

James Herbert's

THE SECRET OF CRICKLEY HALL

Adapted by
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For Adult reading only, not to be read by
children under 16 years of age.

Episode 1

SHOOTINGSCRIPT

Pink Revisions

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1 EXT. CRICKLEY HALL - 1943 DAY 1 1

Six year old STEFAN runs from the big grey stone slab of Crickley Hall, more institutional than residential.

Children singing.

CHILDREN
On the farm no poor rabbit
Comes to harm because I grab it
They jump and frolic whenever I go by
They know I help 'em to dodge the rabbit
pie!

A figure grabs him by the collar and lifts him off his feet.

Stefan kicks wildly in mid-air as he pivots to face his tormenter. Terrified that it might be:

AUGUSTUS CRIBBEN. We don't see his face yet.

CRIBBEN O.S.
You're mine.

Stefan screams.

2 INT. GABE'S BEDROOM - DAY 1 2

EVE wakes up with a start, next to her husband GABE, still sleeping. She gets out of bed. Present day London.

3 INT. CAM'S BEDROOM - DAY 1 3

Eve opens the door to her son's bedroom. CAM is the same age as the boy in her dream. He's sitting on the end of his bed, rubbing his eyes. She sits next to him.

EVE
Me too. What was yours?

CAM
I can't remember.

EVE
Maybe it was my dream and you picked it up. Sorry.

CAM
Why can't we have our own dreams?

EVE
I know! Do you want some milk?

CAM

Coffee.

EVE

You're not getting coffee.

CAM

Really milky coffee.

4 EXT. GABE'S HOUSE - DAY 1 4

The bedroom light comes on.

5 INT. GABE'S BEDROOM - DAY 1 5

GABE turns over and reaches for Eve. Makes grumpy noises in his half-sleep.

6 INT. GABE'S KITCHEN - DAY 1 6

Eve is on her laptop in the kitchen, eating cereal.

There are several windows open on her screen showing a marking database. A pile of homework books next to it.

GABE

Why, love?

EVE

Oh I'm sorry. Go back to bed.

GABE

Can't you just wing it?

EVE

Never seen you wing it.

GABE

It's a bit tricky with structural engineering. No-one dies if you skim a bit.

EVE

You haven't met their parents.

Gabe hugs her and tries to lift her out of her chair.

GABE

You're working too hard. Even for you.

EVE

Let me get through open day and I'm yours for the weekend.

Gabe sees Cam playing with the dog Clyde.

EVE (cont'd)
I woke up so he woke up.

CAM
We've got work.

GABE
You know you don't have to copy
everything your Mum does. He's going to
be wrecked the whole day.

EVE
You don't say!

7 INT. CAM'S BEDROOM - DAY 1

7

Gabe dumps Cam on his bed.

CAM
Let's play bombs!

GABE

GABE
Good game.

8 INT. LORENÕS BEDROOM - DAY 1

8

CAM
No! Daddy.

Eve turns back to allow Cam to claim his kiss from Gabe.

When Gabe separates, Cam reaches out to take his hand.

GABE
He doesn't want to go.

EVE
He's been saying for weeks he wants to spend the day with me.

GABE
But when it comes down to it ...

CAM
I love you Daddy.

GABE
Do I love him?

CAM
Say it!

EVE
We're out of here.

DISSOLVE TO:

The end of a frantic day. Eve picks up Cam from the teaching assistant.

EVE
I've lost the plot. I don't know what day of the week it is.

CAM
Friday.

EVE
Thank God.

TEACHING ASSISTANT
He's gorgeous. He's been no trouble at all.

She plays with his little finger.

EVE
Have you been showing her your magic finger?

Close on the little finger of his left hand - shorter than the one on the right.

TEACHING ASSISTANT
I'd never have noticed. Is it rare?

Eve puts her hands next to his - same feature.

EVE
My mother had it.

TEACHING ASSISTANT
Does it mean anything?

EVE
Just that we're connected. We hear each other sometimes. Don't we?

CAM
All the time.

EVE
We tend to wake up at the same time.

TEACHING ASSISTANT
That must be ...

EVE
Incredibly annoying.

TEACHING ASSISTANT

I was going to say reassuring.

EVE

It is. Well darling are you happy you came? You made enough of a fuss about it.

15 EXT. CRICKLEY HALL - 1943 DAY 1 15

Stefan is carried screaming and kicking back to Crickley Hall. Cribben slams the front door.

A distant cry.

CAM
Mummy.

16 EXT. PLAYGROUND - DAY 1 16

Eve wakes up with a start.

Surely she's only been asleep for seconds.

But the playground is empty. No other mothers. No other children.

And no Cam.

Her marking lying on the grass. She wipes her mouth. Stands up.

EVE
Cam?

She looks around, confused.

EVE (cont'd)
Cam?

She runs into the centre of the playground. Just his blue woollen hat on the ground. She picks it up.

She runs to the adjacent path and looks both ways.

EVE (cont'd)
Cam!

Back into the park. Criss crossing. Scans the horizon desperately.

EVE (cont'd)
Please no.

She shrieks into the abyss.

EVE (cont'd)
CAM!!

17 EXT. PLAYGROUND - NIGHT 1 17

A full police search is underway where Cam was last seen.

Eve is sitting on the park bench with a WPC. Eve's gazing at the shortened little finger on her left hand.

GABE

Eve.

Eve stands up as Gabe approaches her. He looks as numb as she is but hugs her tight.

EVE

I fell asleep.

Gabe kisses her.

EVE (cont'd)

I fell asleep .

GABE

Don't.

EVE

Someone must have been watching us.

GABE

He may have just wandered off.

EVE

Someone must have seen something.

GABE

They said we should go home.

Eve looks at him like he's insane.

EVE

I'm not leaving here.

GABE

Loren and Cally need you.

Eve is in torment.

GABE (cont'd)

I'll take over here.

EVE

Will you?

GABE

I'll stay.

EVE

He might have hurt himself or ... fallen under something. I've covered every inch of the park but the streets ...

GABE

I'll be here. Go and see the girls.

Eve absorbs a new horror.

EVE

They're going to ask me what happened.

GABE

It's not your fault.

EVE

It is.

GABE

It is not and don't tell them that.

Gabe hugs her again.

EVE

Say we're going to find him.

GABE

Of course we're going to find him. How can we not find him.

Eve nods. Fumbles for her keys. Gabe closes his hand round hers.

GABE (cont'd)

They're driving you.

Eve begins to move away.

GABE (cont'd)

Eve.

He hands her the marking. No reproach from him. But she feels a terrible judgment.

18 INT. CAMÓS BEDROOM - NIGHT 1

18

Eve sits dazed among the scattered lego bricks in Camós bedroom.

LOREN

Mum.

Eve turns to her eldest daughter.

EVE

Sweetheart try to sleep. Please.

LOREN

I can't stop thinking about it. Why would he run away?

EVE

We don't know what happened.

LOREN

You were watching so there wasn't time for him to just wander off. Someone must have grabbed him.

Eve closes her eyes in despair.

EVE

Loren please.

LOREN

Is that what the police think?

EVE

They're just looking. That's all they're doing right now.

CALLY

Mummy.

Eve stands up.

EVE

Oh no. No. We're not having a conference about this. There's nothing we can do and we can't keep turning it over worrying ourselves sick. If you can't sleep let's watch TV or I'll read a book to you.

CALLY

Why can't you just ask him?

Eve stops dead.

CALLY (cont'd)

You always say you can hear him. Just ask him.

Eve is shaking.

CALLY (cont'd)

Can't you hear him Mummy?

She breaks into a run, leaving her shopping scattered over

GABE (cont'd)

If you say you're finding it too hard. You could say you can't concentrate. I know I'm asking a lot. I just don't think she'll get through this if we don't get away from here. And I don't think she'll go unless it comes from you.

LOREN

Where?

GABE

There's a project come up on the coast up North. I can ask for a temporary transfer.

LOREN

What about school?

GABE

They have schools. I know it's not great on you.

LOREN

This is more important than school.

GABE

I'll drive your friends up for weekends whatever it takes to make it easier.

LOREN

I think it's a good idea.

GABE

Thank you.

24 INT. GABE'S BEDROOM - DAY 3 24

Gabe opens the bedroom door to see Eve and Cally curled up together asleep. Eve is holding Cam's blue woollen hat.

Gabe turns away, stricken.

25 INT. CAM'S BEDROOM - DAY 3 25

The bedroom is tidied up but still very much Cam's.

Gabe reaches under the bed to retrieve the bowling ball.

He slides his fingers into the sockets.

Clyde tries to comfort him.

Gabe pushes him away, wretched.

He sits cross-legged on the carpet, cradling the bowling ball.

He forces himself not to submit to despair.

26 INT. GABEÕS BEDROOM - DAY 3

26

Eve sleeps fitfully.

27 DREAM MONTAGE

Gabe unlocks the front door.

GABE (cont'd)
Clyde! Come on! Stop sulking.

Eve looks back to the car and the open back door. The dog is watching them gravely.

Gabe gets some treats from his pocket and shows them to Clyde. But Clyde doesn't move.

GABE (cont'd)
You are sick.

Eve follows Clyde's gaze to the narrow top window in the house. An image from her dream she half-remembers.

33 INT. CRICKLEY HALL / DORMITORY - DAY 4 33

From the upstairs window, a view of Eve in the drive. Hand-held as if the point of view of someone in the house.

34 INT. CRICKLEY HALL / ENTRANCE HALL - DAY 4 34

The girls charge up the open stairs which run past the big window. Eve follows Gabe towards a large drawing room in the austere space.

EVE
Was this a family home?

GABE
I don't know. It's not been rented in a while. I think they're pretty desperate. I got cleaners in.

EVE
They've really gone to town. What is that smell - carbolic soap?

She remembers a flash image of carbolic soap scrubbing a young scalp.

35 INT. CRICKLEY HALL / DINING ROOM - DAY 4 35

Gabe opens a window in the dining room.

EVE
Have the police got the landline here?

GABE
He's got my office and the mobile. I'll give him this place too.

CALLY
We gave you the biggest one.

EVE
You've been a couple of angels. Has Daddy
put you on best behaviour?

CALLY
He said I could have -

LOREN
We like it here.

40 INT. CRICKLEY HALL / CELLAR - DAY 4

40

Eve descends the stone steps into the cellar. Gabe is working
on the boiler in the corner. She approaches the low circular

She watches him with love. He's in his element. Fixing things.

From far down in the well, a presence seems to wait.

41 INT. CRICKLEY HALL / KITCHEN - DAY 4 41

Loren is examining the old-fashioned basin and taps.

CALLY
There's no dishwasher!

LOREN
I'm going to teach you a new game. It's called washing up.

Loren finds a single cup lying in the sink and picks it up. Mould dribbling out. She looks up and sees an elderly man gazing at her through the window. She gasps and drops the cup. It shatters on the stone tiles.

42 INT. CRICKLEY HALL / CELLAR - DAY 4 42

Eve is climbing the steps from the cellar as Cally calls.

CALLY
Mummy!

EVE
Stay up. You're not allowed down here.

CALLY
There's a man!

43 INT. CRICKLEY HALL / KITCHEN - DAY 4 43

Eve enters the kitchen where the back door to the garden is open. PERCY is helping Loren pick up the last pieces of the broken cup.

LOREN
It's all right he just gave me a fright.

PERCY
That's the last thing I wanted to do Mrs. Caleigh. I'm sorry.

Percy steps forward to shake hands with Eve.

*

*

*

*

EVE

Do you know anything about the generator?

PERCY

That was after my time. The owner got fed up with cold dinners. Brought your candles?

*
*
*

EVE

We'll work it out.

*

A pause. So why is he here?

PERCY

You didn't fancy staying in town then.

EVE

My husband's working up here for a couple of months. It's not a holiday.

CALLY

He's an engineer.

EVE

We're just here to keep him company.

*

Percy's looking at the dog through the window.

EVE (cont'd)

Are dogs not allowed?

PERCY

It'd be best if you keep him outside.

CALLY

No!

EVE

He's an indoor dog. Will the owners find out?

PERCY

Not from me.

EVE

You must have seen a lot of people come and go.

PERCY

One or two.

EVE

It doesn't feel like anyone's lived here for a while.

*
*
*

Loren carefully slides her thumb out from inside the fingers to rest outside the curled fist.

Magda sees Nancy looking over her shoulder.

A six year old boy is peering through the bannisters on the landing, exactly where Eve sensed someone seventy years later. STEFAN is the boy from her dream.

MAGDA (cont'd)
Come down here young man.

Stefan trudges down the staircase.

MAGDA (cont'd)
This one's the worst. He came to us from Germany. He's run away four times. Where he thinks he can escape to I have no idea. We have to watch him like a hawk.

Stefan arrives.

MAGDA (cont'd)
He knows very well where he's supposed to be. He doesn't seem to agree with our prayers. Isn't that right?

Nancy smiles supportively at Stefan.

NANCY
What's your name?

MAGDA
Stephen.

STEFAN
Stefan Rosenbaum.

MAGDA
Understands every word but refuses to speak it.

Nancy gets down to his level.

NANCY
You shouldn't run away Stefan. It's very dangerous back in London. You're much safer here.

MAGDA
There's no-one else who's going to look after you. Go on.

Nancy watches him trudge away.

MAGDA (cont'd)
Miss Linnet?

47 INT. CRICKLEY HALL / MAGDA'S STUDY - 1943 DAY 3

47

Nancy sits in front of Magda in a formal interview situation. Magda enjoying her moment of power, studying Nancy's references minutely.

MAGDA

You're an orphanage girl yourself. I suppose you believe that gives you a special insight into our charges.

NANCY

I believe I understand what some of them are going through.

MAGDA

This isn't the place for sentimentality. That won't do for these children. They need to learn respect for authority if they're going to amount to anything.

NANCY

I believe in discipline.

Nancy glances at the empty chair beside Magda. She was expecting another interviewer.

MAGDA

My brother sends his apologies. You've been told about his injury I'm sure. You don't have to pretend. People can't wait to gossip about misfortune. I'm sure you've had your fair share of that.

Magda's looking at Nancy's right arm.

MAGDA (cont'd)

May I?

Nancy's reluctant.

MAGDA (cont'd)

I need to see the extent of your affliction if you're going to work for us.

Nancy uncovers her withered arm.

MAGDA (cont'd)

Polio?

NANCY

Smallpox.

MAGDA

Percy reaches for her case. Nancy ignores him and picks it up with her good left arm.

NANCY
There's nothing wrong with me.

PERCY
Can't argue with that Miss.

She's shocked at the blatant flirtation.

PERCY (cont'd)
I tend the grounds Miss. Percy Judd at your service.

He offers his right hand but Nancy doesn't take it.

PERCY (cont'd)
Have you met his Lordship? You might want a stiff drink first.

NANCY
I don't touch it I'm afraid.

Percy watches her stride off with her suitcase. He's impressed.

PERCY
You let me know when that changes.

50 INT. CRICKLEY HALL / DORMITORY - 1943 DAY 3

50

Stefan sits trembling on the end of his bed. MAURICE, 14, the oldest of the orphans, summons him.

MAURICE
Mr. Cribben wants to see you.

Stefan runs out of the dormitory.

51 INT. CRICKLEY HALL / LANDING - 1943 DAY 3

51

Stefan climbs into a cupboard on the first floor landing and shuts the door. He peeks through the slats and sees a figure climbing the stairs. Maurice comes down from the second floor dormitory and points at the cupboard to the figure looming towards him. Stefan whispers the Jewish Shema prayer to himself.

STEFAN
Höre Israel, der Ewige ist unser Gott,
der Ewige ist einzig. Gepriesen sei
Gottes ruhmreiche Herrschaft immer und
ewig.

52 INT. CRICKLEY HALL / LANDING - NIGHT 4

52

Dead of night in present day Crickley Hall. We move in on the landing cupboard now closed up. There's a tapping noise coming from inside. Gabe approaches, wearing his boxer shorts straight from bed, woken up by the noise. He opens the cupboard. Nothing inside. He sees some pipes running up along one corner. He touches them.

GABE
AH!

EVE
What is it?

GABE
Hot! It's hot all right! I'll fix it tomorrow.

EVE
Is it going to bang all night?

LOREN
Mum ...

Loren is at the door to her room, rubbing her eyes.

EVE
Your Dad put the boiler on warp ten.

Gabe heads downstairs.

GABE
Cold showers in the morning. I'm not the one who'll be crying ...

Eve kisses Loren on the head.

EVE
Go back to bed.

53 INT. CRICKLEY HALL / LOREN'S ROOM - NIGHT 4

53

Loren returns to her room. She gets into bed and a thump from upstairs dislodges dust from the ceiling onto her face.

LOREN
(WHISPERS)
Mum. Mum!

54 INT. CRICKLEY HALL / LANDING - NIGHT 4

54

Eve comes back onto the landing to meet Loren.

LOREN
(WHISPERING)
There's people upstairs!

Gabe's climbing the stairs towards them. Eve waves him to stop. She listens. Silence.

55 INT. CRICKLEY HALL / DORMITORY - NIGHT 4

55

Gabe turns on the light to reveal the large long room we recognize as the orphans' dormitory. No-one there.

GABE
Might have been a rat, I heard one in the cellar.

Loren looks at him.

GABE (cont'd)
Squirrels. Cute rats.

Loren opens the cupboard door and there's nothing there. A box topples from a shelf with a clatter, making them all jump. They look at the contents. Toys and dolls. Nothing plastic. Old-fashioned and old. Eve picks up a spinning top. Briefly, she sees the image of dancing children painted around the circumference.

Loren pulls back some dust sheets covering a line of rusted iron beds.

LOREN
They must have had a big family.

56 EXT. CRICKLEY HALL - NIGHT 4

56

Crickley Hall nestles peacefully in the moonlit valley.

57 INT. CRICKLEY HALL / MAIN BEDROOM - NIGHT 4

57

GABE

Clyde's being a drama queen it's not that cold.

Eve sees Gabe's laptop open on the study table. There's a website on it:

Have You Seen Our Son?

A photo of Cam. A phone number.

On the corner a counter of days missing: 361.

GABE (cont'd)

We got a couple of emails. I forwarded them on.

He looks more closely at her and wipes the tears from her cheek. No need to ask why.

EVE

No it was a good one. I could smell him he was so close. He said he's not dead. It's funny I feel closer to him here.

He holds her. Doesn't know what to say. He sees the puddles on the stone floor.

EVE (cont'd)

And all the way up the stairs.

GABE

59 EXT. CRICKLEY HALL - 1943 DAY 4

59

Nancy rings the bell.

Maurice answers the door. Chewing with his mouth full.

MAURICE
Morning Miss Linnet.

NANCY
Good morning. You must be Maurice.
You're the oldest here aren't you?

MAURICE
I'm kind of the prefect.

He doesn't seem too happy about it. A little hunted.

NANCY
I look forward to teaching you Maurice.

She notices Maurice is barefoot.

60 INT. CRICKLEY HALL / ENTRANCE HALL - 1943 DAY 4

60

Nancy looks into the study as she passes. The curtains are open and no-one's in there.

MAGDA
Every footstep carries in this place.
It's like an echo chamber. Would you
mind?

Nancy looks across to see Magda in her socks.

Nancy takes her shoes off, nonplussed. She glances up and sees a figure cross the first floor landing.

MAGDA (cont'd)
You can meet him tomorrow. He has a
fierce migraine.

Nancy sees an open box by the door. It's full of new toys.
The same ones we saw fall out of the box in present day.

MAGDA (cont'd)
People keep dumping these on us.

Magda approaches to seal the box up.

MAGDA (cont'd)
Toys have to be earned. Like everything
else.

61 INT. CRICKLEY HALL / CLASSROOM - 1943 DAY 4

61

Nancy is in the classroom in front of the eleven orphans.
She's writing on the blackboard:

EVACUATION.

NANCY

Can anyone give me another word for
evacuation?

Maurice puts his hand up.

NANCY (cont'd)

Let's give someone else a chance. Susan?

SUSAN, 12, shakes her head, subdued.

NANCY (cont'd)

Brenda.

Brenda looks blank. Stefan puts his hand timidly up.

NANCY (cont'd)

Stefan.

STEFAN

Entweichen.

NANCY

Can you say that in English?

STEFAN

Escape.

NANCY

Well done. Can anyone think of any other
famous escapes in history?

MAURICE

The Jews.

NANCY

Maurice?

MAURICE

The Jews are always escaping. That's how
he knew the answer.

Nancy writes on the board: EXODUS.

NANCY

This is another word for evacuation. Why
did the Jews want to escape?

MAURICE

They must have been doing something wrong.

NANCY

Stand up Maurice.

Maurice stands up, surprised.

NANCY (cont'd)

Would you like to explain that to the class.

MAURICE

The Jews are always being chased out of one country or another. There must be a reason.

NANCY

What would that be?

MAURICE

They killed Christ.

NANCY

Jesus was a Jew Maurice.

MAURICE

He wasn't. He hated the Jews. He was always fighting with them.

NANCY

Who told you this?

MAURICE

The Bible.

NANCY

Stefan is a Jew. Do you think Christ hates him? Do you think Christ hates anyone? Would you leave the class please. I'll discuss this with you later.

Maurice leaves. Nancy is shaken.

NANCY (cont'd)

Stefan? It's not his fault. It's just what he's been taught. A lot of people believe terrible things but that doesn't make them true. You're safe here.

Stefan knows that's not true. Nancy shivers. Goes to the radiator.

NANCY (cont'd)
Is there no heating in this place?

SUSAN
It makes too much noise Miss. For Mr. Cribben.

NANCY
Well I hope you at least had a hot breakfast.

SUSAN
We haven't had breakfast yet Miss.

Nancy is astonished.

SUSAN (cont'd)
You can't concentrate if your stomach's full.

The door opens: Magda stands there with Maurice.

MAGDA
Miss Linnet.

Nancy realize she's being summoned.

NANCY
Page fifteen. Susan would you read. And when I come back we'll discuss it.

Susan opens TS Eliot's Book of Practical Cats.

MAGDA
Sit back down Maurice.

Maurice returns to his place, staring smugly at Nancy as she leaves.

62 INT. CRICKLEY HALL / MAGDA'S STUDY - 1943 DAY 4

62

Magda leads Nancy into her study.

MAGDA
I hope I haven't made a mistake. I wasn't aware we employed you to indoctrinate children.

NANCY
I think his parents have beaten me to it.

MAGDA
Maurice has lived with us since he was two.

Nancy is silenced.

MAGDA (cont'd)

We are doing our utmost to take care of a Jewish boy. As is our Christian duty. But

Once he's out of sight, Nancy opens her bag and takes out a couple of sandwiches. She cuts them up and distributes them as well as some sweets.

SUSAN
What about your lunch Miss?

NANCY
I had a huge breakfast.

64 INT. CRICKLEY HALL / CELLAR - 1943 DAY 4

64

Maurice climbs down the steep steps into the cellar where there's a well with a circular wall.

He lifts out a bucket from the black rushing sound and pours out a glass of water. He hears movement in the shadows.

CRIBBEN
What are you doing here boy.

We don't see Cribben's face. But Maurice is terrified.

MAURICE
It's for the new teacher Sir. She told me to.

CRIBBEN

| | | |
|----|--|----|
| 67 | INT. CRICKLEY HALL / ENTRANCE HALL - DAY 5 | 67 |
| | We track in on the closed kitchen door and the barking inside. | |
| 68 | INT. CRICKLEY HALL / KITCHEN - DAY 5 | 68 |

GABE
I'm working here for a couple of months.
Staying up at Crickley Hall.

LANDLORD
Big place that. You'll be rattling round
in it.

GABE
Why is it called Devil's Cleave? Not
exactly touristy.

LANDLORD
Ah well now. Centuries ago, the Devil
himself tried to cut his way inland from
the sea to flood all the villages
hereabouts. First he took a bite out of
the cliffs and that's how Hollow Bay came
to be. They say after he took his first
bite he tried to gnaw his way up to the
moors but his teeth eventually got wore
down to the gums and he couldn't get no
further. So he sloped off back to sea
swearing his revenge one day. And he did,
but I'll leave that for another day.

GABE
Perfect. Thanks.

He takes the drinks over to their table.

GABE (cont'd)
Cally I got a good one.

- | | | |
|----|---|----|
| 71 | INT. CRICKLEY HALL / ENTRANCE HALL - DAY 5 | 71 |
| | The presence stops outside the kitchen door. Then moves forward through the closed door. | |
| 72 | INT. CRICKLEY HALL / KITCHEN - DAY 5 | 72 |
| | Close on Clyde's paws tearing desperately at the back door. There's blood. | |
| 73 | EXT. CRICKLEY HALL / GARDEN - DAY 5 | 73 |
| | Clyde's barking stops abruptly. Now we hear louder and more frantic sounds as we withdraw from the house. High-pitched keening. An animal in terrible distress. | |
| 74 | EXT. BARNABY'S INN - DAY 5 | 74 |
| | Cally gnaws on a stick of rock as they emerge from the sweet shop. Eve looks at the church opposite. | |

EVE

Can we?

Gabe's not happy about churches.

GABE

Sure.

75 INT. CHURCH - DAY 5

75

Eve and the girls light a candle for Cam near the front of the church. Gabe loiters at the back, fighting resentment. He scans the memorials on the wall. He finds a large plaque.

In memory of those orphans who drowned in the Great Flood of 1943.

76 EXT. CEMETERY - DAY 5

76

Gabe moves among the headstones. He looks down at a gravestone and sees the inscription and year of death - 1943. He moves on a couple of paces and sees another with the same year. And another.

PERCY

Mr. Caleigh?

Percy carries some weeding instruments. He nods towards Eve at the church door with the reverend.

PERCY (cont'd)

I met your wife up at Crickley Hall yesterday. Percy Judd.

GABE

You work here?

*

PERCY

I look after the orphans.

*

Percy searches Gabe's face to see how much he knows. Gabe doesn't follow. Percy is relieved.

PERCY (cont'd)

You're settling in all right.

GABE

Everything's great thanks. And we've got your number.

PERCY

I hope you won't need it.

Gabe watches Percy head over to a corner of the cemetery where he kneels and begins tending the grave stones.

77 EXT. CHURCH - DAY 5

77

Gabe returns to the church entrance where Eve is with the vicar. Gabe indicates the headstones.

*

GABE

1943 was a bit of a bad year for you.

ANDREW

The flood didn't reach the church thank God but yes. Sixty-eight people lost their lives.

EVE

How?

ANDREW

It was a flash flood. People were drowned in their sleep.

He glances at Loren and Cally, both rapt.

GABE

Don't mind them the gorier the better.

EVE

Actually.

LOREN

Oh Mum!

ANDREW

You can get a booklet in the newsagents. Tells you all about it.

*

EVE

I'll pick one up tomorrow.

(MOUTHING)

When she's forgotten.

*

*

*

*

CALLY

I won't forget!

*

*

EVE

Was Percy here then?

*

*

ANDREW

I wouldn't rely on what Percy says.

*

*

EVE

He seems to know about Crickley Hall.

*

*

ANDREW
What do you want to know?

EVE
Who lived there.

ANDREW
It's just a house that never really worked. So are you churchgoers or just sightseeing?

GABE
Sightseeing.

Andrew's eyes meet Gabe's. Gabe is radiating polite hostility.

GABE (cont'd)
God doesn't do anything for us I'm afraid.

ANDREW
How can you say that with two beautiful girls.

Gabe's got an answer ready but:

EVE
I'd love to come to a service.

ANDREW
We'd love to have you.

78 EXT. CEMETERY - DAY 5

78

Percy looks up from where he's tending the graves as Reverend Andrew approaches.

REVEREND ANDREW
Let them be, Percy.

PERCY
If I was staying there with young children I'd want to know.

REVEREND ANDREW
They don't need to share in our tragedy.

PERCY
What do you know about it. You weren't even born.

REVEREND ANDREW
I know it's not right to terrify young
children.

PERCY
That's why they should leave.

REVEREND ANDREW
If you want to keep attending these
graves I'm going to have to insist you
leave Crickley Hall alone. I hate to do
this to you Percy but if you want to
respect their memories, you have to let
them go.

PERCY
It's not me who won't let them go.

REVEREND ANDREW
You decide.

Andrew walks away and we track away to a single headstone
overgrown and neglected.

Augustus Theophilus Cribben
1901 - 1943

79 EXT. CRICKLEY HALL / GARDEN - DAY 5

79

The kitchen door is open to the garden. Loren at the far end
of the garden calling for Clyde. Gabe examining the door
lock.

GABE
This wasn't broken when we left.

EVE
He gave it a real hammering.

She sees the blood in the paw marks.

CALLY
Mummy he wet the floor.

They look at the pool of urine on the kitchen floor.

EVE
Maybe he is sick.

CALLY
He was scared.

EVE
There's nothing to be scared of here.

CALLY
Percy's scared.

*
*

81 EXT. COUNTRY LANE - 1943 DAY 4

81

Percy on his bicycle careens down a country lane to catch up with Nancy.

PERCY
You need a lift Miss?

NANCY
I'm nearly there.

PERCY
Let me take that.

She recoils.

NANCY
I really can manage.

PERCY
What have you got in there the family
jewels?

She cracks a smile. He grins: first base.

82 EXT. BARNABY INN - 1943 DAY 4

82

They ride in tandem to park outside the village pub and lodgings.

PERCY

Not me Miss. I'm not going to waste what time I have left moping around.

NANCY

(LAUGHING)

What are you - all of seventeen?

She realizes.

NANCY (cont'd)

Oh. When are you being called up?

PERCY

Couple of weeks. Make the most of me.

Nancy is silenced.

PERCY (cont'd)

You can come in with me in the morning if you don't mind starting at five-thirty.

NANCY

Let's see how it goes.

PERCY

Call it six tomorrow. Give you time to put your face on.

NANCY

Are all country boys as cocky as you?

PERCY

Can I call you Nancy then?

NANCY

You may not. Goodnight Percy.

PERCY

I'm glad those kids have got you to look out for them.

Percy looks into her eyes and takes her right hand. Her withered arm. At first she stiffens.

He lifts it gently and kisses her hand. She's surprised and touched.

Percy gets on his bicycle and speeds off to his house.

She feels reassured and hopeful.

83 EXT. VILLAGE - DAY 5

83

It's getting dark as Loren and Gabe walk through the village looking for Clyde.

GABE

When he's hungry he'll go looking for people. You need to get your stuff ready for school. You've been great about coming out here.

LOREN

It's only a few weeks. Is it helping her?

GABE

Yes. And it's helping me.

Loren looks around distracted.

GABE (cont'd)

We'll do the back road on the way home.

84A INT. SHED - DAY

84A

Locked away, Clyde paws at the door of a garden shed, whining.

86 INT. CRICKLEY HALL / CLASSROOM - 1943 DAY 5

86

The orphans hand in their classwork to Nancy on their way out. Stefan is the last in line. Nancy sees a mark on his hand.

NANCY

What happened here Stefan?

Stefan doesn't answer.

SUSAN

He fell over in the garden.

Nancy examines the mark. It's a long line across the palm of his hand. She takes his other hand. An identical mark.

Nancy is about to pursue the matter when she sees Maurice watching her from the door.

Nancy kisses Stefan's palm.

NANCY

Be careful. Oh Susan can I delay you just a moment. I'd like you to prepare a reading for tomorrow.

CUT TO:

Nancy alone with Susan.

NANCY (cont'd)
You know how Maurice is Magda's eyes and

The silent grandfather clock.

88 INT. CRICKLEY HALL / STUDY - 1943 DAY 5

88

Nancy enters the study. The curtains are drawn. She scans the room. The heavy books on the shelves. Medals and trophies.

A framed slogan on the wall:

Train up a child in the way he should go
And when he is old he will not depart from it

PROVERBS 22:6

She does a quick search and finds:

Cribben's cane.

She gives it a practice swipe through the air. She tries it out on her withered hand.

Swish-thwack.

It leaves the same mark as on Stefan's.

CRIBBEN
You need correction?

Nancy gasps and drops the cane.

Cribben in the doorway.

NANCY
He's only six.

CRIBBEN
Then we're just in time. For the others,
it may be too late. I'm sorry we haven't
met.

NANCY
Nancy Linnet.

CRIBBEN
Augustus Cribben. My sister admires you
greatly.

Nancy can't hide her surprise. Cribben is amused.

CRIBBEN (cont'd)
She's that way with everyone she admires.
The more she expects of them.

NANCY

She expects a great deal from children.

CRIBBEN

Indeed we both do. Well observed. Someone expected a great deal from you when you were a child else you'd not turned out as you have.

NANCY

May I speak frankly Sir?

CRIBBEN

My sister tells me you do little else.

NANCY

You don't need to instill fear to get respect.

CRIBBEN

It's clear you've never been in charge of children.

NANCY

They behave impeccably in class.

CRIBBEN

And why do you think that is.

Running footsteps can be heard upstairs. Cribben bellows.

CRIBBEN (cont'd)

DO YOU WANT ME TO COME UP?

The footsteps stop.

CRIBBEN (cont'd)

It's not pleasant Miss Linnet. But it is in the nature of children to rebel. It is our duty to meet them with consequence. Good night.

Nancy walks nervously past him as he replaces the cane.

89 INT. CRICKLEY HALL / CELLAR - NIGHT 5

89

The rushing sound from the well increases intensity. The door to the cellar glides open.

90 INT. CRICKLEY HALL / ENTRANCE HALL - NIGHT 5

90

We track along pools of water towards the stairs.

Cally points down the stairs.

EVE

Cally I would have seen him. Did you fall

She looks evenly at Maurice. He's nervous.

NANCY
Thank you Maurice.

Maurice brazens it out. Nancy looks back at Stefan.

SUSAN
He'll be fine Miss. Really.

Nancy looks around the class. They're all terrified.

Nancy can't decide what to do. She looks back to Stefan. He looks down, utterly subdued. A single tear rolls out.

Nancy considers for some moments. Wrestling with her fears.

NANCY
Maurice you're going to need to fetch Mr. Cribben for me. Would you do that please.

MAURICE
He's not to be disturbed.

NANCY
You'll get him right now or I'll kick you

Nancy gets the jacket off but Magda's in the room before she can get any further, Maurice behind her, breathless.

Once Eve's back is turned, Loren sees a girl on the bus Tina waving sarcastically then commenting to her friend and laughing. Loren gets on the bus, nervous.

99 INT. CRICKLEY HALL / KITCHEN - DAY 6

99

Eve joins Gabe in the kitchen with Cally. He's collecting his stuff.

CALLY
What about Clyde?

GABE
He's probably found a better offer by now.

CALLY
No!

EVE
He's going to look for him. Why do you think he's leaving this early.

Gabe kisses Cally.

GABE
He never liked us. He only pretended. First chance he got - whoosh!

CALLY
Stop it!

And Gabe's off.

EVE
I'm sure we're going to find him.

CALLY
I think the man took him.

EVE
What man?

CALLY
The man who took Cam.

Eve strokes Cally's hair.

EVE
We don't know if that's what happened. Maybe Cam got lost and a nice woman is looking after him.

She can barely say it.

100 INT. SCHOOL CORRIDOR - DAY 6

100

Loren is by herself at break time, looking through her books as children play around her.

TINA
Loren Caleigh.

Loren looks up at TINA and her two friends.

TINA (cont'd)
Is that how you say it?

LOREN
Yes.

TINA
My Nan works at Crickley Hall. How come you're on holiday if your brother's missing.

LOREN
We're not on holiday. My Dad's working. I don't want to talk about it.

TINA
Your Mum fell asleep when she was looking after him and that's how he went missing is that true?

LOREN
It's none of your business.

TINA
You should be with social services. Your Mum should be in prison.

Loren punches Tina just as Dad taught her right on the bridge of the nose. The flow of blood is impressive. Tina drops. Some boys watching from a distance break into applause.

101 INT. CRICKLEY HALL / DINING ROOM - DAY 6

101

Eve is in the dining room. She's cleaned the rust from the spinning top to reveal the brightly coloured dancing children. She uses a can from Gabe's tool box to squeeze a drop of oil into the innards.

She puts the top on the table and presses the ratchet. The top spins, emitting a high-pitched hum. Inside the hum Eve hears children's voices. She stares into the blur of motion, transfixed.

Mummy. CHILD'S VOICE

Eve gasps.

Cameron? EVE

I'm not dead Mummy. CHILD'S VOICE

I know baby. EVE

It's dark. CHILD'S VOICE

Eve can't bear it.

Just tell me where you are. EVE

I'm cold. CHILD'S VOICE

Are you alone? EVE

I can see them. CHILD'S VOICE

Who's with you? EVE

They're dead. CHILD'S VOICE

The top slows down. The voice becomes indistinct.

They know where I am. CHILD'S VOICE (cont'd)

Cam! Who knows? Cam! EVE

The toy topples. The sounds are gone.

Mummy! CALLY

102 INT. CRICKLEY HALL / ENTRANCE HALL - DAY 6 102

Cally is pointing at the window by the stairs. Eve sees a glimpse of an image as if a child ran across it.

CALLY
They're playing!

Eve moves slowly up the stairs. She sees another figure run past the landing.

Then another figure runs up the stairs to the dormitory.

102A INT. DORMITORY - DAY 102A

Eve arrives at the dormitory landing and sees through the glass door glimpses of children running around and jumping up and down on beds that are now in their previous place.

She reaches out to touch the door knob.

SWISH-THWACK.

Eve snatches her hand back. She looks back and the children are gone. Cally watching solemnly. Eve looks at her hand. This time there's a welt.

CALLY
He doesn't like the children.

EVE
Who Cally?

CALLY
Can't you smell him?

103 EXT. CRICKLEY HALL - 1943 DAY 6 103

Magda leads the orphans back into Crickley Hall, accompanied by a policeman and a nurse. They all look very friendly. A shared laugh. The nurse examines the bruise on Magda's face. Nancy watches from a distance, tearful as Percy joins her.

NANCY
They said the other children did it. I don't know what's more monstrous.

PERCY
They owned up Nancy. And Stefan said the same.

NANCY

They're terrified! They are in fear of their lives! Who's going to look after them now?

PERCY

You are.

Nancy looks at him.

PERCY (cont'd)

No running away. I want you here when I get back.

He kisses her for the first time.

105 INT. GABE'S CAR - DAY 6

105

Gabe's Range Rover pulls up outside Crickley Hall. Loren in the passenger seat.

LOREN

Do we have to tell her? I don't want her to hear what they said.

Gabe examines her bruised knuckles.

GABE

Okay you did it playing hockey. I'm not condoning it.

LOREN

You would've done the same thing.

GABE

She's got problems. She's being brought up by her gran. Her dad walked and her mum dumped her.

LOREN

I'm not surprised. And it's no reason for her to take it out on me. What she said was horrible.

GABE

It's what people do when they're unhappy.

LOREN

I'm not apologizing. If she says sorry I'll think about it.

GABE

You are so like your mother it's scary.

106 EXT. CRICKLEY HALL - DAY 6

106

Eve leans down to Cally as Gabe and Loren approach.

EVE

Now are you going to let me tell them in my own way or are you going to belt it out at the top of your voice.

CALLY

Is it a secret?

EVE

No it isn't a secret I just want to say it in the right way.

Gabe and Loren arrive at the door. Gabe looks at Cally.

GABE

What are you smirking about?

Cally looks up at Eve, bursting. Back to Gabe.

CALLY

We've got ghosts!

107 EXT. CRICKLEY HALL - DAY 6

107

Loren calls into the darkness, scanning the trees with a flashlight.

LOREN

Clyde! ... Clyde!

108 INT. CRICKLEY HALL / MAIN BEDROOM - NIGHT 6

108

Gabe and Eve undress for bed. Gabe shuts the bedroom door.

EVE

I'm not afraid of ghosts. You don't even believe in ghosts -

GABE

The girls are scared.

EVE

Cally's having the time of her life. A ghost never hurt anyone.

GABE

We are not staying in a house where they think there's dead children running around.

*
*

EVE
I heard Cam's voice.

Gabe stares at her. Suppressed anger. Eve's unsurprised.

EVE (cont'd)
And that is why I didn't tell you.

GABE
We don't get to grieve because you're in denial for a year and now he's not just dead he's a ghost -

EVE
He's not dead! He's alive and he's trying to reach me -

GABE
You.

EVE
Please.

GABE
You think I don't hear his voice?

EVE
Gabe.

GABE
I hear his voice.

EVE
This is real. It's the house. Somehow he's able to reach me here where he couldn't before.

GABE
Well make the most of it cause we're going.

EVE
You should be happy! Why aren't you happy! There's nothing to be afraid of!

109 INT. CRICKLEY HALL / BATHROOM - NIGHT 6

109

Loren is washing her bruised knuckles under the cold tap.
Cally is emitting a stream of consciousness.

CALLY
There's a man too and when they did something bad like steal a toy from the cupboard the man would whack them.

LOREN
You're making that up.

CALLY
Ask Mum. You better not do anything bad
or he'll come and get you.

LOREN
You first.

Loren sprays water at Cally who screams delightedly.

CALLY
No! No! He's going to get you!

Close on their bare feet making noise as they run about.

110 INT. CRICKLEY HALL / CELLAR - NIGHT 6 110

View from the bottom of the well looking up. The ceiling of the cellar visible in the circle surrounded by blackness. The point of view rises, something leaving the well.

111 INT. CRICKLEY HALL / ENTRANCE HALL - NIGHT 6 111

Pools of water on the stone floor. And on the stairs.

112 INT. CRICKLEY HALL / MAIN BEDROOM - NIGHT 6 112

Gabe and Eve are in bed. Back to back. Eve gently clasps his hand. He returns the gesture.

EVE
Did Loren say anything to you about school?

GABE
No.

EVE
You believe that story about her hand.

GABE
Sounded plausible to me.

EVE
Maybe she's being bullied.

GABE
Loren can take care of herself.

Loren is in bed, studying her bruised knuckles. She canŐt resist smiling at the memory. A little bit proud of herself. She reaches out to turn the bedside lamp off.

As the light snaps off the covers are torn from her bed, exposing her bare legs. She looks up into the dark figure towering over her.

Cribben is in her room. His arm raised holding his cane.

Loren gasps, frozen. Whispers.

LOREN
Daddy -

Cribben brings down the cane, savagely lashing at Loren. SWISH-THWACK. On her scream:

CUT TO BLACK.

END OF EPISODE.