CHARACTERS

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

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

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

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

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

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

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

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

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

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

Blind people do not touch faces to 'see' other people.
Waltz music playing.

Establishing shot. A grand manor hall.

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

ALEXANDER, LUCY, OLIVER

N/S DANCERS

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

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

The song ends.

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

        OLIVER
          There she is!

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

        OLIVER (CONT’D)
          Walgrave, get your claws off this vision of beauty. You can’t possibly appreciate her.

        LUCY
          Behave.

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

        LUCY
          We’re practicing.

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

        LUCY
          (warning)
          Oliver....

        ALEXANDER
          It’s alright, thank you Lucy.

LUCY leads ALEXANDER to a chair.

OLIVER kisses LUCY as she goes.

        OLIVER
          You look exquisite.
LUCY

I know.

With a playfully teasing look, she goes.

OLIVER sits beside ALEXANDER.

OLIVER

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

ALEXANDER

And if I win?

OLIVER

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

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

CUT TO:

TITLES
FATHER BROWN, MRS MCCARTHY, BUNTY, LADY ROSE

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

Various unusual objects, mostly weapons, are on display.

FATHER BROWN

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

LADY ROSE

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

(she chuckles)

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

BUNTY homes in on one of the weapons.

BUNTY

A sjambok!

Indeed.

LADY ROSE

MRS MCCARTHY looks perplexed.

FATHER BROWN

It’s an African whip made of Hippopotamus hide.

MRS MCCARTHY

How troubled should I be that you know that?

BUNTY

Where did you get it?

LADY ROSE

I picked up all of these things on my travels.

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

LADY ROSE (CONT’D)

I’ll show you to the ballroom. I do hope you’ll all be joining in.
MRS MCCARTHY
You’ve obviously never seen Father Brown dance.

FATHER BROWN
I admit it’s not my natural form of expression.

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

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

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

**BUNTY**
Don’t mind if I do.

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

**MRS MCCARTHY**
Someone’s perked up.

**LADY ROSE**
Alexander is one of my star pupils.

BUNTY reaches ALEXANDER.

**BUNTY**
I know it’s not the done thing for a lady to ask for a dance...

ALEXANDER doesn’t quite make eye contact.

**BUNTY (CONT’D)**
But I wondered if you could make my being here worthwhile.

**ALEXANDER**
I’d love to dance with you.

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

**BUNTY**
Terrific.

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

**BUNTY (CONT’D)**
Um, can you?

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

**ALEXANDER**
Tell me when we’re approaching the edge.

**BUNTY**
What?

(they’re running out of hall)

Oh. Turn. Corner! Turn!
ALEXANDER elegantly performs a turn.

ALEXANDER
(grinning)
You don’t need to shout.

BUNTY relaxes, enjoying herself.

CUT TO:
MERRYN, LUCY

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

LUCY
When do you start?

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

LUCY
It sounds a hoot.

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

LUCY hums agreement but thinks this is beneath her.

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

MERRYN (CONT’D)
Where did you get that?

LUCY
It was a present. Do you like it?

LUCY puts the necklace on, smiling innocently at MERRYN’s reflection in the mirror.

LUCY (CONT’D)
I think it’s important to always look your best, don’t you?

MERRYN stares at the necklace, numb.

CUT TO:
FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, ALEXANDER, LUCY, MERRYN, OLIVER

N/S DANCERS

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

FATHER BROWN
Well, there’s one gentleman who’s bound to ask you to dance.

MRS MCCARTHY
Who?

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

MRS MCCARTHY (CONT’D)
Holy Mother.

GOODFELLOW sees them and waves. FATHER BROWN grins back.

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

ALEXANDER
You’re a wonderful dancer.

BUNTY
So are you.

ALEXANDER
What’s your name?

BUNTY
Bunty.

ALEXANDER
I’m Alexander.

Their faces are close.

BUNTY
How did you learn to dance like that?

ALEXANDER
Patient teachers.

BUNTY smiles. Another song starts.

ALEXANDER (CONT’D)
Shall we?
BUNTY

Oh yes.

He holds her again. She finds it sensuous.

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

LUCY

Alexander.

ALEXANDER

This is my competition partner, Lucy Dawes.

BUNTY

Bunty Windermere.

LUCY

A pleasure. Alexander, we need to practice.

ALEXANDER hesitates. He’d rather dance with BUNTY.

LUCY (CONT’D)

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

ALEXANDER

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

LUCY takes BUNTY’s place.

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

MRS MCCARTHY and FATHER BROWN spot MERRYN.

MRS MCCARTHY

Is that Merryn Tyrell?

FATHER BROWN

Yes.

MRS MCCARTHY

Such a sad business with her father.

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

OLIVER

Guess I should take you for a spin.

LUCY and ALEXANDER dance towards them. OLIVER notices LUCY’s necklace.
OLIVER (CONT’D)

Lucy!

LUCY
(to ALEXANDER)
Give me a moment.

They stop dancing.

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

LUCY
Oliver, we’re practicing.

OLIVER
I buy you nice jewellery. Expensive jewellery.

LUCY
I’ll wear what I like.

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

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

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

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

Crash!

ALEXANDER loses his balance and falls to the floor.

LUCY (CONT’D)
Sorry. I’m sorry.

Flustered, she bolts for the door.

BUNTY dashes to help ALEXANDER.

BUNTY
Are you alright?

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

FATHER BROWN frowns, wondering what just happened.

CUT TO:
LUCY, LADY ROSE

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

LADY ROSE

What’s wrong?

Her face hardens when she sees LUCY’s necklace.

LADY ROSE (CONT’D)

Why are you wearing that?

LUCY

It goes with my eyes.

LADY ROSE

Show some respect.

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

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

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

N/S DANCERS

Music and dancing.

MERRYN is with OLIVER.

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

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

MERRYN scowls and walks away.

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

LADY ROSE
Where are you going?

OLIVER
Anywhere else. The girls are in a strop.

He exits.

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

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

MRS MCCARTHY
How is Alexander?

BUNTY
Embarrassed.

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

LADY ROSE
Father Brown, take me in a close hold.

FATHER BROWN
I beg your...
LADY ROSE
It’s time to get you dancing.

FATHER BROWN
Oh.

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

LADY ROSE
Now, count to three.

FATHER BROWN
One, two, three.

LADY ROSE
In time with the music.

MRS MCCARTHY looks to the heavens.

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

ALEXANDER

Lucy?
(no reply)
Are you there?

He feels for the door handle.

CUT TO:
FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, LADY ROSE, MERRYN, ALEXANDER

N/S DANCERS

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

BUNTY
She is tenacious, I’ll give her that.

The song ends.

LADY ROSE
(relieved)
Thank you.

FATHER BROWN
I did warn you I wasn’t a natural.

GOODFELLOW approaches MRS MCCARTHY.

GOODFELLOW
Mrs McCarthy, would you do me the honour?

He holds out his hand. She’s horrified.

MRS MCCARTHY
How can I say no?

BUNTY
It’s like all my Christmases have come at once.

ALEXANDER enters.

ALEXANDER
Help! I need help.

His hands are covered in blood.
EP4/SC11. INT. TANGLEWOOD HALL. LUCY’S BEDROOM. DAY 1. 16:38

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

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

They stop in their tracks...

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

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

MALLORY

N/S POLICE PHOTOGRAPHER

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

CUT TO:

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

N/S POLICE PHOTOGRAPHER

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

FATHER BROWN
Requiescat in pace. Amen.

MALLORY and the POLICE PHOTOGRAPHER approach.

MALLORY
Sergeant, what were all these people doing here?

GOODFELLOW
Ballroom dancing competition, Sir.

MALLORY winces, he hates dancing.

MALLORY
Why were you here?

GOODFELLOW
Um.

MALLORY
Oh no.

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

MALLORY
I always suspected you had a dark secret, but this...
(he shudders)
Come on then, let’s see her.

He heads through, sees FATHER BROWN.

MALLORY (CONT’D)
It’s bad enough that my Sergeant thinks he’s Fred Astaire, without finding you here Padre.

FATHER BROWN
Inspector.

MALLORY
You should know the drill by now. Crime scene, get out, comprende?
FATHER BROWN
When she was downstairs, she was wearing a necklace. It’s missing.

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

FATHER BROWN heads out. The POLICE PHOTOGRAPHER gets to work. BUNTY has led ALEXANDER, his hands now clean, to GOODFELLOW.

GOODFELLOW
Sir, the gentleman here discovered the body.

ALEXANDER
Please, I need to tell you something.

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

ALEXANDER (CONT’D)
I heard the killer leaving.

MALLORY
But you didn’t see anything?

ALEXANDER
I’m blind.

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

ALEXANDER
I know who did this.

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

BUNTY, infuriated, is about to kick off.

FATHER BROWN
Bunty, leave it.

BUNTY
But he...

FATHER BROWN
Are you going to introduce me to your friend?

BUNTY
This is Father Brown.
ALEXANDER
Alexander Walgrave.

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

CUT TO:
FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

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

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

FATHER BROWN
Lady Rose. She walks with a cane.

ALEXANDER
I heard her leaving Lucy’s bedroom.

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

ALEXANDER (CONT’D)
I realised Lucy must be in her room. I was worried she might blame herself for my fall so I went to reassure her.

Insert SC15: ALEXANDER finds LUCY’s body.

ALEXANDER (CONT’D)
Lady Rose must have been the last person to see her alive.

BUNTY
We have to make Mallory listen.

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

CUT TO SC16:
EP4/SC15. INT. TANGLEWOOD HALL. LUCY’S BEDROOM. DAY 1. 16:33
(FLASHBACK)

ALEXANDER, LUCY

ALEXANDER enters LUCY’s bedroom.

    ALEXANDER

Lucy?

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

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

LUCY’s limp, outstretched hand.

ALEXANDER sinks down to feel what he’s discovered.

Just before he touches her we...

CUT TO SC14:
MALLORY has gathered everyone in the ballroom. GOODFELLOW is searching ALEXANDER.

**LADY ROSE**
Please Inspector, these people are my guests.

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

GOODFELLOW finishes patting down ALEXANDER.

**GOODFELLOW**
Thank you.

**BUNTY**
Don’t even think about laying your paws on me, Sergeant.

**GOODFELLOW**
(relieved)
No pockets, you’re alright.

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

GOODFELLOW moves on to OLIVER, who is jittery.

**OLIVER**
This can’t be happening. Not to my Lucy.

He lifts his arms to let GOODFELLOW pat him down.

FATHER BROWN and MRS MCCARTHY are eyeing LADY ROSE.

**MRS MCCARTHY**
Do you believe Alexander’s story?

**FATHER BROWN**
It’s possible. Lady Rose isn’t as frail as she looks.

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

**GOODFELLOW**
Sir!
MALLORY
Is this the necklace the deceased was wearing?

MERRYN
She had a name.

MALLORY
Did you remove this from her body?

OLIVER, stunned, stares at the necklace.

OLIVER
No! I took it from Lucy’s bag.

He points at LADY ROSE’s clutch bag.

LADY ROSE
But that’s my bag.

OLIVER
What?

LADY ROSE’s face clouds over, betrayed.

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

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

MALLORY
Why did you take it?

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

MALLORY
So, you stole the necklace to punish her?

OLIVER
No! She was my fiancé, I loved her.

LADY ROSE
You don’t know the meaning of the word.

Her tone is cool, calculating. It unnerves OLIVER and convinces MALLORY.
MALLORY
I’m arresting you for the murder of Lucy Dawes. You are not obliged to say anything unless you wish to do so, but what you say may be put into writing and given in evidence.

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

CUT TO:
FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

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

FATHER BROWN
You wanted to speak with us.

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

MRS MCCARTHY
But we’ve no way of proving that.

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

MRS MCCARTHY
I don’t doubt that she meant a lot to you. But...

ALEXANDER
(desperate)
I have to get justice for her. I can’t do it alone.

The others silently consult.

FATHER BROWN
How can we help?

ALEXANDER
Help me gather evidence to convince the police.

MRS MCCARTHY
Do you know where to look?

ALEXANDER
(hesitates)
I think so. I’ll need Bunty’s help.

FATHER BROWN
Very well. Meanwhile I’ll speak to Lady Rose.
ALEXANDER
Be careful. She’s at the heart of the local establishment. She’ll turn on anyone who displeases her.

MRS MCCARTHY
I think we just saw that in the ballroom.

BUNTY
I’m not scared of her.

ALEXANDER
You should be.

Out on BUNTY, growing wary.

CUT TO:

BUNTY, GOODFELLOW, ALEXANDER

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

BUNTY
Sergeant Goodfellow is there.

ALEXANDER
I’ll get rid of him.

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

GOODFELLOW
Sorry sir, you can’t come this way.

ALEXANDER
I’m looking for my room.

GOODFELLOW
It’s not down here.

ALEXANDER
I don’t know where to go. I’m lost.

GOODFELLOW is torn. Compassion wins.

GOODFELLOW
Here, I’ll help you.

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

CUT TO:
FATHER BROWN, LADY ROSE

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

    LADY ROSE
    Come.

It’s FATHER BROWN.

    FATHER BROWN
    Am I intruding?

    LADY ROSE
    I can’t bring myself to telephone Lucy’s parents.

    FATHER BROWN
    Ah.

    LADY ROSE
    What comfort can I possibly offer?

    FATHER BROWN
    Do you know them well?

    LADY ROSE
    We have some shared business interests.

    FATHER BROWN
    Oh?

    LADY ROSE
    Nothing serious, just the idle rich passing the time.

    FATHER BROWN
    I came to ask if there’s anything I can do.

    LADY ROSE
    Thank you.

    FATHER BROWN
    This must be a terrible blow.

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

    FATHER BROWN
    You believe he’s responsible?
LADY ROSE
Yes, the liar certainly didn’t take Lucy’s necklace from my bag.

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

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

FATHER BROWN
Do you know what happened to him?

Beat. Touchy subject.

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

FATHER BROWN clocks her guarded reaction.

FATHER BROWN
Of course.

CUT TO:
MALLORY, OLIVER

MALLORY is interviewing OLIVER, who is anxious and upset.

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

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

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

OLIVER
No. No!

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

OLIVER looks terrified. Then, a thought...

OLIVER
I want to see the priest.

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

ALEXANDER
Come in.

BUNTY enters.

ALEXANDER (CONT’D)
Bunty.

BUNTY
How can you tell?

ALEXANDER
Your perfume.

She smiles, sits beside him.

ALEXANDER (CONT’D)
Did you find it?

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

ALEXANDER
And the name on it?

BUNTY
Westwood and Peel.

ALEXANDER
I knew it.

BUNTY
What does it mean?

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

BUNTY
Westwood and Peel. So you think that Lucy was her illegitimate daughter?
ALEXANDER
Suppose Lucy had been threatening
to reveal the truth?

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

ALEXANDER
(upset)
How could she do this?

BUNTY
squeezes his hand, supportive.

Pause.

He brushes his thumb across hers.

BUNTY
I should find Father Brown.

She briskly breaks contact and moves to the door.

She looks back at ALEXANDER. Attracted but unusually
flustered.

She goes.

CUT TO:
A new day. FATHER BROWN arrives on his bike.

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

FATHER BROWN, OLIVER

OLIVER is anxious. FATHER BROWN is with him.

OLIVER
Thank you for coming.

FATHER BROWN
How are you coping in here?

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

FATHER BROWN
You’re still in shock.

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

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

OLIVER
It was just a lover’s tiff, nothing important.

(beat)
The whole God thing, it’s not really my scene, but... Could you... I mean, would you...

FATHER BROWN
I’ll say a prayer for her.

OLIVER manages a terse nod, grateful.

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

FATHER BROWN
I’m a priest, not a courier.

(beat. Curiosity wins)
What message?

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

FATHER BROWN, MALLORY, GOODFELLOW

GOODFELLOW is escorting FATHER BROWN from the cell.

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

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

FATHER BROWN
When?

GOODFELLOW
Three years ago.

GOODFELLOW checks no-one is listening.

GOODFELLOW (CONT’D)
Her top pupils were all staying over. One night, Alexander couldn’t sleep.

Insert SC25 under his dialogue.

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

Back in the present:

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

FATHER BROWN
Did he remember what happened?

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

FATHER BROWN
Did the intruder take anything?
GOODFELLOW
No. He must have panicked, got out as soon as he could.

MALLORY enters.

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

FATHER BROWN
I was just passing. Good day.

He goes.

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

MALLORY goes to his office. GOODFELLOW sighs.

CUT TO SC26:
EP4/SC25. INT. TANGLEWOOD HALL. STAIRCASE. NIGHT 0
(FLASHBACK). 02:40

GOODFELLOW (V/O), ALEXANDER, “INTRUDER”

It’s dark. In the moonlight ALEXANDER – sight intact – is walking upstairs.

GOODFELLOW (V/O)
He went downstairs to get a drink.
But as he was heading back to his bedroom he came across an intruder.

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

GOODFELLOW (V/O) (CONT’D)
Before he could raise the alarm he was pushed down the stairs.

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

CUT TO SC 24:
FATHER BROWN, MRS MCCARTHY, BUNTY

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

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

BUNTY comes in.

BUNTY
The dancing competition is going ahead.

MRS MCCARTHY
That hardly seems appropriate.

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

MRS MCCARTHY
And to see your latest admirer.

BUNTY
I do have male friends, you know.

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

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

FATHER BROWN
Because he’s blind?

BUNTY
No!
(beat)
Maybe.

She’s thoughtful, not proud of this.

FATHER BROWN
If we’re going to ingratiate ourselves with the dancers then you do realise we’re going to have to take part?
He grins apologetically at MRS MCCARTHY.

**MRS MCCARTHY**

Oh no...

**SNAP CUT TO:**
FATHER BROWN, MRS MCCARTHY, LADY ROSE

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

LADY ROSE
And left.

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

LADY ROSE (CONT’D)
No, your left.

FATHER BROWN moves the correct leg.

LADY ROSE (CONT’D)
And right. Together.

They manage this.

LADY ROSE (CONT’D)
Perfect. There you go, you’re waltzing.

They tentatively practice.

FATHER BROWN
We were surprised you’re going ahead with the competition.

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

MRS MCCARTHY
That’s a nice... (thought)

She yelps as FATHER BROWN steps on her foot.

LADY ROSE
Perhaps we should take a break?

MRS MCCARTHY gratefully detaches from FATHER BROWN.

FATHER BROWN
How are the others coping? This must be a blow to Miss Tyrell, coming so soon after her father passed away.
LADY ROSE
I don’t think Merryn and Lucy were close.

FATHER BROWN
Why not?

LADY ROSE
Lucy wasn’t happy when Merryn started dancing with her fiancé.

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

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

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

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

FATHER BROWN
Were they more than just dance partners?

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

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

CUT TO:

FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

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

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

MRS MCCARTHY
You shouldn’t stay here with a killer on the loose.

ALEXANDER
I’ll protect Bunty with my life. You have my word.

BUNTY
I can look after myself.

But she smothers a smile – she likes the sentiment.

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

ALEXANDER hesitates.

BUNTY
Alexander?

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

MRS MCCARTHY
And if you won?

ALEXANDER
He said he could tell me who blinded me.

FATHER BROWN
I gather an intruder was responsible?

ALEXANDER
Yes.

MRS MCCARTHY
So how does Oliver know who it is?
ALEXANDER
He met a man in the Red Lion who claimed to be responsible.

BUNTY
And you believe that?

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

FATHER BROWN
What will you do if you find this person?

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

FATHER BROWN smiles, approving.

MRS MCCARTHY
How can your bet with Oliver go ahead if he’s locked up?

FATHER BROWN
I rather think that’s the real message. He’s wants you to find the killer.

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

Out on FATHER BROWN, wary of this.

CUT TO:
BUNTY, ALEXANDER

Darkness.

Movement.

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

ALEXANDER

Here.

He indicates a door.

BUNTY

My turn.

She slips a hair-clip into the lock.
BUNTY, ALEXANDER

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

ALEXANDER
This is where Lady Rose keeps everything important.

BUNTY starts searching.

ALEXANDER (CONT’D)
Anything incriminating won’t be easy to find.

BUNTY
Good point.

She feels underneath the desk’s drawers. Nothing.

ALEXANDER
I wish I could help.

BUNTY
You are.

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

BUNTY (CONT’D)
I think there’s something behind this book.

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

ALEXANDER
What is it?

BUNTY
Letters.

CUT TO:
ALEXANDER, BUNTY

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

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

ALEXANDER reaches, touches BUNTY’s cheek.

BUNTY (CONT’D)
This is exactly what we’ve been looking for.

ALEXANDER leans in and kisses her.

BUNTY hesitates for a moment...

Then kisses him back. Passionate.

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

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

BUNTY (CONT’D)
No!

ALEXANDER
What’s wrong?

The sheet is peppered with jagged shards of glass.

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

CUT TO:
EP4/SC32. EXT. MERRYN’S COTTAGE. DAY 3. 08:30

FATHER BROWN, MERRYN

N/S MOTHER

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

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

FATHER BROWN approaches on his bike. MERRYN intercepts.

FATHER BROWN

Good morning.

MERRYN

Father.

FATHER BROWN

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

MERRYN

Mother needed me.

FATHER BROWN

How is she coping with the loss of your father?

No answer. She’s not.

FATHER BROWN (CONT’D)

Mrs McCarthy told me you’d moved here.

MERRYN

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

FATHER BROWN

I’m sorry to hear that.

MERRYN

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

FATHER BROWN

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

MERRYN nods.
**FATHER BROWN (CONT’D)**

I visited Oliver Dewitt yesterday.

**MERRYN**

How is he?

**FATHER BROWN**

Afraid. You were dance partners?

**MERRYN**

Yes.

**FATHER BROWN**

Did Miss Dawes mind?

Beat. She eyes him, perceptive.

**MERRYN**

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

**FATHER BROWN**

No. That wasn’t...

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

**MERRYN**

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

**FATHER BROWN**

The police think he’s responsible for what happened.

**MERRYN**

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

**FATHER BROWN**

Why do you say that?

**MERRYN**

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

**FATHER BROWN**

Maybe it was something else?

**MERRYN**

Or perhaps they just haven’t looked hard enough.

*(MORE)*
MERRYN (CONT'D)
(looks back at MOTHER)
I should get back to her.

FATHER BROWN
Of course.

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

CUT TO:
BUNTY, ALEXANDER

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

ALEXANDER
Shall we go down for breakfast?

BUNTY’s mind is elsewhere.

BUNTY
How do you know what I look like?

ALEXANDER
I don’t. Does it matter?

BUNTY
I could be hideous.

ALEXANDER
You aren’t to me.

BUNTY is thoughtful, unusually fragile

ALEXANDER (CONT’D)
What happens to us after this weekend?

BUNTY
I don’t tend to go in for prolonged romances.

ALEXANDER
And you never make exceptions?

She hesitates, tempted.

BUNTY
Not usually.

She snuggles closer to him.

CUT TO:
FATHER BROWN, OLIVER

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

OLIVER
Did you give Xander the message?

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

OLIVER
Oh.

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

OLIVER
The world is full of them.

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

OLIVER
She always liked a lost cause.

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

OLIVER
That’s outrageous.

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

Pause.

OLIVER
She didn’t mean to hurt him.

Insert SC35 silently underneath this: the accident.
They got into an argument. He was trying to go upstairs to see Lady Rose. Lucy blocked him, but he lost his footing.

Back in the present:

**FATHER BROWN**
What were they arguing about?

**OLIVER**
She’d let slip that I’d tried to bribe one of the judges.

**FATHER BROWN**
And that cost him his sight?

**OLIVER** looks away, guilty.

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

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

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

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

**OLIVER** nods.

**FATHER BROWN (CONT’D)**
If Alexander had won your bet, would you have told him the truth?

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

**FATHER BROWN**
Because she believed you would tell.
(genuine regret)
It was the last thing I said to her.
(pause)
Will you tell Alexander?

FATHER BROWN
No. I’m not the one who needs the opportunity to make amends.

Out on OLIVER, surprised and thoughtful.
ALEXANDER, LUCY, OLIVER

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

OLIVER (V/O)
They got into an argument. He was trying to go upstairs and see Lady Rose.

LUCY
Stop. Let’s talk about this.

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

LUCY
You mustn’t tell her.

She stands in front of him.

ALEXANDER
Let me past.

OLIVER (V/O)
Lucy blocked him, but he lost his footing.

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

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

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

CUT TO SC34:
BUNTY, ALEXANDER, LADY ROSE

BUNTY leads ALEXANDER down the corridor.

BUNTY
We should go to the police.

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

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

LADY ROSE
Good morning.

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

LADY ROSE (CONT’D)
I see we had an extra guest last night. Will you join me?

ALEXANDER
No, we...

BUNTY
Super.

She breezes in, shows ALEXANDER to a seat.

LADY ROSE
Did you sleep well?

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

LADY ROSE senses the heavy atmosphere.

LADY ROSE
Is something wrong?

ALEXANDER
No.

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

BUNTY
If he’d been alone, Alexander wouldn’t have seen the glass. He could have been seriously hurt.
LADY ROSE
I don’t have the faintest idea what you’re talking about.

ALEXANDER
Bunty, let’s go...

BUNTY
We’ve got the letters. From Lucy. Your daughter.

LADY ROSE
What letters? I don’t have a daughter.

BUNTY
That’s what you wanted people to think.

LADY ROSE
How dare you.

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

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

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

She falls silent. Ashamed.

BUNTY is speechless. ALEXANDER sinks his head.

LADY ROSE (CONT’D)
So, if you’ve nothing else you’d like to accuse me of, I’d like to finish my tea.

An awful silence as LADY ROSE drinks.

CUT TO:
FATHER BROWN, MRS MCCARTHY, BUNTY, ALEXANDER

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

BUNTY
Of course, we only have her word for it.

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

BUNTY
We’ll find it.

She squeezes his hand. FATHER BROWN looks sad.

MRS MCCARTHY
Is something wrong, Father?

FATHER BROWN
Even before you heard Oliver Dewitt’s message, you had us investigating Lady Rose.

ALEXANDER
Because she’s guilty.

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

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

MRS MCCARTHY
What are you saying?

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

BUNTY
That’s not true. There were the blackmail letters.

FATHER BROWN
Which were typed and conveniently easy to find. And who pointed us towards them?
This is outrageous. I’d expect better of you, Father. Come on, Alexander.

She stands, but he doesn’t move.

I’m sorry.

BUNTY is stunned.

You had us trying to frame an innocent woman?

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

Who put the glass in your bed?

Guilty, he remains silent.

Why would you do all this?

So he could spend time with you, Bunty.

BUNTY is trembling, trying to contain her fury.

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

BUNTY storms out the presbytery.

On ALEXANDER, heartbroken.

CUT TO:

FATHER BROWN, MRS MCCARTHY, BUNTY

N/S DANCERS

Music playing indoors. N/S DANCERS arriving.

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

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

FATHER BROWN

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

BUNTY

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

MRS MCCARTHY

I know you’re angry with him...

BUNTY

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

FATHER BROWN

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

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

CUT TO:

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

N/S DANCERS, BAND, JUDGES

The music continues, played by a live BAND.

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

MERRYN is with ALEXANDER, not dancing.

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

MERRYN

She’s here.

ALEXANDER shrinks into himself.

The music ends. LADY ROSE takes centre stage.

LADY ROSE

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

A respectful round of applause.

LADY ROSE (CONT’D)

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

Music starts. People begin dancing.

MRS MCCARTHY reluctantly lets FATHER BROWN take hold of her.

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

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

BUNTY pursues.

CUT TO:
Alexander heads along the downstairs corridor. He stops, hearing a sound behind him.

**Alex**

Hello?

It’s Bunty. She freezes.

Alexander continues onwards.

**CUT TO:**
The competition continues.

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

MRS MCCARTHY
Now I’ve seen it all.

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

FATHER BROWN
I’m afraid we didn’t make the final cut.

LADY ROSE
It’s the taking part that counts.

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

LADY ROSE
Yes?

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

LADY ROSE
Why would you think that?

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

LADY ROSE
I hope you’re not implying I had anything to do with what happened.

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

LADY ROSE
I put it down when I came to dance with you.
FATHER BROWN
So only a few minutes.

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

FATHER BROWN
Was it a gift from an admirer?

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

She moves away.

The cogs whirr behind FATHER BROWN’s eyes.

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

BUNTY, ALEXANDER

ALEXANDER comes outside. Music in the distance.

He takes a deep breath of evening air.

ALEXANDER

I can hear you, Bunty.

BUNTY emerges.

ALEXANDER (CONT’D)

Why are you following me?

BUNTY

To stop you hurting anyone else.

ALEXANDER

You really think I could do something like that?

BUNTY

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

ALEXANDER

Then you shouldn’t have come out here alone.

BUNTY tenses, trying to hold her nerve.

CUT TO:
LADY ROSE is onstage between tunes.

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

FATHER BROWN approaches MERRYN.

FATHER BROWN
I wonder if I might have a word.

MERRYN
We’re about to start again.

FATHER BROWN
The deal your father lost his money on – was it one of Lady Rose’s business ventures?

She looks up sharply at him.

FATHER BROWN (CONT’D)
Perhaps we should talk somewhere more private?
BUNTY and ALEXANDER are on the patio.

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

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

BUNTY
You could have been honest with me.

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

He takes off his jacket.

BUNTY
Please don’t be kind to me.

But she lets him put it around her shoulders.

CUT TO:
FATHER BROWN, MERRYN

MERRYN and FATHER BROWN have moved somewhere quieter.

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

MERRYN shuts her eyes, struggling to remain composed.

FATHER BROWN (CONT’D)
Was it the shame of not being able to support his family?

MERRYN manages a terse nod.

FATHER BROWN (CONT’D)
I’m so sorry.

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

FATHER BROWN
The necklace used to be yours?

MERRYN
My mother’s.

FATHER BROWN
I can’t imagine how you felt seeing Miss Dawes wearing it.

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

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

Insert SC46: MERRYN stealing the cane.

FATHER BROWN (CONT’D)
Lady Rose only uses the cane if she’s walking any distance.

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

Back in the present:

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

Insert SC46A: MERRYN fools ALEXANDER.

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

Back in the present:

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

How could I know Oliver would take it?

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

Even good people can do terrible things.

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

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

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

CUT TO SC47:

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

N/S DANCERS

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

FATHER BROWN (V.O.)
Lady Rose only uses the cane if she’s walking any distance. When she danced with me she left it lying against the wall.

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

She reaches a decision.

She grabs the cane and exits.

CUT TO SC45:
ALEXANDER, MERRYN

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

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

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

CUT TO SC45:
The competition continues.

MERRYN strides in, pursued by FATHER BROWN.

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

MRS MCCARTHY

What on Earth...

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

Music and dancing grind to a halt.

MERRYN points the blade at LADY ROSE’s heart.

FATHER BROWN

No, don’t do this.

MERRYN

She killed my father.

FATHER BROWN

This is revenge, not justice.

LADY ROSE

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

FATHER BROWN

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

MERRYN

I doubt that.

FATHER BROWN

I don’t. There’s always a way back.

MERRYN

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

FATHER BROWN

Because you’re better than that.

MERRYN pulls her arm back to stab with force.
FATHER BROWN (CONT’D)
Would you father want this?
(MERRYN hesitates)
And what about your mother? If you
kill in cold blood like this then
you’ll be hanged for certain. How
will your mother live with that?

MERRYN’s arm remains in the air.

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

MERRYN weeps into his shoulder.

CUT TO:
MALLORY looks baffled as GOODFELLOW – wearing his tail-coat – brings MERRYN in.

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

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

GOODFELLOW
The young lady has been arrested.

MERRYN
You can let Oliver go. I killed Lucy.

On MALLORY, unhappy. Wrong again.

CUT TO:
EP4/SC49. SCENE OMITTED
The band can be heard playing in the distance.

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

**FATHER BROWN**
Mr Dewitt is here, looking for you.

**ALEXANDER**
Oh?

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

ALEXANDER is overwhelmed.

**MRS MCCARTHY**
Half the guests have gone home. Perhaps we should too.

**BUNTY**
I'll drive us.

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

**MRS MCCARTHY**
There is?

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

**BUNTY**
Well that was subtle.

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

**BUNTY**
I can't be with you Alexander.

**ALEXANDER**
Because I'm blind?

**BUNTY**
No. Because you lied to me.

He nods, crushed.
ALEXANDER
Will you do me one last favour?

BUNTY
What?

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

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

They listen to the music in the distance.

And for the last time, they dance together.

End of Episode.