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FATHER BROWN

SERIES 6, BLOCK 2, EPISODE 4

THE DANCE OF DEATH

by Rob Kinsman

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DRAFT FOUR

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CHARACTERS

REGULARS - Bunty, Father Brown, Mrs McCarthy, Goodfellow, Mallory

ALEXANDER WALGRAVE (28) - Charming, handsome. Completely blind as the result of an accident. He is an excellent ballroom dancer, an activity he did before he lost his sight and which he has adapted to doing with his dance partner. He has good chemistry with Bunty, who finds him genuinely attractive. He appears as an earnest, decent man who is loyal to his friends. He's from a rich background

LUCY DAWES (25) - A glamorous, attractive woman. An elegant dancer and Alexander's dance partner. Carefree and mischievous. At heart she is a self-centred person whose looks and family's high status ensures she never has to work hard to get whatever she wants. She's engaged to Oliver, who is equally selfish. Lucy's redeeming characteristic is her devotion to helping Alexander rebuild his life.

OLIVER DEWITT (27) - A posh, entitled and selfish man. He is an excellent dancer. He entertains himself by playing pranks at the expense of the people around him. He has a jealous streak, fuelled by the fact that Lucy delights in gloating about the scores of other men attracted to her. When he is arrested and loses power he becomes a frightened, cornered animal; lashing out at people around him and unable to understand how this could happen to someone of his breeding.

MERRYN TYRELL (26) - Oliver's dance partner is far plainer than glamorous Lucy, although she is an equally good dancer. Her family were once rich but have fallen on hard times, and she is still grieving the recent loss of her father. She has a kind heart, and wants to do something more meaningful with her life. This is partly the reason why she has agreed to take a job at the local school.

LADY ROSE (67) - The host of the dance competition is a sprightly, eccentric figure. She has a joyous cackling laugh and a twinkle in her eyes. She mentors and teaches the young dancers, whom she sees as surrogate children, having none of her own. Despite this upbeat, lively manner she has some darker impulses: she is a control freak, someone who uses and abuses her high social status to manipulate the people around her. On the whole she does this for no better reason than to amuse herself.

LOCATIONS

EXT. TANGLEWOOD HALL
 EXT. TANGLEWOOD HALL. PATIO
 EXT. TANGLEWOOD HALL. GARDEN
 INT. TANGLEWOOD HALL. BALLROOM
 INT. TANGLEWOOD HALL. FOYER
 INT. TANGLEWOOD HALL. LANDING
 INT. TANGLEWOOD HALL. CORRIDOR
 INT. TANGLEWOOD HALL. STUDY
 INT. TANGLEWOOD HALL. LUCY'S BEDROOM
 INT. TANGLEWOOD HALL. MERRYN'S BEDROOM
 INT. TANGLEWOOD HALL. ALEXANDER'S BEDROOM
 INT. TANGLEWOOD HALL. DINING ROOM
 INT. TANGLEWOOD HALL. STAIRCASE
 INT. PRESBYTERY. KITCHEN
 EXT. POLICE STATION
 INT. POLICE STATION. FRONT DESK
 INT. POLICE STATION. CELL
 EXT. MERRYN'S COTTAGE

Note on Alexander's blindness : He does not use a white stick to navigate when indoors. Within the Tanglewood hall he can find his way between locations by keeping contact with the wall and familiar items of furniture - he has a visual map of the area as he was there regularly before losing his sight. In the noisy ballroom he would need leading to the exit as he would be easily disoriented.

When he is being led he holds the back of the elbow of the person leading him. When alone he needs to maintain constant contact with solid surfaces to prevent becoming lost - he would walk at 45 degrees to the wall, with his guiding arm slightly ahead of him.

As he wasn't born blind he will still use some degree of body language, although it will likely be more muted than before.

Blind people do not touch faces to 'see' other people.

1

EP4/SC1. EXT. TANGLEWOOD HALL. DAY 1. 15:50

Waltz music playing.

Establishing shot. A grand manor hall.

CUT TO:

2

EP4/SC2. INT. TANGLEWOOD HALL. BALLROOM. DAY 1. 15:51

ALEXANDER, LUCY, OLIVER

N/S DANCERS

The music continues - it's coming from a gramophone. A few N/S DANCERS are practicing.

Our focus is an attractive couple, charming **ALEXANDER WALGRAVE** (28) and glamorous **LUCY DAWES** (25). They glide elegantly across the dance floor.

The song ends.

OLIVER DEWITT (27), a caddish young man, strides in.

OLIVER

There she is!

LUCY puts ALEXANDER's hand on the back of her elbow to anchor him: he's blind.

OLIVER (CONT'D)

Walgrave, get your claws off this vision of beauty. You can't possibly appreciate her.

LUCY

Behave.

OLIVER

Why break the habit of a life-time? Park him over there, will you.

LUCY

We're practicing.

OLIVER

I want to discuss a little wager with him. Why don't you run along and help Merryn settle into her room?

LUCY

(warning)
Oliver....

ALEXANDER

It's alright, thank you Lucy.

LUCY leads ALEXANDER to a chair.

OLIVER kisses LUCY as she goes.

OLIVER

You look exquisite.

LUCY

I know.

With a playfully teasing look, she goes.

OLIVER sits beside ALEXANDER.

OLIVER

So, here's the deal: if I win the competition then you give up dancing; let me have my fiancé back. She's done enough charity work being your dance partner.

ALEXANDER

And if I win?

OLIVER

Then I'll give you something money can't buy. I'll tell you who took your sight.

ALEXANDER is stunned, unable to see OLIVER's sly smile.

CUT TO:

TITLES

3

EP4/SC3. INT. TANGLEWOOD HALL. FOYER. DAY 1. 16:03

FATHER BROWN, MRS MCCARTHY, BUNTY, LADY ROSE

LADY ROSE (67, sprightly, likably eccentric) is showing FATHER BROWN, BUNTY and MRS MCCARTHY into her house. She walks with an ornate stick.

Various unusual objects, mostly weapons, are on display.

FATHER BROWN

I must say, Lady Rose, it's very generous of you to help with the appeal.

LADY ROSE

Not at all. Last year we donated the proceeds to Major Peterson's historical re-enactment society. At least a church roof has a purpose.
(she chuckles)

We have two days of classes and practice sessions planned. Then the competition is on Sunday night.

BUNTY homes in on one of the weapons.

BUNTY

A sjambok!

LADY ROSE

Indeed.

MRS MCCARTHY looks perplexed.

FATHER BROWN

It's an African whip made of Hippopotamus hide.

MRS MCCARTHY

How troubled should I be that you know that?

BUNTY

Where did you get it?

LADY ROSE

I picked up all of these things on my travels.

Impressed, BUNTY examines some of the other weapons. e.g. a nunchuku (a Chinese weapon, two sticks connected by rope) and a trishula (an Asian trident). However, nothing with a blade.

LADY ROSE (CONT'D)

I'll show you to the ballroom. I do hope you'll all be joining in.

MRS MCCARTHY

You've obviously never seen Father Brown dance.

FATHER BROWN

I admit it's not my natural form of expression.

LADY ROSE

Miss Windermere, you have the look of a ballroom dancer.

BUNTY

To be honest, I've always found it rather tedious.

CUT TO:

4

EP4/SC4. INT. TANGLEWOOD HALL. BALLROOM. DAY 1. 16:08

FATHER BROWN, MRS MCCARTHY, BUNTY, LADY ROSE, ALEXANDER

N/S DANCERS

Music playing. N/S DANCERS practicing. BUNTY is with FATHER BROWN, MRS MCCARTHY and LADY ROSE.

BUNTY

Don't mind if I do.

She's eyeing ALEXANDER, sitting alone on the far side of the room. She heads over.

MRS MCCARTHY

Someone's perked up.

LADY ROSE

Alexander is one of my star pupils.

BUNTY reaches ALEXANDER.

BUNTY

I know it's not the done thing for a lady to ask for a dance...

ALEXANDER doesn't quite make eye contact.

BUNTY (CONT'D)

But I wondered if you could make my being here worthwhile.

ALEXANDER

I'd love to dance with you.

He stands and holds out his hand, letting her come to him.

BUNTY

Terrific.

As they move into a close hold she twigs that he's blind.

BUNTY (CONT'D)

Um, can you?

He smiles and starts to lead her. After a few hesitant steps, BUNTY clicks into gear with him and they are soon dancing.

ALEXANDER

Tell me when we're approaching the edge.

BUNTY

What?

(they're running out of
hall)

Oh. Turn. Corner! Turn!

ALEXANDER elegantly performs a turn.

ALEXANDER

(grinning)

You don't need to shout.

BUNTY relaxes, enjoying herself.

CUT TO:

5

EP4/SC5. INT. TANGLEWOOD HALL. MERRYNN'S BEDROOM. DAY 1. 16:12

MERRYNN, LUCY

MERRYNN TYRELL (26, bookish) is unpacking her bag. **LUCY**, far from helping, is perfecting her own make-up in the mirror.

LUCY

When do you start?

MERRYNN

Three weeks time. I'll be teaching the new second form.

LUCY

It sounds a hoot.

MERRYNN

I just felt I needed to do something a bit more meaningful with my life.

LUCY hums agreement but thinks this is beneath her.

LUCY takes a necklace out of her bag. When **MERRYNN** sees it her blood runs cold.

MERRYNN (CONT'D)

Where did you get that?

LUCY

It was a present. Do you like it?

LUCY puts the necklace on, smiling innocently at **MERRYNN**'s reflection in the mirror.

LUCY (CONT'D)

I think it's important to always look your best, don't you?

MERRYNN stares at the necklace, numb.

CUT TO:

6

EP4/SC6. INT. TANGLEWOOD HALL. BALLROOM. DAY 1. 16:20

**FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, ALEXANDER,
LUCY, MERRYN, OLIVER**

N/S DANCERS

ALEXANDER and BUNTY are still dancing together. FATHER BROWN and MRS MCCARTHY watch. LADY ROSE has gone.

FATHER BROWN

Well, there's one gentleman who's bound to ask you to dance.

MRS MCCARTHY

Who?

She looks round and sees that GOODFELLOW has entered, wearing his civilian clothes.

MRS MCCARTHY (CONT'D)

Holy Mother.

GOODFELLOW sees them and waves. FATHER BROWN grins back.

The song ends. BUNTY and ALEXANDER remain intimately close, still holding hands.

ALEXANDER

You're a wonderful dancer.

BUNTY

So are you.

ALEXANDER

What's your name?

BUNTY

Bunty.

ALEXANDER

I'm Alexander.

Their faces are close.

BUNTY

How did you learn to dance like that?

ALEXANDER

Patient teachers.

BUNTY smiles. Another song starts.

ALEXANDER (CONT'D)

Shall we?

BUNTY

Oh yes.

He holds her again. She finds it sensuous.

But before they can start, LUCY enters. MERRYN, withdrawn, follows.

LUCY

Alexander.

ALEXANDER

This is my competition partner,
Lucy Dawes.

BUNTY

Bunty Windermere.

LUCY

A pleasure. Alexander, we need to
practice.

ALEXANDER hesitates. He'd rather dance with BUNTY.

LUCY (CONT'D)

Oliver has been putting in the
hours. We need to do the same.

ALEXANDER

Yes. I'm sorry, Bunty. Thank you
for the dance.

LUCY takes BUNTY's place.

BUNTY sighs. She returns to FATHER BROWN. As she goes she
sees GOODFELLOW changing into dance shoes. Weirder and
weirder.

MRS MCCARTHY and FATHER BROWN spot MERRYN.

MRS MCCARTHY

Is that Merryn Tyrell?

FATHER BROWN

Yes.

MRS MCCARTHY

Such a sad business with her
father.

OLIVER breezes in, approaches MERRYN. She's still in a daze.

OLIVER

Guess I should take you for a spin.

LUCY and ALEXANDER dance towards them. OLIVER notices LUCY's
necklace.

OLIVER (CONT'D)

Lucy!

LUCY

(to ALEXANDER)
Give me a moment.

They stop dancing.

OLIVER

What's that? I didn't give it to
you.

LUCY

Oliver, we're practicing.

OLIVER

I buy you nice jewellery. Expensive
jewellery.

LUCY

I'll wear what I like.

FATHER BROWN notices the disturbance. Although he can't hear over the music, he sees OLIVER whisper something in LUCY's ear.

Whatever he said has a strong effect. LUCY seems shocked.

She returns to ALEXANDER, who checks she's alright. She nods. They start to dance.

But LUCY is distracted and ALEXANDER struggles to lead her. Before long she misses a step...

Crash!

ALEXANDER loses his balance and falls to the floor.

LUCY (CONT'D)

Sorry. I'm sorry.

Flustered, she bolts for the door.

BUNTY dashes to help ALEXANDER.

BUNTY

Are you alright?

ALEXANDER

(embarrassed)
Please, just help me to the door. I
can find my way from there.

FATHER BROWN frowns, wondering what just happened.

CUT TO:

7

EP4/SC7. INT. TANGLEWOOD HALL. LANDING. DAY 1. 16:25

LUCY, LADY ROSE

LUCY has fled upstairs. As she approaches her room she encounters LADY ROSE.

LADY ROSE

What's wrong?

Her face hardens when she sees LUCY's necklace.

LADY ROSE (CONT'D)

Why are you wearing that?

LUCY

It goes with my eyes.

LADY ROSE

Show some respect.

LUCY brushes past her. LADY ROSE watches her go, angry.

CUT TO:

8

EP4/SC8. INT. TANGLEWOOD HALL. BALLROOM. DAY 1. 16:30

**FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, LADY ROSE,
MERRYN, OLIVER**

N/S DANCERS

Music and dancing.

MERRYN is with OLIVER.

MERRYN

Everything is just a big game to
you, isn't it?

OLIVER

You've become so worthy since you
took that job. You wouldn't catch
Lucy doing something so vulgar.
(offers his hand)
Shall we?

MERRYN scowls and walks away.

OLIVER shrugs and heads for the door, passing LADY ROSE as
she enters.

LADY ROSE

Where are you going?

OLIVER

Anywhere else. The girls are in a
strop.

He exits.

LADY ROSE takes a deep breath, frustrated with them. She puts
her cane against the wall and her clutch bag on a nearby
seat.

Across the room, BUNTY returns to FATHER BROWN and MRS
MCCARTHY.

MRS MCCARTHY

How is Alexander?

BUNTY

Embarrassed.

LADY ROSE approaches them. The N/S DANCERS obscure their view
of the main door.

LADY ROSE

Father Brown, take me in a close
hold.

FATHER BROWN

I beg your...

LADY ROSE

It's time to get you dancing.

FATHER BROWN

Oh.

He puts his hands in the wrong place. LADY ROSE corrects him.

LADY ROSE

Now, count to three.

FATHER BROWN

One, two, three.

LADY ROSE

In time with the music.

MRS MCCARTHY looks to the heavens.

CUT TO:

9

EP4/SC9. INT. TANGLEWOOD HALL. LANDING. DAY 1. 16:33

ALEXANDER

ALEXANDER, his hand in contact with the wall to navigate,
approaches a door. He knocks.

ALEXANDER

Lucy?

(no reply)

Are you there?

He feels for the door handle.

CUT TO:

10

EP4/SC10. INT. TANGLEWOOD HALL. BALLROOM. DAY 1. 16:34

**FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, LADY ROSE,
MERRYN, ALEXANDER**

N/S DANCERS

FATHER BROWN is 'dancing' with LADY ROSE. He's very bad at it. MRS MCCARTHY and BUNTY can't look away.

BUNTY

She is tenacious, I'll give her that.

The song ends.

LADY ROSE

(relieved)
Thank you.

FATHER BROWN

I did warn you I wasn't a natural.

GOODFELLOW approaches MRS MCCARTHY.

GOODFELLOW

Mrs McCarthy, would you do me the honour?

He holds out his hand. She's horrified.

MRS MCCARTHY

How can I say no?

BUNTY

It's like all my Christmases have come at once.

ALEXANDER enters.

ALEXANDER

Help! I need help.

His hands are covered in blood.

CUT TO:

11

EP4/SC11. INT. TANGLEWOOD HALL. LUCY'S BEDROOM. DAY 1. 16:38

FATHER BROWN, GOODFELLOW, LADY ROSE, ALEXANDER, LUCY, MERRYN

LADY ROSE shows GOODFELLOW into LUCY's room. MERRYN leads
ALEXANDER in. FATHER BROWN follows.

They stop in their tracks...

LUCY is lying dead on the floor, stabbed through the heart!

CUT TO:

12

EP4/SC12. EXT. TANGLEWOOD HALL. DAY 1. 16:50

MALLORY

N/S POLICE PHOTOGRAPHER

The police car arrives. MALLORY and the POLICE PHOTOGRAPHER
get out.

CUT TO:

13

EP4/SC13. INT. TANGLEWOOD HALL. LANDING/LUCY'S BEDROOM. DAY
1. 16:52

FATHER BROWN, BUNTY, MALLORY, GOODFELLOW, LUCY, ALEXANDER

N/S POLICE PHOTOGRAPHER

We are on the landing with GOODFELLOW, who is guarding the door. Through it, FATHER BROWN is performing last rites over LUCY's body.

FATHER BROWN

Requiescat in pace. Amen.

MALLORY and the POLICE PHOTOGRAPHER approach.

MALLORY

Sergeant, what were all these people doing here?

GOODFELLOW

Ballroom dancing competition, Sir.

MALLORY winces, he hates dancing.

MALLORY

Why were you here?

GOODFELLOW

Um.

MALLORY

Oh no.

GOODFELLOW

I had an aunt who taught me. Please don't tell the lads at the station.

MALLORY

I always suspected you had a dark secret, but this...

(he shudders)

Come on then, let's see her.

He heads through, sees FATHER BROWN.

MALLORY (CONT'D)

It's bad enough that my Sergeant thinks he's Fred Astaire, without finding you here Padre.

FATHER BROWN

Inspector.

MALLORY

You should know the drill by now. Crime scene, get out, comprende?

FATHER BROWN

When she was downstairs, she was wearing a necklace. It's missing.

MALLORY

So robbery was the motive. Very good, now go.

FATHER BROWN heads out. The POLICE PHOTOGRAPHER gets to work.

BUNTY has led ALEXANDER, his hands now clean, to GOODFELLOW.

GOODFELLOW

Sir, the gentleman here discovered the body.

ALEXANDER

Please, I need to tell you something.

MALLORY sees he's holding BUNTY's arm. Realises he's blind.

ALEXANDER (CONT'D)

I heard the killer leaving.

MALLORY

But you didn't see anything?

ALEXANDER

I'm blind.

MALLORY

So we're looking for someone with feet. At a dancing competition. Very helpful.

ALEXANDER

I know who did this.

MALLORY

We'll take your statement later. Now, if you'll excuse me, I've a murder to solve.

BUNTY, infuriated, is about to kick off.

FATHER BROWN

Bunty, leave it.

BUNTY

But he...

FATHER BROWN

Are you going to introduce me to your friend?

BUNTY

This is Father Brown.

ALEXANDER

Alexander Walgrave.

FATHER BROWN

Perhaps we could go somewhere more
private and you can tell us what
you heard.

CUT TO:

14

EP4/SC14. INT. TANGLEWOOD HALL. STAIRCASE. DAY 1. 17:00

FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

FATHER BROWN is with ALEXANDER, who is holding BUNTY's elbow, at the bottom of the stairs. MRS MCCARTHY has joined them.

ALEXANDER

After I fell I needed a few moments to gather myself so I sat out here. It's hard to identify someone from their footsteps, but there's one person whose sound is entirely distinctive.

FATHER BROWN

Lady Rose. She walks with a cane.

ALEXANDER

I heard her leaving Lucy's bedroom.

Stay close on his face, the soundscape recreating what he heard: the three 'footsteps' of someone walking with a cane along the wooden landing above.

ALEXANDER (CONT'D)

I realised Lucy must be in her room. I was worried she might blame herself for my fall so I went to reassure her.

Insert SC15: ALEXANDER finds LUCY's body.

ALEXANDER (CONT'D)

Lady Rose must have been the last person to see her alive.

BUNTY

We have to make Mallory listen.

FATHER BROWN and MRS MCCARTHY exchange a look, unsure whether to believe this.

CUT TO SC16:

15

EP4/SC15. INT. TANGLEWOOD HALL. LUCY'S BEDROOM. DAY 1. 16:33
(FLASHBACK)

ALEXANDER, LUCY

ALEXANDER enters LUCY's bedroom.

ALEXANDER

Lucy?

It's an unfamiliar space so he doesn't venture far, keeping his hand on the walls.

He's about to give up when his foot hits something on the floor...

LUCY's limp, outstretched hand.

ALEXANDER sinks down to feel what he's discovered.

Just before he touches her we...

CUT TO SC14:

16

EP4/SC16. INT. TANGLEWOOD HALL. BALLROOM. DAY 1. 17:10

**FATHER BROWN, MRS MCCARTHY, BUNTY, MALLORY, GOODFELLOW,
ALEXANDER, MERRYN, OLIVER, LADY ROSE**

N/S DANCERS

MALLORY has gathered everyone in the ballroom. GOODFELLOW is searching ALEXANDER.

LADY ROSE

Please Inspector, these people are my guests.

MALLORY

And one of them is a killer. Until we find the murder weapon nobody is going anywhere.

GOODFELLOW finishes patting down ALEXANDER.

GOODFELLOW

Thank you.

BUNTY

Don't even think about laying your paws on me, Sergeant.

GOODFELLOW

(relieved)

No pockets, you're alright.

BUNTY puts ALEXANDER's hand on her arm to orientate him.

GOODFELLOW moves on to OLIVER, who is jittery.

OLIVER

This can't be happening. Not to my Lucy.

He lifts his arms to let GOODFELLOW pat him down.

FATHER BROWN and MRS MCCARTHY are eyeing LADY ROSE.

MRS MCCARTHY

Do you believe Alexander's story?

FATHER BROWN

It's possible. Lady Rose isn't as frail as she looks.

GOODFELLOW finds something in OLIVER's jacket pocket: LUCY's necklace.

GOODFELLOW

Sir!

MALLORY

Is this the necklace the deceased was wearing?

MERRYN

She had a name.

MALLORY

Did you remove this from her body?

OLIVER, stunned, stares at the necklace.

OLIVER

No! I took it from Lucy's bag.

He points at LADY ROSE's clutch bag.

LADY ROSE

But that's my bag.

OLIVER

What?

LADY ROSE's face clouds over, betrayed.

LADY ROSE

After all I've done for you, this is how you repay me? Lies and false accusations.

OLIVER

I thought it was Lucy's. It got knocked over. I saw the necklace in it.

MALLORY

Why did you take it?

OLIVER

I thought it was a gift from one of her admirers. Everyone wanted her, and she loved rubbing my face in it. I thought I'd take it to teach her a lesson.

MALLORY

So, you stole the necklace to punish her?

OLIVER

No! She was my fiancé, I loved her.

LADY ROSE

You don't know the meaning of the word.

Her tone is cool, calculating. It unnerves OLIVER and convinces MALLORY.

MALLORY

I'm arresting you for the murder of
Lucy Dawes. You are not obliged to
say anything unless you wish to do
so, but what you say may be put
into writing and given in evidence.

MALLORY handcuffs OLIVER, who is a quivering mass of nerves.
FATHER BROWN watches, troubled.

CUT TO:

17

EP4/SC17. EXT. TANGLEWOOD HALL. GARDEN. DAY 1. 18:05

FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

FATHER BROWN, MRS MCCARTHY, BUNTY and ALEXANDER have moved to the picturesque gardens.

FATHER BROWN

You wanted to speak with us.

ALEXANDER

I've no love for Oliver, he's an arrogant, entitled fool. But he didn't do this. I know what I heard. Lady Rose left the bedroom just before I found Lucy's body.

MRS MCCARTHY

But we've no way of proving that.

ALEXANDER

After I lost my sight Lucy fought to help me rebuild my life. She gave me back my confidence, even helped me learn to dance again.

MRS MCCARTHY

I don't doubt that she meant a lot to you. But...

ALEXANDER

(desperate)

I have to get justice for her. I can't do it alone.

The others silently consult.

FATHER BROWN

How can we help?

ALEXANDER

Help me gather evidence to convince the police.

MRS MCCARTHY

Do you know where to look?

ALEXANDER

(hesitates)

I think so. I'll need Bunty's help.

FATHER BROWN

Very well. Meanwhile I'll speak to Lady Rose.

ALEXANDER

Be careful. She's at the heart of
the local establishment. She'll
turn on anyone who displeases her.

MRS MCCARTHY

I think we just saw that in the
ballroom.

BUNTY

I'm not scared of her.

ALEXANDER

You should be.

Out on BUNTY, growing wary.

CUT TO:

18

EP4/SC18. INT. TANGLEWOOD HALL. LANDING. DAY 1. 18:28

BUNTY, GOODFELLOW, ALEXANDER

GOODFELLOW, still in civilian clothes, is standing guard outside LUCY's bedroom. BUNTY and ALEXANDER lurk out of sight.

BUNTY

Sergeant Goodfellow is there.

ALEXANDER

I'll get rid of him.

He steps into view, feeling his way along the wall.

GOODFELLOW

Sorry sir, you can't come this way.

ALEXANDER

I'm looking for my room.

GOODFELLOW

It's not down here.

ALEXANDER

I don't know where to go. I'm lost.

GOODFELLOW is torn. Compassion wins.

GOODFELLOW

Here, I'll help you.

GOODFELLOW leads ALEXANDER away. BUNTY smiles, slipping past them and into LUCY's bedroom.

CUT TO:

19

EP4/SC19. INT. TANGLEWOOD HALL. STUDY/CORRIDOR. DAY 1. 18:30

FATHER BROWN, LADY ROSE

LADY ROSE is at her desk, staring at the telephone. A knock at the door.

LADY ROSE

Come.

It's FATHER BROWN.

FATHER BROWN

Am I intruding?

LADY ROSE

I can't bring myself to telephone Lucy's parents.

FATHER BROWN

Ah.

LADY ROSE

What comfort can I possibly offer?

FATHER BROWN

Do you know them well?

LADY ROSE

We have some shared business interests.

FATHER BROWN

Oh?

LADY ROSE

Nothing serious, just the idle rich passing the time.

FATHER BROWN

I came to ask if there's anything I can do.

LADY ROSE

Thank you.

FATHER BROWN

This must be a terrible blow.

LADY ROSE

I have no children of my own, so the young dancers are very dear to me. I love having them come to stay, but the thought that Oliver could do this sickens me.

FATHER BROWN

You believe he's responsible?

LADY ROSE

Yes, the liar certainly didn't take
Lucy's necklace from my bag.

FATHER BROWN

Miss Dawes sounds like she was a
remarkable young woman. I gather
she helped Mr Walgrave after he
lost his sight.

LADY ROSE

She spent countless hours with him.
Nobody could have done more.

FATHER BROWN

Do you know what happened to him?

Beat. Touchy subject.

LADY ROSE

I'm sorry, I should make this
telephone call. It won't get any
easier.

FATHER BROWN clocks her guarded reaction.

FATHER BROWN

Of course.

CUT TO:

20

EP4/SC20. INT. POLICE STATION. INTERVIEW ROOM. DAY 1. 18:35

MALLORY, OLIVER

MALLORY is interviewing OLIVER, who is anxious and upset.

MALLORY

It must have been humiliating,
having your fiancé spurn you for a
blind man.

OLIVER

I wasn't worried about him. Lucy
and I were always going to be
together, ever since we were
children.

MALLORY

And yet, with one moment of
madness, you threw it all away.

OLIVER

No. No!

MALLORY

You've admitted you were jealous.
Witnesses saw you leave the
ballroom around the time she was
killed, and you had her necklace on
you. I reckon that's enough to see
you swing.

OLIVER looks terrified. Then, a thought...

OLIVER

I want to see the priest.

CUT TO:

21

EP4/SC21. INT. TANGLEWOOD HALL. ALEXANDER'S BEDROOM. DAY 1.
18:42

BUNTY, ALEXANDER

ALEXANDER is sitting on the edge of his bed, waiting. A knock on the door.

ALEXANDER

Come in.

BUNTY enters.

ALEXANDER (CONT'D)

Bunty.

BUNTY

How can you tell?

ALEXANDER

Your perfume.

She smiles, sits beside him.

ALEXANDER (CONT'D)

Did you find it?

BUNTY

Yes. Lucy brought the case for the necklace with her.

ALEXANDER

And the name on it?

BUNTY

Westwood and Peel.

ALEXANDER

I knew it.

BUNTY

What does it mean?

ALEXANDER

For years there have been rumours that Lady Rose had a child out of wedlock. They say she paid off the couple who took the child in with items from a very exclusive jeweller.

BUNTY

Westwood and Peel. So you think that Lucy was her illegitimate daughter?

ALEXANDER

Suppose Lucy had been threatening
to reveal the truth?

BUNTY

The scandal would destroy Lady
Rose's reputation. It certainly
gives her a motive.

ALEXANDER

(upset)
How could she do this?

BUNTY squeezes his hand, supportive.

Pause.

He brushes his thumb across hers.

BUNTY

I should find Father Brown.

She briskly breaks contact and moves to the door.

She looks back at ALEXANDER. Attracted but unusually
flustered.

She goes.

CUT TO:

22

EP4/SC22. EXT. POLICE STATION. DAY 2. 09:42

FATHER BROWN

A new day. FATHER BROWN arrives on his bike.

CUT TO:

23

EP4/SC23. INT. POLICE STATION. CELL. DAY 2. 09:50

FATHER BROWN, OLIVER

OLIVER is anxious. FATHER BROWN is with him.

OLIVER

Thank you for coming.

FATHER BROWN

How are you coping in here?

OLIVER

Can't sleep a wink. Every time I close my eyes I can see Lucy's face.

FATHER BROWN

You're still in shock.

OLIVER

I know we had our ups and downs; that I could be difficult. But so could she. She was feisty. Strong. I loved that about her.

FATHER BROWN

I saw you whisper something to her yesterday, just before Mr Walgrave's fall. Whatever you said upset her.

OLIVER

It was just a lover's tiff, nothing important.

(beat)

The whole God thing, it's not really my scene, but... Could you... I mean, would you...

FATHER BROWN

I'll say a prayer for her.

OLIVER manages a terse nod, grateful.

OLIVER

Can I ask something else of you? Would you deliver a message for me?

FATHER BROWN

I'm a priest, not a courier.

(beat. Curiosity wins)

What message?

CUT TO:

24

EP4/SC24. INT. POLICE STATION. FRONT DESK. DAY 2. 10:05

FATHER BROWN, MALLORY, GOODFELLOW

GOODFELLOW is escorting FATHER BROWN from the cell.

FATHER BROWN

Sergeant, do you know how Mr
Walgrave lost his sight? Lady Rose
seemed evasive when I mentioned it.

GOODFELLOW

Reckon she feels guilty. It
happened in her house, you see.

FATHER BROWN

When?

GOODFELLOW

Three years ago.

GOODFELLOW checks no-one is listening.

GOODFELLOW (CONT'D)

Her top pupils were all staying
over. One night, Alexander couldn't
sleep.

Insert SC25 under his dialogue.

GOODFELLOW (CONT'D)

He went downstairs to get a drink.
But as he was heading back to his
bedroom he came across an intruder.
Before he could raise the alarm he
was pushed down the stairs.

Back in the present:

GOODFELLOW (CONT'D)

It was a miracle he didn't break
his neck. But when he came round he
couldn't see a thing. The doctors
said he'd hurt the part of his
brain that lets you see.

FATHER BROWN

Did he remember what happened?

GOODFELLOW

No. But Lady Rose found a broken
window around the back of the
house.

FATHER BROWN

Did the intruder take anything?

GOODFELLOW

No. He must have panicked, got out
as soon as he could.

MALLORY enters.

MALLORY

Padre, are you here to learn a pas
de deux from our resident expert?

FATHER BROWN

I was just passing. Good day.

He goes.

MALLORY

Fetch me a cup of tea and a
Garibaldi will you, Twinkletoes?

MALLORY goes to his office. GOODFELLOW sighs.

CUT TO SC26:

25

EP4/SC25. INT. TANGLEWOOD HALL. STAIRCASE. NIGHT 0
(FLASHBACK). 02:40

GOODFELLOW (V/O), ALEXANDER, "INTRUDER"

It's dark. In the moonlight ALEXANDER - sight intact - is walking upstairs.

GOODFELLOW (V/O)

He went downstairs to get a drink.
But as he was heading back to his
bedroom he came across an intruder.

A barely-visible INTRUDER is blocking ALEXANDER's path.

GOODFELLOW (V/O) (CONT'D)

Before he could raise the alarm he
was pushed down the stairs.

The INTRUDER pushes ALEXANDER. He tumbles backwards down the stairs.

CUT TO SC 24:

26

EP4/SC26. INT. PRESBYTERY. KITCHEN. DAY 2. 11:00

FATHER BROWN, MRS MCCARTHY, BUNTY

FATHER BROWN, puzzled, is drinking tea with MRS MCCARTHY.

FATHER BROWN

Why didn't the intruder take anything? The house is full of valuable items. He could have filled a sack full without going upstairs.

BUNTY comes in.

BUNTY

The dancing competition is going ahead.

MRS MCCARTHY

That hardly seems appropriate.

BUNTY

Well, at least it will give us an opportunity to go back to the house and ask questions.

MRS MCCARTHY

And to see your latest admirer.

BUNTY

I do have male friends, you know.

MRS MCCARTHY

And I have faeries living at the bottom of my garden.

BUNTY

He's a lovely man, but nothing romantic is going to happen between us.

FATHER BROWN

Because he's blind?

BUNTY

No!
(beat)
Maybe.

She's thoughtful, not proud of this.

FATHER BROWN

If we're going to ingratiate ourselves with the dancers then you do realise we're going to have to take part?

He grins apologetically at MRS MCCARTHY.

Oh no... MRS MCCARTHY

SNAP CUT TO:

27

EP4/SC27. INT. TANGLEWOOD HALL. BALLROOM. DAY 2. 13:15

FATHER BROWN, MRS MCCARTHY, LADY ROSE

N/S DANCERS

MRS MCCARTHY is grudgingly partnered up with FATHER BROWN.
LADY ROSE is teaching them to dance.

LADY ROSE

And left.

FATHER BROWN moves his right leg, colliding with MRS
MCCARTHY.

LADY ROSE (CONT'D)

No, your left.

FATHER BROWN moves the correct leg.

LADY ROSE (CONT'D)

And right. Together.

They manage this.

LADY ROSE (CONT'D)

Perfect. There you go, you're
waltzing.

They tentatively practice.

FATHER BROWN

We were surprised you're going
ahead with the competition.

LADY ROSE

I discussed it with Lucy's parents.
We agreed to dedicate the event to
her memory.

MRS MCCARTHY

That's a nice... (thought)

She yelps as FATHER BROWN steps on her foot.

LADY ROSE

Perhaps we should take a break?

MRS MCCARTHY gratefully detaches from FATHER BROWN.

FATHER BROWN

How are the others coping? This
must be a blow to Miss Tyrell,
coming so soon after her father
passed away.

LADY ROSE

I don't think Merryn and Lucy were close.

FATHER BROWN

Why not?

LADY ROSE

Lucy wasn't happy when Merryn started dancing with her fiancé.

FATHER BROWN

If it bothered her, why didn't she just go back to dancing with him herself?

LADY ROSE

She was committed to helping rehabilitate Alexander. But she was also used to being the centre of attention.

MRS MCCARTHY

She must have known someone else would end up dancing with Oliver?

LADY ROSE

Yes, but I think she felt Merryn was enjoying it a little too much.

FATHER BROWN

Were they more than just dance partners?

LADY ROSE

Who can say? Ah, to be that age again.

She smiles, wistful. FATHER BROWN and MRS MCCARTHY make eye contact. A motive?

CUT TO:

28

EP4/SC28. EXT. TANGLEWOOD HALL. GARDEN. DAY 2. 13:50

FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

BUNTY and ALEXANDER are telling FATHER BROWN and MRS MCCARTHY their plan.

ALEXANDER

Once the others have gone to bed
we'll be able to explore properly.

MRS MCCARTHY

You shouldn't stay here with a
killer on the loose.

ALEXANDER

I'll protect Bunty with my life.
You have my word.

BUNTY

I can look after myself.

But she smothers a smile - she likes the sentiment.

FATHER BROWN

Oh, I have a message for you from
Oliver Dewitt. He said to tell you
that the wager is still on. Do you
know what he means?

ALEXANDER hesitates.

BUNTY

Alexander?

ALEXANDER

We had a bet on the outcome of the
competition. If he won then I
agreed I'd give up dancing.

MRS MCCARTHY

And if you won?

ALEXANDER

He said he could tell me who
blinded me.

FATHER BROWN

I gather an intruder was
responsible?

ALEXANDER

Yes.

MRS MCCARTHY

So how does Oliver know who it is?

ALEXANDER

He met a man in the Red Lion who claimed to be responsible.

BUNTY

And you believe that?

ALEXANDER

If there's even a chance that it's true then I have to know.

FATHER BROWN

What will you do if you find this person?

ALEXANDER

Forgive him. I've come to terms with what happened. Perhaps he hasn't.

FATHER BROWN smiles, approving.

MRS MCCARTHY

How can your bet with Oliver go ahead if he's locked up?

FATHER BROWN

I rather think that's the real message. He's wants you to find the killer.

ALEXANDER

Once we have proof that Lady Rose was responsible, they'll set him free. And maybe then he'll tell me what I need to know.

Out on FATHER BROWN, wary of this.

CUT TO:

29

EP4/SC29. INT. TANGLEWOOD HALL. CORRIDOR. NIGHT 2. 23:48

BUNTY, ALEXANDER

Darkness.

Movement.

ALEXANDER leads BUNTY by the hand. He navigates by touch.

ALEXANDER

Here.

He indicates a door.

BUNTY

My turn.

She slips a hair-clip into the lock.

CUT TO:

30

EP4/SC30. INT. TANGLEWOOD HALL. STUDY. NIGHT 2. 23:50

BUNTY, ALEXANDER

The door opens. BUNTY puts her hair-clip away, leads ALEXANDER in.

ALEXANDER

This is where Lady Rose keeps everything important.

BUNTY starts searching.

ALEXANDER (CONT'D)

Anything incriminating won't be easy to find.

BUNTY

Good point.

She feels underneath the desk's drawers. Nothing.

ALEXANDER

I wish I could help.

BUNTY

You are.

BUNTY runs her fingers along some books on a shelf. One of them isn't flush.

BUNTY (CONT'D)

I think there's something behind this book.

She removes it and reaches into the gap. Finds something.

ALEXANDER

What is it?

BUNTY

Letters.

CUT TO:

31

EP4/SC31. INT. TANGLEWOOD HALL. ALEXANDER'S BEDROOM. NIGHT 2.
23:55

ALEXANDER, BUNTY

BUNTY examines a pile of typed letters. ALEXANDER is beside her.

BUNTY

We were right: Lucy was threatening to reveal that Lady Rose was her mother. She was blackmailing her.

ALEXANDER reaches, touches BUNTY's cheek.

BUNTY (CONT'D)

This is exactly what we've been looking for.

ALEXANDER leans in and kisses her.

BUNTY hesitates for a moment...

Then kisses him back. Passionate.

After a moment of this, ALEXANDER pulls back the sheets.

He is about to fall backwards into the bed, pulling BUNTY onto him...

BUNTY (CONT'D)

No!

ALEXANDER

What's wrong?

The sheet is peppered with jagged shards of glass.

BUNTY pulls ALEXANDER away, staring at the glass in horror.

CUT TO:

32

EP4/SC32. EXT. MERRYIN'S COTTAGE. DAY 3. 08:30

FATHER BROWN, MERRYIN

N/S MOTHER

A bright new day. A small cottage on the outskirts of
Kembleford.

MERRYIN takes a drink to her pale and withdrawn N/S MOTHER,
who is sitting outside.

FATHER BROWN approaches on his bike. MERRYIN intercepts.

FATHER BROWN

Good morning.

MERRYIN

Father.

FATHER BROWN

I wanted to check if you were
alright. I heard you'd returned
home.

MERRYIN

Mother needed me.

FATHER BROWN

How is she coping with the loss of
your father?

No answer. She's not.

FATHER BROWN (CONT'D)

Mrs McCarthy told me you'd moved
here.

MERRYIN

We couldn't afford to carry on
living the way we used to.

FATHER BROWN

I'm sorry to hear that.

MERRYIN

My father made some poor
investments before he passed away.
We sold off what we could, but it
wasn't enough.

FATHER BROWN

Which is why you've taken the job
at the school.

MERRYIN nods.

FATHER BROWN (CONT'D)

I visited Oliver Dewitt yesterday.

MERRYN

How is he?

FATHER BROWN

Afraid. You were dance partners?

MERRYN

Yes.

FATHER BROWN

Did Miss Dawes mind?

Beat. She eyes him, perceptive.

MERRYN

You mean did I kill Lucy so I could have Oliver for myself?

FATHER BROWN

No. That wasn't...

To FATHER BROWN's surprise, MERRYN dissolves into laughter.

MERRYN

Oliver is one of the most selfish people I've ever met. I don't know how Lucy put up with him. I only tolerated him because he was a good dancer.

FATHER BROWN

The police think he's responsible for what happened.

MERRYN

He'd faint at the first sight of blood. Mind you, the way the police are going, we'll never know who was really responsible.

FATHER BROWN

Why do you say that?

MERRYN

The house is full of weapons Lady Rose collected on her travels. Why haven't they found the one that killed Lucy?

FATHER BROWN

Maybe it was something else?

MERRYN

Or perhaps they just haven't looked hard enough.

(MORE)

MERRYN (CONT'D)

(looks back at MOTHER)
I should get back to her.

FATHER BROWN

Of course.

He lingers, watching as MERRYN returns to her MOTHER and patiently encourages her to finish her drink. FATHER BROWN finds it touching.

CUT TO:

33

EP4/SC33. INT. TANGLEWOOD HALL. ALEXANDER'S BEDROOM. DAY 3.
08:35

BUNTY, ALEXANDER

BUNTY and ALEXANDER are in bed together, his arm around her. The sheet with the glass in has been bundled up and discarded on the floor.

ALEXANDER

Shall we go down for breakfast?

BUNTY's mind is elsewhere.

BUNTY

How do you know what I look like?

ALEXANDER

I don't. Does it matter?

BUNTY

I could be hideous.

ALEXANDER

You aren't to me.

BUNTY is thoughtful, unusually fragile

ALEXANDER (CONT'D)

What happens to us after this weekend?

BUNTY

I don't tend to go in for prolonged romances.

ALEXANDER

And you never make exceptions?

She hesitates, tempted.

BUNTY

Not usually.

She snuggles closer to him.

CUT TO:

34

EP4/SC34. INT. POLICE STATION. CELL. DAY 3. 09:30

FATHER BROWN, OLIVER

FATHER BROWN has returned to see OLIVER. He's more subdued, confinement starting to get to him.

OLIVER

Did you give Xander the message?

FATHER BROWN

I did. And he told me what your stake was in this bet.

OLIVER

Oh.

FATHER BROWN

You claim you overheard someone discussing the attack. That seems like an extraordinary coincidence.

OLIVER

The world is full of them.

FATHER BROWN

By all accounts, Miss Dawes wasn't a particularly altruistic type, except when it came to Mr Walgrave.

OLIVER

She always liked a lost cause.

FATHER BROWN

I think she was somehow responsible for what happened to him, and you've known that all along.

OLIVER

That's outrageous.

FATHER BROWN

I don't believe you killed her, but the Inspector does. I may be able to help, but only if you start being honest with me.

Pause.

OLIVER

She didn't mean to hurt him.

Insert SC35 silently underneath this: the accident.

OLIVER (CONT'D)

They got into an argument. He was trying to go upstairs to see Lady Rose. Lucy blocked him, but he lost his footing.

Back in the present:

FATHER BROWN

What were they arguing about?

OLIVER

She'd let slip that I'd tried to bribe one of the judges.

FATHER BROWN

And that cost him his sight?

OLIVER looks away, guilty.

OLIVER

When we went to the hospital he had no memory of what happened. We saw a way out.

FATHER BROWN

You broke the window to make it look like an intruder had been in the house.

OLIVER

Once Lady Rose found it the police filled in the blanks.

FATHER BROWN

Miss Dawes felt guilty, so she tried to make amends by being a good friend to the man she'd blinded.

OLIVER nods.

FATHER BROWN (CONT'D)

If Alexander had won your bet, would you have told him the truth?

OLIVER

You asked me what I whispered to Lucy last night. I told her about the bet. One way or another she would have ensured they lost.

FATHER BROWN

Because she believed you would tell.

OLIVER

(genuine regret)
It was the last thing I said to
her.

(pause)
Will you tell Alexander?

FATHER BROWN

No. I'm not the one who needs the
opportunity to make amends.

Out on OLIVER, surprised and thoughtful.

CUT TO SC36:

35

EP4/SC35. INT. TANGLEWOOD HALL. STAIRCASE. NIGHT 0
(FLASHBACK). 02:40

ALEXANDER, LUCY, OLIVER

The landing at night. ALEXANDER - sighted - is arguing with LUCY as they climb the stairs.

OLIVER (V/O)

They got into an argument. He was trying to go upstairs and see Lady Rose.

LUCY

Stop. Let's talk about this.

ALEXANDER

If the swine can't play fair then he shouldn't be allowed to take part.

LUCY

You mustn't tell her.

She stands in front of him.

ALEXANDER

Let me past.

OLIVER (V/O)

Lucy blocked him, but he lost his footing.

ALEXANDER tries to brush past her. She puts her hand on his chest to stop him. It's just enough for him to miss his footing.

To LUCY'S horror he tumbles backwards down the stairs. He ends up motionless at the bottom.

A sound disturbs LUCY: OLIVER has emerged from his room and seen what happened.

CUT TO SC34:

36

EP4/SC36. INT. TANGLEWOOD HALL. CORRIDOR/DINING ROOM. DAY 3.
10:02

BUNTY, ALEXANDER, LADY ROSE

BUNTY leads ALEXANDER down the corridor.

BUNTY

We should go to the police.

ALEXANDER

No. We need to know more. We don't want to make Lady Rose suspicious.

BUNTY

There was broken glass in your bed. She's already suspicious.

LADY ROSE

Good morning.

They're startled. They were passing the dining room, where LADY ROSE is drinking tea.

LADY ROSE (CONT'D)

I see we had an extra guest last night. Will you join me?

ALEXANDER

No, we...

BUNTY

Super.

She breezes in, shows ALEXANDER to a seat.

LADY ROSE

Did you sleep well?

BUNTY

I think it's safe to say the bed was a little uncomfortable.

LADY ROSE senses the heavy atmosphere.

LADY ROSE

Is something wrong?

ALEXANDER

No.

But BUNTY, impulsive, can't hold her tongue.

BUNTY

If he'd been alone, Alexander wouldn't have seen the glass. He could have been seriously hurt.

LADY ROSE

I don't have the faintest idea what you're talking about.

ALEXANDER

Bunty, let's go...

BUNTY

We've got the letters. From Lucy. Your daughter.

LADY ROSE

What letters? I don't have a daughter.

BUNTY

That's what you wanted people to think.

LADY ROSE

How dare you.

BUNTY

We'll make sure everyone knows what you did to silence her.

LADY ROSE fixes BUNTY with an intimidating stare. BUNTY doesn't back down.

LADY ROSE

When I was young and reckless a lover passed *something* on to me. It stayed in my system and meant I couldn't conceive.

She falls silent. Ashamed.

BUNTY is speechless. ALEXANDER sinks his head.

LADY ROSE (CONT'D)

So, if you've nothing else you'd like to accuse me of, I'd like to finish my tea.

An awful silence as LADY ROSE drinks.

CUT TO:

37

EP4/SC37. INT. PRESBYTERY. KITCHEN. DAY 3. 13:00

FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

FATHER BROWN is with MRS MCCARTHY as BUNTY and ALEXANDER tell them what happened.

BUNTY

Of course, we only have her word for it.

ALEXANDER

There must be some piece of the puzzle we're missing.

BUNTY

We'll find it.

She squeezes his hand. FATHER BROWN looks sad.

MRS MCCARTHY

Is something wrong, Father?

FATHER BROWN

Even before you heard Oliver Dewitt's message, you had us investigating Lady Rose.

ALEXANDER

Because she's guilty.

FATHER BROWN

But the story you told us about her doesn't stack up. I couldn't understand why, until...

He looks at BUNTY's hand, which is still holding ALEXANDER's.

MRS MCCARTHY

What are you saying?

FATHER BROWN

Everything we know about Lady Rose we know because of what Mr Walgrave here told us. The whole story of the illegitimate daughter, which we now know to be unlikely at best.

BUNTY

That's not true. There were the blackmail letters.

FATHER BROWN

Which were typed and conveniently easy to find. And who pointed us towards them?

BUNTY

This is outrageous. I'd expect better of you, Father. Come on, Alexander.

She stands, but he doesn't move.

ALEXANDER

I'm sorry.

BUNTY is stunned.

BUNTY

You had us trying to frame an innocent woman?

ALEXANDER

No! I swear I heard her leaving Lucy's bedroom. I was sure that if we looked hard enough we'd find real proof.

BUNTY

Who put the glass in your bed?

Guilty, he remains silent.

BUNTY (CONT'D)

Why would you do all this?

FATHER BROWN

So he could spend time with you, Bunty.

BUNTY is trembling, trying to contain her fury.

ALEXANDER

Everyone thought I was worthless because I couldn't see. But with you I was useful again. You listened to me, took me seriously.

BUNTY storms out the presbytery.

On ALEXANDER, heartbroken.

CUT TO:

38

EP4/SC38. EXT. TANGLEWOOD HALL. DAY 3. 18:28

FATHER BROWN, MRS MCCARTHY, BUNTY

N/S DANCERS

Music playing indoors. N/S DANCERS arriving.

BUNTY's car screeches to a halt, FATHER BROWN and MRS MCCARTHY are passengers.

BUNTY looks stunning in her ballroom dress but is in a foul mood. MRS MCCARTHY is also in a dress, FATHER BROWN is wearing his cassock.

FATHER BROWN

You really don't have to be here,
Bunty.

BUNTY

He lied to us, led us down the
wrong path. Isn't that what the
killer would do?

MRS MCCARTHY

I know you're angry with him...

BUNTY

We have to stop him hurting anyone
else. He's dangerous.

FATHER BROWN

I'm afraid you may be right. So
please, don't get left alone with
him.

BUNTY gets out the car and marches to the front door.

CUT TO:

39

EP4/SC39. INT. TANGLEWOOD HALL. BALLROOM. DAY 3. 18:31

**FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, LADY ROSE,
ALEXANDER, MERRYN**

N/S DANCERS, BAND, JUDGES

The music continues, played by a live BAND.

N/S DANCERS whirl around the dance floor. The women are in ballroom dresses and the men, including GOODFELLOW, in tailcoats. A whirlwind of colour and movement.

MERRYN is with ALEXANDER, not dancing.

FATHER BROWN, BUNTY and MRS MCCARTHY enter. BUNTY feels a rush of anger when she sees ALEXANDER.

MERRYN

She's here.

ALEXANDER shrinks into himself.

The music ends. LADY ROSE takes centre stage.

LADY ROSE

Ladies and Gentlemen, I'm sure you've heard about the terrible tragedy that occurred here on Friday night. It's for that reason that we've decided to dedicate tonight's event to the memory of Lucy Dawes.

A respectful round of applause.

LADY ROSE (CONT'D)

So, to happier matters. The competition rules are simple - if one of the judges taps you on the shoulder then please move to the side of the dance floor. We'll begin with a waltz.

Music starts. People begin dancing.

MRS MCCARTHY reluctantly lets FATHER BROWN take hold of her.

They manage about two bars before a JUDGE taps them on the shoulder. MRS MCCARTHY deflates - unbelievable!

BUNTY watches ALEXANDER like a hawk. He asks MERRYN to show him out. She leads him to the door, then exits alone.

BUNTY pursues.

CUT TO:

40

EP4/SC40. INT. TANGLEWOOD HALL. CORRIDOR. DAY 3. 18:35

BUNTY, ALEXANDER

ALEXANDER heads along the downstairs corridor. He stops, hearing a sound behind him.

ALEXANDER

Hello?

It's BUNTY. She freezes.

ALEXANDER continues onwards.

CUT TO:

41

EP4/SC41. INT. TANGLEWOOD HALL. BALLROOM. DAY 3. 18:40

**FATHER BROWN, MRS MCCARTHY, GOODFELLOW, LADY ROSE, MERRYN
N/S DANCERS, BAND, JUDGES**

The competition continues.

FATHER BROWN and MRS MCCARTHY see MERRYN and GOODFELLOW dance past them, poised and elegant.

MRS MCCARTHY

Now I've seen it all.

LADY ROSE is circling the dance floor, watching proceedings. She nears them.

FATHER BROWN

I'm afraid we didn't make the final cut.

LADY ROSE

It's the taking part that counts.

FATHER BROWN

I wonder if you could set my mind at ease about something.

LADY ROSE

Yes?

FATHER BROWN

I've been wondering if Oliver Dewitt really did find the necklace in your bag.

LADY ROSE

Why would you think that?

FATHER BROWN

I've spoken with him. He seems to have realised that only the truth will save him.

LADY ROSE

I hope you're not implying I had anything to do with what happened.

FATHER BROWN

No, it was a busy room, anyone could have slipped it in. How long was the bag unattended?

LADY ROSE

I put it down when I came to dance with you.

FATHER BROWN

So only a few minutes.

LADY ROSE

Yes. That cursed necklace has caused nothing but trouble. Lucy should never have worn it in the first place.

FATHER BROWN

Was it a gift from an admirer?

LADY ROSE

No, her father gave it to her. It was something we acquired as part of a recent business deal. Now, you'll have to excuse me.

She moves away.

The cogs whirr behind FATHER BROWN's eyes.

CUT TO:

42

EP4/SC42. EXT. TANGLEWOOD HALL. PATIO. DAY 3. 18:45

BUNTY, ALEXANDER

ALEXANDER comes outside. Music in the distance.

He takes a deep breath of evening air.

ALEXANDER

I can hear you, Bunty.

BUNTY emerges.

ALEXANDER (CONT'D)

Why are you following me?

BUNTY

To stop you hurting anyone else.

ALEXANDER

You really think I could do something like that?

BUNTY

I don't know what to believe about you anymore.

ALEXANDER

Then you shouldn't have come out here alone.

BUNTY tenses, trying to hold her nerve.

CUT TO:

43

EP4/SC43. INT. TANGLEWOOD HALL. BALLROOM. DAY 3. 18:51

**FATHER BROWN, MRS MCCARTHY, GOODFELLOW, LADY ROSE, MERRYN
N/S DANCERS, BAND, JUDGES**

LADY ROSE is onstage between tunes.

LADY ROSE

Congratulations to everybody that
made it through to the next round,
which will be a tango.

FATHER BROWN approaches MERRYN.

FATHER BROWN

I wonder if I might have a word.

MERRYN

We're about to start again.

FATHER BROWN

The deal your father lost his money
on - was it one of Lady Rose's
business ventures?

She looks up sharply at him.

FATHER BROWN (CONT'D)

Perhaps we should talk somewhere
more private?

CUT TO:

44

EP4/SC44. EXT. TANGLEWOOD HALL. PATIO. DAY 3. 18:55

BUNTY, ALEXANDER

BUNTY and ALEXANDER are on the patio.

BUNTY

I just don't understand how you
could do that to Lady Rose.

ALEXANDER

She killed my friend. I know I
shouldn't have lied, but you saw
how the police treated me. I needed
your help.

BUNTY

You could have been honest with me.

ALEXANDER

I know. And it will be one of the
biggest regrets of my life.
(silence)
You must be cold out here.

He takes off his jacket.

BUNTY

Please don't be kind to me.

But she lets him put it around her shoulders.

CUT TO:

45

EP4/SC45. INT. TANGLEWOOD HALL. FOYER. DAY 3. 19:02

FATHER BROWN, MERRYN

MERRYN and FATHER BROWN have moved somewhere quieter.

FATHER BROWN

When I was organising your father's funeral the coroner had recorded his death as an open verdict. I've known him do this as a kindness, when the person has taken their own life.

MERRYN shuts her eyes, struggling to remain composed.

FATHER BROWN (CONT'D)

Was it the shame of not being able to support his family?

MERRYN manages a terse nod.

FATHER BROWN (CONT'D)

I'm so sorry.

MERRYN

Lady Rose deliberately gave my father a bad tip. Then, when it ruined us, she swooped in with Lucy's family to buy up our assets for a pittance. It was all just a jolly wheeze to them.

FATHER BROWN

The necklace used to be yours?

MERRYN

My mother's.

FATHER BROWN

I can't imagine how you felt seeing Miss Dawes wearing it.

MERRYN

She was shameless. Playing innocent while rubbing my face in it.

FATHER BROWN

Mr Walgrave swears he heard Lady Rose leaving the bedroom. But it was you, wasn't it?

Insert SC46: MERRYN stealing the cane.

FATHER BROWN (CONT'D)

Lady Rose only uses the cane if she's walking any distance.

(MORE)

FATHER BROWN (CONT'D)

When she danced with me she left it
lying against the wall.

Back in the present:

FATHER BROWN (CONT'D)

You had to be quick, but you knew
Mr Walgrave was nearby and would
recognise the sound. You went to
Miss Dawes's room and killed her.

Insert SC46A: MERRYN fools ALEXANDER.

FATHER BROWN (CONT'D)

Then you took the necklace and made
sure Mr Walgrave heard you leaving
the bedroom.

Back in the present:

FATHER BROWN (CONT'D)

When you returned the cane to the
ballroom you put the necklace in
Lady Rose's bag, one more piece of
evidence against her.

MERRYN

How could I know Oliver would take
it?

FATHER BROWN

I can see you regret this. You're
not a bad person.

MERRYN

Even good people can do terrible
things.

FATHER BROWN

You told me the police hadn't paid
enough attention to the weapons
Lady Rose has on display. Were you
trying to point me towards
something?

MERRYN

She's so proud of her collection -
she's shown me most of it over the
years. Not everything is what it
seems. Shall I show you?

A moment too late FATHER BROWN sees the darkness in her eyes.
By then she's already marching towards the ballroom.

CUT TO SC47:

46

EP4/SC46. INT. TANGLEWOOD HALL. BALLROOM. DAY 1 (FLASHBACK).
16:30

**FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, LADY ROSE,
ALEXANDER, MERRYNN, OLIVER**

N/S DANCERS

We are with MERRYNN, angry, beside the door; moments after she
walked away from OLIVER in SC8.

FATHER BROWN (V.O.)

Lady Rose only uses the cane if
she's walking any distance. When
she danced with me she left it
lying against the wall.

MERRYNN sees the cane. A thousand terrible thoughts
conflicting in her mind...

She reaches a decision.

She grabs the cane and exits.

CUT TO SC45:

EP4/SC46A. INT. TANGLEWOOD HALL. FOYER/LANDING. DAY 1. 16:31
(FLASHBACK)

ALEXANDER, MERRYN

ALEXANDER is sitting on the stairs, upset after falling in SC6.

MERRYN walks along the landing above, using LADY ROSE's cane.

ALEXANDER looks up, hearing the sound but unable to see he is being tricked.

CUT TO SC45:

47

EP4/SC47. INT. TANGLEWOOD HALL. BALLROOM. DAY 3. 19:05

**FATHER BROWN, MRS MCCARTHY, GOODFELLOW, LADY ROSE, MERRYN
N/S DANCERS, BAND, JUDGES**

The competition continues.

MERRYN strides in, pursued by FATHER BROWN.

She grabs LADY ROSE's stick and pushes her to the floor.

MRS MCCARTHY

What on Earth...

MERRYN pulls the end away from the stick, as if removing a sheath. Beneath is a blade with LUCY's dried blood on. It is a sword stick!

Music and dancing grind to a halt.

MERRYN points the blade at LADY ROSE's heart.

FATHER BROWN

No, don't do this.

MERRYN

She killed my father.

FATHER BROWN

This is revenge, not justice.

LADY ROSE

Let her do what she needs to. I probably deserve it.

FATHER BROWN

You know this isn't right. Repent for what you've done and God will forgive you.

MERRYN

I doubt that.

FATHER BROWN

I don't. There's always a way back.

MERRYN

I'm going to pay the price for killing Lucy, why not finish the job?

FATHER BROWN

Because you're better than that.

MERRYN pulls her arm back to stab with force.

FATHER BROWN (CONT'D)

Would you father want this?

(MERRYNN hesitates)

And what about your mother? If you
kill in cold blood like this then
you'll be hanged for certain. How
will your mother live with that?

MERRYNN's arm remains in the air.

The fight goes from her as tears come. FATHER BROWN gently
pries the sword stick from her grasp.

MERRYNN weeps into his shoulder.

CUT TO:

48

EP4/SC48. INT. POLICE STATION. FRONT DESK. DAY 3. 19:35

MALLORY, GOODFELLOW, MERRYN

N/S OFFICERS

MALLORY looks baffled as GOODFELLOW - wearing his tail-coat - brings MERRYN in.

MALLORY

I'll swear I'm beginning to
hallucinate. What are you wearing?

A couple of N/S OFFICERS see him and snigger.

GOODFELLOW

The young lady has been arrested.

MERRYN

You can let Oliver go. I killed
Lucy.

On MALLORY, unhappy. Wrong again.

CUT TO:

49

EP4/SC49. SCENE OMITTED

50

EP4/SC50. EXT. TANGLEWOOD HALL. PATIO. DAY 3. 20:40

FATHER BROWN, BUNTY, MRS MCCARTHY, ALEXANDER

The band can be heard playing in the distance.

BUNTY still has ALEXANDER's jacket over her shoulders.
They're with FATHER BROWN and MRS MCCARTHY.

FATHER BROWN

Mr Dewitt is here, looking for you.

ALEXANDER

Oh?

FATHER BROWN

I told him to wait indoors. He has something to tell you.

ALEXANDER is overwhelmed.

MRS MCCARTHY

Half the guests have gone home.
Perhaps we should too.

BUNTY

I'll drive us.

FATHER BROWN

Actually, there's something we need to attend to first.

MRS MCCARTHY

There is?

He gives her a look. She takes the hint. They go.

BUNTY

Well that was subtle.

ALEXANDER

I know you've no reason to trust me, but everything I felt about you was true. You're the most enchanting woman I've ever met.

BUNTY

I can't be with you Alexander.

ALEXANDER

Because I'm blind?

BUNTY

No. Because you lied to me.

He nods, crushed.

ALEXANDER

Will you do me one last favour?

BUNTY

What?

He holds out his hand. She thinks... then takes it.

His face pained, he takes her into a close hold. She sinks the side of her head against his.

They listen to the music in the distance.

And for the last time, they dance together.

End of Episode.