# REMEMBER ME

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Episode Two

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## 1 INT. MORGUE - DAY

Rob in his scrubs, talking to the Pathologist, who is washing his hands. Neither man hugely interested in the job.

#### PATHOLOGI ST

Severe blunt object trauma to the skull, consistent with falling on to a stone floor. And a degree of pul monary oedema.

**ROB** 

(puzzled)

Water on the lung? Is that strange?

#### PATHOLOGI ST

No. Most likely caused by the right ventricular failure.

ROB

So did she die of the heart attack, or the fall?

PATHOLOGI ST

Impossible to say.

He shrugs, and grins.

PATHOLOGI ST (CONT'D)

But I think it's safe to conclude you're looking for a guilty window.

## 2 EXT. M LLTHORPE LODGE - DAY

2

The window where Alison fell, now an ugly, raw hole, dominating the scene.

A couple of residents peering out of the other windows, still in their pyjamas.

# 3 <u>INT. M LLTHORPE LODGE - OFFI CE - DAY</u>

3

Shirley, tired after a long night, stirring a cup of tea, but never drinking it.

She eyes the silent buzzer on the office wall.

#### 4 <u>EXT. HANNAH'S HOUSE - DAY</u>

4

The curtains are closed, as everyone is still as leep, except for...

## 5 <u>INT. HANNAH'S HOUSE - HANNAH'S BEDROOM - DAY</u>

5

... Sean, still in pyjamas, jumping on Hannah's bed, shaking her out of a deep sleep.

**SEAN** 

There's green bits on the bread.

HANNAH

Have cereal.

**SEAN** 

No milk.

Now she turns to look at her brother - not again!

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

6

Sean's playing on his games console in his school uniform, as Hannah plonks a plate of toast down in front of him

HANNAH

I picked all the green bits out with my teeth.

For a moment, he looks alarmed, and then she grins and exits.

# 7 INT. HANNAH'S HOUSE - JAN'S BEDROOM - DAY

7

Piles of clothes, pills by the bed, Hannah's mother Jan apparently fast asleep.

Hannah climbs over odd shoes to get to the bedside as quickly as possible, with a cup of coffee.

HANNAH

(wheedling)

Mum..

JAN

I don't know how you think I'm going to get to the supermarket, if you've got my car.

HANNAH

(taken aback)

You're going to the supermarket?

JAN

What, like that's a first?

They stare at each other, enemies.

# 8 EXT. <u>SCHOOL/ PLAYGROUND - DAY</u>

8

Hannah and angry Sean arrive at West Thorpe primary school, and she tries to take his hand.

HANNAH

Hold hands to cross the road.

SEAN

Get off me, random

He shakes her off and runs off into the playground.

HANNAH

You stop in school today, Sean!

Sean ignores her.

MR HARDING

Hannah?

On playground duty is JEFF HARDING, 50s, uncertain smile, long divorced, in need of a bit of patching and darning.

MR HARDING (CONT'D)

Surprised to see you still here.

HANNAH

Change of plan.

He looks puzzled, even concerned, but she walks away so as not to have to talk to him

Akil and a couple of other latecomers run into school.

## 9 INT. BUS - DAY

9

Hannah, deep in thought as the bus trundles along.

## 10 INT. HOSPITAL - CORRIDOR - DAY

10

Hannah walks down the long bright corridor, towards Tom's ward.

A sense of someone in dark clothes ahead, but the early morning light is too bright to see clearly.

Hannah slows down, just a little, and the figure resolves into a UNIFORMED PC, who passes her, not at all urgently, with his radio chattering quietly.

# 11 INT. HOSPITAL - WARD - DAY

As Hannah turns on to the ward, she sees everyone at the Nurses' Station is busy.

She puts her head down and hurries past them, into Tom's ward, smiling.

But there's no Tom

The bed is empty, re-made, no evidence he was ever there. Hannah's fear - did he die in the night?

HANNAH

Tom?

The PATIENT in the next bed calls out.

PATI ENT

Nicked my bloody clothes, the old bugger! Right out of my bloody locker!

HANNAH

But I brought him some clothes last night.

Hannah's confusion, as the Nurse enters.

NURSE

We told the police. We called the care home. Out of our hands now.

HANNAH

You've lost a frail elderly patient who was brought in on a trolley and it's out of your hands? Hello?

**NURSE** 

We don't lock people in. And can I remind you, visiting doesn't start till two.

HANNAH

(furious)

Are you for real?

The Nurse scowls and exits. Hannah stands there, bewildered. She's forgotten the Patient, till he starts up again.

PATI ENT

I've now tto go home in, love.

11

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

Roshana pulls a pile of the boys' washing out of the machine.

As she gives the drum a final turn in search of lost socks, a little clattering noise.

She reaches in and finds a handful of cowrie shells.

Roshana picks them up. Looks at them in the palm of her hand.

Something changes in the room, a darkness, and she turns, as though someone has come through the door. But nobody's there.

She looks back down at the shells, puzzled.

A ring at the door, and she puts the shells on a shelf, and goes to answer it.

We stay on the shells, and hear her open the door to greet Hannah.

ROSHANA (O.C.)

(surprised)

Hello love.

HANNAH ( O. C. )
Tom's not come here back, has he?

A whoosh, a sigh, a movement in the shells... a drop of water... something leaves the room

#### 13 INT. POLICE HQ - CORRIDOR - DAY

13

Rob keeping up with Grogan, who is marching along.

ROB

All Control had to do was check the name.

GROGAN

Against what? You haven't even got afile up and running yet.

ROB

I'm just saying, boss, that it's pretty bloody infuriating when the investigating officer is the last person to know when his main witness legs it.

Grogan disappears into his office.

12

#### 14 INT. POLICE HQ - GROGAN'S OFFICE - CONTINUOUS

14

Rob follows Grogan in and finds him laughing.

GROGAN

My God. I've found him something to do that he's actually interested in. I should get promoted.

He turns away.

something useful to tell me.

A beat. Rob stays calm

ROB

Until I can find my witness...

GROGAN

How hard can it be to find one old fart in somebody else's corduroys?

ROB

(losing it) I barely even know what he bloody

#### 15 EXT. POLICE HEADQUARTERS - PORTAKABIN - DAY

Looks Like!

15

Rob enters the portakabin.

#### 16 INT. POLICE HQ - PORTAKABIN - DAY

16

Rob thumps into the portakabin and sits himself down with a t hud.

A beat, and then he speed dials his mobile.

ROB

That misper, the one from the hospital. Yeah, he's high risk, definitely, so go with it now and I'll have to get back to you once I find a photograph.

He ends the call. He's already stuck up a photo of the dead social worker, Alison, with the words "Alison Richards dead".

Now, he draws a little cartoon face, and pins it to the wall.

Writes: "Tom Parfitt - missing".

# 17 <u>INT. MILLTHORPE LODGE - OFFICE - DAY</u>

17

Worried Hannah enters with Shirley, to join other staff members assembled for a meeting.

HANNAH

Poor old lad could be dead in a ditch by now, for all anyone is bothered.

SHI RLEY

He can't get far, in his pyjamas.

HANNAH

(agai n!)

Not wearing his pyjamas, Shirley!

Shirley yawns, and shakes her head - sorry.

HANNAH (CONT'D)

Double shift! I don't even think

SHI RLEY (CONT'D)

All night.

DEBBI E

Did you check it out?

Debbie and Shirley, daggers drawn.

SHI RLEY

I wouldn't go in there again if you paid me.

DEBBI E

I do pay you, remember.

Shirley is very upset now, and angry.

SHI RLEY

Ch, you know what? Sod your job.

Shirley jumps up.

SHIRLEY (CONT'D)

Sod you. I'm going home.

And she leaves, before she cries. Hannah runs after her.

# 18 I NT/ EXT. M LLTHORPE LODGE - ENTRANCE - CONTI NUOUS

18

Hannah runs after Shirley and tries to stop her.

HANNAH

Shirley?

SHI RLEY

I can't... I can't do this no more.

HANNAH

Tom never pushed her! He wasn't capable.

SHI RLEY

I never said it was him

And she's gone out of the door, in tears.

## 19 EXT. M LLTHORPE LODGE - DAY

19

The Lodge, rising from the mill pond, dark and deep.

As we get closer, the sound of Mavis singing begins to creep in.

MAVIS (V.O.)

(singing)
I'm half crazy
All for the love of you.

# 20 INT. MILLTHORPE LODGE - DAY ROOM - DAY

20

Hannah is having another go at her reminiscence therapy, but the atmosphere is anxious now, in contrast to ep one.

All the old people sit around, some listening, some sleeping, some with their backs determinedly turned.

MAVI S

It won't be a stylish marriage I can't afford a carriage. But you'll... you'll...

She conks out, di sappoint ed. Hannah hel ps.

HANNAH

Look sweet . . .

Mavis has conked out, briefly upset about Alison.

MAVI S

That poor I ady.

HANNAH

Any more old songs. Nancy?

Nobody responds. Hannah tries again.

HANNAH (CONT'D)

Anyone know this one?
(singing)
Where are you going?
To Scarborough Fair.

Astonishingly, in a little reedy voice, Nancy picks it up, singing just the tune, no words.

NANCY

La la la, la la la la.

MAVI S

She's forgotten the words!

Hannah sings, Nancy hums.

HANNAH AND NANCY

Remember me to a bonny lass there.

MAVI S

(I aughi ng)

Ch dear!

Nancy stops, and then so does Hannah.

HANNAH

For she...

Some of the old people sit up a bit now, an air of expectancy, almost otherworldly.

HANNAH (CONT'D)

Go on. Finish it.

NANCY

I don't dare.

She could mean "because Mavis is laughing at me", but Hannah's not sure.

Nancy starts to cry, softly.

# 21 INT. MILLTHORPE LODGE - CORRIDOR/NANCY'S ROOM - DAY

21

Hannah pushes Nancy in her wheelchair along the corridor.

Noises emanate from behind some of the doors. A telly, or a radio, or snoring.

They reach Nancy's room, and Hannah opens the door and pushes her in.

HANNAH

Here we go. Bit of peace and quiet. Do you fancy a snooze? I don't know if there's anything on telly.

NANCY

He hasn't changed a bit, you know.

HANNAH

Who hasn't?

Hannah cannot resist the temptation. It's not like her to

# HANNAH (CONT'D)

Rob, not entirely with her.

ROB

He's been in touch?

HANNAH

He's got a thing about it. Songs, he's got hundreds of of them In his pi ano stool. Songs about Scar bor ough.

A beat.

ROB Right, well, I'll bear it in mind.

He's going to leave the building. Hannah pursues him

HANNAH

You need to get over there, now, that's where he is.

He laughs, a bit, and shakes his head.

ROB

You knew him for what, one day. Why are you so bothered about him now?

Hannah, stopped in her tracks, cannot answer for a moment.

HANNAH

I'm scared of him Scared for him (beat) I don't mind you thinking I'm an idiot, but you could try a bit harder to hide it.

She's gone out of the door.

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

28

The small streets, the local residents, seen from Rob's POV as he visits Tom's house for the first time.

He is a police officer, so his POV will be that little bit more hostile and suspicious.

#### 29 EXT. TOM S STREET - DAY

29

Roshana is hanging out the boys' washing when Rob draws up, parks and gets out of his car.

**ROSHANA** 

Over here.

ROB

Mrs Salim?

As he takes out his warrant card, Roshana is polite, but wary.

**ROSHANA** 

No need for that. I can spot one of you a mile off.

## 30 INT. ROSHANA'S HOUSE - LOUNGE - DAY

30

Roshana brings Rob a cuppa.

**ROB** 

I don't know, maybe a street party, Christmas...

ROSHANA

You ever take photographs of <u>your</u> neighbours?

ROB

(little laugh)

Don't even know their names.

(beat)

OK, ever seen any paper work at all? Address book, mobile phone bill...

ROSHANA

Mobile phone? Joking! Used to hear him talking to himself, like.

ROB

Bank details...

**ROSHANA** 

Was me always did his banking for him, lately.

ROB

(pleased)

ROB

Five thousand pounds!

ROSHANA

Day before yesterday, yeah.
(beat)
Should have realized he was planning something.

ROB

So, if I could have the key?

# 31 INT. TOM S HOUSE - HALL/ STAIRS/ LANDING - DAY

31

Rob opens the door with Roshana right behind him, and stops on the step, hoping she'll leave him alone.

But she follows him into the hall.

Her foot hits that waiting cowrie shell.

Roshana bends to pick it up, and realizes it matches the ones she found in the boys' pockets. Thinks: little bastards!

ROB

Souvenir from the seaside?

**ROSHANA** 

He wasn't one for taking holidays.

She pockets the shell.

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

32

Rob enters the parlour, with the piano, finds the little case, picks it up, checks it is empty.

Roshana follows him in, and it's clear this is the first time she has been in here, and it's making her nervous.

**ROSHANA** 

Poor old lad's only been gone a day and already it looks like nobody's been in here for years.

Rob has found the photo Hannah left on the piano, and looks at it for a moment before putting into his bag.

He starts searching the room quickly and methodically, looking for paperwork, while Roshana looks at the photos.

ROB

Ever meet any of his family?

ROSHANA

Never. He never talked about them These people...

She's found a couple of photos of people looking very Downton Abbey, and dismisses them

ROSHANA (CONT'D)

Bit posh.

Rob's getting nowhere with his search. He opens the music stool, riffles through it, can see it's all just sheet music.

Roshana finds a photo obviously taken in India. Palmtree, punkah wallah, solar topee, etc. Elephant!

ROSHANA (CONT'D)

India. He never said owt about that.

Rob finds the phonograph. He moves it out of his way because it's standing on what looks like a box file.

ROB

Some paperwork here.

They are interrupted by a noise upstairs, like something falling, and Roshana jumps out of her skin.

ROSHANA

Sorry! I don't like empty houses.

#### 33 INT. TOM S HOUSE - LANDING - DAY

33

Rob and Roshana approach the attic door.

**ROB** 

What's up there?

ROSHANA

I don't know, I never set foot in this house till yesterday.

Rob tries all the keys till he finds the one that works.

ROSHANA (CONT'D)

Kept himself to himself, you know.

RŒ

Heard that one a few times!

Rob frees the door, which swings open, and starts up the attic stairs.

When he turns back, Roshana has gone (taking the piece of cloth). Rob stands there a moment longer, taking in the empty, deserted atmosphere of the place.

Whoever was there last night, has left.

## 35 EXT. STREET NEAR SCHOOL - DAY

35

A loud blast of car horn chases Hannah across the road.

She has a bad feeling, walking along, getting the strong impression she is not alone.

She stops, looks over her shoulder. Is that a movement behind her?

## 36 EXT. TOM S HOUSE - DAY

36

Rob walks away from Tom's house. Stops and looks back, wondering.

It really does look dark and strange.

#### 37 EXT. SCHOOL - DAY

37

Hannah stands outside the school.

The playground is empty now, and the building silent. She hesitates, and would leave...

Then gets a grip.

#### 38 INT. SCHOOL - HALL - DAY

38

The sound of the children's voices outside, but there's only Hannah and Mr Harding in the soft dusty light of the little school hall. Their conversation is bright, even cheerful.

She's looking at the kids' paintings displayed on the walls.

#### HANNAH

Sean really paint this?

MR HARDING

He's doing fine. He's a survivor, like you are.

#### HANNAH

(little laugh)

He's ten. He only gets to school when I make sure he does.

MR HARDING

And so you gave up your university place.

She stiffens now. She doesn't want to go there.

MR HARDING (CONT'D)

(gently)

Does your Mum know that's why?

HANNAH

She doesn't really notice what other people do.
(closing it down)
Maybe I'll go next year. Anyway

Maybe I'll go next year. Anyway it's not why I came to see you. You're the only person I could think of who might know what this means.

Hannah's opened her bag, and now gives him the songsheet for Richard Hutton's 1913 version of Scarborough Fair, which she found in Tom's house on day one. Mr Harding goes with the change of subject, becoming hearty cheerful teacher again, as

But as they walk away, the strange feeling returns.

Hannah looks over her shoulder. But there's nothing to see.

AKIL I won't go in there again, Mum

She dries her eyes and hugs him

**ROSHANA** 

Good boy. Want to know what your seashells are for, really?

She reaches for the folded piece of fabric she found in Tom's attic, and shakes it out. What looks like pieces of white cardboard fall out of the middle, and she tuts, but pays them little attention. As she lays the fabric on the floor, it's, but Aseas

Hannah gives Sean the one pound coin she promised, and kisses the top of his head.

She exits and closes the door, leaving Sean puzzled.

Then he dismisses it, and turns back to his game.

# 42 INT. POLICE HQ - PORTAKABIN - DAY

42

Rob enters and drops Tom's file on his desk. Gets the photo of the smiling boy out of his pocket.

Takes the back of fit, just as Hannah did, sees the rip down one side, and the Scarborough studio branding.

He turns and pins it up on the wall, next to the photo of Alison and the cartoon of Tom

Picks up the file and starts to go through it.

The first three things he finds inside:

The deeds of the house.

An old prescription for spectacles.

And a third document, which puzzles him

It's a death certificate. It's old, more than half a century old. It names Mrs Dorothea

The sound of the printer stops, and Rob gets up to retrieve the emerging copy of the wedding photograph.

#### 49 EXT. SHIRLEY'S FLAT - DAY

49

Rob gets out of his car, looking for an address on a small council estate.

Walks up to the front door of a flat where all the curtains are closed, and rings the bell.

## 50 INTERCUT: INT. SHIRLEY'S FLAT - LOUNGE - DAY

50

Shirley, smoking nervously, sitting upright on her sofa in the gloaming, listening to Rob ring the bell.

ROB

Mrs Padfield? It's just to finish our interview. Shall I try again later?

Event ually, Rob gives up and walks away.

Shirley breathes a sigh of relief...

And now we see that Hannah is in the room with her.

SHI RLEY

Tell him and watch him laugh, the bast ard. No chance.

HANNAH

I'm not laughing.

A beat, and Shirley looks at Hannah's imploring face, and tries to continue.

SHI RLEY

Something made me look up, I don't know what, but I looked up. And Alison was there. Hands up against the window. Like she was trying to get out. Pressed up against the window. And there was someone in the window with her. Behind her, or... beside her. I don't know, it's not possible, right, but someone standing in the same place.

HANNAH

Not Tom

SHI RLEY

No! A woman. Long black hair, down over her shoulder like this. Bare, brown arms. Bangles on them

Hannah goes silent and scared, and Shirley understands.

SHIRLEY (CONT'D)

You've seen her too.

Suddenly, the sound of a tap dripping, and they both jump.

HANNAH

I must have left that on. Sorry.

## 1 I NT. SHIRLEY'S FLAT - KITCHEN - DAY

51

Hannah enters, and turns off the tap. Sees her own reflection in the window, and pulls the blind, abruptly.

Stares at the tap, and turns it off as tight as she can.

Shirley is in the doorway behind her.

SHI RLEY

She wants that old man, Hannah. Don't you help her find him

Hannah, torn.

## 52 INT. SCHOOL - HALL - DUSK

52

Mr Harding, sitting at his computer, playing with Scarborough Fair.

Looking things up, humming to himself, plinking the odd snatch of tune on the piano. Enjoying himself mightily, in the empty school, where the children have all gone home.

He turns over the sheet of music, and notices Tom's name and address on the back, which excites him

The corners of the room are darkening, but he does not not ice.

On the wall, a bit along from Sean's painting, is one sign® by Akil, showing a lady with masses of black hair and his notion of a sari. The words say: The Lady Next Door.

#### 53 EXT. HANNAH'S HOUSE - DUSK

53

Hannah's house starts to look a bit ominous, as dusk falls.

Sean, on his way back from the shop with a bottle of milk. He strolls up the road and on to his front path.

His front door is open, oddly.

**SEAN** 

Mum?

He enters.

#### 1 I NT. HANNAH'S HOUSE - HALL/KITCHEN - DUSK

54

Sean walks through the house. All the doors are open, including the one into the garden.

**SEAN** 

Mum? I got the milk.

## 55 EXT. HANNAH'S HOUSE - GARDEN - DUSK

55

Sean walks into the garden. He can see his mother Jan down the bottom, crashing about doing something with great attack.

He hesitates for a moment, and then approaches a bit closer.

JAN

Should have got these in months ago. Silly cow, silly bloody cow.

Now Sean sees she's got a load of bulbs in a wheelbarrow, and is trying to hack into the wintry ground without success.

JAN (CONT'D)

Can't let them go to waste. Criminal...

She loses track for a moment, and looks round the garden as though, suddenly, she is a stranger.

Sean watches her for a moment and then starts to retreat, sadly.

But as he turns, Rob is there.

ROB

Hev.

Rob is looking down the garden, suspiciously.

**SEAN** 

She's all right, my Mum

Rob sees the plea in Sean's face.

SEAN (CONT'D)

Honest she is.

Now Jan I ooks up, and sees them Sees Rob's serious face. Starts up the garden, furiously.

JAN Who the fuck is this you've brought home?

**SEAN** 

(to Rob) We can look after her.

JAN

Get out of my house.

**SEAN** 

HANNAH

What happened to her?

She's inspecting the photo so closely she doesn't take in the slight hesitation in Rob's response.

ROB

She died. A long time ago. See the picture credit? The studio?

She peers more closely.

HANNAH

In Scarborough!

**ROB** 

That was a good instinct, Hannah. I've extended the search to the East Coast.

She doesn't look as pleased as he expects to hear this.

ROB (CONT'D)

(qui et l y)

Why's your Mumscared of policemen?

HANNAH

Why don't you just look us up in your files?

ROB

Been looking things up in files all day. My eyes are jumping.

HANNAH

My Dad died. I know, you're sorry, it's OK, we don't need to "talk about it".

He wants to ask what happened, but she evades him, telling her story in brief, matter-of-fact sentences.

HANNAH (CONT'D)

He crashed his car, and she went off the rails. Nothing terrible, she wasn't violent. Just... we didn't get fed, much, and we smelt, and they started making noises about taking us into care, so...

ROB

So you took over. How old were you?

HANNAH

Thi rt een.

Jan interrupts, sailing through the door. She's changed into something short and glamorous, and brushed her hair. She is trying to be charming, even flirtatious.

JAN

Will you stay for some supper with us? How about a glass of wine?

ROB

No, thanks.

JAN

Can't send you out into the night without a bit of something inside you.

He's a bit alarmed, and starts to pull his stuff together, and Hannah gets amused.

HANNAH

I'll see him out, Mum

## 57 EXT/INT. HANNAH'S HOUSE/ROB'S CAR - NIGHT

57

Hannah sees Rob out of the house, and she's laughing at him They're almost mates now.

HANNAH

Never had you down as shy.

He grins, and starts to walk away, but over his shoulder:

ROB

Come on then.

HANNAH

Where are we going?

ROB

You're going to get your friend Shirley to tell me what I'm willing to bet she's already told you.

A beat. Hannah's not laughing now.

HANNAH

She doesn't want to. Anyway she's got nothing to say to you. Nothing important.

**ROB** 

You think Tom Parfitt is innocent.

HANNAH

Yes of course!

ROB

You want to find him

HANNAH

More than anything.

ROB

Then you let <u>me</u> be the judge of what's important.

## 58 EXT. SHI RLEY'S FLAT - NI GHT

58

Rob and Hannah walk up to Shirley's flat.

## 59 I NT/ EXT. SHI RLEY'S FLAT - HALL - NI GHT

59

A ring at the doorbell, and Shirley jumps. Then hears Hannah's voice.

HANNAH

It's me.

Shirley opens the door with a wan smile. Her face falls at the sight of Rob, and she tries to shut the door.

HANNAH (CONT'D)

He won't laugh, I promise. Shirley, please, help us.

A beat. Inside, the kitchen tap is dripping.

Shirley thinks for a moment and then opens the door, sounding very matter of fact.

SHI RLEY

Fuss about nothing. It's a plumber I need, not a policeman.

# 60 INT. SHIRLEY'S FLAT - KITCHEN - NIGHT

60

Shirley and Hannah at the kitchen table, while Rob gets stuck in fixing the tap.

SHI RLEY

Don't get your hopes up, for I've nowt to say, really.

ROB

Any detail, even if it seems unimportant to you... (beat)

Ther e.

He turns, and smiles, the tap mended.

SHI RLEY

I thought I saw something, but I coul dn't have, cos we haven't got anybody like that on the staff.

ROB Anybody...?

SHI RLEY

Anybody Asian. So I can see now it was just my imagination.

Hannah is disappointed, but Shirley closes down. That's all she's going to say.

#### 61 EXT/INT. SHIRLEY'S FLAT - NIGHT

61

Hannah hugs Shirley on the doorstep.

HANNAH

Early night!

SHI RLEY

You too.

Hannah walks away a step, but Shirley grabs Rob, whispering ur gent I y.

HANNAH (CONT'D)
Shirley thinks that woman she saw was a ghost who's haunting Tom

A beat, and Rob gives off a little snort of laughter, more nervous than real.

HANNAH (CONT'D)
OK, you can laugh like a dick.

Rob doesn't really think it's funny. He's unnerved by Shirley and has no idea what to think. He looks over his shoulder once, as Shirley starts to close the door.

**ROB** 

I've got previous for laughing when it's not funny, remember.

## 62 INT. SHIRLEY'S FLAT - HALL/KITCHEN - NIGHT

62

Shirley closes the door, very upset.

She listens to the silence. Let's herself relax, just for a beat.

And then the tap in the kitchen turns itself on with full force.

Shirley runs back to her front door.

But it's locked.

She turns back, and something is there in the room with her. Something terrifying, and dangerous.

#### 63 INT. ROB'S CAR - NIGHT

63

Rob driving Hannah.

She stares out of the window, trying not to cry.

HANNAH

I don't want you to go after Tom's neighbour, OK, just because she's Asian, cos she's really nice, and... cos...

ROB

She's not a ghost.

HANNAH

Don't laugh at me. I don't do ghosts either.

(MORE)

#### HANNAH (CONT'D)

But there's something wrong and I can't explain it and you're not hel pi ng.

ROB

(gent I y)

You need to back off now, Hannah. Get some sleep. Think about something else.

#### HANNAH

(bewildered)
I can't. I can't stop, and I don't know why.

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

64

Hannah enters, to find the kitchen full of bowls and baking trays and flour, sticky mess everywhere, and Jan baking while drinking a large glass of white wine, evidently not her first.

#### HANNAH

What are you doing?

JAN

Making cupcakes! That's the kind of thing mothers do, isn't it. In perfect mother world. The kind of perfect mother world I expect your nice Detective Sergeant favours. He's much too old for you, by the way.

HANNAH

(appal I ed)

Mum

Hannah exits, angry and upset, as Jan takes another swig.

#### 65 INT. PUB - NIGHT

65

A warm pub with an open fire. Grogan and Rob, catching up in com adely fashion over a couple of pints.

#### ROB

Nobody else saw this mystery woman, who's supposed to be Asian, which would mean she'd have stuck out like a sore thumb in that place.

#### **GROGAN**

This neighbour who's been doing the old man's banking, though.

ROB

Asian, yes, but the witness described bare arms, loose hair. Roshana Salimis a good Muslim girl.

They both laugh, and for a moment, they're mates again.

GROGAN

Good to see you getting stuck in again, Rob.

A beat.

ROB

Has it been that obvious?

**CROGAN** 

Short of wearing a T shirt with "What Becomes of the Broken Hearted" printed all over it...

ROB

(I aughi ng)

... i n

GROGAN

Might look for the old man's will, while you're at it.

Grogan gives him a cocky smile, and walks away. Rob watches him, wrestling with the problem of what to tell him that won't just get him laughed at.

ROB

You're in the wrong part of the forest, guv.

**GROGAN** 

(over his shoulder)

Prove it.

Rob sighs, and walks towards his car. Points his key ring at it, so the lights flash twice.

A momentary illumination of a great shining puddle, preventing him from reaching his car door, reflecting the headlights as Grogan drives away.

And then the puddle is gone, and Rob collects himself.

### 67 EXT. TOM S STREET - NI GHT

67

Night closes the street down.

But as we travel across the rooftops, we see that Tom's skylight window is open again.

And inside, the flickering light of a fire.

#### 68 I NT. TOM S HOUSE - HALL/ PARLOUR/ BEDROOM/ ATTI C - NI GHT 68

In the hall, from upstairs, the sound of the tap dripping like a metronome.

In the parlour, the piano, the wax cylinders, a sense of life suspended.

In the attic, the nursing chair has been rocking, very gently, and now stops.

The light from the embers of the fire flickers and dies.

In the bedroom, the tap stops dripping.

The house feels entirely empty.

AKIL (V.O.)

Mum

## 69 INT. ROSHANA'S HOUSE - AKIL'S BEDROOM - NIGHT

69

Akil, sitting up in bed shouting for his mother.

AKI L

Mum

Roshana, her hair uncovered ready for bed, rushes in to comfort him

**ROSHANA** 

Bad dream?

She switches a dimlight on by his bed, and fluffs his pillow.

ROSHANA (CONT'D)

OK now?

Under his pillow, she finds something.

ROSHANA (CONT'D)

What's this?

AKI I

The lady next door.

The photograph shows a serious young Indian woman in a sari. Long black hair. Bare brown arms, with bangles on them A tear all down one side.

AKIL (CONT'D)

She's gone now.

But Roshana Looks fright ened.

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

70

Hannah sits in her room thinking. It's raining outside.

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

71

Hannah peeps in. She can see that the room is still completely neat and tidy. Her face softens.

She exits and closes the door.

But Sean is not asleep.

He listens to the sounds someone else makes as she moves about the room

Someone moving things about, very gently.

A shadow across his pillow and he looks up at someone he can see, but we can't.

He's a bit scared, but mostly enthralled, and fascinated.

## 72 EXT/INT. HILLTOP OVERLOOKING TOWN ROB'S CAR - NIGHT

72

The town is laid out below us with all its lights on.

A blueish light flickering from inside the car.

Rob sits behind the wheel, skyping his daughter Lucy in Australia. She comes to sit down cheerfully at her kitchen table with a cup of coffee.

LUCY

No, it's CK, just put him down for his nap. Could do with a nap myself!

**ROB** 

Tell me about it.

LUCY

Got something big on?

ROB

Not big exactly. Just weird.

LUCY

I like weird.

ROP

Do you believe in ghosts, Lucy?

LUCY

Dad? You OK?

ROB

No, you're too young. You've never upset anyone enough to make them want to haunt you.

LUCY

OK, here's the thing, I like weird, except when it's my Dad.

**ROB** 

How's your Mum?

LUCY

(hesitant)

She's fine, you know, the same. Well, she's... they're getting married actually.

(MORE)

A doomy feeling as Hannah drives...

And suddenly Sean sits up in the seat behind her, fright ening the life out of her.

HANNAH

Oh my God!

SEAN

Are you nicking me Mum's car?

HANNAH

Fed up of getting on buses. Who are you hiding from?

Sean doesn't want to say. She clocks him in the mirror, pale and tired.

HANNAH (CONT'D)

You CK?

SEAN

Yeah. Where are we going?

HANNAH

It being Saturday, how about the seaside?

**SEAN** 

ROSHANA (CONT'D)

It came from Tom's. Don't ask, it won't happen again. They've both had the biggest piece of my mind. Thought it might be, I don't know, useful.

She also hands him the three identical white envelopes, and the pachisi board. She is a bit embarrassed that it does look like quite a lot of stuff.

ROSHANA (CONT'D)

These too.

But Rob is staring at the photo, running his finger down the torn edge, distracted. When he speaks, his manner is formal and serious, and he's changing the subject.

**ROB** 

Did you go to Milithorpe Lodge at any time on the day Tom was admitted?

ROSHANA

He'd just told me he never wanted to see me again.

ROB

Did Tom ever sign over a formal power of attorney to you, Roshana, permitting you to access his bank accounts?

Roshana is wary now.

ROSHANA

No. I were just being neighbourly.

He shows her a document, long, thin, stiff paper.

ROB

Do you know what this is?

She shakes her head. She's getting anxious. He reads:

ROB (CONT'D)

"I give devise and bequeath all my real and personal estate of what soever..."

Roshana doesn't understand at first.

ROB (CONT'D)

All his worldly goods, left to you.

ROSHANA

(appal I ed)

I don't want it.

**ROB** 

I should arrest you on suspicion of fraud by misrepresentation.

She jumps up in distress, and he jumps up too. WORKERS start to notice their argument, adding to the strain.

**ROSHANA** 

(very upset)

I only wanted to be neighbourly. Do as you would be done by. Poor old lad was all alone in the world.

ROB

Was he, really?

ROSHANA

How many times do I have to tell you? I never saw a living soul.

They stare at each other for a moment, on the brink.

ROB

You've got a key. Why didn't you just put all this stuff back in Tom's house yourself?

**ROSHANA** 

I don't like empty houses.

ROB

Why come halfway across town to give it to me?

He grabs her arm, and the three white envelopes fall on the floor.

ROB (CONT'D)

Fifteen years living next door and you never went inside. Why?

But Roshana shakes him off and flees out the door.

Rob picks up the three white envelopes. The top one is unsealed, and sports a Royal Crest.

Inside, Rob finds a card bearing a photograph of the Queen.

Inside the card, the Royal Crest and a birthday message, signed by Her Majesty.

Rob is amazed to find Tom's one hundredth birthday card.

ROB (CONT'D) Happy birthday, Tom

SEAN

(cheering up)

Chip shop!

### 84 EXT. SCARBOROUGH - SOUTH BEACH - DAY

84

Hannah and Sean, eating chips out of bags, as the seagulls whirl and cry. Sean's watching her look at the PASSERSBY, rather too intently studying their faces.

**SEAN** 

Are we looking for someone?

HANNAH

If we are, we've not found him

A beat. Sean makes a decision.

SEAN

Her e.

He fetches the pound coin out of his pocket, a bit shamefaced.

SEAN (CONT'D)

Your money, anyway.

HANNAH

Wasn't you cleared up your room, then.

**SEAN** 

I thought it must have been me Mum

Little laughs - she's never clear up a room

SEAN (CONT'D)

Cos there's no such thing as ghosts, right.

Hannah can't speak.

SEAN (CONT'D)

Cos if there was ghosts, me Dad would of come back to see us.

Hannah starts to cry. He comforts her, a bit awkward, patting her arm like some old grandad. Fetches out a terrible old tissue from his anorak pocket and hands it to her, gravely.

HANNAH

(laughter through tears) Ch, bogies, that's disgusting.

### 85 INT. PORTAKABIN - DAY

85

Rob gets out the photo of the smiling boy which he took from Tom's house.

He shows it up to the photo of the young Indian woman, and the torn edges match.

He thinks about it. So tempted to reunite them, but a bit afraid of what will happen if he does.

Reaches forward, tentatively.

He pins them back together, very carefully, reuniting them

**ROB** 

(softly)

There you go.

A sense of lightness, and rightness. He looks at them for a thoughtful moment, then picks up the phone to dial.

MALE VOICE

Hello?

**ROB** 

Oh, I was looking for Shirley Padfield.

A beat. Rob can hear activity behind the stranger's formal, unmistakeably policeman-ish voice.

MALE VOICE

And you are?

ROB

(suspicious) What's going on?

#### 86 EXT. SHIRLEY'S FLAT - DAY

86

Rob drives up at speed to find police cars and an ambulance pulled up outside.

He jumps out of the car and runs up to Shirley's door, fighting his way past the emergency services.

Rob throws himself through the door.

#### 87 INT. SHIRLEY'S FLAT - KITCHEN - DAY

87

Shirley is collapsed over the kitchen table, her clothes wet through, the floor around her wet too.

She's clearly dead.

A couple of CSIs are in the kitchen, trying to turn off the tap.

Rob is horrified. Quilty. Alone in the crowd.

#### 88 EXT. SCARBOROUGH - SPA - DAY

88

Squealing with delight, Hannah and Sean run along outside the Spa, with the sea thrashing at the wall to their left.

Seagulls are crying, and the day is ending, as the high tide brings the waves above the level of the wall, to Sean's delight.

The sea crashes down, threatening and exciting.

HANNAH

Careful. Don't go too close. Sean!

**SEAN** 

Let's go to the rock pools!

Sean's running and laughing and screaming, and Hannah can't help it, she has to do it too. Both of them, still children, playing and squealing.

HANNAH

We should be getting home.

Sean sees the sign first: Cafe.

**SEAN** 

Ice cream

### 89 INT. SCARBOROUGH - CAFE - DAY

89

Hannah and Sean, a bit wet and giggly from the sea front,

She takes Sean to have a look in the ice creamfreezer.

Hannah starts to inspect the cakes, and picks up a melamine tray. It has an old photo printed on the surface. She peers at it, while the Server lists the flavours in the b/g.

SERVER (CONT'D)
Strawberry, mango, what's this one... pistachio, or there's chocol at e, chocol at e mint, chocol at e chip, doubl e chocol at e, rum and raisin...

**SEAN** 

Rum and raisin!

Hannah's photo shows the South Beach in the 1910s. Folk wandering about in their Downton Abbeys, with the Grand Hotel rising behind them Children playing on the sand. One child, building a sandcastle.

SEAN (CONT'D)

Hannah!

But she's staring at the photo, and ignoring him H is voice echoes on in the b/g, as she brings the photo into the light.

SEAN (CONT'D)

Come and see!

### 90 EXT. SHIRLEY'S FLAT - DAY

90

Rob, outside the flat, his phone to his ear, very upset as she rejects his call.

He looks back at the flat, at the blue lights whirling, and tries to pull himself together.

Dials again - this time, more sensibly, his boss.

ROB

Boss? We've got another one.

### 91 INT. SCARBOROUGH - CAFE - DAY

91

Hannah looks back to Tom and registers that he is no longer there. The room is empty again.

The server smiles at her, oblivious, and a bit peculiar.

**SEAN** 

(excited)

Hannah!

Hannah drops the tray and follows him

# 92 <u>EXT. SCARBOROUGH - SUN COURT - DAY</u>

92

Hannah joins Sean in the open air, to find him hopping about with delight on the floor of the Sun Court open air cafe.

Hannah looks round as the floor sweeps away from her in all directions, its black and white checks disturbing her vision.

**SEAN** 

Take my picture.

She lifts her phone and points.

There's a strange effect down the left hand side of the phone, as though the photo she is about to take is already torn in half.

SEAN (CONT'D)

Qui ck!

She blinks, and the effect is gone. She raises the camera, takes the photo of Sean.

He runs forward to look at it, and she doesn't resist as he takes the camera off her and runs off playing, because the sound the sea is enveloping her, and she's walking slowly forward, feeling the atmosphere of the place, almost hearing the music of the Palm Court orchestra of years ago.

The Folderols from the music hall photo above Tom's piano seem to be there on the bandstand, the music floating in above the sound of the sea. The man in the top hat doffs it to her.

TOM

Are we dancing?

And here is Tom, for real, walking across the black and white floor towards her, and smiling, and the magic retreats, and it's just old Tomin the real world, wearing the awful clothes he nicked from the hospital, pleased as punch.

HANNAH

Policemen all through the known universe looking for you.

TOM

They can look all they like.

She gives him a big hug.

TOM (CONT'D)

Steady on. Me ticker.

She sits him down at one of the tables.

TOM (CONT'D)

Can you still get a cup of tea in here?

They look up, to see the server locking up and walking away, and they laugh.

HANNAH

Selfie moment!

She turns her phone on them both and snaps. He giggles and poses. She puts the phone down and they smile at each other.

HANNAH (CONT'D)

Coming home with us, Tom?

TOM

No I'm bloody not! Quite safe and happy here, thankyou very much.

And then: they both hear a drip. A single drip, resonant and distorted.

They both look up, to see that there is water coming through the ceiling of the bandstand. Dripping on to the floor.

TOM (CONT'D)

Ch, no.

Now the sound of something wet, a damp, rhythmic, swishing, like the hem of a long wet dress dragging across the floor.

TOM (CONT'D)

Why did you have to bring her here?

Cowrie shells clatter across the floor in front of their feet.

HANNAH

I didn't bring her. Not on purpose.

A wet trail leads across the black and white floor, to where the Indian woman ISHA sits on the steps of the bandstand, in plain sight, throwing her shells, playing pachisi.

TOM

You have to go.

HANNAH

Not leaving you!

Isha starts to stand up, her wet clothes clinging to her.

Eyes only for Tom, she pats her knees, as you would for a small child or a pet, and his eyes fill with tears, and he starts to stand.

HANNAH (CONT'D)

Who is she?

TOM

I sha.

HANNAH

Don't go to her.

TOM

Isha won't hurt <u>me</u>. She loves me.

Hannah reaches forward to take his arm, to prevent him going to Isha.

Isha cries out in anger and for the first time she turns to Hannah and looks at her directly.

The sky turns dark, storm clouds threatening, and a squall of rain hits, as Isha is somehow now right in Hannah's face, just for a moment of utmost threat.

Hannah cries out in terror.

TOM (CONT'D)

No!

Isha retreats from terrified Hannah, who sees Tom shuffling forward into the darkness, like a lost soul, bringing Isha's attention and her embrace back to himself as the storm drenches them all.

HANNAH

Come back!

He looks at her in anguish as Isha enfolds him

TOM

Don't get in her way.

Her arms around Tom, Isha looks at Hannah one last time, really makes threatening personal contact.

I SHA

Mane yaad kar.

**SEAN** 

Hannah...

The sunshine suddenly returns as Sean plucks Hannah back into