

**EP1/SC1. EXT. WORCESTER CATHEDRAL. DAY 1. 17.30**

The majestic architecture of Worcester Cathedral. Music rises from inside, voices joined in song. 'Jerusalem' floats out across England's green and pleasant land...

**CUT TO:**

EP1/SC2. INT. WORCESTER CATHEDRAL. CHOIR ROOM. DAY 1.  
17.35

**FATHER BROWN, GOODFELLOW, MRS MCCARTHY, AUDREY, BARBARA,  
LAWRENCE, NICHOLAS, WESLEY**

**NSE HARRIET (CHORISTER)**

In their corner of a makeshift dressing-room, the nervous 'Kembleford Choristers' prepare to perform, putting on simple choral robes. They are Sergeant Goodfellow, **AUDREY BELCHANT** (32, primary school teacher, quiet but determined), **WESLEY SUMMERTON** (42, Jamaican door-to-door salesman, slick and smooth-talking), **BARBARA CURTLEY** (50, stern, straight-laced headmistress), **NICHOLAS CURTLEY** (29, earnest, somewhat clumsy caretaker/handyman) and NSE HARRIET (22). Mrs McCarthy walks among them, fussing, straightening robes etc. She sees Goodfellow struggling to get his robe over his head.

GOODFELLOW

Seems to be a bit snug, Mrs M.

Mrs McCarthy yanks the robe. Goodfellow's head pops out.

MRS MCCARTHY

There. Wasn't so hard, was it?

Father Brown enters and approaches.

FATHER BROWN

I wanted to wish you all the best.  
I shall be praying for you.

BARBARA

Thank you, Father. We'll need it.

Mrs McCarthy gives Barbara a look. Before Father Brown can continue, **LAWRENCE ASHTON** (53, theatrical leader of the Hambleston Harmonisers) swoops in.

LAWRENCE

Kembleford! I have to say, how  
brave of you all to come back after  
last year. Well done you!

Confused, Audrey looks to Nicholas for an explanation.

NICHOLAS

(Sotto)

We got the lowest marks in the  
history of the competition.

MRS MCCARTHY

(To Lawrence, stung)

We've been working very hard since  
then, I assure you.

LAWRENCE

As have the Hambleston Harmonisers.  
We might be reigning champions, but  
one can't rest on one's laurels!  
Break a leg!

Lawrence floats off, leaving Mrs McCarthy riled. Father  
Brown gives her a sympathetic smile.

FATHER BROWN

Well I think you are going to be  
marvellous.

**CUT TO:**

**EP1/SC3. INT. WORCESTER CATHEDRAL. DAY 1. 17.45**

**BUNTY, FATHER BROWN, GOODFELLOW, MRS MCCARTHY, AUDREY,  
BARBARA, CANON FOX, LAWRENCE, NICHOLAS, WESLEY**

**NSE HARRIET (CHORISTER), AUDIENCE, JUDGES, SINGERS**

The audience applaud as another choir take their bow. CANON FOX walks onto the stage.

CANON FOX

Thank you to The Salperton  
Songbirds! Next, ladies and  
gentlemen, we have The Kembleford  
Choristers.

Applause. Mrs McCarthy leads her choir out, then stands before them ready to conduct. Father Brown and Bunty watch from the pews. The music starts - 'O Sanctissima'. The choir sing, nervous at first...

AUDREY / BARBARA / HARRIET

"O Sanctissima! O Piissima!  
Dulcis Virgo Maria!"

GOODFELLOW / WESLEY / NICHOLAS

"O Sanctissima! O Piissima!  
Dulcis Virgo Maria!"

Nicholas comes in a beat late and Mrs McCarthy glares at him. But then Audrey begins her solo, her clean, pure voice filling the cathedral...

AUDREY

"Mater amata... Intemerata...  
Ora, ora pro nobis!"

On Father Brown, pleasantly surprised. On Lawrence, at the back, open-mouthed in shock.

**CUT TO:**

**EP1/SC4. INT. WORCESTER CATHEDRAL. DAY 1. 18.30**

**BUNTY, FATHER BROWN, GOODFELLOW, MRS MCCARTHY, AUDREY,  
BARBARA, CANON FOX, LAWRENCE, NICHOLAS, WESLEY**

**NSE HARRIET (CHORISTER), AUDIENCE, JUDGES, SINGERS**

One of the judges passes three slips of paper to Canon Fox.  
He goes to the front of the audience.

CANON FOX

The moment of truth. Which three  
of our Gloucestershire entrants,  
will be progressing to the Grand  
Final of the Three Counties Choir  
Competition, to take place here at  
Worcester Cathedral next weekend?

Mrs McCarthy and her choir are sat in the row in front of  
Father Brown/Bunty. Father Brown leans forward, whispering  
into Mrs McCarthy's ear.

FATHER BROWN

Whatever happens, you did  
Kembleford proud.

BUNTY

Hear, hear.

CANON FOX

The Gloucestershire finalists  
are... Shepherd Magna.

General applause. Cheers from a group in the crowd.

CANON FOX (CONT'D)

Last year's champions, The  
Hambleston Harmonisers...

More applause. Lawrence claps his hands in delight. Nearby,  
his choir celebrate.

CANON FOX (CONT'D)

And last-but-not-least...

Surprised, Canon Fox double-checks the last slip of paper,  
then steels himself. He inhales to announce the final  
name...

**CUT TO: TITLES**

**EP1/SC5. EXT. ST MARY'S PRESBYTERY. DAY 2. 10.30**

**BUNTY, LADY FELICIA, MRS MCCARTHY**

**NSE BUS DRIVER**

A 1950s Bedford bus. A banner across the back window reads:  
"Kembleford Choristers. Finalists. Three Counties Choir  
Competition, 1953."

Lady Felicia and Bunty are decorating the bus with ribbons.

BUNTY

I still cannot believe you came all  
the way back here just for the  
final.

LADY FELICIA

Mrs M would never have forgiven me  
if I'd missed it. I've never seen  
her in such a tizz.

BUNTY

You are a good friend.

LADY FELICIA

Fortunately, Monty had business in  
London so the timing was perfect.

They step back to admire their handiwork.

BUNTY

Not bad at all, if I say so myself.

LADY FELICIA

Indeed. Not that I'm the biggest  
admirer of the humble omnibus.  
Perhaps you and I should take your  
car?

BUNTY

Now-now, Aunt Fliss, you know  
perfectly well that Mrs M wants us  
all to travel together. She's  
terrified something will go wrong  
if she lets us out of her sight.

LADY FELICIA

You're right. For her sake, we  
shall rough it this once.

MRS MCCARTHY

There you are!

On Mrs McCarthy, hurrying over from the Presbytery.

LADY FELICIA

Excited about your big day?

MRS MCCARTHY  
Exasperated, more like! Harriet  
Whitley has dropped out.

BUNTY  
Dropped out? Why?!

MRS MCCARTHY  
She's picked up a stomach bug and  
can't get out of bed. The rules  
clearly state each choir must have  
six members. Three men and three  
women.

LADY FELICIA  
What will you do?

BUNTY  
Don't look at me. My old music  
teacher once paid me to bunk off  
school on the day of our summer  
concert. She said my soprano could  
be used as an offensive weapon.

Realising that Mrs McCarthy's looking hopefully at her, Lady  
Felicia's heart sinks.

**CUT TO:**

EP1/SC6. INT. KEMBLEFORD POLICE STATION. FRONT DESK. DAY  
2. 11.05

**GOODFELLOW, MALLORY**

**NSE DESK SERGEANT**

A stressed Mallory fills out paperwork at the front desk.  
Goodfellow stands in front of him in civvies.

MALLORY

Day off?!

GOODFELLOW

For the choir competition. I did  
mention it, sir.

(Sotto)

On several occasions.

MALLORY

(Panicked)

What time is it?

GOODFELLOW

Just gone eleven.

Mallory holds up his hand for silence, grabs the phone and  
quickly dials a number.

MALLORY

Pick up, pick up...

Mallory groans, no answer. He hangs up.

GOODFELLOW

Problem, sir?

MALLORY

My daughter's performing at the  
competition with her youth choir.

GOODFELLOW

How exciting for her.

MALLORY

Isn't it just? That's why I  
promised my wife, on pain of death,  
that I'd be back home in time to go  
with them. Only it slipped my  
mind, what with these burglaries.

GOODFELLOW

I'm sure she'll understand, sir.  
Duty calls, an' all that.

MALLORY

Understand?! I'll be in the  
doghouse so long, I'll have to tell  
the postman to start delivering my  
mail there!

GOODFELLOW

You could always come with us on  
the bus, sir. Bound to be a spare  
seat.

MALLORY

I suppose beggars can't be  
choosers. You sure there's room?

GOODFELLOW

(Pleased)

More the merrier! Course, you'll  
'ave to put up with us practising a  
few of our songs.

MALLORY

That's alright, Goodfellow. I knew  
I wouldn't escape punishment  
entirely.

Out on Goodfellow, deflated.

**CUT TO:**

EP1/SC7. INT. BUS, OUTSIDE ST MARY'S PRESBYTERY. DAY 2.  
12.00

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE BUS DRIVER**

On the bus, Mrs McCarthy waits impatiently. Barbara and Father Brown are already sat down. Barbara checks her watch, letting out a disapproving huff.

FATHER BROWN

No doubt they will be here soon.

BARBARA

When I was choir leader, I'd instruct everyone to arrive at least ten minutes early.

MRS MCCARTHY

Well I'm choir leader now and I'm sure they are on their way.

To her relief, Audrey, Nicholas and Wesley climb on-board. Wesley's dressed like a crooner in a fancy suit.

BARBARA

(To Nicholas)

Where have you been?

NICHOLAS

Sorry, mother.

AUDREY

My fault. I wanted to show Nicholas some hotel brochures for the honeymoon.

BARBARA

Waste of money in my opinion. Me and my Henry made do with a slap-up meal at the Red Lion. He was back in the factory the next morning.

NICHOLAS

Yes, well, Audrey deserves the best.

Audrey smiles at him, touched, as they sit down together, Wesley directly behind them. Wesley passes Nicholas a slim household goods catalogue.

WESLEY

Setting up home together isn't cheap, you know?

(MORE)

WESLEY (CONT'D)

But as you're friends, I'll give you a special discount on our bumper pack of cleaning products. It's got everything you need for a sparkling home!

NICHOLAS

We'll think about it, Wesley. Promise.

AUDREY

(To Nicholas, sotto)

I already have everything we need. And the soap he sold me last month left stains all over my basin.

WESLEY

No, that can't be right. My products are top of the range!

Goodfellow and Mallory climb on-board, followed by Lady Felicia and Bunty. Seeing Mallory, Wesley tenses, lowering his hat to partially cover his face.

GOODFELLOW

Hope you don't mind. I offered the Inspector a lift.

MRS MCCARTHY

(Forced)

Why should we mind?

Mallory and Goodfellow sit down. Clocking Wesley, Mallory gives him a knowing look.

MALLORY

Mr Summerton.

WESLEY

(Forcing a smile)

Inspector. Good to see you again!

Father Brown hands Audrey a bouquet of flowers.

FATHER BROWN

These are for you. They were left on the doorstep of the presbytery.

Mallory is now sat across the aisle from Audrey. As the flowers are passed near him the pollen gets up his nose and he sneezes. Sat in front of Mallory, Lady Felicia feels the impact of the sneeze on the back of her head and tenses, disgusted.

LADY FELICIA

(To Bunty, sotto)

Did I mention that I hate buses?

Bunty, next to her, offers a sympathetic smile.

On Audrey, reading the card that came with the flowers.

NICHOLAS  
(To Audrey, jealous)  
Who's been sending you flowers?

AUDREY  
They're from the children in my  
class, silly. To wish me good  
luck.

Mrs McCarthy gets to her feet, addressing the passengers.

MRS MCCARTHY  
Now everyone's *finally* here, I've a  
special announcement. We have  
received news from Canon Fox that  
the winners of the competition will  
get to perform at this year's Royal  
Variety Performance at the London  
Coliseum in front of her majesty,  
Queen Elizabeth!

A murmur of shock and excitement.

MRS MCCARTHY (CONT'D)  
We can expect lots of press to be  
there today, so everyone on their  
best behaviour.

BUNTY  
(Smirking)  
When are we anything but, Mrs M?

The driver starts the engine. Out on the choir's excited  
faces, looking forward to the adventure ahead.

**CUT TO:**

**EP1/SC8. INT. ROADSIDE CAFE / TOILETS. DAY 2. 13.15**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE WAITRESS**

The passengers (not Audrey/Nicholas/Wesley) are finishing off cups of tea and snacks. A waitress clears plates.

Sat at a table together, Mallory watches Goodfellow take a bite out of an enormous tea-cake. Seeing Mallory staring at him, Goodfellow pushes his plate, containing the other half, towards the Inspector.

GOODFELLOW  
(Mouth full)  
Help yourself.

MALLORY  
No thank you, Goodfellow. I know what fate awaits me when I see my wife and daughter in Worcester. I don't want my last meal to be a stale, half-eaten teacake!

At her table with Father Brown and Lady Felicia, Mrs McCarthy stands up and addresses them all.

MRS MCCARTHY  
Five more minutes, then I need everybody back on the bus!

Nicholas and Wesley enter from outside. Mrs McCarthy goes over, smelling the air around them.

MRS MCCARTHY (CONT'D)  
What did I say about smoking? You two need to look after your voices!

NICHOLAS  
Sorry, Mrs McCarthy.

WESLEY  
I've been smoking since I was knee-high to a grasshopper, Mrs McCarthy. One more's not going to make any difference.

Barbara approaches Mrs McCarthy, niggling.

BARBARA  
I wanted to have a word about our robes. Did you see what Hambleston were wearing last week? I don't wish to look like anyone's impoverished cousin.

MRS MCCARTHY

Lawrence Ashton is chaplain at HMP Sonning. He has a whole prison full of ladies with nothing better to do than sew robes for him. I, on the other hand, had to do our robes myself.

BARBARA

And that's very much appreciated. But, if by some miracle we were to win, we might wish to upgrade our choral-wear prior to performing for the Queen.

Mrs McCarthy forces a smile in reply.

MRS MCCARTHY

We'll cross that bridge when we come to it, shall we?

Bunty appears from a side-door marked "toilets".

BUNTY

Anyone know who is in there?  
Because they are taking an age!

LADY FELICIA

Did you knock?

BUNTY

Yes, but they're not answering!

A cry of fright and a thud from the toilet. Father Brown and Mallory catch each other's eye, both having the same thought. They get up and head to the toilets.

Mallory tries the door. It's locked. He knocks. No answer.

MALLORY

Anybody in there?

No reply.

MALLORY (CONT'D)

Goodfellow, barge this door down.

FATHER BROWN

Let me try.

Father Brown takes a lock-pick from his pocket and slips it through the crack of the door, flicking up the latch.

MALLORY

(To Goodfellow, re. Father Brown)

I've got a new hypothesis about the identity of the Kembleford burglar.

Father Brown opens the door. The window is open, curtains flapping in the wind.

Audrey is lying on the floor, unconscious, blood coming from a small wound on her head.

**CUT TO:**

**EP1/SC9. EXT/INT. ROADSIDE CAFE / BUS. DAY 2. 13.30**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, LAWRENCE, NICHOLAS, WESLEY**

**NSE BUS DRIVER, HAMBLESTON HARMONISERS**

The gang have gathered by the bus, starting to get back onboard. Wesley is smoking again nearby. The bus driver is having a snooze, newspaper over his face.

Nicholas and Goodfellow support Audrey, now conscious, as she walks slowly from the cafe, Mallory beside them.

MALLORY

And you've no memory of what happened?

AUDREY

Not really. I thought I heard something outside the window. I opened it to take a look... then the next thing I remember is all of you stood over me.

MALLORY

Do you think it's possible you just fainted?

AUDREY

Maybe. I don't know. It's all so embarrassing!

BUNTY

We should get her checked out.

AUDREY

I'm fine, really. Please, don't fuss.

On Wesley, as he goes to climb onboard the bus. Mrs McCarthy blocks his path, looking pointedly at his cigarette. Rolling his eyes, Wesley flicks it onto the ground next to the bus. It lands a few inches from a puddle, seeping out from beneath the chassis. Wesley heads onboard along with the others.

Mrs McCarthy follows him on, walking down the bus, counting heads.

MRS MCCARTHY

Good. Everyone's here.

Mrs McCarthy is startled by the hooting of a passing car's horn. They all turn to see a convertible car slowly passing along the road. From inside the car, Lawrence (driving) and some of the Hambleston Harmonisers wave at her. Annoyed, Mrs McCarthy waves back.

MRS MCCARTHY (CONT'D)  
Let's be on our way, driver.

The driver turns the key in the ignition. The engine coughs then dies. He tries again. The engine starts up, to Mrs McCarthy's relief.

Back on the cigarette butt, still burning on the ground beneath the bus. The puddle near it is slowly growing, getting closer... We pan up to where a steady drip is coming out of the fuel tank. It's not water. It's petrol.

The bus pulls away, its inhabitants unaware they were only seconds from disaster.

**CUT TO:**

**EP1/SC10. EXT. COUNTRY LANE. BUS. DAY 2. 13.45**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS  
MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE BUS DRIVER**

The bus pootles down a country lane. From inside, we hear the singers belting out 'Guide Me O Thou Great Redeemer'. Suddenly, the engine splutters and die. The bus idles to a stop on the side of the road.

**CUT TO:**

EP1/SC11. EXT. COUNTRY LANE. BUS. DAY 2. 13.50

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE BUS DRIVER**

Bunty climbs out from where she has been inspecting the underside of the bus.

BUNTY  
The fuel pipe has been punctured.

MRS MCCARTHY  
How?!

BUNTY  
It's possible something kicked up off the road. If not that -

MRS MCCARTHY  
The Hambleston Harmonisers! They were there!

LADY FELICIA  
Oh come on, Mrs M. You honestly think they'd stoop to sabotage?

Mrs McCarthy clocks Father Brown's expression, realising she is leaping to conclusions.

MRS MCCARTHY  
No, I suppose not.

FATHER BROWN  
(To Bunty)  
Can you fix it?

BUNTY  
Not without a replacement part. The pressure that side of the fuel inlet is too high to tape it up. We wouldn't make it to the next village, let alone Worcester.

Overhearing, Mallory comes over, taking charge.

MALLORY  
You all wait here. Goodfellow and I will walk along the road until we find a house with a telephone. We'll call for a mechanic and -

MRS MCCARTHY  
And how long will that take? I wanted to be in Worcester by four!

FATHER BROWN

There is another solution. Why don't we leave the bus here with the driver and walk to Lower Swaddling. It can only be a couple of miles and it's one of the stops on the Worcester line. We can catch the train the rest of the way.

Lady Felicia gestures to her posh frock and high heels.

LADY FELICIA

Look at me, Father. A couple of miles? In *these* shoes?

Mrs McCarthy gives her a pleading look. Lady Felicia sighs, relenting.

LADY FELICIA (CONT'D)

(To Bunty)

I told you we should have taken your car!

**CUT TO:**

**EP1/SC12. EXT. COUNTRY LANE. DAY 2. 14.30**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

The group trudge along the road together. Goodfellow is carrying a large basket with the robes. Wesley is next to Father Brown, chipping away in his ear.

WESLEY

My point is, Father, that cleanliness is next to Godliness, am I right? And an official endorsement from the church would be doing me a *massive* favour.

Wesley passes him a business card, which Father Brown dutifully pockets.

FATHER BROWN

I will certainly consider it.

WESLEY

That's all I ask!

Pleased, Wesley marches on. Bunty catches up with Father Brown, lowering her voice.

BUNTY

I didn't like to say anything in front of Mrs M - she's already in enough of a flap - but the more I think about it the more I believe that bus *was* sabotaged.

(Off Father Brown's surprise)

The fuel pipe looked as though it had been sawn with a knife. But why would anyone do that?

FATHER BROWN

To stop us getting to Worcester. Take out the competition.

Bunty glances up ahead to where Nicholas and Audrey are walking together, deep in conversation.

BUNTY

Perhaps the same person was responsible for what happened to poor Audrey. She is Kembleford's star performer, after all.

FATHER BROWN

That's true.

BUNTY

And seeing as how Hambleston just happened to be passing by the scene of the crime -

FATHER BROWN

It could have been anyone. For now we should probably let people assume they were regrettable accidents.

BUNTY

While keeping our eyes open for anything suspicious?

Father Brown gives her a knowing smile - *Of course!*

Behind them, Lady Felicia in her heels and Barbara, not the fittest, are lagging behind.

MRS MCCARTHY

Could you *please* pick up the pace?

LADY FELICIA

We're going as fast as we can.

MRS MCCARTHY

If we miss this train, we'll never get to Worcester in time.

BARBARA

Hardly our fault.

MRS MCCARTHY

And what do you mean by that?

BARBARA

We never had a problem with the old bus company. You were the one who decided to find a cheaper option.

Audrey points to a sign-post by a stile into a field.

AUDREY

Perhaps it would be quicker to go across country?

NICHOLAS

How do we know that's even the right way?

GOODFELLOW

Must be. The Cotswolds Way heads straight for Lower Swaddling as the crow flies.

MALLORY

Anything to get this over with.

They start climbing over the stile. Mrs McCarthy looks back to see that an exhausted Lady Felicia has sat down on a tree stump by the side of the road.

MRS MCCARTHY  
What are you doing now?!

LADY FELICIA  
I think I might stay here. See if  
I can flag down a passing car.  
Preferably one carrying a picnic  
basket and a bottle of Champagne.

MRS MCCARTHY  
Please. You've come halfway around  
the world. What's another mile or  
so?

On Lady Felicia, dragging herself to her feet, deeply  
unimpressed.

**CUT TO:**

**EP1/SC13. EXT. FOOTPATH ACROSS FIELDS. DAY 2. 14.45**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

They march across the rolling fields. Father Brown clocks a few glum faces.

FATHER BROWN  
Perhaps a good sing-along would  
keep up morale?

GOODFELLOW  
That's a great idea, Father. Get  
our voices warmed up for later.

Father Brown starts singing 'Faith of Our Fathers'. The others join in.

ALL EXCEPT MALLORY  
"Faith of our fathers, living still  
In spite of dungeon, fire and sword  
O how our hearts beat high with joy  
Whenever we hear that glorious  
word!"

Goodfellow notices that Mallory isn't singing.

GOODFELLOW  
You're welcome to join in, sir!

MALLORY  
No, thank you, Goodfellow.

ALL EXCEPT MALLORY  
"Faith of our fathers! Holy faith!  
We will be true to thee till  
death!"

Mallory looks to the skies.

MALLORY  
If you fancy smiting someone with a  
thunderbolt, be my guest. You'd be  
doing me a favour.

**CUT TO:**

**EP1/SC14. INT. WORCESTER CATHEDRAL. DAY 2. 14.46**

**CANON FOX**

**NSE CHOIR LEADER, MALLORY'S DAUGHTER, MALLORY'S WIFE**

'Faith of Our Fathers' continues over...

Canon Fox gives a welcoming smile to a woman holding out a registration form.

CANON FOX

The competition starts promptly at five o'clock with a performance by the Three Counties Children's Choir. You're on third, after The Throckmorton Veterans Choir.

The choir leader heads off. A young girl steps forward with her mother, handing Canon Fox another form.

CANON FOX (CONT'D)

You're with the Children's Choir, I take it?

The girl nods, shy. Canon Fox scans over the form.

CANON FOX (CONT'D)

This all looks fine. Welcome to Worcester, Miss Mallory.

**CUT TO:**

EP1/SC15. EXT. FARMLAND. DAY 2. 14.48

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE FARMER, BULL**

'Faith of Our Fathers' comes to an end.

LADY FELICIA  
(To Mrs McCarthy)  
At least we have one fan.

She points to a farmer in a neighbouring field who is waving frantically at them.

MRS MCCARTHY  
(Pleased)  
And he seems very enthusiastic.

FATHER BROWN  
Actually, I think he's trying to tell us something.

BUNTY  
I might know what that is.

Bunty is looking in the opposite direction to where a bull is chewing on the grass beneath a large tree. As though sensing her gaze, the bull looks up and takes a step towards them. Lady Felicia screams in fright.

MALLORY  
Don't startle it!

LADY FELICIA  
Sorry. Force of habit.

Mallory clocks a nearby gate left ajar.

MALLORY  
Everybody start moving very slowly towards the gate.

WESLEY  
(Scared)  
My father taught me an old trick to deal with situations like this.

MRS MCCARTHY  
What's that?

WESLEY  
Make sure you get a head start on everyone else.

Wesley suddenly sprints for the gate.

MALLORY

Wait up!

The others look at each other, panicked, and set off after him. The bull starts lolloping towards them.

Lady Felicia stops halfway - one of her heels has stuck in the mud and come off. She turns to go back for it but Bunty grabs her arm and pulls her towards the gate.

LADY FELICIA

But what about my shoe?!

BUNTY

Just leave it! For all we know, it was made out of his cousin!

They rush through the gate, slamming it closed behind them, muddy and breathless but heartily relieved.

Father Brown crosses himself, grateful for their salvation.

Barbara is sat on the ground, clutching her ankle.

NICHOLAS

What's wrong, Mother?

BARBARA

I think I've sprained my ankle.

Out on Mrs McCarthy - not more bad luck!

**CUT TO:**

EP1/SC16. INT. BARN. DAY 2. 15.15

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

The group have taken refuge in a barn. Barbara sits on a hay bale, rubbing her ankle.

BUNTY

I guess that's that, then. Mrs Curtley can hardly walk to Lower Swaddling on a sprained ankle.

LADY FELICIA

Not to mention my lack of footwear.

WESLEY

I feel terrible about what I did.

MRS MCCARTHY

So you should.

WESLEY

I panicked. I'm sorry. Let me go and find help. Make it up to you all.

MRS MCCARTHY

Perhaps it's best if we - [STAY TOGETHER]

WESLEY

I insist!

Wesley hurries off outside. Father Brown notices Audrey and Nicholas in a heated, albeit whispered conversation in the corner. Suddenly, Audrey hurries off outside, upset...

NICHOLAS

Don't be like that!

Father Brown goes over to Nicholas.

FATHER BROWN

Anything I can do to help?

NICHOLAS

I wish.

FATHER BROWN

Pre-wedding nerves are not uncommon. The course of true love...

NICHOLAS

I thought true love was about being honest with each other.

Father Brown waits for more. Nicholas hesitates, conflicted.

FATHER BROWN

You know, whatever you say to me is between us and God.

NICHOLAS

I found a picture. In Audrey's house. Of her, when she was younger. With this... *other man*. She'd told me she'd never been with anyone else. So I asked her about it.

FATHER BROWN

And what did she say?

NICHOLAS

That it was her brother. Only she's never mentioned a brother 'til now. And when I asked her about him, she wouldn't say a word. Now's she's in a mood with me for not trusting her!

FATHER BROWN

Do you? Trust her.

NICHOLAS

I... I want to. I love her, I really do. It's just... What if the flowers...

(Beat)

I'm being daft, aren't I? I should go find her.

Nicholas goes out.

Sat on another hay-bale, Mallory is looking forlorn. Goodfellow sits next to him.

GOODFELLOW

Chin up, sir. Could be worse.

MALLORY

Worse?! We're stuck in a stinking barn in the middle of nowhere. I should never have agreed to get on that bloomin' bus in the first place.

GOODFELLOW

I was only trying to help, sir.

Mallory's anger subsides, knowing he is in the wrong.

MALLORY

It's not just the rollicking I'll be getting off the wife. You know what our job is like. When it comes to the kids, I've missed a lot of... you know... *important moments*. I wanted to be there for this one.

GOODFELLOW

You never know, sir. We might still make it.

MALLORY

Let's face it, Goodfellow. It'd take a miracle.

Suddenly, a scream comes from outside. Mrs McCarthy instinctively turns to Lady Felicia.

LADY FELICIA

Don't look at me.

Alarmed, Father Brown hurries off to investigate.

**CUT TO:**

**EP1/SC17. EXT. BARN. DAY 2. 15.18**

**FATHER BROWN, AUDREY**

Father Brown hurries around the side of the barn. Audrey is stood staring at the outside wall. Father Brown turns to see that somebody has painted in large letters in roofing tar; "Sing tonight and die!"

**CUT TO:**

**EP1/SC18. INT. BARN. DAY 2. 15.25**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS**

Back in the barn, everyone (except Nicholas/Wesley) has gathered together, shaken by the threatening message.

BARBARA

Maybe it would be wise if we all just went home.

MRS MCCARTHY

And give in to some bully? Never!

LADY FELICIA

Let's be sensible, Mrs M. Barbara can hardly walk. I've only got one shoe. And even if we could walk to Lower Swaddling, we'd never catch the train now. Oh yes, and someone's threatening to kill us!

Nicholas appears in the entrance, out of breath. He sees Audrey and lets out a sigh of relief.

NICHOLAS

Here you are!

MALLORY

(Suspicious)

And where have you been?

NICHOLAS

In the woods. I went looking for Audrey. I heard the scream and turned back but... I got a bit lost. Everything alright?

FATHER BROWN

It appears somebody doesn't want the Kembleford Choristers to perform tonight.

BUNTY

Maybe you're not so keen on Audrey singing in front of the Queen? Think she'll become some big star and trade you in for a better model?

AUDREY

I'd never do that! If you are looking for a suspect, where is Wesley?

NICHOLAS

That's right. He had a good old moan in rehearsals about Audrey getting all the best solos. Seems to think he's the next Nat King Cole.

BARBARA

And he's clearly well-known to the Inspector.

MALLORY

To be fair, that was a private matter. He sold my wife a feather duster that was rather too quick to shed its plumage.

NICHOLAS

Still, he dropped us all in it with that bull. Now he's done a runner again!

A trundling noise outside...

**CUT TO:**

**EP1/SC19. EXT. BARN. DAY 2. 15.27**

**BUNTY, FATHER BROWN, GOODFELLOW, MALLORY, MRS MCCARTHY,  
AUDREY, NICHOLAS, WESLEY**

**NSE FARMER**

The gang (not Barbara/Lady Felicia) walk outside to find Wesley stood proudly on a trailer being pulled behind a tractor.

WESLEY

"So he made ready his chariot, and  
took all his people with him!"

Wesley jumps down.

WESLEY (CONT'D)

I persuaded the farmer to give us a  
lift to the train station.

BUNTY

(Appalled)  
On the back of that?!

FATHER BROWN

(To Farmer)  
That's very kind of you.

WESLEY

Kind?! It cost me a dustpan-and-  
brush, a pack of brillo pads and a  
tin of boot polish. Still, a small  
price to make amends.

MRS MCCARTHY

Do you think we might still be able  
to catch the train?

FATHER BROWN

Have faith, Mrs McCarthy.

BUNTY

Not to put a dampener on things,  
but what about Barbara and Aunt  
Fliss?

GOODFELLOW

The Inspector and I can help Mrs  
Curtley onto the trailer.

WESLEY

As for the lovely Lady Felicia, I  
have a present for her.

Out on Wesley, feeling pleased with himself.

**CUT TO:**

**EP1/SC20. EXT. FARM. DAY 2. 15.40**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE FARMER**

On Lady Felicia, miserable, sat on a hay bale on the trailer next to Bunty. Wesley and Barbara sit opposite on another bale. The farmer is busy loading more bales/makeshift seats for the others who are still stood nearby. Lady Felicia glances down at the pair of muddy, ancient work-boots now on her feet. Wesley grins at Lady Felicia.

WESLEY

Belonged to the farmer's wife. She loved those boots, he said. She was even wearing them when she passed.

Lady Felicia closes her eyes, trying to control her rising nausea. Bunty clocks this and smirks.

BUNTY

I think they rather suit you.

Lady Felicia stares daggers at her. Nearby, Mallory and Goodfellow are stood together in whispered conversation.

GOODFELLOW

So you don't think it was Hambleston, after all?

MALLORY

How would they find us all the way out here? I reckon one of this lot wrote that message.

On Father Brown, eavesdropping.

GOODFELLOW

Why would one of us sabotage our own choir? And what could anyone have against poor Audrey?

Father Brown lets out a gentle cough.

MALLORY

(Irritated)  
Pray, enlighten us, Padre.

FATHER BROWN

There are a number of possibilities...

Father Brown's POV, on Barbara now looking over at Mrs McCarthy as she takes her seat on the trailer...

FATHER BROWN (CONT'D)  
Resentment at another's success  
where they themselves have failed.

Father Brown's POV, on Nicholas sitting down awkwardly next to Audrey. He goes to put a protective arm around her but, feeling her tense, he goes back to how he was, saddened.

FATHER BROWN (CONT'D)  
The fear of losing someone you  
love.

Father Brown's POV, on Wesley straightening his tie, keen to look his best.

FATHER BROWN (CONT'D)  
Or anger at not being the centre of  
attention.

MALLORY  
Poppycock. It'll be about money,  
mark my words. Big deal,  
performing in front of the Queen.  
Could lead to lucrative career  
opportunities. Someone here's been  
paid off by a rival choir.

GOODFELLOW  
So what do we do?

MALLORY  
Keep everyone together and stay  
alert. They'll make a mistake.  
They always do.

On Father Brown, keeping diplomatically quiet, as he, Mallory and Goodfellow join the others on the trailer.

**CUT TO:**

**EP1/SC21. INT. WORCESTER CATHEDRAL. DAY 2. 16.05**

**CANON FOX, LAWRENCE**

**NSE HAMBLESTON HARMONISERS**

Canon Fox is at his table. Lawrence approaches with his registration form.

CANON FOX

Mr Ashton, how delightful to have you back. I hope your team are in fine voice.

LAWRENCE

They would give the cherubim and seraphim a run for their money.

Canon Fox tenses at the casual blasphemy, but decides to let it go.

LAWRENCE (CONT'D)

I must say, performing in the West End has been a lifelong dream.

CANON FOX

I don't suppose you have seen the Kempleford lot, have you? Time is getting on.

LAWRENCE

Can't say I have.

Lawrence smiles innocently. Out on Canon Fox, starting to get concerned.

**CUT TO:**

**EP1/SC22. EXT. COUNTRY LANE. DAY 2. 16.10**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE FARMER**

The tractor pulls its trailer along the lane. Hearing a train and seeing its steam rising from behind nearby trees, Mrs McCarthy shouts over to the farmer on his tractor.

MRS MCCARTHY

Quick! Put your foot down!

BUNTY

I suspect, Mrs M, that we are already at top speed.

LADY FELICIA

(Sotto)

I'd suggest throwing Inspector Mallory overboard to lighten the load, but I doubt it'd make much difference.

Out on Mrs McCarthy, fraught.

**CUT TO:**

**EP1/SC23. SCENE OMITTED**

**EP1/SC24. EXT. LOWER SWADDLING TRAIN STATION. PLATFORM.**  
**DAY 2. 16.16**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS  
MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE PASSENGERS**

The gang run onto the platform, Barbara hobbling at the back being helped along by Goodfellow... But there is no train in sight, only the fading wisps of steam and the last few passengers heading out of the station.

MRS MCCARTHY  
(To others)  
Wait here!

Father Brown and Mrs McCarthy head into the ticket office.

**CUT TO:**

EP1/SC24A. INT. LOWER SWADDLING TRAIN STATION. TICKET  
OFFICE. DAY 2. 16.17

FATHER BROWN, MRS MCCARTHY

NSE ELDERLY TICKET SELLER, PASSENGERS

Father Brown and Mrs McCarthy head for the ticket window where an elderly lady is sat.

FATHER BROWN

(Fast)

Excuse me. Was that the Worcester  
train that has just departed?

The elderly lady leans closer and gestures for him to repeat himself.

MRS MCCARTHY

(Louder)

Has the Worcester train left  
already?

The ticket seller holds up a finger for them to wait, wanders off, comes back and holds a Bakelite ear trumpet up to her ear, gesturing for Mrs McCarthy to repeat the request. Exasperated, Mrs McCarthy looks to the heavens.

MRS MCCARTHY (CONT'D)

Why have you forsaken me?

FATHER BROWN

(To ticket seller, slowly)

The train that just left. Was it  
the Worcester train?

The ticket seller nods.

MRS MCCARTHY

And when is the next one?

The ticket seller holds up a finger for them to wait and slowly consults a timetable. Father Brown and Mrs McCarthy look at each other, willing her to hurry up. Eventually the woman smiles and turns over a wooden sign in the window. Instead of saying "Tickets Here" it now reads "No More Trains Today."

Out on Mrs McCarthy, devastated.

CUT TO:

EP1/SC25. EXT. LOWER SWADDLING TRAIN STATION. DAY 2.  
16.30

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

On Mallory deflated, sat on a bench outside the train station.

MALLORY

I'm really in for it, this time.  
There aren't enough chocolates and  
flowers in the world to save me  
now.

He waits for some sort of sympathetic response from Goodfellow. It doesn't come. He turns to the bench next to him - empty.

MALLORY (CONT'D)

Goodfellow?

He looks around. Goodfellow is nowhere to be seen.

MALLORY (CONT'D)

Typical!

Further along, Audrey sits with Nicholas.

AUDREY

Perhaps we should head back to  
Kembleford.

NICHOLAS

What about the competition?

AUDREY

It'll be over before we get there  
anyway. My head is hurting and...  
I just want to go home.

NICHOLAS

Were those flowers really from the  
children?

Audrey hesitates - something to tell him.

AUDREY

(Guilty)  
Of course.

On Nicholas, knowing she is lying. Wesley comes over and sits between them.

WESLEY

So much for singing for the Queen!

NICHOLAS

Wesley, now's not really the -  
[TIME]

WESLEY

(Ignoring him)

I know what you all think of me.  
But since the day I arrived in this  
country, all I've done is try to  
get by. That such a bad thing? I  
finally thought I might *achieve*  
something. Win a bit of respect,  
you know? Who am I kidding?

On Mrs McCarthy, upset, being consoled by Lady Felicia/Bunty.

MRS MCCARTHY

We've worked so hard.

BUNTY

There's always next year.

MRS MCCARTHY

Assuming we don't get blacklisted!

LADY FELICIA

If it makes you feel any better, at  
least you're not wearing a dead  
woman's shoes.

MRS MCCARTHY

Where has Father Brown disappeared  
off to?

The toot of a horn. A Black Maria pulls up, Goodfellow at  
the wheel, Father Brown in the passenger seat. Goodfellow  
smiles at them out of the window.

GOODFELLOW

Courtesy of the Lower Swaddling  
Constabulary. Father Brown's idea.

MALLORY

And they just lent it to you?

GOODFELLOW

Turns out I used to play rugby with  
the Superintendent.

MALLORY

In that case... Get out. I'm  
driving!

Knowing better than to argue, Goodfellow gets out as the  
others start piling in the back.

**CUT TO:**

**EP1/SC26. INT. WORCESTER CATHEDRAL. DAY 2. 16.45**

**CANON FOX**

**NSE JUDGES**

Canon Fox stands in front of the judges' table.

CANON FOX

So it is agreed? If the Kempleford  
Choristers don't arrive by five  
o'clock...

The other judges nod their agreement. Canon Fox checks his  
watch.

CANON FOX (CONT'D)

That gives them fifteen minutes.

**CUT TO:**

EP1/SC26A. EXT. COUNTRY LANE. DAY 2. 16.46

**MALLORY**

The police van hurtles down a country lane, Mallory at the wheel.

CUT TO:

**EP1/SC27. INT/EXT. POLICE VAN. BACK. DAY 2. 16.46**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

In the back, Goodfellow presents Lady Felicia with a paper bag.

LADY FELICIA  
What's this?

GOODFELLOW  
Hope they're the right size.  
Wasn't much of a choice.

Lady Felicia opens the bag and takes out a pair of elegant high heels. She looks delighted, close to tears.

LADY FELICIA  
Oh Sergeant... How?!

GOODFELLOW  
Lower Swaddling Police Station.

LADY FELICIA  
(Suspicious)  
Please tell me they weren't taken  
from another corpse.

GOODFELLOW  
Nothing like that. Unclaimed lost  
property left over from the May Day  
celebrations.

Lady Felicia's smile returns.

LADY FELICIA  
Sergeant, I am going to personally  
recommend you for the highest  
honour the Police Force can bestow.

GOODFELLOW  
No need for that, your ladyship.

Out on Goodfellow, embarrassed.

**CUT TO:**

**EP1/SC28. SCENE OMITTED**

**EP1/SC29. EXT. ROAD TO WORCESTER. DAY 2. 16.54**

On the Black Maria, speeding past along a different road. We pan around to see a "Welcome to Worcester" sign.

**CUT TO:**

**EP1/SC30. EXT. WORCESTER CATHEDRAL. DAY 2. 17.00**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS  
MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

On the van, now parked haphazardly outside the cathedral. As  
the gang climb out, they can hear the bell ringing for five  
o'clock.

MRS MCCARTHY

Quick!

They hurry inside.

**CUT TO:**

**EP1/SC31. INT. WORCESTER CATHEDRAL. NARTHEX. DAY 2.**  
**17.02**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

Inside the cathedral entrance, Mrs McCarthy turns to the others, taking charge.

MRS MCCARTHY  
Penelope, take the choir and find the dressing rooms. Sergeant, do you still have the robes?

GOODFELLOW  
(Holding up the basket)  
Here!

MRS MCCARTHY  
You start getting ready and I'll go register. Father, see if you can find a wheelchair or a walking stick for Mrs Curtley.

AUDREY  
I really need the loo.

MRS MCCARTHY  
Fine, go. But hurry!

Roles allocated, they hurry onwards.

**CUT TO:**

**EP1/SC32. INT. WORCESTER CATHEDRAL. DAY 2. 17.04**

**MALLORY, MRS MCCARTHY, CANON FOX**

**NSE MALLORY'S WIFE, MALLORY'S DAUGHTER**

Mrs McCarthy rushes up to Canon Fox's registration table. As she opens her mouth to speak, Mallory nips in front of her.

MALLORY

The Children's Choir! Where are they performing?

CANON FOX

I'm afraid you have just missed them.

Mallory looks around in disbelief. Across the Cathedral, he sees people dispersing. Among them, Mallory's daughter finding his wife in the crowd. Mrs Mallory gives her a proud hug. On Mallory, gutted.

Mrs McCarthy elbows him out the way.

MRS MCCARTHY

Kembleford Choristers.

CANON FOX

What about them?

MRS MCCARTHY

We're here!

Canon Fox fixes her with his waspish smile.

**CUT TO:**

EP1/SC33. INT. WORCESTER CATHEDRAL. CHOIR ROOM. DAY 2.  
17.10

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MRS MCCARTHY,  
BARBARA, NICHOLAS, WESLEY**

The choir (except Audrey) are hurriedly getting ready.  
Father Brown enters.

FATHER BROWN  
Anything I can do to help?

GOODFELLOW  
I don't think so, thank you,  
Father.

FATHER BROWN  
Where's Audrey?

NICHOLAS  
Still "powdering her nose". The  
nerves do tend to play havoc with  
her digestive system.

BARBARA  
We don't all need to hear about it,  
Nicholas.

LADY FELICIA  
Is it just me or is everyone still  
wilfully ignoring the fact that  
somebody has threatened to kill us  
if we sing tonight?

WESLEY  
I for one will not be intimidated  
by an idle threat.

BARBARA  
You weren't so courageous when  
faced with that bull, Mr Summerton.

WESLEY  
I suppose it suits you, all this.  
Even more of a disaster than last  
year. You'll be angling for your  
old job as choir leader back?

BARBARA  
What are you implying?

GOODFELLOW  
Let's not fall out. We've still  
got to sing together.

MRS MCCARTHY  
No. You don't.

They turn to see an upset Mrs McCarthy in the doorway.

BUNTY

What do you mean, Mrs M?

MRS MCCARTHY

We've been disqualified.

Out on the others, devastated.

**CUT TO:**

EP1/SC34. INT. WORCESTER CATHEDRAL. CLOISTERS. DAY 2.  
17.12

**AUDREY, UNSEEN**

Audrey, looking pale, emerges from a door marked "Toilets", closing the door behind her. She walks down a corridor, only for an unseen person to step out from a side-room into her path. Recognising them, Audrey looks terrified.

AUDREY

You!

**CUT TO:**

**EP1/SC35. INT. WORCESTER CATHEDRAL. DAY 2. 17.15**

**FATHER BROWN, LADY FELICIA, CANON FOX**

**NSE JUDGES, AUDIENCE MEMBERS**

At his desk, faced with Father Brown and Lady Felicia, Canon Fox lets out an irritated sigh.

CANON FOX

The rules are extremely clear. All choirs must register by five o'clock. Everyone else managed it.

To prove his point, he pushes the register over to Father Brown, a list of choir names and signatures. Scanning over it, Father Brown looks puzzled.

LADY FELICIA

Could you not make an exception?

CANON FOX

While I may have the honour of organising the choir competition, it will not have escaped your notice that we are in an Anglican Cathedral. I can hardly be seen to show favouritism to a choir from a Catholic church on my own patch.

FATHER BROWN

Surely nobody would think -

CANON FOX

The perception of fairness is paramount.

LADY FELICIA

And was it fair for our choir to have our star singer attacked? Our bus sabotaged?

CANON FOX

(Sceptical)  
Sabotaged?

LADY FELICIA

Presumably by one of our competitors. And it would hardly reflect well on the competition, or *the-organiser-of-the-competition*, if such goings-on found their way into the national press!

Canon Fox tenses at this threat, weighing up his options...

**CUT TO:**

EP1/SC36. INT. WORCESTER CATHEDRAL. CHOIR ROOM. DAY 2.  
17.20

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MRS MCCARTHY,  
BARBARA, NICHOLAS, WESLEY**

Father Brown and Lady Felicia return, triumphant.

LADY FELICIA  
He's agreed to let us sing!

MRS MCCARTHY  
Thank goodness.

LADY FELICIA  
But we must hurry. We're up in a  
few minutes.

NICHOLAS  
Audrey's not back yet!

Nicholas nods to where Audrey's coat is hanging on a hook.  
Father Brown sees the corner of a small envelope sticking out  
of the pocket. He pulls it out. It's empty - "Audrey  
Belchant" written on it in loopy handwriting.

FATHER BROWN  
You all get ready. I'll find her.

BUNTY  
I can help.

FATHER BROWN  
No. You find Inspector Mallory.  
There is something he should know.

Out on Father Brown, the pieces falling into place.

CUT TO:

EP1/SC37. INT. WORCESTER CATHEDRAL. SIDE CHAPEL. DAY 2.  
17.30

**FATHER BROWN, AUDREY**

Father Brown enters the chapel, empty except for Audrey sat by herself on a pew, head down in prayer. Father Brown sits down next to her. Singing drifts in from the main cathedral ('All Things Bright and Beautiful') - the competition underway.

AUDREY  
I can't sing.

FATHER BROWN  
That is not true.

AUDREY  
You know what I mean.

FATHER BROWN  
Yes, I think I do.

They sit in silence for a moment.

FATHER BROWN (CONT'D)  
How is your head feeling now?

AUDREY  
A little sore.

FATHER BROWN  
It was a very small window.  
(Off Audrey's puzzled  
look)  
To climb back through. After you  
sabotaged the bus.

AUDREY  
How...?

FATHER BROWN  
When we picked you up from the  
floor, there was dirt on the back  
of your dress. But the floor  
itself had recently been cleaned.  
It must have happened when you  
climbed under the bus to cut the  
fuel line. Only, getting back  
inside was harder than you thought.

INSERT FLASHBACK SCENE 38 - AUDREY FALLS WHILE CLIMBING IN  
THROUGH TOILET WINDOW

FATHER BROWN (CONT'D)

Of course, I couldn't be sure. But then you were the one who "found" the threatening message on the side of the barn. You had more than enough time to write it yourself.

AUDREY

What reason could I possibly have to -

FATHER BROWN

Fear. You were being threatened. By someone who didn't want you to perform.

Father Brown holds up the envelope he found in her pocket.

FATHER BROWN (CONT'D)

The sort of small envelope for a card that comes in a bunch of flowers. I recognised the handwriting from the competition register. It told you not to come?

AUDREY

Father, please. Just leave me be. Tell the others to perform without me.

FATHER BROWN

So that your big secret won't come out? Your time spent at HMP Sonning? That's where Lawrence Ashton is chaplain, after all.

INSERT FLASHBACK SCENE 39 - LAWRENCE THREATENS AUDREY

FATHER BROWN (CONT'D)

I take it Nicholas doesn't know?

AUDREY

He mustn't. Ever. He would leave me. I finally have a life, a future. It would destroy everything!

FATHER BROWN

You have nothing to fear from Lawrence Ashton. He is being taken care of.

Audrey looks at Father Brown - what does he mean?

**CUT TO SCENE 40:**

EP1/SC38. INT. ROADSIDE CAFE. TOILETS. DAY 2. 13.16  
[FLASHBACK]

**AUDREY**

The toilets are empty, window left ajar. Audrey appears outside, trying to climb through. But her top snags on the window latch, she loses balance and topples forward, letting out a scream of fright then landing with a thud.

BACK TO SCENE 37

**CUT TO:**

EP1/SC39. INT. WORCESTER CATHEDRAL. CLOISTERS. DAY 2.  
17.12 [FLASHBACK]

**AUDREY, LAWRENCE**

Flashback as per scene 34. Audrey stares at the person in front of her.

AUDREY

You!

On Lawrence, his customary cheerful smile replaced with angry disdain.

LAWRENCE

Didn't you get my flowers? This is your last chance. Pull out of the competition or everyone will know your dirty little secret.

Out on Audrey, frightened.

BACK TO SCENE 37

**CUT TO:**

EP1/SC40. INT. WORCESTER CATHEDRAL. QUIRE STALL. DAY 2.  
17.35

**MALLORY, LAWRENCE**

**NSE HAMBLESTON HARMONISERS**

Lawrence is giving an impassioned last-minute pep talk to the Hambleston Harmonisers.

LAWRENCE

We are so close to our prize.  
There are no excuses for -

A knock and Mallory enters.

LAWRENCE (CONT'D)

Sorry, but we are in the middle of -

Mallory holds up his warrant card.

MALLORY

A word. In private. If you'd be  
so kind.

On Lawrence, scared, knowing he's in serious trouble.

LAWRENCE

She's lying.

Mallory allows himself a half-smile. Father Brown was right.

**CUT TO:**

EP1/SC41. INT. WORCESTER CATHEDRAL. SIDE CHAPEL. DAY 2.  
17.37

**FATHER BROWN, AUDREY**

On Audrey, sat next to Father Brown, tears in her eye. Singing ('Praise to the Holiest in the Height') from drifts in from the competition.

FATHER BROWN  
Is it about your brother?

Audrey looks shocked - how could he know? She nods.

AUDREY  
When Mum and Dad died, it was just him and me in the house. Hit him hard, their deaths. Started drinking. Time went on, he got worse and worse. Always shouting at me. Wanting me to do everything for him. Then he began using his fists.

FATHER BROWN  
You must have been terrified.

AUDREY  
One morning, I burnt his sausages. He stormed into the kitchen, threw the plate at me. Then he picked up a knife... I still had the frying pan in my hand and...

FATHER BROWN  
He died?

AUDREY  
Police thought I was after his share of the inheritance. Not that there was much to inherit. I pleaded guilty to manslaughter. Got ten years.

FATHER BROWN  
And you've never told Nicholas?

AUDREY  
I was nineteen when I went in. Never even been on a date with a boy. I got out, moved to Kempleford. Somewhere no-one knew me.

FATHER BROWN  
Then you met Nicholas.

AUDREY

He was so kind, so gentle. I  
couldn't bear him knowing what I'd  
done. And as the months went on,  
it got harder to find the words.

(Choking up)

All I wanted was a new start. My  
own life. Now it's being ripped  
into pieces!

FATHER BROWN

The police will deal with Lawrence.  
As for Nicholas... You are engaged  
to be married. How can you give  
yourself to him before God unless  
you are willing to open your heart?  
If you love him, tell him the  
truth. If he loves you, he will  
understand.

Audrey nods, scared but determined.

FATHER BROWN (CONT'D)

But first, you have some singing to  
do.

**CUT TO:**

EP1/SC42. INT. WORCESTER CATHEDRAL. CHOIR ROOM. DAY 2.  
17.43

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MRS MCCARTHY,  
AUDREY, BARBARA, CANON FOX, NICHOLAS, WESLEY**

Mrs McCarthy is waiting with the choir. They are ready to go. Silent. Nervous. Lady Felicia goes pale.

LADY FELICIA

I can't!

MRS MCCARTHY

What do you mean?

LADY FELICIA

I don't know what I'm doing! I haven't rehearsed! I'm going to make an utter fool of myself! It's like that nightmare I have when I'm back at school...

MRS MCCARTHY

You listen here! You've been singing these hymns since you were a little girl. Just follow the music and listen to the others.

BUNTY

You can do this, Aunt Fliss.

Lady Felicia nods, regaining control of her nerves. Canon Fox sticks his head around the door.

CANON FOX

You're on.

NICHOLAS

Audrey still isn't here.

Goodfellow turns to where Bunty is stood nearby.

GOODFELLOW

Perhaps you could stand in?

BUNTY

(Terrified)

Me?!

The others all turn to Bunty, hopeful. She looks like a rabbit in the headlights.

BUNTY (CONT'D)

But... I told you, I can't -

LADY FELICIA

You could mime.

In the doorway, Canon Fox is growing impatient.

CANON FOX  
(Irritated)  
I think you've kept us all waiting  
long enough! What's it to be?

Suddenly, Audrey appears.

AUDREY  
Sorry!

They let out a collective sigh of relief and hurry out  
towards the stage, passing Father Brown. Out on Father Brown  
watching them go, proud of Audrey's courage.

**CUT TO:**

**EP1/SC43. INT. WORCESTER CATHEDRAL. DAY 2. 17.48**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, CANON FOX, NICHOLAS, WESLEY**

**NSE JUDGES, AUDIENCE MEMBERS**

The choir are stood in position, Mrs McCarthy in front of them. The music starts ('Ave Maria') and... They sing...

CHOIR

"Ave Maria!  
Gratia plena  
Maria, gratia plena  
Maria, gratia plena  
Ave, ave dominus  
Dominus tecum..."

Audrey goes into her solo, beautiful, emotional, raw.

AUDREY

"Benedicta tu in mulieribus  
Et benedictus  
Et benedictus fructus ventris  
Ventris tuae, Jesus  
Ave Maria!"

On the judges, impressed. Even Canon Fox looks moved.

**CUT TO:**

EP1/SC44. INT. ST MARY'S PRESBYTERY. KITCHEN. DAY 2.  
20.15

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

Mrs McCarthy, Father Brown, Lady Felicia and Bunty arrive back, exhausted but elated. Lady Felicia carries a trophy.

LADY FELICIA  
I still can't believe I won!  
(Off Mrs M's look)  
Believe you won.

MRS MCCARTHY  
We all won.

BUNTY  
Canon Fox's face as he handed you  
the trophy was an absolute treat!

Goodfellow knocks on the kitchen door and enters.

FATHER BROWN  
Sergeant Goodfellow, I thought you  
were on your way home?

GOODFELLOW  
Not quite yet. I wanted to let you  
know that Lawrence Ashton confessed  
to threatening Audrey. He's  
offered to pay for the damage to  
the bus. It looks like he'll get  
off with a slap on the wrist.

MRS MCCARTHY  
Hardly punishment enough, for what  
he did!

FATHER BROWN  
If it is any consolation, he will  
almost certainly lose his job at  
the prison.

LADY FELICIA  
Thank you again for saving me from  
that dead woman's boots, Sergeant.  
If there is ever anything I can do  
to repay you -

GOODFELLOW  
Now you mention it, there is one  
thing. Hate to ask, I know it's  
been a long day but... I could do  
with a favour.

Out on the others, intrigued.

**CUT TO:**

**EP1/SC45. INT. ST MARY'S CHURCH. DAY 2. 20.30**

**BUNTY, FATHER BROWN, GOODFELLOW, LADY FELICIA, MALLORY, MRS MCCARTHY, AUDREY, BARBARA, NICHOLAS, WESLEY**

**NSE MALLORY'S WIFE, MALLORY'S DAUGHTER**

Goodfellow leads Mallory into the church.

MALLORY

What on earth are we doing here,  
Goodfellow? I need to get home  
before my wife finishes sharpening  
the carving knife!

As Mallory steps into the church, he sees his wife sat in the pews and his daughter stood with the rest of the Kembleford Choristers by the altar. He stops in his tracks, baffled.

GOODFELLOW

I knew how disappointed you were to  
miss her performance, sir. I told  
them how hard you tried to get  
there on time.

Goodfellow gestures to the pews. Speechless, Mallory goes and sits beside his wife.

From where he is also sat in the pews, Father Brown catches Audrey's eye. She smiles in reply and nods. Then Nicholas, stood next to her, reaches over and takes her hand. The truth has been told and all is well.

Mrs McCarthy conducts the choir. They begin to sing - the adults humming a backing vocal with Mallory's daughter the soloist.

MALLORY'S DAUGHTER

"Abide with me, fast falls the  
eventide / The darkness deepens,  
Lord, with me abide..."

Mallory watches from the pews as her voice rings out, full of paternal pride.

**END OF EPISODE**