

EP2/SC1. EXT. CLIFF TOP. DAY 1. 14.00.

ISABELLA

INTER-CUT WITH SC2.

Isabella (18; *serene; classical beauty*) on a cliff top (North Wales). A blue, chiffon scarf around her neck and a (dyed) blue rose pinned to her coat. OOV, the sound of crashing waves/sea below. She stares at a note in her hand...

ISABELLA (V/O)

'I am nobody's nymph, goddess,
Venus or Aphrodite. I am just me...
the chaste maid from Ireland.
Goodbye forever. Isabella...'

Inter-cut Sc2 (auction house). Sketch of Isabella's face
being sold. 'Going, going - gone!'

Cliff top. Isabella gone. The letter, blue rose and scarf
(blowing in the wind) held down by a small rock on a bench.

CUT TO: TITLES.

EP2/SC2. INT. AUCTION HOUSE. DAY 1. 14.02.

AUCTIONEER (WALK-ON)

NSE DEALERS/BUYERS (OOV)

INTER-CUT WITH SC1.

An auctioneer sells a charcoal sketch of Isabella's face. OOV, the auctioneer says 'The Eternal Flower...' C/U of Isabella's face (sketch). The auctioneer continues (OOV); 'Going, going - gone! The auctioneer slams down the hammer. *End on previous scene.*

CUT TO:

EP2/SC3. EXT. ST MARY'S CHURCH. DAY 2. 09.15.

FATHER BROWN, MRS MCCARTHY, BUNTY, BENJAMIN

NSE CONGREGATION

Caption: 'ONE MONTH LATER.' Father Brown in the churchyard saying goodbye to his congregation. **Benjamin** (28; sensitive; charming; artist) exits the church...

BENJAMIN
Thank you for praying for Isabella.

FATHER BROWN
So... how are you?

BENJAMIN
(emotional)
If I'm honest... I'll never forgive myself, Father. I can't...

FATHER BROWN
Benjamin...

BENJAMIN
I should have seen it... how unhappy she'd become.

FATHER BROWN
You can't continue to blame yourself.

BENJAMIN
But she was living under my roof...
(composes himself)
Sorry.

FATHER BROWN
I hear your latest exhibition is devoted to Isabella's memory.

BENJAMIN
'Earthly Angels...'

Bunty and Mrs McCarthy exit the church...

BENJAMIN (CONT'D)
It's about those rare people who have a saintly quality about them.
(smiles)
Not unlike your good self, Father.

Father Brown smiles...

BENJAMIN (CONT'D)
Twelve o'clock today.

FATHER BROWN
I'll be there...

Benjamin nods and walks on. Bunty stares after him...

BUNTY
(cagey)
I'll see you both at the
exhibition. Toodle pip.

Bunty walks towards her car...

MRS MCCARTHY
Well someone is in a hurry. She
didn't even offer us a lift.

Father Brown motions to his bicycle against the wall...

FATHER BROWN
Room for two...

MRS MCCARTHY
(turns pale)
I've told you, Father... never
again!

Mrs McCarthy walks on...

CUT TO:

EP2/SC4. EXT. MILTON MANOR. GROUNDS. DAY 2. 10.15.

BENJAMIN, ISABELLA

Milton Estate. An art gallery (converted barn) next to the manor house. A sign; 'Art Exhibition. *Earthly Angels*. 12.00pm today.' Close by is a small pond. A memorial plaque by a rosebush; '*Isabella... The Eternal Flower*.' Benjamin nears with a paintbrush and palate.

BENJAMIN
(to plaque)
Hello you...

Benjamin gently touches the white petal of a rose...

BENJAMIN (CONT'D)
(affectionately)
You always loved blue ones...

Benjamin mixes his paint...

BENJAMIN (CONT'D)
So just for you...

Benjamin starts painting the roses blue. He glances into the pond; Isabella's reflection in the water (Jacobean dress with a blue rose attached). Benjamin looks behind him... but no one is there. An eerie silence. Spooked/fearful, he hurries back to the gallery.

CUT TO:

EP2/SC5. INT. MILTON MANOR. GALLERY. DAY 2. 10.25.

BUNTY, BENJAMIN, ROSE, NANNY RIBBLE

A large gallery (open space); exhibition paintings and sketches on the walls and sculptures of various sizes. Still spooked, Benjamin enters through the patio doors. **Rose** (23; overweight; naive/below average intelligence; farm worker) waits by the main entrance.

ROSE

Hello Benji. I... I baked you some biscuits...

Rose holds up a box of biscuits...

BENJAMIN

Thank you, Rose. You're a little early for the exhibition.

ROSE

I was hoping to have a word...

Nanny Ribble (60; housekeeper; Benjamin's old nanny; no-nonsense) enters with a tray of tea...

ROSE (CONT'D)

Now that poor Isabella is gone... I thought I could start modelling for you again.

BENJAMIN

Sorry, this isn't a good time -

NANNY RIBBLE

What Benjamin is trying to say is that he's got a new model.

ROSE

(devastated)

Oh. Who... who is she?

NANNY RIBBLE

Off you go, dear. He's very busy...

Nanny Ribble ushers Rose to the door...

NANNY RIBBLE (CONT'D)

(whispers/gritted teeth)

Now don't bother him again...

Fearful, Rose exits - followed by Nanny Ribble. A knock on the patio doors - makes Benjamin jump!

BUNTY

Sorry I'm late.

Bunty by the patio doors. Benjamin composes himself...

BENJAMIN

Actually your timing is perfect.

(smiles)

Now, let's get you out of that
dress...

Bunty smiles and goes into the side room. Benjamin looks over at a bust/sculpture of Isabella (head and shoulders) on a pedestal... before looking back through the patio doors toward the pond.

CUT TO:

EP2/SC6. EXT. MILTON MANOR. FIELD. DAY 2. 11.55.

FATHER BROWN, MRS MCCARTHY, KATIE, CONRAD

NSE MODELS

In a field on the Milton Estate, **Katie** (28; Benjamin's sister; strong willed; large scar on left cheek; photographer) is doing a photo shoot with two models holding banners; 'Rise Up Women', 'Women Power'.

KATIE

Now punch the air...

The models punch the air. Katie snaps away... then pauses. Katie's POV: a post with a sign on ahead of her...

KATIE (CONT'D)

Take a break, ladies...

Katie approaches the sign; 'Private. Keep Out.' Katie starts to push the sign over. On the estate path, Father Brown (pushing his bicycle) and Mrs McCarthy (with a new, straw summer hat) arrive for the exhibition.

MRS MCCARTHY

Katie...?

KATIE

That brother of mine is trying to extend his half of the estate...

FATHER BROWN

But I thought Benjamin wanted an end to your feud.

KATIE

Then why erect this?

MRS MCCARTHY

Perhaps it's just to keep trespassers out.

KATIE

No. It's his way of letting me know that I'm not welcome...

Father Brown and Mrs McCarthy exchange a look and walk on (to the gallery). Katie throws the sign behind her; it lands at the feet of **Conrad** (39; beard; bohemian; fur coat, velvet trilby; swagger stick; art critic/collector).

CONRAD

A warm welcome indeed...

KATIE

Oh I'm so sorry...

CONRAD

Allow me to introduce myself;
Conrad French... art critic and
collector.

KATIE

Katie Milton...

CONRAD

I'm here for the Art exhibition...
and was told that you run a B&B on
the estate.

KATIE

(lightheartedly)
Welcome to Milton Manor...

Conrad smiles at the manor ahead. Katie gestures behind...

CONRAD

(turns. Face drops)
Delightful...

Conrad's POV: Katie's tiny rundown (ex-servant's) cottage.

CUT TO:

EP2/SC7. INT. MILTON MANOR. GALLERY. DAY 2. 12.30.

**FATHER BROWN, BUNTY, MRS MCCARTHY, KATIE, ROSE, BENJAMIN,
NANNY RIBBLE, ISABELLA, CONRAD (OOV)**

NSE GUESTS (LOCALS AND DEALERS), NSE WAITERS

Jazz playing. Guests looking at artworks. Mrs McCarthy takes a nibble from the tray of an angel statue... and jumps when it moves (it's a waiter with wings, white clothes and make-up). More waiters (angels) serve guests. Father Brown finishes his wine.

BENJAMIN

So glad you made it. Another drink
for the Father...

FATHER BROWN

Oh... thank you...

Benjamin approaches Nanny Ribble... who tries to wipe the corner of his mouth with a handkerchief. He backs away...

MRS MCCARTHY

Isn't he rather old for a nanny?

FATHER BROWN

I think these days, she's more of a
housekeeper.

Mrs McCarthy looks appalled when Bunty exits a side room... buttoning her top. Rose enters...

BENJAMIN

(on microphone)

If I could have your attention.
It's time to reveal the centrepiece
of the exhibition; a monument to
the ethereal beauty of my
tragically deceased muse. Ladies
and gentlemen, I give you...

Benjamin's POV: Isabella's face (very briefly glimpsed) amongst the guests. She disappears behind people...

BENJAMIN (CONT'D)

(unnerved)

Isabella...?

The guests' clapping brings Benjamin back to reality - and he unveils the sculpture... to reveal his new artwork: a bust of Isabella. The audience gasp; Isabella's face smashed!

BENJAMIN (CONT'D)

No...

Nanny Ribble sees Katie drinking wine at the back.

NANNY RIBBLE
Katie! I might have guessed...

KATIE
It wasn't me.

All eyes on Katie...

KATIE (CONT'D)
Benjamin, I'm telling the truth!

Benjamin stares at her...

BENJAMIN
I believe you...

Katie is shocked but touched - and almost smiles at him.
Nanny Ribble spots something in Katie's shoulder bag... and
pulls it out...

NANNY RIBBLE
You lying, little harpy!

Nanny Ribble holds up a hammer with white plaster (same as
bust) on the hammer's head...

KATIE
It's not mine...

Benjamin (hurt/disappointed) looks away from Katie...

NANNY RIBBLE
Out you go!

Nanny Ribble grabs Katie's arm (digging her nails in)...

KATIE
You're hurting me...

Katie pulls away (her arm scratched) and marches out through
the patio doors. Father Brown (by the open main door) hears
Conrad scream/shout. He exits...

CUT TO:

EP2/SC8. INT. MILTON MANOR. DOOR OUTSIDE STUDIO. DAY 2.
12.40.

FATHER BROWN, CONRAD

Father Brown enters the hallway and sees Conrad lying motionless on the floor with a burnt hand (outside the studio).

CUT TO:

EP2/SC9. INT. MILTON MANOR. STUDIO. DAY 2. 13.30.

FATHER BROWN, MALLORY, BENJAMIN

Mallory's POV: the cable from an iron (red/live wire) has been wired from the light socket to the door handle. Father Brown and Benjamin present.

BENJAMIN

The cable from the iron has been wired to the metal handle.

FATHER BROWN

So when Mr French opened the door from the other side -

MALLORY

He was electrocuted. They're not still live, are they?

BENJAMIN

I've turned off the mains.

Mallory scans the room; a messy studio with sketches of Isabella in the corner.

MALLORY

I take it this room is not open to the public?

BENJAMIN

It's my studio. No one ever comes in here...

FATHER BROWN

Except you...

MALLORY

So it looks like you were the intended victim.

Benjamin looks fearful.

CUT TO:

EP2/SC10. INT. MILTON MANOR. GALLERY. DAY 2. 13.40.

**MRS MCCARTHY, BUNTY, BENJAMIN, NANNY RIBBLE, ROSE
NSE GUESTS (DEALERS AND LOCALS), NSE WAITERS**

Bunty approaches Mrs McCarthy (b/g: guests/locals).

BUNTY

The police want to speak to
everyone...

MRS MCCARTHY

Penelope...

BUNTY

Adore your new hat, Mrs M. Although
it would look even better without
the price tag...

Mrs McCarthy quickly takes the tag off.

MRS MCCARTHY

You ought to be ashamed of
yourself. I saw you buttoning up
your blouse.

BUNTY

I'd just been sitting for a
painting. Benjamin asked me to be a
Jacobean strumpet.

MRS MCCARTHY

Oh I bet he did...

BUNTY

Just a bit of harmless fun.

MRS MCCARTHY

Well that type of 'fun' can easily
lead to scandal.

BUNTY

Oh Mrs M...

MRS MCCARTHY

He has a reputation for persuading
his models to... to take off their
clothes...

BUNTY

Well yes, but...

MRS MCCARTHY

Now if you continue modeling for
him, I may have to write to your
aunt.

Go to: Rose listening behind. Jealous of Bunty, she spots a pot of artist's paint in the corner and smiles. Benjamin enters and Nanny Ribble approaches...

NANNY RIBBLE

Who do you think is responsible?

Benjamin's POV: faces of the guests...

BENJAMIN

I don't know. But I won't be a sitting duck...

Coming to a decision, Benjamin marches out.

CUT TO:

EP2/SC11. EXT. MILTON MANOR. DRIVEWAY/AMBULANCE. DAY 2.
13.50.

MALLORY, MRS MCCARTHY, GOODFELLOW, CONRAD, NANNY RIBBLE

NSE AMBULANCEMAN

Conrad sitting in the back of the ambulance as an ambulanceman bandages his hand. Goodfellow by the open ambulance doors...

GOODFELLOW

You really should let them take you to hospital...

The ambulanceman exits the ambulance.

CONRAD

I can't miss this exhibition. And anyway, it's only a minor burn.

Mallory approaches...

GOODFELLOW

Sir, Mr French's injuries are not life threatening.

MALLORY

I can see that.

(to Conrad)

Now what exactly were you doing in the studio?

B/g, Nanny Ribble exits the gallery with Mrs McCarthy.

CONRAD

Benjamin said he had some sketches of Isabella in there.

GOODFELLOW

The model who took her own life...

CONRAD

I just couldn't resist...

NANNY RIBBLE

(approaching)

Obviously you were trying to steal them.

CONRAD

No... I just wanted to look. I'm hoping to buy them...

NANNY RIBBLE

Out of the question. I won't allow Benjamin's art to fall into the hands of a common thief.

CONRAD
(angry)
How dare you...

Nanny Ribble walks on with Mrs McCarthy...

CONRAD (CONT'D)
She's got it wrong. Ever since
buying a sketch I've been rather
obsessed by Isabella.

MALLORY
Bit of a looker, was she?

CONRAD
It's a question of aesthetics...

MALLORY
Prosthetics?

GOODFELLOW
He's talking about artistic beauty,
sir.

MALLORY
Who do you think you are, Van ruddy
Gogh!

Goodfellow frowns.

CUT TO:

EP2/SC12. EXT. MILTON MANOR. GROUNDS/DRIVEWAY. DAY 2. 14.10.

FATHER BROWN, MRS MCCARTHY, BUNTY, BENJAMIN, ROSE

NSE GUESTS, NSE DRIVER

Art dealers (guests) carry paintings/sketches from the gallery. Benjamin by a car - hands over a wad of money to the driver in exchange for a package. As the car pulls away, Father Brown (eating nibbles) and Bunty exit the manor house (a sign by the door; 'More Artworks This Way').

FATHER BROWN
Benjamin, any news from the police?

BENJAMIN
(jittery)
Not yet...

BUNTY
Don't worry, Father Brown will get to the bottom of it.

BENJAMIN
(desperate)
I'd be eternally grateful for any help, Father.

FATHER BROWN
Can you think of anyone who would benefit from your death?

BENJAMIN
Well Katie would get my half of the estate...
(thinks/disturbed)
But no... she's not capable of murder. Excuse me, Father...

As Benjamin (with his package) enters the manor, Rose appears above at the landing window - with the pot of paint.

BUNTY
Poor Benjamin...

Father Brown and Bunty walk on... as Mrs McCarthy comes around the corner. The paint misses Bunty (the target) and hits/splatters Mrs McCarthy's new hat! Mrs McCarthy looks up - but Rose has gone. She takes her hat off and stares at it. Mrs McCarthy - livid!

CUT TO:

EP2/SC13. INT. MILTON MANOR. STUDY. DAY 2. 14.15.

BENJAMIN, NANNY RIBBLE

Benjamin enters. He opens the package and takes out a pistol.

NANNY RIBBLE

Benjamin...

Benjamin quickly puts the pistol into a drawer. He turns to face Nanny Ribble (with a cup of milk) in the doorway...

NANNY RIBBLE (CONT'D)

Where did you get it?

BENJAMIN

A friend in the Forces...

(edgy)

I need it for protection.

NANNY RIBBLE

Boys with their silly toys. Here, hot milk... for your nerves...

BENJAMIN

Thank you, but I'd prefer a brandy.

NANNY RIBBLE

There's no need to be scared. Not with me around...

Nanny Ribble widens her arms...

NANNY RIBBLE (CONT'D)

Come to nanny...

BENJAMIN

(awkwardly)

I'm not a child anymore...

She puts her arms around Benjamin...

NANNY RIBBLE

You always will be to me.

Benjamin - trying to quash his fear.

CUT TO:

EP2/SC14. INT. KATIE'S COTTAGE. DAY 2. 15.00.

KATIE, CONRAD

At the table, Katie bathes her scratched arm in a bowl.
Conrad enters through the open back door...

KATIE
Had enough of the exhibition?

CONRAD
No. Just thought I'd freshen up
after my 'ordeal.'

He sits opposite...

CONRAD (CONT'D)
I heard about the sculpture...

KATIE
I had nothing to do with it. Do you
think I'd be stupid enough to leave
the hammer in my bag?

Conrad thinks... and shakes his head. Katie resumes washing
her scratch...

CONRAD
Looks nasty...

KATIE
I've had worse. Nanny was always
walloping me for something.

Katie winces as she dabs her scratch...

CONRAD
Here, let me...

With cotton wool, Conrad gently wipes/dabs Katie's scratch.

KATIE
You're very gentle.

CONRAD
Lots of practice. My children were
always grazing themselves.

KATIE
(smiles)
I bet you're a great father...

Conrad looks thoughtful...

CONRAD
(fondly)
I miss when they were little.
(MORE)

CONRAD (CONT'D)

All the bedtime stories and nursery
rhymes...

KATIE

You big softy...
(thoughtful)
Nanny never told me any.

Conrad gives a sympathetic look. He takes her hand from the
water and holds it...

CONRAD

(jokily/speaks not sings)
'Georgy Porgie pudding and pie...'

Katie's smile widens...

CONRAD (CONT'D)

'Kissed the girls and made them
cry...'

Their eyes meet. Finally...

KATIE

I wouldn't cry...

Conrad smiles. A moment... faces close. Katie gently leans in
and kisses him. Conrad allows it... then pulls away...

KATIE (CONT'D)

Sorry...

CONRAD

No, I'm sorry... if I misled you...

Awkward silence.

KATIE

Was it this...?

Katie gestures to her scar...

CONRAD

Of course not.

KATIE

That's what they all say. I saw you
looking...

Katie stands (angry). Coming to a decision, she exits through
the back door.

CUT TO:

EP2/SC15. EXT. MILTON MANOR. DRIVEWAY. DAY 2. 15.30.

FATHER BROWN, BUNTY, MRS MCCARTHY, BENJAMIN, NANNY RIBBLE

Father Brown and Bunty exit the gallery...

BUNTY

So the attacker probably went into
the studio while everyone was in
the gallery...

FATHER BROWN

Is that Nanny Ribble?

Father Brown gestures to a bedroom window of the manor; Nanny Ribble waving (in distress). Bunty waves back...

BUNTY

Hello there...

Mrs McCarthy approaches holding her hat...

MRS MCCARTHY

Father, look at my new hat...

As Nanny Ribble steps closer to the window - she coughs up blood (splatters on the glass).

FATHER BROWN

She's in trouble...

Father Brown, Bunty and Mrs McCarthy quickly enter the house. Benjamin sees and follows...

CUT TO:

EP2/SC16. INT. MILTON MANOR. NANNY RIBBLE'S BEDROOM. DAY 2.
15.33.

**FATHER BROWN, MRS MCCARTHY, BUNTY, BENJAMIN, NANNY RIBBLE
(DEAD)**

In on the key in the lock. The door is kicked open - and we see Bunty on the landing with raised leg (karate kick). Father Brown enters with Bunty, Mrs McCarthy and Benjamin.

BENJAMIN

Nanny...

Father Brown's POV: Nanny Ribble (dead) with a knitting needle stuck in her throat.

CUT TO:

EP2/SC17. INT. MILTON MANOR. NANNY RIBBLE'S BEDROOM. DAY 2.
16.15.

FATHER BROWN, MALLORY, GOODFELLOW, BENJAMIN, NANNY RIBBLE
(DEAD)

NSE POLICE OFFICER

In on a camera flash (officer taking photos). Mallory and Goodfellow investigate. Father Brown comforts a seated Benjamin.

MALLORY

Anymore crimes at this place... and we'll need to take up residency.

BENJAMIN

Nanny Ribble always locked her door when she took an afternoon nap.

MALLORY

Well seeing as the windows are also locked, maybe it wasn't foul play.

GOODFELLOW

An accident?

MALLORY

Perhaps she was knitting. Dozed off - and fell on her own needle...

Benjamin becomes distraught - and exits.

FATHER BROWN

But Nanny Ribble's knitting is by her bed...

Mallory and Goodfellow look towards the bedside table; Nanny Ribble's knitting...

FATHER BROWN (OOV) (CONT'D)

With two needles...

Out on two needles in the knitting.

CUT TO:

EP2/SC18. EXT. MILTON MANOR. DRIVEWAY. DAY 2. 16.18.

BUNTY, MRS MCCARTHY, BENJAMIN

NSE POLICE OFFICERS, NSE GUESTS

Police interviewing guests. Struggling to hold it together, Benjamin exits the manor and sits on a bench. Bunty close.

BUNTY
(sympathetic)
Benjamin...

BENJAMIN
Everyone I love dies...
(tearful)
Maybe I'd be better off dead too.
It's no more than I deserve...

BUNTY
Why would you say that?

BENJAMIN
Isabella... I should have saved
her.

BUNTY
She was in a very dark place.

Benjamin thinks on this...

BUNTY (CONT'D)
Is there anything I can do?

BENJAMIN
I need to throw myself into my
work...
(thinks)
Are you free tomorrow... for a
sitting?

Bunty is aware of Mrs McCarthy (with locals) watching in the b/g. With exaggeration, Bunty shakes her head...

BUNTY
(whispers)
I'll come over about ten...

Mrs McCarthy watches Bunty walk away.

CUT TO:

EP2/SC18A. EXT. MILTON MANOR. GROUNDS. DAY 2. 16.20.

FATHER BROWN, BENJAMIN, ISABELLA

NSE POLICE OFFICERS, NSE GUESTS

Approaching the rosebush, Benjamin plucks a blue rose...
staring at it (lost). Benjamin's POV: in the distance -
Isabella in a Jacobean dress walking through trees (glimpsed
for a second). Transfixed, Benjamin walks after her (dropping
the rose on the grass). Exiting the manor, Father Brown sees
him...

CUT TO:

EP2/SC19. EXT. KATIE'S COTTAGE. DAY 2. 16.22.

FATHER BROWN, MALLORY, GOODFELLOW, BENJAMIN, KATIE, CONRAD

Confused, Benjamin (looking for Isabella) realises he is close to Katie's cottage. Father Brown catches him up.

FATHER BROWN
Benjamin, are you alright?

BENJAMIN
(covers)
Er... yes. I thought I better tell
Katie about Nanny...

Katie appears from the side of the cottage with a hammer and a board...

KATIE
Was that you?

Katie points to a broken kitchen window...

BENJAMIN
Of course not. I've got some sad
news...

KATIE
I've already heard.

Katie boards up the window...

BENJAMIN
Don't you even care? She was your
nanny too.

KATIE
She was a devious old witch!

Benjamin looks hurt...

FATHER BROWN
Katie, perhaps now's not the time.

KATIE
Oh, has he not told you what she
did?

Katie steps closer...

KATIE (CONT'D)
(hurting)
How she worked on our father when
he was dying. Made sure Benjamin
got most of the estate...

FATHER BROWN

But that's not your brother's
fault.

BENJAMIN

Katie, let's stop all this.
Please... come home.

KATIE

You're just scared of being alone
now that Nanny's dead...

BENJAMIN

No... I want my sister back.

FATHER BROWN

Maybe you should give him a chance.

Katie - unsure as Benjamin approaches.

BENJAMIN

I've missed you...

Benjamin tentatively puts his arms around her (to hug her).
She suddenly pulls away...

KATIE

Get away!

Katie goes to the cottage door.

BENJAMIN

I tried my best, Father...

Benjamin walks away. Father Brown sees Mallory and Goodfellow
approaching from the main path/driveway... and so quickly
follows Benjamin through the trees to the manor.

MALLORY

Miss Milton...

Katie pauses on her doorstep.

MALLORY (CONT'D)

I understand that you weren't on
good terms with Nanny Ribble. I
assume you have an alibi?

GOODFELLOW

She was killed at approximately
half past three, Miss.

Conrad exits the cottage...

KATIE

I was with Conrad...

Conrad hides his unease (Katie is lying).

CUT TO:

EP2/SC20. EXT. MILTON MANOR. DRIVEWAY. DAY 2. 16.40.

**BUNTY, MRS MCCARTHY, MALLORY, GOODFELLOW, BENJAMIN
NSE GUESTS (LOCALS AND DEALERS)**

Bunty with Mrs McCarthy - wiping paint off her hat.

MRS MCACRTHY
Oh this is pointless...

Mrs McCarthy gives up and searches in her bag...

MRS MCCARTHY
I saw you chatting with Benjamin...

BUNTY
I told him I wasn't going to model
anymore...

MRS MCCARTHY
Good...

Mrs McCarthy takes a headscarf from her bag and puts it on...

BUNTY
Resourceful as ever, Mrs M...

Benjamin nervously smoking by the manor when Mallory and
Goodfellow return from Katie's cottage...

BENJAMIN
Still not arrested anyone?!

MALLORY
Mr Milton, we're doing all we can.

BENJAMIN
So what do I do in the meantime,
order my coffin?

Benjamin takes a deep breath...

BENJAMIN (CONT'D)
Sorry...

Stressed, Benjamin goes inside.

MALLORY
Let's take another look at the old
dear's bedroom...

Mallory slips on the paint (that Rose spilt) - and almost
goes head over heels!

MALLORY (CONT'D)
Hell's Bells...

Bunty laughs...

GOODFELLOW
(stifled laugh)
You alright, Sir?

MALLORY
Get that cleaned up, Sergeant.
Pronto!

Embarrassed, Mallory approaches the manor entrance.

CUT TO:

EP2/SC21. INT. MILTON MANOR. STUDY. DAY 2. 16.45.

FATHER BROWN, BENJAMIN, CONRAD, ISABELLA (OOV)

INTER-CUT WITH NEXT SCENE.

Snooping, Father Brown enters. He spots bundles of wool and knitting needles on a shelf. He looks thoughtful. Hearing footsteps in the hallway, he enters the adjoining library (open double doors/archway). Stressed, Benjamin enters... and gulps down a large brandy. Pouring another, he takes out the pistol from the drawer and puts it into his belt...

ISABELLA (OOV)
(behind)
Benjamin...

Benjamin spins around; Conrad in the doorway. Benjamin buttons his jacket (hiding pistol).

CONRAD
Condolences... for your nanny.

BENJAMIN
Thank you. But that's not why
you're here.

CONRAD
I won't waste your time. I want to
buy all your artwork of Isabella.

BENJAMIN
Why should I sell to you? You snuck
into my studio.

CONRAD
My apologies... but I assure you
I'm not some rogue or kern. I'm
just mesmerised by her beauty.

BENJAMIN
Did you ever meet her?

CONRAD
No. But from your sketches, she
looks like a kind of... living
sculpture.

Benjamin - thinking of Isabella...

CONRAD (CONT'D)
(passionately)
A rare jewel meant only to be
glimpsed but never touched.

BENJAMIN
Yes...

Benjamin smiles/remembering...

FLASHBACK (SC22): BENJAMIN PAINTS ISABELLA (HALO SUN BEHIND).

Conrad fans himself with his trilby...

CONRAD

Forgive me for asking... but were
you lovers?

BENJAMIN

Just close friends. Anything more
would have been wrong...

CONRAD

Wrong?

BENJAMIN

There was something so ethereal...
sacred about her. It would have
seemed almost blasphemous...

CONRAD

Like spitting in the eye of the
pope...

Father Brown now in the entrance to the adjoining library...

BENJAMIN

Sorry, Father...

Father Brown awkwardly smiles.

CUT TO:

EP2/SC22. INT. MILTON MANOR. GALLERY. DAY 0. 13.30.
(FLASHBACK).

ISABELLA, BENJAMIN

INTER-CUT WITH PREVIOUS SCENE.

Flashback: Isabella in a Jacobean dress (with a blue rose) - posing for Benjamin. The sun shining behind (halo-like).

CUT TO (SC21):

EP2/SC23. EXT. MILTON MANOR. DRIVEWAY. DAY 2. 16.50.

BUNTY, MRS MCCARTHY, ROSE, BENJAMIN, CONRAD

NSE GUESTS (LOCALS AND DEALERS)

As guests leave, Bunty nears her car. She sees the blue rose on the grass. Picking it up, she pins it to her dress.

ROSE
Bunty. Or whatever your name is...

Rose hides her nervousness...

ROSE (CONT'D)
You better stop modelling for Benji.

BUNTY
You mean Benjamin?

ROSE
If you don't, you'll regret it...

Rose runs her hand along the bodywork of Bunty's car (a thought enters her head)...

ROSE (CONT'D)
I... I like smashing things up.

BUNTY
What do you mean?

Rose hesitates... then glances towards the gallery...

BUNTY (CONT'D)
Did you smash the sculpture?

ROSE
Maybe... maybe not. Just do as I say. I'm his model not you.

As Rose walks on, Bunty (thinking) stares after her. Conrad and Benjamin exit the manor.

BENJAMIN
Come and see me tomorrow. We'll talk business...

Conrad sees Benjamin's hand trembling as they shake (hands).

CONRAD
If those shakes continue, you should see a doctor.

BENJAMIN
I'll be fine. I just need to...

Benjamin spots Mrs McCarthy stuffing her hat into a bin...

BENJAMIN (CONT'D)
Keep busy. Mrs McCarthy...

Benjamin approaches Mrs McCarthy (Bunty waiting by her car).

BENJAMIN (CONT'D)
Would you do me the honour of
sitting for a painting?

MRS MCCARTHY
Me?

BENJAMIN
I'd be most grateful...
(anxious)
I need people around me... now that
Nanny has...

MRS MCCARTHY
That's understandable. But it's
just that... well...

BENJAMIN
You think it's too dangerous to
return?

MRS MCCARTHY
No. It's more to do with...

BENJAMIN
The rumours... about me persuading
models to undress...

MRS MCCARTHY
Not that I listen to idle gossip.

BENJAMIN
Mrs McCarthy, they simply change
into Jacobean costumes. I have a
passion for the period.

MRS MCCARTHY
I'm sorry, but I'll have to
decline.

Mrs McCarthy turns...

BENJAMIN
(desperate)
The Bishop has commissioned a
series of sketches entitled, 'The
Catholic Flock.'

MRS MCCARTHY
The Bishop...

BENJAMIN

They'll hang in his great hall...
and will depict virtuous and
religious people of the Cotswolds.

MRS MCCARTHY

(wavering)

Really.

(thinks)

Perhaps I've been a little hasty...

Mrs McCarthy looks behind at Bunty by her car. She shakes her head (for Bunty's benefit)...

MRS MCCARTHY (CONT'D)

(whispers)

I'll come tomorrow. But let's keep
it between ourselves...

Mrs McCarthy walks on.

CUT TO:

EP2/SC24. INT. MILTON MANOR. LANDING. / NANNY RIBBLE'S
BEDROOM. DAY 2. 17.00.

FATHER BROWN, MALLORY

Father Brown is about to enter/search Nanny Ribble's bedroom for clues, when Mallory (in the doorway) blocks his path.

MALLORY

Looking for more corpses, Padre?

FATHER BROWN

I was just...

Father Brown (discreetly) sniffs... then looks down...

FATHER BROWN (CONT'D)

Inspector, you appear to have lost your shoes.

Father Brown's POV: Mallory's feet... in socks with a big toe sticking through a hole...

MALLORY

I didn't want to bring paint into the house. Now what do you want?

FATHER BROWN

I was looking for Benjamin. He's very upset about Nanny Ribble.

MALLORY

If you ask me, there was something odd about their relationship.

FATHER BROWN

They were just close. After his mother died, she became his wet nurse.

MALLORY

Wouldn't surprise me if she was still breast-feeding him. Anyway, he's not up here...

About to close the door, he sees Father Brown looking up.

MALLORY (CONT'D)

Don't tell me, you've spotted an angel...

FATHER BROWN

No... a cherub.

Mallory ignores this and closes the door. Father Brown's POV: a sculpture on the landing shelf; two cherubs. One of the cherub's bows (half the size of a standard bow) is the wrong way round?! He takes it down...

then stares at the old oak door of Nanny Ribble's room. A small gap (2cm thick) the length of the door between the frame and the hinges. He looks through the gap and sees Mallory in the bedroom. Testing the width, Father Brown takes out his pencil and pokes it through the gap. He then points the bow close to the gap - and mimes firing it!

FATHER BROWN (CONT'D)
Inspector Mallory...

Father Brown - pleased.

CUT TO:

EP2/SC25. INT. KATIE'S COTTAGE. DAY 2. 19.00.

KATIE, CONRAD

Conrad enters.

CONRAD
Why did you lie to the police?

KATIE
I didn't...

CONRAD
You weren't with me at half past
three.

No answer.

CONRAD (CONT'D)
What are you hiding?

KATIE
(hesitant)
I didn't want them to find out...

CONRAD
About what exactly?

Katie goes silent.

CONRAD (CONT'D)
Perhaps I should speak to the
Inspector...

Katie - uneasy.

CUT TO:

EP2/SC26. INT. ST MARY'S PRESBYTERY. KITCHEN. NIGHT 2. 21.00.

FATHER BROWN, MRS MCCARTHY, BUNTY

Father Brown and Bunty at the table as Mrs McCarthy sets down a plate of crumpets.

BUNTY
So the killer fired a needle
through the gap in the door...

MRS MCCARTHY
How gruesome.

BUNTY
How ingenious!

FATHER BROWN
(pondering)
I think I'll return there tomorrow
after mass...

MRS MCCARTHY
If you ask me, whoever killed Nanny
Ribble is the one who wants
Benjamin dead.

BUNTY
Well Katie hates Benjamin. And Rose
is upset at being replaced by
Isabella...

MRS MCCARTHY
And Mr French was angry at Nanny
Ribble. She was going to stop him
buying any artworks of Isabella.

FATHER BROWN
Whoever the killer is...
(ponders)
Isabella seems to be at the centre
of it all...

Thinking on this, Father Brown stares at the blue rose
(pinned to Bunty's dress).

CUT TO:

EP2/SC27. INT. MILTON MANOR. BENJAMIN'S BEDROOM. NIGHT 2.
23.30.

BENJAMIN, ISABELLA, ROSE

Semi-darkness (dim bedside lamp). Dripping with sweat, Benjamin bolts upright as he wakes from a dream. He stares around the room... and sees a figure (shadow) by the door. A blue rose just visible on the figure's coat...

BENJAMIN
(frightened/shocked)
Isabella...

The figure remains silent.

BENJAMIN (CONT'D)
Is it you... trying to kill me?

No reply.

BENJAMIN (CONT'D)
(emotional)
Please forgive me. I should have
stopped you...

Isabella (in a Jacobean dress) steps out of the shadows and raises a knitting needle above her head (to stab him). JUMP CUT TO: Benjamin wakes... and sees Rose standing over him.

BENJAMIN (CONT'D)
Argh!

Rose jumps at this...

ROSE
Argh!

NB: their responses/screams should be comic.

ROSE (CONT'D)
Sorry Benji... I didn't mean to
scare you.

Benjamin - deeply unsettled/confused...

BENJAMIN
What are you doing here?

ROSE
I climbed in through the window.

Trembling, Benjamin struggles to calm down...

ROSE (CONT'D)
I... I had to speak to you again.
Please don't send me away...

Rose sits on the edge of the bed...

BENJAMIN
(disorientated)
Rose...

ROSE
I'll do anything you want if I can
just be your m...muse. Is that the
right word?

Benjamin nods.

ROSE (CONT'D)
Make me feel special again...

Benjamin (spooked from nightmare) thinks...

ROSE (CONT'D)
Please Benji.

BENJAMIN
Alright. Just promise you won't
leave me before morning...

Rose pulls the sheet back...

BENJAMIN (CONT'D)
No...

Rose pauses. Benjamin hesitates...

BENJAMIN (CONT'D)
(emotional/spooked)
Just hold me. That's all I ask...

Rose looks confused... then smiles/realises...

ROSE
You miss your nanny, don't you...

Rose pulls him close... and strokes his head. A look of
anxiety from Benjamin - staring at the shadows on the wall.

CUT TO:

EP2/SC28. EXT. MILTON MANOR. DRIVEWAY. BACK OF GALLERY. DAY
3. 08.55.

FATHER BROWN

DAY 3 START. As planned, Father Brown arrives on his bicycle. The curtains of the manor drawn. Looking for clues at the side of the adjacent gallery, he sees that the lock of the back door has been broken...

CUT TO:

EP2/SC29. INT. MILTON MANOR. STUDIO. DAY 3. 08.58.

FATHER BROWN

Father Brown enters the studio. He almost steps in a palette of blue paint on the floor. He sees that Benjamin's sketches of Isabella have all been ripped. On a rail, costumes for models (Jacobean dresses). Opening a tiny storeroom (bolt on the outside), he sees that the paint on the back of the storeroom's door has been partly scratched off. Inside the storeroom are piles of Art, History and Drama books. On the floor there is a book entitled, 'Jacobean Plays.' He ponders; what links everything together? He looks again at the ripped sketches. Spotting something/realising, he quickly exits.

CUT TO:

EP2/SC30. EXT. KEMBLEFORD STREET. DAY 3. 09.05.

MRS MCCARTHY, BUNTY

Looking smart, Mrs McCarthy is at the bus stop when Bunty's car stops...

BUNTY
(reluctantly)
Mrs M... can I give you a lift?

MRS MCCARTHY
(awkwardly)
Er... thank you, but I'm going all the way to Evesham.

BUNTY
Good. I mean, good... for you...

MRS MCCARTHY
I'm seeing a friend. Mrs Begley...

BUNTY
(awkwardly)
Me too. Figgy Erquart...

MRS MCCARTHY
Well enjoy your day...

BUNTY
And you...

Mrs McCarthy nods and Bunty pulls away (both looking sheepish).

CUT TO:

EP2/SC31. INT. KATIE'S COTTAGE. DAY 3. 09.10.

FATHER BROWN, KATIE, CONRAD

INTER-CUT WITH NEXT SCENE.

Katie brings Father Brown in...

KATIE

What can I do for you, Father?

FATHER BROWN

I've just come from Benjamin's studio. The sketches of Isabella... have all been ripped along the *left* side of her face.

Katie's face drops... and she instinctively touches her scar (left side). Conrad enters from upstairs with his suitcase...

CONRAD

Your suspicions are correct, Father...

Conrad takes his hat from the chair...

KATIE

Conrad, you don't have to leave...

CONRAD

I came to Kembelford to buy artwork of Isabella. Now what am I supposed to do?

KATIE

Let me explain...

CONRAD

Oh save your blether about your feud with Benjamin. It's no excuse!

Conrad marches out.

FATHER BROWN

So why did you damage the drawings? And why focus on Isabella's face...?

Katie looks disturbed.

FATHER BROWN (CONT'D)

Unless you blame him for what happened as a child...

Katie looks away (memories still painful).

FATHER BROWN (CONT'D)

Katie...?

KATIE
(emotional)
We were making paper dolls. He had
the scissors...

FATHER BROWN
But Benjamin has always claimed it
was an accident...

KATIE
That's what he tells people. Like
everyone else... you've succumbed
to his charm. Just go, Father...

Father Brown thinks/remembers...

FATHER BROWN
Yesterday... you pushed him away...
(ponders/remembers)
Did he whisper something?

On Katie...

FLASHBACK (SC32/PART OF SC19): AS BENJAMIN GOES TO HUG KATIE,
HE WHISPERS IN HER EAR; 'I SMASHED THE SCULPTURE.'

Back to Father Brown...

FATHER BROWN (CONT'D)
But why frame you for smashing it?

KATIE
The same reason why he broke my
window...

Father Brown looks at the boarded up window...

KATIE (CONT'D)
I recently contested father's will.

FATHER BROWN
So he's intimidating you... to get
you to stop...

KATIE
(nods)
He's trying to turn everyone
against me... make my life hell!
(emotional)
Of course he'll deny it...

Father Brown thinks/recalls...

FATHER BROWN
At the exhibition... there were no
broken pieces of sculpture on the
floor. I assumed the culprit had
disposed of them...

KATIE
And on reflection?

FATHER BROWN
(ponders)
It's possible Benjamin damaged
it... prior to placing it in the
gallery.

KATIE
So... you believe me?

FATHER BROWN
Yes.

Katie wells up/smiles.

CUT TO:

EP2/SC32. EXT. KATIE'S COTTAGE. DAY 2. 16.23. (FLASHBACK).

FATHER BROWN, BENJAMIN, KATIE

INTER-CUT WITH PREVIOUS SCENE.

FLASHBACK (PART OF SC19 BUT MORE DIALOGUE):

Father Brown in the b/g. Benjamin tentatively puts his arms around Katie (to hug her). His face close to her ear...

BENJAMIN
(whispers)
I smashed the sculpture...

Katie suddenly pulls away...

CUT TO:

EP2/SC33. INT. MILTON MANOR. GALLERY. DAY 3. 09.25.

BENJAMIN, ROSE, ISABELLA

In on a white sheet covering a sculpture. The sheet is pulled off by Benjamin - to reveal the bust of Isabella with the smashed face on a pedestal. Benjamin unlocks a cabinet... and takes out a second Isabella bust (intact). Rose enters...

ROSE
Two sculptures...?

As Benjamin puts the damaged sculpture on the floor...

BENJAMIN
An inferior first attempt...

Benjamin puts the second bust onto the pedestal...

BENJAMIN (CONT'D)
But this one... faultless...

He kisses the lips of the sculpture. Rose looks jealous...

ROSE
I woke up... and you'd gone.

BENJAMIN
I needed more supplies.

ROSE
To paint me?

BENJAMIN
After such a perfect muse... how could I ever go back to someone like you?

ROSE
I... I know I've put a little weight on, but -

BENJAMIN
You really are simple, aren't you. Rose, just look at you...

He gestures to her reflection in a wall mirror.

BENJAMIN (CONT'D)
I'm sorry, but your appearance... disgusts me.

ROSE
(crumbling)
So you just used me last night...

Tearful, Rose heads for the door. She turns back...

ROSE (CONT'D)
I... I hope the killer gets you!

Benjamin turns pale...

ROSE (CONT'D)
Benji, I didn't mean it -

BENJAMIN
Get out!

Rose quickly exits. Unnerved, Benjamin stares at the intact sculpture/bust of Isabella on the pedestal...

BENJAMIN (CONT'D)
Don't look at me like that...

Disturbed, Benjamin quickly puts the sheet over the sculpture. He looks up and sees the curtains by the open patio doors move (blown by the wind)...

BENJAMIN (CONT'D)
Who's there?

As he approaches...

ISABELLA (OOV)
(whispers)
Nymph, Goddess...

Benjamin turns back to where the voice came from... Benjamin's POV: the exhibition artworks/sculptures all covered by white sheets... like a sea of ghosts.

ISABELLA (OOV) (CONT'D)
(whispers)
Venus, Aphrodite...

Benjamin spins around towards a sheeted sculpture (did it come from over there?)...

BENJAMIN
Where are you?

The mirror reveals Isabella's reflection (Jacobean dress)...

ISABELLA
Nymph, Goddess, Venus, Aphrodite...

Terrified, Benjamin turns to leave... but Isabella now stands in front of the door. He turns and makes for the patio doors... but Isabella is now there - blocking his path.

BENJAMIN
(Guilt-ridden)
It wasn't me...

Wherever he looks, Isabella is there; motionless/staring...

BENJAMIN (CONT'D)
You killed yourself...

Isabella's words turn into a chant; louder and faster...

ISABELLA
(building)
Nymph, Goddess, Venus, Aphrodite...

BENJAMIN
(screams)
It wasn't me!!

Benjamin's POV: Close shots of Isabella as Benjamin turns on the spot (trying to escape). Her face becomes a blur as Benjamin becomes dizzy - as if spinning. He collapses on the chaise-longue... facedown hiding his face/eyes. Silence. The curtains by the open patio doors... still moving (blown by the wind)...

CUT TO:

EP2/SC34. INT. KATIE'S COTTAGE. DAY 3. 09.30.

FATHER BROWN, KATIE

Father Brown with Katie...

KATIE
He's always been selfish and
cruel...

FATHER BROWN
And Nanny Ribble allowed it?

KATIE
He's the golden boy. Where as I...

Katie hesitates (still hurts)...

KATIE (CONT'D)
I was kept out of sight because
of...

Father Brown puts a sympathetic hand on her arm...

KATIE (CONT'D)
Nothing's changed. Whatever I have,
he wants.

FATHER BROWN
The estate...

KATIE
And Isabella. She was my model...
before he lured her away.

Father Brown ponders...

FATHER BROWN
Did you see her suicide note?

KATIE
(nods)
The police asked if I recognised
the handwriting. It was so
moving...

Katie looks thoughtful...

KATIE (CONT'D)
'I am nobody's nymph, goddess,
Venus or Aphrodite. I am just me...
the chaste maid from Ireland.
Goodbye forever.'

FATHER BROWN
Isabella was Irish?!

KATIE

From a little village near
Galway...

FATHER BROWN

May I use your telephone...?

Father Brown (mind racing) jumps up...

CUT TO:

EP2/SC35. EXT. MILTON MANOR. DRIVEWAY. DAY 3. 09.35.

FATHER BROWN, MRS MCCARTHY, BUNTY, ROSE

Bunty pulls up. She sees Rose (upset/wiping her eyes) sitting on a log by the pond... staring at the blue painted roses.

ROSE
Come to pose for Benji?

BUNTY
If I said yes, would you threaten me again?

ROSE
Sorry. I... I didn't mean it...

Bunty approaches.

ROSE (CONT'D)
Doesn't matter now anyway...

BUNTY
(sits on log)
Why not?

ROSE
Benji is never going to paint me again.

BUNTY
Is it really that important?

ROSE
You don't understand. How could you - looking the way you do.

BUNTY
Modelling for Benjamin is just a bit of fun.

ROSE
Not for me. He used to make me feel so... beautiful. Like I mattered...

Rose dabs her eyes.

ROSE (CONT'D)
It was just lies.

BUNTY
But you do matter...

ROSE
Look at me... I'm fat and ugly.

BUNTY

That's not true. If Benjamin doesn't want to paint you then it's his loss.

ROSE

Doesn't feel that way.

BUNTY

Rose, you shouldn't let men define who you are...

Rose thinks on this...

BUNTY (CONT'D)

With or without Benjamin's affirmation, you are beautiful...

Rose looks up at Bunty...

BUNTY (CONT'D)

And so much more besides.

ROSE

(touched)

Am I...?

Bunty nods/smiles... and Rose looks thoughtful. Mrs McCarthy approaches (to pose for Benjamin). Checking herself in her make-up mirror, she sees Bunty...

MRS MCCARTHY

I thought you were seeing Figgy Erquart?

BUNTY

(approaching)

Well I thought you were seeing Mrs Begley?

MRS MCCARTHY

Yes, well...

Mrs McCarthy spots Father Brown (b/g) quickly entering the gallery...

MRS MCCARTHY (CONT'D)

I decided to keep an eye on the good Father instead...

BUNTY

That's... exactly why I'm here...

They exchange smiles (hiding lies).

CUT TO:

EP2/SC36. INT. MILTON MANOR. GALLERY. DAY 3. 09.40.

FATHER BROWN, BUNTY, MRS MCCARTHY, BENJAMIN, CONRAD

INTER-CUT WITH SCENES 37 AND 38.

Father Brown enters the gallery through the main doors (via the hallway). Eerie silence. Shadows.

FATHER BROWN
Hello? Anyone here?

Father Brown looks all around; sculptures with white sheets.

FATHER BROWN (CONT'D)
Benjamin?

As Father Brown turns to exit to go into the side room, he pauses. Father Brown's POV: on a stand is a metal figurine... with blood on it. He looks back at the artworks... and marches over to a covered sculpture. He stares at a red spot on the material. Father Brown pulls the sheet back... to reveal an unconscious Benjamin lying facedown on the chaise-longue (as before)... but now blood trickles from a wound on the back of his head.

FATHER BROWN (CONT'D)
Benjamin...

Benjamin murmurs/groans.

FATHER BROWN (CONT'D)
It's Father Brown. I'll get you to the hospital...

At the back of the gallery, a hand slowly appears from beneath a sheet covering what we thought was a large sculpture - but it is Conrad on a chair. He silently pulls the sheet from him... and with clenched fists approaches Father Brown (to strike him). Bunty and Mrs appear at the (locked) patio doors from outside... and bang on the glass!

MRS MCCARTHY & BUNTY
Father Brown!

Father Brown turns/backs away from Conrad.

CONRAD
Father... what's happened to Benjamin?

FATHER BROWN
A blow to the back of the head...

CONRAD
Who did it?

FATHER BROWN

Please don't take me for a fool.
You would have bludgeoned him to
death if I hadn't disturbed you.

Father Brown tries to stop the bleeding with the sheet.

FATHER BROWN (CONT'D)

I know you killed Nanny Ribble and
tried to electrocute Benjamin...

Conrad sees Bunty and Mrs McCarthy quickly move away from the
patio doors (to go to the gallery entrance).

CONRAD

You seem very sure of that...

Father Brown sees a speck of blue paint on the side/edge of
Conrad's shoe (not the sole)...

FATHER BROWN

(gestures)

Blue paint... just like that on the
palate in the studio. It proves you
weren't just outside.

Conrad stares hard at Father Brown...

FATHER BROWN (CONT'D)

You were trying to kill Benjamin,
but it backfired. After wiring the
door handle to the mains...
something went horribly wrong...

Conrad; remembering...

FLASHBACK (SC37 AND SC38): CONRAD WIRES A CABLE FROM THE DOOR
HANDLE TO THE LIGHT SOCKET. HIS SHOE TOUCHING THE RIM OF THE
PALATE ON THE FLOOR. HE EXITS. THE TIP OF HIS STICK TOUCHES
THE DOOR HANDLE - ELECTROCUTING HIM!

Conrad quickly closes the main door - just as Bunty and Mrs
McCarthy get there. He bolts it...

CUT TO:

EP2/SC37. INT. MILTON MANOR. STUDIO. DAY 2. 12.37.
(FLASHBACK).

CONRAD

INTER-CUT WITH SC36.

Using the cable from the iron, Conrad attaches the red/live wire from the metal door handle to the light socket. The side/platform of his shoe (not the sole) touching the edge of the paint palate (with blue paint on the external rim) on the floor. Switching on the light, he exits...

CUT TO:

EP2/SC38. INT. MILTON MANOR. DOOR OUTSIDE STUDIO. DAY 2.
12.38. (FLASHBACK).

CONRAD

INTER-CUT WITH SC37.

Continuous from previous scene: Conrad exits the studio - closing the door using his stick. As he does so, he slides his hand down the stick and touches the metal tip - electrocuting himself! He calls out and drops to the floor.

CUT TO:

EP2/SC39. INT. MILTON MANOR. GALLERY HALLWAY. DAY 3. 09.43.

MRS MCCARTHY, BUNTY, CONRAD, FATHER BROWN

Mrs McCarthy and Bunty enter from outside and go to the main doors of the gallery. Conrad closes the door on them (bolts it). Mrs McCarthy bangs on the door...

MRS MCCARTHY
Open the door...

BUNTY
The telephone in the manor...

Bunty quickly exits...

MRS MCCARTHY
The police will be here soon...

Mrs McCarthy bangs again on the door...

CUT TO:

EP2/SC40. INT. MILTON MANOR. GALLERY. DAY 3. 09.44.

FATHER BROWN, BENJAMIN, CONRAD, MRS MCCARTHY (OOV)

INTER-CUT WITH SCENES 41 AND 42.

OOV, Mrs McCarthy bangs on the bolted door from the hallway.

MRS MCCARTHY (OOV)
The police will be here soon...

CONRAD
He'll be dead before then.

FATHER BROWN
I assume this is revenge... for
your daughter.

CONRAD
You know...

FATHER BROWN
Isabella was Irish... and so are
you despite your lack of accent.
You used the Irish words blether
and kern...

CONRAD
How careless of me...

FATHER BROWN
So I telephoned the parish where
Isabella grew up... and asked who
her father was.

Benjamin (semi-conscious/waking) groans...

FATHER BROWN (CONT'D)
You may have changed your name...
but the description they gave was
of you...

As Benjamin continues to stir, he rolls onto his side
(reveal: the pistol in his belt). Conrad grabs the pistol and
points it at Benjamin...

FATHER BROWN (CONT'D)
Isabella wouldn't want this -

CONRAD
You don't know what they did to
her...

FATHER BROWN
I think I do...

They stare at each other (both imagining)...

FLASHBACK (SC41): BENJAMIN TELLS NANNY RIBBLE TO LOCK ISABELLA IN THE STOREROOM. ISABELLA CLAWS THE DOOR.

On Father Brown...

FATHER BROWN (CONT'D)

I thought it odd that the storeroom door had a bolt on the outside... but then I saw the scratches on the inside.

CONRAD

Benjamin was obsessed with her - couldn't bear her leaving...
(distressed)
So with his nanny's help, he locked her away...

FATHER BROWN

I'm sorry...

CONRAD

By the time she escaped... she must have been suicidal!

FATHER BROWN

How did you find out?

CONRAD

After she died, I sent a friend to collect her belongings. Hidden in her make-up box was her diary.

FATHER BROWN

I know you're hurting, but you need to seek forgiveness. For the sake of your soul...

Conrad (still pointing the pistol at Benjamin) spots something out of the corner of his eye...

FATHER BROWN (CONT'D)

(RE pistol)

Please... put it down...

Conrad hesitates... thinking/deciding. He puts the pistol in his pocket. Father Brown gives a sigh of relief... but Conrad picks up the damaged head of Isabella (what he had spotted).

CONRAD

(whispers to head)

Isabella... what has he done to you...

Upset, Conrad gently touches the smashed face of Isabella...

CONRAD (CONT'D)

My beautiful, little girl...

Benjamin opens his eyes. With hatred/fury, Conrad raises the bust of Isabella above him...

BENJAMIN

No!

Conrad - about to bring the bust down on Benjamin's skull!

FATHER BROWN

(desperate)

Why didn't Isabella go home to you?

This hits a nerve...

CONRAD

What...?

FATHER BROWN

When she escaped...

No answer...

FATHER BROWN (CONT'D)

Why take her own life?

Father Brown sees that Conrad is disturbed by this...

FATHER BROWN (CONT'D)

In fact, why did she leave Ireland in the first place?

CONRAD

Because...

Conrad dries (memory too painful).

FATHER BROWN

I heard how you referred to her; a living sculpture. A jewel never to be touched...

CONRAD

I... I loved her!

FATHER BROWN

But how did that love manifest itself? Was she just some precious object.... a captive bird?

Father Brown sees that Conrad is affected by this (his hands holding the sculpture - trembling).

FATHER BROWN (CONT'D)

Did you treat Isabella any better than Benjamin did?

Conrad's trembling increases/tears streaming...

FATHER BROWN (CONT'D)
If not - then how can you justify
killing him? Before the eyes of
God, are you any better than him?!

Conrad - upset/crumbling...

FLASHBACK (SC42): IRELAND. A POSSESSIVE CONRAD ARGUES WITH
ISABELLA. WHEN SHE REBELS - HE SLAPS HER!

Conrad breaks down... and slumps down/into a chair...

CONRAD
(to bust. Tears)
I'm sorry...

Conrad holds the bust close to his chest and strokes it...

CONRAD (CONT'D)
(broken. Whispers)
Forgive me...

Father Brown stares down at a dazed Benjamin on the chaise-
longue. His focus moves to Conrad - cradling Isabella (bust).

CUT TO:

EP2/SC41. INT. MILTON MANOR. STUDIO/STOREROOM. DAY 0. 13.40.
(FLASHBACK).

ISABELLA, BENJAMIN, NANNY RIBBLE

INTER-CUT WITH SC40.

Flashback: Nanny Ribble firmly holds Isabella's wrist
(digging her nails in). Benjamin close...

BENJAMIN

We can't have you running away
again. Lock her up...

ISABELLA

Please...

NANNY RIBBLE

In you go...

Nanny Ribble puts her in the storeroom and bolts the door
(from the outside)...

ISABELLA (OOV)

Let me out!

Sounds of Isabella banging/clawing on the storeroom door.

CUT TO:

EP2/SC42. INT. CONRAD'S HOUSE. SITTING ROOM. DAY X. 16.00.
(FLASHBACK).

CONRAD, ISABELLA

INTER-CUT WITH SC41.

Flashback. Ireland. Expensive furnishings. A sad Isabella (18); doll-like with a ball dress and make-up. Conrad fastens a diamond slide to her hair...

CONRAD
All eyes will be on you tonight...

ISABELLA
I'm not a doll...

Emotional/had enough, Isabella pulls out her hair-slide...

CONRAD
Don't....

She pulls white roses from her dress. Conrad grabs her wrist.

CONRAD (CONT'D)
Stop it...

ISABELLA
You don't own me...

Isabella defiantly smears her make-up across her face...

CONRAD
I said stop!

Conrad slaps her face! Upset, Isabella freezes...

CONRAD (CONT'D)
I'm sorry...

Distraught/tearful, Isabella runs out...

CUT TO:

EP2/SC43. EXT. MILTON MANOR. DRIVEWAY. DAY 3. 10.30.

**FATHER BROWN, BUNTY, MRS MCCARTHY, MALLORY, GOODFELLOW,
BENJAMIN, KATIE, CONRAD, ROSE**

NSE POLICE OFFICERS, NSE AMBULANCEMEN

Father Brown, Bunty, Mrs McCarthy, Rose and Katie outside the gallery. Conrad is taken by an officer (towards a police car) and Benjamin is led by Goodfellow (towards the ambulance). Mallory close. Katie snaps away at them with her camera...

GOODFELLOW

Please Miss, if you don't mind...

Katie lowers her camera.

CONRAD

(emotional)

I just want Isabella...

BENJAMIN

(disorientated/delusional)

I want my Nanny...

MALLORY

(quietly to a passing
Goodfellow)

Call this a crime scene... more
like a six year old's party.

FATHER BROWN

We are all children in the eyes of
the Lord...

Mallory rolls his eyes. A dazed Benjamin pauses...

BENJAMIN

Where's Nanny...?

KATIE

She can't save you now...

Emotional, Katie instinctively touches her scar...

MRS MCCARTHY

Are you alright, dear?

KATIE

I will be...

Father Brown sympathetically squeezes Katie's arm as she wipes a tear away. Rose looks over at Bunty...

BUNTY

(mouths/quietly to Rose)

Go on...

ROSE
(deep breath)
That photo shoot you're doing...

KATIE
'Women Power'...

ROSE
Would... would you consider me?

Katie stares at Rose...

KATIE
Yes... why not.

Rose looks over at Bunty - and they exchange smiles.

CUT TO:

EP2/SC44. INT. ST MARY'S PRESBYTERY. KITCHEN. DAY 4. 11.50.

FATHER BROWN, BUNTY, MRS MCCARTHY

DAY 4 START. Bunty sketching on a pad. Father Brown (deep in thought) sits a little away from the table. Mrs McCarthy enters with the Kembleford Gazette and a tray of tea.

MRS MCCARTHY
It's on the front page. Benjamin Milton has been charged with unlawful imprisonment...

BUNTY
Poor Isabella...

Mrs McCarthy looks over Bunty's shoulder; a sketch/caricature of Father Brown pondering (head and shoulders). The drawing is terrible and Mrs McCarthy (discreetly) pulls a face.

BUNTY (CONT'D)
Almost forgot, Mrs M...

Bunty hands a bag to Mrs McCarthy...

BUNTY (CONT'D)
Hope you like it...

Mrs McCarthy takes out a new summer hat from the bag...

MRS MCCARTHY
Thank you, Penelope. That's very thoughtful...

BUNTY
Don't worry, I've taken off the price tag.

MRS MCCARTHY
Very funny...

Mrs McCarthy admires/holds the hat up...

BUNTY
What do you think, Father?

Father Brown is deep in thought.

BUNTY (CONT'D)
He's been like this all morning.

MRS MCCARTHY
Father...?

FATHER BROWN
Sorry. Just thinking about Isabella's suicide note. It all makes sense...
(MORE)

FATHER BROWN (CONT'D)

except the bit about being 'a
chaste maid?'

(pondering)

Why include that?

MRS MCCARTHY

Well, perhaps she wanted people to
know that Benjamin hadn't...

(hesitates)

Corrupted her.

BUNTY

Maybe. Benjamin never made a pass
at me... despite getting me to
dress as a Jacobean strumpet...

Father Brown's face lights up...

FATHER BROWN

The book of *Jacobean* plays on the
floor in the storeroom...

MRS MCCARTHY

Where Isabella was kept?

FATHER BROWN

(nods)

She must have read it...

BUNTY

I don't follow...

FATHER BROWN

There's a Jacobean play called 'A
Chaste Maid.' About a young woman
who fakes her own death!

MRS MCCARTHY

Isabella's body was never
recovered...

BUNTY

Do you think she's alive, Father?

Father Brown thinks...

FATHER BROWN

I do...

(thoughtful)

Maybe she's somewhere out there...
finally free of the men obsessed by
her beauty.

Father Brown smiles (V/O in the next scene).

CUT TO:

EP2/SC45. EXT. ISTANBUL. STREET MARKET/BAZAAR. DAY 4. 11.55.

ISABELLA (FACE NOT SEEN), FATHER BROWN (V/O)

NSE TURKISH TRADERS, NSE TURKISH CUSTOMERS

Istanbul street market/bazaar. A young woman with a headscarf (face not seen) hands money to the trader...

FATHER BROWN (V/O)
Maybe she's somewhere out there...
finally free of the men obsessed by
her beauty.

The young woman (face not seen) walks away with what she has bought... a bunch of (dyed) blue roses.

END OF EPISODE.