EP10/SC1. EXT. FARM. NI GHT 1. 02.00

MRS MCCARTHY, FELICIA, DARYL, LENNY

A rundown farm between the middle of nowhere and the back end of beyond. A van screeches up at speed. Armed robbers in stocking masks, Brothers DARYL & LENNY CUDLIP leap out. Round to the back of the van. Throw open the doors.

DARYL

The woman Len. I...

LENNY

It was an accident. We won't talk about it.

DARYL

But she's dead.

LENNY

It's done all right. I'll hear no more!

The men drag out two women in evening dresses sacks over their heads.

The hostages are marched away at gun point.

EP10/SC2. INT. FARM. CELLAR. NIGHT 1. 02.01

MRS MCCARTHY, FELICIA, DARYL, LENNY

Manacled to the wall with chains. The hostages huddle on the floor with sacks on their heads.

LENNY

The nearest living soul is ten miles away so don't waste your breath screaming.

DARYL

Do as you're told and you won't get hurt.

He snatches off the sacks revealing their faces.

Out on MRS MCCARTHY AND FELICIA. Mute with terror.

CUT TO TI TLES:

EP10/SC3. EXT. LONDON MARYLEBONE STATION. NIGHT 1. 23.00

MRS MCCARTHY, FELICIA

NSE GUARDS, TRAIN PASSENGERS

Subtitle - 3 hours earlier....

GUARDS close the gate to the platform. A blowing of whistles and slamming of doors as the train prepares to depart.

CUT TO.

EP10/SC3A. INT. TRAIN. 1ST CLASS CARRIAGE. NIGHT 1. 23.01

MRS MCCARTHY, FELICIA

NSE CONDUCTOR, TRAIN PASSENGERS

FELICIA & MRS MCCARTHY in a last minute scramble aboard.

Theatre dress. Programmes for "Squabbling as they turn into the 1st Class carriage.

FELI CI A

I never actually "said" whodunnit.

MRS MCCARTHY

No you just blurted out their name at the interval!

FELI CI A

It was a lucky guess. But rather a good one don't you think...

To her dismay - every compartment is packed.

MRS MCCARTHY

I do not. The ending was no surprise at all.

FELI CI A

This is intolerable.
(Stops a NSE CONDUCTOR)
I say. All the first class
compartments are full.

MRS MCCARTHY

He can see that with his own eyes.

FELI CI A

(pound not e and a smile)
I'm sure there's something he can
do?

EP10/SC4. INT. TRAIN. 2ND CLASS CARRIAGE. NIGHT 1. 23.05

MRS MCCARTHY, FELICIA, BIANCA, BARBARA

NSE TRAIN PASSENGERS, ARMY OFFICERS, FISHMONGERS

FELICIA and MRS MCCARTHY sardined in a 2nd Class compartment with NSE ARMY OFFICERS some soaks and a party of Fishmongers. FELICIA berates MRS MCCARTHY in an undertone.

FELI CI A

If you hadn't insisted on going to the stage door...

MRS MCCARTHY

You ruined the ending. The least I'm allowed is a signed programme. (schadenfreude)
I'm sure it won't kill you to slum it for once.

Rescue in the form of DAME BIANCA NORMAN. A Diva in every sense. Furred and bejewelled. Adopted daughter and general dogsbody BARBARA NORMAN follows, loaded down with hand luggage. BIANCA spies with incredulity...

BI ANCA

Do my eyes deceive me? Felicia Montague?

FELI CI A

Bi anca Norman?

BI ANCA

What on earth are you doing in "here?"

FELICIA throws MRS MCCARTHY a sour look.

FELI CI A

We were late for the train and first class was full.

BI ANCA

Permettimi di salvarti. My
Pullman's on the back. I never
travel without it.
 (dismissive)
And your companion.

MRS MCCARTHY

FELI CI A

(Companion!)
I'm sure I'm fine where I am

(rising) You're a lifesaver. Come on Mrs M

MRS MCCARTHY forced to follow.

BIANCA You remember Barbara my daughter.

FELI CI A

EP10/SC5. INT. TRAIN. PULLMAN CAR. NIGHT 1. 23.08

FELICIA, MRS MCCARTHY, BIANCA, TONY, BARBARA, PIERS

NSE TRAIN STEWARDS

TRAIN STEWARDS laying out drinks & canapes in a sumptuously furnished Pullman Car. BLANCA introduces...

BI ANCA

(coul dn't care)

My son Tony and husband Piers.

FELI CI A

I think we met at Le Teatro de Venezia in 46.

PI ERS

Alas you confuse me with one of my predecessors.

BI ANCA

That was Rudolf my number 4.

(waves at)

Tony fix us a drink and (Barbara)

we'll have some music.

BARBARA flips through a stack of Bianca Norman recordings.

PI ERS

(dr v)

I hope you like opera.

FELI CI A

(can't stand it)

Adore it.

MRS MCCARTHY

I'm very partial to a bit of Gilbert and Sullivan.

BARBARA lowers the needle. The overture fills the carriage.

BI ANCA

My Brunehilde at La Scala in 1950.

TONY

(hands)

Gin and it?

FELI CI A

Divine. Admit it Mrs M This is more like it?

MRS MCCARTHY

(sotto)
This is going to be a very long night.

CUT TO.

EP10/SC6. EXT. TRACK/PULLMAN CAR. NI GHT 1. 23.09 - 00.00

Montage. Music over. Bianca's aria.

The train leaves the city skyline for open countryside. Steaming through the night, belching white smoke into black sky.

EP10/SC7. INT. TRAIN. PULLMAN CAR. NIGHT 1. 00.01

FELICIA, MRS MCCARTHY, BIANCA, TONY, BARBARA, PIERS

NSE TRAIN STEWARDS

STEWARDS carry trays of glasses through to the other compartment. Bianca's eyes half closed - intent on her own performance - reverberating through the carriage at full volume. FELICIA wincing at the high notes. MRS MCCARTHY raises an eyebrow.

The sound of the train breaking. Hissing. The passengers sense the train is beginning to slow.

PI ERS

Why are we stopping? (CHECKS WATCH) We can't be here already.

MRS MCCARTHY

We've only just passed through Hambleston.

FELI CI A

(Lifting blinds)
There's a red signal.
 (irking Mrs McCarthy)
Let's hope we aren't here all
night.

On her way back to her seat, FELICIA picks up a magazine.

BI ANCA with a photogenic toddler. "Dame Bianca Norman. Why I'm adopting a third time. Lucky Lucy. The little girl destined for a life of luxury."

FELI CI A (CONT'D)

You're adopting again?

BI ANCA

When the papers are finalised. I wanted to give another child what I gave Barbara and Tony.

MRS MCCARTHY (to BARBARA & TONY) You were very fortunate.

Their silence and clenched faces beg to differ.

BI ANCA

I miss the sound of children laughing. Barbara's as quiet as a mouse now and she used to be such a happy little thing.

BARBARA We've been stopped awfully long.

CUT TO.

EP10/SC7A. EXT. TRACK/PULLMAN CAR. NI GHT 1. 00.06

DARYL, LENNY

Wagner over. Steam puffs gently from the train, stopped at a red signal. LENNY & DARYL underneath uncoupling the Pullman.

EP10/SC7B. INT. TRAIN. PULLMAN CAR. NIGHT 1. 00.07

FELICIA, MRS MCCARTHY, BIANCA, TONY, BARBARA, PIERS

The passengers are out of conversation. Awkward silence broken by the train whistle. TONY lifts the blind. Peers into the dark. The signal is now green.

TONY

Here we go.

There is a judder and a bang but no movement. Puzzlement.

EP10/SC9. INT. PULLMAN CAR. NI GHT 1. 01.00

BIANCA (DEAD)

NSE FINGERPRINT OFFICER, POLICE PHOTOGRAPHER, PRESS PHOTOGRAPHER

FLASH! BI ANCA'S corpse. Spl ayed in her chair. Shot through the heart. A POLICE PHOTOGRAPHER and FINGERPRINT OFFICER at work. Neither notice the face at the window.

FLASH! An ambitious PRESS PHOTOGRAPHER gets his money shot.

EP10/SC10. EXT. PULLMAN CAR. NI GHT 1. 01.05

FATHER BROWN, BUNTY, MALLORY, GOODFELLOW, BARBARA, PIERS, TONY

NSE POLICE, ARMY OFFICERS, PRESS

Crime scene. Night lights. The Pullman cordoned with ropes. NSE POLICE conduct a search. GOODFELLOW takes a statement from NSE ARMY OFFI CERS. A gaggle of PRESS.

Roused from their beds. FATHER BROWN's pyjamas peeking from under his cassock. BUNTY bare faced with a stray night curler in her hair. With MALLORY as he takes statements from PIERS, BARBARA & TONY.

PI ERS

... then the rest of the train pulled away without us and that's when...

INSERT SC12 - MRS MCCARTHY AND FELICIA ARE THROWN IN A GETAWAY VAN AND DRIVEN AWAY.

MALLORY
I'll get them back safe and sound.
You have my word. God knows they
must be terrified...

CUT TO SC13:

EP10/SC11. INT. PULLMAN CAR. NIGHT 1. 00.08. (FLASHBACK)

MRS MCCARTHY, FELICIA, BIANCA, TONY, BARBARA, DARYL, LENNY, PIERS

Wagner over. LENNY & DARYL burst in wearing stocking masks and waving guns. LENNY closes and locks the door to the staff compartment. Screams and panic.

DARYL Sit...sit....get Down....

LENNY
The jewels! Where are the jewels?

TCNY points to a leather case. Daryl grabs it. LENNY shoots out the light on the ceiling. 2 shots. BANG! BANG! The

EP10/SC13. INT. FARM. CELLAR. NIGHT 1. 02.30 MRS MCCARTHY, FELICIA, LENNY

EP10/SC14. EXT. POLICE STATION. DAY 2. 08.30

MALLORY, LENNY

NSE PRESS, TOWNSFOLK, JOURNALIST

Whump! A stack of papers drop on a kerb. A photo of Bianca's corpse. "OH DIVA!" Dame Bianca Norman slain in botched train robbery. Countess of Montague and "companion" taken hostage!

In town on a recce, LENNY reads the report with rising dread. He blends into a crowd of Press and townsfolk outside the Police station listening to MALLORY making a statement.

MALLORY

...rest assured that all available man power is being deployed in the hunt for The Countess and Mrs McCarthy.

A NSE JOURNALIST says something like - Any clues as to the identities of the robbers?

MALLORY (CONT'D)

We are narrowing the search and confident it's only a matter of time before they are apprehended. When rest assured they will feel the full weight of the law.

The crowd in lynch mob mood. "Hanging's too good for them "Stretch their necks."

LENNY'S fear.

EP10/SC15. INT. FARM. CELLAR. DAY 2. 08.35

FELICIA, MRS MCCARTHY, DARYL

Chain stretched full length, FELICIAlies on the stairs - face to a windowed hatch.

MRS MCCARTHY

Can you see anything?

FELI CI A

It looks like a farm...

MRS MCCARTHY

I mean anything useful.

FELI CI A

Well there isn't a bus stop with a telephone box next to it if that's what you're hoping.

(spi es)

One of them's coming!

FELICIA jumps down. Butter wouldn't melt as DARYL brings in breakfast. He's changed his stocking mask for a balaclava. A home knitted Fair Isle which is anything but threatening. MRS MCCARTHY eyes the congealed porridge with disdain.

MRS MCCARTHY

What do you call this?

DARYL

Porridge.

MRS MCCARTHY

I hardly think so.

DARYL

You'll eat it or else.

FELI CI A

"Or else" what? We're hardly much use to you dead.

MRS MCCARTHY

We'll be dead of starvation soon enough if this is what they feed us.

FELICIA hands her porridge back as if to Hornby.

FELI CI A

Some toast and marmalade will suffice.

DARYL gapes.

<u>EP10/SC16. INT. POLICE STATION. MALLORY'S OFFICE. DAY 2.</u> 10.00

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW

Maps of the area. A groaning blackboard. GOODFELLOW puts his head round the door anticipating a tirade.

GOODFELLOW

Father Brown and Mss Windermere Sir.

Confusingly - MALLORY cracks a welcoming smile.

MALLORY

Show them in.

MALLORY waves BUNTY & FATHER BROWN to a seat.

MALLORY (CONT'D)

I've been expecting you. Please...

FATHER BROWN

(sits)

We'rè...

MALLORY

(stops him)

You are here to enquire about my progress.

Machine gun facts. Slapping a ruler to make his points.

MALLORY (CONT'D)

Get away vehicle. Over a hundred Bedf or d vans registered in the area so they'll take some time to follow up.

BUNTY

Wha...

MALLORY

(in)

Knowledge of the signals suggests insider knowledge so the Rail way are providing names of sacked or disgruntled employees. Ditto Dame Bianca's staff.

(pausing for breath)

FATHER BROWN

W . . .

MALLORY

We're checking for ex convicts in the local e with convictions for robbery.

(MORE)

MALLORY (CONT'D)

Twenty mile road blocks and an all Ports alert. So....if there is anything you think I've missed?

FATHER BROWN

You have been most thorough.

For once - MALLORY means well.

MALLORY

A rare compliment from you Padre. And I know you're dying to interfere. But on this occasion the only requirement is good old fashioned police work.

Opening the door wide. Their cue to leave.

MALLORY (CONT'D)

If you want to help - maybe you can offer spiritual solace to the family - which has the advantage of keeping them out of my hair. Now if you'll excuse me...

As the visitors leave - MALLORY forestalls GOODFELLOW

MALLORY (CONT'D)

A word please Sergeant. Shut the door behind you.

MALLORY'S smile slips. The newspaper with its paparazzi shot of Bianca's corpse.

MALLORY (CONT'D)

We've got press and rubberneckers descending in droves. So I want no repetition of this. Crime scene under 24 hour guard. No one enters.

GOODFELLOW

Yes Sir.

MALLORY

And. You may want to write this down. Keep the Padre out of my sight. Any funny business and you deal with it under pain of death. Yours that is.

GOODFELLOW makes due not e.

EP10/SC17. INT. FARM. CELLAR. DAY 2. 12.00

FELICIA, MRS MCCARTHY, DARYL, LENNY

Pulling on a balaclava LENNY enters the barn. DARYL (also in balaclava) greets his return with relief. Finally!

DARYL

Your turn. They're doing my head in.

It's the least of their worries. LENNY shoves the newspaper at him DARYL crumples as he reads.

DARYL (CONT'D)

No one would get hurt they said.

LENNY

It was an accident.

DARYL

You were only supposed to shoot the lights out!

LENNY

Wha... It wasn't me.

DARYL

It wasn't me. I never fired my gun.

FELICIA (CONT'D) There is of course a simple way of resolving this.

EP10/SC18. INT. HOTEL. PARLOUR. DAY 1. 12.10

FATHER BROWN, TONY, BARBARA, PIERS

FATHER BROWN calls on the bereaved family. On a coffee table - a copy of "Stars of Stage and Screen" $\ensuremath{\mathsf{Stars}}$

BARBARA

It's hard to believe she's gone. She was always so much larger than

PI ERS (CONT'D)

She decided there wasn't room for two stars in her firmament and...poof...the parts mysteriously dried up.

BARBARA

That's enough Piers. (FATHER BROWN) Is there any news of Lady Felicia and Mrs McCarthy?

FATHER BROWN

The Police are doing everything in their power. In the meantime we must wait and pray.

EP10/SC19. INT. FARM. CELLAR. DAY 1. 15.30

FELICIA, MRS MCCARTHY, DARYL, LENNY

DARYL unwraps two guns from a strip of canvas. LENNY checks the chambers. One has 4 bullets...

LENNY

What did I tell you.

... The other is full. A beat as they absorb this bombshell.

FELI CI A

Well that settles that then.

DARYL

There was another shooter...

MRS MCCARTHY

Who are "they?" You said before.
"No one would get hurt ____ said."

DARYL

Them's paid us to rob the train. (LENNY glares: "That's enough")

Like we can get in more trouble.

FELI CI A

Who were these people?

LENNY

Never saw 'em They sent the guns and instructions. All we had to do was shoot out the lights and nab the jewels.

DARYL

Maybe they were there?
(accusatory)
It was dark. I said I couldn't see properly through them stockings.

FELI CI A

You should have used 10 denier.

LENNY

Will you! (I have to think.

DARYL

They'll catch us and hang us Len.

He's a sorry sight. Tears welling under his balaclava.

MRS MCCARTHY
Now then. There's no point crying
over spilt milk. You must find a
way of proving your innocence.

LENNY

And how do you suggest we do that?

MRS MCCARTHY & FELICIA. Women with a plan.

EP10/SC20. INT. PRESBYTERY. KITCHEN. DAY 2. 19.30

FATHER BROWN, BUNTY

A sombre supper. Mrs M s empty place at table. FATHER BROWN'S attempts at cooking. BUNTY pushes food round her plate.... Saved by a knock at the door. News? BUNTY catapults up to answer.

Disappointment in her voice when it's only...

BUNTY (COV)

No... no news. We will of course... Thank you Mrs Ferris.

BUNTY returns with a letter addressed to Father Brown.

BUNTY (CONT'D)

The cleaning ladies found it on the altar.

Out on the letter.

INSERT SC21. MRS MCCARTHY AND FELICIA HELP THEIR KIDNAPPERS WRITE A RANSOM NOTE.

FATHER BROWN reads the letter.

FATHER BROWN

BUNTY

Is it genuine?

Oh yes. FATHER BROWN hands it to her.

BUNTY (CONT'D)

FATHER BROWN & BUNTY absorb this development.

CUT TO SC22:

EP10/SC22. EXT. FARM. YARD. DAY 3. 12.00

DARYL, LENNY, FELICIA

NEW DAY - INTERCUT SC23

DARYL bolts the back of the trailer. Joins LENNY in the front of the truck. They drive off.

Out on FELICIA'S face peering out of the cellar hatch in the yard.

CUT TO.

EP10/SC24 OMITTED

EP10/SC25 OMITTED

EP10/SC26. INT. FARMHOUSE. KITCHEN. DAY 3. 12.17

TIM

TIM CUDLIP is 18 going on 40 and nobody's fool. Least of all his brothers. Waiting until they've have driven off. He wheels himself to a dresser where Daryl has cunningly "not" hidden the canvas package containing the guns out of wheel chair reach. Not a deterrent to TIM who launches himself out his chair using the shelves as purchase while he grabs at the package.... And then....

The dresser tilts with his weight... taking him with it.

TI M

Balls...

EP10/SC27. EXT. FARM/BARN. DAY 2. 12.20

MRS MCCARTHY, FELICIA

SMASH! MRS MCCARTHY drops the hatch. She and FELICIA case the remote landscape with dismay.

FELI CI A

Now what?

MRS MCCARTHY
We find a telephone and call the Police.

EP10/SC28. INT. PULLMAN CAR. DAY 3. 12.25

FATHER BROWN, BUNTY, MALLORY, GOODFELLOW

GOODFELLOW

You've got 5 minutes Father.

BUNTY

You're a brick Sergeant.

GOODFELLOW blushes as he leaves them to it. FATHER BROWN & BUNTY case the crime scene. Bianca's chair with a bullet hole through the back. BUNTY examines the bullet holes in the curtain and in the window.

FATHER BROWN meanwhile is noseying through papers on the desk. A leather document folder. He peruses the contents.

BUNTY (CONT'D)

Anything interesting?

She moves to the door. Ballistics mode. Raises her arm as if holding a gun. Narrows her sights.

FATHER BROWN

A letter from Dame Bianca's Lawyer. It seems she was divesting herself of husband number 5. And from the way she left her correspondence lying around - didn't seem to care who knew abou...

BUNTY

That can't be right.

FATHER BROWN Looks over and sees from the window....

FATHER BROWN

Inspect or Mallory. Four Oclock!

FATHER BROWN dives to the floor dragging BUNTY with him

They hunker while MALLORY confers with GOODFELLOW

EP10/SC29. EXT. PULLMAN CAR. DAY 3. 12.27

MALLORY, GOODFELLOW

INTERCUT SC30.

GOODFELLOW butter wouldn't melt as MALLORY marches his way.

MALLORY

All quiet in Dodge? (COODFELLOW blank) Anything to report Sergeant?

GOODFELLOW

Right Sir. Well most of the sight seers got bored and wandered of f and the Press seem to have given up.

MALLORY

I wouldn't say "given up." Merely decamped to the Police Station awaiting news of our investigation.

GOODFELLOW

How's that going Sir?

MALLORY

Turns out Bianca Norman was patron of a welfare charity for ex convicts. I'm having the files sent over to see if they throw up any matches.

EP10/SC30. INT. PULLMAN CAR. DAY 3. 12.28

FATHER BROWN, BUNTY

I NTERCUT SC29

A burnt matchstick on the floor. FATHER BROWN pockets it.

CUT TO.

EP10/SC31. INT. FARMHOUSE. HALL/KITCHEN. DAY 3. 12.29

MRS MCCARTHY, FELICIA, TIM

MRS MCCARTHY & FELICIA tiptoe in. The interior is basic - lacking a woman's touch. No telephone in the hall way so they enter the kitchen.

MRS MCCARTHY

Holy Mother.

TIM trapped under the dresser. It looks worse than it is. His wheel chair having taken the brunt. Apart from scratches mainly his dignity is harmed. They rush to release him

FELI CI A

EP10/SC32. INT. FARMHOUSE. PARLOUR. DAY 3. 12.45

FELICIA

FELICIA is on the telephone.

FELI CI A

Police plea....
(The line goes dead)
Hello? Hello?

CUT TO.

EP10/SC33. INT. FARMHOUSE. KITCHEN. DAY 3. 12.47

MRS MCCARTHY, FELICIA, TIM, LENNY, DARYL

MRS MCCARTHY dabs antiseptic on TIMS scratches.

MRS MCCARTHY

Who lives here?

TI M

Just me and my brothers. (antiseptic)

Ow!

MRS MCCARTHY

You don't want them going septic, especially when hygiene standards round here I eave much to be desi red.

TI M

(Nobody's fool)

Where was it you broke down?

MRS MCCARTHY

On maybe a couple of miles.

TI M

Only we're pretty remote and there aren't many places that require evening dress in the middle of the day.

Mrs McCarthy saved by a whistling kettle.

MRS MCCARTHY

Don't worry your head about that. I'll make us a nice hot cup of tea before we go.

Or not. FELICIA's propelled in by LENNY. DARYL follows armed with a poker.

LENNY

No one is going anywhere.

MRS MCCARTHY gets a withering look from FELICIA.

FELI CI A

The swine sale in Hambleston?

DARYL

Out.

MRS MCCARTHY

(folds her arms)

I'm going nowhere until I've got a hot cup of tea inside of me.

LENNY

You'll do as you're told.

MRS MCCARTHY

Or what? You'll... poke us to death?

LENNY

At least it might shut you up!

DARYL'S eyes dart to the dresser. TIM produces the handguns.

TI M

Is this what you're looking for?
(having got his brother's
attention)
Now is one of you going to explain
what is going on?

EP10/SC34. INT/EXT. PULLMAN CAR. DAY 3. 13.15

FATHER BROWN, BUNTY, BARBARA, PIERS, TONY, GOODFELLOW, MALLORY

NSE POLICE

GOODFELLOW has gathered the suspects Agatha Christie style. Discomposed as to what they are doing there.

BARBARA

We thought Inspector Mallory...?

COODFELLOW

Is busy I'm afraid... But we'd er... Father Brown here would...

FATHER BROWN

Like your aid in a reconstruction.

BARBARA

For what possible reason?

FATHER BROWN

I hope that will become clear. If you could take your places as you

BUNTY (CONT'D)

The bullet went through the chair and straight through the window. But . . .

She lines up the banana with the bullet hole in the chair.

BUNTY (CONT'D)

The trajectory is wrong. (indicates)

From this height the bullet would have embedded lower in the wall.

FATHER BROWN

Meaning her killer was seated.

PI ERS

I literally have no idea what you're talking about.

MALLORY

(door way)

She isn't the only one.

(dagger s) Ser geant ?

GOODFELLOW

New evidence suggests there was a 3rd shooter Sir.

MALLORY glowers at ning her kilC1 0 0 10the wall. But...

TONY

Barb no...don't...

She grasps his shoulders. Low and urgent.

BARBARA

Say not hing Tony. Not hing you under st and. Just call the Solicitor.

MALLORY

Barbara Norman I'm arresting you for the murder of Bianca Norman. You are not required to say anything unless you wish to do so. But what you say will be taken down and may be given in evidence.

Out on Barbara - resigned to her fate.

EP10/SC35. INT. FARMHOUSE. KITCHEN. DAY 3. 13.30

MRS MCCARTHY, FELICIA, TIM, LENNY, DARYL

TIM puts down the newspaper.

TI M

To summarise. A person or persons unknown solicited you to a hold up a train and rob a world famous Diva. During the execution of which, you failed to rob said jewels. The Diva was shot and you acquire two hostages, including a Countess of the Real m thus leaving you Britain's most wanted. (BEAT) What were you thinking?

They go furtive. The penny drops.

TIM (CONT'D)

Oh no. Tell me this isn't what I think?

(It is)

Well. Thank you for consulting me before committing armed robbery and kidnap on my behalf.

DARYL

(off the Ladies looks) He wants to be a Barrister.

TI M

You want to be Captain of Aston Villa and I'm sorry to be the one to break it to you...

LENNY

The difference is he's got two left feet. The only thing stopping you is cash.

DARYL

Scholarship to the Grammar School. Highest school certificate in the county. His teachers said he was natural for the law.

LENNY

Except things as that aren't for the likes of us.

TI M

Well that's all right then. They got in this unholy mess to provide me with an education.

LENNY

To give you a life! You want to spend it here. Stuck in a chair with a load of books you'll never use. And if anything happened to us what then? They cart you off to spend the rest of it in an institution? institution?

EP10/SC37. INT. FARMHOUSE. KITCHEN. DAY 3. 18.00

MRS MCCARTHY, FELICIA, TIM, LENNY, DARYL, MALLORY (OOV)

BBC RADIO NEWSCASTER (OOV), RADIO ANNOUNCER (OOV)

The door slams behind LENNY & DARYL - in from milking...

MRS MCCARTHY (COV)
No tramping mud through the house.

Wireless music under. LENNY & DARYL enter in stocking feet. Sniffing like Bisto kids at the savoury smells wafting from serving dishes on the table where TIM sits with his nose buried in a book of criminal law.

DARYL & LENNY sit and make a grab for food but are stopped by MRS MCCARTHY. "Ah...ah...ah..." She and FELICIA make the sign of the cross.

FELI CI A

Bless us oh Lord and these thy gifts which we are about to receive through thy bounty. Through Christ our Lord.

MRS MCCARTHY/ FELI CLA/ TLM

Amen.

FELICIA & MRS MCCARTHY cross themselves. Everyone tucks in....

TI M

So I've been looking into your "predicament" and the "only" - I use the word advisedly - offences - you've committed, are attempted armed robbery and kidnap. If you return the hostages and hand yourselves in - with mitigating circumstances and a good barrister - you could get as little as 5 years.

LENNY

Before or after they hang us for murder?

DARYL experiences a sudden loss of appetite.

DARYL

You said the Priest would find out who did it.

MRS MCCARTHY

And so he will.

The News comes on the wireless. LENNY turns it up.

EP10/SC38. INT. POLICE STATION. INTERVIEW ROOM. DAY 3. 18.30

MALLORY, BARBARA

NSE SOLICITOR

BARBARA is pale but composed. Resigned to her fate.

BARBARA

It was pitch black... everyone was shouting. Then Tony lit a match. It was only a few seconds but I saw his coat over his chair and knew there was a gun in the pocket.

MALLORY

Why was your brother carrying a firearm?

BARBARA

For exactly the eventuality that transpired. My Mother refused to travel with security. It wouldn't occur to her that someone so revered would be attacked.

MALLORY

So you took the gun from the coat.

BARBARA

It was mayhem Panicking and shouting... and as I pulled it out... it went off by accident. I didn't... it wasn't until the lights went on I saw she...

MALLORY

And yet you said not hing?

BARBARA

I was in shock. Everyone assumed it was the Robbers. The longer I kept silent... the harder it was to admit the truth... That I killed my own Mbther.

(Her composure slips)
Do you know what will happen to me Inspector?

EP10/SC39. INT. POLICE STATION. MALLORY'S OFFICE. DAY 3. 19. 10

MALLORY, FATHER BROWN, BUNTY

MALLORY fills in BUNTY & FATHER BROWN on developments.

MALLORY

It seems it was nothing more than a tragic accident. She'll be released from Police custody while enquiries continue.

FATHER BROWN

Poor soul. Imagine killing your own Mother.

BUNTY

Fr equent I y...

FATHER BROWN

It will make the morning papers. Let us pray the kidnappers keep their word.

MALLORY

Your faith in the villain's code would be touching if not so misguided. Which means it's down to me.

Indicating boxes of files labelled.

Piles of folders. Car registrations.

Cotswold Rail Co list of employees etc.

MALLORY (CONT'D)

They're in here somewhere and I won't rest till I find them

EP10/SC40. INT. POLICE STATION. MALLORY'S OFFICE. DAY 4. 08.00

MALLORY, GOODFELLOW

GOODFE1362W0442

Morning Sir.

MALLORY rudely awakes. Slumped over his desk. Surrounded by files for Bianca's "

GOODFELLOW puts a mug of tea at his elbow and leaves him to it. MALLORY comes to. Groaning and bleary eyed. Letters spilled on the floor round his feet. He bends down to pick them up. Stiffens as his eyes fall on a letter heading.

Kerrbl eMALL48

MALLORY scans the letter. A note penned at the bottom "Request denied." Suddenly alert - He grabs a file. "Cotswold Rail Co." Peruses a list of names "Leonard Cudlip. Checks it against a list of vehicle registrations. Registered owner.

EP10/SC40A. INT. POLICE STATION. FRONT DESK. DAY 4. 09.00

MALLORY, FATHER BROWN, GOODFELLOW

Unshaven and dishevelled MALLORY is on the blower to HQ.

MALLORY

Leonard Cudlip. Former track engineer sentenced to 2 years for involvement with robbery on a train. Recently sent a begging letter to Bianca Norman's exconvict charity which was rejected. Brother Daryl the registered owner of a blue Bedford van.

Permission to draw weapons Sir?

Yes Sir. We will.

MALLORY hangs up. Ready to rumble. Takes a slug of black coffee then chokes on it as FATHER BROWN materialises at his shoulder.

FATHER BROWN

I take this to mean you've found the ,e rumble. Takesappers1 240 700.56 Tm - 04193 Tc - 0.015MA

EP10/SC41. EXT. POLICE STATION. DAY 4. 11.00

MALLORY, GOODFELLOW, FATHER BROWN, BUNTY

NSE ARMED POLICE

FATHER BROWN & BUNTY look on aghast as Kembleford's finest spill out of the police station tooled up to the nines with MANDO Coenha pamed tiafol less.w leswadeng

MALLORY swaggers out channelling his inner Gary Cooper. Long ILICEIssho

EP10/SC42 OMITTED

EP10/SC43. INT/EXT. FARM. BARN/YARD. DAY 4. 11.45

MALLORY, GOODFELLOW, BUNTY, FATHER BROWN, DARYL

NSE ARMED POLICE

DARYL forks hay in a trough. The faint sound of bells... getting closer... DARYL pitches his fork. Runs into the yard.

Police cars with bells and flashing lights approaching at speed. A red sunbeam follows behind.

EP10/SC44. INT. FARMHOUSE. KITCHEN. DAY 4. 11.48

MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM

Intercut with SC45.

A cozy hive of domestic activity. MRS MCCARTHY washes dishes. FELICIA dries and LENNY puts away. TIM at the table shelling peas. on the Radio. Everyone singing along - Even LENNY's mouthing the words...

The front door slams.

MRS MCCARTHY

Boot s!

DARYL hurtles in.

DARYL

Pol i ce!

LENNY rushes to the window as they screech into the yard.

LENNY

Get down!

MRS MCCARTHY & FELICIA freeze.

TI M

He doesn't mean me.

DARYL drags MRS MCCARTHY & FELICIA to the floor.

EP10/SC45. EXT. FARMHOUSE. DAY 4. 11.50

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW

NSE ARMED POLICE, PC CUTHBERT

Intercut with SC44.

Armed Police spill out. MALLORY's having the time of his life.

MALLORY

Cut hbert... Clough... search the out buildings... the rest of you stand by and wait for orders.

Scowling as BUNTY & FATHER BROWN hurry over.

MALLORY (CONT'D)

This is no place for civilians.

FATHER BROWN

(dr y)

If there's going to be a shoot out a Priest might come in handy.

BUNTY

And no offence but I could out sniper the lot of you if you'd care to give me a firearm?

MALLORY

No I would not....

NS PC CUTHBERT hurries over with a mud sodden scarf. MALLORY shows BUNTY?

Bunty pales.

BUNTY

It's my Aunt's.

MALLORY

FATHER BROWN My name is Father Brown.

CUT TO.

EP10/SC48. INT. FARMHOUSE. KITCHEN. DAY 4. 12.01

MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM, FATHER BROWN (00V)
LENNY stands next to the window and peers outside.

FELI CI A

Thank goodness. The Cavalry have arrived.

FATHER BROWN (COV)
I have something to show you.
Please don't shoot me.

The letter box rattles. A thud as the newspaper lands on the mat. DARYL makes to go. LENNY grabs him

LENNY

It's a trap. They'll fire through the door!

EP10/SC49. EXT. FARMHOUSE. DAY 4. 12.02

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW

NSE ARMED POLICE, PC CUTHBERT

FATHER BROWN stands in front of the door. A human shield.

FATHER BROWN

They won't shoot a Priest.

MALLORY

(mut t er s)

I wouldn't count on it....

EP10/SC50. INT. FARMHOUSE. KITCHEN. DAY 4. 12.03

MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM

Eager eyes scan the newspaper. News of Barbara's arrest.

FELI CI A

MRS MCCARTHY

Now then - what did we tell you.

TI M

With the murder charge dropped, you could be out in 5 years with good behaviour.

I FNNY

I can't go back inside. As for him (DARYL) he wouldn't last 5 minutes

TI M

Didn't he mention - it's not his first offence.

LENNY

Our parents were dead. The farm was going under. Someone had to put food on the table.

DARYL

With us gone - what'll happen to him? (TIM)

TI M

If only the thought had crossed your minds "before" you decided to rob a train.

LENNY

I'm sorry.

DARYL

Me too.

DARYL wells up. He's not the only one. MRS MCCARTHY & FELICIA are distinctly teary eyed as well. TIM hugs them

TI M

Hey. It's the thought that counts.

Out on the brothers making their goodbyes.

EP10/SC51. EXT. FARMHOUSE. DAY 4. 12.04

FATHER BROWN, MALLORY, BUNTY, GOODFELLOW, MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM

NSE ARMED POLICE, PC CUTHBERT

MALLORY checks his watch. Through the loudhailer.

MALLORY

Time's up.

FATHER BROWN

A few more minutes...

MALLORY

I've humoured you enough Padre. Now Please get out of the way before you "get shot.

(I oudhai I er)

10 seconds then we're coming in...

 $\ldots 6\ldots 5\ldots 4\ldots 3\ldots 2\ldots 1$

... The Officers release their safety catches.... The door opens. MRS MCCARTHY & FELICIA come out with their hands up.

MRS MCCARTHY

Don't shoot!

MALLORY

Weapons down! Hold your fire!

The ladies rush forward.

FELI CI A

Inspect or. Thank goodness you're here... we were so fright ened.

MALLORY

TI M

I won't get up. Ti mot hy Cudl i p.
These are my brot hers Leonard and
Daryl. There appears to have been a
misunder st anding.

MALLORY

Then why did you hole yourself up inside?

LENNY

Because you look like the sort to shoot first and ask questions later.

The sea of guns. There's no denying the truth of that.

EP10/SC52. EXT. FARMHOUSE. YARD. DAY 4. 12.20

FATHER BROWN, MALLORY, BUNTY, FELICIA, MRS MCCARTHY, GOODFELLOW

FELICIA & MRS MCCARTHY spin a tall tale to the Police. MALLORY'S smelling a rat but can't quite locate the source.

MALLORY

And all the time you were held in the back of their van?

MRS MCCARTHY

Until this morning when they drove us here and dumped us in the middle of nowhere without so much as a bye your leave!

MALLORY

Which is when your "rescuers" found you. May I enquire why you didn't immediately call the Police?

FELI CI A

The telephone was out of order.

GOODFELLOW

Can you give us a description of the kidnappers?

FELI CI A

They wore masks.

MRS MCCARTHY

But we heard them talking and one of them mentioned a cousin in Anglesy with a boat.

MALLORY'S scowling in disbelief. FELICIA suddenly comes over all Victorian Lady.

FELI CI A

For give me...a little faint...

BUNTY

I think my Aunt has had quite enough questions.

FELI CI A

I must telephone the Earl...

MALLORY hasn't finished but before he can protest.

GOODFELLOW

Of course your Ladyship.

MALLORY

I will be needing full statements once you are recovered.

Thwarted MALLORY follows GOODFELLOW to their squad car. FATHER BROWN glances down where MALLORY'S match is still on the ground. Frowns. Something niggling.

GOODFELLOW

Reckon they're heading to Wales Sir?

MALLORY

Get on the blower to Anglesy. See if they have wind of any unusual sailings....

MALLORY and GOODFELLOW I eave in search of wild geese. FATHER BROWN fixes MRS MCCARTHY & FELICIA with a stern stare.

EP10/SC53. INT. HOTEL. PARLOUR. DAY 4. 15.00

FATHER BROWN, TONY, BARBARA

BARBARA & TONY greet FATHER BROWN.

FATHER BROWN

I hear you are leaving us.

BARBARA

The Police decided not to press charges. I've been very lucky.

FATHER BROWN

Lucky to get away with murder.

TONY

I say steady on. Even the Police say it was an accident. Who gives you the right to judge?

FATHER BROWN

The only judge you need fear is God. Both of you on a charge of matricide. Cold blooded and premeditated.

BARBARA

I don't know what you're talking about.

FATHER BROWN

An ex convict called Leonard Oudlip wrote to your Mother's charity requesting a loan - is that when you decided he was the perfect scapegoat for murder?

FATHER BROWN takes a handkerchief from his cassock. Unfolds it. The match from SC30.

TONY

What's that?

FATHER BROWN

A small lie which exposed you.

SC11.

BANG!

BARBARA

Little did they know we were purchased as possessions. By a woman demanding unconditional love while giving none in return. And now we are old and stale she set her sights on a new victim

TONY

"Lucky Lucy." There's irony.

BARBARA

It was too late for us but not for her. A life for a life.

FATHER BROWN

And the lives of the men you callously framed for murder?

TONY

They weren't supposed to get caught. We'd have let them keep the jewels.

FATHER BROWN

Very magnani mous.

BARBARA

And while we won't go to prison we've been sentenced to a lifetime of guilt.

FATHER BROWN

That isn't necessary. God sent his only son to bear the burden of our sin.

BARBARA

If only it were so simple.

FATHER BROWN

It is. Confess what is in your soul and if you are true, you will be forgiven.

BARBARA and TONY. The first step on the road to redemption.

EP10/SC54. INT. PULLMAN CAR. NIGHT 1. 00.08. (FLASHBACK)

FELICIA, MRS MCCARTHY, BIANCA, BARBARA, TONY, PIERS, DARYL, LENNY, FATHER BROWN (V. O.) $\,$

SC11 with additional footage.

Blackness. Strike of sulphur - a halo of illumination. The

EP10/SC55. EXT. FARMHOUSE. DAY 5. 12.00

FATHER BROWN, BUNTY, MRS MCCARTHY, FELICIA, DARYL, LENNY, TIM

DARYL, LENNY & TIM exit the house as BUNTY'S car draws up. FATHER BROWN, MRS MCCARTHY & FELICIA as passengers.

MRS MCCARTHY

It seems the Police lost track of the robbers somewhere off the coast of Anglesey.

TI M

Angl esey?

FELI CI A

Ah yes. A bit of a white lie I'm af rai d.

LENNY

(To FATHER BROWN) I'm surprised you didn't turn us i n.

FATHER BROWN

I am a man of my word.

FELI CI A

So is my husband. Apropos of which...

She hands him an envelope. Inside is a cheque.

LENNY

What's this?

DARYL

(jaw drops)
It's a cheque for a thousand pounds.

LENNY

I can see that. I mean why she's giving it to us?

FELI CI A

It's the reward Monty put up for my rescue.

LENNY

We don't want it.

DARYL

We don't?

LENNY

After what we did you think we'd take your money?

BUNTY

If you don't it would look jolly suspicious.

FELI CI A

You aren't bad men. (shudders) Although you are terrible cooks.

LENNY swings to FATHER BROWN.

LENNY

Ask him Isn't God supposed to reward the good and punish the wicked?

FATHER BROWN

DARYL I ooks blank.

TI M

He's talking about me.

FATHER BROWN

I predict God has plans for this young man.

EP10/SC56. EXT. POLICE STATION. DAY 6. 8.30

WHUMP! A stack of local newspapers lands on the pavement (as scene 14) A small article in the bottom corner. "
Photo of TIM, DARYL & LENNY standing proudly beside.

END OF EPI SODE.