# REMEMBER ME

# Epi sode Three

by Gwyneth Hughes

17th February 2014

# 1 <u>EXT. SCARBOROUGH - DAY</u>

Hannah and Sean, hurrying breathlessly away from the Spa, his hand fast in hers, and she's pulling him away.

The seagulls cry overhead, and she looks back over her shoulder, but there is nobody following.

# SEAN

Hannah. Get off me.

They've reached their mother's car, and Hannah lets go of him to scrabble for the keys.

#### HANNAH

Get in the car.

#### SEAN

No!

He runs a little way down the beach, looking back at her mutinously.

#### SEAN (CONT'D)

She came in my room I don't want to go home.

Hannah, isolated and scared, has no idea what to do, as the sea rolls in.

# 2 I NT/ EXT. GRAND HOTEL - SUN LOUNGE - DAY

Tom lowers himself into a chair overlooking the sea, breathless and defeated.

He looks out at the same sea and tries to think.

# 3 INT. POLICE HQ - GROGAN'S OFFICE - DAY

GROGAN enters, followed by Rob.

ROB But there's always water. Water that shouldn't be there. Alison had water on the lung. Shirley's flat...

GROGAN Shirley should have got a proper plumber, instead of a tosser in a suit that used to fit him

Rob tries to get on to safer ground.

2

ROB

The Asian woman Shirley thought she saw in the window.

GROGAN Last I heard, she imagined it.

ROB

I don't think so.

Now Grogan Looks interested.

# 4 INT. POLICE HQ - PORTAKABIN - DAY

Rob hurries in, followed by a still wary Grogan, picks up the three birthday cards, and shoves them at his boss.

ROB

First off, he tells everyone he's eighty odd, but here's three birthday cards says he's a liar.

Grogan takes a quick look, while Rob charges on.

# ROB (CONT'D)

A lot of old photos and stuff in his house from India.

Rob pulls the photo of Tom and the Ayah off the wall and thrusts it at Grogan.

#### ROB (CONT'D)

These English families, during the Raj, they all employed a local woman to look after their children.

We're on him as he turns away to his computer screen, fired up with enthusiasm, bringing up more photographs, words tumbling out, never noticing Grogan's growing scepticism

#### ROB (CONT'D) And then sailing back here from India, when they docked, the nannies got laid off. Left in London, to wait for a job to take them home.

Here's a photo of a group of solemn Ayahs, clearly dated 1914. One of them is Isha; younger, prettier than the others, but sad now, dark circles under her eyes.

> ROB (CONT'D) Look, it's the same woman. His Ayah, boss. His nanny, from when he was a kid in India.

Grogan points at the date on the photo.

### GROGAN

1914?

ROB

Long dead, yes, she must be.

He tries a little conciliatory laugh, but Grogan can see where this is going and doesn't want to encourage it.

> GROGAN So, we're police officers, what do we think?

Rob's face starts to fall.

GROGAN (CONT'D) We think, if that was taken in 1914, this child cannot be Tom Parfitt.

ROB But the birthday cards...

#### GROGAN

(angry) We think, a mistake. Or maybe a joke. We think, first thing Monday morning, we'll call Buckingham Palace and ask the bloody Queen!

Rob looks defeated and ashamed. And Grogan's not cross any more. He feels sorry for an old mate who's losing his mind.

#### GROGAN (CONT'D)

I had a bloke on my team once, who thought he's been a dolphin in a previous life. (wry) Difference is, I had the wit not to put <u>him</u> up for promotion.

Grogan speaks kindly, but it's still devastating.

# GROGAN (CONT'D)

Co fishing. Paint the house. Come back when you're better, lad. Like you did before.

He's gone, and Rob's world falls in.

#### INT/EXT. SOUTH CLIFF FUNICULAR - DAY

5

Hannah and Sean look very little, sitting inside on their own, as the Grand Hotel comes into view.

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SEAN Did we ought to ring someone up?

# HANNAH

Who?!

SEAN Some grown up.

HANNAH (offended) <u>L'm</u>agrownup.

EXT. SOUTH CLIFF FUNICULAR - TURNSTILES - DAY

6

Hannah and Sean reach the turnstiles.

SEAN Some <u>real</u> grown up.

#### HANNAH

Ch what ever!

Their carriage is starting back down the cliff, as she slams into the exit turnstile - and it gets stuck.

HANNAH (CONT'D) Oh for God's sake.

She shakes it and rattles it, but it won't move.

HANNAH (CONT'D) I can't get out. Can you find someone?

SEAN There isn't anyone. Unless...

He turns to see the opposite carriage proceeding up the hill behind them Dark, forbidding, silent.

He looks back at Hannah, spooked.

SEAN (CONT'D) I don't like it.

HANNAH Come here, quick.

She's watching that spooky funicular climbing smoothly and menacingly towards them, as she lifts and pulls Sean over the broken turnstile.

The carriage is nearly here, as she finally hauls herself out of the broken turnstile.

The doors open.

Nobody gets out. The carriage is empty.

Sean and Hannah hurry away.

# 7 I NT. ROB'S HOUSE - KI TCHEN - DAY

Rob falls through the door of his house, carrying his paperwork, and collapses on to the hall floor.

He looks like the last person on earth fit to rescue two frightened children.

# 8 INT. GRAND HOTEL - RECEPTION - DAY

Hannah and Sean face the suspicious RECEPTION ST.

HANNAH You saying he's checked out, or you saying he was never here?

RECEPTIONIST I'm saying I'm not about to tell two scamps like you.

A SECURITY MAN is bearing down on them

As Hannah and Sean move to exit the hotel, she's thinking.

She stops and looks down at her phone.

# 9 I NT. ROB'S HOUSE - KI TCHEN - DAY

The photo of Lucy and Liamis on Rob's laptop, as the phone starts to ring out.

It rings and rings, and Rob starts to cry. Big shuddering sobs, which he resists, so they rack him even worse.

Then suddenly Lucy is there on the other end. Her house is dark, and clearly she's been fast asleep.

LUCY Dad? Dad, God, what is it? What's 8

Liam starts to cry O'C, and Lucy looks really fed up now.

She's too close to the edge, looking over, looking down... a sense of vertigo overwhelms her and she stumbles back.

The song dies away. Sean is looking back at her with concern.

HANNAH

MR HARDING So I can do what I like? Excellent.

# HANNAH

Free trial!

Sean kicks again, and slurps his juice with maximum noise effects. There is muttering and sighing.

HANNAH (CONT'D) Three goes before they charge you.

She types "Scarborough Fair". Reads:

#### ROB (softly)

Boo!

Rob is leaning over them

HANNAH

Her maiden name was Hutton. Like the singer from Goathland.

Off the words "Hutton + Goathland", left up on the screen.

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

"Hutton" and "Goathland" in italic print on the wax cylinder box, as it stands on the kitchen worktop.

18

Roshana enters with her shopping, to find Mr Harding and Akil hard at work on her kitchen table, mending the phonograph.

ROSHANA Do I have planning permission for a workshop in my kitchen?

#### MR HARDING Hello, Mrs Salim

AKIL It's a followgraph. We're mending it.

#### MR HARDI NG Phonograph, Akil. Phono.

Roshana's older son, Zamir, enters and sniffs about in her shopping. She slaps his hand down, to no avail.

MR HARDING (CONT'D) Edison Model B Fireside. Marvellous piece of kit. Just lubricating the bushings.

Roshana looks at the two heads bent happily over the old phonograph and she's not happy. She glares at Akil: think l don't know where that came from?

> AKIL We're mending it for when he comes back!

Roshana's fear.

ZAM R He comes back, I'll send him packing! Roshana turns to him with relief, her big boy, almost a man, and he rises to it with pride.

ZAM R (CONT'D) I'll look after you.

# 19 EXT. SCARBOROUGH - GRAND HOTEL - DAY

The missing person poster, and the Grand Hotel behind it.

# 20 I NT. GRAND HOTEL - RECEPTION - DAY

Hannah and Rob hang back, watching Rob bear down on the anxious Receptionist.

ROB He's officially listed as a vulnerable missing person.

RECEPTIONIST Not the kind of thing guests mention when they check in.

ROB

It's up there in black and white, right outside your door!

Rob puts a business card down on the desk, masterfully.

ROB (CONT'D) He's going to ring you. When he does, there's my number.

He turns and walks away.

HANNAH What if he doesn't ring?

ROB He'll be desperate to know if anyone's been asking for him Time to go home.

HANNAH We can't go home.

ROB

See, here's my problem I have to take <u>him</u> home, because he's ten years old. And I can't leave <u>you</u> here on your own, cos...

He looks at her, and she stares back, silenced now, and afraid.

# 21 INT. FISH AND CHIP SHOP - DAY

Rob and Hannah and Sean sit over plates of fish and chips. Hannah's plate is untouched.

ROB

There were bottles of pills, yes. Bottles of drink. So yes, it looks like an overdose, but there's no way to be sure of anything yet, except that it's not your fault.

HANNAH

Shirley didn't want me to go looking for Tom

ROB

No, she didn't.

HANNAH

It wasn't like I wanted to, not really. Even today, I set off and I didn't really know why.

ROB

Hannah...

#### HANNAH

And I have these awful dreams. There's a lake. And sometimes Tom's there, and sometimes <u>she</u>

ROB (CONT'D) I understand, I do, I've been there myself. I know how tempting it is when things seem mysterious, when you're under a lot of strain. But Hannah, there will be a rational expl anat i on.

Hannah plays her best card. She shows him the photo of Sean, with the Ayah's hand on her shoulder.

#### HANNAH

Explain that.

Rob's shock. He stares at the photograph, compares it with the one of the Ayah and Tom

Rob surrenders.

EXT. SPA - DAY

ROB He is her little boy, in a way. Isha was his Ayah, his nanny, when his family lived in India. A really long time ago. Before the war. Before both wars. Tom's a lot older than he looks. A lot older than is even possible. (beat) And the last time I told that tale, I got threatened with the funny farm He tries a little laugh, but Hannah is deadly serious. HANNAH We have to stop her, Rob. Or I'll spend the rest of my life looking over my shoulder. Rob's phone rings, and he lifts it, with a smile and a promise. TOM (OUT OF PHONE) Take those children home, now. His voice is weak and a bit breathless. ROB Hello, Mr Parfitt. Hannah's looking excited, and Rob winks at her. TOM (OUT OF PHONE) Take them home before someone el se gets hurt. ROB Need to talk to you first. Where are you? TOM Somewhere nobody can bot her us. He rings off. HANNAH Now what? Rob grins, in his element now, taking charge. He gets on to the internet on his mobile.

> ROB He's given us everything we need to find him

Rob punches a few buttons, reaches a website which gives him the number Tomjust dialled from

Hannah hears that spooky voice again, humming in the wind: Nancy, singing a snatch of Scarborough Fair without words.

Rob interrupts the moment, handing her the phone.

Hannah looks at the display, winking the location of the phone Tom used.

#### ROB (CONT'D)

A public phone box.

# 24 EXT. COUNTRY ROAD - DAY

An empty public phone box stands on a country lane.

Rob drives up with Hannah and Sean, and stops the car close by.

Looks all round, and sees the sign: Greenways Holiday Park.

25 <u>EXT. CARAVAN SI TE - DAY</u>

Rob, Hannah and Sean walk on to the caravan site. It looks windswept, empty, eerily deserted. There's a bit of a small children's playground, also deserted.

SEAN Can I go and play?

HANNAH As long as you keep in sight.

One caravan's door is open. Hannah and Rob exchange looks and then hurry off towards it.

HANNAH (CONT'D)

Tord

# 26 <u>I NT/ EXT. CARAVAN - DAY</u>

Inside, we are ahead of her. We can see that the caravan is in a terrible state. Torn to bits, rubbish everywhere, soaking wet.

We watch Hannah hurrying up, smiling.

She gets to the door and knocks.

HANNAH Tom? Tom, are you there? 26

24

She steps inside.

# HANNAH (CONT'D)

Tom?

He's not there. Hannah looks round at the destruction in helpless horror.

HANNAH (CONT'D)

Ch my God.

Rob enters just behind her.

ROB Is he here?

He hurries out of view, into the other rooms, as Hannah

# 29 EXT. CARAVAN SI TE - DAY

Rob sets off for the pile of blankets but...

A gust of wind, or a sudden murk in the light - something slows him down, and he tries to peer...

# 30 INTERCUT: INT. CARAVAN - DAY

This time, Hannah answers the phone.

HANNAH

His first sight of Isha.

MR HUTTON (CONT'D) When she has done and finished her work.

Rob takes his courage in both hands and walks towards them

MR HUTTON (CONT'D) Parsley, sage, rosemary, and thyme. Oh, tell her to come and bring me that shirt.

# 32 <u>I NT. CARAVAN - DAY</u>

32

Hannah listens with a smile as the song comes to an end.

MR HUTTON (V.O.) And she shall be again a true lover of mine.

The last notes hang in the air.

MR HARDING So what do you think of your happy ending?

# 33 EXT. CARAVAN SI TE - DAY

Hannah emerges from the caravan to see Rob doing CPR on Tom at the edge of the site.

HANNAH

Ch God.

She runs.

At the edge, Rob is working on Tom, who is absolutely still and not moving, in the clothes he stole from the patient in the next bed. Cold and wet and grey, blood on his face, and bruises.

#### ROB

Come on, Tom, come back.

As Hannah runs up, Tom comes back to spluttering life. He looks up into Rob's face.

ТОМ

She'll not let me go. Not ever.

Rob stands back, freaked out now. We stay in contact with his feelings throughout the fond reunion.

# HANNAH

# Pl ease, Tom

She shows him the photo of Isha's hand on Sean's shoulder.

ROB

Across at the laundry room, he sees Hannah open the door to check up on him, and waves at her.

A beat, and he sees Tom peep out too, to stare at him, intently.

At the laundry door:

#### HANNAH

That thing you thought was missing. I think I've found it.

Tom's smile falters, and she takes him back inside.

# 38 INT. LAUNDRY ROOM - DAY

38

Tom listens poker-faced as Hannah recites the last verse.

HANNAH When she has done and finished her work, Parsley, sage, rosemary, and thyme. Oh, tell her to come and bring me that shirt.

She picks up the ironed shirt and holds it up against him

HANNAH (CONT'D) And she shall be again a true lover of mine. (beat) Sung by a Mr Hutton, from Goathland.

TOM My wife's grandfather.

HANNAH A happy ending. Is that what you were looking for?

Tom grabs the shirt from her, all scorn now.

TOM It's not a <u>love</u> song!

# 39 EXT. CARAVAN SITE - PLAYGROUND - DAY

39

Sean is swinging hard now. Up and down, up and down, the chain squeaking like mad.

# 40 INT. LAUNDRY ROOM - DAY

Tom doing the shirt up, throwing off Hannah's attempts to help.

TOM The singer doesn't want her back. Why would he set her tasks she can never achieve in a million years, if he wants her back?

HANNAH

He's punishing her?

TOM

He wants shot of her. For ever.

He draws a hand across his throat - dead.

HANNAH He wants her dead? But surely...

Tom's waiting for her to get there on her own.

HANNAH (CONT'D) She's dead already.

# 41 EXT. CARAVAN SITE - PLAYGROUND - DAY

Suddenly Sean's swing jerks and stops, as though forcibly stilled by someone who we can't see.

He's shocked and scared as the swing shudders to a stop.

ISHA (O.C.) (laughing softly) Mane yaad kar.

He sits there, frozen. The swing is entirely still.

42 INT. LAUNDRY ROOM - DAY

Tom climbs back into the rest of his clothes.

HANNAH So if we sing the song, we defeat her? Why don't we just sing it now?

TOM (scornful) You think I haven't tried that, hundreds of times? Hundreds of versions? 41

43

#### HANNAH (disappointed) It doesn't work?

He turns away, closing the conversation down.

TOM It's just a stupid old story.

# 43 <u>EXT. CARAVAN SI TE - PLAYGROUND - DAY</u>

The only sound now is the seagulls.

Sean gets up very carefully and walks away.

But after a couple of paces, he hears the squeaking noise of the swing mechanism start up again.

We see the top of the swing mechanism beginning to move, the uhnmistakable sound of the chains creaking.

His eyes travel down the chains.

And there she is.

Isha, sitting on a swing, smiling at him

She makes no move, just looks and smiles and invites him to join her.

Sean cannot resist her.

He walks back towards the swings and sits down quietly with her.

# 44 <u>I NT/ EXT. ROB'S CAR/ CARAVAN SI TE - A FEW M NUTES LATER</u> 44

Hannah reports back to Rob.

#### HANNAH

He's either forgotten or he never knew any more, but there's something about that song, some old story from his wife's family.

ROB

His wife who "fell" down the stairs, yeah, <u>now</u> maybe l'm interested.

HANNAH

His wife who's dead, yes, like Alison and Shirley. His wife who was a Hutton, from Goathland, like the singer of the song. She can see Sean, walking from the playground to join them

HANNAH (CONT'D)

If anything happened to <u>him</u>...

ROB

I'm so far out of my comfort zone I'm going to meet myself coming back.

#### HANNAH

All right, forget it. I'll go back to Scarborough, pick up my Mum's car, go and find out on my own.

ROB

You're going nowhere on your own.

Rob looks towards Tom, sitting in the car staring into space.

HANNAH

I'll cope fine, it's what I do.

ROB

Not now I'm here.

Hannah's relief, and gratitude.

Sean arrives, a bit pale and quiet. Hannah puts out a hand to him and, unusually, he comes in for a bit of a cuddle.

#### HANNAH

Hey. You OK?

We're with Tom, inside the car, looking out at them

# 45 EXT. NORTH YORKSHI RE MOORS - DUSK/ NI GHT

Rob drives the car across moorland, with Tom beside him, and Hannah and sleeping Sean in the back, as night falls.

Rob is studying Tom as he drives, and in a while:

ROB Kicked seven bells out of you, didn't she?

No response.

ROB (CONT'D) Didn't like you leaving home, was that it?

No response. Tom stares into space.

It's very dark now, and their headlights show up a sign at the side of the road, which says "Welcome to Goathland".

Tom rouses, suddendly. He is surprised and not pleased.

TOM What have you brought me here for?

ROB

Family history.

TOM Then you're wasting your time. Them Huttons are all long dead. And if they're not, well, they never approved of me.

They're slowing down, and Tom is suddenly overcome by emotion as he spots the track to the house where he met his wife.

TOM (CONT'D)

It's up there.

# 46 <u>EXT/INT. LOVEDAY'S HOUSE/ROB'S CAR - NIGHT</u>

46

Rob and Hannah walk up to the door of a lovely old stone cottage, and knock.

Tom watches them anxiously from the car.

Light spills out of the cottage door, as a beautiful old lady opens it.

ROB

Good evening...

LOVEDAY Not Jehovah's Witnesses, I hope.

Rob smiles, and produces his warrant card.

ROB

Detective Constable Fairclough. And this is Hannah.

Loveday holds out her hand.

LOVEDAY I am Loveday Hutton. How do you do.

With relief, Tom watches the door close on them

He looks into the back seat, checking Sean is sound as leep.

The light goes on in Loveday's kitchen, and Tom looks into the warm, familiar interior, and quietly opens his door.

# 47 INT. LOVEDAY'S HOUSE - KITCHEN - NIGHT

Loveday is making tea in her lovely kitchen, with Aga and so on, and a row of herbs in pots on the windowsill, which Hannah is admiring.

> LOVEDAY Sage for strength. Rosemary for faithfulness. Thyme for courage.

HANNAH What about parsley?

LOVEDAY Oh, parsley. Good for the digestion. Not very romantic, is it.

She looks at Rob, who is admiring a framed photograph of Richard Hutton.

LOVEDAY (CONT'D) But I imagine that was my grandfather for you.

# 48 INTERCUT: EXT. LOVEDAY'S HOUSE - NIGHT

Tom is drawn to the brightly lit window, trying to get close enough to see into the house where he met his wife over sixty years ago, without being seen.

> LOVEDAY Especially as, when he wasn't singing, he was making coffins! (beat) But tell me, Detective Constable...

Loveday looks at Rob, beadily.

LOVEDAY (CONT'D) ... how exactly is this a police matter?

ROB I'm told there's a family story that Scarborough Fair has the power to lay a ghost.

She stares at him, and he laughs, a bit.

ROB (CONT'D) I'm aware that's not a straight answer to your question.

#### LO/EDAY

(light) We were an unsophisticated lot, in those days.

ROB

(persevering) So the idea was you set it an impossible task...?

#### LOVEDAY

The tasks are just a list, you take your pick. It was the <u>ending</u> that mattered, according to my sister. (conking out) Dorothea loved those old stories.

Loveday has turned away, trying to hide her distress.

#### LOVEDAY (CONT'D)

The last time anyone knocked on my door asking about Scarborough Fair was sixty years ago. I couldn't help him And I can't help you either.

#### ROB

Dor ot hea. . .

LOVEDAY

My sister is dead, and nothing can bring her back. I wish you hadn't come here.

#### HANNAH

(desperate) Mss Hutton, did you ever hear your grandfather sing?

It works. Loveday cannot resist. She turns back.

#### LOVEDAY

He died before I was born.

Hannah presses play on her phone. The framed photograph of Mr Hutton is there.

#### MR HUTTON (V.O.)

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

Outside, Tom's face falls in horror. A presence in the corner of his eye. A rushing past him

TOM

No...

Inside, something is changing in the room A presence, a swirling something in the corners. The light dims.

MR HUTTON (V.O.) Remember me to a bonny lass there...

A shadow against the kitchen door.

# LOVEDAY

Who's there?

Rob grabs the phone of f Hannah and silences the song.

ROB Nobody, he's just an old man. No, don't open the door.

But Loveday throws open her kitchen door and there is Tom, staring, his eyes glittering. Loveday is too astonished to speak.

# 49 <u>INT/EXT. LOVEDAY'S HOUSE - KITCHEN - NIGHT</u>

Tom stands on the door step.

TOM Don't hate me, Loveday.

#### LOVEDAY

Mur der er !

No!

She's on him, a hellcat, and Rob rushes to protect him

TOM

ROB All right, Miss Hutton.

LOVEDAY

He took my sister.

TOM L Loved her.

LOVEDAY

You never even came to her funeral!

Distraught, Tom turns and hobbles away down the path. Rob hurries after him to protect him

Loveday stops Hannah, clutching her wrist so hard that it hurts, maddened now by grief and rage.

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LOVEDAY (CONT'D) He killed my Dorothea.

HANNAH It wasn't him, he didn't kill her.

LOVEDAY He took her into mortal danger and he let it happen. It was his fault.

HANNAH You think he doesn't know that?

A beat.

LOVEDAY Why did you come here?

HANNAH Because people have died, and I want it to end.

LOVEDAY People you love?

> HANNAH (terrified)

She looks at Sean, peering out of the car, and Loveday sees the child too.

LOVEDAY (satisfied) Not vet.

Rob bundles Tominto the front passenger seat.

Hannah runs to the car, as Loveday shouts a terrible warning after her.

LOVEDAY (CONT'D)

Not yet!

No.

50 <u>I NT. ROB' S CAR - NI GHT</u>

Hannah in the back, terrified, speechless for once, her arms around Sean, as Rob gets into the car.

Tom sits in the front seat weeping, his face turned away, helpless with grief.

ROB It's all right, we're going home. We're all going home. Hannah tries to smile at Sean, but as Sean looks out into the darkness, he sees Isha reflected in the window, where Hannah ought to be.

# 51 EXT/INT. MOORS/ROB'S CAR - SOME TIME LATER

51

Rob driving, with Tomin the front, Hannah and Sean in the back. Tom has calmed down, but talks more seriously than usual.

TOM All the way to Goathland in my Morris M nor, like it were the other end of the world. (beat) I had so many tunes, so many verses, hundreds of them more impossible tasks than you could shake a stick at. Richard Hutton's version were different, because he only sang three verses.

ROB

Old man, old song, maybe three was all he could remember.

They try a little laugh, and it works, just a little.

там

I were that mad in those days I

HANNAH Tom What happened at the lake?

TOM What lake?

ROB She dreams about a lake.

HANNAH Isha's there, and you. And me.

TOM There was never a lake. Only the sea.

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

ТОМ

We could to go the pub. Or to a night club! Now then!

Rob gets into the car, hanging on to his temper. We can see that Tomis speaking out of desperation, scared, trying to make light in that Yorkshire male way.

> TOM (CONT'D) Pull a couple of mucky women!

Rob slams the door and starts the engine.

ROB

You and I have got nothing in common!

Tom is quiet now, and sad.

там

Both of us on our own. Neither of us getting any younger. Eighty odd!

A beat, and Rob laughs. He watches Hannah and Sean open the door and disappear safely inside.

ROB Nobody gets a birthday card from the Queen for being eighty odd.

Tom I ooks suspi ci ous and shocked.

ROB (CONT'D) Ch yes, l've got questions.

Rob puts his foot down and drives away.

53 INT. HANNAH'S HOUSE - STALRS/LANDING/JAN'S ROOM - NIGHT 53

The space is quiet and dark, with just some faint music playing in another room

A door opens downstairs, and footsteps start up the stairs.

Jan flings open her bedroom door, pulling her clothes on, in a certain amount of disarray.

JAN

Who's there?

The creaking stops. Jan moves forward, nervously, looks down, and sees her children at the bottom of the stairs.

JAN (CONT'D) Oh my God, you two. You frightened the life out of me. Hannah and Sean climb the stairs.

# HANNAH

We do live here.

We get a glimpse of a MALE GUEST peering out of Jan's room not the same one as in episode one - before Jan closes the door with a smile for him. She still keeps her voice low.

> JAN Where have you been, anyway?

HANNAH The seaside. (to Sean) Clean your teeth, go on.

Sean goes into the bathroom Hannah sets off down the stairs.

JAN I've been worried sick.

HANNAH

Ch pl ease.

Hannah looks up, and her face is streaked with tears.

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

54

Jan enters the kitchen to find Hannah clearing up a mess of empty wine bottles and takeaway cartons.

JAN

#### HANNAH

When the door opened and there you were, smiling all over your face. Like that made it all right.

JAN The important thing is I came back.

HANNAH That nanny, she cried when she left me. You never, you just disappeared, but <u>she</u> did. She hugged me so tight... (beat) And I can't even remember her name.

JAN I never stopped loving you.

She grabs her daughter, forces her into an embrace, and just for a moment, Hannah lets it happen.

JAN (CONT'D) The one thing your Dad and I ever agreed about. We loved our baby girl.

HANNAH I used to sit at the top of the stairs night after night and think how can I make them just be nice to each other?

JAN It didn't mean anything, the fighting...

HANNAH How can I can think up the right words to say?

JAN

...it's just how it was, how love was, for me and your Dad.

HANNAH

Like there was a magic spell could make it all better.

Hannah draws back.

HANNAH (CONT'D) But the night he died...

JAN Don't do this.

ТОМ

And postman knocked on door with a card from the Queen, again, and I thought... I thought there's got to be a way out of this. A hundred and ten years. It's long enough.

ROB You're not under arrest, and you are free to go at any time.

Tom eyes the two video cameras pointing at himself and Rob. One on his face, the other a topshot showing both of them

Now we understand we are in a police interview room

ROB (CONT'D) You do not have to say anything...

TOM

Then I won't.

#### ROB

... but it may harm your defence if you do not mention when questioned something you later rely on in court.

ТОМ

Court! Hah!

ROB

Anything you do say may be given in evidence.

TOM

I'd like to live to see the day anyone gets up in court and tells a story like mine.

ROB Let's start at the beginning.

A beat, and Tom thinks about where that might be.

ТОМ

They had a sl ogan: Remember Scar bor ough!

Rob has no idea what he means.

TOM (CONT'D) After the bombardment. December 1914. The German bombardment that killed my parents. It were headline news, even in London. Their names in the paper. And mine. (MORE) TOM (CONT'D) Poor little orphan boy. Isha were in London by then, waiting for passage home.

Tom darts little looks round the room The video camera positions show them looking small and strange.

TOM (CONT'D) She bribed her way on to a cargo ship, called the Gem Struck a mine three and a half miles south east by east of Scarborough. Christmas Day, 1914. (beat) Ten crewlost, and one passenger, whose name was never listed.

57 EXT. LAKE - DAY

Hannah stands at the lake, just for a moment.

58 UNDERVATER. DAY

Hannah, falling down, down through the water.

59 EXT. SCARBOROUGH BEACH - DAY

Hannah finds herself alone on the beach as the sea rolls in. Grey, cold, forbidding.

A pile of clothes lies there, between the salt water and the sea strand.

Hannah approaches the drowned woman.

Isha lies there, just as she did in the opening scene of episode one. But this time, Hannah is there to witness the moment when her eyes open.

Isha starts to try to stand, the bangles on her arms jangling like music.

Hannah would like to run, but she can't.

Isha is standing tall now, unsmiling, her sari wet and cold to her skin.

Terrifying.

But the light changes, and a child laughs, and Isha smiles, her dead face lit up by love.

58

59

### 60 INT. POLICE HQ - INTERVIEW ROOM - NIGHT

Tom and Rob. Tom is now looking at the photo of himself and Isha on the black and white floor.

TOM Was it you put that back together?

ROB

Was it you tore it in half?

No response.

# ROB (CONT'D)

Or was it Dorothea?

ТОМ

Eighteen years old. It were love at first sight.

ROB

Bit of an age difference?

там

I never told her my real age at first, I didn't want to put her off. When I did tell her, and I told her everything, everything, I loved her that much...

ROB

She wanted to help.

ТОМ

We'd no idea if it was going to work, but she was made up with it. We're no sooner home than she's skipping up the stairs and starting to sing. And I had a bad feeling, and I'm pleading with her don't, don't sing, you don't know what you're dealing with. (beat) And then Isha was there. At the top of the stairs. And Dorothea fell. I saw my lovely girl fall.

ROB Why did she do that, Tom?

#### там

Isha. Isha pushed her. Oh God.

Tom is overwhelmed by his memories and falls silent.

ROB

Interview terminated at six twenty four am

He switches the tape off, and they sit there for a moment in the silence.

TOM Your boss'll have a laugh when he listens to those tapes.

Rob considers this and makes his decision.

ROB

I can put those tapes in a cupboard where they'll stay for seven years. After which, they'll go in the bin. (beat) We're going to sort this one out on our own. Just me and you.

## 61 INT. TOM S HOUSE - HALL - DAWN

61

The key turns, the door opens, and Tom enters the house, followed by Rob.

TOM (cross) Back where I bloody started.

ROB

Just the two of you, safe and sound, nobody else involved, like it always used to be.

Tom is looking all round the hall and up the stairs, and what he sees is making him happy and relieved.

> ROB (CONT'D) You bring her home, Tom

Tom smiles, and Rob thinks he's won.

ROB (CONT'D) Bring Isha home and keep her happy.

TOM

Too late for that now.

He goes into the parlour. Alone, Rob can see the hall is a wasteland. Drifts of dust. The wallpaper hanging off in long shreds. Cobwebs.

ROB What's happened in here? Rob touches the doorframe leading into the parlour, and part of it comes away. Just a dry stick in his hand, which crumbles away to more dust.

> ROB (CONT'D) It's not just dust. It's all dried

I sha holds out her hands to Sean.

Hannah is far away now, across the entire expanse of the black and white floor, night marishly unable to reach her brother.

Sean starts to walk into the waiting arms of Isha.

### 68 <u>EXT. LAKE - DAY</u>

Hannah finds Nancy, the frail old lady from episode one, sitting in her wheelchair by the side of the scary millpond.

Nancy turns to Hannah, and she's the one humming the tune.

### NANCY

Mane yaad kar.

And then Nancy puts her fingers to her lips.

### 69 <u>INT/EXT. HANNAH'S HOUSE - HANNAH'S ROOM - DAWN</u> 69

Hannah wakes up with a start, understanding the Gujarati phrase at last.

### HANNAH

Remember me.

# 70 INT. HANNAH'S HOUSE - KITCHEN - DAY

Hannah enters in a hurry, to find Jan frying bacon.

JAN I may be a rubbish mother... all right, I <u>am</u> a rubbish mother.

HANNAH I've got to go to work.

Hannah's trying to get out of the house, but Jan wants to talk, even as her voice begins to desert her.

JAN l've got to say this, l've got to... You lost me. Then you lost your Dad. Then you lost me again. I know. But l'm not lost now, do you see, l'm home. And the point is... (beat) You can't stay here, you know that.

HANNAH (shocked) It's my home too.

Jan gets her breath back.

JAN The wide world is your home, love. Just don't get lost.

A beat. Hannah looks at her Mum, trembly through her smiles, still mad as a hat. Hannah looks at her, and forgives her.

#### HANNAH

I'm sorry about the car.

Jan doesn't understand, and is puzzled when she looks out of the window and sees it's not there.

Jan goes to the door into the hall and calls up to Sean, quite matter of fact.

# JAN

### Sean! Sean? Breakfast!

She doesn't go out into the hall, so she doesn't see...

# 71 <u>INT. HANNAH'S HOUSE - STAIRS/LANDING - DAY</u> 71

... the drips of water running down the banister.

The wet footprints leading to Sean's bedroom door.

72 EXT. M LLTHORPE LODGE - DAY

The Lodge stands over its millpond.

### 73 <u>EXT. M LLFI ELD LODGE - DAY</u>

Hannah runs through the entrance arch into the lodge.

### 74 <u>I NT. M LLTHORPE LODGE - RECEPTI ON CORRI DOR - DAY</u> 74

Hannah races into reception, which she is surprised to find is full of boxes and detritus and generally looks awful.

72

73

Mavis sits all alone in her wheelchair, waiting.

#### HANNAH

Mavis?

#### MAVIS

It'll be the death of some of them Specially the ones they sent home to relatives. Imagine, all those happy daughters in law.

Debbie sweeps past with a clipboard, ticking stuff off. She looks tired, weepy, angry.

DEBBIE Rat swims back to sinking ship?

HANNAH What's happened? hughes/remember me/ep 3 page 45

#### DEBBI E

Health and safety have closed us down, thanks to your dear old Tom

She's gone. Hannah looks back at Mavis.

# HANNAH

Where's Nancy?

Mavis' jolly, coping exterior crumbles, and she weeps.

MAVIS They're separating us.

### EXT/INT. HANNAH'S HOUSE - KITCHEN DOOR - DAY

Jan opens the door to find Rob, with Tom sitting in the car behind him

75

JAN She's gone to work. And she seems to have lost my car.

ROB Is your son with you?

JAN Still in bed, the lazy little tyke.

Rob pushes past her.

### JAN (CONT'D)

Hey!

#### 76 76 INT. MILLTHORPE LODGE - CORRIDOR - DAY

Hannah stands at the end of the long, grey corridor. It seems to stretch forever, and already looks as though nobody has lived there for years.

#### 77 77 INT. HANNAH'S HOUSE - STAIRS/LANDING - DAY

Rob reaches the bottom of the stairs and looks up. A little group of cowrie shells tumble down.

He races up the stairs.

#### 78 78 INT. MILLTHORPE LODGE - CORRIDOR - DAY

Hannah plucks up her courage and walks along the corridor.

hughes/remember me/ep 3 page 46

79

# ) <u>INT. HANNAH'S HOUSE - SEAN'S BEDROOM - DAY</u> 79

The empty room Furious banging and rattling from outside.

ROB Sean! Sean. Open the door.

# 80 <u>INT. MILLTHORPE LODGE - CORRIDOR/NANCY'S ROOM - DAY</u> 80

Hannah stands outside Nancy's door, and knocks gently.

## 81 <u>I NT. HANNAH'S HOUSE - SEAN'S BEDROOM - DAY</u> 81

Bang, bang, bang, and the door flies open, and Rob enters.

Cowrie shells scatter in every direction, as Rob looks round the room in complete bewilderment.

It's as neat and tidy as a barracks.

The teddy sits up on the bed, glistening damply.

Jan enters behind him

JAN

Ch my God.

# 82 INT. M LLTHORPE LODGE - NANCY'S ROOM - DAY

Nancy sits looking out of the window. She looks tiny. Lonely. Very frail. And she has been crying. Hannah enters.

HANNAH

Ch, Nancy.

Hannah sits down next to her.

HANNAH (CONT'D) Come on, let me dry your eyes.

NANCY

You live your life, and then it's gone. Nowt to be done about it, love. And after...

She looks at Hannah directly.

NANCY (CONT'D) Who will remember me?

HANNAH

I will.

NANCY You'll have better uses for your time.

## 83 EXT. HANNAH'S HOUSE - DAY

83

Rob charges out to his car, and finds the passenger door open, and the seat empty.

Tom has gone.

### ROB

Bast ar d!

# 84 INT. MILTHORPE LODGE - NANCY'S ROOM - DAY

84

Hannah is holding Nancy's hand.

#### HANNAH

Nancy, when we were here before, do you remember, on that day when it all went wrong. And Tom came...

### NANCY

Dancing slippers! Mavis and her high hopes.

HANNAH You recognized him You knew him

#### NANCY

Ch, it's too long ago now.

#### HANNAH

lt's not.

### NANCY

I thought he looked like me grandma's neighbour. When it were all still English people down there. But then I thought, no, they'll all be dead by now.

#### HANNAH

Do you remember the day Tom brought his new wife home?

### NANCY

I were shaking tablecloth out of front door, helping me grandma, or so I thought, though she came out wagging her finger at me, "not <u>front</u> door, you fool". And they drove up. In a taxi! Imagine. (MORE) And he threw open the door and he carried her over the threshold. Oh, it were romantic. (beat) And she started singing. (sings without words) Remember me to a bonny lass there...

Her face falls into sadness, tinged with anger.

HANNAH She never got to the end, did she.

NANCY Come on Tom, she goes, join in with me.

HANNAH (surprised) She wamR2nger. Hannah runs.

### 85 EXT. M LLTHORPE LODGE - WOODLAND PATH/LAKE BRIDGE - DAY 85

Hannah exits the building and stumbles down the woodland path towards the water.

All the time she can hear Sean calling for her, but he sounds very distant, his voice caught and buffeted by the wind.

#### HANNAH

I'm coming.

Her phone rings in her pocket. She doesn't want to answer it, because her whole concentration is on finding Sean, but she gets it out and finds that it it's Rob.

### HANNAH (CONT'D)

Rob?

She keeps walking.

### 86 <u>INTERCUT: EXT. M LLTHORPE LODGE - ARCHWAY/ CAR PARK - DAY</u> 86

Rob's car races through the entrance.

ROB (V. O.) Drop what ever you're doing and come on out. Hannah?

But Hannah has emerged from the woods, to find the dark old millpond stretching away.

The small rowing boat is tied up against the shore.

### 87 <u>INTERCUT: EXT. M LLTHORPE LODGE - CAR PARK - DAY</u>

Rob screeches to a halt in the car park where Alison died, and he's still on the phone.

87

ROB Hannah, you still there? Come out love, l'min the car park.

He gets out of the car and starts towards the Lodge.

Hannah reaches the edge of the water, and looks down at her feet, lapped by the waves for real this time.

The landscape of her dreams.

ROB (CONT'D) Hannah? Answer me.

#### HANNAH

You know when you're dreaming, like when you dream of home, and it's the wrong house, but you still know it's home?

ROB (very anxious) Just tell me how to find you.

HANNAH It was here all along. The lake. The millpond.

She feels the presence. The change in the light. Her phone drops to the ground.

ROB Wait for me. Christ!

# 88 <u>EXT. M LLPOND - DAY</u>

Hannah looks out across the water.

Isha stands there, looking back. They stare at each other. Hannah starts to try to sing, but Isha's reaction is unexpected - she starts to hold out her hands, and smile.

#### HANNAH

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

TOM ( O. C. )

Car ef ul.

She whirls round, and there is Tom, the reason why Isha is smiling.

TOM (CONT'D) Last time I heard a woman sing that song, she ended up dead.

He takes a step forward, but she backs off, scared of him, disappointed in him

HANNAH You killed your wife.

TOM I loved her. I loved them both.

#### HANNAH

But you chose I sha.

Isha, smiling, far off on the other side of the lake.

# 90 EXT. M LLPOND - BOAT - DAY

Hannah and Tom have reached the middle of the pond. Hannah is quite out of breath from rowing, and keeps looking over her shoulder at Isha and Sean, standing still as a photo on the shore.

> HANNAH Can we do it from here? Are we close enough?

Tom doesn't answer. He's trailing his hand in the water.

HANNAH (CONT'D) (singing) Where are you going? To Scarborough Fair.

Isha looks up, and Hannah is encouraged.

HANNAH (CONT'D) Parsley, sage, rosemary and...

She's completely out of breath.

TOM Can't sing and row at the same time.

He offers his hands, and she falls for the trick and hands him the oars.

HANNAH

(singing) Remember me...

Tom smiles and drops the oars overboard, to her horror.

TOM Save your breath, love.

91 <u>EXT. M LLPOND - SHORE - DAY</u>

Rob reaches the edge of the water, and now for the first time he clearly sees Isha for himself.

She is with Sean on the far shore. Hannah and Tom marooned on the boat.

He starts to hurry round the edge of the lake, tripping and stumbling, in complete contrast to the extreme stillness of the other characters.

# 92 <u>EXT. M LLPOND - BOAT/ FAR SHORE - DAY</u>

Hannah finally understands. This exchange is quiet, matter-of-fact, the last calm moment.

HANNAH You're the one who has to sing it.

TOM Looks that way.

### HANNAH

Go on then.

TOM That's the last thing I want to do.

A movement grabs their attention. Shockingly, Isha smiles, and takes a decisive step into the water, with Sean still fast in her grip.

Hannah gasps in horror.

Silence. Then Isha takes another step, and then she smiles. A challenge in that smile, but sorrow too.

On the shore, struggling through the trees, Rob understands.

#### ROB

She's taking him with her.

Another step into the water, and Isha and Sean are half in, half out. We can see there are tears running down Isha's beautiful face and she is now looking straight at Tom

> HANNAH She doesn't really want him

Rob is trying to reach the shore.

HANNAH (CONT'D) All she wants is you. Tom She loves you.

Tom's staring back at Isha, the two of them looking into each other's eyes.

HANNAH (CONT'D) You're breaking her heart.

They look at Isha, at her grief and pain.

HANNAH (CONT'D) Her heart, and mine.

Hannah tries to stay calm and persuasive.

HANNAH (CONT'D) His name is Sean. He likes chips, and computer games, and rock pools. He's ten years old.

TOM (bitter) I've been ten years old all my life.

A splash, and a cry, and they look up. Sean has disappeared. Isha is holding him beneath the water.

#### HANNAH

Be a man <u>now</u>.

Tom finally breaks.

### TOM

Why should I?

Contempt in Hannah's face as she throws herself into the water and starts to try to swim or wade to Sean.

# TOM (CONT'D)

I want to live!

The underweeds pull at Hannah's clothes and slow her down, into a night mare inability to move fast enough.

Isha and suffering Tom have eyes only for each other, as she wills him to prove his love.

At the same time, Rob is trying to get to Sean from the shore. He gets really close to Isha, courageously close, but she does not permit him to reach her.

Just at the moment of utmost despair, they hear singing.

Tom's voice echoes beautifully around the water.

TOM (CONT'D) When she has done and finished her work.

Hannah watches a smile of wonder and surrender light up Isha's face, as she lets go of Sean and walks further into the water, eyes only for her beloved Tom

> TOM (CONT'D) Parsley, sage, rosemary, and thyme.

Sean splutters and retches and sit up, cradled in Rob's arms.

TOM (CONT'D) Oh, tell her to come and bring me that shirt. (MORE) hughes/remember me/ep 3 page 55

TOM (CONT'D) And she shall be again a true lover of mine.

Isha disappears beneath the water.

Tom is left, alone and bereft on the water, drinking in his last look at the sky, the lake, the world, the people.

He sees Hannah reach the shore, struggling and desperate.

Sees the new little family safe in each other's arms.

On the shore, Hannah turns back to Tom, but the boat is rocking, and empty.

### HANNAH

No.

She tries to get back into the water, but it's no good, she's too late, and Rob holds her back.

ROB They're gone. They're both gone.

#### HANNAH

Tord

ROB They're together. They're free.

### 93 UNDERVATER

Isha and Tom float away into eternity together, wrapped happily in each other's arms.

# 94 EXT. SCARBOROUGH - NEXT DAY

Waves, kids, seagulls.

Jan walks up to her car, and finds a parking ticket.

JAN Oh for God's sake. Hannah!

Rob and Hannah take no notice. They sit a bit away, on the wooden bench looking out towards the Spa, Sean playing on the beach below them

Hannah is blubbing, and Rob hands her a hanky, companionably.

HANNAH

Sorry.

93

ROB Blub away, little feller, you've earned it.

She laughs, and sniffs.

HANNAH Where are they, Rob?

ROB

I don't give a monkeys as long as they don't come back.

HANNAH Ch, there's no talking to you.

ROB

I've always liked the idea that you never really die for as long as someone remembers you.

JAN

Hannah!

This time, they hear her, and exchange looks.

ROB Great escape can't come soon enough for you.

HANNAH I'll go to uni, if you promise to get him to school.

They look at Sean, running to meet Jan at the car.

ROB As long as I don't have to marry your mother.

And they laugh and stand up to walk away.

On the back of the bench they leave behind, an old brass plaque, discoloured from years of sea air, but you can still read the engraving:

"In memory of Isha, from her devoted Tom"

TOM (V. O.)

Remember me.

<u>THE END</u>