGLE

ALEX (the little boy) passes SAMANTHA. She gives him her empty glass.

SAMANTHA
Can you get me another please?

CUT TO

ANOTHER ANGLE

Back on BELLA. She quickly fills a glass and hands it to ALEX. Then, as he goes, she pours the rest of the wine into the other glasses.

BARNABY
(Voice over)
While the little boy carried the glass
over to Samantha, Bella emptied
the poisoned bottle into the other
glasses...

BELLA takes a small sip.

BARNABY
(Voice over)
And then she took a small sip
herself. That was the clever bit.

CUT TO

146. INT. LOTHLORIAN - LIVING ROOM DAY.

Back to the present.

TROY
When she fell, she smashed all the
glasses.

BARNABY
That's right. She made it look as if
she might have been the intended

victim and at the same time she destroyed the evidence. With so many broken glasses we would never be able to tell how much poison there was or where it had come from.

TROY

But then Rosemary Furman drank the wine.

BARNABY

Her death was an accident. So that same afternoon, Bella caught up with Samantha at the hotel.

TROY

But wasn't she afraid of being seen? Someone might have seen her!

BARNABY

I don't think the thought ever entered her head.

MARCUS

I didn't know, you know. She was lying here in bed and I thought she was asleep. I didn't hear her go out.

BARNABY

You knew it was her who had killed Drinkwater. You must have known she was responsible for the poison. Were you going to stand by and let her wipe out the entire village?

MARCUS

Oh no! I'd already decided what I was going to do. And I have done it. It's all over.

Something in MARCUS'S tone of voice alerts BARNABY.

BARNABY

Where is Bella?

MARCUS

She's upstairs.

TROY

You said she wasn't here.

MARCUS

She isn't.

BARNABY is already on his way out of the room. TROY follows.

CUT TO

147. INT. LOTHLORIAN - BELLA'S BEDROOM DAY.

BELLA is lying in bed with the sleeping pills that MARCUS brought her (in Scene 118) on the table beside her. A transparent plastic bag has been stretched over her head. Her face is distorted behind it. Shocking. Dead.

BARNABY

Troy!

TROY rushes over to the bed and rips off the bag, at the same time feeling for a pulse. He shakes his head. It's too late.

At the same time, MARCUS has come into the room. A sad man in the end - rather than a mad or a dangerous one.

MARCUS

You'd have put her back in the bin, wouldn't you. I couldn't let you do that. It would have destroyed her. I gave her sleeping pills and then put the bag on her head. It was painless that way. Better for her. So much better. I only wanted her to be happy.

BARNABY looks at MARCUS with a sort of sick dismay...

CUT TO

148. EXT. BARNABY'S GARDEN DAY.

The episode ends with BARNABY, JOYCE and CULLY having tea on the lawn.

CULLY

It was horrible. Jane Bradley wasn't killed in the accident. She was just terribly burned. And I told you, dad. She was so beautiful...

BARNABY

Yes.

CULLY

Edward told me that he blamed himself. He was drunk. He was driving. And all he got was the scar.

A pause. CULLY sips her tea.

CULLY

They told everyone she was dead. She can't face the world any more. And now they live there, the two of them, in that great big house. It's very sad.

JOYCE

It's certainly something for your book.

CULLY

I got an offer today. Eight weeks in rep with Blithe Spirit. Maybe I won't write the book after all.

BARNABY

You know, for a while, I thought your friend Mr Allardice might be the reason for all the deaths.

CULLY

Why?

BARNABY

Well, first of all he lied to me about the burglary. I knew someone must have seen the white van when it

was outside the house. Of course, I didn't realise it was his wife.

CULLY

And...?

BARNABY

Well, it was your mother's fault. Do you remember what she told me? According to her, Samantha Johnstone said that she'd just seen someone, "in the street".

JOYCE

That's what I thought she said. Yes.

CULLY

And Edward Allardice was the only person in the street.

BARNABY

Yes. Although I did wonder if villages actually have "streets". I would have said it was a road or even a lane. But it didn't matter anyway because what she actually said was that she'd recognised someone whom she knew from the Retreat. Meaning Sebdon Manor.

A pause. JOYCE blushes.

JOYCE

Well, the music was very loud, Tom. I did say I wasn't sure.

BARNABY

You still misled me.

JOYCE

Tom!

BARNABY

I relied on you, Joyce.

JOYCE

Nobody's perfect.

BARNABY

That's probably just as well.

BARNABY, JOYCE and CULLY continue their perfect tea in their perfect English garden.

END OF EPISODE