

FATHER BROWN 3

The Man in the Shadows

By Rob Kinsman

Block 2 / Episode 4

Draft Six

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CAST

Regulars

FATHER BROWN
SID
SULLIVAN
FELICIA
MRS MCCARTHY
GOODFELLOW

Guest Cast

Warning: Contains major spoilers! Best read after the script.

WILLIAM SHEPPARD

Late twenties. A reserved but pleasant man. Intellectual – an Oxbridge type. Originally from the Soviet Union, although no trace of this in his accent or manner. Although generally cool and efficient, he has a sensitive streak. He has worked hard to become a trusted member of the local community, and so comes across as friendly and reliable. Beneath this, however, is the fact that he is a spy and a traitor. He is someone who can be cold and ruthlessly efficient when he needs to be, but has recently let emotion and regret affect his behaviour. Despite this, he can lie fluently and convincingly. His personality is split between these two extremes: the efficient spy, and the man who can't deal with the guilt he feels over his best friend's death. Physically he needs to be a credible threat to Sid, whom he overpowers in a fight. However, he shouldn't be so physically distinctive as to be easily recognised when separated from the balaclava he initially hides behind.

MARION SHEPPARD

Late twenties. William's wife. She comes across as bright if a bit bookish. Oxbridge. An accepted but apparently unexceptional member of Father Brown's congregation and the local community. She's pregnant, and genuinely thrilled at the prospect of becoming a mother. She has continued working as a historian at the local manor. In reality she is also a spy, and shares the same cool efficiency as her husband. However, unlike him she lacks any obvious taint of humanity, rarely letting emotion cloud her judgment of what is necessary. A genuine streak of cool steel at her core.

DANIEL WHITTAKER

Late forties. An MI5 trouble-shooter sent in to sort out the mess at the manor hall. Extremely charming and charismatic. Very high status. Fiercely intelligent – a direct match for Father Brown, whose bumbling manner he soon sees through. Unlike Sullivan, his threats are never shouted: they come in the form of hints delivered in a reasonable tone. Top of the food chain amongst the police and spies in the episode – he treats Sullivan as little more than a low ranking assistant. He has no qualms about doing terrible things in pursuit of what he sees as the greater good, and never gets flustered.

HUGO MASTERS

The eccentric lord of the manor. Sixties. Loud, gregarious. A larger than life character. No sense of social boundaries, so will often say and do unexpected things on a whim. A member of the House of Lords, but with no airs and graces. He exudes a positive energy,

and has a friendly and welcoming manner, albeit one that many people find overpowering. A booming laugh, and a playful sense of fun about everything he does.

ARCHIE WATERSON (N/S)

A non-speaking but featured character. Mid twenties. Oxbridge. Another spy working from the manor hall, so also someone whose appearance wouldn't draw undue attention to him. Very close friend of William – the best man at his wedding. Someone who let compassion get the better of him, and was deeply hurt at the discovery that William was a traitor. When we see him in flashback he is confronting his friend, not wanting to believe what he's discovered. They then fight, so he needs to be a credible threat to William.

LOCATIONS

Woods
Lakeside
Road

Presbytery
Kitchen
Study

Cottage
Exterior
Back Garden
Kitchen
Living Room

Kembleford
Main Street

Sid's Caravan
Interior
Exterior

Manor
Driveway
Hugo's Study
Archive
Corridor
Stairwell

St Mary's
Exterior / Graveyard
Confessional

Police Station
Front Desk
Cell
Sullivan's Office
Interview Room
Exterior

Station
Platform
Ticket Office
Exterior

Train
Corridor
Compartment
Toilet

EP4/SC1. EXT. WOODS / LAKE. DAY 1. 18:45

SID, WILLIAM

N/S ARCHIE

[DENSE WOODS ADJACENT TO A LAKE. LONG AFTERNOON SHADOWS. A PATCHWORK OF SUNLIGHT THROUGH THE TREES.

AND A MAN'S HAND WORKING QUICKLY AND EFFICIENTLY. TYING A HEAVY STONE TO THE LIFELESS ARM OF A DEAD BODY.

A SHORT DISTANCE AWAY, SID IS MOVING THROUGH THE WOODS. FURTIVE, HE'S NOT SUPPOSED TO BE HERE. A FISHING ROD SLUNG OVER HIS SHOULDER.

THE MAN – HIS IDENTITY A MYSTERY – FINISHES HIS TASK. HE DRAGS THE CORPSE TOWARDS THE WATER.

SID REACHES THE LAKESIDE. PREPARES THE FISHING ROD... STOPS, SUDDENLY AWARE HE'S NOT ALONE.

HE PEERS TO GET A BETTER LOOK, SEES THE BODY. MOVES CLOSER. SNAPS A TWIG...

THE MAN FREEZES, HIS BACK TO SID.

FOR A MOMENT THEY'RE BOTH STILL, ASSESSING THE SITUATION.

THE MAN REACHES FOR SOMETHING. IT GLINTS IN THE SUN. A BLADE.

AND SUDDENLY THEY'RE IN MOTION. SID DROPS THE FISHING ROD AND FLEES. THE OTHER MAN PURSUES.

THEY CHARGE THROUGH THE TREES. HUNTER AND PREY.

AFTER SOME DISTANCE, SID RISKS A LOOK OVER HIS SHOULDER. THE MYSTERIOUS FIGURE IS STILL PURSUING HIM, CLOSER AND CLOSER.

SID PUTS ON AN EXTRA BURST OF SPEED, RUNNING
FOR HIS LIFE]

CUT TO:

EP4/SC2. EXT. WOODS / ROAD. DAY 1. 18:48

SID

N/S DRIVER, COMPANION

[SID BREAKS FREE FROM THE TREES, EMERGING
ONTO A SMALL ROAD THROUGH THE WOODS.]

A CAR APPROACHES. AN N/S COUPLE MAKING THE
MOST OF A SUNNY DAY.

SID WAVES HIS ARMS, FRANTIC]

SID:

Stop. Help!

[HE LOOKS BACK AT THE DENSE WOODS, UNSURE
WHERE THE PREDATOR IS.]

THE CAR SLOWS.

SID RUNS OVER, JUMPS IN THE BACK SEAT]

SID:

Drive! Someone's trying to kill me!

CUT TO TITLES:

EP4/SC3. EXT. WOODS / LAKE. DAY 1. 20:25

FATHER BROWN, SID, SULLIVAN, GOODFELLOW

N/S ARCHIE, POLICEMEN

[SID IS LEADING FATHER BROWN THROUGH THE TREES, BACK TOWARDS THE BODY]

SID:

He was fast. Thought I was done for.

[AS THEY NEAR THE LAKESIDE THEY SEE THE BUSTLE OF MOVEMENT. N/S POLICEMEN. THE CORPSE IS WET, DRAGGED FROM THE LAKE. THE STONES HAVE BEEN DETACHED AND ARE NEXT TO THE BODY.

GOODFELLOW BLOCKS THEIR WAY]

GOODFELLOW:

No-one's allowed through.

[FATHER BROWN PEERS PAST HIM. CATCHES SIGHT OF SULLIVAN]

FATHER BROWN:

Inspector!

[SULLIVAN SIGHS. TYPICAL. COMES OVER]

FATHER BROWN:

I need to pray over the body.

SULLIVAN:

No.

FATHER BROWN:

Be reasonable. That poor soul...

SULLIVAN:

This is a crime scene. If we need your services later on, we'll let you know.

SID:

You wouldn't know he was here if I hadn't told you.

SULLIVAN:

Tell me, what were you doing trespassing on private land?

SID:

Well, I...

FATHER BROWN:

We'll leave you to carry on with your work.

[HE WHEELS ABOUT, REMOVING SID BEFORE HE
GETS IN TROUBLE]

CUT TO:

EP4/SC4. INT. PRESBYTERY. KITCHEN. DAY 2. 08:10

FATHER BROWN, MRS MCCARTHY, SID

[NEW DAY. FATHER BROWN IS NIBBLING A PIECE OF TOAST, PORING OVER A NEWSPAPER. MRS MCCARTHY IS TRIMMING FLOWERS AT THE SINK.

[SID COMES IN THE BACK DOOR]

MRS MCCARTHY:

Don't bother knocking, will you?

[SID WAVES A NEWSPAPER]

SID:

Have you seen...

[FATHER BROWN HOLDS UP HIS OWN COPY. SNAP]

SID:

It was no accident.

MRS MCCARTHY:

Don't be ridiculous. That's what it says in the newspaper.

FATHER BROWN:

You mean that's what the Inspector told them.

[MRS MCCARTHY FROWNS – NO]

SID:

That body was dry as a bone when I saw it.

FATHER BROWN:

Archibald Waterson. I know that name.

MRS MCCARTHY:

Isn't he a friend of the Sheppards? Was the best man at their wedding last year.

FATHER BROWN:

(UNCERTAIN) You might be right.

SID:

Why is Sullivan covering this up? He should be out looking for witnesses.

FATHER BROWN:

True. Still, I suppose it's none of our business.

[DESPITE THIS, HE HAS A MISCHIEVOUS GLINT IN HIS EYE]

CUT TO:

EP4/SC5. EXT. COTTAGE. DAY 2. 08:55

FATHER BROWN, MARION

[A PICTURESQUE LITTLE COTTAGE.]

FATHER BROWN KNOCKS ON THE FRONT DOOR.
MARION ANSWERS, CAUTIOUS BUT FRIENDLY]

FATHER BROWN:

Mrs Sheppard. I came to offer my condolences about your friend.

MARION:

That's kind of you. Come in.

[HE NOTICES THAT SHE'S PREGNANT, JUST
STARTING TO SHOW]

FATHER BROWN:

Congratulations!

MARION:

(EXCITED) Thank you.

[THEY GO INSIDE]

CUT TO:

EP4/SC6. EXT. KEMBLEFORD. MAIN STREET. DAY 2. 09:15

SID, SULLIVAN

NSE TOWNSFOLK

[SID IS WALKING HOME, A LOAF OF BREAD UNDER HIS ARM. SULLIVAN INTERCEPTS HIM]

SULLIVAN:

I've been looking for you.

SID:

Guess it's your lucky day.

SULLIVAN:

I spoke to Alf Turner at the Red Lion. I gather you've been telling everyone your fanciful interpretation of what happened yesterday?

SID:

Nothing fanciful about it.

SULLIVAN:

(EARNEST) You have to stop this.

SID:

It's a free country.

SULLIVAN:

Trust me, don't go making a fuss.

SID:

You know me, Inspector. Soul of discretion.

[SID WALKS AWAY.

OUT ON SULLIVAN, CONCERNED]

CUT TO:

EP4/SC7. INT. COTTAGE. LIVING ROOM. DAY 2. 09:18

FATHER BROWN, WILLIAM, MARION

[FATHER BROWN IS SITTING WITH WILLIAM AND MARION, DRINKING TEA]

MARION:

We're still in shock.

WILLIAM:

Archie was one of the finest men I ever met.

FATHER BROWN:

Do you know what happened?

WILLIAM:

Only what they said in the paper. That he drowned.

FATHER BROWN:

What was he was doing at the lake?

WILLIAM:

It was a warm day. He probably just wanted to cool off.

FATHER BROWN:

Did he live nearby?

WILLIAM:

Little Haydock.

FATHER BROWN:

That's several miles away.

WILLIAM:

I don't know what he was doing around here. We saw him at the manor yesterday morning. Made plans for the weekend. We didn't know...

[SILENCE]

FATHER BROWN:

He was part of the restoration project?

MARION:

Archie specialised in the conservation of oil paintings.

FATHER BROWN:

There must be plenty of those at Bridgemore.

MARION:

There's enough paintings and antiques in that house to fill three museums.
And none of it in any kind of order. Everyone there is going to miss Archie.

FATHER BROWN:

The pair of you especially.

WILLIAM:

We barely slept.

[BEAT – FATHER BROWN REALISES SOMETHING
BUT REMAINS QUIET]

FATHER BROWN:

(STANDING) Well, sorry to intrude. And my deepest condolences.

MARION:

Thank you.

[FATHER BROWN'S MIND IS TICKING OVER AS HE
GOES. SOMETHING ISN'T RIGHT]

CUT TO:

EP4/SC8. INT. SID'S CARAVAN. DAY 2. 09:40

FATHER BROWN, SID, WILLIAM

[INTERCUT WITH FOLLOWING SCENE: CARAVAN EXTERIOR.

ESTABLISHING SHOT.

SID IS SLICING HIS BREAD. HE TAKES THE CRUSTY END, EATS IT.

A KNOCK.

STILL MUNCHING, SID OPENS THE DOOR...

AND IS IMMEDIATELY PUSHED OFF-BALANCE BY THE MAN FROM THE LAKE, HIS FACE MASKED BY A BALACLAVA. HE PULLS THE DOOR SHUT.

SID MANAGES TO REGAIN HIS FOOTING, BUT IS TRAPPED.

OUTSIDE, FATHER BROWN APPROACHES ON HIS BIKE. HE DISMOUNTS.

INSIDE, THE MAN PULLS A KNIFE AND STABS AT SID, WHO MANAGES TO DUCK ASIDE. SID LUNGES FOR THE BREAD KNIFE....

IT'S SLIGHTLY TOO FAR AWAY, HE ONLY NUDGES IT. IT CLATTERS TO THE FLOOR, OUT OF REACH.

THE MAN IS BEHIND HIM, ANOTHER STAB...

BUT SID HAS GOT HOLD OF THE BREAD BOARD AND WHACKS THE MAN'S HAND. HE DROPS HIS KNIFE.

OUTSIDE, FATHER BROWN KNOCKS ON THE DOOR.

INSIDE, THE MAN QUICKLY RECOVERS AND GRABS SID AROUND THE NECK. THE COMBATANTS FALL AGAINST THE WALL.

OUTSIDE, THE CARAVAN STARTS ROCKING FROM SIDE TO SIDE. SOMETHING FATHER BROWN MISINTERPRETS]

FATHER BROWN:

Oh. Sorry. I didn't know you were "entertaining".

[INSIDE, SID AND THE MAN ARE TRYING TO STRANGLE EACH OTHER. SID PULLS HIS HEAD ASIDE, MANAGING TO GRAB A BREATH.

OUTSIDE, FATHER BROWN HEARS SID GASPING FOR AIR. OH DEAR. HE STARTS TO TURN AWAY.

INSIDE, THE MAN IS WINNING. SID MANAGES TO PULL AWAY FOR ONE LAST DESPERATE CRY...

SID:
Help!

[FATHER BROWN STOPS IN HIS TRACKS. HE PULLS THE DOOR OPEN AND ENTERS.

THE MAN STANDS OVER SID, PRESSING FIRMLY INTO HIS NECK. SID FLAILS, HELPLESS]

FATHER BROWN:
Stop this!

[FATHER BROWN PRODS HIM WITH HIS UMBRELLA. THE MAN TURNS TO FACE HIM. SID SEIZES THIS DISTRACTION, PUSHES THE MAN ASIDE AND GRABS THE KNIFE.

REALISING THINGS ARE GETTING OUT OF HAND, THE MAN BARGES PAST FATHER BROWN AND FLEES.

SID, WEAKENED, MOVES TO FOLLOW]

FATHER BROWN:
No. Let him go.

[SID SLUMPS BACK, RUBS HIS SORE THROAT]

FATHER BROWN:
Are you alright?

SID:
Well I'm still breathing, just about. It must be the same man. He's got it in for me.

FATHER BROWN:
I think we have a problem.

CUT TO SCENE 10:

EP4/SC9. EXT. CARAVAN. DAY 2. 09:40

FATHER BROWN, SID (OOV), WILLIAM (OOV)

[MATCHING SHOTS TO BE INTERCUT WITH
PREVIOUS SCENE.]

ESTABLISHING SHOT.

THEN:

FATHER BROWN APPROACHES ON HIS BIKE. HE
DISMOUNTS.

THEN:

FATHER BROWN KNOCK ON THE DOOR.

THEN:

THE CARAVAN STARTS ROCKING FROM SIDE TO
SIDE. SOMETHING FATHER BROWN
MISINTERPRETS]

FATHER BROWN:

Oh. Sorry. I didn't know you were "entertaining".

[FATHER BROWN HEARS SID GASPING FOR AIR. OH
DEAR. HE STARTS TO TURN AWAY.]

SID (OOV):

Help!

[FATHER BROWN STOPS IN HIS TRACKS. HE PULLS
THE DOOR OPEN AND ENTERS]

CUT TO SCENE 8:

EP4/SC10. EXT. MANOR. DRIVEWAY. DAY 2. 12:00

FATHER BROWN, FELICIA, SID

[FELICIA'S CAR IS HEADING DOWN THE GRAND DRIVEWAY OF A STATELY HOME.

AFTER A FEW MOMENTS, WE SEE INSIDE THE CAR, WHERE FATHER BROWN, SID AND FELICIA ARE TALKING]

SID:

What am I looking for?

FATHER BROWN:

Anything out of the ordinary. This is where the Sheppards knew Archie from. We might learn a lot about all three of them here.

FELICIA:

Why are you suspicious?

FATHER BROWN:

One of them told me they'd read about what happened in this morning's paper. The other said they couldn't sleep last night because of it.

[SID GRUNTS, SUSPICIOUS]

FATHER BROWN:

But maybe they had good reason to lie. Sullivan wouldn't be covering this up if it was a routine case. There's something more going on here.

[THEY APPROACH THE IMPRESSIVE MANOR HALL]

SID:

I'll see what I can find.

FATHER BROWN:

Assuming Lord Masters lets us into the house in the first place.

FELICIA:

He will, although I hope you realise the sacrifice I'm making. You know he's a madman?

FATHER BROWN:

But he's a member of the House of Lords.

FELICIA:

Exactly.

[FATHER BROWN CHUCKLES AS THE CAR PULLS
UP]

CUT TO:

EP4/SC11. INT. MANOR. HUGO'S STUDY. DAY 2. 12:05

FATHER BROWN, FELICIA, HUGO

N/S FOOTMAN

[AN N/S FOOTMAN OPENS THE DOOR TO LET FATHER BROWN AND FELICIA IN.]

THERE'S A GENTLE THWACK. A SMALL BALL ROLLS PAST FATHER BROWN AND INTO THE HALLWAY.

FATHER BROWN LOOKS UP TO FIND HUGO BEAMING AT HIM]

HUGO:

Come in, come in.

[FATHER BROWN ENTERS, TAKING IN THE SCENE WITH CHILDLIKE CURIOSITY. FELICIA'S ENTHUSIASM IS MORE FORCED.]

HUGO IS PLAYING CROQUET WITH HIMSELF, HAVING MADE HOOPS OUT OF STRATEGICALLY ARRANGED BOOKS.

THE WHOLE ROOM IS IN A STATE OF UNBRIDLED CHAOS. EXPENSIVE CLUTTER EVERYWHERE]

HUGO:

Just practicing my stroke. Do you play?

FATHER BROWN:

I leave it to those more capable.

HUGO:

It's good to see you, old girl.

[HUGO GOES TO KISS FELICIA. SHE CAUTIOUSLY OFFERS HER CHEEK.]

HUGO GRABS HER AND BENDS HER BACK – ROMANTIC HERO STYLE – GIVING HER A SMACKER ON THE LIPS. SHE'S HORRIFIED]

HUGO:

Please, make yourselves at home.

[HUGO SITS. THE OTHER CHAIRS ARE COVERED IN DEBRIS. FATHER BROWN GALLANTLY MOVES A TAXIDERMIED FERRET OFF ONE OF THEM SO FELICIA CAN SIT]

HUGO:

So, what can I do for you?

FELICIA:

(FORCED CHARM) Well, Monty and I are having a little soiree next Saturday. You know, the usual: drinks, nibbles and gossip.

HUGO:

Sounds divine.

FELICIA:

I was passing, so I thought I'd invite you in person. We'd love it if you could come.

HUGO:

We would?

FELICIA:

(SMILING THROUGH GRITTED TEETH) *I* would.

HUGO:

What red blooded man could refuse such an offer?

[HE BEATS HIS CHEST]

FATHER BROWN:

While we're here, I was very sorry to hear about what happened. (BEAT) Lord Masters?

[HUGO IS STILL STARING LUSTILY AT FELICIA]

HUGO:

Sorry, what?

FATHER BROWN:

It was in the newspaper, about the man who'd been working on your restoration project. Archibald Waterson.

HUGO:

Ah! I've been expecting you.

[FELICIA AND FATHER BROWN LOOK AT EACH OTHER, SURPRISED]

CUT TO:

EP4/SC12. INT. MANOR. CORRIDOR. DAY 2. 12:08

SID, WILLIAM

[SID IS SNEAKING AROUND, EXPLORING THE MANOR.

HE COMES TO A DOOR. A SIGN ON IT READS 'ARCHIVE'.

SID TRIES THE HANDLE. IT'S LOCKED.

HE'S ABOUT TO GO WHEN HE HEARS A NOISE. A KEY IN THE OTHER SIDE OF THE LOCK. HE DARTS OUT OF SIGHT.

THE DOOR OPENS. WILLIAM COMES THROUGH. HE LOOKS UPSET.

HE LOCKS THE DOOR BEHIND HIM, DROPS THE KEY INTO HIS RIGHT-HAND JACKET POCKET, THEN HEADS OFF.

SID CAUTIOUSLY FOLLOWS]

CUT TO:

EP4/SC13. INT. / EXT. MANOR. HUGO'S STUDY / DRIVEWAY.
DAY 2. 12:09

FATHER BROWN, FELICIA, HUGO, DANIEL

[FATHER BROWN IS EXAMINING AN UNMARKED ENVELOPE]

FATHER BROWN:

You're sure this is for me?

HUGO:

I found it in my desk this morning. Archie had left a note with it. He said an important stranger would ask about him, and I should give them this envelope.

FATHER BROWN:

Did you know Archie well?

HUGO:

Barely at all - those restoration fellows keep to the far side of the house. But he was a sweet boy. Helped me shift my piles.

FELICIA:

I beg your pardon?

HUGO:

Of books. They were blocking the way into the library.

[FATHER BROWN OPENS THE ENVELOPE. THERE'S A SINGLE SHEET OF PAPER INSIDE. HE SHOWS IT TO FELICIA. BOTH PERPLEXED]

HUGO:

Love letter?

FELICIA:

"I'll take the secret to my grave."

[THROUGH THE WINDOW, A CAR PULLS UP]

FATHER BROWN:

Does that mean anything to you?

HUGO:

No.

[FELICIA'S FACE FALLS AS SHE SEES A MAN, DANIEL, GET OUT OF THE CAR]

FATHER BROWN:

Who is he?

FELICIA:

(HESITATION) I can't say.

HUGO:

Like that, is it?

[HE WINKS AND LETS OUT A RAUCOUS LAUGH.

BUT FATHER BROWN IS INTRIGUED BY FELICIA'S
DISCOMFORT]

CUT TO:

EP4/SC14. INT. MANOR. STAIRWELL. DAY 2. 12:11

SID, WILLIAM

[WILLIAM STOPS IN THE SECLUDED STAIRWELL. SID, A SHORT DISTANCE BEHIND, SECRETLY OBSERVES HIM.]

WILLIAM LEANS AGAINST THE WINDOW LEDGE. HIS SHOULDERS START TO TREMBLE. HE'S CRYING.

SID PRETENDS HE'S ACCIDENTALLY WANDERED IN]

SID:

Sorry. Didn't see you there.

[WILLIAM WIPES HIS EYES WITH THE BACK OF HIS HAND, THEN TURNS]

SID:

It's William, isn't it? I've seen you about, in Kembleford.

[WILLIAM NODS, CAUTIOUS]

SID:

Are you alright?

WILLIAM:

Allergies.

[SID STEPS CLOSE, CLASPS WILLIAM'S LEFT ARM]

SID:

I was sorry to hear about your friend. Must be tough for you.

[PERPLEXED BY THIS GESTURE, WILLIAM DOESN'T NOTICE SID'S OTHER HAND DIP INTO HIS RIGHT-HAND POCKET]

WILLIAM:

I'm fine. Thank you.

[HE PULLS AWAY]

SID:

Right you are.

[SID GOES. WILLIAM FROWNS. STRANGE.]

AS SID HEADS THROUGH THE DOOR WE SEE THAT
HE'S NOW HOLDING WILLIAM'S KEY]

CUT TO:

EP4/SC15. INT. MANOR. HUGO'S STUDY. DAY 2. 12:13

FATHER BROWN, FELICIA, HUGO

[FELICIA SPEAKS TO HUGO WITH AN UNUSUAL INTENSITY. FATHER BROWN WATCHES, INTRIGUED]

FELICIA:

When did the restoration start?

HUGO:

My dear, I have people who remember dates for me. (TO FATHER BROWN) Would you like some apple crumble?

[FATHER BROWN IS TEMPTED... BUT FELICIA GIVES HIM A LOOK. HE RELUCTANTLY DECLINES]

FELICIA:

Roughly.

HUGO:

Eighteen months ago. Give or take.

FELICIA:

How did you find the people to do it?

HUGO:

I didn't, they found me. They're a benevolent organisation, wanted to help preserve my family's heritage for future generations. How about a sticky tart?

FELICIA:

No cakes, thank you. How many people work on it?

HUGO:

I don't know - they keep themselves to themselves, while I rattle around in the East Wing. Maybe a dozen of them in total.

FATHER BROWN:

That seems rather a lot.

HUGO:

It's a big house, and nobody's tried to catalogue its contents since great uncle Basildon. Mad as a fruitbat, he was. Organised the heirlooms in colour order, based on their auras.

FELICIA:

So you don't ever go over to the part of the house they're based in?

HUGO:

They use dangerous chemicals in their work, said it was safest for me to stay clear. Not that I mind. I'm happy here with Terrance.

FATHER BROWN:

Terrance?

[HUGO NODS AT THE STUFFED FERRET.
TERRANCE]

CUT TO:

EP4/SC16. INT. MANOR. CORRIDOR / ARCHIVE. DAY 2. 12:15

SID, WILLIAM, MARION, DANIEL

N/S SPIES

[SID SLOWLY TURNS THE KEY IN THE DOOR UNTIL THE LOCK CLICKS. HE GENTLY OPEN THE DOOR A CRACK.

FROM BEYOND HE CAN HEAR DANIEL]

DANIEL (OOV):

Nobody is to touch anything in this room until I give the word. You will all return home and remain there until I send for you.

[SID OPENS THE DOOR FURTHER; IS SHOCKED WITH WHAT HE SEES.

THE ARCHIVE HAS BEEN TURNED INTO A BUSY INTELLIGENCE CENTRE. A HANDFUL OF N/S SPIES HAVE STOPPED WORKING TO LISTEN TO DANIEL. MARION HAD BEEN TRANSCRIBING A CONVERSATION FROM A SPOOL OF TAPE. OTHERS HAVE CODED DOCUMENTS IN FRONT OF THEM. MAPS OF THE SOVIET UNION ON THE WALL.

DANIEL SEES SID IN THE DOORWAY]

SID:

Sorry. Wrong door.

[THE N/S SPIES TURN TO LOOK AT HIM.

SID TURNS, BUT WILLIAM IS BEHIND HIM. TRAPPED]

CUT TO:

EP4/SC17. INT. / EXT. MANOR. HUGO'S OFFICE / DRIVEWAY.
DAY 2. 12:30

FATHER BROWN, FELICIA, SID, HUGO, WILLIAM, DANIEL

[HUGO IS REGALING FELICIA AND FATHER BROWN
WITH A WILD AND RAMBLING TALE]

HUGO:

Now, Cousin George – he set himself the challenge of trying to translate every book in the house into Ancient Greek. Died tragically with the finishing line in sight, sixteen books from the end of the Zoology section.

FELICIA:

We've taken up too much of your time.

HUGO:

Not at all. It's a delight to see you without the Earl in tow. Was he the one who insisted you be chaperoned by a priest?

FELICIA:

Father Brown is not here to keep an eye on me.

HUGO:

Methinks the lady protests too much.

[FELICIA STANDS, FORCES A SMILE]

FELICIA:

It's been a pleasure, and I look forward to seeing you at the weekend.

[FATHER BROWN'S FACE CLOUD OVER. OUT THE
WINDOW, WILLIAM AND DANIEL ARE ESCORTING
SID ONTO THE DRIVEWAY]

HUGO:

I'm already counting the minutes. Tick, tock.

[HE KISSES HER HAND]

FELICIA:

Must dash.

FATHER BROWN:

Goodbye Hugo. Terrance.

[HE NODS AS HE PASSES THE FERRET, FOLLOWS
FELICIA]

CUT TO:

EP4/SC18. EXT. MANOR HALL. DRIVEWAY. DAY 2. 12:33

**FATHER BROWN, FELICIA, GOODFELLOW, SID, DANIEL,
WILLIAM**

[A CAR IS PULLING UP. WILLIAM AND DANIEL
FLANK SID]

SID:

I didn't see nothing. I can keep schtum.

[GOODFELLOW GETS OUT THE CAR]

DANIEL:

Take him to the station for now.

[GOODFELLOW PRODUCES HANDCUFFS]

SID:

There's no need for...

[GOODFELLOW PUTS THEM ON HIM]

GOODFELLOW:

(QUIETLY) You were warned.

[HE PUTS SID IN THE CAR, THEN GETS IN HIMSELF.

FATHER BROWN AND FELICIA EMERGE FROM THE
HOUSE]

FATHER BROWN:

Sergeant!

[DANIEL NODS AT GOODFELLOW – GO.
GOODFELLOW TURNS THE CAR AROUND]

DANIEL:

(CHARMING) Lady Felicia.

[FELICIA IS SILENT, CAUTIOUS OF HIM. THIS
INTRIGUES FATHER BROWN]

FATHER BROWN:

What's Sid done?

DANIEL:

You must be Father Brown.

FATHER BROWN:

You have the better of me.

FELICIA:

What are you doing here, Daniel?

DANIEL:

Oh, you know. The same old, same old.

FELICIA:

Please. I'm sure we can sort this out.

DANIEL:

I'll arrange for someone to give you a lift back to town while your driver is... indisposed. If you'll excuse me, I've urgent matters to attend to.

[DANIEL AND WILLIAM RETURN INSIDE]

FATHER BROWN:

Lady Felicia, will you please tell me what's going on? Who is that man?

[SHE HESITATES, CONFLICTED]

FELICIA:

His name is Daniel Whittaker.

FATHER BROWN:

How do you know him?

FELICIA:

We had... dealings during the war. He works for the government.

FATHER BROWN:

Which part of the government?

FELICIA:

(HESITATION) MI5.

[AS THIS SINKS IN, THE CAR HEADS OUT OF SIGHT]

CUT TO:

EP4/SC19. EXT. ST MARY'S / GRAVEYARD. DAY 2. 13:02

FATHER BROWN, FELICIA

N/S DRIVER

[FELICIA'S CAR PULLS UP. FATHER BROWN AND FELICIA GET OUT]

FELICIA:

(TO N/S DRIVER) Wait here.

[SHE MOVES OUT OF EARSHOT]

FELICIA:

What now?

FATHER BROWN:

I realise there may be... legal reasons why you shouldn't talk about this.

FELICIA:

I won't abandon Sid.

FATHER BROWN:

Thank you. We need a better idea about what's really going on.

FELICIA:

The restoration project is just a front.

FATHER BROWN:

That could explain why the Sheppards lied to me.

FELICIA:

What do you make of Archie's letter? "I'll take the secret to my grave".

FATHER BROWN:

He must have left it as a safeguard in case something happened to him.

FELICIA:

So he knew he was in danger.

FATHER BROWN:

But why didn't he ask for help? Why put himself in harm's way?

FELICIA:

Perhaps he was caught up in something illegal?

[FATHER BROWN HUMS, PUZZLED]

FELICIA:

I'll see if I can find out more about the official investigation.

FATHER BROWN:

Good, thank you.

[SHE GOES BACK TO THE CAR.

FATHER BROWN HEADS TOWARDS THE CHURCH,
LOST IN THOUGHT. HE EYES THE GRAVESTONES.

AND THEN IT COMES TO HIM.

HE GOES TO AN OUT OF THE WAY CORNER OF THE
GRAVEYARD. AND THERE IT IS...

A SMALL GRAVESTONE WHICH READS:
"ARCHIBALD WATERSON. BORN 11 DECEMBER
1931. DIED 20 JUNE 1933."

OUT ON FATHER BROWN, A BREAKTHROUGH]

CUT TO:

EP4/SC20. INT. MANOR. HUGO'S STUDY. DAY 2. 13:04

HUGO, DANIEL

N/S FOOTMAN

[HUGO IS EATING HIS WAY THROUGH A LARGE CAKE.

A KNOCK ON THE DOOR]

HUGO:

Come!

[THE N/S FOOTMAN LETS DANIEL IN]

DANIEL:

Lord Masters, I wonder if I might have a word.

HUGO:

Pull up a chair and have a nibble.

[DANIEL SITS DOWN.

HUGO CUTS HIM A SLICE OF CAKE, USING A BOOK AS A MAKESHIFT PLATE]

HUGO:

Don't mind using fingers, do you? Yours, not mine.

DANIEL:

(UNFLUSTERED) Thank you. My name is James Gregson, I'm overseeing the restoration project.

HUGO:

Sterling work you're all doing. Your man polished up cousin Bartholomew a treat.

[HE INDICATES AN OIL PAINTING OF A VERY DEPRESSED LOOKING OLD MAN]

DANIEL:

I'm here because a member of our staff had an unfortunate accident yesterday.

HUGO:

A beastly business, as I was saying to that minx and her priest earlier.

DANIEL:

They were asking about it?

HUGO:

Poor Archie left a letter for them.

[DANIEL'S EYES FLARE]

DANIEL:

Do you know what it said?

CUT TO:

EP4/SC21. EXT. ST MARY'S / GRAVEYARD. DAY 2. 13:06

FATHER BROWN, MRS MCCARTHY

[FATHER BROWN PICKS UP THE BLUE VASE OF WITHERED FLOWERS IN FRONT OF ARCHIE'S GRAVESTONE.

HE TAKES THE FLOWERS OUT. TURNS THE VASE UPSIDE DOWN. WATER FALLS OUT, BUT NOTHING ELSE.

THINKS.

HE STARTS BRUSHING ASIDE THE LOOSE SOIL AROUND THE GRAVE, LOOKING FOR SOMETHING BURIED.

MRS MCCARTHY APPROACHES]

MRS MCCARTHY:

You've finally gone insane.

FATHER BROWN:

Just a moment, Mrs McCarthy.

MRS MCCARTHY:

The shame of it.

[SHE MOVES THE VASE AWAY, PLACING IT BY AN ADJOINING GRAVE WHICH HAS A RED VASE]

MRS MCCARTHY:

Unless you've heard that poor soul knocking on his coffin to be let out, you need to stop this.

[FATHER BROWN GIVES UP]

FATHER BROWN:

There's nothing here.

MRS MCCARTHY:

What are you up to?

[HE HESITATES, NOT WANTING TO PUT HER IN DANGER]

FATHER BROWN:

Nothing.

MRS MCCARTHY:

A likely story. (THE GRAVE:) I'll brighten this up. Do you think you can prevent yourself digging up any more of the residents until I get back?

FATHER BROWN:

Scout's honour.

[HE HEADS OFF TOWARDS THE CHURCH.

MRS MCCARTHY REPLACES THE VASE, BUT
ACCIDENTALLY PUTS THE RED ONE IN FRONT OF
ARCHIBALD'S GRAVE.

SHE TAKES THE WITHERED FLOWERS AND GOES]

CUT TO:

EP4/SC22. INT. ST MARY'S. DAY 2. 13:24

FATHER BROWN, DANIEL

[FATHER BROWN IS PUZZLING OVER THE LETTER. HE HOLDS IT UP TO THE LIGHT. NO HIDDEN MESSAGES.]

DANIEL COMES IN]

FATHER BROWN:

I wondered how long you'd take.

DANIEL:

(THE LETTER:) May I?

FATHER BROWN:

Please.

[DANIEL TAKES THE LETTER, PUTS IT STRAIGHT IN HIS POCKET]

FATHER BROWN:

Aren't you going to read it?

[DANIEL SMILES, A MODEL OF CALCULATED CHARM]

DANIEL:

What did you make of it?

FATHER BROWN:

Nothing.

DANIEL:

Spare me the modesty. You've solved too many crimes to be the bumbling idiot you appear to me.

FATHER BROWN:

Oh, I really am a bumbling idiot. Just one who sees patterns in things. You seem to know a lot about me.

DANIEL:

You've shown up on our radar a few times.

FATHER BROWN:

(CHUFFED) You've got a file on me?

DANIEL:

Why don't we pool our resources? We both want the same thing, after all.

FATHER BROWN:

Do we?

DANIEL:

The truth.

FATHER BROWN:

Actually, I want my friend released.

DANIEL:

Then perhaps you could start by telling me about the letter.

[FATHER BROWN IS WARY, BUT PLAYS ALONG]

FATHER BROWN:

Well, obviously it wasn't meant for me. Archie didn't leave it for any of his colleagues either, so he can't have trusted them. He wanted it to go to an outsider - whoever came to investigate if things went wrong. You.

[DANIEL NODS, CONTINUE]

FATHER BROWN:

But I happened to get to the manor first, and Lord Masters got the wrong end of the stick. Which means he doesn't know what's going on in his house.

DANIEL:

But you do. (NO REPLY) I'm sure Lady Felicia has filled you in.

FATHER BROWN:

She didn't say a word.

DANIEL:

Fine. If you want to play it that way – my name is Daniel Whittaker and I work for the Security Service. There, can we move on now?

FATHER BROWN:

Yes, you can tell me how Sid is.

DANIEL:

Maybe later. You worked out what the message means.

FATHER BROWN:

Yes.

DANIEL:

It wasn't a question. What did you find?

FATHER BROWN:

Nothing.

[BEAT – EYE CONTACT]

DANIEL:

Local officers don't know the source of each others' aliases. Only senior staff. And you, it seems.

FATHER BROWN:

I knew I recognised the name. I buried Archibald Waterson twenty years ago. He was only eighteen months old. A tragic story.

DANIEL:

(DRY) I can imagine.

FATHER BROWN:

His parents moved away so they could start over. I don't think anyone's spoken his name around here since then. Why did your man take that poor boy's name?

DANIEL:

Sometimes it's necessary.

FATHER BROWN:

You can do better than that, if we're sharing knowledge.

DANIEL:

When we create new identities for our officers, it's easier to use real people – dead people. There's an existing paper trail we can manipulate.

FATHER BROWN:

How tasteless.

DANIEL:

You did ask.

FATHER BROWN:

Do you know who killed him?

DANIEL:

What did you find at the grave?

FATHER BROWN:

I told you. There was nothing there.

[BEAT]

DANIEL:

We found your friend trespassing in a very sensitive area.

FATHER BROWN:

Sid was just nosing around.

DANIEL:

It's a serious charge. Espionage.

[BEAT – FATHER BROWN SHOCKED]

FATHER BROWN:

He was doing nothing of the sort. (NO REACTION) I swear to you, in this church, before God, that I didn't find anything by that grave.

DANIEL:

I'll see you later, Father.

FATHER BROWN:

What happened to pooling our resources?

DANIEL:

I changed my mind.

FATHER BROWN:

You can't play with an innocent man's life like this.

DANIEL:

Actually, I can.

FATHER BROWN:

I can't give you what I don't have.

[DANIEL SMILES AT HIM]

DANIEL:

Don't leave it too long to come to your senses. Once people disappear it can be hard to find them again.

[HE GOES, LEAVING FATHER BROWN INCENSED]

CUT TO:

EP4/SC23. INT. POLICE STATION. FRONT DESK. DAY 2. 13:40

FELICIA, SULLIVAN, DANIEL, GOODFELLOW

[GOODFELLOW BEHIND THE DESK; SULLIVAN
LOOKING THROUGH A REPORT. FELICIA COMES IN]

FELICIA:

I want to see Sid.

GOODFELLOW:

Sorry, orders from on high - no visitors.

FELICIA:

Then let me speak to Daniel Whittaker.

SULLIVAN:

Can I ask why?

FELICIA:

You can ask.

[DANIEL ENTERS FROM OUTDOORS, SEES FELICIA]

DANIEL:

Ah, good. (TO SULLIVAN) I'll need your office.

[HE HEADS THERE, NOT WAITING FOR SULLIVAN'S
PERMISSION]

DANIEL:

This way.

[FELICIA FOLLOWS HIM.

SULLIVAN BITES HIS LIP, EMASCULATED]

CUT TO:

EP4/SC24. INT. PRESBYTERY. KITCHEN. DAY 2. 13:42

FATHER BROWN, MRS MCCARTHY

[MRS MCCARTHY ENTERS WITH A BROKEN RED VASE AND FRESH FLOWERS. SHE PUTS THE FLOWERS BY THE SINK, TUTS.]

FATHER BROWN COMES IN, STILL TROUBLED]

MRS MCCARTHY:

Is this your doing?

FATHER BROWN:

What happened?

[SHE DROPS THE VASE INTO THE BIN]

MRS MCCARTHY:

I went back to freshen up those flowers, only to find this. Disgraceful, you should know better.

[FATHER BROWN FROWNS, RETRIEVES A FRAGMENT]

MRS MCCARTHY:

And now he's rummaging through the bins.

FATHER BROWN:

This was the only vase that was broken?

MRS MCCARTHY:

Yes. Why?

FATHER BROWN:

The one that was on Archibald's grave was blue.

[HE DASHES OUT. MRS MCCARTHY ROLLS HER EYES – NOW WHAT?]

CUT TO:

EP4/SC25. INT. POLICE STATION. SULLIVAN'S OFFICE. DAY
2. 13:43

FELICIA, DANIEL

[FELICIA IS SITTING. DANIEL MAKES HIMSELF
COMFORTABLE BEHIND THE DESK]

FELICIA:

Why are you here, Daniel?

DANIEL:

Oh, the usual. Trying to save the country.

FELICIA:

Who from?

DANIEL:

The bogeymen who hide under your bed. Who do you think?

FELICIA:

We're hardly in danger out here.

DANIEL:

It's that kind of complacency that'll get us all killed.

FELICIA:

Is that your job? Going round trying to frighten people.

DANIEL:

Actually, it's to stop them knowing how frightened they really ought to be.
We don't have officers out in this godforsaken nowhere for the fun of it.
It's because the fight is going on right now, all around us.

FELICIA:

And that's why you had my driver arrested? Because he's a threat to
national security.

DANIEL:

We all need a little leverage.

[FELICIA SCOWLS, CONTEMPTUOUS]

DANIEL:

Your priest has something I need.

FELICIA:

A conscience?

DANIEL:

An item he found in his graveyard.

FELICIA:

What is it?

DANIEL:

I don't know. I thought you could find out and bring it to me.

FELICIA:

You are joking?

DANIEL:

Oh, I rarely joke. Especially when reputations are at stake.

FELICIA:

I really don't care what you tell people about me.

DANIEL:

And how about the Earl? Does he feel the same way?

[BEAT]

FELICIA:

We paid our debt. Our house during the war.

DANIEL:

And we're very grateful for that. So now we're offering you another chance to help your country.

FELICIA:

This isn't fair.

DANIEL:

Past indiscretions can be made to vanish for a while, but sadly they never really go away. Which is a problem for men who rely on their reputation. A few words in the right ears, and who knows what the fallout would be?

[BEAT. FELICIA TRAPPED BUT DEFIANT]

FELICIA:

I need something from you in return. The man who died. I want details.

DANIEL:

Why not? Your friend might unearth something useful. But you know the price.

FELICIA:

(HESITATION) Yes.

[SHE HOLDS HIS GAZE]

CUT TO:

EP4/SC26. EXT. ST MARY'S / GRAVEYARD. DAY 2. 13:44

FATHER BROWN, MRS MCCARTHY

[FATHER BROWN GOES TO ARCHIBALD'S GRAVE.
MRS MCCARTHY FOLLOWS.]

THE BLUE VASE IS INTACT ON THE ADJACENT
GRAVE]

FATHER BROWN:

You mixed up the vases!

MRS MCCARTHY:

Now don't you go giving me grief. Someone had to tidy this mess up,
and...

[FATHER BROWN SMASHES THE BLUE VASE]

MRS MCCARTHY:

Father Brown!

[HE RUMMAGES THROUGH THE REMAINS, FINDS A
POSTCARD SEALED IN A WATERPROOF POUCH. HE
PULLS IT OFF A FRAGMENT OF VASE, WHICH IT
WAS ATTACHED TO WITH A PIECE OF PUTTY.]

HE TAKES THE POSTCARD FROM THE POUCH. THE
PICTURE SIDE SHOWS PHOTOS OF A BRITISH
SEASIDE TOWN]

FATHER BROWN:

(READS) "Dear Mother, enjoying my holiday. Weather fine. It was a long
journey, but we got here safely. Your loving daughter, Marjory."

MRS MCCARTHY:

What does that mean?

FATHER BROWN:

That Marjory is having a nice holiday.

MRS MCCARTHY:

What have you gone and got yourself mixed up in this time?

FATHER BROWN:

It's safer if you don't know.

MRS MCCARTHY:

I'm a grown woman! I don't need protecting.

[BEAT - SOMETHING CLICKS]

FATHER BROWN:

But maybe he did.

MRS MCCARTHY:

Will you please stop talking in riddles.

FATHER BROWN:

Take this. (GIVES HER THE POSTCARD) Keep it somewhere safe.

[HE GOES]

MRS MCCARTHY:

And he's off again.

[SIGHING, SHE STARTS GATHERING UP THE PIECES
OF THE VASE]

CUT TO:

EP4/SC27. INT. COTTAGE. LIVING ROOM. DAY 2. 13:55

FATHER BROWN, WILLIAM, MARION

[WILLIAM IS SITTING, LOST IN HIS OWN WORLD.]

MARION COMES IN, PUTS HER ARMS AROUND HIM FROM BEHIND. HE SQUEEZES HER HAND. A LOVING COUPLE]

MARION:

We could name the baby after him.

[WILLIAM IS SHOCKED]

MARION:

It would be a way of remembering him.

WILLIAM:

I'm hardly likely to forget.

MARION:

Sorry. It was just a thought.

[SHE PULLS AWAY, BUT HE CATCHES HER]

WILLIAM:

No, I'm sorry. I should be stronger than this.

[HE KISSES HER HAND.]

A KNOCK ON THE DOOR. MARION GOES THROUGH TO ANSWER IT]

MARION (OOV):

Father Brown. Please, come in.

[SHE LEADS HIM IN]

FATHER BROWN:

Hello.

WILLIAM:

What can we do for you?

FATHER BROWN:

I should start by saying that I know what you really do. Not exactly, perhaps, but I know you're more than historians.

[MARION AND WILLIAM STRAIGHTEN UP,
CAUTIOUS]

FATHER BROWN:

Something occurred to me, I wondered if you might be able to help.

MARION:

What with?

FATHER BROWN:

I think we all know that Archie's death wasn't an accident. He deliberately put himself in danger, and paid the price.

WILLIAM:

What makes you think that?

FATHER BROWN:

(IGNORES HIM) I've been trying to figure out why. At first I thought he must have been in trouble, but then another possibility occurred to me. Compassion. Perhaps he was trying to save someone else.

[MARION DOESN'T REACT, BUT WILLIAM IS
CLEARLY TOUCHED. FATHER BROWN SEES THIS]

MARION:

Save them from what?

FATHER BROWN:

That's what I was hoping you could tell me.

MARION:

If you know what we are, then you'll understand that we can't talk about this.

FATHER BROWN:

A shame. I wanted to reach out to whoever Archie was trying to help. They must be carrying a terrible burden.

[HE HOLDS EYE CONTACT WITH WILLIAM]

FATHER BROWN:

But I'm probably mistaken. Typical me, forever wading out of my depth. I'll leave you in peace.

WILLIAM:

Why did you say he put himself in danger?

FATHER BROWN:

He left a note behind, in case something happened to him.

[STUNNED SILENCE]

MARION:

What did it say?

FATHER BROWN:

(MOCK INNOCENCE) Oh, it's not my place to tell you. Good day.

[HE GOES.

OUT ON WILLIAM, FLUSTERED]

CUT TO:

EP4/SC28. INT. POLICE STATION. CELL. DAY 2. 14:10

SID, DANIEL, GOODFELLOW

[SID IS ON EDGE, JUMPY AND PARANOID.

FOOTSTEPS APPROACHING. A KEY IN THE DOOR.

GOODFELLOW LETS DANIEL IN]

DANIEL:

Thank you. You can leave us.

[GOODFELLOW GOES, LOCKING THEM IN]

DANIEL:

How are you holding up?

SID:

You can't keep me here. I've got rights.

DANIEL:

So they tell me. But I'm not a policeman, so I'm a bit hazy on the details.

[HE SITS NEXT TO SID, LIKE A FRIEND]

SID:

Who are you?

DANIEL:

I'd like to know what you were doing in a sensitive government facility.

SID:

I thought it was some kind of library.

DANIEL:

I could almost believe you, if you hadn't also stumbled across a corpse yesterday. You don't expect me to believe that was a coincidence?

SID:

Yes.

DANIEL:

I'll make this simple. You can help me out, in which case I'll leave you to the police. I doubt they'll press charges.

SID:

But I don't know anything.

DANIEL:

Or, I can take you somewhere less... formal for questioning. I'm sure I don't need to tell you that there's stiff penalties for those suspected of aiding the enemy. But it's your choice.

[HE SMILES, OH-SO REASONABLE.

OUT ON SID, PANICKED]

CUT TO:

EP4/SC29. EXT. ST MARY'S. DAY 2. 14:12

FATHER BROWN, WILLIAM

[FATHER BROWN IS HEADING BACK TO THE CHURCH. HE STOPS – SOMEONE'S FOLLOWING]

FATHER BROWN:

Hello William.

[WILLIAM CATCHES UP WITH HIM]

WILLIAM:

Why do you think I was involved?

FATHER BROWN:

I know a broken man when I see one.

WILLIAM:

What was in Archie's letter?

FATHER BROWN:

There's a game going on around me, one I don't wish to play. Spies and official bullies and all manner of madness. The people in my parish are suffering because of this. They're my only concern.

WILLIAM:

Then help me. I've done a terrible thing.

[HE SINKS HIS HEAD, ASHAMED]

CUT TO

EP4/SC30. INT. ST MARY'S. DAY 2. 14:20

FATHER BROWN, WILLIAM

[FATHER BROWN AND WILLIAM IN THE
CONFESSIONAL]

WILLIAM:

Forgive me Father, for I have sinned. It has been six weeks since my last
confession. I...

[THE WORDS CATCH IN THIS THROAT]

WILLIAM:

I killed my best friend.

[SILENCE]

FATHER BROWN:

What happened?

[SILENCE]

FATHER BROWN:

Everything said here is between you, me and God.

[BEAT]

WILLIAM:

Archie had intercepted a dead drop – a message for the Soviets about our
work at the manor.

*[INTERCUT THE FOLLOWING SCENE, WHICH PLAYS
SILENTLY UNDER THE DIALOGUE.]*

*ARCHIE COMES INTO THE KITCHEN. WILLIAM IS
CHEERY, BUT GRADUALLY REALISES ARCHIE IS
SOLEMN]*

WILLIAM:

Marion was still at work. Archie came to confront me about what he'd
discovered.

FATHER BROWN:

Why?

WILLIAM:

Because I sent the message. I used to be a Soviet spy.

[IN CHURCH, WILLIAM LOOKS DISTRAUGHT.]

A LONG SILENCE. FATHER BROWN
UNCOMFORTABLE]

WILLIAM:

Father?

[FATHER BROWN TAKES A DEEP BREATH. KNOWS
HE HAS TO RISE ABOVE THIS]

FATHER BROWN:

Does Marion know?

WILLIAM:

No, it would destroy her. (BEAT) It was being with her that changed my views. I realised we could have a better life here. A family. The past six months I've only fed the Soviets lies and inconsequential information.

FATHER BROWN:

And how many lives did you put at risk before that? (SILENCE) Did you explain this to Archie?

WILLIAM:

I tried. But the report contained details of a project I'd been assigned to, so he knew it had come from me. Maybe he just didn't want to believe it.

*[IN FLASHBACK, ARCHIE IS STRUGGLING TO KEEP HIS
COMPOSURE. WILLIAM PLEADS WITH HIM]*

WILLIAM:

He was furious. Felt betrayed. He attacked me.

*[ARCHIE THROWS HIMSELF AT WILLIAM. A VICIOUS
FIGHT]*

WILLIAM:

I just wanted him to stop. To give me a chance to explain. He was frantic. Grabbed a bottle.

*[ARCHIE GRABS AN EMPTY BEER BOTTLE. HE SWINGS
IT AT WILLIAM, WHO DUCKS ASIDE. THE BOTTLE
SHATTERS ON THE SIDEBOARD. ARCHIE STILL HAS
THE JAGGED NECK]*

WILLIAM:

It was just instinct. There was a knife.

*[WILLIAM GRABS A KITCHEN KNIFE. ARCHIE GOES
FOR HIM AGAIN. WILLIAM PLUNGES THE KNIFE INTO
ARCHIE'S STOMACH]*

WILLIAM:

I didn't mean to hurt him. I swear.

[*WILLIAM AND ARCHIE ARE BOTH MOTIONLESS.
DISBELIEF.*]

IN CHURCH. WILLIAM WIPES A TEAR FROM HIS
EYE]

WILLIAM:

I can't live with myself. Please Father, absolve me of my sins.

[PAUSE]

FATHER BROWN:

I can't.

WILLIAM:

What?

FATHER BROWN:

Am I right that you attacked Sid this morning?

WILLIAM:

I panicked.

FATHER BROWN:

You followed him home. What you did there was deliberate. How can I believe you truly regret any of this?

[BEAT]

WILLIAM:

You can't tell anyone.

FATHER BROWN:

I won't, but I must urge you to give yourself up. To face the consequences, for the sake of your immortal soul.

WILLIAM:

They'll kill me.

FATHER BROWN:

If you refuse, then all I can do is pray for you. Although I should warn you that Archie left the item he'd found for his superiors. Others will follow, looking for you.

WILLIAM:

What will I do? Marion is pregnant. I can't tell her what I am. What I *was*.

FATHER BROWN:

Then it seems you'll pay a terrible price. For that, I am truly sorry.

[SILENCE]

WILLIAM:

Keep an eye on her. And my child. Make sure they're alright.

FATHER BROWN:

Of course.

WILLIAM:

I'll get the train to London. Disappear until I can find a way back home.

FATHER BROWN:

Don't tell me your plans. I want nothing more to do with this sorry business.

WILLIAM:

Goodbye Father. I'm sorry I couldn't be a better man.

[WITH THAT HE GOES.

OUT ON FATHER BROWN, DEEPLY SAD]

CUT TO SCENE 32:

EP4/SC31. INT. COTTAGE. KITCHEN. DAY 1 (FLASHBACK).
15:05

WILLIAM

N/S ARCHIE

[SILENT FLASHBACK TO BE INTERCUT WITH
PREVIOUS SCENE.]

ARCHIE COMES INTO THE KITCHEN. WILLIAM IS
CHEERY, BUT GRADUALLY REALISES ARCHIE IS
SOLEMN.

THEN:

ARCHIE IS STRUGGLING TO KEEP HIS COMPOSURE.
WILLIAM PLEADS WITH HIM.

ARCHIE THROWS HIMSELF AT WILLIAM. A VICIOUS
FIGHT.

ARCHIE GRABS AN EMPTY BEER BOTTLE. HE
SWINGS IT AT WILLIAM, WHO DUCKS ASIDE. THE
BOTTLE SHATTERS ON THE SIDEBOARD. ARCHIE
STILL HAS THE JAGGED NECK.

WILLIAM GRABS A KITCHEN KNIFE. ARCHIE GOES
FOR HIM AGAIN. WILLIAM PLUNGES THE KNIFE
INTO ARCHIE'S STOMACH.

WILLIAM AND ARCHIE ARE BOTH MOTIONLESS.
DISBELIEF]

CUT TO:

EP4/SC32. INT. COTTAGE. LIVING ROOM. DAY 2. 14:40

WILLIAM, MARION

[MARION IS READING. WILLIAM COMES IN FROM OUTDOORS, PALE-FACED]

MARION:

What is it?

[HE CAN'T BRING HIMSELF TO SAY. MARION STANDS UP, WORRIED.]

WILLIAM CLENCHES HER IN A TIGHT EMBRACE]

MARION:

You're scaring me.

[BUT HE JUST CLINGS ON AS IF SHE'S THE MOST PRECIOUS THING IN THE WORLD]

CUT TO:

EP4/SC33. INT. PRESBYTERY. KITCHEN. DAY 2. 14:53

FATHER BROWN, FELICIA, MRS MCCARTHY

[MRS MCCARTHY IS GOING THROUGH SOME
PARISH PAPERWORK.]

FELICIA COMES IN, SUBDUED. HOLDING A REPORT]

FELICIA:

Is Father Brown here?

MRS MCCARTHY:

No.

[MRS MCCARTHY GATHERS UP HER WORK]

FELICIA:

Do you know when he'll be back?

MRS MCCARTHY:

You tell me. Presumably you're a part of his latest little escapade?

FELICIA:

No. (BEAT) What's he been doing?

MRS MCCARTHY:

Who knows? He made a right fuss over this silly thing earlier.

[SHE INDICATES THE POSTCARD, WHICH SHE PUTS
BEHIND A TIN ON THE SHELF.]

THEY HEAR THE FRONT DOOR]

FATHER BROWN (OOV):

Hello?

[MRS MCCARTHY GOES INTO THE HALL. FELICIA
EYES THE POSTCARD, CONFLICTED]

MRS MCCARTHY (OOV):

Her Royal Highness is here. I left your postcard behind the biscuit tin.

FATHER BROWN (OOV):

Thank you.

[FELICIA GIVES IN. SLIPS THE POSTCARD INTO HER
BAG.]

OFF-SCREEN, MRS MCCARTHY GOES OUT THE FRONT DOOR.

FATHER BROWN COMES THROUGH]

FATHER BROWN:

Lady Felicia. Any joy?

FELICIA:

A copy of the police report.

FATHER BROWN:

How did you manage that?

FELICIA:

Smiles and laughing at interminable jokes.

[UNCOMFORTABLE, SHE WATCHES TO SEE IF HE BELIEVES HER]

FELICIA:

I need to go.

FATHER BROWN:

Are you alright?

FELICIA:

Yes.

FATHER BROWN:

I know it's frightening. What we've got ourselves mixed up in.

[SHE NODS]

FELICIA:

Better get on – I have to try and explain to my husband why I've invited that madman to our soiree.

[WITH A HUMOURLESS LAUGH, SHE HANDS HIM THE REPORT AND GOES.

HE FROWNS, CURIOUS.

BUT OTHER MATTERS ARE MORE PRESSING. HE SKIMS THROUGH THE REPORT.

DOESN'T GET FAR BEFORE SOMETHING IN IT STOPS HIM.

HE CONTEMPLATES FOR A MOMENT, PUTTING THE
PIECES TOGETHER.

HE GRABS HIS UMBRELLA AND DASHES OUT]

CUT TO:

EP4/SC34. INT. POLICE STATION. FRONT DESK. DAY 2. 15:00

FELICIA, SULLIVAN, GOODFELLOW, DANIEL

[GOODFELLOW BEHIND THE DESK. SULLIVAN AND DANIEL ARE TALKING]

DANIEL:

I may need some of your men.

SULLIVAN:

We do still have police business to conduct.

DANIEL:

I'm sure you'll cope.

[FELICIA COMES IN]

GOODFELLOW:

Lady Felicia.

FELICIA:

Take it.

[FELICIA GIVES DANIEL THE POSTCARD]

DANIEL:

Thank you for your service.

FELICIA:

Go to hell.

[SHE WALKS OUT. DANIEL HEADS TO THE OFFICE.

SULLIVAN EXCHANGES A LOOK WITH GOODFELLOW, UNHAPPY]

CUT TO:

EP4/SC35. INT. POLICE STATION. SULLIVAN'S OFFICE. DAY
2. 15:01

SULLIVAN, DANIEL

[AT THE DESK, DANIEL EXAMINES THE POSTCARD.
HE IGNORES THE WRITING ON IT.

HE SCRATCHES AT THE STAMP, WHICH PEELS
EASILY OFF – IT'S BEEN REMOVED BEFORE.

HE TAKES HIS FOUNTAIN PEN, UNSCREWS IT.
INSIDE IS A SMALL CYLINDER: A MICROSCOPE! HE
USES IT TO EXAMINE A SMALL MARK ON THE
BACK OF THE STAMP.

THROUGH THE VIEWFINDER WE SEE THE
MAGNIFIED IMAGE. IT IS A REPORT WRITTEN IN
RUSSIAN.

DANIEL READS. THINKS. CALMLY STANDS AND
OPENS THE DOOR]

DANIEL:
Inspector.

[SULLIVAN COMES IN]

DANIEL:
Get your people to watch the roads out of town. We'll take the station.

SULLIVAN:
Why?

DANIEL:
We have our man.

[A SLY SMILE]

CUT TO:

EP4/SC36. THIS SCENE HAS BEEN CUT

EP4/SC37. EXT. STATION. DAY 2. 15:10

FATHER BROWN

[FATHER BROWN CYCLES TOWARDS THE STATION.
HE HOPS OFF HIS BIKE, PLACES IT AGAINST THE
WALL, AND DASHES THROUGH THE FRONT
ENTRANCE]

CUT TO:

EP4/SC38. INT. STATION. PLATFORM. DAY 2. 15:11

FATHER BROWN, GOODFELLOW, DANIEL

NS PASSENGERS, STATION STAFF

[A TRAIN IS ABOUT TO DEPART.

FATHER BROWN RUSHES ALONG THE PLATFORM.

HE JUST MAKES IT, FLINGS OPEN THE CARRIAGE
DOOR AND HOPS ON.

DANIEL EMERGES FROM THE TICKET OFFICE, JUST
IN TIME TO SEE FATHER BROWN.

THE TRAIN PULLS AWAY.

GOODFELLOW ENTERS]

GOODFELLOW:

The ticket clerk saw a man fitting his description. He bought a ticket to
London.

[DANIEL NODS AT THE TRAIN]

GOODFELLOW:

Sir?

DANIEL:

Father Brown.

GOODFELLOW:

That'll keep him out of our way. That's the train for Birmingham.

[DESPITE THIS, DANIEL WATCHES THE TRAIN.
CONCERNED]

CUT TO:

EP4/SC39. INT. TRAIN. COMPARTMENT. DAY 2. 15:15

FATHER BROWN, WILLIAM

[A MAN IS SITTING ALONE, HIDDEN BEHIND A NEWSPAPER.

FATHER BROWN COMES IN, STILL OUT OF BREATH]

FATHER BROWN:

The thing about my job is you end up drinking an awful lot of tea. And I do like my sugar.

[HE PATS HIS STOMACH, THEN SITS DOWN, WHEEZING.

THE MAN LOWERS THE NEWSPAPER]

WILLIAM:

How did you find me?

FATHER BROWN:

When a man – especially one in your line of business – says one thing, you can be sure he means the opposite. You told me you were going to London.

WILLIAM:

Did you bring the police?

FATHER BROWN:

Our conversation remains between us and God. Although I think you have some explaining to do.

WILLIAM:

I've just seen my wife's face for the last time. My son will grow up without a father. Can you call that justice?

FATHER BROWN:

You lied to me. The confessional is sacred. Not somewhere for you to spin stories, even if you are from a place that doesn't permit faith.

WILLIAM:

(ALARMED REALISATION) The train is stopping.

FATHER BROWN:

It's just signals.

[THE TRAIN STOPS. WILLIAM LOOKS OUT THE WINDOW, BUT HIS VIEW IS LIMITED]

WILLIAM:

We're only just out of Kembleford.

FATHER BROWN:

There's probably another train coming in.

WILLIAM:

This is your doing.

FATHER BROWN:

Nobody else knows you're here.

[THE TRAIN STARTS TO MOVE AGAIN]

FATHER BROWN:

Now, can we talk?

[WILLIAM CHECKS THE CORRIDOR...]

WILLIAM:

Liar.

[HE DISAPPEARS.

FATHER BROWN JUMPS UP, FOLLOWS]

CUT TO:

EP4/SC40. INT. TRAIN. CORRIDOR / TOILET. DAY 2. 15:18

FATHER BROWN, GOODFELLOW, WILLIAM, DANIEL

[FATHER BROWN EMERGES FROM THE
COMPARTMENT. HE SEES DANIEL ADVANCING]

FATHER BROWN:

Oh no.

[HE FOLLOWS WILLIAM TO THE INTERSECTION
WITH THE NEXT CARRIAGE. GOODFELLOW IS
APPROACHING FROM THAT DIRECTION]

GOODFELLOW:

Stay where you are.

[WITH NOWHERE TO RUN, WILLIAM THROWS OPEN
THE DOOR OF THE MOVING TRAIN]

FATHER BROWN:

Don't!

[HE GRABS HOLD OF WILLIAM TO STOP HIM
JUMPING.

WILLIAM SEES AN OPPORTUNITY.

HE PUSHES FATHER BROWN TOWARDS THE OPEN
DOOR, BUT KEEPS HOLD OF HIM.

FATHER BROWN'S HEAD IS DANGLING OUTSIDE
THE CARRIAGE AS THE PICTURESQUE SCENERY
RUSHES PAST. ONLY WILLIAM'S GRASP PREVENTS
HIM FALLING OUT COMPLETELY]

WILLIAM:

Keep back! Both of you!

[GOODFELLOW AND DANIEL STOP]

DANIEL:

Just stay calm. Talk to me.

FATHER BROWN:

Tunnel.

WILLIAM:

What?

FATHER BROWN:

Tunnel!

[WILLIAM REALISES JUST IN TIME, PULLING FATHER BROWN BACK INSIDE. THE CARRIAGE GOES DARK AS THE TRAIN PLUNGES INTO A TUNNEL.

FATHER BROWN IS RIGHT UP AGAINST WILLIAM]

FATHER BROWN:

Let me help you. I know you didn't kill your friend.

[WILLIAM UNNERVED.

DANIEL HAS STARTED ADVANCING AGAIN. WILLIAM PUSHES FATHER BROWN TOWARDS HIM, USING THE DISTRACTION TO DART INTO THE TOILET CUBICLE AND LOCK THE DOOR]

GOODFELLOW:

We've got him now.

FATHER BROWN:

No. You have to get in there.

GOODFELLOW:

He's not going anywhere.

DANIEL:

Do it.

[GOODFELLOW KICKS THE DOOR. IT TAKES A COUPLE OF ATTEMPTS, BUT HE FINALLY BREAKS THE LOCK]

GOODFELLOW:

Oh no.

[WILLIAM IS SLUMPED ON THE TOILET, MOUTH FOAMING. CYANIDE.

FATHER BROWN CROSSES HIMSELF]

CUT TO:

EP4/SC41. EXT. / INT. COTTAGE. DAY 2. 16:10

GOODFELLOW, MARION

[THROUGH THE WINDOW WE SEE MARION,
ANXIOUS. ALTHOUGH WE DON'T HEAR ANYTHING,
WE SEE HER EXPRESSION CHANGE TO HORROR.
GOODFELLOW IS BREAKING THE BAD NEWS]

CUT TO:

EP4/SC42. INT. POLICE STATION. INTERVIEW ROOM. DAY 2.
16:35

FATHER BROWN, DANIEL

[FATHER BROWN IS GIVING A STATEMENT TO DANIEL, WHO ISN'T WRITING ANY OF IT DOWN]

DANIEL:

How did you know he was involved? (NO ANSWER) You do realise this is an official investigation?

FATHER BROWN:

I'm bound by different laws.

DANIEL:

How did you know he'd be on that train?

FATHER BROWN:

I got lucky. (BEAT) Shouldn't you be writing this down?

DANIEL:

Like you say. Different laws.

[BEAT]

FATHER BROWN:

Let Sid go and I'll make sure he keeps quiet about what he's seen.

DANIEL:

We don't make deals.

FATHER BROWN:

This time, I think you will.

DANIEL:

I already have the postcard, thanks to a friend of yours.

[FATHER BROWN FLINCHES, BETRAYED]

DANIEL:

I believe we're done. You can go.

[FATHER BROWN SINKS HIS HEAD.

OUT ON DANIEL, SLYLY TRIUMPHANT]

CUT TO:

EP4/SC43. INT. / EXT. COTTAGE. KITCHEN / BACK GARDEN.
DAY 2. 17:00

FATHER BROWN, MARION, DANIEL

N/S POLICEMAN

[MARION, NUMB, LEADS FATHER BROWN INTO THE KITCHEN. THE KETTLE IS HEATING UP ON THE STOVE]

MARION:

I'll get you a tea.

FATHER BROWN:

You really don't have to.

MARION:

The kettle was already on. I...

[SHE FALLS SILENT – A WAVE OF ANGUISH]

FATHER BROWN:

I know William cared about you very much. He would have done anything for you. No matter what trouble you were in.

[THE KETTLE WHISTLES]

MARION:

What do you mean?

FATHER BROWN:

He died trying to throw us off the scent. He made himself look guilty to trick us into believing he was acting alone.

[OUT THE WINDOW MARION SEES A FLASH OF MOVEMENT – AN N/S PLAIN-CLOTHES POLICEMAN MOVING INTO A HIDING PLACE.

THE KETTLE CONTINUES WHISTLING AS REALISATION SINKS IN]

MARION:

Have a seat.

[SHE TAKES THE KETTLE OFF THE BOIL. STARTS PREPARING TEA.

FATHER BROWN SITS AT THE TABLE. A TENSE ATMOSPHERE.

MARION SURREPTITIOUSLY TAKES SOMETHING FROM A LOCKET AROUND HER NECK. HESITATES FOR A MOMENT, KNOWING SHE'S DOING A TERRIBLE THING.

SHE DROPS IT INTO ONE OF THE CUPS.

FATHER BROWN SEES THIS REFLECTED IN THE GLASS OF ONE OF THE PICTURES HANGING ON THE WALL.

MARION PUTS THE CUPS ON THE TABLE]

FATHER BROWN:

Could I trouble you for some sugar? I've a terrible sweet tooth.

[MARION TURNS BACK TO THE COUNTER. WE DON'T SEE FATHER BROWN AT THIS POINT.
MARION PUTS THE SUGAR ON THE TABLE]

FATHER BROWN:

We all have our vices.

[HE DROPS THREE SUGARS INTO HIS TEA]

FATHER BROWN:

The story William told me can't be true. You see, I've read the police report on how Archie died.

[MARION TAKES A SIP OF HER TEA.

FATHER BROWN FIDDLES WITH HIS CUP, ABOUT TO DRINK, BUT GETS CAUGHT UP IN HIS STORY]

FATHER BROWN:

We know Archie found proof that William was a Soviet agent. Archie should have reported him, but he didn't.

[INTERCUT FLASHBACKS FROM THE FOLLOWING SCENE, PLAYING SILENTLY UNDER THE DIALOGUE.

AS BEFORE, WILLIAM CONFRONTS ARCHIE IN THE KITCHEN]

FATHER BROWN:

He wanted to give his friend a chance to explain himself. But it wasn't a misunderstanding. William really was working for the other side.

[IN THE PRESENT, MARION DRINKS MORE TEA]

FATHER BROWN:

It turned into a fight.

[IN FLASHBACK, WILLIAM AND ARCHIE BEGIN FIGHTING. AS BEFORE, ARCHIE SMASHES A BOTTLE HE SWINGS AT WILLIAM]

FATHER BROWN:

But William didn't kill Archie in self defence. He can't have, because Archie was stabbed in the back.

[ARCHIE'S EYES WIDEN IN DISBELIEF. WILLIAM IS EQUALLY SHOCKED.]

MARION STANDS BEHIND ARCHIE. SHE'S PLUNGED A KNIFE INTO HIS BACK.

IN THE PRESENT, FATHER BROWN TOYS WITH HIS UNTOUCHED DRINK]

FATHER BROWN:

You were in the house all along.

MARION:

It's an interesting story.

[SHE DRAINS THE REST OF HER DRINK]

FATHER BROWN:

Before I came here I prayed you'd only acted to defend your husband. That you didn't know about his political beliefs. But you didn't make William change his loyalties. On the contrary, you defected to his cause.

MARION:

Why would you think that?

FATHER BROWN:

When he knew he was cornered, William took his own life. I imagine that's what he was trained to do, rather than let himself be captured. And you just showed your hand when you dropped cyanide into your tea.

[MARION SINKS HER HEAD]

FATHER BROWN:

I can't let you take your life, or that of your child. There's been enough blood spilt.

MARION:

It won't be long now.

FATHER BROWN:

I swapped our teas around.

[DAWNING REALISATION AS MARION SEES HIS
UNTOUCHED DRINK.

SHE SCRABBLES TO HER FEET, MOVES TO GO.

TO FATHER BROWN'S SURPRISE, DANIEL BLOCKS
HER IN THE DOORWAY]

DANIEL:

(TO FATHER BROWN) I should just follow you around all day. You turn
up the most interesting things.

[MARION WITHERS, DEFEATED.

OUT ON FATHER BROWN, SAD]

CUT TO:

EP4/SC44. INT. COTTAGE. KITCHEN. DAY 1. 15:05

WILLIAM, MARION

N/S ARCHIE

[MATCHING SHOTS TO BE INTERCUT WITH
PREVIOUS SCENE.]

AS BEFORE, WILLIAM CONFRONTS ARCHIE IN THE
KITCHEN.

THEN:

WILLIAM AND ARCHIE BEGIN FIGHTING. AS
BEFORE, ARCHIE SMASHES A BOTTLE WHICH HE
SWINGS AT WILLIAM.

ARCHIE'S EYES WIDEN IN DISBELIEF. WILLIAM IS
EQUALLY SHOCKED.

MARION STANDS BEHIND ARCHIE. SHE'S PLUNGED
A KNIFE INTO HIS BACK]

CUT TO:

EP4/SC45. EXT. POLICE STATION. DAY 2. 17:20

FATHER BROWN, FELICIA

[FATHER BROWN CYCLES TOWARDS THE POLICE STATION.

FELICIA IS WAITING NEARBY, TERRIBLY GUILTY]

FELICIA:

You know what I did?

FATHER BROWN:

Yes.

FELICIA:

I'm so sorry.

[HE DISMOUNTS, WALKS OVER TO HER]

FATHER BROWN:

There's nothing to apologise for.

FELICIA:

I betrayed you.

FATHER BROWN:

I'm sure you did it for the best of reasons.

FELICIA:

No. Selfish ones.

FATHER BROWN:

Without the police report I wouldn't have found the truth. I'm sure Daniel charged a high price for it.

FELICIA:

He knows things about the Earl.

FATHER BROWN:

Which can remain hidden. We all have our skeletons.

FELICIA:

It's no excuse.

FATHER BROWN:

Since he got here, Daniel has tried to turn friend against friend. To make us as bad as the thing he claims to be fighting against. I won't let him win.

[FELICIA DOESN'T LOOK REASSURED]

FATHER BROWN:

Let's get Sid out of here.

[HE SMILES KINDLY. SHE NODS]

CUT TO:

EP4/SC46. INT. POLICE STATION. FRONT DESK. DAY 2. 17:40

**FATHER BROWN, FELICIA, SID, SULLIVAN, GOODFELLOW,
DANIEL**

[SULLIVAN ESCORTS SID FROM THE CELLS.
GOODFELLOW BEHIND THE DESK. FATHER BROWN
AND FELICIA ARE WAITING]

SULLIVAN:

Next time, keep quiet when I tell you.

SID:

(SARCASTIC) Whatever you say, Inspector.

FELICIA:

Are you alright?

SID:

I'll live.

[DANIEL COMES THROUGH]

DANIEL:

I'll be on my way. Thank you for your assistance.

[HE OFFERS HIS HAND. FATHER BROWN DOESN'T
TAKE IT]

DANIEL:

You have a keen mind. You're wasted out here.

FATHER BROWN:

On the contrary, I think you've proved that this is where I'm needed.

DANIEL:

There's a war on, and it's just as terrible as the last one. The Red Menace poses as much of a threat as the Nazis ever did.

FATHER BROWN:

Which is why we have to hold ourselves to higher standards. If we resort to bullying and mistrusting our friends, then what's the point?

DANIEL:

You've no idea what goes on to let you live in ignorant peace. The evils I see every single day.

FATHER BROWN:

Then I feel for you. It must be a terrible burden.

[HIS COMPASSION CATCHES DANIEL OUT]

DANIEL:
Lady Felicia.

[SHE LOOKS AWAY FROM HIM.

DANIEL GOES.

SULLIVAN AND GOODFELLOW EXCHANGE A LOOK,
RELIEVED]

FATHER BROWN:
Sorry to see him go, Inspector?

SULLIVAN:
Get out of here.

[FATHER BROWN SMILES TO HIMSELF]

FADE TO BLACK:

EP4/SC47. INT. PRESBYTERY. STUDY. DAY 3. 07:10

FATHER BROWN, HUGO (OOV)

[THE TELEPHONE IS RINGING. FATHER BROWN,
STILL IN HIS PYJAMAS, PADS IN AND ANSWERS IT]

HUGO (OOV):

(MUFFLED, BOOMING) Father Brown, I need your help.

CUT TO:

EP4/SC48. INT. MANOR. HALLWAY / ARCHIVE. DAY 3. 09:45

FATHER BROWN, SID, HUGO

N/S OLD MAN

[HUGO LEADS FATHER BROWN AND SID DOWN THE CORRIDOR]

HUGO:

I woke up this morning and puff – my whole staff has changed. Unless I'm losing my marbles.

FATHER BROWN:

I'm sure that's not the case.

HUGO:

Over eighteen months they've been working in here.

[HE OPENS THE DOOR.

AS THEY ENTER, SID IS STUNNED.

THE ROOM LOOKS COMPLETELY DIFFERENT. IT'S NOW JUST A DARK ARCHIVE, WITH PILES OF UNSORTED PAPERS, PHOTOGRAPHS AND BOOKS.

AN N/S OLD MAN IS SLOWLY SORTING THROUGH A PHOTOGRAPH ALBUM]

HUGO:

What have they been doing all this time?

[FATHER BROWN AND SID LOOK AT EACH OTHER IN AMAZEMENT. THE SPIES, THEIR BASE AND ALL SIGN THEY WERE EVER THERE HAVE GONE]

END OF EPISODE