

EP10/SC1. EXT. FARM. NIGHT 1. 02.00

MRS MCCARTHY, FELICIA, DARYL, LENNY

A rundown farm between the middle of nowhere and the back end of beyond. A van screeches up at speed. Armed robbers in stocking masks, Brothers **DARYL & LENNY CUDLIP** leap out. Round to the back of the van. Throw open the doors.

DARYL
The woman Len. I...

LENNY
It was an accident. We won't talk about it.

DARYL
But she's dead.

LENNY
It's done all right. I'll hear no more!

The men drag out two women in evening dresses sacks over their heads.

The hostages are marched away at gun point.

CUT TO:

EP10/SC2. INT. FARM. CELLAR. NIGHT 1. 02.01

MRS MCCARTHY, FELICIA, DARYL, LENNY

Manacled to the wall with chains. The hostages huddle on the floor with sacks on their heads.

LENNY

The nearest living soul is ten miles away so don't waste your breath screaming.

DARYL

Do as you're told and you won't get hurt.

He snatches off the sacks revealing their faces.

Out on **MRS MCCARTHY AND FELICIA**. Mute with terror.

CUT TO TITLES:

EP10/SC3. EXT. LONDON MARYLEBONE STATION. NIGHT 1. 23.00

MRS MCCARTHY, FELICIA

NSE GUARDS, TRAIN PASSENGERS

Subtitle - 3 hours earlier....

GUARDS close the gate to the platform. A blowing of whistles and slamming of doors as the train prepares to depart. "*Last train to Gloucester and the South West*".

CUT TO:

EP10/SC3A. INT. TRAIN. 1ST CLASS CARRIAGE. NIGHT 1. 23.01

MRS MCCARTHY, FELICIA

NSE CONDUCTOR, TRAIN PASSENGERS

FELICIA & MRS MCCARTHY in a last minute scramble aboard.
Theatre dress. Programmes for "THE MOUSETRAP" Squabbling as
they turn into the 1st Class carriage.

FELICIA

I never actually "said" whodunnit.

MRS MCCARTHY

No you just blurted out their name
at the interval!

FELICIA

It was a lucky guess. But rather a
good one don't you think...

To her dismay - every compartment is packed.

MRS MCCARTHY

I do not. The ending was no
surprise at all.

FELICIA

This is intolerable.

(Stops a **NSE CONDUCTOR**)

I say. All the first class
compartments are full.

MRS MCCARTHY

He can see that with his own eyes.

FELICIA

(pound note and a smile)

I'm sure there's something he can
do?

CUT TO:

EP10/SC4. INT. TRAIN. 2ND CLASS CARRIAGE. NIGHT 1. 23.05

MRS MCCARTHY, FELICIA, BIANCA, BARBARA

NSE TRAIN PASSENGERS, ARMY OFFICERS, FISHMONGERS

FELICIA and MRS MCCARTHY sardined in a 2nd Class compartment with **NSE ARMY OFFICERS** some soaks and a party of Fishmongers. FELICIA berates MRS MCCARTHY in an undertone.

FELICIA

If you hadn't insisted on going to the stage door...

MRS MCCARTHY

You ruined the ending. The least I'm allowed is a signed programme. (schadenfreude)
I'm sure it won't kill you to slum it for once.

Rescue in the form of **DAME BIANCA NORMAN**. A Diva in every sense. Furred and bejewelled. Adopted daughter and general dogsbody **BARBARA NORMAN** follows, loaded down with hand luggage. BIANCA spies with incredulity...

BIANCA

Do my eyes deceive me? Felicia Montague?

FELICIA

Bianca Norman?

BIANCA

What on earth are you doing in "here?"

FELICIA throws MRS MCCARTHY a sour look.

FELICIA

We were late for the train and first class was full.

BIANCA

Permettimi di salvarti. My Pullman's on the back. I never travel without it. (dismissive)
And your companion.

MRS MCCARTHY

(Companion!)
I'm sure I'm fine where I am.

FELICIA

(rising)
You're a lifesaver. Come on Mrs M.

MRS MCCARTHY forced to follow.

BIANCA
You remember Barbara my daughter.

FELICIA
(lies)
Of course.

BIANCA
(knows)
Don't worry. She hardly makes much
effort to stand out.

BARBARA takes the slight with customary resignation.

CUT TO:

EP10/SC5. INT. TRAIN. PULLMAN CAR. NIGHT 1. 23.08

FELICIA, MRS MCCARTHY, BIANCA, TONY, BARBARA, PIERS

NSE TRAIN STEWARDS

TRAIN STEWARDS laying out drinks & canapes in a sumptuously furnished Pullman Car. BIANCA introduces...

BIANCA
(couldn't care)
My son Tony and husband Piers.

FELICIA
I think we met at Le Teatro de Venezia in 46.

PIERS
Alas you confuse me with one of my predecessors.

BIANCA
That was Rudolf my number 4.
(waves at)
Tony fix us a drink and (Barbara)
we'll have some music.

BARBARA flips through a stack of Bianca Norman recordings.

PIERS
(dry)
I hope you like opera.

FELICIA
(can't stand it)
Adore it.

MRS MCCARTHY
I'm very partial to a bit of Gilbert and Sullivan.

BARBARA lowers the needle. The overture fills the carriage.

BIANCA
My Brunehilde at La Scala in 1950.

TONY
(hands)
Gin and it?

FELICIA
Divine. Admit it Mrs M. This is more like it?

MRS MCCARTHY

(sotto)

This is going to be a very long
night.

CUT TO:

EP10/SC6. EXT. TRACK/PULLMAN CAR. NIGHT 1. 23.09 - 00.00

Montage. Music over. Bianca's aria.

The train leaves the city skyline for open countryside.
Steaming through the night, belching white smoke into black
sky.

CUT TO:

EP10/SC7. INT. TRAIN. PULLMAN CAR. NIGHT 1. 00.01

FELICIA, MRS MCCARTHY, BIANCA, TONY, BARBARA, PIERS

NSE TRAIN STEWARDS

STEWARDS carry trays of glasses through to the other compartment. Bianca's eyes half closed - intent on her own performance - reverberating through the carriage at full volume. FELICIA wincing at the high notes. MRS MCCARTHY raises an eyebrow. *You were saying?*

The sound of the train breaking. Hissing. The passengers sense the train is beginning to slow.

PIERS

Why are we stopping? (CHECKS WATCH)
We can't be here already.

MRS MCCARTHY

We've only just passed through
Hambleston.

FELICIA

(Lifting blinds)
There's a red signal.
(irking Mrs McCarthy)
Let's hope we aren't here all
night.

On her way back to her seat, FELICIA picks up a magazine. *"Stars of Stage and Screen."* Cover Star BIANCA with a photogenic toddler. ***"Dame Bianca Norman. Why I'm adopting a third time. Lucky Lucy. The little girl destined for a life of luxury."***

FELICIA (CONT'D)

You're adopting again?

BIANCA

When the papers are finalised. I
wanted to give another child what I
gave Barbara and Tony.

MRS MCCARTHY

(to BARBARA & TONY)
You were very fortunate.

Their silence and clenched faces beg to differ.

BIANCA

I miss the sound of children
laughing. Barbara's as quiet as a
mouse now and she used to be such a
happy little thing.

PIERS lifts the blind. Peers into the dark.

BARBARA
We've been stopped awfully long.

CUT TO:

EP10/SC7A. EXT. TRACK/PULLMAN CAR. NIGHT 1. 00.06

DARYL, LENNY

Wagner over. Steam puffs gently from the train, stopped at a red signal. LENNY & DARYL underneath uncoupling the Pullman.

CUT TO:

EP10/SC7B. INT. TRAIN. PULLMAN CAR. NIGHT 1. 00.07

FELICIA, MRS MCCARTHY, BIANCA, TONY, BARBARA, PIERS

The passengers are out of conversation. Awkward silence broken by the train whistle. TONY lifts the blind. Peers into the dark. The signal is now green.

TONY

Here we go.

There is a judder and a bang but no movement. Puzzlement.

CUT TO:

EP10/SC8. EXT. TRAIN. PULLMAN CAR. NIGHT 1. 00.08

DARYL, LENNY, FELICIA (OOV)

Wagner over. The train puffs into the distance leaving the Pullman isolated and vulnerable. The blinds are drawn so we can't see the occupants.

Stocking masks and hand guns - LENNY & DARYL clatter up the steps of the train and burst inside.

We hear 2 gunshots. **BANG! BANG!** The lights in the Pullman go out. **BANG!** A few seconds then a dim light illuminates inside the carriage.

FELICIA'S scream over Brunehilde's glass shattering high C.

CUT TO:

EP10/SC9. INT. PULLMAN CAR. NIGHT 1. 01.00

BIANCA (DEAD)

NSE FINGERPRINT OFFICER, POLICE PHOTOGRAPHER, PRESS PHOTOGRAPHER

FLASH! BIANCA'S corpse. Splayed in her chair. Shot through the heart. **A POLICE PHOTOGRAPHER** and **FINGERPRINT OFFICER** at work. Neither notice the face at the window.

FLASH! An ambitious **PRESS PHOTOGRAPHER** gets his money shot.

CUT TO:

EP10/SC10. EXT. PULLMAN CAR. NIGHT 1. 01.05

**FATHER BROWN, BUNTY, MALLORY, GOODFELLOW, BARBARA, PIERS,
TONY**

NSE POLICE, ARMY OFFICERS, PRESS

Crime scene. Night lights. The Pullman cordoned with ropes.
NSE POLICE conduct a search. **GOODFELLOW** takes a statement
from **NSE ARMY OFFICERS**. A gaggle of **PRESS**.

Roused from their beds. **FATHER BROWN's** pyjamas peeking from
under his cassock. **BUNTY** bare faced with a stray night curler
in her hair. With **MALLORY** as he takes statements from **PIERS,
BARBARA & TONY**.

PIERS

... then the rest of the train
pulled away without us and that's
when...

INSERT FLASHBACK. SC 11 - ROBBERS BURST IN. SHOOT OUT THE
LIGHTS. WHEN THEY ARE RESTORED - BIANCA LIES DEAD.

FATHER BROWN

Who knew Dame Bianca was travelling
with her jewels?

MALLORY hands him the magazine from SC7.

MALLORY

Apart from 50 thousand readers of
"Stars of Stage and Screen" where
she helpfully gave full details of
her itinerary.

BUNTY

What did they want with my Aunt and
Mrs M?

MALLORY

Army Officers on the train heard
the gunfire and pulled the
communication cord. The Robbers
panicked. Grabbed the nearest
persons to use as human shields
while they made their getaway.

Dialogue runs into next scene.

INSERT SC12 - MRS MCCARTHY AND FELICIA ARE THROWN IN A
GETAWAY VAN AND DRIVEN AWAY.

MALLORY

I'll get them back safe and sound.
You have my word. God knows they
must be terrified...

CUT TO SC13:

EP10/SC12. EXT/INT. PULLMAN CAR. NIGHT 1. 00.09 (FLASHBACK)

FELICIA, MRS MCCARTHY, BIANCA, TONY, BARBARA, PIERS, DARYL,
LENNY, MALLORY (V/O)

NSE ARMY OFFICERS

Off screen shots and shouts from the approaching Army
Officers. DARYL & LENNY rush back in. Panic when they see
BIANCA. LENNY grabs FELICIA. Yells to DARYL.

LENNY
Get the other one!

MRS MCCARTHY & FELICIA are dragged from the Pullman.

MALLORY (V/O)
The Robbers panicked. Grabbed the
nearest persons to use as human
shields while they made their
getaway.

MRS MCCARTHY & FELICIA are dragged out of the train toward a
getaway van and thrown in the back.

The van screeches off in a cloud of dust...

CUT TO:

EP10/SC13. INT. FARM. CELLAR. NIGHT 1. 02.30

MRS MCCARTHY, FELICIA, LENNY

Hushed squabbling drifts through the darkness to where LENNY on guard duty.

MRS MCCARTHY

...another fine mess you've got me in to!

FELICIA

Me? That's rich coming from you...

MRS MCCARTHY

I was perfectly happy in 2nd class!

FELICIA

I was perfectly happy to leave straight after the performance...

LENNY

Shut your squawking!

SILENCE. Then the whispering starts up.

FELICIA

If only you weren't such an... an autograph hunter!

MRS MCCARTHY

If you weren't too hoity toity to mix with the common folk.

FELICIA

Hoity toity!!?

LENNY covers his ears.

CUT TO:

EP10/SC14. EXT. POLICE STATION. DAY 2. 08.30

MALLORY, LENNY

NSE PRESS, TOWNSFOLK, JOURNALIST

Whump! A stack of papers drop on a kerb. A photo of Bianca's corpse. **"OH DIVA!" Dame Bianca Norman slain in botched train robbery. Countess of Montague and "companion" taken hostage!**

In town on a recce, LENNY reads the report with rising dread. He blends into a crowd of Press and townsfolk outside the Police station listening to MALLORY making a statement.

MALLORY

...rest assured that all available man power is being deployed in the hunt for The Countess and Mrs McCarthy.

A NSE JOURNALIST says something like - Any clues as to the identities of the robbers?

MALLORY (CONT'D)

We are narrowing the search and confident it's only a matter of time before they are apprehended. When rest assured they will feel the full weight of the law.

The crowd in lynch mob mood. "Hanging's too good for them! "Stretch their necks."

LENNY'S fear.

CUT TO:

EP10/SC15. INT. FARM. CELLAR. DAY 2. 08.35

FELICIA, MRS MCCARTHY, DARYL

Chain stretched full length, FELICIA lies on the stairs - face to a windowed hatch.

MRS MCCARTHY
Can you see anything?

FELICIA
It looks like a farm...

MRS MCCARTHY
I mean anything useful.

FELICIA
Well there isn't a bus stop with a telephone box next to it if that's what you're hoping.
(spies)
One of them's coming!

FELICIA jumps down. Butter wouldn't melt as DARYL brings in breakfast. He's changed his stocking mask for a balaclava. A home knitted Fair Isle which is anything but threatening. MRS MCCARTHY eyes the congealed porridge with disdain.

MRS MCCARTHY
What do you call this?

DARYL
Porridge.

MRS MCCARTHY
I hardly think so.

DARYL
You'll eat it or else.

FELICIA
"Or else" what? We're hardly much use to you dead.

MRS MCCARTHY
We'll be dead of starvation soon enough if this is what they feed us.

FELICIA hands her porridge back as if to Hornby.

FELICIA
Some toast and marmalade will suffice.

DARYL gapes.

CUT TO:

EP10/SC16. INT. POLICE STATION. MALLORY'S OFFICE. DAY 2.
10.00

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW

Maps of the area. A groaning blackboard. GOODFELLOW puts his head round the door anticipating a tirade.

GOODFELLOW
Father Brown and Miss Windermere
Sir.

Confusingly - MALLORY cracks a welcoming smile.

MALLORY
Show them in.

MALLORY waves BUNTY & FATHER BROWN to a seat.

MALLORY (CONT'D)
I've been expecting you. Please...

FATHER BROWN
(sits)
We're...

MALLORY
(stops him)
You are here to enquire about my
progress.

Machine gun facts. Slapping a ruler to make his points.

MALLORY (CONT'D)
Getaway vehicle. Over a hundred
Bedford vans registered in the area
so they'll take some time to follow
up.

BUNTY
Wha...

MALLORY
(in)
Knowledge of the signals suggests
insider knowledge so the Railway
are providing names of sacked or
disgruntled employees. Ditto Dame
Bianca's staff.
(pausing for breath)

FATHER BROWN
Wi...

MALLORY
We're checking for ex convicts in
the locale with convictions for
robbery.

(MORE)

MALLORY (CONT'D)

Twenty mile road blocks and an all
Ports alert. So....if there is
anything you think I've missed?

FATHER BROWN

You have been most thorough.

For once - MALLORY means well.

MALLORY

A rare compliment from you Padre.
And I know you're dying to
interfere. But on this occasion the
only requirement is good old
fashioned police work.

Opening the door wide. Their cue to leave.

MALLORY (CONT'D)

If you want to help - maybe you can
offer spiritual solace to the
family - which has the advantage of
keeping them out of my hair. Now if
you'll excuse me...

As the visitors leave - MALLORY forestalls GOODFELLOW.

MALLORY (CONT'D)

A word please Sergeant. Shut the
door behind you.

MALLORY'S smile slips. The newspaper with its paparazzi shot
of Bianca's corpse.

MALLORY (CONT'D)

We've got press and rubberneckers
descending in droves. So I want no
repetition of this. Crime scene
under 24 hour guard. No one enters.

GOODFELLOW

Yes Sir.

MALLORY

And. You may want to write this
down. Keep the Padre out of my
sight. Any funny business and you
deal with it under pain of death.
Yours that is.

GOODFELLOW makes due note.

CUT TO:

EP10/SC17. INT. FARM. CELLAR. DAY 2. 12.00

FELICIA, MRS MCCARTHY, DARYL, LENNY

Pulling on a balaclava LENNY enters the barn. DARYL (also in balaclava) greets his return with relief. Finally!

DARYL

Your turn. They're doing my head
in.

It's the least of their worries. LENNY shoves the newspaper at him. DARYL crumples as he reads.

DARYL (CONT'D)

No one would get hurt they said.

LENNY

It was an accident.

DARYL

You were only supposed to shoot the
lights out!

LENNY

Wha... It wasn't me.

DARYL

It wasn't me. I never fired my gun.

News to LENNY. And to the ladies.

LENNY

Two shots is all I fired. At the
lights. I think I can count to two.

DARYL

And I can count to... nothing.

LENNY

I wouldn't lay bets on it!

FELICIA

I say... excuse me....

DARYL

(un hearing)
Are you calling me a liar?

LENNY

I'm calling you an idiot...

FELICIA

(bellows)
EXCUSE ME!

Having got their attention.

FELICIA (CONT'D)

There is of course a simple way of
resolving this.

CUT TO:

EP10/SC18. INT. HOTEL. PARLOUR. DAY 1. 12.10

FATHER BROWN, TONY, BARBARA, PIERS

FATHER BROWN calls on the bereaved family. On a coffee table - a copy of "Stars of Stage and Screen"

BARBARA

It's hard to believe she's gone.
She was always so much larger than
life.

FATHER BROWN

She *is* larger than life. Her
legacy lives on. Her voice captured
for eternity.
(of Lucy)
Poor child. To lose not one but two
Mothers.
(to PIERS)
Will you still go ahead with the
adoption?

Raised eyes and wry smiles all round.

PIERS

No! Good God! My name wasn't on the
papers.

TONY

She considered Fathers extraneous
to requirements. Her husbands never
lasted long enough to play the
role.

FATHER BROWN

(to BARBARA)
What will you do now?

BARBARA

I hadn't thought about it. I think
I'm rather too old to reinvent
myself.

PIERS

Tony's not. You can go back to the
boards.

FATHER BROWN

You're an actor?

TONY

As your question infers. An
unsuccessful one.

PIERS

Actually he was rather good. Too
good for Bianca.
(MORE)

PIERS (CONT'D)

She decided there wasn't room for
two stars in her firmament
and...poof...the parts mysteriously
dried up.

BARBARA

That's enough Piers.

(FATHER BROWN)

Is there any news of Lady Felicia
and Mrs McCarthy?

FATHER BROWN

The Police are doing everything in
their power. In the meantime we
must wait and pray.

CUT TO:

EP10/SC19. INT. FARM. CELLAR. DAY 1. 15.30

FELICIA, MRS MCCARTHY, DARYL, LENNY

DARYL unwraps two guns from a strip of canvas. LENNY checks the chambers. One has 4 bullets...

LENNY

What did I tell you.

...The other is full. A beat as they absorb this bombshell.

FELICIA

Well that settles that then.

DARYL

There was another shooter...

MRS MCCARTHY

Who are "they?" You said before.
"No one would get hurt they said."

DARYL

Them's paid us to rob the train.
(LENNY glares: "That's
enough")
Like we can get in more trouble.

FELICIA

Who were these people?

LENNY

Never saw 'em. They sent the guns
and instructions. All we had to do
was shoot out the lights and nab
the jewels.

DARYL

Maybe they were there?
(accusatory)
It was dark. I said I couldn't see
properly through them stockings.

FELICIA

You should have used 10 denier.

LENNY

Will you!(*Shut it!*) I have to
think.

DARYL

They'll catch us and hang us Len.

He's a sorry sight. Tears welling under his balaclava.

MRS MCCARTHY

Now then. There's no point crying
over spilt milk. You must find a
way of proving your innocence.

LENNY

And how do you suggest we do that?

MRS MCCARTHY & FELICIA. Women with a plan.

CUT TO:

EP10/SC20. INT. PRESBYTERY. KITCHEN. DAY 2. 19.30

FATHER BROWN, BUNTY

A sombre supper. Mrs M's empty place at table. FATHER BROWN'S attempts at cooking. BUNTY pushes food round her plate.... Saved by a knock at the door. News? BUNTY catapults up to answer.

Disappointment in her voice when it's only...

BUNTY (OOV)
No... no news. We will of course...
Thank you Mrs Ferris.

BUNTY returns with a letter addressed to Father Brown.

BUNTY (CONT'D)
The cleaning ladies found it on the altar.

Out on the letter.

INSERT SC21. MRS MCCARTHY AND FELICIA HELP THEIR KIDNAPPERS WRITE A RANSOM NOTE.

FATHER BROWN reads the letter.

FATHER BROWN
"...prove our innocence if you want your friends back alive. Don't go to the Police."

BUNTY
Is it genuine?

Oh yes. FATHER BROWN hands it to her.

BUNTY (CONT'D)
"PS. Don't forget to water the aspidistras and the fiscal accounts are due Friday."

FATHER BROWN & BUNTY absorb this development.

CUT TO SC22:

EP10/SC21. INT. FARM. CELLAR. DAY 2. 16.00. (FLASHBACK)

FELICIA, MRS MCCARTHY, DARYL, LENNY

Poor handwriting - misspelt. MRS MCCARTHY & FELICIA look over DARYL'S first attempt at a ransom note.

MRS MCCARTHY

Hostage is spelt with an "h" not an "o" and as for grammar...

FELICIA

Perhaps you could sound more threatening? "Or else" is - if you don't mind my saying - rather... woolly. And wouldn't Father Brown demand some sort of proof?

DARYL

I'ain't cutting no fingers off!

LENNY

I wish we could cut their tongues out...

FELICIA

Really. If you can't take some constructive criticism.

LENNY

Think you can do a better job?

JUMP CUT TO:

FELICIA dictates to DARYL while MRS MCCARTHY looks over his shoulder.

FELICIA

...our innocence if you want your friends back alive. Don't go to the Police.

MRS MCCARTHY

Apostrophe t and there's two n's in innocence...

CUT TO:

EP10/SC22. EXT. FARM. YARD. DAY 3. 12.00

DARYL, LENNY, FELICIA

NEW DAY - INTERCUT SC23

DARYL bolts the back of the trailer. Joins LENNY in the front of the truck. They drive off.

Out on FELICIA'S face peering out of the cellar hatch in the yard.

CUT TO:

EP10/SC23. INT. FARM. CELLAR. DAY 3. 12.01

MRS MCCARTHY, FELICIA

INTERCUT SC22

FELICIA lies up the stairs giving a running commentary.

FELICIA
...they're loading animals in a
trailer.

MRS MCCARTHY
What sort of animals?

FELICIA
Is the breed really relevant?
(off her look)
If you must know pigs.

MRS MCCARTHY
(a ha!)
And it's the second Tuesday of the
month. So I deduce they're off to
the swine sale in Hambleston.

FELICIA scrambles down.

FELICIA
Quite the detective Mrs M. Which
means they'll be gone long enough
to make our escape.

MRS MCCARTHY
It's escaped your notice we're
chained up like dogs...

Pursed lips as FELICIA removes a hairpin and picks her
padlock.

MRS MCCARTHY (CONT'D)
Yet another graduate of the "Sidney
Carter College of breaking and
entering!" Although why a Countess
feels the need to add lock picking
to her list of accompli...

She's silenced as the lock clicks opens.

CUT TO:

EP10/SC24 OMITTED

EP10/SC25 OMITTED

EP10/SC26. INT. FARMHOUSE. KITCHEN. DAY 3. 12.17

TIM

TIM CUDLIP is 18 going on 40 and nobody's fool. Least of all his brothers. Waiting until they've have driven off. He wheels himself to a dresser where Daryl has cunningly "not" hidden the canvas package containing the guns out of wheelchair reach. Not a deterrent to TIM who launches himself out his chair using the shelves as purchase while he grabs at the package.... And then....

The dresser tilts with his weight... taking him with it.

TIM

Balls...

CUT TO:

EP10/SC27. EXT. FARM/BARN. DAY 2. 12.20

MRS MCCARTHY, FELICIA

SMASH! MRS MCCARTHY drops the hatch. She and FELICIA case the remote landscape with dismay.

FELICIA

Now what?

MRS MCCARTHY

We find a telephone and call the
Police.

CUT TO:

EP10/SC28. INT. PULLMAN CAR. DAY 3. 12.25

FATHER BROWN, BUNTY, MALLORY, GOODFELLOW

GOODFELLOW
You've got 5 minutes Father.

BUNTY
You're a brick Sergeant.

GOODFELLOW blushes as he leaves them to it. FATHER BROWN & BUNTY case the crime scene. Bianca's chair with a bullet hole through the back. BUNTY examines the bullet holes in the curtain and in the window.

FATHER BROWN meanwhile is noseying through papers on the desk. A leather document folder. He peruses the contents.

BUNTY (CONT'D)
Anything interesting?

She moves to the door. Ballistics mode. Raises her arm as if holding a gun. Narrows her sights.

FATHER BROWN
A letter from Dame Bianca's Lawyer.
It seems she was divesting herself
of husband number 5. And from the
way she left her correspondence
lying around - didn't seem to care
who knew about...

BUNTY
That can't be right.

FATHER BROWN looks over and sees from the window....

FATHER BROWN
Inspector Mallory. Four O'clock!

FATHER BROWN dives to the floor dragging BUNTY with him.

They hunker while MALLORY confers with GOODFELLOW.

CUT TO:

EP10/SC29. EXT. PULLMAN CAR. DAY 3. 12.27

MALLORY, GOODFELLOW

INTERCUT SC30.

GOODFELLOW butter wouldn't melt as MALLORY marches his way.

MALLORY

All quiet in Dodge?
(GOODFELLOW blank)
Anything to report Sergeant?

GOODFELLOW

Right Sir. Well most of the
sightseers got bored and wandered
off and the Press seem to have
given up.

MALLORY

I wouldn't say "given up." Merely
decamped to the Police Station
awaiting news of our investigation.

GOODFELLOW

How's that going Sir?

MALLORY

Turns out Bianca Norman was patron
of a welfare charity for ex
convicts. I'm having the files sent
over to see if they throw up any
matches.

CUT TO:

EP10/SC30. INT. PULLMAN CAR. DAY 3. 12.28

FATHER BROWN, BUNTY

INTERCUT SC29

A burnt matchstick on the floor. FATHER BROWN pockets it.

CUT TO:

EP10/SC31. INT. FARMHOUSE. HALL/KITCHEN. DAY 3. 12.29

MRS MCCARTHY, FELICIA, TIM

MRS MCCARTHY & FELICIA tiptoe in. The interior is basic - lacking a woman's touch. No telephone in the hallway so they enter the kitchen.

MRS MCCARTHY
Holy Mother.

TIM trapped under the dresser. It looks worse than it is. His wheelchair having taken the brunt. Apart from scratches mainly his dignity is harmed. They rush to release him.

FELICIA
Are you all right?

TIM
(sitting up)
Perfectly. I usually have a nap under a chest of drawers around this time of day. More to the point if you don't mind me asking - who the devil are you?

A long beat as Tim eyes their muddied evening clothes.

FELICIA
Our car broke down. It's a long story. But I wonder if you have a telephone?

TIM
In the hall.

MRS MCCARTHY
But first things first and lets get you set to rights..

MRS MCCARTHY & FELICIA help TIM back in his chair.

CUT TO:

EP10/SC32. INT. FARMHOUSE. PARLOUR. DAY 3. 12.45

FELICIA

FELICIA is on the telephone.

FELICIA
Police plea....
(The line goes dead)
Hello? Hello?

CUT TO:

EP10/SC33. INT. FARMHOUSE. KITCHEN. DAY 3. 12.47

MRS MCCARTHY, FELICIA, TIM, LENNY, DARYL

MRS MCCARTHY dabs antiseptic on TIM'S scratches.

MRS MCCARTHY
Who lives here?

TIM
Just me and my brothers.
(antiseptic)
Ow!

MRS MCCARTHY
You don't want them going septic,
especially when hygiene standards
round here leave much to be
desired.

TIM
(Nobody's fool)
Where was it you broke down?

MRS MCCARTHY
Oh maybe a couple of miles.

TIM
Only we're pretty remote and there
aren't many places that require
evening dress in the middle of the
day.

Mrs McCarthy saved by a whistling kettle.

MRS MCCARTHY
Don't worry your head about that.
I'll make us a nice hot cup of tea
before we go.

Or not. FELICIA's propelled in by LENNY. DARYL follows armed
with a poker.

LENNY
No one is going anywhere.

MRS MCCARTHY gets a withering look from FELICIA.

FELICIA
The swine sale in Hambleston?

DARYL
Out.

MRS MCCARTHY
(folds her arms)
I'm going nowhere until I've got a
hot cup of tea inside of me.

LENNY

You'll do as you're told.

MRS MCCARTHY

Or what? You'll... poke us to
death?

LENNY

At least it might shut you up!

DARYL'S eyes dart to the dresser. TIM produces the handguns.

TIM

Is this what you're looking for?
(having got his brother's
attention)
Now is one of you going to explain
what is going on?

CUT TO:

EP10/SC34. INT/EXT. PULLMAN CAR. DAY 3. 13.15

**FATHER BROWN, BUNTY, BARBARA, PIERS, TONY, GOODFELLOW,
MALLORY**

NSE POLICE

GOODFELLOW has gathered the suspects Agatha Christie style.
Discomposed as to what they are doing there.

BARBARA

We thought Inspector Mallory...?

GOODFELLOW

Is busy I'm afraid... But we'd
er... Father Brown here would...

FATHER BROWN

Like your aid in a reconstruction.

BARBARA

For what possible reason?

FATHER BROWN

I hope that will become clear. If
you could take your places as you
were on the night.

They comply with a degree of reluctance. FATHER BROWN &
GOODFELLOW take seats on the sofa.

FATHER BROWN (CONT'D)

The Sergeant and I will play Mrs
McCarthy and Lady Felicia.

(to the door)

And Miss Windermere our resident
ballistics expert will play the
part of the Robbers.

All eyes on the door. FATHER BROWN - louder.

FATHER BROWN (CONT'D)

Miss Windermere will play the part
of the Robbers!

BUNTY bursts in holding a banana. Off FATHER BROWN's look.

BUNTY

I improvised.

(to business)

They burst in. Shot out the lights.

(aims banana at lights)

BANG! BANG! Then darkness.

(aims at Bianca's chair.)

BANG!

PIERS rolls his eyes. BUNTY points to the bullet hole in the
chair then the gouge on the wall behind.

BUNTY (CONT'D)

The bullet went through the chair
and straight through the window.
But...

She lines up the banana with the bullet hole in the chair.

BUNTY (CONT'D)

The trajectory is wrong.
(indicates)
From this height the bullet would
have embedded lower in the wall.

FATHER BROWN

Meaning her killer was seated.

PIERS

I literally have no idea what
you're talking about.

MALLORY

(doorway)
She isn't the only one.
(daggers)
Sergeant?

GOODFELLOW

New evidence suggests there was a
3rd shooter Sir.

MALLORY glowers at FATHER BROWN.

MALLORY

Does he now?

GOODFELLOW

It could have been thrown from the
window so I ordered a search...

From the window. A line of NSE PC'S sweep through foliage
with sticks. MALLORY quivers with rage.

MALLORY

On whose authority...?

The blast of a police whistle. Shouts from outside.
"Sarge!".... "Sarge!".... A NSE PC holds up a handgun. "Nice
clean set of prints Sarge!". The wind wooshes out of
MALLORY'S sails.

GOODFELLOW

I expect we should take
fingerprints?

BARBARA

I'll save you the bother. They're
mine.

TONY

Barb no...don't...

She grasps his shoulders. Low and urgent.

BARBARA

Say nothing Tony. Nothing you
understand. Just call the
Solicitor.

MALLORY

Barbara Norman I'm arresting you
for the murder of Bianca Norman.
You are not required to say
anything unless you wish to do so.
But what you say will be taken down
and may be given in evidence.

Out on Barbara - resigned to her fate.

CUT TO:

EP10/SC35. INT. FARMHOUSE. KITCHEN. DAY 3. 13.30

MRS MCCARTHY, FELICIA, TIM, LENNY, DARYL

TIM puts down the newspaper.

TIM

To summarise. A person or persons unknown solicited you to hold up a train and rob a world famous Diva. During the execution of which, you failed to rob said jewels. The Diva was shot and you acquire two hostages, including a Countess of the Realm, thus leaving you Britain's most wanted. (BEAT)
What were you thinking?

They go furtive. The penny drops.

TIM (CONT'D)

Oh no. Tell me this isn't what I think?

(It is)

Well. Thank you for consulting me before committing armed robbery and kidnap on my behalf.

DARYL

(off the Ladies looks)

He wants to be a Barrister.

TIM

You want to be Captain of Aston Villa and I'm sorry to be the one to break it to you...

LENNY

The difference is he's got two left feet. The only thing stopping you is cash.

DARYL

Scholarship to the Grammar School. Highest school certificate in the county. His teachers said he was natural for the law.

LENNY

Except things as that aren't for the likes of us.

TIM

Well that's all right then. They got in this unholy mess to provide me with an education.

LENNY

To give you a life! You want to spend it here. Stuck in a chair with a load of books you'll never use. And if anything happened to us what then? They cart you off to spend the rest of it in an institution?

TIM

A prospect becoming ever more imminent by the minute. And your... hostages? They've seen your faces so I suppose you'll have to kill them.

MRS MCCARTHY

That's quite enough lip from you.

LENNY

They're the only insurance we've got. They stay here.
(the ladies)
Out with you.

MRS MCCARTHY

Why? We're in the middle of nowhere.

FELICIA

You can hardly expect us to make a dash for freedom in this footwear?

Bovine protests from outside.

MRS MCCARTHY

And you've cows want milking. I suggest you see to them while I rustle up something which is at least edible.

FELICIA

She really is the most marvellous cook.

TIM

Motion sustained.

Out on their kidnapers - lost for words.

CUT TO:

EP10/SC36. EXT. PULLMAN CAR. DAY 3. 13.31

FATHER BROWN, BUNTY, GOODFELLOW, BARBARA, MALLORY

NSE POLICE

The Regs in a conflagration as BARBARA is placed in a Police car.
MALLORY reads the ransom note from SC20.

MALLORY
Why didn't you bring this to me?

BUNTY
The bit which says: "Don't go to
the Police"

MALLORY
(GOODFELLOW)
Give me one good reason why I
shouldn't have you disciplined for
gross insubordination.

GOODFELLOW
I was following orders Sir.
(flips open notebook)
*"Keep the Padre out of my sight.
Any funny business and you deal
with it under pain of death. Yours
that is."*

MALLORY seethes..

FATHER BROWN
Let's just say the end justified
the means.

MALLORY
Let's see what she's got to say for
herself first.

CUT TO:

EP10/SC37. INT. FARMHOUSE. KITCHEN. DAY 3. 18.00

MRS MCCARTHY, FELICIA, TIM, LENNY, DARYL, MALLORY (OOV)

BBC RADIO NEWSCASTER (OOV), RADIO ANNOUNCER (OOV)

The door slams behind LENNY & DARYL - in from milking...

MRS MCCARTHY (OOV)

No tramping mud through the house.

Wireless music under. LENNY & DARYL enter in stocking feet. Sniffing like Bisto kids at the savoury smells wafting from serving dishes on the table where TIM sits with his nose buried in a book of criminal law.

DARYL & LENNY sit and make a grab for food but are stopped by MRS MCCARTHY. "Ah...ah...ah..." She and FELICIA make the sign of the cross.

FELICIA

Bless us oh Lord and these thy
gifts which we are about to receive
through thy bounty. Through Christ
our Lord.

MRS MCCARTHY/FELICIA/TIM

Amen.

FELICIA & MRS MCCARTHY cross themselves. Everyone tucks in....

TIM

So I've been looking into your
"predicament" and the "only" - I
use the word advisedly - offences -
you've committed, are attempted
armed robbery and kidnap. If you
return the hostages and hand
yourselves in - with mitigating
circumstances and a good barrister -
you could get as little as 5 years.

LENNY

Before or after they hang us for
murder?

DARYL experiences a sudden loss of appetite.

DARYL

You said the Priest would find out
who did it.

MRS MCCARTHY

And so he will.

The News comes on the wireless. LENNY turns it up.

RADIO ANNOUNCER (OOV)

This is the BBC. Here is the news.

BBC RADIO NEWSCASTER (OOV)

A huge manhunt continues for armed robbers who murdered world renowned Opera Singer Dame Bianca Norman and kidnapped the Countess of Montague and her companion.

MRS MCCARTHY bristles.

BBC RADIO NEWSCASTER (OOV) (CONT'D)

Detective Inspector Mallory of Kempleford Police made this statement earlier.

MALLORY (OOV)

We are narrowing the search and confident it's only a matter of time before they are apprehended. When rest assured they will feel the full weight of the law.

BBC RADIO NEWSCASTER (OOV)

The Earl of Montague has offered a reward for information leading to the safe return of his wife.

FELICIA

Sweet...

BBC RADIO NEWSCASTER (OOV)

The Prime Minister Winston Churchill gave a speech in the House of Commons yesterday opposing the proposed House of Lords amendment to a bill banning the...

LENNY switches off the radio. A sea of glum faces as the state of their predicament sinks in. The silence broken by...

MRS MCCARTHY

Well how do you like that! I do have a name.

FELICIA

They probably just forgot. No need to take it personally.

MRS MCCARTHY

How would you like it if they forgot to mention your name?

How very droll. FELICIA stifles a smile before digging herself deeper.

FELICIA

I mean they probably thought it
wasn't...

(MRS MCCARTHY'S glare)

That is to say...that you...er...
it wasn't as...as...

TIM

(evil)

Newsworthy? Relevant?

FELICIA

Yes...

(MRS MCCARTHY glares)

No... Must you always be so over
sensitive.

MRS MCCARTHY

This from a woman unable to park
her posterior in a 2nd class train
compartment!

Here they go again. DARYL & LENNY exchange looks of anguish.

FELICIA

My apologies for whisking you off
into the lap of luxury...

MRS MCCARTHY

Into armed robbery and murder.

TIM winks at his brothers. One consolation.

TIM

The grub's good.

CUT TO:

EP10/SC38. INT. POLICE STATION. INTERVIEW ROOM. DAY 3. 18.30

MALLORY, BARBARA

NSE SOLICITOR

BARBARA is pale but composed. Resigned to her fate.

BARBARA

It was pitch black... everyone was shouting. Then Tony lit a match. It was only a few seconds but I saw his coat over his chair and knew there was a gun in the pocket.

MALLORY

Why was your brother carrying a firearm?

BARBARA

For exactly the eventuality that transpired. My Mother refused to travel with security. It wouldn't occur to her that someone so revered would be attacked.

MALLORY

So you took the gun from the coat.

BARBARA

It was mayhem. Panicking and shouting... and as I pulled it out... it went off by accident. I didn't... it wasn't until the lights went on I saw she...

MALLORY

And yet you said nothing?

BARBARA

I was in shock. Everyone assumed it was the Robbers. The longer I kept silent... the harder it was to admit the truth.... That I killed my own Mother.

(Her composure slips)

Do you know what will happen to me Inspector?

CUT TO:

EP10/SC39. INT. POLICE STATION. MALLORY'S OFFICE. DAY 3.
19.10

MALLORY, FATHER BROWN, BUNTY

MALLORY fills in BUNTY & FATHER BROWN on developments.

MALLORY

It seems it was nothing more than a tragic accident. She'll be released from Police custody while enquiries continue.

FATHER BROWN

Poor soul. Imagine killing your own Mother.

BUNTY

Frequently...

FATHER BROWN

It will make the morning papers. Let us pray the kidnappers keep their word.

MALLORY

Your faith in the villain's code would be touching if not so misguided. Which means it's down to me.

Indicating boxes of files labelled. "*Norman Foundation. Ex Convict Welfare Fund.*" Piles of folders. Car registrations. Cotswold Rail Co list of employees etc.

MALLORY (CONT'D)

They're in here somewhere and I won't rest till I find them.

MALLORY - on a mission.

CUT TO:

EP10/SC40. INT. POLICE STATION. MALLORY'S OFFICE. DAY 4.
08.00

MALLORY, GOODFELLOW

GOODFELLOW

Morning Sir.

MALLORY rudely awakes. Slumped over his desk. Surrounded by files for Bianca's "*Ex Convict Welfare Fund.*"

GOODFELLOW puts a mug of tea at his elbow and leaves him to it. MALLORY comes to. Groaning and bleary eyed. Letters spilled on the floor round his feet. He bends down to pick them up. Stiffens as his eyes fall on a letter heading.

"Leonard Cudlip. Deepwell Farm. Kemble Moor.

MALLORY scans the letter. A note penned at the bottom. "**Request denied.**" Suddenly alert - He grabs a file. "Cotswold Rail Co." Peruses a list of names "Leonard Cudlip. Checks it against a list of vehicle registrations. Registered owner. D.G. Cudlip. Deepwell Farm. Kemble Moor.

MALLORY

Gotcha.

(shouts through to
reception)

Sergeant. Get me H.Q. On the
blower!

CUT TO:

EP10/SC40A. INT. POLICE STATION. FRONT DESK. DAY 4. 09.00

MALLORY, FATHER BROWN, GOODFELLOW

Unshaven and dishevelled MALLORY is on the blower to HQ.

MALLORY

Leonard Cudlip. Former track engineer sentenced to 2 years for involvement with robbery on a train. Recently sent a begging letter to Bianca Norman's ex convict charity which was rejected. Brother Daryl the registered owner of a blue Bedford van.

(well done Inspector)

Permission to draw weapons Sir?

(Affirmative. Be careful out there)

Yes Sir. We will.

MALLORY hangs up. Ready to rumble. Takes a slug of black coffee then chokes on it as FATHER BROWN materialises at his shoulder.

FATHER BROWN

I take this to mean you've found the kidnappers.

MALLORY

You can take it to mean I have no time for unwanted visitors.

(to GOODFELLOW)

Round up every available man and I want maps of Deepwell Farm and the surrounding area.

GOODFELLOW

Yes Sir.

FATHER BROWN

Then may I at least urge you not to go in heavy handed.

CUT TO:

EP10/SC41. EXT. POLICE STATION. DAY 4. 11.00

MALLORY, GOODFELLOW, FATHER BROWN, BUNTY

NSE ARMED POLICE

FATHER BROWN & BUNTY look on aghast as Kembleford's finest spill out of the police station tooled up to the nines with revolvers and rifles.

MALLORY swaggers out channelling his inner Gary Cooper. Long coat. Hat pulled down. Unshaven. Rifle slung on his shoulder.

The posse clamber into Vans. MALLORY perhaps a tad bow legged as he heads for his squad car where GOODFELLOW waits.

CUT TO:

EP10/SC42 OMITTED

EP10/SC43. INT/EXT. FARM. BARN/YARD. DAY 4. 11.45

MALLORY, GOODFELLOW, BUNTY, FATHER BROWN, DARYL

NSE ARMED POLICE

DARYL forks hay in a trough. The faint sound of bells...
getting closer... DARYL pitches his fork. Runs into the yard.

Police cars with bells and flashing lights approaching at
speed. A red sunbeam follows behind.

CUT TO:

EP10/SC44. INT. FARMHOUSE. KITCHEN. DAY 4. 11.48

MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM

Intercut with SC45.

A cozy hive of domestic activity. MRS MCCARTHY washes dishes. FELICIA dries and LENNY puts away. TIM at the table shelling peas. "Up to you" on the Radio. Everyone singing along - "Up to you... la...la..la." Even LENNY's mouthing the words...

The front door slams.

MRS MCCARTHY

Boots!

DARYL hurtles in.

DARYL

Police!

LENNY rushes to the window as they screech into the yard.

LENNY

Get down!

MRS MCCARTHY & FELICIA freeze.

TIM

He doesn't mean me.

DARYL drags MRS MCCARTHY & FELICIA to the floor.

CUT TO:

EP10/SC45. EXT. FARMHOUSE. DAY 4. 11.50

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW

NSE ARMED POLICE, PC CUTHBERT

Intercut with SC44.

Armed Police spill out. MALLORY's having the time of his life.

MALLORY

Cuthbert... Clough... search the out buildings... the rest of you stand by and wait for orders.

Scowling as BUNTY & FATHER BROWN hurry over.

MALLORY (CONT'D)

This is no place for civilians.

FATHER BROWN

(dry)

If there's going to be a shoot out a Priest might come in handy.

BUNTY

And no offence but I could out sniper the lot of you if you'd care to give me a firearm?

MALLORY

No I would not....

NS PC CUTHBERT hurries over with a mud sodden scarf. MALLORY shows BUNTY? *Does she recognise it?* Bunty pales.

BUNTY

It's my Aunt's.

MALLORY

(grim)

Right.

MALLORY grabs a loudhailer.

CUT TO:

EP10/SC46. INT. FARMHOUSE. KITCHEN. DAY 4. 11.51

MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM, MALLORY (OOV)

The kidnapers are between a rock and a hard place.

MALLORY (OOV LOUDHAILER)
You are surrounded by armed police
with no means of escape. Release
the women and surrender yourselves.

TIM
I advise you do as he says.

LENNY
If we surrender they'll hang us for
murder.

DARYL
(terrified)
What then?

LENNY gets the handguns. Hands one to DARYL.

LENNY
I'd rather go down fighting.

DARYL
What if we shot someone?
It's not their fault Len.

TIM
(sarky)
I know. You can empty out the
bullets. That lot out there will
never know they're unloaded.
(as DARYL obeys)
I was (joking).... oh never mind.

LENNY follows DARYL emptying the bullets from his gun.

LENNY
At least a bullet will be quick.

DARYL
I'm frightened Len. I don't want to
die.

FELICIA & MRS MCCARTHY exchange a look of pity.

CUT TO:

EP10/SC47. EXT. FARMHOUSE. DAY 4. 12.00

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW

NSE ARMED POLICE, PC CUTHBERT

High noon. The sun hot in the sky. Beads of sweat on the officers faces. MALLORY chews on a match.

FATHER BROWN
What's your plan Inspector?

MALLORY
I'm going to make them wish they'd never been born.

FATHER BROWN
A little gung ho?

GOODFELLOW
Isn't it standard practise to negotiate Sir?

MALLORY
They don't know that.

He flicks the match from his mouth where it drops to the ground and lays in the dust. Addresses his troops in a voice loud enough to carry to the house.

MALLORY (CONT'D)
Move forward under cover and get Ready to fire on my command if they don't come out in five minutes.

NSE ARMED POLICE scurry into position. MALLORY narrows his eyes.

MALLORY (CONT'D)
Let's see if that flushes them out.

BUNTY
They said they'd release the hostages if we found the killer.

MALLORY
And you believe them? Especially when they're caught like rats in a trap. Now if you wouldn't mind moving away...
(He didn't mean that way!)
Padre?... Padre?..... Come back here!... Padre!

FATHER BROWN walks to the house. A white handkerchief in one hand and a copy of the Morning Mail in the other.

FATHER BROWN
My name is Father Brown.

CUT TO:

EP10/SC48. INT. FARMHOUSE. KITCHEN. DAY 4. 12.01

MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM, FATHER BROWN (OOV)

LENNY stands next to the window and peers outside.

FELICIA

Thank goodness. The Cavalry have
arrived.

FATHER BROWN (OOV)

I have something to show you.
Please don't shoot me.

The letter box rattles. A thud as the newspaper lands on the
mat. DARYL makes to go. LENNY grabs him.

LENNY

It's a trap. They'll fire through
the door!

CUT TO:

EP10/SC49. EXT. FARMHOUSE. DAY 4. 12.02

**FATHER BROWN, MALLORY, BUNTY, GOODFELLOW
NSE ARMED POLICE, PC CUTHBERT**

FATHER BROWN stands in front of the door. A human shield.

FATHER BROWN
They won't shoot a Priest.

MALLORY
(mutters)
I wouldn't count on it....

CUT TO:

EP10/SC50. INT. FARMHOUSE. KITCHEN. DAY 4. 12.03

MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM

Eager eyes scan the newspaper. News of Barbara's arrest.

FELICIA

*"A thirty two year old female has
been released without charge.*

MRS MCCARTHY

Now then - what did we tell you.

TIM

With the murder charge dropped, you
could be out in 5 years with good
behaviour.

LENNY

I can't go back inside. As for him.
(DARYL) he wouldn't last 5 minutes

TIM

Didn't he mention - it's not his
first offence.

LENNY

Our parents were dead. The farm was
going under. Someone had to put
food on the table.

DARYL

With us gone - what'll happen to
him? (TIM)

TIM

If only the thought had crossed
your minds "before" you decided to
rob a train.

LENNY

I'm sorry.

DARYL

Me too.

DARYL wells up. He's not the only one. MRS MCCARTHY & FELICIA
are distinctly teary eyed as well. TIM hugs them.

TIM

Hey. It's the thought that counts.

Out on the brothers making their goodbyes.

CUT TO:

EP10/SC51. EXT. FARMHOUSE. DAY 4. 12.04

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW, MRS MCCARTHY,
FELICIA, DARYL, LENNY, TIM

NSE ARMED POLICE, PC CUTHBERT

MALLORY checks his watch. Through the loudhailer.

MALLORY

Time's up.

FATHER BROWN

A few more minutes...

MALLORY

I've humoured you enough Padre. Now
Please get out of the way before
you "accidentally" get shot.

(loudhailer)

10 seconds then we're coming in...
...6...5...4...3...2...1

...The Officers release their safety catches.... The door
opens. MRS MCCARTHY & FELICIA come out with their hands up.

MRS MCCARTHY

Don't shoot!

MALLORY

Weapons down! Hold your fire!

The ladies rush forward.

FELICIA

Inspector. Thank goodness you're
here... we were so frightened.

MALLORY

It's good to see you safe ladies
but please move away from the
house. This could get nasty.

MRS MCCARTHY

Oh no. Those men in there didn't
kidnap us.

FELICIA

On the contrary - they were our
Knights in shining armour.
Yoo hoo. You can come out now!

TIM wheels himself out followed by DARYL & LENNY. Offers
Mallory a handshake.

TIM

I won't get up. Timothy Cudlip.
These are my brothers Leonard and
Daryl. There appears to have been a
misunderstanding.

MALLORY

Then why did you hole yourself up
inside?

LENNY

Because you look like the sort to
shoot first and ask questions
later.

The sea of guns. There's no denying the truth of that.

CUT TO:

EP10/SC52. EXT. FARMHOUSE. YARD. DAY 4. 12.20

**FATHER BROWN, MALLORY, BUNTY, FELICIA, MRS MCCARTHY,
GOODFELLOW**

FELICIA & MRS MCCARTHY spin a tall tale to the Police.
MALLORY'S smelling a rat but can't quite locate the source.

MALLORY

And all the time you were held in
the back of their van?

MRS MCCARTHY

Until this morning when they drove
us here and dumped us in the middle
of nowhere without so much as a bye
your leave!

MALLORY

Which is when your "rescuers" found
you. May I enquire why you didn't
immediately call the Police?

FELICIA

The telephone was out of order.

GOODFELLOW

Can you give us a description of
the kidnapers?

FELICIA

They wore masks.

MRS MCCARTHY

But we heard them talking and one
of them mentioned a cousin in
Anglesy with a boat.

MALLORY'S scowling in disbelief. FELICIA suddenly comes over
all Victorian Lady.

FELICIA

Forgive me...a little faint...

BUNTY

I think my Aunt has had quite
enough questions.

FELICIA

I must telephone the Earl...

MALLORY hasn't finished but before he can protest.

GOODFELLOW

Of course your Ladyship.

MALLORY

I will be needing full statements
once you are recovered.

Thwarted MALLORY follows GOODFELLOW to their squad car.
FATHER BROWN glances down where MALLORY'S match is still on
the ground. Frowns. Something niggling.

GOODFELLOW

Reckon they're heading to Wales
Sir?

MALLORY

Get on the blower to Anglesey. See
if they have wind of any unusual
sailings....

MALLORY and GOODFELLOW leave in search of wild geese. FATHER
BROWN fixes MRS MCCARTHY & FELICIA with a stern stare.

FATHER BROWN

For Christian ladies - you are
surprisingly adept at lying.

MRS MCCARTHY

It's a long story.

BUNTY

I'll put the kettle on.

CUT TO:

EP10/SC53. INT. HOTEL. PARLOUR. DAY 4. 15.00

FATHER BROWN, TONY, BARBARA

BARBARA & TONY greet FATHER BROWN.

FATHER BROWN
I hear you are leaving us.

BARBARA
The Police decided not to press charges. I've been very lucky.

FATHER BROWN
Lucky to get away with murder.

TONY
I say steady on. Even the Police say it was an accident. Who gives you the right to judge?

FATHER BROWN
The only judge you need fear is God. Both of you on a charge of matricide. Cold blooded and premeditated.

BARBARA
I don't know what you're talking about.

FATHER BROWN
An ex convict called Leonard Cudlip wrote to your Mother's charity requesting a loan - is that when you decided he was the perfect scapegoat for murder?

FATHER BROWN takes a handkerchief from his cassock. Unfolds it. The match from SC30.

TONY
What's that?

FATHER BROWN
A small lie which exposed you.

INSERT FLASHCUT - SC11. The carriage in darkness.

DARYL
(to LENNY)
Go...go...go!

*The strike of a match.... Brief illumination. The Passenger's cowering in their chairs. The ROBBERS backing toward the door. Tony curses. "Ow" The match extinguishes. Plunging them back into darkness... **BANG!***

FATHER BROWN tilts the matchstick to demonstrate.

FATHER BROWN

If it had burnt your fingers the stem would be singed.

BARBARA

Of what possible significance...

FATHER BROWN

Exactly. Why lie about something of such little consequence? Unless to hide it's purpose. You ordered the lights to be shot out. Knew the carriage would be in darkness. And needed light... for just long enough to get your target in your sights...

INSERT SC54. SC11 WITH ADDITIONAL FOOTAGE with night vision. TONY LIGHTS THE MATCH SO THAT BARBARA can get bianca in her sights then deliberately drops it. Barbara aims the gun. Shoots Bianca through the heart.

TONY

(the match stick)

You think that would stand up in a court of law?

FATHER BROWN

My only concern is for your souls.

BARBARA

It's not what you think...

TONY

No Barb!

BARBARA

He knows Tony. And I for one can't live with the knowledge.

(to FATHER BROWN)

I persuaded Tony. To protect the child.

FATHER BROWN

To protect Lucy from your Mother?

TONY

I wish you wouldn't call her that. Mother's bring up children. The only time we saw her was when she wheeled us out for interviews. Playing happy families for her adoring fans.

BARBARA

Little did they know we were purchased as possessions. By a woman demanding unconditional love while giving none in return. And now we are old and stale she set her sights on a new victim.

TONY

"Lucky Lucy." There's irony.

BARBARA

It was too late for us but not for her. A life for a life.

FATHER BROWN

And the lives of the men you callously framed for murder?

TONY

They weren't supposed to get caught. We'd have let them keep the jewels.

FATHER BROWN

Very magnanimous.

BARBARA

And while we won't go to prison we've been sentenced to a lifetime of guilt.

FATHER BROWN

That isn't necessary. God sent his only son to bear the burden of our sin.

BARBARA

If only it were so simple.

FATHER BROWN

It is. Confess what is in your soul and if you are true, you will be forgiven.

BARBARA and TONY. The first step on the road to redemption.

CUT TO:

EP10/SC54. INT. PULLMAN CAR. NIGHT 1. 00.08. (FLASHBACK)

FELICIA, MRS MCCARTHY, BIANCA, BARBARA, TONY, PIERS, DARYL,
LENNY, FATHER BROWN (V.O.)

SC11 with additional footage.

Blackness. Strike of sulphur - a halo of illumination. The
passengers terrified faces. TONY holds the match steady.
Counts to 5 under his breath. 3...4..5..

FATHER BROWN (V.O.)
...get your target in your sights.

TONY'S eyes are dead pools of black.

TONY
Ow!

He releases the match. It falls to the floor in slow motion.
Extinguishes. Leaving the carriage in a sort of half/fake
light so we "see in the dark."

BARBARA aims the gun. BANG!

CUT TO PRESENT

EP10/SC55. EXT. FARMHOUSE. DAY 5. 12.00

FATHER BROWN, BUNTY, MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM

DARYL, LENNY & TIM exit the house as BUNTY'S car draws up.
FATHER BROWN, MRS MCCARTHY & FELICIA as passengers.

MRS MCCARTHY

It seems the Police lost track of
the robbers somewhere off the coast
of Anglesey.

TIM

Anglesey?

FELICIA

Ah yes. A bit of a white lie I'm
afraid.

LENNY

(To FATHER BROWN)

I'm surprised you didn't turn us
in.

FATHER BROWN

I am a man of my word.

FELICIA

So is my husband. Apropos of
which...

She hands him an envelope. Inside is a cheque.

LENNY

What's this?

DARYL

(jaw drops)

It's a cheque for a thousand
pounds.

LENNY

I can see that. I mean why she's
giving it to us?

FELICIA

It's the reward Monty put up for my
rescue.

LENNY

We don't want it.

DARYL

We don't?

LENNY

After what we did you think we'd
take your money?

BUNTY

If you don't it would look jolly
suspicious.

FELICIA

You aren't bad men.
(shudders)
Although you are terrible cooks.

LENNY swings to FATHER BROWN.

LENNY

Ask him. Isn't God supposed to
reward the good and punish the
wicked?

FATHER BROWN

His ways are ever mysterious.
(pointed)
He also holds it's a sin for men to
bury talents which could be put to
use in his service.

DARYL looks blank.

TIM

He's talking about me.

FATHER BROWN

I predict God has plans for this
young man.

CUT TO:

EP10/SC56. EXT. POLICE STATION. DAY 6. 8.30

WHUMP! A stack of local newspapers lands on the pavement (as scene 14) A small article in the bottom corner. "*Local boy wins place at Cambridge.*" Photo of TIM, DARYL & LENNY standing proudly beside.

END OF EPISODE.