# REMEMBER ME

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Epi sode One

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## 1 EXT. SCARBOROUGH - SEASI DE - DAWN

The moment just before the dawn, when the waves collapse wearily on to the shore, and the seagulls cry over the castle head and.

The Grand Hotel Iooms against the sky.

Outside the old seafront Spa buildings, the black and white chequered Sun Court dance floor glistens in the moonlight.

The sounds grow and crash over the cut.

#### 2 INT. TOM S HOUSE - PARLOUR - DAWN

2

Silence. Eighty miles inland from Scarborough, an old man sits on a chair by the window, waiting in the pale light of a winter dawn.

TOM PARFITT sits there patiently, an air of quiet excitement about him

His house is a small terraced cottage, neat and very oldfashioned. The room has an upright piano, and is full of a lifetime's books and ornaments and photos in frames, none of them less than half a century old.

At Tom's feet stands a small shabby suitcase, just big enough for an overnight stay.

A woman's voice begins to sing, young, simple, unaccompanied.

HANNAH

Where are you going?
To Scarborough Fair.
Parsley, sage, rosemary and thyme.

The words are familiar, the tune a little less so. She sings the published version of the song as collected by Cecil Sharp in Goathland, North Yorkshire, in the summer of 1913.

HANNAH (CONT'D)

Remember me To a bonny lass there...

## 3 EXT. TOM S HOUSE - DAWN

3

Tom can be seen looking hopefully out of his window.

HANNAH

For once she was a true lover of mine.

The little house stands in a scruffy row of back to back terraces in an entirely Asian street somewhere like Huddersfield. The mosque rises above the 21st century rooftops.

Washing is hanging out to dry between the houses, shirtsleeves flapping ghostly in the dawn light, as Hannah sings, accompanied now, the music swelling:

#### HANNAH (CONT'D)

Tell her to make me`a cambric shirt Parsley, sage, rosemary and thyme. Without any needle or thread Worked in it...

## 4 EXT. TOWPATH - DAWN

4

In the next valley, a panting man in his 40s stares along the towpath of the canal. Acting Detective Sergeant ROB FAIRHOLME is deep in painful thought, hardly noticing the beautiful hills that surround him

#### HANNAH

For once she was a true lover of mine.

Rob starts of f again to complete his morning run, passing lockgates where the sluices are running water.

#### HANNAH (CONT'D)

Tell her to wash it in yonder well. Parsley sage rosemary and thyme.

#### 5 INT. TOM S HOUSE - DAWN

5

Tom picks up his little suitcase and puts it on his lap.

#### HANNAH

Where water ne'er sprung Nor a drop of rain fell...

#### 6 INT. HANNAH'S HOUSE - HANNAH'S BEDROOM - DAWN

6

HANNAH WARD, aged 18, lies sleeping in a single bed in the room she has occupied since childhood.

#### HANNAH

For once she was a true lover of mine.

#### 7 EXT. SCARBOROUGH - DAWN

Back to the shore in front of the old Spa, where the waves and the land meet and part in the eerie morning light.

HANNAH

Tell her to plough me an acre of

Parsley sage rosemary and thyme.

A bundle of rags lies half in and half out of the water, a drowned thing, washed up on the shifting liminal space.

HANNAH (CONT'D)
Bet ween the sea and the salt sea st rand.

For once she was...

Suddenly, shockingly, the drowned woman opens her eyes...

#### 8 INT. HANNAH'S HOUSE - HANNAH'S BEDROOM - DAY

8

7

... And Hannah opens her eyes just as abruptly, waking up with the song left behind, unfinished.

She can hear the sounds of two people having enthusiastic sex in the room next door.

Hannah sighs. Then jumps up to face the day.

#### 9 <u>INT. HANNAH'S HOUSE - KITCHEN - DAY</u>

9

Hannah, hastily dressed in the pale cotton uniform of a care assistant, closes the door of the fridge.

The action reveals a NAKED STRANGER of about 30 walking into the kitchen. He is much more surprised than she is.

NAKED STRANGER

Christ!

HANNAH

Can you remind my Mum I've gone to work please.

NAKED STRANGER

(shocked)

Your Mim?!

Hannah bangs out of the kitchen door.

A sepia-tinted studio photo of a solem toddler in a sailor suit, clutching a brand new teddy.

Tom gets up from his chair.

Methodically, carefully, he begins to lay every photograph in the room face down.

Among them, a more informal photo of a ten year old Tom, looking happy, his beloved teddy a bit older now, pictured together on a black and white chequered floor.

Last to go is the solem toddler.

## 11 COMPUTER SCREEN - DAY

11

On the screen, wobbly and distorted, a baby totters towards us in a sleepsuit.

The picture resolves, to show his proud mother propping him up with her spare hand, to look into the camera.

LUCY Say goodni ght . Goodni ght , Gaga!

## 12 INT. ROB'S HOUSE - KITCHEN - DAY

12

The baby's attempts at communication show on a laptop standing on the kitchen table, where the runner, Rob, is putting his tie on ready for work.

The woman is his daughter LUCY, 24, the child his little

She gets up to switch off the machine.

LUCY (CONT'D)

Good Luck today, Dad.

RŒ

(di smi ssi ve)

Ch, well...

LUCY

Go for it! Promise me.

The screen goes blank. The kitchen is suddenly very quiet, and Rob Looks Lost in it.

He picks up his jacket and leaves.

## 13 I NT/ EXT. BUS/ M LLTHORPE LODGE - DAY

13

A stone village, its Victorian terraced cottages tightly packed, with the green hills rising above them

A doubled decker bus pulls up at the stop outside Milthorpe Lodge, an old people's home.

Hannah is sitting on the bus, lost in thought. The DRIVER looks over his shoulder, expectantly.

HANNAH

Sor r y!

And she jumps of f.

Hannah hurries down towards an old woollen mill, converted into an old people's home.

## 14 INT. MILLTHORPE LODGE - OFFICE - DAY

14

Hannah rushes in, to find a small meeting already under way, in which the night shift hand over to the day.

HANNAH

Sor r y!

Manager Debbie Farthing chairs the meeting. She is shiny, self-confident, kitten heeled, bossy.

DEBBI E

I'm aware that you're unlikely to be gracing us with your presence longterm, Hannah, but while I am paying you...

Hannah's longserving colleague, SHIRLEY PADFIELD, smiles at her encouragingly.

HANNAH

Sorry.

DEBBI E

(bright)

So. What excitement overnight? Anybody died?

15 I NT. POLI CE HEADQUARTERS - SPOT OUTSI DE BOARDROOM - DAY 15

Rob sits in silhouette, waiting.

16 INT. POLICE HEADQUARTERS - BOARDROOM - DAY

16

Rob sits in his suit and tie, facing three SENIOR OFFICERS across a table. They have paper work in front of them, and it's clearly a job interview which is not going well.

SENI OR OFFI CER

I'm not sure you've answered my question.

ROB

I always found my current job gave me enough challenges.

SENI OR OFFI CER

So what's changed?

ROB

Um . .

SENI OR OFFI CER

My point is you passed the exams ten years ago. So why the long wait to go for the promotion?

All wait. We concentrate on one man who hasn't spoken - Det Chief Inspector JIM GROGAN, beginning to look thunderous.

ROB

It's taken me a long time to feel happy about telling people what to do.

SENI OR OFFI CER

You don't trust your own judgment?

A beat. DCI Grogan waiting, his face set. Rob smiles.

ROB

Forget it.

He ups and I eaves the room

## 17 INT. POLICE HEADQUARTERS - STALRWELL - DAY

17

Rob plods down the stairs.

ROB

Shit!

His text message tone goes off. Against a photo of Lucy and Liam, the message reads: "So how did it go?"

He switches it off.

Grogan joins him

**GROGAN** 

You tosser.

ROB

I just don't want it enough, boss.

**GROGAN** 

Grow up, Rob.

Grogan stomps of f.

## 18 INT. TOM S HOUSE - HALL - DAY

18

Tom enters the hall to carry out the next part of his plan. He looks up the stairs. Plucks up his courage, and takes a step up.

Closes his eyes.

Very carefully, he enacts a cautious fall down the stairs. Really just an awkward clamber down on to the floor.

He adjusts his leg so that it drapes itself up the stairs.

Tom lies on his back, his head towards the door, his face looking up the stairs.

He waits for rescue in the silence.

#### 19 I NT. M LLTHORPE LODGE - DI NI NG ROOM - DAY

19

Clatter and chatter in the big bright dining room of the old people's home, where Hannah is among several CARE ASSISTANTS helping clear up the residents' breakfast.

She tries to coax a teacup from a quiet little lady, NANCY, who is staring out of the window. Nancy smiles a lot, to hide her terrible confusion, but seldom says anything.

HANNAH

A drop more of that tea, is it, Nancy?

Nancy's beady old friend, MAVIS, butts in.

MAVI S

She will, love, thanking you, and so will I.

Nancy gives up her cup, and Mavis hands hers over too.

MAVIS (CONT'D)

Weren't you supposed to be going off to university?

HANNAH

Not getting rid of me that easy.

MAVI S

Stop at home, that's my advice. En Nancy? That's where the boys are.

Shirley joins them Her manner is commonsense, even brusque, but the residents love her and she always makes them laugh.

SHI RLEY

We're not all man mad, Mavis.

Hannah watches Nancy staring out of the window.

## 20 <u>INT/EXT. TOM S HOUSE - HALL - DAY</u>

20

Tom lies there in the silence and stares at the ceiling, almost in a doze.

Suddenly something tiny tumbles down the stairs and lands by his face. It's a cowrie shell, a perfect drop of water falling from it where it lands.

TOM

(reassuring)

You're all right.

Tom stares upstairs, tense and wary, until the presence retreats into silence, and just when he is relaxing...

The loud ring at the doorbell he is hoping for.

TOM (CONT'D)

Rosh? Roshana, is that you?

The letterbox opens, but it's not the person he is expecting to see. It's AKIL SALIM his nine year old neighbour.

TOM (CONT'D)
You might think it an idea to get your Mum, love.

The letterbox slams shut and all is quiet.

Tom lies there, a bit anxious about his plan. He tries to move, but isn't sure he can actually get up.

He looks again up the stairs, but all is quiet.

The doorbell rings and the letterbox opens again.

This time the little boy's mother looks in. ROSHANA SALIMis in her late 30s, wearing shalwar kameez and a headscarf. Her accent is broad West Yorkshire.

**ROSHANA** 

What have you done?

Tom tries to keep his voice light and smiley. He never ever asks directly for help.

Tav

Fell down stairs like a silly chuff.

**ROSHANA** 

You stop right there!

She disappears. Akil peeps through again, and Tomhears Roshana clout him

ROSHANA (O.C.) (CONT'D)

Make yourself useful! Get me his key out of my bag!

Tom lies there, very happy and relieved.

## 21 <u>EXT. TOM S HOUSE - DAY</u>

21

An ambulance drives away.

ROSHANA (V.O.)

I call an ambulance...

## 22 INT. ROSHANA'S HOUSE - KITCHEN - DAY

22

Tom sits hale and hearty at Roshana's kitchen table, supping up a mug of tea, while Roshana glares at ALISON DENNING, a social worker.

ROSHANA

 $\dots$  I expect it to take him to hospital.

TOM

Didn't break no bones, did I.

Tom sups up, gets up, cheerful and impatient.

ROSHANA

If I'd known social workers were going to turn up on my doorstep...

ALI SON

Thankyou for being such a good neighbour to him, Mrs Salim

ROSHANA

(pleading, to Tom)
We can cope here, between us. You don't have to leave your own home.

23

But he's on his way out.

## 23 INT. TOM S HOUSE - PARLOUR - DAY

Tom enters the parlour, followed by Alison.

TOV

I've got no family living. I'm eighty odd.

Alison looks round the room, and takes in the ancient fittings and the photo frames all with their faces down.

In one corner, on an old chest of drawers, she glimpses a phonograph - His Master's Voice.

Alison sees the suitcase. She is intrigued, and tactful.

ALI SON

You've packed your bag, I see.

TOM

You have to keep a bag packed. You never know when you might need it.

ALI SON

A lot of memories in this house.

Alison picks up one of the photos, gently, and Tom moves like ancient lightning to slamit back face down.

TOV

I fell down the stairs!

Alison jumps back, suddenly alarmed, and he retreats.

TOM (CONT'D)

I'm a what is it, a vulnerable adult.

He picks up his little suitcase and exits.

Alison takes a last look around the room

There's an old playbill poster hanging above the piano, showing a music hall act, the men in top hats, the women in Edwardian garb. Aspidistras, velvet chairs.

TOM (O.C.) (CONT'D) You going to make your mind up, or what?

Alison picks up the photo she tried to see before. Tom at about ten, photographed looking happy, on a black and white chequered floor.

She hears the front door open, grins in weary amusement, and follows him

In the empty room something happens... something very small, and anxious, like a change in the light, a sigh of yearning...

Alison comes back for the photo, picks it up and puts it in her big handbag, and exits.

We hear the door close, and stay in the room for a moment, just long enough to see the life has gone out of it.

#### 24 EXT. TOM S HOUSE - DAY

24

Alison gets out of the house to find Tom stumping away with his little suitcase, past all the washing.

A couple more ASIAN NEIGHBOURS peep shyly and a bit suspiciously out of windows and corners.

ROSHANA

Tom? Tom! When shall I come and see you?

TOM

I don't want you visiting, Roshana. Not ever. You're not wanted.

Roshana is shocked and her feelings are really hurt now.

TOM (CONT'D)

(ur gent)

Just get on with your life.

He can't say any more. Having upset her thoroughly, he stomps of f. He never looks back.

Her older son ZAM R, aged 15, fancies himself, wearing complicated hair and trainers, leans in the door yawning.

ZAM R

M serable old sod, innit.

He looks over to Tom's empty house.

ZAM R (CONT'D)

What's he got in there, anyway?

**ROSHANA** 

How would I know? He never invited me in till today.

ZAM R

Antiques and that, maybe.

ROSHANA

(angry)

Don't even think about it. I'm warning you, Zamir...

He stomps back indoors.

ZAM R

Always on my case! Shit!

Sad and puzzled, Roshana looks up at Tom's house. Something about it... something dark.

## 25 MONTAGE: EXT/INT. STREETS NEAR TOM S HOUSE/CAR - DAY

25

Washing hanging up between houses in narrow back to back terraces.

Asian residents walking and talking.

The mosque.

Asian groceries and saree shops.

Elderly cars parked.

Some of the above shot from Alison's car, as POV to support what Tom says to her next.

## 26 INT. ALISON'S CAR - DAY

26

Tom and Alison driving. Tom is full of beans now, looking happily out of the window.

TOM

You move into a place, you think oh, this'll do me till Christmas, you never think you'll get stuck there the rest of your life.

ALI SON

All right, fine, I'll make a note of your wishes on that.

She gets out a file from her bag.

ALISON (CONT'D)

So, there's some forms to fill in, and I need to ask a few questions.

TOM

(enjoying himself)

Name rank and serial number.

ALI SON

Age?

TOM

Eight y odd, I told you! Eight y somet hing.

( def I at i ng)

Can't remember the last time anyone asked me.

ALI SON

Who's your GP, Tom?

TOM

Those bast ards! Kill you, soon as look at you.

ALI SON

You must have a GP.

TOM

Maybe I did have, once.

(beat)

Sup up, then. I haven't got time to sit about nattering with mucky women all day.

ALI SON

I don't know what else you think you're going to be doing at MIIthorpe Lodge!

He laughs, a bit.

## 28 EXT. MILLTHORPE LODGE - MILLPOND - DAY

28

Hannah pushes Nancy in a wheelchair, to get her closer to the water. It's quite hard work. She stops.

The old people's home rises out of a deep, dark old mill pond. A distant small boat, tied up to a jetty.

HANNAH

Not too chilly out here for you?

Nancy sits quite silent and gazes out at the water.

HANNAH (CONT'D)

What can you see, Nancy?

Still no answer. Hannah looks at her fondly.

HANNAH (CONT'D)

Never a peep out of you, is there.

She's about to give up and push away.

NANCY

I were in the Land Army. I milked a cow.

Hannah is pleased. But Nancy sits there, gazing out over the water. She has gone quietly back into herself.

HANNAH (V. O.)

Anyone else remember what it was like before?

## 29 INT. MILLTHORPE LODGE - DAY ROOM/RECEPTION - DAY

29

A large, bright sitting room, with chairs all over the place, some of them vaguely in a circle. A lot of OLD LADIES and a very few OLD GENTS sit about. The atmosphere is cheerful.

In the middle sits Hannah. She is conducting an informal session of reminiscence therapy, which the residents enjoy.

HANNAH

In times gone by, when it was still the mill?

Some of her group sit silent and contented, in worlds of their own. As usual, jolly, confident Mavis does most of the talking.

MAVI S

(doubt f ul)

Those were younger days.

HANNAH

What was your job, Mavis?

MAVI S

It were weavers they needed. I had a sweetheart on the docks, but you did what you were told, in them days.

NANCY

It kicked me off me stool.

Mavis laughs at her friend - daft!

HANNAH

The cow? The one you milked?

MAVI S

We were talking about the mill!

Nancy subsides, not unhappy, just a dormouse back into her teapot.

MAVIS (CONT'D)

Now then!

She's just seen Tom and Alison, through the glass partition windows into the reception area.

Tom stands there with his little suitcase, watching all the old people, and struggling to believe he is really going to be one of them

Mavis is impressed. She preens, a little bit, and calls out.

MAVIS (CONT'D)

Have we got a new gentleman caller? (to Nancy) Eh, Nancy, hope he's brought his dancing slippers!

Nancy rouses, just a bit, and looks up at Tom

HANNAH

Thanks everyone.

As Tom watches Hannah jump up and come towards him, smiling, through the door into reception, he totters, a bit.

Mavis is still smiling and doing little waves. Nancy is sitting forward, trying to remember something...

## 30 INT. MILLTHORPE LODGE - CORRIDOR - DAY

30

Debbie watches for a moment in the b/g, as Hannah pushes gloomy Tomin a wheelchair, clutching his precious suit case.

TOM

I wanted to walk. I were determined to walk. Bloody prison camp, is this. Who's Mrs No-Better-Than-She-Should-Be?

HANNAH

Camp commandant. Debbi e.

HANNAH (CONT'D)

It's got to be hard, leaving your own home.

TOM

No! Not for me. This is the best day of my life.

She looks at him wondering, and sees that he means it.

HANNAH

Shall I unpack your bag, Tom?

She picks up the little suitcase, and it falls open.

It's completely empty.

She looks at him in surprise, and he laughs, full of mischief.

TOM

Naked I came from my mother's womb...

# 32 INT. MILLTHORPE LODGE - OFFICE - DAY

32

Alison is doing what she can with the paperwork in the main reception office. It's not big, just holding a desk and some filing cabinets, a few uncomfortable chairs, posters pinned up.

There's also a box on the wall with small red bulbs that light up when a resident buzzes from his or her room

HANNAH

... and naked I will depart.

ALI SON

(Laughi ng)

I think he's a bit of a flirt, secretly.

SHI RLEY

If he flirts with my old ladies, I shall kiss him myself.

Alison and Shirley are old pals, laughing together.

HANNAH

Not like he'd forgotten, either. More like he never <u>meant</u> to bring anything.

She's looking over Alison's shoulder at the assessment paper work.

ALI SON

This file is a disgrace.

A highpitched continuous beep rings out. They look up. A red light has come on - the alarm from room 27.

HANNAH

I didn't even show him how to work that yet!

She switches it off using her remote. Alison sighs and gets up to leave the room

ALI SON

As if I haven't got enough to do. Supposed to be in court at midday.

Shirley smiles at her friend warmly, and Alison leaves the room Shirley follows, getting her cigarettes out and waving them at Hannah for an OK.

HANNAH

No problem

## 33 INT. MILLTHORPE LODGE - CORRIDOR - DAY

33

Alison walks along the corridor, fiddling in her bag. She watches the numbers rise to 27.

She knocks at the door.

ALI SON

Tom? Can I come in?

She opens the door and peeps in, smiling.

ALISON (CONT'D)

I've got something here which'll help you feel at home.

Alison takes the photograph out of her bag.

ALISON (CONT'D)

Tom?

## 34 INT. MILLTHORPE LODGE - DAY ROOM - DAY

34

Hannah is taking trays of glasses with juice to the residents.

HANNAH

Bit of a character. Own hair, own teeth.

# MAVIS (mournful) Jury's out on the dancing though.

Suddenly they all hear a thump. All look round, wondering. Another thump.

## 35 EXT. M LLTHORPE LODGE - DAY

35

Shirley, lighting up her fag outside, hears it too. She turns, looks up, and her eyes widen in bewilderment.

## 36 <u>INT. M LLTHORPE LODGE - DAY ROOM - DAY</u>

36

Residents who can't hear are confused by the behaviour of those who can, as they perk up, and swivel in their chairs, wondering what's happening.

Another thump.

Silence. For the briefest moment, the impression that time has slowed down.

Hannah looks at the old people, all sitting there stock still like frightened rabbits. She is almost seeing into another world...

And then the sound of shattering glass breaks the moment.

## 37 EXT. M LLTHORPE LODGE - DAY

37

The sound of breaking glass is much louder outside, where Shirley stands rooted to the ground in horror, looking up.

#### 38 INT. MILLTHORPE LODGE - DAY ROOM - DAY

38

A keening wail starts from somewhere else in the building, and Hannah sees the old people jolt back into normal time.

Hannah runs from the room

## 39 INT. MILLTHORPE LODGE - CORRIDOR - DAY

39

Hannah runs down the corridor, as one or two doors open, and fright ened RESI DENTS peer out.

The wailing is coming from Tom's room, right at the end of the corridor.

Hannah slows down, just for a moment, and then makes her decision and runs on towards it.

## 40 EXT. M LLTHORPE LODGE - DAY

Shirley stands for a moment longer, terrified, isolated, in the brief silence before people start coming.

Then she flees the scene, half running, half stumbling.

## 41 INT/EXT. MILLTHORPE LODGE - TOMIS ROOM/REAR CAR PARK - DAY 41

Hannah opens the door, and the wailing suddenly stops.

In the silence, the wheelchair lies on its side by the window.

The curtains are blowing in the breeze, because the entire window unit has been forced out of the gap.

She sees Tom seems unhurt, tucked up in a foetal position on the bed with his face turned to the wall.

So Hannah runs to the window and leans on the sill, where there is a pool of water that makes her hands wet.

She ignores the water and looks out. She sees:

Alison lying on the hard concrete below, in the midst of all the smashed glass, blood spreading from her head.

The window frame arranged around her body, partly framing it like a grotesque photograph.

#### TOM

There was something missing.

She looks round at Tom His voice is small and fright ened. He's holding on to the photo of himself at the age of ten, but that's not what he's talking about.

TOM (CONT'D)

Something missing. And I could never find it.

## 42 EXT/INT. M LLTHORPE LODGE - SOME TIME LATER

42

An ambulance, a couple of police cars, UNIFORMED CONSTABLES and CRIME SCENE INVESTIGATORS in white babygros.

Rob parks his car and gets out.

Just this side of the scene tape, and the young PC acting as SCENE GUARD, stands ANDY PHELPS, a chap in a suit from the Health and Safety Executive. They're on good terms. Their conversation is always joshing, blokey, dark humour and banter. Not at all reverent, and definitely not emotionally involved.

40

ANDY

Take the scenic route, did you?

ROB

Al ways happy to let Health and Safety make the running. Then I can dine out later on your cock-ups. Pissed off any witnesses yet?

**ANDY** 

There was a care assistant out here might have seen her fall.

ROB

Anyone

HANNAH

No they won't.

TOM

I should have stopped her...

HANNAH

Nobody is going to blame you, Tom

TOM

(very qui et)

... but l've never had the strength.

# 44 <u>EXT. M LLTHORPE LODGE - DAY</u>

44

Rob gets down on his haunches by the body of Alison, and now he's not laughing.

He I ooks down at her, cal m, professional. There's a kind of aura around her, a noiseless sound. She seems untouchably remote, and somehow bewildered.

Rob stays with her in the moment.

And then she is zipped into a bag.

## 45 EXT/INT. MILLTHORPE LODGE - MINUTES LATER

45

Rob watches as UNDERTAKERS I oad the bag containing Alison's body into the back of their van.

Debbie, with other staff, looks up from the body bag to the gaping window, genuinely upset, but still calculating.

DEBBI F

She'll close us down.

Other staff, and some mobile residents, including our Mavis on her zimmer, and Nancy in her wheelchair, are watching from windows. Some of the staff and residents are weeping. All look shell-shocked and upset.

Rob approaches Shirley, standing a little way distant, smoking nervously.

ROB

Mrs Padfield?

#### 46 INT. MILLTHORPE LODGE - OFFICE - DAY

46

Shirley sits nursing a cup of tea, pale and shocked. Rob is with her, gently trying to interview her, going through the motions, calmly doing a job he no longer much likes.

Shirley speaks quite rapidly, trying to recall.

SHI RLEY

It's not like slow motion, not like that at all. It's like one minute her face is in the window, and then she's on the ground, and there's nothing between.

(beat)

I know I must have seen something, I must have. But it's like a veil, you know. Like someone pulled a veil across my face.

She draws an imaginary veil across her face.

SHIRLEY (CONT'D)

Stopping me from seeing.

ROB

Shock can do that. Protect you.

SHI RLEY

Ch, but I can <u>hear</u> it well enough. That awful noise. When she hit the ground. When her head...

ROB

You're all right.

Tears are starting now, and Rob can see he won't get much further.

ROB (CONT'D)

Go home, I ove. Keep warm

She gets up and exits. Rob sits there for a moment longer, sorry and frustrated.

## 47 <u>INT. M LLTHORPE LODGE - EMPTY BEDROOM - DAY</u>

47

Mutinous Tom sits there as a PARAMEDIC fusses over him, preparing to move him out.

TOM

People like me, they go into hospital and they don't come out.

HANNAH

We'll have you home in no time.

TOM

Whose side are you on?

HANNAH

Yours.

She takes his hand.

# HANNAH (CONT'D)

Yours.

He looks up at her, vulnerable and trusting. In his lap, the

HANNAH

None of it's your fault.

Nancy leans forward, trying to get a closer look at him He doesn't know her - but just for a moment, she knows him

TOM

Tell that to the old trouts.
(to the residents)
Who you looking at? Eyes out on bloody sticks! Mind your own bloody business.

Tom hands Hannah the little suitcase.

TOM (CONT'D)

Take this home for me.

HANNAH

Ch, but . . .

He thrusts the keys at her too.

TOM

Here's my keys.

Paramedics are now pushing Tom through the door.

TOM (CONT'D)

Open the door, throw suit case in.

Don't go nosing about, mind.

(trying for a joke)

I'll know if you do!

The doors close on him

Hannah is left behind. Somehow, Tom's keys and his little suit case are in her hands.

## 50 <u>EXT. M LLTHORPE LODGE - DAY</u>

50

The ambulance drives away.

#### INT/EXT. MILLTHORPE LODGE - TOMIS ROOM/CAR PARK - DAY

51

Rob stands in Tom's old room, taking it in.

A FINGERPRINTS OFFICER is finishing off dusting the empty window frame.

Andy from Health and Safety enters. Their relationship remains cheery.

ROB

OK, Health and Safety gone mad, what have you got for me?

**ANDY** 

It's a standard design. Cheap end. The casement only opens so far and then there's a catch. Should be no way you can fall out.

ROB

Not the window that's gone though, is it. It's the whole frame.

**ANDY** 

(taking the mick)

Trained observer!

Interested professionally, but not at all emotionally, they look at the bare stone mullion, with a series of small round holes down its inside face.

ANDY (CONT'D)

(serious)

There should be an eight millimetre thunder bolt in every one of those holes.

Andy takes an evidence bag out of his pocket, containing three bolts.

ANDY (CONT'D)

So far, we've only found three.

**ROB** 

Bad installation, then? Would account for the water getting in.

He touches the water on the sill and then makes a wicked joke.

ROB (CONT'D)

Unless he pushed her.

He looks back at Tom's wheelchair. A beat, and they both corpse with laughter at the idea.

ROB (CONT'D)

So what if he's eighty odd, if he's still lively.

## 52 INT. HOSPITAL - WARD - DAY

52

Tom sits there in a gown on a bed in a quiet four-bedded ward.

He seems to be waiting for something, or someone.

Sees nothing he doesn't like.

Relaxes, a bit.

## 53 EXT. HANNAH'S HOUSE - DUSK

53

Carrying Tom's little suitcase, Hannah walks up to her house at the end of her day's shift.

As she turns into her drive, she notices her mother's car parked there.

## 1 I NT. HANNAH S HOUSE - KI TCHEN - DUSK

54

Hannah gets inside and switches the light on.

HANNAH

Mum?

No answer. She puts the suitcase down.

From up the stairs she can hear bang thwack pow noises.

## 1 NT. HANNAH'S HOUSE - SEAN'S BEDROOM - DUSK

55

Hannah comes into a room where the curtains are drawn and a demented computer game is playing on a screen.

HANNAH

Sean!

Her ten year old brother is not a pretty sight.

HANNAH (CONT'D)

Pyj amas! Did you not go to school again?

**SEAN** 

Sore throat.

HANNAH

You have to go to school, Sean.

**SEAN** 

I did get up, but there were a knobhead in the bathroom. That were cheeky, weren't it.

HANNAH

This room is a tip. Have you had anything to eat?

**SEAN** 

Knobhead in t'kitchen too.

HANNAH

Knobhead yourself.

She picks him up bodily, and he laughs and screams.

#### 56 INT. HANNAH'S HOUSE - BATHROOM - DUSK

56

Hannah opens the door and flings the squealing Sean inside.

HANNAH

Don't come out till you smell nicer.

## 57 <u>I NT. HANNAH'S HOUSE - KI TCHEN - NI GHT</u>

57

Hannah cuts open a frozen pizza and throws it in the oven.

Then sits down at the table and opens Tom's suitcase. Inside, the framed photograph of the happy ten year old.

She pulls a lamp towards her to illuminate it better.

In a corner of the mount, a bit of printing can be seen, mostly obscured by the more modern frame.

She peers at it.

Carefully she takes the back off the frame - it only takes seconds to unpick those small metal pins that bend back.

Now she has the photo in its mount.

In a florid old typeface, the printing says: Hackness Photographic Studios, Scarborough.

Hannah smiles, excited now.

She quickly detaches the photo from its mount, and finds a rough edge travelling down one long side. It's clear that the photo has been been ripped in two - that once, there may have been another figure standing on the black and white chequered floor, beside the child.

A figure which is now missing.

The door opens, and she jumps, and laughs at her own silliness, because it's only Sean, wet from the bath.

HANNAH

You better not have wet feet.

Sean joins her, and tries to grab the photo.

HANNAH (CONT'D)

Or wet hands!

**SEAN** 

Who's that?

HANNAH

One of our old fellers, on his holidays in Scarborough.

The oven timer pings, and Hannah gets up to retrieve his pizza.

SEAN

Me Dad took us to Scarborough.

HANNAH

He did, once. He couldn't get you off the fruit machines.

A small fond moment as she slides his pizza on to a plate.

**SEAN** 

Who's the other one?

Hannah comes up with his plate, and looks down. Now she can see what looks like an indistinct hand, resting on the boy's shoulder.

HANNAH

I don't know. His Mum?

A ring at the doorbell, and she looks up.

Rob is visible through the kitchen window. He waves. She acknowledges him with a sigh, then turns to Sean.

HANNAH (CONT'D)

Eat your tea, then clear your room up.

She sweeps up the photo in its frame, hides it and the case in a corner.

A moment where she's not quite sure why she did that... then she turns to the kitchen door.

## 1 NT. HANNAH'S HOUSE - LOUNGE - NI GHT

58

Rob and Hannah sit stiffly on the sofa. Rob has his pocket book open and is halfway through taking her statement.

HANNAH

No, it was me opened the window. Tom wanted some fresh air.

ROB

Notice anything unusual? Stiff? Loose?

HANNAH

About the window? No. Just normal.

ROB

Mr Parfitt say anything to you?

HANNAH

Nothing important.

Sean creeps in at the back, nosy, with his plate. Hannah has eyes in the back of her head.

HANNAH (CONT'D)

Dishwasher.

Rob winks at him, and he grins back.

**SEAN** 

All the towels are stinky.

HANNAH

Stinky yourself. Go away!

Sean withdraws, with a face on, and Hannah feels embarrassed.

HANNAH (CONT'D)

Mum says to leave the washing cos I don't do it right. But she doesn't do it at all.

A beat. Rob can see she's suddenly fighting tears.

ROB

Good job your brother's got you.

A little moment of connection between them

Rob I ooks down at his pocket book. They're both upset, and neither quite knows why. Rob resumes the interview.

ROB (CONT'D)

So, Tom Parfitt's the only person in the room when a woman falls out of the window. And you're the first person through the door. What ever he said to you, Hannah, counts as important.

A thickening of the light. Hannah thinks of all the things she doesn't want to say.

HANNAH

He said there's something missing.

A long beat. Something about her words really gets to Rob.

59	EXT/ I NT. HANNAH' S HOUSE - NI GHT	59				
	Rob approaches his car, feeling puzzled and out of sorts. I ooks back at the house.	He				
	He can see Hannah I ooki ng out.					
60	INT. HANNAH'S HOUSE - KITCHEN - NIGHT	60				
	When she is sure Rob has left, Hannah goes back into the kitchen to retrieve the little suitcase and the photograph.					
	They are not where she left them					
61	INT. HANNAH'S HOUSE - LANDING - NIGHT	61				
	Hannah reaches the top of the stairs, intending to find Sean but is diverted by the sound of a tap dripping.					
	She walks down the empty landing towards the bathroom					
62	INT. HANNAH'S HOUSE - BATHROOM - NI GHT	62				
	Hannah enters the bathroom to find general chaos and Sean' pyjamas in a pile.	S				
	She turns off the dripping tap, picks up his pyjamas, and exits.					
63	INT. HANNAH'S HOUSE - LANDING - NIGHT	63				
	Hannah now notices wet footprints on the carpet leading ou of the bathroom door down the empty landing.	ıt				
	Leading to Sean's room					
	HANNAH (annoyed) Can you not do the wet feet on the carpet thing?					
	She tuts, opens his door, enters.					
64	INT. HANNAH'S HOUSE - SEAN'S BEDROOM - NIGHT	64				
	Hannah enters, saying:					

HANNAH

What have you done with that little suitcase I brought home?

SEAN

Not hing! Never touched them

There's Sean, on his computer game, in the midst of piles of rubbish even worse than before.

She gets a pound coin out of her pocket.

HANNAH

Clear up in here properly, and these riches shall be yours.

He grins, and reaches out. But Hannah pockets the pound coin with a flourish, withdraws, and closes the door.

INT. HANNAH'S HOUSE - LANDING/JAN'S BEDROOM - NIGHT

GROGAN

All it's ever going to amount to is a coroner's report.

ROB

Well, I've yet to take a statement off the old lad in hospital...

**CROGAN** 

... and I can't see that taxing even your limited confidence, Acting DS Fairholme.

A beat.

ROB

You've made your point, sir. Repeat edl y.

**CROGAN** 

I haven't even started.

He turns and stares Rob right in the face.

GROGAN (CONT'D)

She's a three day job at best. It'll be nowhere near five hundred actions so you'll not put it on Holmes. You'll cross reference on paper and run your own action book.

This is a bit disappointing but not that unusual, so Rob does not rise to it.

**ROB** 

(level) CK. Who can I have on my team?

Grogan Laughs.

GROGAN

Let's think. I know, Reader Receiver, Rob Fairholme. Action Allocator...

He leaves the room Rob follows, his face grim now.

#### 68 INT. POLICE HEADQUARTERS - MAIN OFFICE - NIGHT

68

Grogan marching away, Rob following him

**GROGAN** 

... Rob Fairholme. Outside Team ... Rob sodding "I don't like telling people what to do" Fairholme.

# 72 <u>I NT. TOM S HOUSE - HALL/ STAI RS - NI GHT</u>

Hannah unlocks the door and lets herself into the gloomy, empty house.

She tries to switch on the light, but nothing happens.

She takes another step, and her foot kicks the tiny cowrie shell into a corner.

Hannah laughs at her own nervousness and stands up straighter.

A noise, a sigh, barely audible, slides up to the top of the stairs. A sense of life subtly returning.

From a pov just at the top of the stairs, we see Hannah enter the parlour.

# 73 <u>INT. TOM S HOUSE - PARLOUR - DUSK</u>

73

Hannah enters the parlour, which is just as Tomleft it, with all the photos face down.

She opens the little case and takes the photograph out. She

Stops playing before the end and listens, just for a beat.

Hears the front door open. Hears light footsteps come down the hall.

Hannah runs for the door, stands just inside it.

The presence in the hall stops at the door. Both wait, holding their breath.

Hannah flings the door open.

A blinding flash of light in her face freezes her to the spot.

# 76 INT. ROSHANA'S HOUSE - KITCHEN DINING ROOM - NIGHT

Roshana switches off her big torch and puts it back on the shelf.

76

HANNAH

It's all right, really it is.

ROSHANA

It's beyond embarrassing. (quoting Akil)

Mum, Mum, someone's breaking in to Tom's house!

We can see into the dining room, where Akil is playing on the floor. He looks up and laughs.

ROSHANA (CONT'D)

Talking <u>about</u> you, not <u>to</u> you! Little monkey.

(to Hannah)

Tom really set of f with nothing in his suit case?

HANNAH

He really did.

**ROSHANA** 

What is he like!

HANNAH

You tell me.

**ROSHANA** 

Ch. Well. He's lovely. I mean, bit eccentric maybe, lonely, you know, cos he's got no family. Never anyone visiting. Not ever, all the years we've been neighbours.

Hannah's phone rings. She excuses herself and exits.

HANNAH

Mum You need to take a tablet. Mum? you know where they are.

JAN (OUT OF PHONE)
Just the common decency to call me and tell me you're all right.

Jan hangs up on her.

Roshana is in the doorway, offering her big torch.

ROSHANA

I'll not come in with you, if that's all right.

**85**9f\* n | BNT. 1 TOOM S1 HOUSE TM-MALQ04 NITGHT (43ANA) Tj 1 0 0 1 168 613489. 56 TTc - 0.

Here's Hannah again, putting the key into Tom's door, and it turns without trouble, and lets her in.

She walks inside in a businessmanlike manner. Switches on the

Hannah walks in and switches on the light. Again, it doesn't work. She looks again at the sheet music, resting on the piano, glimmering in the light from her torch.

Beyond it, she sees a bookshelf built into an alcove by the chi meybreast.

She approaches. The books are old, their spines difficult to read and not all facing the same direction.

Above them is a shelf of cardboard boxes.

She reaches one down. The lid is dusty and makes her sneeze. She lifts it.

Inside: a bunch of strange wax cylinders with grooves cut into them

They are all dated, and have a placename.

Here's one marked: Goathland, 16th July 1913.

The wind suddenly gets up outside, and a strange quiet reverberation in the piano strings disturbs the silence.

She puts the wax cylinder back. Turns to the piano.

Looks one more time at the sheet music. Points her torch to study it properly, singing it softly under her breath.

> HANNAH Where are you going? To Scarbor ough Fat Goat hoult to

## 85 I NT. HOSPI TAL - CORRI DOR - NI GHT

A slow tracking shot leads Hannah along the corridor to Tom's ward.

### 86 INT. HOSPITAL - WARD - NIGHT

86

85

Little knots of VISITORS are finishing up round the bedsides of the other PATIENTS, but Tomsits up in bed all alone and quite happy.

He watches the human activity keenly, very interested, and very glad it's not happening to him

And then Hannah is at his bedside, pulling the plastic bag out of her rucksack.

HANNAH

(brisk)

Socks, underpants, shirts, pyjamas.

She drops the keys on to his bedside table, and sits down beside him, determinedly upbeat.

HANNAH (CONT'D)

I went to your house like you said.

TOM

You weren't supposed to bring owt away with you.

HANNAH

I can keep them at the Lodge for when you come back.

TOM

You'll oblige me by doing as I ask with my own property, Hannah. Take it all back.

A NIGHT NURSE indicates her watch, and Hannah checks the clock on the wall - it's almost 8pm, which is shut off time for visiting, and the last of the other visitors are leaving.

HANNAH

When did they cut the electricity off, Tom?

TOM

Not fright ened of dark.

HANNAH

No telly, no radio.

TOM

Nowt on, only rubbish.

HANNAH

What did you do for hot water?

A beat.

TOM

I'm an old man. I'm tired. I want to go to sleep.

HANNAH

I'll sing you a lullaby if you like.

TOM

It's all the same to me if you do or you don't.

He turns away. She puts the plastic bag of clothes down, and starts to sing, gently, lovingly.

HANNAH

88 <u>INT. PUB - NI GHT</u>

88

The football is playing on a big screen in the pub. There aren't that many in watching. But among them is Rob, drinking a pint and eating crisps.

Rob hears his phone go off, and rummages in his pocket.

### INTERCUT: INT/EXT. JAN'S CAR/HANNAH'S HOUSE - NIGHT

89

Hannah sits in the dark on her drive. She gets more intense, and Rob gets more sceptical.

ROB

Hello?

HANNAH

It's me, Hannah, from the Lodge.

ROB

Oh, right. What can I do for you, Hannah?

HANNAH

There's something I should have showed you. Don't know why I didn't.

ROB

CK.

HANNAH

Something of Tom's. It's a photograph of him when he was a little boy.

ROB

(doubt f ul)

Right.

HANNAH

Alison took it to him She took it to his room, just before...

ROB

Thankyou, Hannah.

HANNAH

And I took it back to his house, put it on the piano.

ROB

We'll talk tomorrow, OK.

HANNAH

Ch. CK.

Rob ends the call, shaking his head, and reapplies himself to the telly.

Hannah ends the call, feeling alone and foolish.

## 90 EXT. HANNAH'S HOUSE - NI GHT

90

Hannah gets out of the car.

Bathwater is running down into a drain outside, as she walks up to her door and stops for a moment, dreading her entry.

### 91 INT. HANNAH'S HOUSE - HALL/STAIRS - NIGHT

91

Hannah enters the dark hall as quietly as she can and runs upstairs.

She passes the bathroom door where the water can be heard running away.

Hannah Deaps into Sean's Topm The solution of the solution of

What happened to tidying your room?

#### SEA912

What you going off at me for? Youykuah ddpT oc -0ag3-0.72 re f\* n BT 1'S Bit (Youykuah dd3A JAN

What you put me through tonight. If I lost you too...

HANNAH

You won't. Not ever.

Jan pulls the light, and they are in darkness. She sets off down the stairs.

Jan carries on down the stairs, and in a moment, Hannah feels glumly summoned to follow her.

### 94 INT. HANNAH'S HOUSE - KITCHEN - NIGHT

94

Jan pours herself a glass of wine, as Hannah enters.

JAN

I think if you knew how hard all this is for me, you wouldn't be so cruel.

HANNAH

(a bit desperate)

I do know.

Jan swigs her wine and stares at herself in the window.

JAN

(little voice) Where is he, Hannah?

A beat.

HANNAH

(sad)

Ch, Mum He isn't anywhere. He's just gone.

JAN

I can't hear him I can't see him I go to bed at night and I don't even dream about him

Jan takes another hefty swig of her glass. Hannah approaches, trying to make contact.

HANNAH

I miss him too.

But there's no room here for Hannah's feelings, because Janowns the grief in this family.

JAN

Really? Then you're very good at hiding it.

Rebuffed, Hannah retreats.

JAN (CONT'D)

Do you grieve for your father, Hannah? Have you shed a tear for hi m?

(angry)

And why is it always so fucking qui et around here now?

HANNAH

Sean's gone to bed.

The little attempt at a joke does work, briefly, and Jan looks at Hannah at last.

JAN

You look tired, love.

(weepy)

I can be such a bitch.

Hannah says not hing, just holds her mot her's hand.

JAN (CONT'D)

(weeping) They talk about "coming to terms with it", coming to terms, I don't even know what that means.

#### 95 EXT. PUB - NI GHT

95

Rob leaves the brightness of the hill top pub. He's not drunk, just a bit mellow.

He walks out alone into the darkness, and stands for a moment, taking in the lights of the town in the valley.

A sudden desire to cry convulses his face, but is instantly suppressed.

#### 96 EXT. TOWN - NI GHT

96

The roofs of the town, quiet in the darkness.

#### 97 EXT. TOM S HOUSE - NI GHT

97

Tom's house, dark and silent in the moonlight. The only house in the terrace which is dark...

Until a flicker of light, half seen, half imagined...

## 98 INT. TOM S HOUSE - BEDROOM - NIGHT

98

A flicker of light across the photo of the little boy by the bed.

A sense of something waiting.

### 99 INT. TOM S HOUSE - STAIRS/HALL - NIGHT

99

The house, crouched, waiting.

A creaking sound, like a window opening, and that flicker of light...

And then a thump, as someone small squeezes through the kitchen window O'C.

## 100 INT. TOM S HOUSE - KITCHEN - NIGHT

100

In the little kitchen, Akil picks himself up off the floor.

AKI L

Ow.

ZAM R

Shut up and open the door!

Chediently, Akil opens the back door and Zamir enters. The boys whisper throughout this sequence.

# 101 INT. TOM S HOUSE - PARLOUR/ HALL - NI CHT

101

The parlour door is open, and the moonlit room sits quietly and waits as the boys come down the hall towards it.

Zam'r pushes open the door. He looks disappointed.

ZAM R

Load of old rubbish.

Akil turns and runs out of the door and up the stairs.

ZAM R (CONT'D)

Don't make any noise!

Zamir's torch passes over the sheet music, the photographs, the boxes of phonograph recordings, the phonograph... he likes the phonograph... the pi ano...

Very softly, he touches one key. It puts out a very quiet low note, which seems to reverberate into a whisper...

A bit spooked now at last, Zamir withdraws.

# 102 INT. TOM S HOUSE - HALL/ STALRS/ LANDLING - NI GHT

102

Zamir comes into the hall and looks up the stairs. He can hear nothing up there.

ZAM R

Akil. Akil!

Then he hears a low giggle. And another.

Zamir runs up the stairs, two at a time, to reach the first floor landing.

ZAM R (CONT'D)

Akil? Don't be a prat.

He opens the door into Tom's bedroom It's quiet.

But now he hears the giggle behind and above him

There is another door, tall and narrow, the sort which leads up to an attic.

Zamir opens it. There's a faint light coming down the attic stairs, and a whirring noise. And a smell.

Zamir sniffs the smell, puzzled.

Then sets off up the stairs.

## 103 INT. HANNAH'S HOUSE - HANNAH'S BEDROOM - NIGHT

103

Hannah lies in bed, thinking.

The door opens, and there is Sean, looking hopeful.

HANNAH

Ch, all right then.

He jumps into bed, and starts on with the games console again.

HANNAH (CONT'D)

Ch no you don't! And no wriggling.

She takes it off him, and turns off the light.

### 104 INT. TOM S HOUSE - BEDROOM - NIGHT

104

The teddy bear, in the photo.

ZAM R

Fuck!

AKI L

Zamir!

The empty rocking chair is starting to rock...

There's a rushing, whispering, moaning sound, and suddenly all the drawers of the toy box slam shut.

AKIL (CONT'D)

She doesn't want us.

Zamir grabs his kid brother and flees.

## 106 INT. MILLTHORPE LODGE - OFFICE - NIGHT

106

The red buzzer sounds very loud on the wall, and Shirley jumps out of her skin.

It's coming from room 27. Tom's room She points her remote, but it doesn't work.

# 107 INT. TOM S HOUSE - STAIRS/ HALL - NI CHT

107

The boys clatter down the stairs without any care for the noise they are making.

They hurtle out of the front door and shut it hard.

Into the deep silence they leave behind, we begin to hear the faint sound of water dripping.

### 108 INT. TOM S HOUSE - STAIRS/ HALL - NI CHT

108

Water starts to drip down the stairs.

Then it starts to cascade.

## 109 INT. MILLTHORPE LODGE - CORRIDOR - NIGHT

109

The sound of buzzers going off everywhere now, as Shirley stands at the end of the corridor, looking down to the crime scene tape. Too scared to go there.

# 110 INT. TOM S HOUSE - BEDROOM - NI GHT

110

The tap is dripping in the sink, behind where the photo stands.

111	EXT. M LLTHORPE LODGE - NIGHT	111				
	The sound of the buzzer, the red light winking, as the curtains billow out of the hole which used to be a wind	OW.				
112	INT. HOSPITAL - CORRIDOR - NIGHT	112				
	The bright lights of the corridor at night. Silent, empty.					
	The dripping begins to echo here - not physically					
113	INT. HOSPITAL - WARD - NIGHT	113				
	but dripping in Tom's mind, louder and louder as he sits on the edge of his hospital bed in his pyjamas, suffering.					
114	INT. HANNAH'S HOUSE - BATHROOM - NIGHT	114				
	Hannah switches the light on, and stares blearily at th tap, dripping again.	e bat h				
	Turns it off.					
115	INT. HOSPITAL - WARD - NIGHT	115				
	For Tom, the noise stops abruptly, and to his great relief.					
	He picks up the bag of clothes that Hannah left, and loinside. Rejects them	oks				
	He eyes the PATIENT sleeping in the next bed, gets up, moves with intent to open the man's bedside locker.	and				
116	INT. TOM S HOUSE - PARLOUR - NI GHT	116				
	The publicity still above the piano. A movement in it.					

All the sounds in the house, very gently. The drip. The

Water drips from her fingers.

# 119 <u>I NT. HANNAH'S HOUSE - HANNAH'S BEDROOM - NI GHT</u>

119

Hannah wakes very suddenly, gasping for breath, and sits straight up in terror.

A glimpse of the drowned woman, looming at the end of her bed.

### TO BE CONTINUED