

**INTER CUT WITH SC2**

(1 ) on a cliff top (North Wales). A blue, chiffon scarf around her neck and a (dyed) blue rose pinned to her coat. ~~OV~~ the sound of crashing waves/sea below She stares at a note in her hand..

**ISABELLA (V/O)**

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

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

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

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**FATHER BROWN**

**I'll be there..**

**Benjamin nods and walks on. Butty stares after him..**

**BUNNY**

**(cagey)**

**I'll see you both at the  
exhibition. Toodle pip**

**Butty walks towards her car...**

**MRS MCARTHY**

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

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

**FATHER BROWN**

**Room for two..**

**MRS MCARTHY**

**(turns pale)**

**I've told you, Father... never  
again!**

**Ms McCarthy walks on..**

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**Milton Estate. An art gallery (converted barn) next to the manor house. A sign 'Art Exhibition'**

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**A large gallery (open space); exhibition paintings and sketches on the walls and sculptures of various sizes. Still spooked, Benjamin enters through the patio doors. (**

**waits by the main entrance.**

**ROSE**

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

**Rose holds up a box of biscuits...**

**BENJAMIN**

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

**BENJAMIN**

**Actually your timing is perfect.**

**(smiles)**

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

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





**CONRAD**

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

**KATIE**

**Katie Milton..**

**CONRAD**

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

**KATIE**

**(lightheartedly)  
Welcome to Milton Manor...**

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

**CONRAD**

**(turns. Face drops)  
Delightful...**

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

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

**BENJAMIN**

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

**FATHER BROWN**

Oh.. thank you..

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

**MRS MCCARTHY**

Isn't he rather old for a nanny?

**FATHER BROWN**

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

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

**BENJAMIN**

(on microphone)

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

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

**BENJAMIN (CONT'D)**

(unerved)

Isabella..?

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

**BENJAMIN (CONT'D)**

No..

Nanny Ribble sees Katie drinking wine at the back



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

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

**BENJAMIN**

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

**FATHER BROWN**

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

**MILORY**

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

**BENJAMIN**

I've turned off the mains.

**Milory scans the room:** a messy studio with sketches of Isabella in the corner.

**MILORY**

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

**BENJAMIN**

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

**FATHER BROWN**

Except you..

**MILORY**

So it looks like you were the intended victim.

**Benjamin looks fearful.**

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

**BUNTY**  
The police want to speak to everyone..

**MRS MCCARTHY**  
Penelope..

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

Mrs McCarthy quickly takes the tag off.

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

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

**MRS MCCARTHY**  
Oh I bet he did..

**BUNTY**  
Just a bit of harmless fun

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

**BUNTY**  
Oh Mrs M..

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

**BUNTY**  
Well yes, but...

**MRS MCCARTHY**  
Now if you continue modeling for him I may have to write to your aunt.

**EPISODE 2 - THE CURSE OF THE AESTHETIC - SHOOTING SCRIPT**  
**18/04/2019**

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

**NANNY RIBBLE**

**Who do you think is responsible?**

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

**BENJAMIN**

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

Coming to a decision, Benjamin marches out.

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

**GODFELLOW**

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

The ambulance man exits the ambulance.

**CONRAD**

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

Millory approaches...

**GODFELLOW**

Sir, Mr French's injuries are not  
life threatening

**MILORY**

I can see that.

(to Conrad)

Now what exactly were you doing in  
the studio?

B/g Nancy Ribble exits the gallery with Ms McCarthy.

**CONRAD**

Benjamin said he had sketches of  
Isabella in there. w

**GODFELLOW**

The model who took her own life..

**CONRAD**

I just couldn't resist. resist Caac /nook ELn tc







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

NANNY RIBBLE

Benjamin ..

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

NANNY RIBBLE (CONF D)

Where did you get it?

BENJAMIN

A friend in the Forces...

(edgy)

I need it for protection

NANNY RIBBLE

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

BENJAMIN

Thank you, but I'd prefer a brandy.

NANNY RIBBLE

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

Nanny Ribble widens her arms...

NANNY RIBBLE (CONF D)

Come to nanny...

BENJAMIN

(awkwardly)

I'm not a child anymore...

She puts her arms around Benjamin..

NANNY RIBBLE

You always will be to me.

Benjamin - trying to quash his fear.

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

**KATIE**  
Had enough of the exhibition?

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

He sits opposite...

**CONRAD (CONF D)**  
I heard about the sculpture...

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

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

**CONRAD**  
Looks nasty...

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

Katie winces as she dabs her scratch...

**CONRAD**  
Here, let me...

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

**KATIE**  
You're very gentle.

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

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

Conrad looks thoughtful...

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

CONRAD (CONT'D)

All the bedtime stories and nursery rhymes...

KATIE

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

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

CONRAD

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

Katie's smile widens...

CONRAD (CONT'D)

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

Their eyes meet. Finally...

KATIE

I wouldn't cry...

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

KATIE (CONT'D)

Sorry...

CONRAD

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

Awkward silence.

KATIE

Was it this...?

Katie gestures to her scar...

CONRAD

Of course not.

KATIE

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

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



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

**BENJAMIN**

**Nanny...**

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

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

MILORY

Any more crims at this place.. and we'll need to take up residency.

BENJAMIN

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

MILORY

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

GODFELLOW

An accident?

MILORY

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

Benjamin becomes distraught - and exits.

FATHER BROWN

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

Millory and Godfellow look towards the bedside table; Nanny Ribble's knitting..

FATHER BROWN (OO) (CONF D)

With two needles..

Out on two needles in the knitting

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

BUNNY  
(sympathetic)  
Benjamin ..

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

BUNNY  
Why would you say that?

BENJAMIN  
Isabella.. I should have saved  
her.

BUNNY  
She was in a very dark place.

Benjamin thinks on this...

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

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

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

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

Ms McCarthy watches Butty walk away.

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

FATHER BROWN  
Benjamin, are you alright?

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

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

KATIE  
Was that you?

Katie points to a broken kitchen window..

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

KATIE  
I've already heard

Katie boards up the window..

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

KATIE  
She was a devious old witch!

Benjamin looks hurt...

FATHER BROWN  
Katie, perhaps now's not the time

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

Katie steps closer...

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

**FATHER BROWN**

**But that's not your brother's  
fault.**

**BENJAMIN**

**Conrad hides his unease (Katie is lying).**

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Burty with Mrs McCarthy - wiping paint off her hat.

MRS MCARTHUR  
Oh this is pointless...

Mrs McCarthy gives up and searches in her bag..

MRS MCARTHUR  
I saw you chatting with Benjamin..

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

MRS MCARTHUR  
Good..

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

BUNNY  
Resourceful as ever, Mrs M..

Benjamin nervously sneaking by the manor when Millory and  
Godfellow return from Katie's cottage..

BENJAMIN  
Still not arrested anyone?!

MILLORY  
Mr Milton, we're doing all we can

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

Benjamin takes a deep breath..

BENJAMIN (CONT'D)  
Sorry...

Stressed, Benjamin goes inside

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

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

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

**Burty laughs...**

**GODFELLOW**  
**(stifled laugh)**  
**You alright, Sir?**





**Benjamin smiles/remembering ..**

**FLASHBACK (SC22): BENJAMIN PAINTS ISABELLA (HOLE SUN BEHIND).**

**Conrad fans himself with his trilby...**

**CONRAD**

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

**BENJAMIN**

**INNER CUT WITH PREVIOUS SCENE**

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

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

ROSE

Burty. Or whatever your name is...

Rose hides her nervousness...

ROSE (CONT'D)

You better stop modelling for Benji.

BUNNY

You mean Benjamin?

ROSE

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

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

ROSE (CONT'D)

I... I like smashing things up

BUNNY

What do you mean?

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

BUNNY (CONT'D)

Did you smash the sculpture?

ROSE

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

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

BENJAMIN

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

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

CONRAD

If those shakes continue, you should see a doctor.

BENJAMIN

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

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

BENJAMIN (CONF D)  
Keep busy. Mrs McCarthy..

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

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

MRS MCARTHY  
Me?

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

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

BENJAMIN  
You think it's too dangerous to  
return?

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

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

MRS MCARTHY  
Not that I listen to idle gossip

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

MRS MCARTHY  
I'm sorry, but I'll have to  
decline

Mrs McCarthy turns...

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

MRS MCARTHY  
The Bishop..

**BENJAMIN**

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

**MRS MCARTHY**

**(wavering)**

**Really.**

**(thinks)**

**Perhaps I've been a little hasty...**

**Ms McCarthy looks behind at Burty by her car. She shakes her  
head (for Burty's benefit)...**

**MRS MCARTHY (CONF D)**

**(whispers)**

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

**Ms McCarthy walks on**

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

**MILORY**

Looking for more corpses, Padre?

**FATHER BROWN**

I was just...

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

**FATHER BROWN (CONF D)**

Inspector, you appear to have lost your shoes.

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

**MILORY**

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

**FATHER BROWN**

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

**MILORY**

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

**FATHER BROWN**

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

**MILORY**

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

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

**MILORY (CONF D)**

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

**FATHER BROWN**

No... a cherub

Millory ignores this and closes the door. Father Brown's POV:

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





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

**BUNNY**  
So the killer fired a needle  
through the gap in the door...

**MRS MCARTHY**  
How gruesome.

**BUNNY**  
How ingenious!

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

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

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

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

**FATHER BROWN**  
Whoever the killer is...  
(ponders)  
Isabella e° (s sry bel



Rose sits on the edge of the bed..

BENJAMIN  
(disorientated)  
Rose..

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

Benjamin nods.

ROSE (CONF D)  
Make me feel special again..

Benjamin (spooked from nightmare) thinks...

ROSE (CONF D)  
Please Benji.

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

Rose pulls the sheet back..

BENJAMIN (CONF D)  
No..

Rose pauses. Benjamin hesitates..

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

Rose looks confused.. then smiles/realises..

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

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







**INNER CUT WITH NEXT SCENE**

**Katie brings Father Brown in..**

**KATIE**

**What can I do for you, Father?**

**FATHER BROWN**

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

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

**CONRAD**

**Your suspicions are correct, Father...**

**Conrad takes his hat from the chair...**

**KATIE**

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

**CONRAD**

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

**KATIE**

**Let me explain..**

**CONRAD**

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

**Conrad marches out.**

**FATHER BROWN**

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

**Katie looks disturbed**

**FATHER BROWN (CONT'D)**

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

**Katie looks away (manners still painful).**

**FATHER BROWN (CONT'D)**

**Katie...?**





**KATIE**  
**And on reflection?**

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

**KATIE**  
**So.. you believe me?**

**FATHER BROWN**  
**Yes.**

**Katie wells up/smiles.**

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**INNER CUT WITH PREVIOUS SCENE**

**FLASHBACK (PART OF SC19 BUT MORE DIALOGUE):**

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

**BENJAMIN**  
**(whispers)**  
**I smashed the sculpture...**

**Katie suddenly pulls away...**

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

**ROSE**

**Two sculptures...?**

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

**BENJAMIN**

**An inferior first attempt...**

**Benjamin puts the second bust onto the pedestal...**

**BENJAMIN (CONI) a h**

**ROSE (CONF D)**  
I... I hope the killer gets you!

Benjamin turns pale...

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

**BENJAMIN**  
Get out!

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

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

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

**BENJAMIN (CONF D)**  
Who's there?

As he approaches...

**ISABELLA (CV)**  
(whispers)  
Nymph, Goddess...

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

**ISABELLA (CV) (CONF D)**  
(whispers)  
Venus, Aphrodite...

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

**BENJAMIN**  
Where are you?

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

**ISABELLA**  
Nymph, Goddess, Venus, Aphrodite...



Father Brown with Katie...

KATIE

He's always been selfish and cruel...

FATHER BROWN

And Nanny Ribble allowed it?

KATIE

He's the golden boy. Were as I...

Katie hesitates (still hurts)...

KATIE (CONT'D)

I was kept out of sight because of...

Father Brown puts a sympathetic hand on her arm..

KATIE (CONT'D)

Nothing's changed. Whatever I have, he wants.

FATHER BROWN

The estate...

KATIE

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

Father Brown ponders...

FATHER BROWN

Did you see her suicide note?

KATIE

(nods)

The police asked if I recognised the handwriting. It was so moving..

Katie looks thoughtful...

KATIE (CONT'D)

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

FATHER BROWN

Isabella was Irish?!

**KATIE**

**From a little village near  
Galway...**

**FATHER BROWN**

**My I use your telephone...?**

**Father Brown (mind racing) jumps up...**

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BUNNY

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

ROSE

Doesn't feel that way.

BUNNY

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

Rose thinks on this...

BUNNY (CONF D)

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

Rose looks up at Buty...

BUNNY (CONF D)

And so much more besides.

ROSE

(touched)

Am I...?

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

MRS MCCARTHY

I thought you were seeing Figgy Erquart?

BUNNY

(approaching)

Well I thought you were seeing Ms Begley?

MRS MCCARTHY

Yes, well...

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

MRS MCCARTHY (CONF D)

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

BUNNY

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

They exchange smiles (hiding lies).

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~~INT. GALLERY - DAY~~ AND 390 ) po RB:O janin? pa Q °

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

FATHER BROWN  
Hello? Anyone here?

Father Brown looks all around; sculptures with white sheets.

FATHER BROWN (CONT'D) avg 2 MB 1 !  
Benjamin? 2 B

As FATHER BROWN (CONT'D) exits t' tongo into the side rthh he ° chai bs  
pauses in that shadow's POV. Q'si stands in a metal figurines. 5va  
with blood on it. He looks back at the artworks... and  
marches over to a covered sculpture. He stares at a red spot  
on the material. Father Brown pulls the sheet back.. to  
reveal an unconscious Benjamin lying facedown on the chaise  
longue... a se, slrape .FA° HZBROWN (CONT'D) " s 5r

FATHER BROWN

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

Father Brown tries to stop the bleeding with the sheet.

FATHER BROWN (CONT D)

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

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

CONRAD

You seem very sure of that...

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

FATHER BROWN

(gestures)

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

Conrad stares hard at Father Brown..

FATHER BROWN (CONT D)

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

Conrad remembering..

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

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



**INNER CUT WIHSC37.**

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

---

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

**MRS MCARTHY**  
**Open the door...**

**BUNNY**  
**The telephone in the manor...**

**Buty quickly exits...**

**MRS MCARTHY**  
**The police will be here soon..**

**Ms McCarthy bangs again on the door...**

---

**INTER CUT WITH SCENES 41 AND 42**

**OO, Mrs McCarthy bangs on the bolted door from the hallway.**

**MRS MCCARTHY (OO)**  
The police will be here soon..

**CONRAD**  
He'll be dead before then

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

**CONRAD**  
You know..

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

**CONRAD**  
How careless of me..

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

**Benjamin (semi-conscious/voking) groans...**

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

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

**FATHER BROWN (CONF D)**  
Isabella would not want this -

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

**FATHER BROWN**  
I think I do..

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

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

**On Father Brown ..**

**FATHER BROWN (CONT D)**

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

**CONRAD**

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

**FATHER BROWN**

**I'm sorry..**

**CONRAD**

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

**FATHER BROWN**

**How did you find out?**

**CONRAD**

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

**FATHER BROWN**

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

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

**FATHER BROWN (CONT D)**

**(RE pistol)**

**Please.. put it down..**

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

**CONRAD**

**(whispers to head)**

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

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

**CONRAD (CONT D)**

**My beautiful, little girl...**





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

**Conrad - upset/crumbling..**

**FLASHBACK (SC12): IRELAND A POSSESSIVE CONRAD ARGUES WITH ISABELLA WHEN SHE REBELS - HE SLAPS HER**

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

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

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

**CONRAD (CONF D)**  
(broken Whispers)  
Forgive me...

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

---

**INNER CUT WITH SC10**

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

**BENJAMIN**

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

**ISABELLA**

**Please..**

**NANNY RIBBLE**

**In you go..**

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

**ISABELLA (OO)**

**Let me out!**

**Sounds of Isabella banging/clawing on the storeroom door.**

---

**INNER CUT WITH SC41**

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

**CONRAD**  
**All eyes will be on you tonight...**

**ISABELLA**  
**I'm not a doll...**

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

**CONRAD**  
**Don't...**

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

**CONRAD (CONF D)**  
**Stop it...**

**ISABELLA**  
**You don't own me...**

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

**CONRAD**  
**I said stop!**

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

**CONRAD (CONF D)**  
**I'm sorry...**

**Distraught/tearful, Isabella runs out...**

---

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

**GODFELLOW**

Please Miss, if you don't mind..

Katie lowers her camera.

**CONRAD**

(emotional)

I just want Isabella..

**BENJAMIN**

(disorientated/delusional)

I want my Nanny..

**MILORY**

(quietly to a passing  
Godfellow)

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

**FATHER BROWN**

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

Millory rolls his eyes. A dazed Benjamin pauses..

**BENJAMIN**

Where's Nanny..?

**KATIE**

She can't save you now..

Emotional, Katie instinctively touches her scar..

**MRS MCCARTHY**

Are you alright, dear?

**KATIE**

I will be..

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

**BUNNY**

(mums/quietly to Rose)

Go on..

**RCSE**

---

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

**MRS MCARTHY**

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

**BUNY**

Poor Isabella..

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

**BUNY (CONT'D)**

Almost forgot, Mrs M..

Burty hands a bag to Mrs McCarthy...

**BUNY (CONT'D)**

Hope you like it...

Mrs McCarthy takes out a newssummer hat from the bag..

**MRS MCARTHY**

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

**BUNY**

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

**MRS MCARTHY**

Very funny...

Mrs McCarthy admires/holds the hat up..

**BUNY**

What do you think, Father?

Father Brown is deep in thought.

**BUNY (CONT'D)**

He's been like this all morning

**MRS MCARTHY**

Father...?

**FATHER BROWN**

Sorry. Just thinking about Isabella's suicide note. It all makes sense..

(MRE)

FATHER BROWN (CONT'D)

except the bit about being 'a  
chaste maid'

(pondering)

Why include that?

MRS MCARNEY

Well, perhaps she wanted people to  
know that Benjamin hadri t...

(hesitates)

Corrupted her.

BUNNY

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

Father Brown's face lights up..

FATHER BROWN

The book of \_\_\_\_\_ plays on the  
floor in the storeroom..

MRS MCARNEY

Where Isabella was kept?

FATHER BROWN

(nods)

She must have read it...

BUNNY

I don't follow..

FATHER BROWN

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

MRS MCARNEY

Isabella's body was never  
recovered..

BUNNY

Do you think she's alive, Father?

Father Brown thinks..

FATHER BROWN

I do..

(thoughtful)

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

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



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

**FATHER BROWN (V/O)**

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

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

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