

MIDSOMER MURDERS
"The Truth Lies Underground"
By
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Inspired by Enid Blyton's "Ring O'Bells Mystery"

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FADE IN:

EXT. HOGARTH HALL - NIGHT

A dark moonless night. Cicadas CHIRP in the background. A nondescript van pulls up outside a medieval mansion. TWO UNIDENTIFIABLE FIGURES emerge from the van and creep towards the back door. One of them carries a PARCEL wrapped in brown paper. The door is unlocked and both figures slip inside.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - NIGHT

It's dark inside the specious ballroom, except for the glow of street lights that radiates though the windows.

FIGURE ONE
(whispers)
There's no one here.

FIGURE TWO
(whispers)
Wait.

Figure two disappears in shadow towards a warren of rooms opposite the front door, locked and bolted.

HOARSE VOICE (O.C.)
Where is it?

Figure one startled, spins around, drops the package on the floor. A plume of white powder fills the air.

Figure two reappears in the light from the window, peers at the broken parcel.

FIGURE TWO
What's this?

Figure one faces figure two, while behind him a gloved hand pulls a brass candlestick from the mantelpiece. The gloved hand raises the candlestick high in the air and hit's him on the back of the head - CRUNCH.

Figure one falls with a dull THUD to the floor.

DISSOLVE TO:

COMMENCE OPENING CREDITS

EXT. HODDYWELL COTTAGE - DAY

A dwelling out of a fairy tale, Hoddywell Cottage stands alone in Marsh Wood, smoke bellows from the chimney.

PAN OVER the pretty garden and HOLD on WELL, bucket and chain rusty from infrequent use. B.G. - ADA GRANBY, a youthful old woman with free flowing smokey hair chops firewood.

FOLLOW ADA across the garden as she carries an arm full of wood inside. She places the axe by the doorstep and disappears inside.

CUT TO:

EXT. HOGARTH HALL - DAY

Behind the manor house, now a museum, a red hatchback pulls into the empty car park.

LORNA STOKE (45) sour-faced and generally unpleasant, arrives at the back door with a hand full of mail, handbag over her shoulder. She unlocks it with a key, goes inside.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - DAY

She crosses the ballroom, in front of a small reception desk/office fitted temporarily by the front door. A closed sandwich board rests against the wall nearby: "GUIDED TOURS - DAILY 10AM AND 2PM."

Lorna deposits the handbag on the front desk, takes out her mobile phone and photographs the strangest things: the mantelpiece, the broom in the corner, the dustpan and brush.

She compares the photos just taken with those shot previously.

TIGHT ON MOBILE PHONE, Show photos in sequence: The position of the broom and dustpan are different. The candlestick on the mantelpiece has also been moved.

LORNA
I'm not imaging it.

CUT TO:

INT. ROBERT'S BEDROOM (LONDON) - DAY

Morning. The curtains are drawn and ROBERT DRAKE (14) sits up in bed, watches television. His mongrel dog JASPER, lies by his side, wagging tail thumps Robert's leg.

TIGHT ON TV SCREEN, photo shows dog lead on kitchen floor, followed by a photo of the suspect's house.

TV PRESENTER (V.O.)

Police rapidly obtained a second warrant to take a dog leash from the suspects house. They were sure they'd found the murder weapon as the buckle perfectly matched ligatures on the victim's neck.

His mother, ELLEN DRAKE enters with a glass of juice, places her hand on Robert's forehead.

ELLEN

Still watching that detective programme! How are you feeling?

ROBERT

Better thanks Mum.

ELLEN

Well enough to visit Midsomer Oaks this afternoon?

Robert nods, eyes still on the TV.

ELLEN

Do you think you can manage some breakfast?

ROBERT

Bacon and eggs?

Ellen rolls her eyes, exits the stuffy room.

CUT TO:

INT. BARNABY KITCHEN - DAY

SARAH BARNABY feeds baby BETTY mashed banana while DETECTIVE CHIEF INSPECTOR JOHN BARNABY munches a piece of toast, washes this down with a mouthful of coffee.

Banana oozes from Betty's mouth, dribbles down her chin onto the baby clothes.

(CONTINUED)

SARAH

Can you pass the wipes?

Barnaby hands the packet to Sarah. Weary, she cleans up the mess, sweeps hair out of her eyes.

SARAH

Do you know how long it's been since we had a night out?

BARNABY

A while. Why don't I make an early reservation tonight? We can get a meal in before Betty's bedtime.

SARAH

I meant a decent night out, just the two of us. You make the reservation. I'll find a babysitter.

Barnaby affectionately puts his finger in Betty's tiny hand. The delicate fingers close around it.

BARNABY

Seven o'clock at our favourite restaurant in Causton.

He kisses Sarah goodbye and exits the house.

CUT TO:

EXT. MARSH WOOD - DAY

F.G. - A footpath follows the stream before passing over it. The BODY of a young man in a hooded jumper floats face up beside the footbridge. B.G. - Hoddywell Cottage. Unsuspecting, Ada cloaked in red, leaves the house, cycles down the path towards the corpse.

On the bridge Ada looks down, breaks hard. She dismounts and calmly approaches for a closer look, crouches above the--

C.U. - DEAD FACE, white pasty skin, blue lips.

Ada looks up, bewitching GREEN EYES stare into space, composed she gets back on the bicycle, continues along the path.

CUT TO:

INT. ALL ENDS WELL - DAY

The local pub, for some reason named "ALL ENDS WELL" is closed. Barmaid and proprietor MARY LEADBETTER (55) helps herself to a decent dose of whiskey, courage to get through the arduous task of mopping the floor.

The fuzzy apparition of Lorna appears outside, knocks and waves at Mary through the glass to get her attention.

She returns the mop to the bucket, unlocks the door.

Lorna rushes in excitedly.

LORNA

I'm sorry for busting in on you but
I don't know what to do.

MARY

About what deary?

LORNA

The hall. It is haunted and I have
proof!

She brings up the photos on her mobile. Mary peers at the screen over her shoulder.

LORNA (CONTD)

I took this photo yesterday
afternoon just before I went home.

Slides to the next photo.

LORNA (CONTD)

Then this one this morning.

MARY

What am I meant to be looking at?

LORNA

The position of the broom and the
dustpan.

Mary takes the phone, studies it closely.

LORNA

They've moved!

Mary shrugs, hands the mobile to Lorna.

(CONTINUED)

MARY

It's an old building. You'd expect it to have a ghost or two.

LORNA

It's of historical interest. Who's ghost is it? Why are they here?

MARY

Ask Ada Granby. She's a witch. If anyone in the village knows about the supernatural, it's her.

LORNA

She lives in that funny little house in the wood.

Mary nods.

LORNA (CONTD)

I will ask her.

Lorna hurries out of the pub.

CUT TO:

EXT. MAIN STREET - DAY

Sarah pushes Betty in a stroller towards the post office. The dog SYKES trots alongside.

JENNY MUFFET (15) lingers behind her mother NATALIE as she pushes two envelopes into the letterbox.

JENNY

Hello Mrs Barnaby.

SARAH

Hello Jenny What do you have planned for the holidays?

JENNY

My cousin Robert is coming to stay. We might go to the museum this afternoon.

SARAH

Lovely!

Sarah pauses in thought.

(CONTINUED)

SARAH (CONTD)

I'm looking for someone to babysit tonight if you're interested.

Jenny looks at Natalie for approval.

NATALIE

Fine with me.

JENNY

What about Robert?

NATALIE

Take him with you. If Mrs Barnaby doesn't mind.

SARAH

As long as you're quiet. Betty goes to bed at around seven.

JENNY

Okay. What time?

SARAH

Can you be at my place at half past six?

Jenny nods. Natalie starts towards the grocery store.

NATALIE

Come on Jenny. We don't have all day.

JENNY

Bye Mrs Barnaby. Bye Betty.

Jenny skips along the pavement, catches up to Natalie.

Sykes BARKS after Jenny, GROANS, looks up at Sarah.

SARAH

(to Sykes)

I know, she forgot to say hello to you.

Natalie and Jenny enter the grocery store.

Lorna hurries in the opposite direction, barges past Sarah, knocks the pram out of her grasp. Sykes utters a blood-curdling GROWL as the runaway pram rolls in front of a white van. Sarah yanks it onto the pavement just in time.

CUT TO:

EXT. QUIET LANE - DAY

A quiet lane passes a stone cottage with a thatched roof. A small sign: "HUBBARD COTTAGE" hangs on the gate. Lorna hurries past as Ada on her bicycle comes flying in the opposite direction.

Lorna stops, waves her down.

Ada SKIDS to a halt.

LORNA

I was coming to see you.

ADA

What is it?

LORNA

It's about the hall. I have proof
it's haunted.

ADA

Can't talk now. Come and see me
this evening.

Ada speeds off on the bicycle, Lorna staring after her shocked to be treated in such a manner.

CUT TO:

INT. ELLEN'S CAR - DAY

The road passes through beautiful woodland but Robert in the passenger seat is too fixated with his phone to notice.

C.U. - PHONE, The message from Sam reads: "I'LL BE IN MIDSOMER OAKS TOMORROW."

The vehicle passes Hogarth Hall.

ELLEN

There's Hogarth Hall, a mansion
built in the sixteenth century. It
has a secret passage too.

Robert still fixated with the phone.

ROBERT

Has it? Are the public allowed
inside?

(CONTINUED)

ELLEN

Yes, the place is a museum now.

ROBERT

Cool, I'll check it out.

CUT TO:

EXT. MARSH WOOD - DAY

Crime scene. Pathologist DR KAM KARIMORE stands over the body, now on dry land beside the stream.

Barnaby and DETECTIVE SERGEANT CHARLIE NELSON approach the victim.

BARNABY

What have you got?

KAM

Male, eighteen to twenty-two years old. Hit on the back of the head then strangled. No ID and not local.

NELSON

Not local?

KAM

Let's face it, small village. Someone would have recognized him.

BARNABY

Time of death?

KAM

Last night between midnight and four in the morning. Not sure how long he's been in the water though. I'll be able to close the gap once he's on the slab.

NELSON

Any way to tell if he was killed here?

KAM

Not unless you can find something.

BARNABY

Anything else to go on?

(CONTINUED)

Kam pulls up the victim's sleeves to reveal a tattoo: a BLACK SCORPION beside the number THIRTEEN.

KAM

This help?

Barnaby looks blank, Nelson is amazed.

NELSON

I've seen the same tattoo on people arrested for smuggling.

BARNABY

Smuggling what?

NELSON

Drugs. It's a mob spin-off from the American cartels.

BARNABY

What was he doing in Midsomer? Who found the body?

KAM

Ada Granby. She lives just over there.

Kam gestures towards Hoddywell Cottage.

Barnaby and Nelson walk towards the tiny dwelling as Kam removes her surgical gloves.

CUT TO:

INT. HODDYWELL COTTAGE - DAY

There are only three rooms to the cottage: living room/kitchen, Ada's bedroom and a small pantry filled with homemade preserves.

Distanced from the spectacle outside, Ada washes jars in hot soapy water. A basket of assorted herbs and wild mushrooms on the table. The only noticeable anomaly with this sustainable lifestyle is the supply of bottled water beneath the counter.

There's a KNOCK at the door. Ada pulls off the rubber gloves, opens it.

Barnaby and Nelson stand on the threshold, ID presented for inspection.

(CONTINUED)

BARNABY

Ada Granby? DCI Barnaby and this is DS Nelson, Causton CID. May we come in?

OVER NELSON'S SHOULDER, Ada calmly moves aside for them to enter.

ADA

Of course. Come in.

Ada perches on an old fashioned floral arm chair. Barnaby and Nelson follow suit.

BARNABY

You found the body.

ADA

Not exactly what one expects to come upon first thing in the morning.

BARNABY

Had you seen the victim before?

ADA

No and I know everyone in the village.

NELSON

Did you see or hear anything last night? A car engine, people talking?

ADA

Nothing but I was engrossed in my work. I'm writing a book on medieval medicinal herbs. Even if there had been something, I probably wouldn't have noticed.

BARNABY

You make preserves too.

ADA

Have done all my life. As did my mother. All fresh local ingredients.

NELSON

You use bottled water though. Why not water from the well?

(CONTINUED)

ADA
(uneasy)
I wouldn't use that for
consumption. It's a silly thing,
there's probably nothing wrong with
it.

Barnaby pulls out a card, hands it to her.

BARNABY
If you think of anything at all.

Ada takes the card and nods.

CUT TO:

EXT. HODDYWELL COTTAGE - DAY

Barnaby and Nelson head back past the crime scene to their
vehicle parked on the other side of the stream.

NELSON
Funny old lady. Not much to go on.

BARNABY
No. Let's go back to the office and
see if we can identify any
villagers with previous drug
convictions.

CUT TO:

EXT. MUFFET FARM - DAY

F.G. - Chickens and ducks roam the yard. B.G. - BARRY
PRITCHARD (50) "MR FIX-IT" according to the name on his
white van, mends a fence.

The Ellen's vehicle pulls up in front of the chicken house.
Ellen opens the door, Jasper clammers over her into the
yard.

ELLEN
(groans)
Oh God!

She emerges from the vehicle and stretches her legs.

ROBERT
Jasper!

(CONTINUED)

Jasper races through the front door as Natalie opens it. Robert flashes her an apologetic smile, follows him into the house.

The sisters, Natalie and Ellen embrace.

NATALIE

Good to see you.

ELLEN

Robert's had a bit of a stomach bug.

NATALIE

He's alright now?

ELLEN

Yes, full of beans and eager to do some snooping.

NATALIE

Still wants to be a policeman?

Ellen rolls her eyes.

NATALIE

He'll be in his element here then. We had a murder last night. The whole village is talking of it.

Ellen follows Natalie inside.

CUT TO:

INT. MUFFETS' HOUSE (KITCHEN) - DAY

Ellen, Robert and Jenny sit down to lunch. Roast carrots, bread sauce, peas and gravy already on the table.

Natalie emerges from the kitchen with a fabulous roast duck.

ELLEN

Natalie, this looks amazing.

ROBERT

Thanks aunt Nat.

Ellen dishes out vegetables while Natalie carves the duck. Jenny looks pale.

(CONTINUED)

JENNY
Just a little bit for me.

ELLEN
Are you feeling alright?

JENNY
I just a bit queasy.

ELLEN
I hope you don't have that bug
that's going around.

NATALIE
If you're not up to babysitting you
must ring and let Mrs Barnaby know.

JENNY
I'm fine.

Robert stuffs a roast potato into his mouth.

ROBERT
(muffled)
Me too.

ELLEN
Don't talk with your mouth full.

CUT TO:

INT. CAUSTON POLICE STATION - DAY

Open plan office. Uniformed and plain clothes police sit at
computers, on the telephone, discuss case details.

BARNABY
Get a description of the victim to
the local media and keep checking
missing persons.

NELSON
He probably won't have been
reported yet sir.

BARNABY
You never know. Even villains have
mothers, girlfriends even.

Barnaby heads for the door.

(CONTINUED)

NELSON

Where are you going?

BARNABY

To speak to someone who might know something about this tattoo.

CUT TO:

INT. HUBBARD COTTAGE (SITTING ROOM) - DAY

A comfortable living room. Old photographs of a young woman in military uniform litter the mantelpiece. HOLD on one picture of the woman and a young man of Middle Eastern appearance, smiling.

At the dining table, HUGH HOGARTH (75), frail, plays scrabble with homely daughter GRETCHEN (45).

Gretchen gleefully forms the word GOBSMACKED, there's a KNOCK at the door.

GRETCHEN

Who can this be?

She answers it and returns with Barnaby in tow. Hugh places the word QUIBBLE on the board.

BARNABY

Hello Hugh.

He looks up at Barnaby, happy surprise on his withered face.

HUGH

John! It's been a long time. How are you?

BARNABY

Very well.
(eyes the scrabble game)
Looks like you're putting retirement to good use.

Barnaby takes an empty chair, admires the photos of Gretchen in her prime.

BARNABY

The Middle East?

HUGH

Gretchen served as a medic in Afghanistan.

(CONTINUED)

GRETCHEN

We do what we can Inspector.

HUGH

And now she looks after her old
Dad.

Gretchen pats the old man's shoulder affectionately.

BARNABY

(to Hugh)

We have a baffling case I hope you
can help me with.

HUGH

If I can. I heard you'd taken the
job.

Hugh's eyes twinkle, hungry for the details.

Gretchen, oblivious to the want of privacy, studies her
tiles.

HUGH

(to Gretchen)

How would you like to put the
kettle on? Then you might go to the
shop and buy me some tobacco.

Gretchen leaves reluctantly, closes the door behind her.

BARNABY

When you headed the drug squad, did
you ever come across a scorpion
tattoo beside the number thirteen?

HUGH

A group of English lads in the
nineties worked with American
gangsters to smuggle drugs from New
York to London. Apparently the
drugs entered the States from
Mexico, so they adopted the cartel
gang patch, though there was only a
loose connection. The thirteen
translates to the thirteenth letter
of the alphabet "M" for mafia.
Scorpions was what the group called
itself. It was a small operation
though and I thought we'd shut it
down.

(CONTINUED)

BARNABY

Do you remember the names?

Hugh shakes his head.

HUGH

But they were convicted just before Christmas, ninety-eight. You should be able to look it up.

BARNABY

Thanks.

Gretchen enters with a pot of tea and some biscuits.

HUGH

Good timing.

BARNABY

I'll get Nelson onto it.

An interesting blue pendent falls out of Gretchen's blouse and hangs above the teacups as she places the tray on the table.

CUT TO:

EXT. HOGARTH HALL - DAY

Pritchard's van is parked on the street in front of the hall, while he on a ladder, washes the first floor windows.

Jenny and Robert with Jasper pass Pritchard on their way to the front entrance.

PRITCHARD

Here comes little Miss Muffet.

Jenny in defiance, gives Pritchard the finger.

JENNY

Bite me!

PRITCHARD

(taunts)

I would but I don't think your mother would like it.

ROBERT

Who's that?

They reach the open sandwich board by the open door: "GUIDED TOURS DAILY 10AM AND 2PM."

(CONTINUED)

JENNY

Sleazeball Barry Pritchard, does some work for Mum on the farm. Hits on her too but she won't have a bar of it.

LORNA (O.S.)

(cold)

No dogs allowed. Tie it up outside.

ROBERT

But he'll bark is head off.

WOMAN'S VOICE (O.S.)

Come back another time then.

JENNY

It's quiet around the back. He'll be okay.

They walk back past Pritchard and tie Jasper under a shady tree. Jasper whines as they leave him.

ROBERT

(apologetic)

Stay. We won't be long.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - DAY

At her desk Lorna, miserable as usual, knits a grey scarf.

JENNY

We'd like a tour please.

LORNA

Five pounds each.

Robert hands her ten quid.

Lorna takes the money and gestures towards the visitor's book.

LORNA

Fill that in.

Jenny adds both names.

Lorna stashes the cash, crawls out from behind the desk, begins her spiel without enthusiasm.

(CONTINUED)

LORNA

In sixteen forty-five Hugh Hogarth inherited the hall from his uncle and since then it has been known as Hogarth Hall.

ROBERT

Why?

LORNA

Because the Hogarths lived here until nineteen seventy three.

She leads them through the building.

CUT TO:

INT. HOGARTH HALL (SITTING ROOM) - DAY

They enter a small sitting room with a huge fireplace. Robert prods the wall behind him.

ROBERT

Where is this secret chamber?

LORNA

Look up the chimney. You will see what looks like two steps.

Robert puts his head up into the chimney.

ROBERT

Found them, two cuts the wall.

LORNA

If you go up and put out your hand you will find a cavity behind the fireplace there. It's big enough for a man hide in.

ROBERT

Can we climb up and see?

LORNA

If you like.

Robert climbs up into the secret chamber and disappears from view.

A SNEEZE comes from inside the chimney.

(CONTINUED)

JENNY

You're going to be filthy. You better get out of there.

Robert jumps down on the stone hearth covered in dust.

JENNY

You look like a sweep.

Robert stands right up next to her, dusts himself off. She pushes him away.

JENNY

Get away from me!

ADA enters the room.

ADA

(to Lorna)

You wanted to see me?

LORNA

Yes.

(to Robert)

You better go home and clean up.

ROBERT

But we haven't seen the secret passage yet.

LORNA

Go home and clean yourselves. I've had enough of you. You'll dirty the other rooms if you walk around like that.

ROBERT

Well it's your fault. You must have known that chamber was filthy.

LORNA

Come back tomorrow and I'll show it to you. It's not really a passage anyway, just a tunnel with a dead end.

ROBERT

No deal. We paid extra to see the passage. I'll walk all over the hall banging off my soot if you don't show us.

Scowling, Lorna ignores him and turns her attention to Ada.

(CONTINUED)

JENNY
We'd better go.

ROBERT
What an awful woman. I want my
money back.

JENNY
We'll get it tomorrow. Lets go.

Robert and Jenny exit.

CUT TO:

EXT. HOGARTH HALL - DAY

TRACK Jenny and Robert as they emerge from the hall.
Pritchard is gone but the van is still there. They walk
around to the tree where they left Jasper.

OVER ROBERT'S SHOULDER ON SEVERED ROPE beneath the tree.

JENNY
Oh no!

Robert squats to examine the remaining piece of lead.

ROBERT
He must have chewed himself free.

JENNY
He can't have gone far. Lets look
around for a bit and call in at the
police station.

ROBERT
(calling out)
Jasper!

JENNY
(calling)
Jasper!

CUT TO:

INT. HOGARTH HALL (SITTING ROOM) - DAY

Lorna and Ada stand in the small room conversing.

(CONTINUED)

ADA

What's this about the hall being haunted?

LORNA

Well, things have moved by themselves.

ADA

You have actually seen this?

LORNA

Not exactly but they're in one place when I lock up at night and then in the morning they are somewhere completely different.

Ada pats Lorna on the back.

ADA

There is only one way things move and that is if someone living moves them. Who else has a key to the building?

LORNA

No one, except Barry Pritchard who's been doing some maintenance work. I don't think he would--

ADA

Who have you told?

LORNA

Mary Leadbetter, a few of the visitors.

ADA

Someone is playing a trick on you. They no doubt think it's very funny.

LORNA

Why would anyone do such a thing?

ADA

I don't know but we're going to find out. Who do you know with a video camera?

CUT TO:

EXT. MAIN STREET - DAY

Jenny and Robert continue along the main street, search for Jasper.

NEVILLE LEADBETTER (60) retired army major type, lingers outside the pub, sniffs and wipes his nose.

NEVILLE
Are you looking for a brown dog by
any chance?

They stop, hopeful.

JENNY
Have you seen him?

NEVILLE
Out in the garden.

CUT TO:

INT. ALL ENDS WELL - DAY

The old man leads them through the bar to the beer garden where Jasper sits patiently beside Nelson, wags his tail at Robert.

NEVILLE
He's over there with that nice
policeman.

ROBERT
(groans)
Policeman?

Robert and Jenny approach Nelson with caution.

ROBERT
Excuse me...

Nelson turns away from the YOUNG WOMAN he's flirting with.

NELSON
(laughs)
Lost something have you?

ROBERT
(nervous)
My dog. He chewed through his
lead...

(CONTINUED)

NELSON

I can see that. Almost knocked Mr
Fix-it off his ladder.

JENNY

We're sorry if he caused any
trouble.

NELSON

It could have ended badly but you
were lucky.

Robert unties the shortened lead from the table.

ROBERT

What sort of policeman are you?

NEVILLE

He's a detective.

ROBERT

Really?

JENNY

Robert wants to be a policeman.

NELSON

(smiling)

Well, I have two pieces of advice
for you. Keep your nose clean and
take better care of your dog.

JENNY

Thank you for looking after him.

ROBERT

Bye.

Nelson turns his attention back to the pretty young woman.

Jenny, Robert and Jasper are stopped by Pritchard, beer in
hand, as they go to leave through the gate.

PRITCHARD

Take better care of your dog. It
nearly caused an accident.

ROBERT

Sorry.

NEVILLE

They've been told. On your way
laddie.

(CONTINUED)

Jenny, Robert and Jasper exit.

Neville dabs his runny nose with a hanky.

NEVILLE
Bloody allergies.

He pockets the handkerchief.

CUT TO:

EXT. QUIET LANE - DAY

The teenagers stroll down the lane outside Hubbard Cottage.

JENNY
I suppose Mother Hubbard must have
lived somewhere when she was alive.
Why not here?

The door opens and Gretchen appears, broom in hand. Jenny and Robert smile at her, She smiles back.

GRETCHEN
Hello Jenny. Who's your friend?

JENNY
My cousin Robert. He's staying with
us for the holidays.

Jasper jumps up at the gate, eager for attention.

GRETCHEN
Hello. I'll fetch a bone for your
dog.

Robert grins.

ROBERT
She really might be Mother Hubbard.

CUT TO:

EXT. HUBBARD COTTAGE - DAY

Jenny opens the gate and Robert follows her to the front door. It's dim inside, they can hardly see anything.

GRETCHEN (O.S.)
Come in if you like.

Jenny and Robert step cautiously inside.

(CONTINUED)

CUT TO:

INT. HUBBARD COTTAGE (KITCHEN) - DAY

Robert and Jenny watch Gretchen pull a bone from the fridge.

ROBERT

Did you ever have a dog?

GRETCHEN

Never had the opportunity. I used to travel a lot and then I moved back here when Dad retired. He doesn't like them.

Robert and Jenny follow Gretchen outside.

CUT TO:

EXT/INT. HUBBARD COTTAGE - DAY

Jasper sits, Gretchen gives him the bone.

JENNY

Where is your dad? He was a policeman wasn't he?

GRETCHEN

A very distinguished policeman.

ROBERT

Could we talk to him? He must have led a very interesting life.

GRETCHEN

If you like. He knows more about the village than that woman at Hogarth Hall. He grew up there before his father sold it.

Over the hedge, Hugh sits in a comfortable chair with a cup of tea, watches birds eat nuts from a feeder.

TRACK JENNY AND ROBERT through the house to the back garden.

BACK GARDEN

They approach old Hugh.

(CONTINUED)

HUGH
Hello there.

JENNY
Hello Mr Hogarth.

HUGH
I don't think we've met before. Sit
down and tell me who you are.

They take up two empty chairs.

ROBERT
I'm Robert.

JENNY
Jenny.

HUGH
What can I do for you then?

JENNY
We've just been to Hogarth Hall,
we'd like you to tell us about it.

Hugh closes his eyes and leans forward, whispers
confidentially.

HUGH
Hugh Hogarth was my
great-great-great-great
grandfather. I don't know how many
greats but the first Hogarth of
Hogarth Hall.

ROBERT
We know.

JENNY
Your daughter told us.

HUGH
I know all about that place, things
nobody else knows. I'll tell you
just one or two shall I?

Robert and Jenny grin.

JENNY
Yes please.

ROBERT

We wanted to go down the passage
but that horrible woman wouldn't
let us.

HUGH

Aye, many a time I've been down
there.

JENNY

It's not really a passage though,
just a hiding place with a blind
end.

HUGH

A blind end! What would be the good
of that? No, it was a way of
escaping from the house centuries
ago. In those days you never knew
when conquerors or thieves would
come to slaughter you in your
sleep.

Hugh blinks his eyes a few times, takes and long slurp of
tea. Jenny pats his hand.

JENNY

Are we making you tired?

Hugh dismisses being tired with a wave of his hand.

HUGH

Oh yes. There was a time outlaws
came...

DISSOLVE TO:

EXT. HOGARTH HALL - NIGHT (FLASHBACK)

The manor house is surrounded by countryside and the
silhouette of a dark wood can be seen in the distance.

HUGH (V.O.)(CONTD)

It was years ago, before Midsomer
ever existed.

A group of OUTLAWS ill-defined in the darkness creep towards
the house leading horses by their reins.

HUGH (V.O.)(CONTD)

John Hogarth, Hugh's grandson had
just been married.

(CONTINUED)

A STABLE BOY attends horses and spots the outlaws. He creeps into the hall through a side door.

HUGH (V.O.)(CONTD)
The stable boy saw the outlaws and raised the alarm.

CUT TO:

INT. PANELED ROOM - NIGHT (FLASHBACK)

JOHN HOGARTH, his WIFE, YOUNG SON and SERVANTS with cases of valuables prepare to enter the passage.

John opens the panel and one after another they step inside.

CUT TO:

EXT/INT. HOGARTH HALL - NIGHT (FLASHBACK)

INTERCHANGE BETWEEN INSIDE AND OUTSIDE THE SOLID FRONT DOOR as the outlaws hack away at it with axes.

HUGH (V.O.)(CONTD)
When the outlaws entered Hogarth Hall they found the place empty. They took what valuables they could find and left.

The door gives way and they rush into the ballroom to find the mansion empty.

DISSOLVE TO:

INT. HUBBARD COTTAGE GARDEN - DAY (BACK TO PRESENT)

HUGH
The passage definitely does not come to a dead end.

ROBERT
Where does it go then?

HUGH
That's a Hogarth secret but you ask Mother Granby.

JENNY
Mother Granby? You mean Ada?

(CONTINUED)

HUGH
She knows.

Jenny frowns skeptically.

ROBERT
Don't you know where it goes?

HUGH
(obstinate)
It goes to Mother Granby. That's
where it went when I was a boy.
Brother Jim and I found some old
books down there once.

JENNY
Have you still got them?

HUGH
I don't know. Ask my daughter.
She's got all my things now.

Jenny squeezes his hand.

JENNY
Thanks Mr Hogarth.

Hugh looks tired so they leave him to rest.

CUT TO:

EXT. HUBBARD COTTAGE - DAY

At the front gate Jasper bounces up and down excitedly as
the teenagers approach, accompanied by Gretchen.

GRETCHEN
Dad had a lot of old stuff but I
threw most of it out when I came to
look after him. I'm sure the books
you describe went long ago.

The teenagers are disappointed.

JENNY
That's a pity. Thanks anyway.

ROBERT
Can we come back tomorrow?

Gretchen forces a smile.

(CONTINUED)

GRETCHEN
Any time you like.

The children exit the garden and Gretchen goes back inside, closes the door abruptly behind her.

CUT TO:

INT. CAUSTON POLICE STATION - DAY

Nelson studies the computer when Barnaby enters.

NELSON
My friend at the yard promised to send the file from the scorpion case but it looks he hasn't got round to it yet.

BARNABY
Give him another call, otherwise go up to London.

Barnaby's extension RINGS, he answers it.

BARNABY
(telephone)
DCI Barnaby.

Nelson listens in anticipation.

CUT TO:

INT. FAULKNER LIVING ROOM - DAY

CAROLINE FAULKNER (40) attractive in a trashy way, sits curled in a drab lounge chair. Eyes red and swollen, she fights back the tears.

CAROLINE
(telephone)
I'm calling about the description of the victim on the television. I think it's my son Andrew.

The tears erupt.

CUT TO:

INT. CAUSTON POLICE STATION - DAY

Barnaby listens for a moment, puts the phone down the phone.

BARNABY

It looks like we have an ID on the victim. Twenty-three year old Andrew Faulkner.

NELSON

Out of town?

BARNABY

The mother lives in Midsomer Oaks. Come on.

Barnaby takes his keys from the desk, Nelson pulls on his jacket.

CUT TO:

INT. FAULKNER LIVING ROOM - DAY

Caroline dabs her puffy eyes, Barnaby sits in an armchair opposite.

CLOSE ON NELSON as he examines photos of a young man, the victim in life on the mantelpiece.

BARNABY

When was the last time you saw Andrew.

CAROLINE

About two weeks ago. He moved to London five years ago for university but he comes to visit every so often.

BARNABY

What was his degree in?

CAROLINE

Chemistry.

Barnaby and Nelson share a look.

NELSON

Has he ever been in any trouble?

(CONTINUED)

CAROLINE
Never. Andrew is a good boy, always
hardworking, popular.

BARNABY
Does he have any tattoos?

Caroline looks shocked by the question, shakes her head.

NELSON
What about drugs?

CAROLINE
I brought my son up better than
that.

NELSON
Do you know anyone in Midsomer Oaks
who uses?

CAROLINE
I wouldn't like to say.

NELSON
This is a murder investigation.

CAROLINE
I've seen people at the pub. There
must be a local dealer but I don't
know who it is.

BARNABY
Does Andrew have any other
distinguishing marks?

She nods.

CAROLINE
A black mole in the middle of his
back.

She reaches between her own shoulder blades.

CAROLINE (CONTD)
Here.

Nelson and Barnaby share another look.

BARNABY
I'm afraid I'm going to have to ask
to you identify the body before we
can be sure. As soon as you're
feeling up to it.

She stands.

CAROLINE

I'd rather get it over and done
with.

Barnaby nods.

CUT TO:

INT. MORGUE - DAY

Through a window, the victim's body lies under a crisp white sheet.

Caroline, Barnaby beside her waits patiently on the other side of the glass. IN FRAME, a gloved hand pulls the sheet back revealing the grey-white face of the victim.

Her eyes flicker down, lips tremble, she looks away, buries her face in Barnaby's chest. She pulls away and nods.

CAROLINE

That's Andrew.
(anguished)
Oh God, that's my Andy.

BARNABY

Just to make absolutely sure I want
you to look at his back.

On the verge of hysteria, Caroline nods.

Barnaby nods at the window and a pair of gloved hands role the body onto it's side.

TIGHT ON WINDOW, there is it, between the shoulder blades, a big black MOLE.

She looks quickly, turns her head away, drops like a sack of potatoes as her knees give way.

Barnaby catches Caroline before she hits the ground and with Nelson's assistance lowers the unconscious woman to the floor. Nelson removes his jacket, slides it under her head.

BARNABY KNOCKS on the window, points at the floor. Kam's face appears through the glass, she pulls a knowing face.

BARNABY

Get Kam to look her over and when
she's conscious find someone to
driver her home.

(CONTINUED)

NELSON

My friend from the yard rang, most of the old records are still in hard copy so I'm going up there this afternoon.

Barnaby acknowledges Nelson's information with a gesture and starts off down the hall.

Kam appears.

NELSON (CONTD)

Where are you going?

BARNABY

(calls over shoulder)

To see someone else who might know about this drug connection.

CUT TO:

EXT. MUFFET FARM - DAY

Natalie and Ellen stroll arm in arm to the Ellen's car.

ELLEN

You can do better.

NATALIE

You're probably right but I haven't had this much fun in years.

ELLEN

What about Jenny?

NATALIE

She doesn't know. Despises him.

ELLEN

I can see that. Be careful.

Ellen climbs behind the wheel, pulls a small envelope from a side pocket, hands it to Natalie.

ELLEN

Before I forget.

Natalie takes the envelope, pockets it.

NATALIE

Thanks. Drive safe.

Ellen pulls out of the drive and Natalie waves her off.

(CONTINUED)

CUT TO:

INT. HOGARTH HALL (BALLROOM) - DAY

The museum is deserted but an old film plays on a small television. In front of the screen, Lorna knits.

Barnaby enters.

LORNA
You're that policeman.

Barnaby presents identification.

BARNABY
DCI Barnaby, Causton CID.

LORNA
What do you want?

BARNABY
I'm investigating the murder--

LORNA
I don't know anything.

BARNABY (CONTD)
Of Andrew Faulkner.

LORNA
Never heard of him.

BARNABY
But you might know something that
can assist the investigation.

LORNA
Like what?

BARNABY
We believe that drugs may be
involved.

Lorna GROANS.

CUT TO:

EXT. NEW SCOTLAND YARD - DAY

Nelson crosses the Broadway, enters the building.

CUT TO:

INT. NEW SCOTLAND YARD - DAY

A cubical in an open plan office, Nelson sits with a young PLAIN CLOTHES POLICEMAN, they peer over a computer screen at records from an old court trial.

The other policeman takes four folders from a pile on the desk, hands it to Nelson.

POLICEMAN

Here is the rest of the information from the case. I suggest the red folder, which contains mug shots. Might be useful.

Nelson studies the red file with interest.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - DAY

Like a student called to the principal's office, Lorna shifts uneasily in her chair.

LORNA

I've been off the sauce two years now.

BARNABY

I believe you but even after a person leaves the scene, they're going to notice things other people aren't.

Lorna nods.

BARNABY (CONTD)

Have you noticed anything recently?

LORNA

I presume you've read my file Inspector?

Barnaby nods.

(CONTINUED)

LORNA

Then you'll know I'm not a grass.

BARNABY

You'd protect a cold and ruthless killer out of principle?

Lorna appreciates the logic of Barnaby's point.

LORNA

There's been some talk that Neville Leadbetter uses cocaine. Whenever I see him his eyes are blood shot and he's got the sniff. I don't have any proof and I don't know where he gets it.

BARNABY

No?

LORNA

No but I suspect Barry Pritchard.

BARNABY

Why Barry?

LORNA

I don't know. He's just the type, I can't imagine anyone else.

BARNABY

Thanks Lorna.

LORNA

(surprised)

I don't think I've been very helpful.

BARNABY

You have.

Barnaby leaves.

CUT TO:

EXT/INT. HODDYWELL COTTAGE - NIGHT

SINISTER MUSIC. An indistinguishable figure walks through the rain, along the path to Hoddywell Cottage. Cloaked in black, the figure looks like the grim reaper, except for the choice of weapon. A gloved hand picks up Ada's axe leaning up against the back door. The other gloved hand bangs the brass knocker.

(CONTINUED)

INTERCHANGE BETWEEN INSIDE AND OUTSIDE HODDYWELL COTTAGE.

INSIDE

The red cloak hangs by the front door. In the kitchen Ada faces the wood stove, dishes herself a bowl of stew. Buttered homemade bread waits on the kitchen table.

There is a KNOCK at the door. Ada places the stew on the table, answers it.

OUTSIDE

OVER MURDERER'S SHOULDER as Ada answers the door. She recognizes the visitor, smiles.

ADA

What a lovely surprise. Come in.

INSIDE

ADA (CONT'D)

I'm just about to have some supper
if you'd like to join me?

Her back to the visitor, Ada starts to fill a second bowl when, with one swift stroke the axe splits her skull.

C.U. - ADA, blood from the wound runs down her face. Expression: blank, death is instantaneous and she collapses, loses grip on the bowl of stew which falls with the body.

The murderer in no hurry eats the bowl of stew on the table.

CUT TO:

INT. BARNABY SITTING ROOM - NIGHT

Sarah rubs Betty's wet hair, finished dressing her in a cute pink one piece suit.

The DOORBELL rings. She leaves Betty to play with farm animals of the floor, answers it.

OVER SARAH'S SHOULDER, Jenny and Robert linger on the doorstep.

SARAH

Come in.

They enter, Jenny immediately squats down with Betty while Robert, who smells of dog, is sniffed thoroughly by Sykes.

CUT TO:

INT/EXT. TRAIN STATION - NIGHT

A sign of the platform reads: "CAUSTON". Two passengers, a YOUNG WOMAN and an OLD MAN wait on the platform, the young woman's face buried in a book.

A TRAIN pulls up and the old man prepares to board. The young woman looks up, not her train, continues reading.

Passengers file from the train, Nelson among them. FOLLOW NELSON, on phone, swipes his Oyster Card at the gate, leaves the station.

Something on the street attracts his attention. He pockets the phone, weaves through the crowd, hurries after it. On the bitumen, he stops, looks about frantically, hones in on something, runs after it.

CUT TO:

EXT/INT. HODDYWELL COTTAGE - NIGHT

The rain has stopped. Mary, armful of empty reusable shopping bags trundles along the path towards Hoddywell Cottage. The light is on in the living room, giving the impression that someone's home.

MARY

Yoo-hoo--

The door is unlocked, FOLLOW MARY INSIDE.

Ada's body clearly visible past the threshold, lies face-up on the cobblestone floor, axe firmly planted in the skull like some grotesque Halloween costume.

MARY (CONTD)

Just come to get some of your
picked mushrooms.

She sees the corpse, stops dead - SCREAMS!

CUT TO:

INT. ROADSIDE - NIGHT

SAM REILLY (16), tall, blond, good looking, walks swiftly along a main road, backpack over one shoulder with PILOT a white cockatoo, snuggled, feathers ruffled against his neck.

Two cars in rapid succession ignore the outstretched thumb. Then a white van, "MR FIX-IT" printed on the side, flies past, stops abruptly a hundred metres down the road.

F.G. - Sam runs towards the van as B.G. - PRITCHARD exits the van, inspects a flat front tyre.

Sam reaches the vehicle.

SAM

Bad luck mate. Need some help?

PRITCHARD

The garages will be shut this time of night. Know how to change a tyre?

SAM

I'll change it if you give me a lift to Midsomer Oaks.

Pritchard illuminates Sam's face with a cigarette lighter, it's just a kid, he relaxes.

PRITCHARD

Fine. That's where I'm headed anyway.

Pritchard takes the spare tyre, jack and socket wrench out of the van. Pilot slips inside unnoticed. Pritchard lights a cigarette while Sam fits the jack under the vehicle.

PRITCHARD

Where's that bird? I don't want it shitting in my van.

SAM

(calling)

Pilot!

Sam peers in the window, sees Pilot asleep on the floor of the van.

PRITCHARD

He went inside! Get him out quick.

(CONTINUED)

SAM
(gives Pritchard a funny look)
He won't do any harm.

Sam reaches for Pilot but he waddles out of reach towards the front seats. Suddenly there is an agonized SQUAWK.

OVER SAM'S SHOULDER, in the back of the van something moves. There is a flash of white, a small animal maybe, then it is gone.

Sam opens the driver's door, pops the bird back on his shoulder.

PRITCHARD
(urgent)
Get away from there.

Sam closes the door, glares at Pritchard.

SAM
Alright, alright!
(to the bird)
What's frightened you little man?

Sam loosens the bolts of the flat.

CUT TO:

INT. ALL ENDS WELL - NIGHT

INTERCHANGE BETWEEN THE RESTAURANT AND BAR.

RESTAURANT

Barnaby and Sarah find a quiet table.

BARNABY
I'm sorry the restaurant was booked out.

SARAH
That doesn't matter.

They peruse the menu.

SARAH
Pigs belly with apple and elderflower.

(CONTINUED)

BARNABY

Fancy. What about Guinness pie with marinated wild mushroom salad?

SARAH

Do we order at the bar?

BARNABY

I'll go find out.

SARAH

That's just an excuse to buy yourself a pint.

Barnaby smiles.

BARNABY

Do you want anything?

SARAH

Glass of Chardonnay.

BAR

Neville behind the bar sniffs, periodically nabs his nose with a hanky, converses in low tones with Pritchard. The conversation ceases as Barnaby reaches them.

PRITCHARD

Hello Barnaby. Catch the killer yet?

Barnaby ignores him.

NEVILLE

What can I do for you Chief Inspector?

BARNABY

A glass of Chardonnay and a pint of pale ale. Do we order food here?

NEVILLE

I'll send someone round to take your order.

Neville, dabs his nose discretely, fills a pint glass.

NEVILLE

Damned allergies.

Mary enters from the street, face red and out of breath.

(CONTINUED)

MARY
(panting)
Thank God, Inspector.

She takes his sleeve.

MARY (CONTD)
It's Ada Granby. She's been
murdered.

RESTAURANT

Sarah observes the spectacle from her seat.

BAR

Barnaby gestures to her that he has to go.

RESTAURANT

Sarah shrugs, displeased but used to it.

CUT TO:

EXT. ALL IS WELL - NIGHT

In the parking lot Barnaby tries to ring Nelson as Mary,
exhilarated by the experience trots alongside.

NELSON (V.O.)
(telephone)
You have reached DS Nelson of
Causton CID. Please leave a message
and I will return your call. If the
matter is urgent--

Barnaby hangs up, climbs behind the wheel.

CUT TO:

INT. VAN - NIGHT

The van trundles along a quiet country road. Through the
windscreen, an owl flies overhead. Pilot freaks out, jumps
into the back of the van.

Pritchard slams on the breaks.

PRITCHARD
That bloody bird. I've had enough,
out!

CUT TO:

EXT. COUNTRY ROAD - NIGHT

Sam exits the van, Pilot on one shoulder, backpack over the other, he hooks a chain onto the band on the bird's leg.

The van takes off down the muddy road. Sam follows on foot.

CUT TO:

INT. HODDYWELL COTTAGE - NIGHT

B.G. - KAM examines the body while F.G. - BARNABY interviews Mary. A uniformed CONSTABLE passes them.

BARNABY

Constable. I want to know the moment anyone hears from DS Nelson.

CONSTABLE

Yes sir.

Constable exits. Barnaby resumes the interview with Mary.

BARNABY

What time did you reach the cottage?

MARY

It must have been a quarter-past seven because I reached the pub at half past and the walk is exactly fifteen minutes.

BARNABY

You didn't stop on the way?

MARY

Only to catch my breath for a few moments.

BARNABY

And you came here...?

MARY

To purchase some preserves, marinated mushrooms and chutney. We use them in the restaurant.

(CONTINUED)

BARNABY

What sort of person was Ada? Does she have family in the village?

MARY

No family. Her mother died twenty years ago.

BARNABY

No husband, children?

MARY

Not that I know of. Ada was a private person. Heaven knows what she did out here all alone. Kept her close to the old religion I suspect.

(confidential whisper)

Witchcraft in the blood, Inspector.

CUT TO:

EXT. MAIN STREET - NIGHT

Sam approaches Hogarth Hall, phone to his ear, the call RINGS OUT, he pockets it.

SAM

Where to now little man?

The bird on his shoulder tries to sleep.

He crosses the parking lot behind the hall, hears low MURMURING VOICES, steps into the bushes.

The side door opens, an indistinguishable figure passes him, lights a cigarette. The flame of the lighter reveals Pritchard. He enters the street, climbs into his van, drives away.

Sam shines his torch on the building, a sign reads: "HOGARTH HALL."

SAM

(whispers)

An old museum or something.

The sound of cautious FOOTSTEPS, followed by a WOMAN'S COUGH and a second figure exits the hall, gets into an unidentifiable car, drives away.

Sam tries the door but it's locked, looks through a window.

(CONTINUED)

TIGHT ON WINDOW, a comfortable sofa, some sort of sitting room. The window is locked, but someone left a window open on the first floor and conveniently a ladder flat against the wall.

He shrugs to himself, climbs through the open window.

CUT TO:

INT. HOGARTH HALL (BEDROOM) - NIGHT

Sam enters a room furnished with a four-poster bed, tiptoes to the door, opens it a crack, listens - SILENCE

He takes a tablecloth from a small table, wraps it around himself, releases Pilot, sleeps on the bed.

CUT TO:

INT. BARNABY BEDROOM - NIGHT

Sarah sits up reading.

Barnaby enters, exhausted, removes his jacket.

BARNABY
Still awake?

SARAH
Betty woke me and I couldn't get back to sleep. You're back late. Is everything okay?

BARNABY
Far from it. Nelson's missing. I've had people check the CCTV cameras at the train stations. He arrived at Causton but nobody's heard from him.

SARAH
There's nothing you can do until morning.

BARNABY
No.

CUT TO:

EXT. MAIN STREET - DAY

A sunny morning. Sam smiles at the world, strolls along the pavement, Pilot on his shoulder.

Robert, Jenny and Jasper approach from the opposite direction. Jenny spots Sam, runs towards him, the friends embrace. Sam is then welcomed by Robert and Jasper, Pilot remains on his shoulder throughout the ordeal.

ROBERT

When did you get here?

SAM

Last night. I tried to ring but--

JENNY

Robert left his phone at the Barnabys'

SAM

Who?

ROBERT

The local policeman. We babysitting but there was another murder and so Mrs Barnaby came home early.

SAM

Another murder? What is this place you've brought me to?

JENNY

Have you eaten?

Sam shakes his head.

JENNY (CONTD)

Come on. We'll tell you over breakfast.

The friends stroll down the hill towards the farm.

CUT TO:

INT. ALL ENDS WELL - DAY

The bar is closed, Neville cleans an antique musket gun.

A fuzzy Barnaby appears behind the glass, KNOCKS. Neville hides old firearm behind the counter, answers it.

Barnaby enters.

(CONTINUED)

NEVILLE

Any word on your sergeant?

BARNABY

I'm afraid not.

NEVILLE

I'm sorry. Nice chap Charlie Nelson. I will keep my ears and eyes open.

BARNABY

That would be appreciated. Interesting pub name. Where did you come up with it?

NEVILLE

Came with the place but Mary liked it so we stuck with it.

BARNABY

Ada had a well at her cottage.

NEVILLE

That's probably where the name came from. Rumour has it that someone fell in and drowned but that was decades ago.

BARNABY

Did Ada ever come to the pub?

NEVILLE

Never during opening hours. Didn't like drunks, old Ada.

BARNABY

When was the last time you saw her?

NEVILLE

Day before the first body was found. She came in with some elderflower and apple sauce.

BARNABY

For your pork belly. Mrs Barnaby said it was divine.

NEVILLE

Mary usually deals with these things but she was with that awful woman from the museum. Ada didn't like her either. In fact when Lorna

(MORE)

(CONTINUED)

NEVILLE (cont'd)
arrived with Mary, she made sharp
exit through the backdoor.

BARNABY
Why was that do you think?

NEVILLE
Some hocus pocus about ghosts at
the Hall. Ada wasn't taken in but
the stupid woman wouldn't leave her
alone about it.

BARNABY
You'd never seen Andrew Faulkner
before?

Barnaby presents a photo but Neville waves it away.

NEVILLE
I've already seen it. Quite sure
I've never laid eyes of him.

BARNABY
There's just one last think I have
to ask you.

NEVILLE
Anything I can do to assist.

BARNABY
(smiles)
Who supplies your cocaine?

Neville is flabbergasted, starts to protest then changes his
mind, SIGHS.

NEVILLE
Did someone tell you or did you
figure it out?

BARNABY
Someone suggested you might be
using but once you notice the
symptoms, it's obvious.

NEVILLE
I started drinking when I retired
from the army. I won't go into
details but it was a long road back
to a normal life. Cocaine enables
me to function.

(CONTINUED)

BARNABY

I'm not here to judge you. There's a connection between drugs and these murders. At the moment, I only want to work out what that connection is.

NEVILLE

My little habit doesn't have any bearing on this business. I'm sure of that.

BARNABY

I need to know where it came from.

NEVILLE

And if I don't tell you, you'll change me...

Barnaby says nothing, Neville SIGHS again, accepts the hand he's been dealt.

NEVILLE (CONTD)

Natalie Muffet gets it for me. She's been very good to me since her father died.

BARNABY

Her father?

NEVILLE

Sergeant James Muffet died in the Falklands. He was my best friend.

INT. NATALIE'S BEDROOM - DAY

Natalie and Pritchard are in bed after a spout of early morning exercise.

PRITCHARD

I should get going. Those gutters won't clean themselves.

Natalie kisses his shoulder.

NATALIE

Not yet. The children will be gone for hours.

Sound of children LAUGHING (O.S.) from the window.

(CONTINUED)

PRITCHARD
Are you sure about that?

Pritchard leans against the window.

NATALIE
(panicks)
Shit. Put some clothes on.

PRITCHARD
Are you sure? She'll have to find
out eventually.

Natalie pulls him onto the bed.

NATALIE
Not yet. She'd make our lives
unbearable.

PRITCHARD
I don't know. I think she kind of
likes me.

Natalie dresses hurriedly.

NATALIE
She can't stand you.

Throws a shirt at him.

NATALIE (CONT'D)
Put this on.

Dressed she leaves the room.

CUT TO:

INT. MUFFETS' HOUSE (STAIRWAY) - DAY

On the landing, Natalie runs fingers through her hair as the
three teenagers enter through the front door.

ROBERT
I'm starving.

JENNY
Eat something then and get
something for Sam while you're at
it.

Sam follows Robert to the kitchen but Jenny slips past
Natalie, goes up the stairs to her bedroom.

(CONTINUED)

Frozen on the stairs, Natalie expects the worst.

CUT TO:

INT. MUFFETS' HOUSE (LANDING) - DAY

Pritchard slips out of the master bedroom as Jenny rushes out - they almost collide. She stops, the quiet before the storm is short lived, moves swiftly downstairs, enters the kitchen.

CUT TO:

INT. MUFFETS' HOUSE (KITCHEN) - DAY

Robert prepares sandwiches as Sam politely tolerates Natalie's hospitality.

NATALIE

How are your parents?

ROBERT

He doesn't have any?

SAM

My cousin has a caravan park in Wiltshire.

NATALIE

So you live on your own?

SAM

I have accommodation and a job.

Jenny enters in a hurricane of fury.

JENNY

How could you?

NATALIE

You're father's been gone a long time.

JENNY

That's not the issue and you know it.

(shouting)

That man's a creep.

Pritchard swaggers into the conversation. Jenny takes one look at him and flees through the back door. Sam recognises him immediately.

(CONTINUED)

ROBERT
(apologetically)
We should go.

Robert shovels the sandwiches into a plastic container.

ROBERT (CONTD)
Sorry Aunty Nat.

The two boys follow Jenny outside.

CUT TO:

EXT. MUFFET FARM - DAY

Jenny, sulks by the gate as the boys cross the lawn.

SAM
She's right you know.

ROBERT
(eating)
What?

SAM
About that man her Mum's seeing. He
is a creep.

JENNY
What! How do you know?

Barnaby's vehicle pulls up in the driveway. The teenagers
watch as he exits and approaches the front door.

ROBERT
What's he doing here?

JENNY
(cheerful)
Ha! He's come to arrest Barry. I
knew he had something to do with
these murders.

ROBERT
Wishful thinking on your part.

SAM
I don't know. There's definitely
something wrong with the guy.

CUT TO:

INT. MUFFETS' HOUSE (KITCHEN) - DAY

Leaning against the bench, Natalie runs fingers through her matted hair, buries her face in Pritchard's chest. Pritchard rubs her shoulders.

PRITCHARD
Cat's out of the bag now.

Natalie GROANS. The doorbell RINGS.

PRITCHARD
Expecting someone?

NATALIE
No.

CUT TO:

INT. MUFFETS' HOUSE (STAIRWAY) - DAY

Natalie opens the door to Barnaby.

NATALIE
(Surprised)
Hello Inspector.

BARNABY
Can I come in?

Natalie stares stone-faced into space.

NATALIE
Sorry, Come in. Are you looking for Barry?

Natalie blinks, moves aside, Barnaby enters.

CUT TO:

INT. MUFFETS' HOUSE (STAIRWAY) - DAY

Pritchard exits the kitchen, observes Barnaby.

BARNABY
It's you I came to see.

NATALIE
Oh, come into the lounge.
(to Barry)
I'm sure it will only take a minute.

(CONTINUED)

Barnaby follows Natalie into the lounge.

CUT TO:

INT. MUFFETS' HOUSE (LOUNGE) - DAY

Natalie closes the door behind them, they sit.

NATALIE

What is it?

BARNABY

Drugs.

NATALIE

I thought you were investigating
Ada's murder.

BARNABY

I am but it appears there is a drug
connection and I know you supply
cocaine to Neville Leadbetter.

NATALIE

Oh God. I really should have stayed
in bed this morning.

BARNABY

I need to know where it comes from.
Is it Barry?

NATALIE

What, Barry? No. If you must know
it's my sister. She brings him
small quantities from London.

BARNABY

Do you use it yourself or sell it
to anyone else?

NATALIE

Definitely not. I wouldn't even get
it for Neville, except that it's
the only thing that keeps him from
drinking.

BARNABY

Wouldn't it be better to get him
counseling?

(CONTINUED)

NATALIE

We tried an intervention once. He was drinking so much his liver was shot. Wouldn't be alive now if he hadn't given up cold turkey. Someone suggested substituting alcohol with cocaine.

BARNABY

Who?

NATALIE

It's so long ago now I don't even remember.

BARNABY

Was it someone from the village?

Natalie nods.

NATALIE

Gosh, who was it?

BARNABY

This is really important. Don't mention this conversation to anyone and if you do remember call me straight away.

He hands her a card.

CUT TO:

INT. HODDYWELL COTTAGE - DAY

Robert peers under the sofa, Sam examines the cobblestone floor, Jenny searches through Ada's papers.

JENNY

I'm not going home tonight.

SAM

Where are we going to sleep then?

JENNY

What's wrong with here?

ROBERT

I think we should sneak into the hall like Sam did last night. I'm determined to go down that passage.

(CONTINUED)

SAM

These tiles are really wedged together.

Sam sits up, announces--

SAM

It's not here.

Frustrated Robert shakes the shelving cabinet.

ROBERT

Where is it, damn it? The old man said it was here.

JENNY

Actually he said "ask Mother Granby".

ROBERT

Maybe that's why Ada was killed.

JENNY

Get real. She was killed because she saw who dumped the body in the stream. Anyway, we've got to think of a plan to get into the hall.

SAM

Why not climb through the window again?

JENNY

I'm not climbing through a window. Besides, there's no guarantee the ladder will still be there.

SAM

Okay then. Why don't we walk in just before closing and hide?

JENNY

Yes, that might work.

CUT TO:

INT. ALL ENDS WELL - DAY

Pritchard, Caroline and Hugh are at the bar. Mary sneaks a shot of whiskey, Neville serves customers.

ON TELEVISION, A REPORTER stands in front of Causton Train Station.

(CONTINUED)

PRITCHARD

Anyone mind if I change this?
Football starts in a minute.

REPORTER (V.O.)

Following two murders in
Midsomer Oaks...

Caroline snatches the remote.

CAROLINE

No! I want to watch this.

REPORTER (V.O.)(CONT'D)

Causton police officer Detective
Sergeant Nelson is missing. His
last known whereabouts is here at
Causton station where CCTV cameras
recorded him leaving a train from
Victoria at six fifty-five
yesterday evening. Police believe
he rushed out into the street in
pursuit of someone but has not been
seen or heard from since. Anyone
with information is asked to
contact Causton Police.

PRITCHARD

You don't feel sorry for a copper?

CAROLINE

(angry)

He was trying to find whoever
killed my boy.

Mary rubs her soothingly on the back.

MARY

There, there. It'll be all right.
You'll see.

Natalie stares into space and shifts uneasily on the stool.
Hugh eyes her suspiciously.

INT. HOGARTH HALL (SITTING ROOM) - NIGHT

The room with the priest-hole is empty except for an old
fashioned sofa, chairs positioned by the fireplace and two
wooden storage chests.

O.S. - A door SLAMS shut, the bolt SLIDES across it.

(CONTINUED)

The lid of one chest rises, Sam's head appears. He listens, climbs cautiously out, slips out of the room, slips back in again, Pilot on his shoulder the entire time. He opens the lid of the other chest, Robert's, Jenny's and Jasper's heads appear.

SAM

She's gone. Let's go.

JENNY

Someone should stay behind in case there's someone down there.

ROBERT

Okay then little Miss Muffet, you stay.

JENNY

I will and if you get trapped down there, you'll be glad I'm not so reckless.

SAM

Don't worry, we'll be back in an hour.

TRACK Sam, Robert and Jenny to the Panelled Room.

INT. HOGARTH HALL (PANELLED ROOM) - NIGHT

Robert and Sam step into the dark narrow passage and flick on their torches. Being night, Pilot snuggles quietly against Sam's neck. Jenny waits for them.

CUT TO:

INT. PASSAGE - NIGHT

Torchlight travels with the boys along the narrow winding passage. A beam of light hits two small doors in the passage wall.

Sam opens them to reveal a stash of candles, matches and batteries.

SAM

These don't look like they've been here very long.

(CONTINUED)

ROBERT

This is probably where Hugh found those books.

Sam closes the cupboard doors and they continue down the passage until they come to a dead end, a brick wall across the passage.

ROBERT

That woman was telling the truth.

SAM

Then where did those strange noises come from?

ROBERT

I don't know. Outside in the street?

They retrace their steps back to the hall.

CUT TO:

INT. HOGARTH HALL (PANELLED ROOM) - NIGHT

Jenny waits patiently on a leather chair, sit up alert at the sound of oncoming FOOTSTEPS. Robert, Sam and Jasper enter the room, slide the panel back into position.

JENNY

What happened?

ROBERT

Nothing.

SAM

The passage is walled up just like the woman said.

A muffled distant COUGH (O.S.).

SAM (CONTD)

Shh!

Jenny and Robert stiffen, eyes on Sam.

JENNY

What is it?

SAM

(whispers)

I thought I heard that noise again.

(CONTINUED)

They listen hard and are rewarded by another distant COUGH.

ROBERT
(whispers)
I heard it that time.

SAM
(whispers)
I was beginning to think I'd
imagined--

Another sound, the bolt being SLID across the door, followed
by FOOTSTEPS (O.S.)

ROBERT
What was that?

MALE VOICE (O.S.)
(from the Hall)
Where is he?

Sam opens the lid to a large cupboard. Pilot, aware of the
humans' nerves flies from Sam's shoulders to the top of a
large book case. There's no time to chase after him.

SAM
(whisper)
Quickly!

They cram in together and close the door. It's pitch black
inside but torchlight filters through the gaps. The
indistinguishable man and woman have entered the room.

WOMAN(O.S.)
He's in a bad way.

The panel RATTLES as they slid it open, torches shine into
the gaping hole.

MAN
Where the hell does this go?

WOMAN
Follow me and find out.

Jasper GROWLS deep in his throat.

The man jumps, turns, flashes his torch around the room.

MAN
What was that?

(CONTINUED)

WOMAN

What?

MAN

That devilish noise.

Pilot, following Jasper's lead also GROWLS at the intruders.

WOMAN

Nothing. Probably an Owl.

The man swings his torch upwards as Pilot flies overhead. The beam catches his wing.

MAN

(relieved)

It was an owl. I just saw it.

Over his fear, Pritchard shines the torch into passage. The light, CONVERSATION, FOOTSTEPS grow distant, disappear.

JENNY

They've gone. Let's get out of here.

Sam coaxes Pilot down from a shelf and teenagers hurry to the front door, it's locked so they slide the BOLT free, slip into the street.

CUT TO:

EXT. MAIN STREET - NIGHT

Across the street, under the pub sign, Hugh smokes a cigarette, watches the teenagers emerge from the hall.

ROBERT

Phew!

JENNY

Oh my God. I am never going back in there.

ROBERT

What do we do now? They must be going down there late at night for some reason.

SAM

It's got something to do with that funny noise.

(CONTINUED)

ROBERT
We've got to find the other
entrance!

They pass under the pub sign, acknowledge Hugh with a nod. Robert and Jenny engage him in conversation while Sam stares up at the sign paused in thought.

ROBERT
Good evening.

JENNY
Hello Mr Hogarth.

HUGH
Well?

Robert shakes his head.

ROBERT
There's some strange happenings.

JENNY
The passage has definitely been
bricked up.

HUGH
That's a shame.

ROBERT
It would helpful if we could find
the other entrance.

JENNY
Please tell us.

HUGH
I've already told you.

Sam grabs Robert's sleeve.

SAM
Let's go.

Robert reads the warning in his face, acquiesces.

ROBERT
Come on Jenny, lets go.

Jenny flashes him a dirty look but the boys have already turned to go.

JENNY
Bye.

She skips along behind them.

ROBERT
What was that about?

SAM
I don't trust him.

ROBERT
But we need--

SAM
I already know where the other end
of the passage is.

Robert and Jenny gaze at their friend in wonder.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - DAY

Early morning. Lorna enters the building, makes herself
breakfast: a cup of tea and croissant. She gets comfortable
at her desk with the video camera, checks the footage from
the night before.

CUT TO:

EXT/INT. HOGARTH HALL - DAY

SCARY MUSIC. A gloved hand appears on the unlocked back
door, pushes it open slowly, creeps inside.

Lorna is completely absorbed with the footage. TIGHT ON
CAMERA, Sam appears from the sitting room, checks the front
and side doors, returns to the sitting room.

LORNA
The little swine.

The unidentifiable figure approaches the front desk, slips
past a row of shelves, gloved hand takes an empty paper
spike.

Lorna looks up.

LORNA
We're closed. The same rules apply
to you as everyone else.

She sees the spike.

(CONTINUED)

LORNA

Are you threatening me? Get out!

The figure moves on Lorna and they STRUGGLE, the figure pins her in a corner, spike goes up, stabs Lorna through the eye. The body slumps to the ground. Cool as a cucumber the murderer finishes the rest of Lorna's breakfast, examines her footage.

CUT TO:

INT. PUB BATHROOM - DAY

Neville stares in the mirror, SIGHS, takes a small parcel of white powder from his pocket, tips the contents into the basin.

NEVILLE

(regretful)

Goodbye old chap.

He runs the COLD WATER and the white powder disappears down the drain.

CUT TO:

INT. ALL ENDS WELL - DAY

Mary enjoys a black coffee laced with whiskey, wipes down the bar.

Neville appears in a deflated mood.

MARY

There's still plenty of jars full of marinated mushrooms, chutney, jams, all sorts of things in Ada's pantry. All we have to do is find out who inherits and buy it from them, or perhaps they will give them to us if they don't want them.

Neville says nothing.

MARY

What do you think dear?

NEVILLE

I hadn't really thought about it.

(CONTINUED)

MARY

Well the chef was really excited about the mushroom salad and the customers like it. It would be such a shame if we couldn't make it anymore.

NEVILLE

For Gods sake, the woman has been murdered.

MARY

I'm just saying. We still have a business to run. What's got you into such a mood?

NEVILLE

I have a headache.

MARY

There's paracetamol in the bathroom.

NEVILLE

Already had some.

He rests his head on the bar.

MARY

I've just cleaned there. If you're not feeling well--

NEVILLE

Oh shut up! You stupid woman, would you please just leave me alone?

MARY

(in a huff)

Fine. I won't stay where I'm not wanted.

She storms out the the front door, SLAMS it.

CUT TO:

EXT. HOGARTH HALL - DAY

Mary trots across the road towards Hogarth Hall, the front door is closed. Mary checks if it's locked - it is. She checks her watch - ten in the morning.

Curious, she scampers around the side of the building. Lorna's car is in the parking lot, strange.

(CONTINUED)

She tries the side door - unlocked, slips inside, cautiously approaches reception.

MARY

Lorna, are you here my lovely?

At first the reception area seems empty, she breathes a SIGH of relief, leans over the desk, sees the BODY on the floor, legs poke out from under the desk.

This time Mary doesn't scream, stumbles backwards, shakes her head from side-to-side.

CUT TO:

EXT. HODDYWELL COTTAGE - DAY

It is around midday. Jenny sits slumped against the wall of the well, Pilot nuzzled her neck, Jasper lies quietly beside her.

MUFFLED CHITCHAT whafts up the well (O.C.) Jenny and the animals perk up immediately, Jenny leans over the hole.

JENNY

(calls)

Hello?

ROBERT (O.C.)

Hello Jenny. We're safe and sound.

CUT WIDE as Robert emerges from the well followed by Sam, who when Pilot sees him, hops onto his shoulder. Jenny nearly in tears, Jasper welcomes them back with an excited lick.

JENNY

Thank goodness.

Robert and Sam stand in the sun rubbing warmth back into their arms.

SAM

It was bloody freezing down there.

JENNY

You were gone a long time.

SAM

I know. We've got a lot to tell you.

CUT TO:

EXT. QUIET LANE - NIGHT

The teenagers, Pilot and Jasper stroll towards Muffet farm.

JENNY

To think a criminal organization is using Hogarth Hall as a hiding place.

SAM

It makes sense to use a historical building and a respectable village because it's the last place people expect.

JENNY

And they've got a policeman down there held captive? Did he tell you who kidnapped him?

ROBERT

(grins)

Barry Pritchard!

Jenny stares in disbelief.

JENNY

I knew it!

SAM

You know, when I got that lift into Causton, I saw the same van again outside the hall?

The others nod.

SAM

There was something in that van which terrified Pilot.

CUT TO:

INT. VAN - NIGHT (FLASHBACK)

In back of the van, a white fleshy spider runs along the bottom of the van, vanishes.

SAM (O.S) (CONTD)

All I could see was a white thing that seemed to run around the floor of the van.

CUT TO:

EXT. QUIET LANE - NIGHT (BACK TO PRESENT)

JENNY

What was it?

SAM

I suspect it was the Sergeant's hand out of the covers. He was lying under the drop sheets, drugged probably.

JENNY

Poor Sergeant.

They walk in SILENCE.

ROBERT

Some of the bricks in the wall must be removable. We didn't examine it very closely.

SAM

Makes sense.

JENNY

So what's the plan? Do we go to the police?

Robert shakes his had.

ROBERT

Sergeant Nelson doesn't want us to, not until tonight. He recognised Pritchard but he doesn't know who else is involved. He believes the mastermind of the operation will be down there tonight, that's when we call Barnaby.

Jenny excitedly rubs her hands together.

JENNY

A sting operation how exciting. Robert, perhaps they'll make you an honorary policeman.

SAM

He's taking one hell of a risk though, Sergeant Nelson. His cough sounds quite bad.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - DAY

The reception area swarms with police. Kam inspects the body as Barnaby arrives.

KAM

Stabbed through the eye with her own stationary spike.

BARNABY

I can see that.

KAM

I don't think there'll be much else. This would have done the job.

BARNABY

Time of death?

Kam looks at her watch.

KAM

It's just after ten now and she's been dead for about three hours so between seven and eight.

BARNABY

Well that's a busy time of morning. Let's everyone has concrete alibis.

CONSTABLE

That woman who found the body in the wood also found this one.

BARNABY

Hmmm.

CONSTABLE

She's back across the road at the pub.

BARNABY

Come on then. Let's go and have a word.

The bright-eyed Constable and Barnaby exit.

CUT TO:

INT. ALL ENDS WELL - DAY

Neville answers the door to the two officers.

NEVILLE

You've come to see Mary.

Barnaby nods in the affirmative.

NEVILLE

She's gone to lie down.

BARNABY

I'd appreciate if you'd go and wake her up.

Neville frowns but does as he's told.

Mary, still suffering shock appears behind Neville on his return, sits.

BARNABY

Perhaps Mary would like a cup of tea?

Mary nods, Neville leaves the room.

BARNABY

In most murder investigations the person who found the body is usually a suspect. You've found two now.

Mary looks up, mouth hangs open.

MARY

You can't think I had anything to do with it!

BARNABY

Where were you between seven and eight this morning?

MARY

I didn't get out of bed until eight. Neville can vouch for that.

BARNABY

You spent a lot of time with Lorna. Was she a good friend?

(CONTINUED)

MARY

I was certainly a good friend to her, probably her best in Midsomer. Not a lot of the villagers liked her. She was a bit short tempered but harmless really.

BARNABY

Can you think why anyone might want to harm her? Did she have any enemies?

MARY

When I said the villagers didn't like her, I meant they weren't fond of her because of her manner but she wasn't a bad person. She never hurt anyone or had serious disagreements.

BARNABY

What was going on in her life? Was there a boyfriend?

MARY

No boyfriend. Lorna didn't even seem interested in men to be honest. Lately she'd been obsessing about ghosts in the old hall and yesterday borrowed a video camera from Caroline Faulkner to try and record them.

BARNABY

Why did she think the hall was haunted?

MARY

Things moved overnight. When she locked up they were in one place and when she opened up in the morning they were somewhere else.

Barnaby and the Constable share a look.

CUT TO:

EXT. MAIN STREET - DAY

Barnaby and the Constable cross the street, return to the hall.

BARNABY

Check to see if that video camera was at the scene.

CONSTABLE

I'd put money on it being gone sir.

BARNABY

Or at least the memory card. So there's something fishy going on at the hall after hours.

CONSTABLE

Want me to find out from the historical society who has keys to the premises?

BARNABY

I'll go and talk to them but you can find out for me where they're located.

CONSTABLE

They're not located anywhere. Hugh Hogarth is president and they meet once a month at the All is Well pub.

They reach the hall and disappear around the corner of the building.

CUT TO:

EXT. MUFFET FARM - DAY

The three teenagers, animals in tow enjoy a picnic lunch on the back lawn. Robert holds a large piece of chicken under Jasper's nose.

JENNY

Don't waste it.

ROBERT

He's my friend. We share everything.

Jenny leans towards him, moves her eyebrows seductively.

(CONTINUED)

JENNY
You share everything?

ROBERT
Oh, shut up!

He throws a piece of bread at her.

SAM
What a different twelve months
makes. I feel old next to you two.

Jenny winks at Sam, laughs, nearly chokes.

JENNY
(mouth full)
That's maturity, totally different
thing.

ROBERT
So we're clear on our plan?

SAM
We sneak out of the house at ten,
go down the well and wait for the
criminals to start interrogating
Nelson.

JENNY
Then call Barnaby.

SAM
There won't be any reception
underground.

JENNY
Fine. We leg it back to Hoddywell
then call the police.

ROBERT
You've got the number?

JENNY
I've got Barnaby's mobile number
and Causton Police Station.

ROBERT
I think Sam and I should have those
numbers too.

JENNY
I'll send business cards to both of
you.

(CONTINUED)

The boys' mobiles BEEP as they receive the message.

JENNY

I think we should leave Pilot and Jasper here tonight. We don't know what's going to happen and I don't want to worry about them if things get hairy.

ROBERT

Agreed.

Sam nods.

Jasper puts his head in Robert's lap. Robert strokes him, rubs his ears.

CUT TO:

EXT. HUBBARD COTTAGE - DAY

Gretchen weeds front garden as Barnaby and the Constable arrive.

GRETCHEN

Good morning Inspector. I suppose it's still morning?

The Constable glances at her watch.

CONSTABLE

Only just. Eleven forty-five.

BARNABY

I'd like another word with your Dad. Is he in?

GRETCHEN

Was last time I looked.

Barnaby opens the gate, they proceed to the front door.

Gretchen removes her gloves.

GRETCHEN

Time for a cold drink. I didn't expect it to be so warm today.

She follows them inside.

CUT TO:

INT. HUBBARD COTTAGE (KITCHEN) - DAY

Gretchen heads straight for the fridge.

GRETCHEN
I've made lemonade if you'd like
some.

The Constable brightens at the suggestion.

BARNABY
Yes please.

GRETCHEN
I'll bring it in to you. Dad's in
the sitting room, working on a
crossword I expect.

Gretchen takes out the lemonade and pours four glasses.

CUT TO:

INT. HUBBARD COTTAGE (SITTING ROOM) - DAY

Hugh leans over newspaper, glowers the daily crossword.

A light KNOCK on the door, Barnaby and the Constable enter.

HUGH
Barnaby. What's a type of pain
reliever? Seven letters.

Barnaby grimaces.

CONSTABLE
Anodyne.

HUGH
Clever girl.

He fills in the blanks.

HUGH
Sit down Barnaby. You're here again
about the murder.

BARNABY
This conversation isn't to leave
the room.

Another light KNOCK on the door, Gretchen enters with three glasses of lemonade, deposits them on the coffee table, the latch CLICKS as she closes the door behind her.

(CONTINUED)

The conversation resumes.

HUGH

Unburden yourself then.

BARNABY

Lorna Stoke was found murdered this morning.

HUGH

A third murder. What have you got so far?

BARNABY

She was murdered at the hall between seven and eight this morning. We believe the location might provide a motive as to why she was killed. You're a Hogarth and President of the Historical Society. Who else had a key to the property besides Lorna?

HUGH

I do of course and I understand Barry Pritchard was doing some maintenance works at the place. I'm not sure he had a key but he might have done.

BARNABY

Nobody has borrowed the keys recently or had an event there after hours?

HUGH

Goodness. We have society meetings in the evening once a month but Lorna or I lock up. The last time the hall was leased as a venue was three years ago when Neville and Marry Leadbetter married. I don't think anyone else has a key but I can't be certain. If people want to carry out mischievous deeds, they usually find a way.

BARNABY

We are quite sure someone has been accessing the hall late at night and at least now know this person or persons weren't supposed to be there.

(CONTINUED)

As the conversation draws to a close, Hugh reviews his crossword puzzle once more.

HUGH

There's one more I can't get.
Unhatched chick, three letters.

BARNABY

Egg.

CONSTABLE

Egg.

HUGH

Ah, it does fit. I was over
thinking it.

Hugh fills in the spaces of the crossword.

CUT TO:

INT. BARNABY'S VEHICLE - DAY

Outside Hubbard Cottage, the Constable climbs in and pulls the passenger door shut.

BARNABY

I think our best chance is to stake
out the hall overnight.

He starts the car, drives down the lane back to Causton.

CONSTABLE

Wouldn't it be extremely risky for
them to go back there, hours after
the murder?

BARNABY

Yes but I have a feeling they'll be
back anyway.

CUT TO:

EXT. HOGARTH HALL - NIGHT

The main street is quiet except for the usual buzz around the tavern.

Hogarth Hall appears to be deserted and secure. Across the road, two unmarked vehicles appear to blend into the normal kerbside parking outside the pub.

CUT TO:

INT. UNMARKED CAR - NIGHT

The Constable and another uniformed officer inside the vehicle, handheld radios at the ready.

CUT TO:

EXT. WELL - NIGHT

Three figures, one flashlight between them approach the silhouette of the the well's stone wall.

Jenny drops her backpack on the ground, hugs Sam and Robert.

JENNY

Good luck! If you're not back in
two hours, I'm making the call.

Both boys switch on their torches, start the careful climb down the well.

Jenny settles against the stone wall to wait.

CUT TO:

INT. PASSAGE - NIGHT

Robert and Sam creep down the passage towards Nelson. They turn the torch off before the destination, listen carefully by the chink in the wall. silence except Nelson's intermittent COUGHS.

ROBERT

(whispers)
Sergeant Nelson.

NELSON (O.C.)

(anxious)
Robert?

Robert shines his torch through he hole.

TIGHT ON CHINK, Nelson lies tied to a small cot in the darkness. His chest RATTLES as each COUGH tears his lungs - a bad case of pneumonia.

ROBERT

We're here. Anything to report?

(CONTINUED)

NELSON
Nothing yet.

SAM
Try not to cough.

The boys also settle down for a long spell of waiting on the other side of the wall.

CUT TO:

EXT. MAIN STREET - NIGHT

Pritchard leaves the pub, casually strolls to his van, climbs in.

He waits moment, exits the vehicle, crosses the street, checks to see that no one watches, unlocks the hall's side door, slips inside.

CUT TO:

INT. UNMARKED CAR - NIGHT

THROUGH THE WINDSCREEN the Constable and the other officer watch Pritchard enter the hall.

The Constable speaks into the radio.

CONSTABLE
The suspect has entered the premises. Go, go go!

The doors of a second unmarked car open, four officers pile out, run, boots PELT across the road.

The Constable and her colleague exit their vehicle, run after them.

CUT TO:

EXT. HOGARTH HALL - NIGHT

The first officers check the door - locked, are about to break it down as the Constable arrives, waves the key. They stand aside, she turns it in the lock.

They rush into the dark building.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - NIGHT

It's dark except for the glow of streetlights through the windows. Pritchard shuts off his torch as the police pour into the building, attempts to slip away in the darkness.

The ballroom is flooded with light, Barnaby stands by the light switch.

Pritchard takes a pot SHOT at him. The bullet lands in the wall above Barnaby's head.

The Constable and uniformed officers rush at Pritchard, wrestle him to the ground, handcuff him.

BARNABY

Barry Pritchard, I'm arresting you
on suspicion of the murders of
Lorna Stokes, Ada Granby and Andrew
Faulkner. You are--

Barnaby's mobile RINGS.

CUT TO:

EXT. WELL - NIGHT

Jenny waits patiently by the well, checks the time on her phone: 11:40pm.

Dry leaves CRUNCH underfoot. Jenny looks up, torch on --

JENNY

You!

ANGLE ON GRETCHEN, stands cloaked, PISTOL in one hand, rope in the other.

GRETCHEN

You children can't leave well alone
can you?

Jenny trembles, shakes her head.

GRETCHEN

Get up slowly, face the well, hands
behind your back.

Jenny does as told, Gretchen ties her hands.

CUT TO:

INT. PASSAGE - NIGHT

Sam and Robert wait patiently against the wall.

SAM

It's nearly twelve o'clock. We should go and tell Jenny that we're okay.

ROBERT

I suppose you're right. I better stay here though in case they come.

Sam pulls himself up, legs stiff, walks back towards the well. He nearly misses the end and falls down the well, catches himself just in time.

SAM

Jenny, we're okay.

No response.

SAM

(shouts)

Jenny! Where are you?

He's considers climbing up to look for her, thinks better of it.

EXTREME C.U. - PHONE - bars indicate reception.

He pockets the phone, slowly climbs out of the passage into the well

CUT TO:

EXT. WELL - NIGHT

Sam climbs up, as soon as his head appears over the wall Gretchen grabs his wrist.

SAM

(screams)

Robert! Robert!

CUT TO:

INT. PASSAGE - NIGHT

Robert sits, plays a game on his phone, Sam's panicked SCREAMS travel down the passage.

He gets up, communicates with Nelson through the chink in the wall.

ROBERT

I've got to go check something.

He runs swiftly back towards the well, doesn't attempt to leave the safety of the passage, makes the call, RINGS twice.

CUT TO:

INT. HOGARTH HALL (BALLROOM) - NIGHT

The Constable and another officer haul Pritchard to his feet as Barnaby takes the phone call.

INTERCHANGE BETWEEN THE PASSAGE AND HOGARTH HALL DURING THE PHONE CONVERSATION

BARNABY

(phone)

Barnaby.

ROBERT

(phone)

(panicked)

We need help! I'm in the passage with Sergeant Nelson but Jenny and Sam are in trouble.

BARNABY

(phone)

Nelson? What passage? Where are you?

On hearing Nelson's name the other officers stop and listen.

ROBERT

(phone)

The passage under Hogarth Hall.

BARNABY

(phone)

Where's the entrance?

(CONTINUED)

ROBERT

(phone)

There's two entrances, one through the panelled room at the hall and the other through the well at Ada Granby's cottage.

BARNABY

(phone)

Stay with me Robert, okay?

Barnaby cups the phone and gives directions to the Constable.

BARNABY

Take two officers and go straight to Ada Granby's cottage. Two children could be in danger.

The Constable nods and exits with two officers. Two other officers walk Pritchard from the hall.

Barnaby gestures for them to stay where they are.

BARNABY

(to Pritchard)

Where's the panelled room?

Pritchard shrugs.

BARNABY (CONTD)

Where is it?

Pritchard gestures towards the panelled room and Barnaby follows the direction.

CUT TO:

INT. HOGARTH HALL (PANELLED ROOM) - NIGHT

BARNABY

(phone)

I'm in the Panelled Room. Where's the entrance?

ROBERT

(phone)

There's a lever behind the tapestry, then just roll the panel across.

There is a sound of a LATCH RELEASED (O.S.), the panel RATTLES as Barnaby slides it across.

(CONTINUED)

ROBERT

(phone)

There's no range in the passage so listen carefully. You will come to a brick wall but it's not a dead end. Some of the bricks are loose and Nelson's behind them. Please hurry!

Robert ring off and Branaby enters the passage.

CUT TO:

INT. PASSAGE - NIGHT

Robert pockets the phone, runs down the passage back to Nelson's prison, claws at the bricks.

The wall on the well side of the room is more solidly build than the hall side, Robers is unable to remove them.

NELSON (O.C.)

What's going on?

ROBERT

I've spoken to Barnaby. He's on his way but someone caught my friends at the other end.

Nelson lies on the cot, sweats and deathly pale. FOOTSTEPS approach from the direction of the hall, light appears through the gap.

BARNABY (O.C.)

Nelson!

Nelson wrestles against the restraints, falls down in frustration.

NELSON

In here!

Barnaby makes short work of the loose bricks, the first two give way, he kicks the rest in, they topple to the floor.

He climbs through to Nelson who despite his condition smiles, falls unconscious.

Barnaby calls back to the officers.

BARNABY

Found them.

They pile into the room.

(CONTINUED)

BARNABY (CONTD)

Get him to the hospital. No time to
get a stretcher. Use the cot.

Three officers carry Nelson in the cot back to the hall.

ROBERT

I can't get through.

Barnaby scans the room, picks up a sturdy chair, uses one of the legs against the corroding mortar. One of the bricks comes loose, then others.

Robert climbs through.

BARNABY

Hurry to the hall and get one of
the officers to drive you home.

Robert exists as Barnaby uses a brick to widen the hole, climbs through, continues down the passage to the well.

With only the light on the mobile to guide him, he nearly falls into the cold water of Ada's well. Here he calls the Constable.

CUT TO:

INT. HODDYWELL COTTAGE - NIGHT

The lights are out but moonlight shines through the windows. Jenny and Sam sit, gagged, wrists and ankles bound on the sofa. Sam has a large gash in his forehead, injuries acquired during a struggle.

Gretchen agitated, peers through the window, pistol in hand.

GRETCHEN

The cavalry will be here soon. I
won't be here to greet them so give
Mr Barnaby my regards.

Sam MUMBLES something made unintelligible by the gag.

GRETCHEN

I'll just lock the door on the way
out to buy a little time.

She slips out of the cottage.

CUT TO:

EXT. HODDYWELL COTTAGE - NIGHT

Gretchen exits the cottage, lights and SIRENS appear in the distance.

She locks the door, runs into the woods. As soon as her silhouette disappears in the trees police cars come to a screaming halt by the bridge. Police spring from the vehicles ready for anything, creep toward the cottage, the Constable phone RINGS.

CONSTABLE

Yes sir?

BARNABY

Where are you?

CONSTABLE

Outside Hoddywell Cottage. Where are you?

BARNABY

Good. You see the well on your left?

CONSTABLE

Yes.

BARNABY

Well I'm going to climb out of it in a moment so can you make sure nobody shoots me?

The Constable looks confused.

CONSTABLE

Yes sir. The coast is clear.

Barnaby climbs out of the well, runs through the darkness, accompanies the officers to the cottage. Cautiously they shine torches through the window.

ANGLE ON WINDOW, the torch beams reach Sam and Jenny, gagged and bound on the sofa. Barnaby tries the door - locked. The officers break it down, enter on mass.

Barnaby flicks the light switch, unties Jenny's gag.

JENNY

She's getting away.

(CONTINUED)

BARNABY

When did she leave? What was she wearing? Is there anything else you can tell me?

JENNY

Just now. Um, she's wearing a black hooded coat and has a pistol.

BARNABY

(radio)

The suspect, Gretchen Hogarth 45, is making her way through Marsh Wood on foot, last seen wearing a black hooded coat. She's a war veteran, to be considered armed and extremely dangerous.

Barnaby unties Jenny's hands.

CUT TO:

EXT. HODDYWELL COTTAGE - NIGHT

Police, torches on, weapons at the ready, enter the woods.

CUT TO:

INT. MARSH WOOD - NIGHT

Gretchen scurries through wood, trips over a fallen log.

GRETCHEN

Blast.

She picks herself up, keeps going, hides behind a tree as torch lights in the distance veer off to the right.

She trudges to the left, avoiding the search, when BAM she is hit in the face by the back of a SHOVEL, falls like a rag doll.

Hugh switches on a torch, looks down at Gretchen, out cold, blood pours from her nose.

Facing the lights, he swings his own torch from side to side to attract attention.

CUT TO:

INT. INTERVIEW ROOM - DAY

Gretchen sits opposite Barnaby and a recovered Nelson across a small table, her face badly bruised, plaster across her broken nose.

Nelson FLICKS on the sound recorder.

NELSON

DCI Barnaby and DS Nelson
interviewing Gretchen Hogarth at a
time of seven zero two am.

BARNABY

Let's start from the beginning.

GRETCHEN

Why should I tell you anything?

NELSON

We know everything anyway, comrade
Pritchard is keen to lessen his
sentence.

BARNABY

Sometimes it feels better to get
things off your chest.

Gretchen's eyes fill with tears but she shakes her head emphatically.

GRETCHEN

I can't, not now.

BARNABY

I'll tell you how it played out and
you correct me if I'm wrong.

Barnaby hands her a tissue, she dabs her eyes and nods.

BARNABY (CONTD)

You fell in love in Afghanistan.
Didn't you?

GRETCHEN

His name was Ahmood.

DISSOLVE TO:

INT. BARRACKS MEDICAL OFFICE - DAY (FLASHBACK)

BLACK AND WHITE, A young Gretchen bandages a SOLDIER'S ankle. He stands to test the bandage, seems happy with it.

GRETCHEN

That should help but it'll take a few days.

SOLDIER

Thanks.

He hobbles out of the room and Gretchen puts away medical materials spread out on a small trolley.

AHMOOD (O.C.)

(Arabic)

Sabah elkhayr.

Gretchen spins round. A dark man, AHMOOD leans seductively in the doorway.

Gretchen, in love, grins foolishly. He steps into the room and the two lovers embrace.

He pulls away from her, with a cheeky smile turns her away from him. With his forearms on her shoulders he opens his hand, a gold chain unravels. At the base of the chain hangs a bright blue stone in the shape of a pyramid. He fastens the chain around her neck.

DISSOLVE TO:

INT. INTERVIEW ROOM - DAY (BACK TO PRESENT)

Gretchen stares into space.

BARNABY

He died didn't he?

Gretchen breaks out of her daze, looks at Barnaby.

GRETCHEN

He was killed. Not by our boys, by the Americans.

Her voice full of hate as she pronounces the "A" word.

DISSOLVE TO:

INT. TROUPE CARRIER - DAY (FLASHBACK)

BLACK AND WHITE, Afghanistan. Young Gretchen in military uniform sits in the back of a vehicle with other DEFENSE PERSONNEL.

Through the window, CHILDREN kick a homemade soccer ball while GROWNUPS purchase food from a mobile vendor.

The vehicle passes a row of run down shops blackened from a recent explosion. Tendrils of smoke still rise from the destruction.

Gretchen flies to the rear doors, opens them, is about to jump out of the moving vehicle but two colleagues pull her back kicking and SCREAMING.

The row of burnt out shops grow smaller through the open doors as the vehicle drives on.

CUT TO:

INT. INTERVIEW ROOM - DAY (BACK TO SCENE)

GRETCHEN

He was just a shopkeeper. He had nothing to do with the war.

BARNABY

And so you changed sides.

GRETCHEN

It's their country.

BARNABY

You came back to England and started smuggling in drugs to make money for terrorist groups.

GRETCHEN

I told you before Inspector. We all have to do our bit for what we believe in.

BARNABY

You used Hogarth Hall as a base for your operation and recruited the scorpion gang to do the legwork.

GRETCHEN

(sarcastic)

You seem to know everything.

(CONTINUED)

BARNABY

Except, how smuggling turned to murder.

GRETCHEN

That stupid boy, Andy Faulkner tried to double cross me.

DISSOLVE TO:

INT. HOGARTH HALL (BALLROOM) - NIGHT (FLASHBACK)

The hall is deserted. The glow of streetlights illuminate part of the room but not Gretchen, as she waits in the shadows.

The side door opens, two dark figures creep into the ballroom.

PRITCHARD

(loud whisper)

Mother Goose, it's the Sly Fox.
Where are you?

Gretchen steps out of the shadow behind them and taps Faulkner (Figure One) on the shoulder. Startled he drops the package on the ground, it bursts open. A plume of white powder rises into the air.

Gretchen and Pritchard sniff the air.

PRITCHARD

What the hell? Baby powder!

Falkner, his back to Gretchen looks at Pritchard in terror. Gretchen takes the brass candlestick from the mantelpiece behind her, hits Andrew of the back of the head. He flops to the floor with a THUD.

GRETCHEN

Little bastard.

PRITCHARD

What do we do with him?

GRETCHEN

Make sure he's dead and dump him in the woods. I'll clean up this mess.

Gretchen takes the Andrew's ankles, helps Pritchard carry him outside.

CUT TO:

INT. INTERVIEW ROOM - DAY (BACK TO SCENE)

GRETCHEN

Then things would have been fine if
it wasn't for those meddling
children.

DISSOLVE TO:

INT. HUBBARD COTTAGE (KITCHEN) - DAY (FLASHBACK)

OVER GRETCHEN'S SHOULDER, through the window, Robert and
Jenny interview Hugh about the passage.

ROBERT

Where does the passage go to?

HUGH

You ask Mother Granby. She knows
alright.

C.U. - GRETCHEN'S EYES close to slits as she glares upon the
scene from behind the kitchen sink.

CUT TO:

INT. HODDYWELL COTTAGE - NIGHT

Ada stirs the pot of stew on the stove and adds a sprinkle
of herbs.

There's a KNOCK on the door, she leaves the stew, opens it.
OVER ADA'S SHOULDER, a hooded Gretchen stands on the
doorstep. She lowers her hood, shakes off the rain.

ADA

Hallo! I'm just about to to have
some stew. Would you like some?

Gretchen nods and enters, AXE in hand as Ada dishes out a
second bowl. With Ada's back to her, Gretchen plunges the
axe deep into Ada's skull, it splits like a watermelon. Ada
falls, stew all over her.

Gretchen steps over to Ada's lifeless body, dishes out
another bowl of stew, is thoughtful enough to remove the pot
of stew from the stove.

CUT TO:

INT. INTERVIEW ROOM - DAY (BACK TO SCENE)

GRETCHEN

I should have murdered those pesky teenagers but I couldn't face the idea the time, so I killed poor old Ada instead.

BARNABY

And then you killed Lorna because she had a video of you and Pritchard entering the hall.

GRETCHEN

No actually. I didn't go into the hall that night. Pritchard did but he wasn't on the tape. The children were though and I knew then that it was only a matter of time before they found your Sergeant.

NELSON

She was getting too close though, telling everyone about the hall being haunted.

GRETCHEN

Yes, stupid woman. I'm glad she's dead, Faulkner too but I feel bad about Ada.

CUT TO:

INT. CAUSTON POLICE STATION - DAY

Nelson is at his desk when Barnaby strolls in with a pile of paper work, deposits it in front of him.

NELSON

What's this?

BARNABY

I thought you might like to finalise the Hogarth case seeing as you were prepared to sacrifice your health for it.

NELSON

I just thought that if you knew where I was, you would've had me rescued. I didn't want to blow our chance to arrest a murderer.

(CONTINUED)

BARNABY

I'm glad you think I care so much about you.

Barnaby collects his keys and a gift bag from beside his desk.

NELSON

That's not for me is it?

BARNABY

No. This is for the lovely Sarah, whom I am taking out for dinner.

CUT TO:

INT. ALL ENDS WELL - NIGHT

Barnaby and Sarah sit at a table in the restaurant with a glass of wine. Sarah touches the necklace she's wearing, smiles at Barnaby.

SARAH

Looks like you're finally getting to try the steak and Guinness.

Barnaby holds a finger to his lips.

BARNABY

Shhh. You'll bring bad luck. The phone could ring at any moment.

Sarah smiles skeptically.

BARNABY

I suspect the original name of this pub was "Well's End" but the meaning was lost over time and so it was changed to "All Ends Well."

Mary brings two dishes out, puts them on the table, spaghetti primavera for Sarah and for Barnaby, Guinness pie with marinated mushroom salad.

SARAH

There you go.

Barnaby hesitates.

BARNABY

Not yet.

He breaks open the pie and puts a fork full in his mouth.

(CONTINUED)

SARAH

Is it everything you hoped for?

BARNABY

Even better.

FADE OUT:

[END]