

FATHER BROWN - SERIES 8 - EP 4
THE TOWER OF LOST SOULS

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EP4/SC1. EXT. HELMSLEY TOWER. BASE. DAY 1. 09:30

MALLORY, GOODFELLOW, ALISTAIR HELMSLEY, GEORGE OAKLEY

NSE POLICE OFFICERS, NSE POLICE DOCTOR, NSE ONLOOKERS, NSE BETTY, NSE CHILD, NSE VISITORS, NSE DEAD MAN, NSE PHOTOGRAPHER

Helmsley Tower looms over the countryside, 20 metres high, a folly built in the form of a castle. *

REVEAL the mangled body of a late middle-aged NSE DEAD MAN lying crumpled at the base, cordoned off by police rope, an NSE POLICE DOCTOR examining the body, an NSE PHOTOGRAPHER taking pictures, while MALLORY and GOODFELLOW look on.

MALLORY
(glancing up at the tower) *
Suicide, no doubt.

GOODFELLOW
We haven't found a note.

MALLORY
Not all suicide victims leave
behind a note, Sergeant. Who found
the body?

Goodfellow gestures to GEORGE OAKLEY - early 50s, in overalls, a little grizzled and unkempt, shy, but amiable.

GOODFELLOW
Caretaker.
(checking his notes)
George Oakley. Found it when he
came to open up. One of the
visitors waiting to get in spotted
it.

He gestures to NSE POLICE OFFICERS interviewing NSE VISITORS, including NSE BETTY, in her 60s, holding the hand of an NSE CHILD.

ALISTAIR HELMSLEY approaches - late 30s, well-groomed and dressed, possessed of a facile charm.

ALISTAIR
George...?

GEORGE
Suicide, Sir.

MALLORY
And you are?

ALISTAIR
Alistair Helmsley. My family owns
the tower.

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GOODFELLOW

Alistair Helmsley, the MP?

ALISTAIR

That's right.
(of body)
Do you know who it is?

GOODFELLOW

He had his driver's license on him.
(checking notes)
Reginald Brody.

MALLORY

(to Alistair)
Name mean anything to you?

ALISTAIR

We had a gardener once with the
surname Brody, but that was years
ago.

GEORGE

(to Alistair)
I'm sorry, Sir. I've been meaning
to replace that padlock for months.

ALISTAIR

It's not your fault.
(to Inspector Mallory)
If there's anything I can do, I'm
up at the house.

He gestures to a LARGE HOUSE in the near distance.

ALISTAIR (CONT'D)

(to George)
Emily has some jobs for you. She's
frantic about this fundraiser.

GEORGE

Yes, Sir.

George heads off with Alistair.

Goodfellow turns back to the NSE DEAD MAN.

*

Notices a red scarf tied around the victim's neck.

His eyes narrow curiously.

CUT TO:

EP4/SC2. EXT. KEMBLEFORD POLICE STATION. ENTRANCE. DAY 1.
12:30

MALLORY, GOODFELLOW, VALENTINE

Mallory and Goodfellow get out of their car, head towards the entrance.

GOODFELLOW

One thing I found a bit odd - why
was the victim wearing a scarf?
It's the middle of summer.

MALLORY

(sighs)
It was chilly last night, Sergeant.
I had to wear my long johns.

Suddenly, a CAR pulls up.

A tall, suited man gets out, his back towards us.

VALENTINE (OOV)

Inspector Mallory?

Mallory and Goodfellow turn around.

MALLORY

Yes?

REVEAL a sharp-suited, chisel-jawed VALENTINE. He shows them his ID.

VALENTINE

Chief Inspector Valentine. Scotland
Yard. I'm taking over your
investigation.

CUT TO: TITLES

EP4/SC3. INT. ST MARY'S PRESBYTERY. KITCHEN. DAY 1. 12:45

*

FATHER BROWN, MRS MCCARTHY, BUNTY

Mrs McCarthy sets out tea and sandwiches for Father Brown and Bunty.

MRS MCCARTHY
Jumped off the top. Or maybe
pushed.

BUNTY
What makes you think it could be
foul play?

MRS MCCARTHY
It's always a possibility, isn't
it, Father?

FATHER BROWN
I don't think we should jump to
conclusions.

BUNTY
How do you know all this, Mrs M?
You've been here all morning.

MRS MCCARTHY
Betty McDougal telephoned. She was
taking her granddaughter to visit
the tower this morning, when they
found the body.

BUNTY
That poor man.

FATHER BROWN
And his poor family. Did Betty say
who it was?

MRS MCCARTHY
She tried to get a look at his
face...

BUNTY
Of course she did.

MRS MCCARTHY
But the body was too... disfigured.

FATHER BROWN
I'll go to the station after Mass.
See what I can find out.

OUT on FATHER BROWN - troubled.

CUT TO:

EP4/SC4. EXT. HELMSLEY TOWER. ROOF PLATFORM. DAY 1. 13:00

VALENTINE, MALLORY, GOODFELLOW

Valentine strides through a door onto the roof, Mallory huffing and puffing behind him after the climb, Goodfellow trailing.

VALENTINE
(to Sergeant Goodfellow)
You said the door was locked from
this side?

GOODFELLOW
Not locked.
(gesturing to an
overturned chair)
That chair - propped against the
handle. Took a bit of welly to push
it open.

VALENTINE
And no other way on or off the
roof...

He looks over the perimeter wall, at the sheer drop.

VALENTINE (CONT'D)
... except for this one.

MALLORY
May I ask, Sir, what's your
interest in this case? *

VALENTINE
(hesitates)
Reginald Brody was involved in a
previous investigation of mine.

MALLORY
Even so, there's nothing here to
suggest foul play. It's suicide.
Plain and simple.

VALENTINE
If there's one thing I learned in
Kembleford, nothing's ever plain
and simple.

Goodfellow hesitates, plucking up courage.

GOODFELLOW
Something I found a bit odd, Sir...

Mallory - quietly aghast at Goodfellow's impertinence.

VALENTINE
Yes, Sergeant?

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GOODFELLOW

The victim was wearing a scarf.

MALLORY

And as *I* said...

VALENTINE

(cutting him off)

What colour was it?

GOODFELLOW

Red.

It means something to Valentine. He looks across at the HELMSLEY HOUSE in the distance.

MALLORY

Are you going to tell me what's going on, Sir?

Valentine strides back inside, leaving Mallory glaring at a sheepish Goodfellow.

CUT TO:

EP4/SC5. INT. HELMSLEY HOUSE. LIVING ROOM. DAY 1. 13:20

VALENTINE, ALISTAIR, GEORGE, EMILY HELMSLEY, WILLIAM HELMSLEY

NSE BUTLER

George hangs up a banner which reads "HELMSLEY FOUNDATION FOR VETERANS", under the direction of EMILY HELMSLEY - late 30s, well-dressed, a quiet intensity about her. Alistair approaches.

ALISTAIR

You don't think we should cancel?
(off her annoyed sigh)
It might look heartless if we
don't.

EMILY

Raising money for war veterans is
hardly going to make you look
heartless.

WILLIAM HELMSLEY comes in from outside - mid-30s, pale, gaunt, a haunted look about him; he has a nervous twitch. He passes them on the way to his room, keeping his head down, trying to go unnoticed.

ALISTAIR

Thought you were still in bed.

He stops, regards them uneasily.

WILLIAM

Got up early. Went for a walk.

EMILY

Make yourself scarce the next
couple of days. We've got a lot on.

WILLIAM

(bristles)
Why don't I just disappear
altogether?

EMILY

Perfect.

The NSE BUTLER comes in and says "Chief Inspector Valentine to see you, Sir".

ALISTAIR

Valentine?

Valentine follows the NSE Butler into the room.

VALENTINE

(to all)
I take it you remember me.

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ALISTAIR

What brings you back? *

VALENTINE

The dead body at the foot of your tower. Reginald Brody. Father of Philip Brody, your former gardener. *

ALISTAIR

Good Lord.

VALENTINE

Did any of you have any contact with him recently?

They shake their heads. Valentine registers George.

VALENTINE (CONT'D)

Mr Oakley?

GEORGE

First I saw of him was this morning. Dead.

VALENTINE

You found Natasha Lipinski's body too.

ALISTAIR

What are you insinuating?

VALENTINE

I'm just stating facts, Mr Helmsley.

EMILY

You're stating coincidences, Chief Inspector.

WILLIAM

(to Valentine)

You don't think it was suicide?

VALENTINE

William, isn't it?

(he nods)

Were you here last night?

EMILY

Still living with us - if you can believe that.

Alistair shoots Emily a look.

VALENTINE

(to William)

See anything?

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WILLIAM

No.

ALISTAIR

What evidence do you have of foul
play?

VALENTINE

I'm not at liberty to say.

EMILY

But you think there's a connection
between Natasha's murder and
Reginald's death?

VALENTINE

I'm exploring that possibility.

GEORGE

You arrested Philip yourself. You
saying you made a mistake, Sir?

Valentine - troubled - doesn't answer.

CUT TO:

EP4/SC6. INT. POLICE STATION. FRONT DESK. DAY 1. 13:45

*

FATHER BROWN, VALENTINE (OOV)

Father Brown enters the station, hearing voices coming from Mallory's office. He approaches quietly...

VALENTINE (OOV)

... the Helmsley's maid, Natasha Lipinski, found strangled in the gardener's shed eight years ago. The gardener, Philip Brody, was arrested and charged...

CUT TO:

EP4/SC7. INT. POLICE STATION. MALLORY'S OFFICE. DAY 1. 13:46

FATHER BROWN, VALENTINE, MALLORY, GOODFELLOW

Valentine stands in front of a board, displaying evidence photos (a strangled Natasha Lipinski, scarf around her neck; Reginald's body, close on the scarf), briefing Mallory and Goodfellow.

VALENTINE

... and later sentenced to be hanged - commuted to life imprisonment. Ms Lipinski had recently ended a relationship with him - not amicably, by all accounts - and his scarf was used to strangle her. Now, an identical red scarf turns up on his father's body...

Goodfellow gives Mallory a small triumphant look.

MALLORY

With all due respect, Sir, that's hardly a smoking gun.

Valentine notices Father Brown's shadow in the doorway.

VALENTINE

Father Brown... I was wondering when you'd show up.

Father Brown steps into the doorway.

FATHER BROWN

Chief Inspector Valentine... You're here about the... suicide?

VALENTINE

I forgot how fast news travels in Kembleford.

FATHER BROWN

It was in Mrs McCarthy's afternoon bulletin.

MALLORY

Apologies, Chief Inspector.
(to Father Brown, as he goes to close the door on him)
As you can see, we're rather busy.

VALENTINE

Nah. Let him stay. Old time's sake.

He gives Father Brown a wink. Mallory quietly seethes. Father Brown joins them.

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VALENTINE (CONT'D)

(to Mallory / Goodfellow)

I think it's possible that Reginald Brody was investigating Natasha's murder.

GOODFELLOW

But why now? After all this time?

VALENTINE

(brief hesitation)

His son hanged himself in prison three weeks ago. I suspect that was the catalyst.

FATHER BROWN

So he came here to clear his son's name...?

GOODFELLOW

... and found something that got himself killed?

VALENTINE

That's my working theory.

MALLORY

And what about the roof top?

VALENTINE

Admittedly, that's a puzzle.

(looking at Father Brown)

Sealed roof top. Sheer drops on every side. No apparent way for the killer to have gotten on or off. That's up your alley, isn't it, Father?

FATHER BROWN

Tell me more.

VALENTINE

Inspector. Sergeant. Ask around the clothing shops and markets in the surrounding area. See if anyone bought a red scarf recently. Father Brown... you're with me.

Mallory looks outraged, as a delighted Father Brown strolls out with Valentine.

CUT TO:

EP4/SC8. INT. HELMSLEY HOUSE. CONSERVATORY. DAY 1. 14:00

ALISTAIR, EMILY

Alistair stares at the tower in the distance, a sober look on his face, when Emily comes over.

EMILY

Don't forget, the local paper are coming over this afternoon to do a profile. Make sure you wear that tie I bought you. This one makes you look too severe.

(registering his expression)

What's wrong?

ALISTAIR

If Valentine thinks he made a mistake arresting Philip, then who's he going to start suspecting next? One of us.

EMILY

Don't worry about Valentine. We can handle him.

OUT on Emily - cold.

CUT TO:

EP4/SC9. EXT. KEMBLEFORD LANE / HELMSLEY TOWER. DAY 1. 14:35

FATHER BROWN, MRS MCCARTHY, VALENTINE, MALLORY, GOODFELLOW

Father Brown and Valentine stroll along a lane, the tower coming into view in the distance. Father Brown comes to a stop.

VALENTINE

You can do it, Father.

FATHER BROWN

Even looking at it from the ground gives me vertigo.

VALENTINE

Deep breaths. Don't look down. You'll be fine.

MRS MCCARTHY (OOV)

Inspector Valentine!

They turn to see Mrs McCarthy approaching, holding a shopping basket.

FATHER BROWN

Chief Inspector.

VALENTINE

Mrs McCarthy...

MRS MCCARTHY

Are you back in charge at the station?

VALENTINE

Just visiting, I'm afraid.

MRS MCCARTHY

(disappointed)

Oh... Not that there's anything especially wrong with Inspector Mallory, of course - but he doesn't have your... charm.

VALENTINE

Mrs McCarthy, if I didn't know better, I'd say you were flirting with me.

She laughs, utterly charmed.

MRS MCCARTHY

Well, you must come to dinner at the presbytery. I'll make you my shepherd's pie. And you can meet Penelope.

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VALENTINE

Penelope?

FATHER BROWN

Lady Felicia's niece.

*

Mallory and Goodfellow pull up in their car, Mallory leaning out of the window.

MALLORY

A word in private please, Chief Inspector. Unless of course, Mrs McCarthy's now a member of your crack squad?

Valentine gives Mrs McCarthy a look, and she heads off.

GOODFELLOW

We just got back from Hambleston market. One of the traders says he sold a red scarf early this morning as he was opening up.

MALLORY

To William Helmsley.

VALENTINE

(to Father Brown, of tower)

Looks like you've got a temporary reprieve, Father.

(to Mallory / Goodfellow)

Let's bring him in.

CUT TO:

EP4/SC10. INT. POLICE STATION. INTERVIEW ROOM. DAY 1. 15:10

VALENTINE, WILLIAM

NSE FAMILY SOLICITOR

Anxious and agitated, William sits on one side of the table with an NSE FAMILY SOLICITOR. Valentine presents him with the red scarf, labeled with an evidence tag.

VALENTINE

Market trader confirms that he sold
you this scarf first thing this
morning.

William hesitates. Nods.

VALENTINE (CONT'D)

Perhaps you can explain how it
found its way here...

He presents him with a crime scene photograph of Reginald Brody.

WILLIAM

It fell out of my bag on the way
home. Someone must've picked it up.

VALENTINE

You expect me to believe that?

William looks away.

VALENTINE (CONT'D)

Why the burning desire to buy a
scarf first thing in the morning?
In the middle of summer...

WILLIAM

It gets cold at night.

VALENTINE

...A scarf almost identical to the
one used to strangle Natasha
Lipinski...

He places the crime scene photo of Natasha Lipinski next to Reginald's.

The NSE Family Solicitor says something like
"Circumstantial".

Valentine studies William for a beat.

VALENTINE (CONT'D)

You know something.

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William meets Valentine's gaze. Gives a small, sideways glance towards the NSE Family Solicitor.

Valentine registers the look, understands its meaning.

CUT TO:

EP4/SC11. INT. ST MARY'S PRESBYTERY. KITCHEN. DAY 1. 19:00

FATHER BROWN, MRS MCCARTHY, BUNTY, VALENTINE

Father Brown, Bunty and Valentine seated at the table, as Mrs McCarthy serves Shepherd's Pie. Valentine makes an "mmm" sound.

MRS MCCARTHY
My own recipe.

VALENTINE
I take it there'll be award-winning
strawberry scones for dessert?

MRS MCCARTHY
Of course!

BUNTY
(to Valentine)
So... tell me about the old days
with Father Brown. I'm dying to
know.

VALENTINE
He could be a pain in the
proverbial - if you don't mind me
saying, Father...

FATHER BROWN
I've been called worse.

VALENTINE
...but I'll admit there was the odd
time he solved something before I
did.

MRS MCCARTHY
"Odd time"?

BUNTY
(with dramatic flair)
And so now he's your partner on a
case from the past?

VALENTINE
I wouldn't say "partner".

MRS MCCARTHY
Deputy?

VALENTINE
I wouldn't say "deputy".

FATHER BROWN
Assistant?

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VALENTINE

I can live with that.

BUNTY

(to Valentine)

I met the Helmsleys once. They're friends with my parents.

VALENTINE

What did you think of them?

BUNTY

The brother was a bit odd.

VALENTINE

Shell shock. He's been like that since the war.

MRS MCCARTHY

So you think he killed that poor man?

VALENTINE

I'm afraid I can't discuss the case.

MRS MCCARTHY

Oh come on, Chief Inspector. Just a few tidbits.

BUNTY

You'd be surprised what we can do when we put our heads together.

VALENTINE

I've no doubt.

MRS MCCARTHY

It's a shame Father Brown was away in Rome at the time of the original murder. Otherwise, I'm sure he would have solved the whole thing.

FATHER BROWN

I'm sure Chief Inspector Valentine did everything he could.

But Father Brown catches a flicker of guilt on Valentine's face.

CUT TO:

EP4/SC12. EXT. ST MARY'S PRESBYTERY. GARDEN. DAY 1. 19:50

FATHER BROWN, VALENTINE

Valentine smokes a cigarette, gazing at the countryside.
Father Brown joins him.

VALENTINE

I've missed this. Country air. Open spaces.

FATHER BROWN

You should visit more often.

Valentine hesitates.

VALENTINE

Reginald Brody came to see me after I arrested his son. Pleaded with me to take another look at the case. I wrote him off as a desperate parent - in denial that his own flesh and blood could've done something so terrible. I've seen hundreds of them. And besides, the prosecuting solicitor had already gone ahead with the charges.

*

FATHER BROWN

So it was out of your hands.

Valentine nods, hesitates.

VALENTINE

It's my worst nightmare, putting away the wrong man. It's what keeps me up at night.

*

FATHER BROWN

It's what makes you a good police officer.

But Valentine looks guilt-ridden.

FATHER BROWN (CONT'D)

What did William Helmsley have to say?

VALENTINE

Not much. But he knows something. I think he put that scarf around Reginald's neck to send me a message - make sure I understood he was murdered.

FATHER BROWN

Perhaps I could talk to him?

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VALENTINE

Let me try and get him alone first.
See what I can get out of him.

FATHER BROWN

You're the boss.

VALENTINE

If you'd said that a bit more back
in the day, we might have gotten
along better.

They share a smile.

CUT TO:

EP4/SC13. INT/EXT. VALENTINE'S CAR / HELMSLEY HOUSE.
ENTRANCE. DAY 2. 11:30

VALENTINE, WILLIAM, ALISTAIR, EMILY

NSE STAFF

Valentine sits in his car, watching the house.

He sees Emily through the window, directing NSE STAFF setting out tables for the fundraiser. He spots Alistair at another window, on the telephone.

He spots William emerge from the house. He stares at the tower in the distance, a dour expression on his face. He takes out a hip flask, takes a furtive drink.

Valentine approaches him.

VALENTINE
Mr Helmsley...

WILLIAM
They told me not to talk to you
without the solicitor.

VALENTINE
You don't need a solicitor. You're
not a suspect. You're a witness.

WILLIAM
They said you'd try to trick me
into admitting something I didn't
do.

VALENTINE
I'm not going to trick you. I just
want to know what happened...

William glances back towards the house, then looks across to the top of the tower. He gestures to it with his eyes, then heads in that direction.

Valentine waits a beat, then goes after him.

REVEAL Emily watching from the window.

CUT TO:

EP4/SC14. EXT. HELMSLEY TOWER. ROOF PLATFORM. DAY 2. 11.40

VALENTINE, WILLIAM, UNSEEN ASSAILANT

A God's-eye view of the roof, as Valentine emerges onto the platform, William waiting for him, standing at the perimeter wall, his back turned towards him.

Valentine approaches, William hearing his footsteps.

WILLIAM

He came to the house asking questions. Making accusations.

VALENTINE

Reginald Brody?

William nods.

WILLIAM

Alistair and Emily were out. I told him to come back later - that they'd have the answers he was looking for... The next morning, I found him dead. I knew it wasn't suicide. He was a man on a mission. On a quest for the truth. The last thing he'd do is kill himself.

VALENTINE

And Natasha Lipinski?

WILLIAM

(hesitates)
She saw behind the curtain.

VALENTINE

What?

WILLIAM

She found the room.

VALENTINE

What room?

William hesitates. Turns around to face him.

WILLIAM

My family... They're evil.

VALENTINE

Evil?

WILLIAM

I don't know what else to call it.

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VALENTINE

Did your brother kill Natasha
Lipinski?

(William doesn't answer)
Or your sister-in-law? Both of
them?

William's eyes widen with horror at something he sees over
Valentine's shoulder.

The hand of an unseen assailant raises a broom handle. It
cracks across Valentine's head.

He crumples to the ground.

MUFFLED SOUNDS - a struggle; a gasp of pain; footsteps
running away.

THE WORLD WINKS OUT TO BLACK.

CUT TO:

EP4/SC15. EXT. HELMSLEY TOWER. ROOF PLATFORM. DAY 2. 12:15

VALENTINE, MALLORY, GOODFELLOW, WILLIAM (DEAD)

The SOUND of BANGING AT THE DOOR.

THE WORLD RETURNS as Valentine opens his eyes... and sees that he's holding a bloody knife.

He pushes himself up - sees William's dead body sprawled a few feet away, stabbed in the chest. He drops the knife in horror.

The BANGING CONTINUES. He looks to the door - a chair propped up against the handle.

MALLORY (OOV)
Open up! This is the police!

Valentine staggers to his feet. Disoriented. Scared.

The door bursts open, Goodfellow and Mallory charging in, laying eyes upon the scene.

MALLORY (CONT'D)
What the...?

GOODFELLOW
Chief Inspector?

VALENTINE
What are you doing here?

GOODFELLOW
We got an anonymous telephone call.

MALLORY
Said there was an altercation on the roof.

VALENTINE
I didn't do this.

MALLORY
You're the only one up here, Sir.

VALENTINE
I've been set up.
(showing them his head wound)
Someone hit me over the head.

Mallory considers. Looks at the blood on Valentine's hands. Valentine follows his gaze.

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MALLORY

I'm sorry, Chief Inspector - I have
no choice but to arrest you on
suspicion of murder. Goodfellow...

As Goodfellow cuffs him...

MALLORY (CONT'D)

You are not obliged to say anything
unless you wish to do so, but what
you say may be put in writing and
given in evidence.

OUT on VALENTINE - mortified.

CUT TO:

EP4/SC16. EXT. POLICE STATION. ENTRANCE. DAY 2. 16:00

SULLIVAN

A car pulls up. A SUITED MAN, face unseen, gets out, strides into the police station...

CUT TO:

EP4/SC17. INT. POLICE STATION. FRONT DESK. DAY 2. 16:01

*

MALLORY, GOODFELLOW, SULLIVAN

The SUITED MAN, face still unseen, strides across to Inspector Mallory and Sergeant Goodfellow at the desk, who both look up in surprise...

... and we reveal a sharp-suited SULLIVAN.

SULLIVAN
Inspector... Sergeant...

GOODFELLOW
Chief Inspector...

MALLORY
(under his breath)
Another one. Great.

Sullivan overhears.

MALLORY (CONT'D)
What can I do for you, Sir?

SULLIVAN
Special Branch are obligated to investigate the arrest of a police officer, Inspector - particularly when the charge is murder. Where is he?

CUT TO:

EP4/SC18. INT. POLICE STATION. CELL. DAY 2. 16:02

FATHER BROWN, MALLORY, VALENTINE, SULLIVAN, GOODFELLOW

Father Brown sits with Valentine, who stems the blood from his head wound with a handkerchief.

FATHER BROWN

Evil?

VALENTINE

Said Natasha "saw behind the curtain". Found some sort of room. He was gonna tell me more...

FATHER BROWN

But the killer silenced him and framed you...

VALENTINE

In exactly the same way they staged Reginald Brody's suicide.

The door opens. Goodfellow lets Mallory and Sullivan into the room.

MALLORY

(to Father Brown)

What are you doing here?

GOODFELLOW

Spiritual counsel, Sir.

Mallory scoffs. Goodfellow heads off.

FATHER BROWN

Chief Inspector Sullivan. This is turning out to be quite the reunion.

SULLIVAN

I wish it was under better circumstances.

VALENTINE

Likewise.

SULLIVAN

(to Father Brown)

I take it you're on the case, Father?

FATHER BROWN

Chief Inspector Valentine believes, as do I, that there was somebody else on the roof with him...

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MALLORY

(to Sullivan)

The door was barricaded. There was
no other way on or off the roof.
Not to mention, the bloody knife
has his fingerprints all over it.

Sullivan examines the dressed wound on Valentine's head.

SULLIVAN

(to Mallory)

And this?

MALLORY

Sustained during the struggle, I
expect.

VALENTINE

The killer hit me from behind.

SULLIVAN

(to Mallory)

No other way on or off the roof?

MALLORY

Not unless the killer could fly.

SULLIVAN

(beat)

I'm taking over this investigation.
Father Brown... you're with me.

Delighted, Father Brown heads out with Sullivan, leaving
Mallory outraged.

CUT TO:

EP4/SC19. EXT. HELMSLEY TOWER. ENTRANCE. DAY 2. 16:30

FATHER BROWN, SULLIVAN

Father Brown and Sullivan get out of Sullivan's car.

Father Brown looks up at the tower...

FATHER BROWN'S POV - The tower stretches vertiginously above him.

SULLIVAN
(registering Father
Brown's expression)
Still have trouble with heights,
Father?

FATHER BROWN
Just a bit.

Father Brown forces a smile. Looks up at the tower.

CUT TO:

EP4/SC20. EXT. HELMSLEY TOWER. ROOF PLATFORM. DAY 2. 16:45

FATHER BROWN, SULLIVAN, GEORGE

Father Brown sits on the floor near the entrance to the roof platform, his back pressed against the wall, terrified, the wind whipping around his ears.

FATHER BROWN

I think this is as far as I'm going to make it.

REVEAL Sullivan already on the roof.

SULLIVAN

You did well, Father.

FATHER BROWN

Tell me what you see.

Sullivan surveys the roof.

SULLIVAN

Three turrets, each of them with doors...

*

He opens one of the doors...

SULLIVAN (CONT'D)

Store cupboard.

He surveys the contents - cleaning materials, a short ladder, a folded table and chairs, assorted junk. He's about to close the door, when he notices a broom at the back.

He fishes it out, holding it by a handkerchief, and examines the handle with a magnifying glass.

SULLIVAN (CONT'D)

Wood's splintered. I think I can see specks of blood.

FATHER BROWN

From striking the Chief Inspector over the head, perhaps?

SULLIVAN

Perhaps.

Sullivan opens the second door, revealing another store cupboard. He examines the walls.

SULLIVAN (CONT'D)

Solid, concrete walls. No secret passages, as far as I can tell...

(peers over the edges)

No ledges or holds on the walls to climb down...

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

GEORGE (OOV)

Can I help you?

They both turn to see George emerging onto the roof. Sullivan shows him his ID.

SULLIVAN

And you are?

GEORGE

George Oakley. Caretaker. You all right, Father?

FATHER BROWN

Just catching my breath.

SULLIVAN

This tower's a crime scene, Mr Oakley. Off limits until I say otherwise. But as you're here... Is this your broom?

GEORGE

I wondered where that got to. I left it downstairs this morning.

SULLIVAN

It's now evidence in a murder investigation. Where were you today between 11.30 and 12?

GEORGE

Up at the house. You can ask the Helmsleys. Are you accusing me, Sir?

SULLIVAN

I'm just asking questions.

GEORGE

I wouldn't hurt no one in that family, Sir. I've been with them for over twenty years.

SULLIVAN

Is there any way off this roof besides that door?

GEORGE

Not without a parachute.

SULLIVAN

What about the turrets? What's at the top?

GEORGE

Bird droppings, mostly.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

SULLIVAN

I'd like to take a look.

George gets the ladder from the cupboard, props it against a turret.

GEORGE

I'll hold the bottom in case
there's a wind.

Sullivan takes a first step. Glances down at the drop. Steels himself. Takes another step.

Father Brown looks away. Sick with fear for Sullivan.

CUT TO:

EP4/SC21. INT. HELMSLEY TOWER. STAIRWELL / EXHIBITION AREA /
BALCONY. DAY 2. 16:47

FATHER BROWN, SULLIVAN, GEORGE

Father Brown and Sullivan come down the stairwell (Sullivan carrying the broom), and into the exhibition area, Sullivan wiping bird droppings from his shoulder. George follows them.

GEORGE

Anything else I can do for you,
Sir, my lodgings are next to the
main house.

SULLIVAN

That'll be all for now.

George shuffles out.

SULLIVAN (CONT'D)

Not even an hour in Kembleford and
already my tailored suit has been
blemished with bird muck.

FATHER BROWN

Perils of the countryside.

SULLIVAN

And still no clue how the killer
escaped.

Father Brown suddenly notices something in the exhibition
area - then looks over at the balcony.

FATHER BROWN

Check the balcony.

SULLIVAN

For what?

FATHER BROWN

Loose cement, damage of any kind...

Father Brown hangs back, as Sullivan unlocks the balcony door
with a key in the lock - then opens the doors, checks the
wall. *

SULLIVAN

Scuff marks...
(he looks up at the wall
towering above him)
You're saying...?

FATHER BROWN

Whoever did it isn't afraid of
heights.

Sullivan ducks his head back into the room.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

SULLIVAN

But how?

FATHER BROWN

I believe we're looking for a rope
ladder.

Father Brown gestures to a PAINTING in an exhibit
illustrating the building of the tower. The painting shows
the tower mid-construction, rope ladders slung from the roof.

CUT TO:

EP4/SC22. INT. HELMSLEY HOUSE. LIVING ROOM. DAY 2. 17:00

ALISTAIR, EMILY

Alistair sits on the sofa, by the telephone, staring into space - a haunted look on his face.

EMILY (OOV)
Don't mourn him.

She comes into the room, goes over, stands in front of him.

EMILY (CONT'D)
He was weak. Something like this was bound to happen sooner or later.

ALISTAIR
He wasn't weak. He was... traumatised. He didn't deserve that.

EMILY
Valentine'll pay for your brother's death. But for now, you need to put aside your personal grief and think about the future. Our future.

She notices a piece of paper in his hand - a guest list with contact details.

EMILY (CONT'D)
What are you doing with that?

ALISTAIR
I was going to phone the guests. Cancel the -

EMILY
What did I just say?

ALISTAIR
How's that going to look? Two deaths in two days - one of them my brother - and we're throwing a party?

EMILY
A fundraiser. For war veterans - just like your brother.

ALISTAIR
It'll make me look callous.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

EMILY

It will make you look strong. Like
you're putting the needs of the
many over your own personal
grief...

She gets closer, lifts his face towards her so that he meets
her gaze. She caresses his face.

EMILY (CONT'D)

It will make you look like a
leader.

She takes the guest list from his hand.

CUT TO:

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

EP4/SC23. SCENE OMITTED

EP4/SC24. INT. POLICE STATION. FRONT DESK. DAY 2. 17:02

*

FATHER BROWN, SULLIVAN, VALENTINE, MALLORY, GOODFELLOW

Mallory stands at the desk, sulking, as Goodfellow comes over with a file, registering his expression.

GOODFELLOW

You all right, Sir?

MALLORY

Who do they think they are? Coming in here with their suits and their chiselled jaws, trampling all over my investigations. This is my patch now, not theirs. And to top it off, they treat Father Brown like he's God's bleeding gift to detective work.

Mallory lets out an angry, exasperated sigh.

GOODFELLOW

I think your jaw's very chiselled, Sir.

MALLORY

Don't patronise me, Sergeant.

But when Goodfellow's not looking, Mallory runs a hand over his chin, examining his jawline (in a reflective surface, if one's available).

Sullivan and Father Brown come in.

*

SULLIVAN

Sergeant, release Chief Inspector Valentine.

GOODFELLOW

Yes, Sir...
(turning back, remembering the file)
Oh - the post-mortem report on Reginald Brody.

Goodfellow heads off.

Sullivan leaves through it.

MALLORY

Care to let me in on it, Sir?

FATHER BROWN

The killer climbed down the -

MALLORY

I wasn't speaking to you, Padre.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

SULLIVAN

The killer climbed down the outside
of the building.

MALLORY

Climbed?

SULLIVAN

And according to the coroner's
report, Reginald Brody was already
dead when he was thrown off the
tower - likely from an injury to
the back of the head.

(as Goodfellow shows
Valentine in)

...which I think we can safely say
confirms Chief Inspector
Valentine's initial suspicions.

VALENTINE

Music to my ears. Who do I have to
thank?

SULLIVAN

I'll brief you in Inspector
Mallory's office... if you don't
mind, Inspector?

MALLORY

(through gritted teeth)
Be my guest.

They head towards the office. Sullivan stops, turns back.

SULLIVAN

Father, since you've proved
yourself useful thus far... why
don't you join us?

MALLORY

(aside to Goodfellow)
Why not just deputise him and give
him a badge?

FATHER BROWN

(overhearing)
A badge would be nice.

SULLIVAN

Don't push your luck, Father.

VALENTINE

I'll see what I can do.

Valentine gives Father Brown a wink, as they head into
Mallory's office. Mallory fumes - then follows them.

CUT TO:

EP4/SC25. INT. POLICE STATION. MALLORY'S OFFICE. DAY 2. 17:04

FATHER BROWN, VALENTINE, SULLIVAN, MALLORY, GOODFELLOW

Sullivan and Valentine stand in front of the evidence board, engaged in argument, the others gathered in the office.

SULLIVAN

We're not sending in civilians to carry out an illegal search...

VALENTINE

They won't be doing an illegal search. They'll be going to a fundraising party - and if they *happen* to stumble on something...

SULLIVAN

"Happen to stumble"?

FATHER BROWN

I often do.

VALENTINE

... they report it to us...

SULLIVAN

It would be inadmissable.

VALENTINE

They'll be guests at a party.
(to Father Brown)
Your friend - Buntly - she said her parents know the Helmsleys. She could wrangle some invites, couldn't she?

FATHER BROWN

I've no doubt.

VALENTINE

(to Sullivan)
See? It has nothing to do with us.

SULLIVAN

It'll have everything to do with us if we've sent them there.

VALENTINE

No one has to know that.

SULLIVAN

Are you suggesting we falsify our report?

Father Brown discreetly slips out of the room. Goodfellow's the only one who notices him leave.

*

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

VALENTINE

We need to find the room that William was trying to tell me about. We don't have enough evidence for a warrant. This is the only way.

MALLORY

I'm with Chief Inspector Sullivan. There have been quite enough amateurs involved in this case as it is.

SULLIVAN

Inspector Mallory has a point.

GOODFELLOW

(glances out the door,
trying to their
attention)

Sirs...

SULLIVAN

... we can't send civilians into a potentially dangerous situation...

VALENTINE

Father Brown can take care of himself...

GOODFELLOW

Sirs...

SULLIVAN

And I won't be held responsible...

VALENTINE

Then hold *me* responsible...

GOODFELLOW

SIRS!

*

They fall silent. Goodfellow gestures into reception...

GOODFELLOW (CONT'D)

(to the detectives)

Father Brown...

CUT TO:

EP4/SC26. INT. POLICE STATION. FRONT DESK. DAY 2. 17:07

*

FATHER BROWN, VALENTINE, SULLIVAN, MALLORY, GOODFELLOW

Father Brown's at the front desk, on the phone. The others all peer out of the door of Mallory's office.

FATHER BROWN
(to phone)
Thank you, Bunty... Splendid.

He hangs up, turns to the others.

SULLIVAN
What did you just do?

Father Brown gives them a sheepish look.

CUT TO:

EP4/SC27. INT. HELMSLEY HOUSE. LIVING ROOM. DAY 2. 18:00

FATHER BROWN, MRS MCCARTHY, BUNTY, ALISTAIR, EMILY

NSE GUESTS, NSE STAFF

Father Brown, Mrs McCarthy and Bunty arrive at the party, where the NSE GUESTS are listening to Alistair making a speech, Emily standing beside him.

ALISTAIR

I'd like to thank you all for being here today. As many of you know, it's in the shadow of a great personal loss. But it's for men like my brother that we're here. We must never turn our backs on the brave patriots who fought for this country. Patriots like William - who showed me that the wounds of war aren't always easy to see. They're wounds of the soul. Wounds of the heart...

(gathers himself)

But it's through our work, and your generous donations, that we can make sure that every one of those lost souls receive the help they need. We thank you from the bottom of our hearts for helping to make a difference.

*

APPLAUSE.

Alistair comes off stage to handshakes and comforting pats on the shoulder, then he and Emily mingle with their guests.

Father Brown gestures to Bunty and Mrs McCarthy, nodding in the direction of the hallway.

BUNTY

Let's split up. We'll cover more ground.

FATHER BROWN

No. Whatever they're hiding, they're willing to kill for it. We'll stay together.

They edge out of the room.

Alistair, shaking the hand of a guest, glances over his shoulder, notices Bunty slipping out with Father Brown and Mrs McCarthy.

He frowns curiously.

CUT TO:

EP4/SC28. INT. HELMSLEY HOUSE. HALLWAY 1. DAY 2. 18:01

FATHER BROWN, MRS MCCARTHY, BUNTY

The gang wander down the hallway, peeking into rooms, opening cupboards...

CUT TO:

EP4/SC29. INT. HELMSLEY HOUSE. HALLWAY 2. DAY 2. 18:02

FATHER BROWN, MRS MCCARTHY, BUNTY

The gang head down another hallway, glancing into the rooms.

MRS MCCARTHY

What exactly are we supposed to be looking for?

BUNTY

Skeletons in the closet.

MRS MCCARTHY

And what are they supposed to look like?

BUNTY

Bony?

They come to a stop at the end of the hallway.

MRS MCCARTHY

Father, we've looked in practically every room.

BUNTY

And we hardly have time to go rooting through every cupboard and drawer. Someone'll catch us.

Father Brown notices something, mind whirring.

FATHER BROWN

"She saw behind the curtain".

REVEAL that he's looking at a decorative curtain draped over the wall. He pulls it back, revealing a door. He opens it, revealing a stairway leading up to an attic.

CUT TO:

EP4/SC30. INT. HELMSLEY HOUSE. ATTIC LANDING. DAY 2. 18:03

FATHER BROWN, MRS MCCARTHY, BUNTY

The gang climb the stairs onto the attic landing - full of old junk and boxes.

Father Brown's attention is drawn to another door, a sign reading "PRIVATE".

He tries the handle, but it's locked. Takes out his lock pick. Unlocks the door.

He opens it, and they all head inside.

CUT TO:

EP4/SC31. INT. HELMSLEY HOUSE. PRIVATE LIBRARY. DAY 2. 18:04

FATHER BROWN, MRS MCCARTHY, BUNTY

Father Brown turns on the light.

The decor is cosy and warm - but as they survey the room, a look of horror dawns on Father Brown and Mrs McCarthy's faces.

We see a PORTRAIT of EDWARD HELMSLEY (Alistair's father), and draped above it a red flag with a circle in the centre, a lightening bolt across it.

We catch glimpses of books on the shelves - "Beyond Good and Evil" by Nietzsche, "Selected Prose" by Ezra Pound, "Secrets of the Federal Reserve" by Eustace Mullins, "Imperium" by Francis Parker Yockey.

On the reading table is a copy of The Greater Britain by Oswald Mosley.

BUNTY

What's that flag?

FATHER BROWN

The Union Movement.

Bunty looks confused.

MRS MCCARTHY

Don't you ever read the newspapers, Penelope?

FATHER BROWN

It's a political party - the successor to the British Union of Fascists. They share the same flag.

MRS MCCARTHY

And the same vile beliefs.

BUNTY

Maybe we should go.

FATHER BROWN

Agreed.

But suddenly the door closes. A key turns in the lock.

CUT TO:

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

EP4/SC32. SCENE OMITTED

EP4/SC33. EXT. ROAD / HELMSLEY HOUSE. ENTRANCE. DAY 2. 18:15

VALENTINE, SULLIVAN, MALLORY, GOODFELLOW

The detectives and Goodfellow stand by their cars, watching the Helmsley house in the near distance.

Sullivan checks his watch.

SULLIVAN
They're late.

VALENTINE
Let's give them five more minutes.

CUT TO:

EP4/SC34. INT/EXT. HELMSLEY HOUSE. PRIVATE LIBRARY. DAY 2.
18:16

*

FATHER BROWN, MRS MCCARTHY, BUNTY

Father Brown tries to pick the lock, the others watching.

FATHER BROWN
(shakes his head)
The key's still in the lock.

BUNTY
Forget the lock...

She goes to the window, opens it.

MRS MCCARTHY
You'll break your neck.

BUNTY
You're underestimating my gymnastic
prowess, Mrs M.

She looks down at the drop below - then starts climbing out.

CUT TO:

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

EP4/SC35. SCENE OMITTED

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

EP4/SC36. SCENE OMITTED

EP4/SC37. INT/EXT. HELMSLEY HOUSE. FRONT HALLWAY. DAY 2.
18:19

*

BUNTY, VALENTINE, SULLIVAN, MALLORY, GOODFELLOW, ALISTAIR,
EMILY

NSE GUESTS, NSE STAFF, NSE MAID

Emily and Alistair stand off from the NSE Guests, Emily regarding Alistair with quiet horror and utter contempt.

EMILY

Why on earth did you lock them in?

ALISTAIR

What else was I supposed to do?

Guests saunter past. Emily pastes on a smile, nods a greeting.

EMILY

Do you know who they are?

ALISTAIR

I think one of them was the Windermere's daughter. She telephoned for some invitations earlier today.

EMILY

Windermere?!

ALISTAIR

What are we going to do?

Emily - quiet panic. She doesn't know.

DOORBELL RINGS.

An NSE MAID answers the door - and in come Valentine, Sullivan, Mallory, Goodfellow, and Bunty.

EMILY

I'm sorry. This event is invitation only.

ALISTAIR

(to Sullivan, of
Valentine)

What's he doing here?

SULLIVAN

We've had a report of false imprisonment.

EMILY

What?! That's ridiculous.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

BUNTY

I had to climb through the window.

EMILY

Bunty, lovely to see you. I'm sure whatever happened is an innocent mistake. Probably one of our staff...

VALENTINE

(to Bunty)

Where's the room?

BUNTY

I'll show you.

They all follow Bunty - Alistair and Emily exchanging a nervous look.

CUT TO:

EP4/SC38. INT. HELMSLEY HOUSE. PRIVATE LIBRARY. DAY 2. 18:20

**FATHER BROWN, MRS MCCARTHY, BUNTY, VALENTINE, SULLIVAN,
ALISTAIR, EMILY**

Father Brown and Mrs McCarthy watch the door expectantly, as the key turns in the lock - then the door opens and Valentine, Sullivan and Bunty come in, followed by Alistair and Emily.

VALENTINE
You all right?

Father Brown nods.

FATHER BROWN
Well done, Bunty.

BUNTY
All in a day's work.

Valentine and Sullivan survey the room, then turn to look at Alistair and Emily.

ALISTAIR
It's my late father's private library.

SULLIVAN
Reading material appears to have a common theme.

MRS MCCARTHY
He was a blackshirt.
(to Alistair, with barely
concealed contempt)
We spent six years fighting a war
against people like him. You should
be ashamed of yourselves.

ALISTAIR
I am ashamed. But those were his
beliefs. Not mine.

VALENTINE
So you keep all this out of what?
Love and affection?

Over dialogue, Sullivan notices a half-finished cigar in the ashtray, and a glass with a residue of brown liquid at the bottom. He picks up the glass, sniffs it.

ALISTAIR
My father requested in his will
that the library remain untouched.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

VALENTINE

Even so, it wouldn't help your political career if this got out, would it? Your family having fascist leanings?

EMILY

My husband just told you. We're not fascists.

VALENTINE

People would say you were.

SULLIVAN

Sounds like motive to me.

EMILY

You don't have a single shred of evidence that either one of us -

But Valentine isn't listening. He's noticed a row of sports trophies on the mantelpiece. Studies them.

VALENTINE

(to Alistair)

These yours?

ALISTAIR

My school trophies. For all his flaws, he was still a father, proud of his son.

VALENTINE

(picking up a trophy)

You're a climber?

ALISTAIR

So?

SULLIVAN

Our killer has a head for heights.

VALENTINE

(to Alistair)

I'm arresting you on suspicion of murder...

EMILY

What?!

VALENTINE

You are not obliged to say anything unless you wish to do so, but what you say may be put in writing and given in evidence.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

EMILY
(to Alistair)
I'll telephone Julian. Don't say
anything until he gets there.

Emily follows Sullivan, Valentine and Alistair out of the
room.

Father Brown notices a framed photograph on the mantelpiece,
his brow furrowing. He picks it up, studying it. It's an OLD
ARMY PHOTO of Edward Helmsley posing with other soldiers. An
inscription reads "Parachute Regiment".

MRS MCCARTHY
What is it, Father?

FATHER BROWN
Maybe nothing.

He puts the photo back, then heads out.

BUNTY
Where are you going?

FATHER BROWN
Won't be long.

He heads out.

CUT TO:

EP4/SC39. INT. POLICE STATION. INTERVIEW ROOM. DAY 2. 18:35

VALENTINE, SULLIVAN, ALISTAIR

NSE FAMILY SOLICITOR

Valentine and Sullivan sit across from Alistair and his NSE Solicitor.

ALISTAIR

We didn't have the sign on the door back then - but Natasha took it upon herself to find the master key and go in. Came out sobbing. Accusing us of being Nazis. Ran out of the house. And that's it. The last I saw of her... alive.

VALENTINE

Why didn't you tell me this back when I first investigated?

ALISTAIR

For obvious reasons.

SULLIVAN

You didn't want anyone to know of your fascist affiliations?

ALISTAIR

We told you, we're not fascists.

VALENTINE

Then why did your brother think you had something to do with the deaths?

ALISTAIR

William's always thought I killed Natasha - even after Philip was convicted. Thought I silenced her to keep the family secret. Paranoid delusions. He's been like that since the war.

SULLIVAN

If you're not fascists, then why was there a half-finished cigar and a glass of brandy on the reading table in your father's library?

ALISTAIR

(hesitates)

They were my father's. I left them exactly as -

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

SULLIVAN

The residue on the glass was fresh.
What were you doing? Soaking up the
ambience? A little light reading?

Alistair looks away guiltily.

VALENTINE

Your brother told me that Reginald
Brody came asking questions the
night before his death. Did he come
to you?

ALISTAIR

No.

VALENTINE

What about your wife?

ALISTAIR

(hesitates)
She didn't say anything... I don't
know.

Valentine and Sullivan exchange a look. Could it be Emily?

CUT TO:

EP4/SC40. INT. HELMSLEY HOUSE. LIVING ROOM. DAY 2. 19:40

MRS MCCARTHY, BUNTY, MALLORY, GOODFELLOW, EMILY

NSE STAFF, NSE GUESTS

Emily shows guests out the door, while Mallory and Goodfellow take statements from NSE GUESTS and NSE STAFF.

EMILY

I can assure you, this is all a terrible misunderstanding - and quite frankly, disgraceful conduct by the police.

She shoots Mallory a look.

Mrs McCarthy and Bunty approach Mallory.

MRS MCCARTHY

Have you seen Father Brown?

MALLORY

I thought he was with you.

BUNTY

He was - but he found some sort of clue...

MALLORY

What clue?

MRS MCCARTHY

I don't know. But he had that look on his face...

MALLORY

Which means those bone-headed imbeciles might have arrested the wrong man. Where did he go?

MRS MCCARTHY

I don't know.

GOODFELLOW

(overhearing)

Father Brown? I saw him heading towards the tower...

Mallory dashes off, the others following.

CUT TO:

EP4/SC41. INT. HELMSLEY TOWER. GROUND FLOOR. DAY 2. 19:45

FATHER BROWN, GEORGE

Father Brown snoops around the caretaker's station - comprising a small desk, chair, cleaning and maintenance utensils.

He notices a boat hook in the corner, standing from the floor to the ceiling. His eyes light up. He roots through the cupboard, finds something.

GEORGE (OOV)
Can I help you?

Father Brown turns around, to find George in the doorway. George's gaze drops to the object Father Brown's holding in his hands - a rope ladder.

GEORGE (CONT'D)
What you doing with that?

FATHER BROWN
Alistair Helmsley's father was your commanding officer in the parachute regiment.

GEORGE
(hesitates)
So?

FATHER BROWN
I saw a picture of you in his private library.

George's face darkens.

FATHER BROWN (CONT'D)
You must have been through a lot together.

GEORGE
He saved my life - more than once. Taught me the value of honour. Of loyalty.

George closes the door, padlocks it.

FATHER BROWN
You've been protecting the family from the start.

George takes a pair of shears from the shelf, and points them at Father Brown, gesturing to the stairs.

GEORGE
Up.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

Apprehensively, Father Brown heads up the stairs.

George takes the rope ladder - and the boat pole - then follows him.

CUT TO:

EP4/SC42. EXT. HELMSLEY TOWER. ENTRANCE. DAY 2. 19:46

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

Mallory, Goodfellow, Mrs McCarthy and Bunty run towards the tower - and spot Father Brown at the window, George holding the shears on him as they make their way up.

GOODFELLOW

(to Bunty / Mrs McCarthy)

Run back to the house. Telephone
for reinforcements.

BUNTY

(eyes on Father Brown)

I'm not going anywhere.

MRS MCCARTHY

(out of breath, hand on
chest)

I can't...

GOODFELLOW

(to Bunty)

Go!

Frustrated, Bunty takes off in the direction of the house.

Mallory and Goodfellow heave against the door, trying to
break it down...

CUT TO:

EP4/SC43. SCENE OMITTED

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EP4/SC44. EXT. HELMSLEY TOWER. ROOF PLATFORM. DAY 2. 19:48

FATHER BROWN, MALLORY, GOODFELLOW, GEORGE

*

George pushes open the door to the roof platform.

GEORGE

After you, Father.

Father Brown stares outside. Terrified. George prods him with the shears. Father Brown steps outside.

George slings the rope ladder over the wall, propping the boat hook next to it. Putting down the shears, he closes the door, and wedges a chair against the handle.

GEORGE (CONT'D)

To the edge.

Father Brown goes to the edge.

GEORGE (CONT'D)

Now jump.

Father Brown doesn't move.

GEORGE (CONT'D)

It'll be easier if you jump, but
I'll throw you over myself if I
have to.

Father Brown forces himself to look down. His breath comes in quick rasps. He looks up to the sky. His breathing calms. He looks back down. And turns around..

FATHER BROWN

You killed them to protect a
secret. But that secret's been
exposed.

GEORGE

What are you talking about?

FATHER BROWN

The police have seen the room.
Alistair's been arrested.

George takes this in.

GEORGE

(to himself)
I failed him.

FATHER BROWN

And what of the three lives you
took? Do they mean nothing?

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

GEORGE
I made a promise.

FATHER BROWN
To kill?

GEORGE
(with rising passion)
To protect the family name. To see
them rise to power. To make this
country *pure*.

He stares at Father Brown with fire in his eyes. Father Brown studies him.

FATHER BROWN
William told Chief Inspector
Valentine that the Helmsleys were
evil. But in my experience -
meeting people who feel the way you
do - it's not evil I see. It's
fear...

GEORGE
I'm not afraid.

FATHER BROWN
Fear of anyone who isn't like them.
Fear of themselves. Fear that the
world's changing too fast. Fear
that their lives have no meaning.
(George really listening
now)
Desperate for a scapegoat. And it
always breaks my heart that their
capacity for seeing the humanity in
others - for seeing their souls -
could be so... limited.

Choked up, Father Brown holds George's gaze, baring his emotions to him. And we see in George's face a glimmer of genuine humanity - of empathy.

The moment broken by FIERCE BANGING AT THE DOOR.

MALLORY (OOV)
Police! Open up!

Mallory and Goodfellow break open the door, and charge onto the platform.

George punches Goodfellow hard in the face, and he falls back onto the floor.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

Mallory and George grapple. George pushes him back towards the railing, bending him backwards over the edge - when suddenly a SHOT rings out, a bullet tearing through George's shoulder. He lets go of Mallory, who crumples to the floor.

CUT TO:

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EP4/SC45. EXT. HELMSLEY TOWER. ENTRANCE. DAY 2. 19:49

VALENTINE, SULLIVAN

Valentine has his gun drawn, smoke rising from the barrel.

SULLIVAN

Nice shot.

Sullivan tears into the building, Valentine following.

CUT TO:

EP4/SC46. EXT. HELMSLEY TOWER. ROOF PLATFORM. DAY 2. 19:50

FATHER BROWN, VALENTINE, SULLIVAN, GEORGE, MALLORY,
GOODFELLOW

NSE POLICE OFFICERS

George clutches his shoulder, Father Brown tending to a
slightly concussed Goodfellow. *

GOODFELLOW
(to Father Brown)
I'm all right.

FATHER BROWN
(to George)
It's over.

George looks over the edge, at the rope ladder - but sees NSE
POLICE OFFICERS converging on the tower down below.

MALLORY
(still on the floor, out
of breath)
You're... under... arrest.

George looks back over the edge, then meets Father Brown's
gaze.

FATHER BROWN
No...

GEORGE
Why should you care?

FATHER BROWN
I care for your soul as much as any
other.

George hesitates - then makes to jump over the edge, when
Mallory suddenly springs up and rugby tackles him to the
ground, as Valentine and Sullivan tear onto the roof.

SULLIVAN
Good job, Inspector.

VALENTINE
(to George, as he cuffs
him)
You're not getting off that easy.
(looking George in the
eye, it's personal)
George Oakley, I'm arresting you
for the murders of Natasha
Lipinski, Reginald Brody and
William Helmsley.

(MORE)

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

VALENTINE (CONT'D)

You are not obliged to say anything unless you wish to do so, but what you say may be put in writing and given in evidence.

OVER Valentine reciting the caution, Sullivan and Father Brown help Goodfellow to his feet.

SULLIVAN

You all right?

GOODFELLOW

Yes, Sir.

SULLIVAN

You've overcome your fear of heights, Father. Congratulations.

FATHER BROWN

I'd sooner be on terra firma.

Father Brown makes for the door.

CUT TO:

EP4/SC47. INT. HELMSLEY HOUSE. LIVING ROOM. DAY 2. 20:30

ALISTAIR, EMILY

Alistair arrives home, to find Emily sitting on the floor, amongst the detritus of the fundraising party, wearing a haunted, vacant expression.

ALISTAIR

We can put out a press statement.
Denounce my father's beliefs -

EMILY

"Denounce his beliefs?"

ALISTAIR

In the strongest terms.

EMILY

It's already been leaked to the press. I've had three telephone calls already.

ALISTAIR

I'll write something up now.

EMILY

It's over.

She stands up, crosses over to him, gently caresses his face.

EMILY (CONT'D)

Our futures are no longer aligned,
Alistair.

ALISTAIR

What?

EMILY

It's one thing to hide what you
believe. But to denounce it? To
turn your back on your own father?
To betray who you really are?
You can't possibly think I'd stay
married to someone so feeble.

*
*
*
*
*

She saunters out, leaving Alistair shell-shocked.

CUT TO:

EP4/SC48. INT. POLICE STATION. FRONT DESK. DAY 2. 20:31

*

FATHER BROWN, VALENTINE, SULLIVAN, MALLORY, GOODFELLOW

The whole gang by the front desk, as Sullivan pulls on his coat.

SULLIVAN
(to Valentine)
I'd say our work is done here.
Thanks for your help, Father.

Mallory rolls his eyes, bristling.

SULLIVAN (CONT'D)
And Inspector Mallory, Sergeant
Goodfellow... We'll be putting you
both forward for commendations for
bravery.

Mallory and Goodfellow - stunned and swelling with pride.

MALLORY
Th-thank you, Sir...

GOODFELLOW
Much appreciated.

VALENTINE
Much deserved.

MALLORY
And may I say, it's been a pleasure
working with the both of you...

Mallory pastes on a smile.

GOODFELLOW
Nothing like ending the day on a
victory.

Valentine reacts with a look of quiet unease at Goodfellow's words. Father Brown registers it.

Mallory and Goodfellow head off.

SULLIVAN
(to Valentine)
I'll see you at the Yard.

VALENTINE
(shaking his hand)
Thank you, Chief Inspector.

SULLIVAN
Till next time, Father.

Sullivan strides out.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

FATHER BROWN
(to Valentine)
Everything all right?

VALENTINE
(hesitates)
Just glad I finally got the right
man.

Father Brown considers him. Senses there's more.

FATHER BROWN
Why don't you stay a few days?
Enjoy the great outdoors. I've
discovered some splendid new
walking trails.

Valentine considers.

CUT TO:

EP4/SC49. EXT. COUNTRYSIDE. HILL. DAY 3. 12:00

FATHER BROWN, VALENTINE

Father Brown and Valentine reach the crest of a hill, overlooking miles of countryside.

FATHER BROWN
Beautiful, isn't it?

VALENTINE
Stunning.

FATHER BROWN
(gesturing to a bench)
If you don't mind... I'm not as young as I used to be.

VALENTINE
That makes two of us.

They sit on the bench, catching their breaths.

A beat.

VALENTINE (CONT'D)
It wasn't much of a victory, was it? Three deaths. And my mistake that led to all of it.

FATHER BROWN
It was George Oakley's fanaticism that led to all of it.

VALENTINE
I put away the wrong man, Father. I'll have to live with that.

FATHER BROWN
(beat)
Yes, you will. But know you're a good man. A man of conscience. You wouldn't feel the way you do if it wasn't so.

VALENTINE
Thank you, Father... Which reminds me...
(fishing something out of his pocket)
Little gift.

*

He hands Father Brown a small wrapped package. Father Brown opens it, revealing a toy police badge.

VALENTINE (CONT'D)
Even had it engraved.

FATHER BROWN - S8 EP4 - THE TOWER OF LOST SOULS

Father Brown turns it over, revealing the inscription "Father Brown - Detective".

VALENTINE (CONT'D)
Don't tell Inspector Mallory.

FATHER BROWN
Wouldn't dream of it.

They laugh, as they look out across the open fields.

END OF EPISODE