# FATHER BROWN

SERIES 6, BLOCK 2, EPISODE 4

THE DANCE OF DEATH

by Rob Kinsman

SCRIPT PRODUCER - Neil Irvine

DRAFT FOUR

Word Count - 8935

# Represent at i on:

Mi cheline Steinberg Associates Area 315 Screenworks 22 Hi ghbury Grove London N5 2ER 0203 214 8292 Mi cheline@steinplays.com

# **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.

# LOCATI ONS

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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
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: 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.

# 1 <u>EP4/ SC1. EXT. TANGLEWOOD HALL. DAY 1. 15:50</u>

Waltz music playing.

Establishing shot. A grand manor hall.

CUT TO.

## 2 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.

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 possi bly appreciate her.

LUCY

Behave.

**QLI VER** 

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

LUCY

We're practicing.

<u>QLIVER</u> I want to discuss a little wager with him. Why don't you run along and help Merryn settle into her room?

(warni ng)

01 i ver. . . .

ALEXANDER It's alright, thank you Lucy.

LUCY leads ALEXANDER to a chair.

OLIVER kisses LUCY as she goes.

**QLI VER** 

You look exquisite.

# LUCY

I know.

With a playfully teasing look, she goes.

OLIVER sits beside ALEXANDER.

CLIVER
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.

<u>ALEXANDER</u>

And if I win?

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:

TI TLES

## EP4/SC3. INT. TANGLEWOOD HALL. FOYER. DAY 1. 16:03 3

# 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.

A sjambok!

# LADY ROSE

Indeed.

MRS MCCARTHY Looks perplexed.

## FATHER BROWN

It's an African whip made of Hi ppopotamus hi de.

# 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.

Father Brown, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

You've obviously never seen Father Brown dance.

FATHER BROWN

I admit it's not my natural form of expression.

<u>LADY ROSE</u>
Miss Windermere, you have the look of a ballroom dancer.

To be honest,  $\Gamma'$  ve always found it rather tedious.

4 <u>EP4/SC4. I NT. TANGLEWOOD HALL. BALLROOM DAY 1. 16:08</u> FATHER BROWN, MRS MCCARTHY, BUNTY, LADY ROSE, ALEXANDER ALEXANDER elegantly performs a turn.

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

BUNTY relaxes, enjoying herself.

CUT TO.

# 5 EP4/SC5. INT. TANGLEWOOD HALL. MERRYN'S BEDROOM DAY 1. 16:12

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.

## EP4/SC6. INT. TANGLEWOOD HALL. BALLROOM DAY 1. 16:20 6

FATHER BROWN, MRS MCCARTHY, BUNTY, GOODFELLOW, ALEXANDER, LUCY, MERRYN, OLI VER

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.

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.

Shall we? ALEXANDER (CONT'D)

# BUNTY

Oh yes.

He holds her again. She finds it sensuous.

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

Al exander. <u>LUCY</u>

**ALEXANDER** 

This is my competition partner, Lucy Dawes.

Bunty Windermere.

LUCY

A pleasure. Alexander, we need to practi ce.

ALEXANDER hesi tates. 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 wei rder.

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.

**QLI VER** 

Guess I should take you for a spin.

LUCY and ALEXANDER dance towards them. OLIVER notices LUCY's neckl ace.

# OLI VER (CONT'D)

Lucy!

(to ALEXANDER)
Give me a moment.

They stop dancing.

LUCY Oliver, we're practicing.

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.

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## 7 EP4/SC7. INT. TANGLEWOOD HALL. LANDING. DAY 1. 16:25

LUCY, LADY ROSE

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

Show some LADY ROSE respect.

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

# 9 EP4/SC9. INT. TANGLEWOOD HALL. LANDING. DAY 1. 16:33

# ALEXANDER

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.

## EP4/SC10. INT. TANGLEWOOD HALL. BALLROOM DAY 1. 16:34 10

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.

# 12 <u>EP4/ SC12. EXT. TANGLEWOOD HALL. DAY 1. 16:50</u>

# MALLORY

# N'S POLICE PHOTOGRAPHER

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

CUT TO.

# 13 <u>EP4/ SC13. I NT. TANGLEWOOD HALL. LANDI NG/ LUCY'S BEDROOM DAY</u> 1. 16: 52

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 I ed ALEXANDER, his hands now clean, to GOODFELLOW.

## COODFELLOW

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?

# I'm blind. ALEXANDER

# 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 fri end?

<u>BUNTY</u> This is Father Brown.

Father Brown, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

Al exander Wal grave.

FATHER BROWN

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

CUT TO.

# 14 EP4/SC14. INT. TANGLEWOOD HALL. STAIRCASE. DAY 1. 17:00

# 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:

# 15 <u>EP4/SC15. I NT. TANGLEWOOD HALL. LUCY'S BEDROOM DAY 1. 16:33</u> (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
Is this the necklace the deceased was wearing?

She had a name.

MALLORY
Did you remove this from her body?

OLIVER, stunned, stares at the necklace.

Father Brown, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

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.

# 17 EP4/SC17. EXT. TANGLEWOOD HALL. GARDEN. DAY 1. 18:05

# 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**

(hesi tates)

I think so. I'll need Bunty's help.

# FATHER BROWN

Very well. Meanwhile I'll speak to Lady Rose.

Father Brown, Series 6, Episode 4
THE DANCE OF DEATH, Rob Kinsman, Draft Four

ALEXANDER
Be careful. She's at the heart of the local establishment. She'll turn on anyone who displeases her.

ballroom.

 $\frac{\underline{\text{BUNTY}}}{\text{I'm not scared of her.}}$ 

You should be.

Out on BUNTY, growing wary.

CUT TO.

# 18 EP4/SC18. INT. TANGLEWOOD HALL. LANDING. DAY 1. 18:28 BUNTY, GOODFELLOW ALEXANDER

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

<u>BUNTY</u> Sergeant Goodfellow is there.

**ALEXANDER** 

I'll get rid of him.

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

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.

Here, I'll help you.

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

19 <u>EP4/ SC19. I NT. TANGLEWOOD HALL. STUDY/ CORRI DOR. DAY 1. 18:30</u> FATHER BROWN, LADY ROSE Father Brown, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

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.

I'm sorry, I should make this telephone call. It won't get any easi er.

FATHER BROWN clocks her guarded reaction.

FATHER BROWN

Of course.

## EP4/SC21. INT. TANGLEWOOD HALL. ALEXANDER'S BEDROOM DAY 1. 21 18: 42

# BUNTY, ALEXANDER

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.

I knew it. ALEXANDER

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

# 22 <u>EP4/ SC22. EXT. POLI CE STATI ON. DAY 2. 09: 42</u>

# FATHER BROWN

A new day. FATHER BROWN arrives on his bike.

CUT TO.

# 23 EP4/ SC23. INT. POLICE STATION. CELL. DAY 2. 09:50

# FATHER BROWN, OLIVER

OLIVER is anxious. FATHER BROWN is with him.

## **QLI VER**

Thank you for coming.

### FATHER BROWN

How are you coping in here?

#### **QLI VER**

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

# FATHER BROWN

You're still in shock.

# **QLI VER**

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.

# **QLI VER**

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.

# **QLI VER**

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?

# 24 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?

# COODFELLOW

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

# FATHER BROWN

Did the intruder take anything?

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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:

#### 25 EP4/ SC25. I NT. TANGLEWOOD HALL. STAI RCASE. NI GHT 0 (FLASHBACK). 02:40

# GOODFELLOW (V/O), ALEXANDER, "I NTRUDER"

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.

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:

# 26 <u>EP4/SC26. I NT. PRESBYTERY. KI TCHEN. DAY</u> 2. 11:00

# 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

0h no...

SNAP CUT TO:

# 27 EP4/SC27. INT. TANGLEWOOD HALL. BALLROOM DAY 2. 13:15

FATHER BROWN, MRS MCCARTHY, LADY ROSE

N'S DANCERS

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 wal tzi ng.

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.

Father Brown, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

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?

# **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**

0 Tf pt's the 842 cm -0.0167r m OtPerhLady Rosssataps he

# 29 <u>EP4/SC29. I NT. TANGLEWOOD HALL. CORRI DOR. NI GHT 2. 23: 48</u> 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.

CUT TO.

#### 30 EP4/SC30. INT. TANGLEWOOD HALL. STUDY. NIGHT 2. 23:50

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.

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.

What is it?

**BUNTY** 

Letters.

# 31 <u>EP4/SC31. I NT. TANGLEWOOD HALL. ALEXANDER'S BEDROOM NI GHT 2.</u> 23: 55

# 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 hesi tates 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.

#### 32 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 Kembl eford.

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.

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.

# <u>MERRYN</u>

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)

Father Brown, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

MERRYN (CONT'D) (Looks back at MOTHER) Louid 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.

#### 33 EP4/SC33. INT. TANGLEWOOD HALL. ALEXANDER'S BEDROOM DAY 3. 08: 35

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.

How do you know what I look like?

ALEXANDER
I don't. Does it matter?

BUNTY

I could be hideous.

You aren't ALEXANDER 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 hesi tates, tempted.

Not usually.

She snuggles closer to him.

#### 34 EP4/SC34. INT. POLICE STATION. CELL. DAY 3. 09:30

# FATHER BROWN, OLI VER

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

**QLI VER** 

Did you give Xander the message?

FATHER BROWN

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

**QLI VER** 

0h.

FATHER BROWN

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

**QLI VER** 

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.

<u>OLIVER</u> 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.

ali ver

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.

**QLI VER** 

She didn't mean to hurt him.

Insert SC35 silently underneath this: the accident.

Father Brown, Series 6, Episode 4
THE DANCE OF DEATH, Rob Kinsman, Draft Four

QLI VER (genui ne 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.

CUT TO SC36:

# $\underline{\mathsf{EP4/SC35}}.$ I NT. TANGLEWOOD HALL. STAI RCASE. NI GHT 0 $\underline{(\mathsf{FLASHBACK})}$ . 02: 40 35

# 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.

Stop. Let's talk about this.

<u>ALEXANDER</u>

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

You mustn't tell her.

# 36 <u>EP4/SC36. I NT. TANGLEWOOD HALL. CORRI DOR/ DI NI NG ROOM DAY 3.</u> 10: 02

# BUNTY, ALEXANDER, LADY ROSE

BUNTY Leads ALEXANDER down the corridor.

# **BUNTY**

We should go to the police.

# <u>ALEXANDER</u>

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

Father Brown, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

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.

**BUNTY** 

This is outrageous. I'd expect better of you, Father. Come on, Al exander.

She stands, but he doesn't move.

I'm sorry. ALEXANDER

BUNTY is stunned.

BUNTY

You had us trying to frame an innocent woman?

**ALEXANDER** 

No! I swear I heard her I eaving Lucy's bedroom. I was sure that if we I ooked hard enough we'd find real proof.

**BUNTY** 

Who put the glass in your bed?

Guilty, he remains silent.

BUNTY (CONT'D)

Why would you do all this?

FATHER BROWN

So he could spend time with you, Bunty.

BUNTY is trembling, trying to contain her fury.

**ALEXANDER** 

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

BUNTY storms out the presbytery.

On ALEXANDER, heartbroken.

# 38 EP4/ SC38. EXT. TANGLEWOOD HALL. DAY 3. 18: 28

# 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.

# 40 EP4/SC40. INT. TANGLEWOOD HALL. CORRIDOR. DAY 3. 18:35

# BUNTY, ALEXANDER

ALEXANDER heads along the downstairs corridor. He stops, hearing a sound behind him.

# **ALEXANDER**

Hello?

It's BUNTY. She freezes.

ALEXANDER continues onwards.

# 41 EP4/SC41. INT. TANGLEWOOD HALL. BALLROOM DAY 3. 18:40

FATHER BROWN, MRS MCCARTHY, GOODFELLOW, LADY ROSE, MERRYN N/S DANCERS, BAND, JUDGES

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, Series 6, Episode 4 THE DANCE OF DEATH, Rob Kinsman, Draft Four

# 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.

#### 42 EP4/SC42. EXT. TANGLEWOOD HALL. PATI O. DAY 3. 18:45

# BUNTY, ALEXANDER

ALEXANDER comes outside. Music in the distance.

He takes a deep breath of evening air.

I can hear you, Bunty.

BUNTY emerges.

# ALEXANDER (CONT'D)

Why are you following me?

<u>BUNTY</u> 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.

# 43 EP4/SC43. INT. TANGLEWOOD HALL. BALLROOM DAY 3. 18:51 FATHER BROWN, MRS MCCARTHY, GOODFELLOW, LADY ROSE, MERRYN N'S DANCERS, BAND, JUDGES

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?

CUT TO.

#### EP4/ SC44. EXT. TANGLEWOOD HALL. PATI O. DAY 3. 18:55 44

# BUNTY, ALEXANDER

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

# 45 EP4/ SC45. INT. TANGLEWOOD HALL. FOYER. DAY 3. 19:02

#### 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.

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

Back in the present:

# 46 <u>EP4/SC46. I NT. TANGLEWOOD HALL. BALLROOM DAY 1 (FLASHBACK).</u> 16:30

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

#### 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:

# EP4/SC46A. I NT. TANGLEWOOD HALL. FOYER/LANDING DAY 1. 16:31 (FLASHBACK)

# 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:

# 47 EP4/SC47. INT. TANGLEWOOD HALL. BALLROOM DAY 3. 19:05

FATHER BROWN, MRS MCCARTHY, GOODFELLOW, LADY ROSE, MERRYN N'S DANCERS, BAND, JUDGES

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**

# FATHER BROWN (CONT'D)

# 48 EP4/ SC48. INT. POLICE STATION. FRONT DESK. DAY 3. 19:35

# MALLORY, GOODFELLOW, MERRYN

N'S OFFI CERS

 ${\tt MALLORY\ Iooks\ baffled\ as\ GOODFELLOW\ -\ wearing\ his\ tail\ -coat\ -\ brings\ {\tt MERRYN\ in.}}$ 

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.

# 50 EP4/SC50. EXT. TANGLEWOOD HALL. PATI O. DAY 3. 20:40

# FATHER BROWN, BUNTY, MRS MCCARTHY, ALEXANDER

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** 

0h?

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.

<u>ALEXANDER</u>

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 Epi sode.