

# REMEMBER ME

Episode Three

by

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EXT. SCARBOROUGH - DAY

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.

INT/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.

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.

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

4

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 him up for promotion.

Grogan speaks kindly, but it's still devastating.

GROGAN (CONT'D)  
Go fishing. Paint the house. Come back when you're better, lad. Like you did before.

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

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

SEAN  
Did we ought to ring someone up?

HANNAH  
Who?!

SEAN  
Some grown up.

HANNAH  
(offended)  
I'm a grownup.

6

EXT. SOUTH CLIFF FUNICULAR - TURNSTILES - DAY

6

Hannah and Sean reach the turnstiles.

SEAN  
Some real grown up.

HANNAH  
Oh whatever!

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

INT. ROB'S HOUSE - KITCHEN - DAY

7

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

8

Hannah and Sean face the suspicious RECEPTIONIST.

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

INT. ROB'S HOUSE - KITCHEN - DAY

9

The photo of Lucy and Liam is 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 happened? Something wrong?

ROB

I just wanted to hear your voice.

LUCY

It's the middle of the bloody night. He's teething, I've only just got him down...

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

ROB  
Sorry love. Didn't think. Sorry.

LUCY  
I'll call you later.  
(beat)  
Can you get a grip, Dad.

And she's gone.

Rob sits there for a moment, at a loss. All alone, in a heap. Thinks about the impossibility of getting a grip.

And then his phone pings with an incoming text.

He sees the photo Sean took of Hannah and Tom, laughing together at the Spa dance floor.

10

INTERCUT: EXT. SPA BRIDGE - DAY

10

Sean bouncing ahead of Hannah, who is walking on the tall bridge overlooking the sea. She's talking to Rob, who's trying to sound calm and adult, hiding his distress.

ROB  
You've been busy.

HANNAH  
(light)  
Don't get too excited. Found him,  
lost him again. Bet you can't guess  
where.

ROB  
Come on home now, love.

HANNAH  
Can't do that.

From somewhere, on the wind, Hannah starts to hear a voice. A woman's voice (it's Nancy, the old lady from ep 1, but Hannah doesn't recognize it) singing just the first line of Scarborough Fair, very quietly and without words.

The sound stops Hannah dead and she drops her phone. She whirls round, but she can't see anyone.

HANNAH (CONT'D)  
Who's there?

ROB  
What's happening?

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

Things I don't understand.

11

EXT/INT. ROB'S HOUSE/ROB'S CAR - DAY

11

Rob exits to his car, his phone to his ear.

ROB

Go somewhere you'll feel safe.  
Where there are other people. The  
shops, no, the library. It's all  
going to be all right, love. Go to  
the library and sit tight. I'm on  
my way.

He drives away.

12

EXT. SPA BRIDGE - DAY

12

Hugely relieved, Hannah puts her phone down and looks for Sean.

He's standing a little way off, looking down the length of the bridge. Hannah follows his gaze.

Two indistinct figures, walking close together, right at the far end of the bridge. A man stumbling, a woman holding him close. Is that a sari she is wearing?

HANNAH

Tom?

She takes a step forward, and the distant woman stops. Turns. Takes a threatening step back towards us...

Hannah grabs Sean's hand and hurries him away.

13

INT/EXT. TOM'S HOUSE - DAY

13

Someone banging on the door. Someone trying to peer through the letter box.

It's Mr Harding, the music teacher. He turns to see Akil staring at him.

AKIL

Me Mum says I'm not allowed, but  
you're a teacher, so...

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

Mr Harding looks at the old dark house for a moment, and does a pretend ghost for Akil.

MR HARDING (CONT'D)  
Woooooh!

Akil laughs, and Mr Harding lets himself in the house.

14 INT. TOM'S HOUSE - PARLOUR - DAY

14

The atmosphere is quiet, not spooky, as Mr Harding enters the parlour.

He has no interest in the ornaments, or the photographs.

He plays a quick blast on the piano, and winces because it is not perfectly in tune.

He looks in the piano stool, and is thrilled to find all the Scarborough Fairs.

He peers at the wax cylinders with great interest. Finds the one marked Hutton/Goathland 1913.

At no point does he feel in the slightest spooked.

With the wax cylinder in his hand, he turns and spies the phonograph. He is thrilled.

MR HARDING  
Perfect!

15 EXT. SEAFRONT - DAY

15

The seafront looking a bit spooky and wintry.

16 EXT. SPA SUN COURT - DAY

16

The black and white floor, empty, windblown.

17 INT. LIBRARY - COMPUTER ROOM - DAY

17

Sean's got a small box of juice with a straw, and is kicking his feet against his chair, to the annoyance of other READERS.

Hannah's anxiously concentrating on her screen, trying to get access to an old newspaper archive.

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:

HANNAH (CONT'D)  
(puzzled)  
Scarborough fair, Bridlington  
cloudy.  
(beat)  
A weather forecast!

SEAN  
Dummo!

He sits up, interested now, and they share a little nervous laugh. Again, other READERS glare.

HANNAH  
OK, OK, bin that. let me think. Two  
more goes.

She types Scarborough + Parfitt. An advertisement for some embarrassing old medical aid comes up: Parfitt's Patent Truss, or similar.

HANNAH (CONT'D)  
Oh, gross.

She tries once more.

HANNAH (CONT'D)  
Scarborough + Parfitt + honeymoon.

Paydirt. Here is the report of the death of Dorothea Parfitt directly after her honeymoon at the Grand Hotel.

HANNAH (CONT'D)  
(surprised)  
Hutton.

There it is in black and white. Dorothea Parfitt, nee Hutton.

She types Dorothea Hutton + Goathland, but the system shuts her out.

HANNAH (CONT'D)  
Oh pants!

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

18

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

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 HARDING  
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 I  
don't know where that came from?

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

Roshana's fear.

ZAMIR  
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.

ZAMIR (CONT'D)  
I'll look after you.

19 EXT. SCARBOROUGH - GRAND HOTEL - DAY

19

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

20 INT. GRAND HOTEL - RECEPTION - DAY

20

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 him home, because he's ten  
years old. And I can't leave you  
here on your own, cos...

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

ROB (CONT'D)  
Shirley's dead. I'm sorry.

21

INT. FISH AND CHIP SHOP - DAY

21

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 she is. And  
I'm drowning.

A beat. Rob proceeds gently.

ROB  
Say you're right. Say there really  
is a "ghost". You've done exactly  
what she wanted. She's got Tom. End  
of. We can go home.

HANNAH  
End of nothing! I called you cos I  
thought you'd understand.

ROB  
You called me cos you couldn't  
think of anyone else.

Rob tries one last time to hang on to his rational beliefs.

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 explanation.

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.

22 EXT. SPA - DAY

22

The distant Spa buildings, battered by the waves.

23 EXT. SUN COURT - DAY

23

Rob and Hannah walk on to the deserted Sun Court, with its black and white floor. Sean skipping about it.

ROB  
Stay close!

Sean pulls a face, but he doesn't go far, and keeps looking over to check they are still there.

HANNAH  
She held out her arms to Tom, like he was still her little boy. Like she'll do anything to protect him.

Rob takes the mick, just a little bit.

ROB  
Like reach out from beyond the grave and kill people?  
(beat)  
Sorry. Sorry. Prolific offender.

HANNAH  
He called her Isha.

A beat. Rob decides to tell her what he knows. Unlike Grogan, she listens and believes.

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 else  
gets hurt.

ROB

Need to talk to you first. Where  
are you?

TOM

Somewhere nobody can bother 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 Tom just 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

24

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

EXT. CARAVAN SITE - DAY

25

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)  
Tom!

26

INT/EXT. CARAVAN - DAY

26

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?

She steps inside.

HANNAH (CONT'D)  
Tom?

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

HANNAH (CONT'D)  
Oh my God.

Rob enters just behind her.

ROB  
Is he here?

He hurries out of view, into the other rooms, as Hannah stands there, frozen, and the open door of the caravan crashes and bangs in the wind, louder and louder...

She realizes her phone is ringing, and answers it, distractedly, to hear a strange man's voice singing.

MR HUTTON (OUT OF PHONE)  
Where are you going...

She switches it off in horror. Silences the ringer.

ROB  
Do anything to protect him, will  
she?

He's out of the door. Hannah watches her phone, frozen to it. When the caller tries again, there's no sound, but the phone lights up the dingy interior, and she rejects the call.

27

EXT. CARAVAN - DAY

27

Rob exits the caravan and looks up and down the site.

He sees what looks like a pile of blankets on the edge of the site overlooking the sea.

28

INT. ROSHANA'S HOUSE - KITCHEN - DAY

28

Mr Harding stands by the phonograph, which is playing the cylinder recording of Mr Hutton, singing the tune exactly as written on the MS.

MR HARDING  
(to Roshana)  
I keep getting cut off.

He tries to call once more.

29

EXT. CARAVAN SITE - DAY

29

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

30

This time, Hannah answers the phone.

HANNAH

What do you want from me?

Mr Hutton is singing away in the background, his robust unaccompanied baritone singing the version from the MS.

MR HARDING (OUT OF PHONE)  
Hannah? Can you hear me?

HANNAH

Who is this?

MR HARDING  
(a bit hurt)  
Your Mr Hutton from Goathland.  
You're hearing his voice, Hannah,  
from a hundred years ago.

MR HUTTON (V.O.)  
Tell her to wash it in yonder well.

31

EXT. CARAVAN SITE - DAY

31

Rob ought to be hurrying towards the blankets.

MR HUTTON (V.O.)  
Parsley sage rosemary and thyme.

But he is frozen to the spot.

MR HUTTON (V.O.)  
Where water ne'er sprung nor drop  
of rain fell.

He looks up - is it raining? No.

MR HUTTON (V.O.) (CONT'D)  
For once she was a true lover of  
mine.

In the moment of silence between the verses, we see what Rob sees: a figure bending over Tom, holding him in her arms and rocking him, like a Pieta.

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

INT. CARAVAN - DAY

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 SITE - DAY

33

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

HANNAH  
Oh 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.

TOM  
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

Oh, Tom, can you hear me, it's  
Hannah, Hannah, remember me?

ROB

His clothes are soaked.

Hannah pulls off her coat to put round Tom's shoulders.

TOM

Not a bloody nancy boy!

Hannah smiles - so he's not that ill.

HANNAH

So what's with your fancy cardi?

TOM

(appalled)

Chuffing Nora, it's not mine!

34

INT. LAUNDRY ROOM - DAY

34

The yellow cardigan and the rest of Tom's clothes are going round in the tumble dryer.

TOM

Couldn't take anything with me from the house, not even the clothes I stood up in, that's what I realized. Cos that's how she travels, in things from the house.

HANNAH

Patient in the next bed wasn't too pleased with you.

He sits there on an old armchair, wrapped up in a blanket, while Hannah gently sponges his face with a damp cloth.

TOM

(cheeky)

I were doing him a favour! Horrible bloody thing, that yellow cardigan.

Hannah laughs, and he relaxes, confidential now.

TOM (CONT'D)

I planned it all so careful, in the beginning. I thought it'll be all right if I make it look like it's not my choice to leave home. I didn't mean social worker to take the blame, and I'm sorry, I'm really sorry...

HANNAH

Please, Tom.

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

HANNAH (CONT'D)

I need to know if she'll hurt my brother.

TOM

No! She'll never hurt a child. It's against her nature. Isha only wants someone to love.

He looks at the photograph in wonder.

TOM (CONT'D)

Always been together, me and her. Always. I cried that much at the thought of losing her, my parents had to bring her home on the boat with us. I'll always look after you, she said to me.

(beat)

Always. Think of that.

His face is suddenly wild and desperate.

TOM (CONT'D)

Think of what that really means.

HANNAH

We need to get you to a hospital.

TOM

No! No. I haven't slept, that's all. Everywhere's too bright. Not used to it.

Hannah moves towards the light switch, and turns it off. A dingy half light envelops them.

TOM (CONT'D)

Thankyou, love.

He looks again at the photo of Sean and Isha, very thoughtfully, and when Hannah takes it gently from him, he turns away, ending the conversation.

Rob stands in the caravan, in a state of fear and bewilderment, trying to make sense of what he saw.

Sean appears in the doorway and makes him jump. He immediately hides his anxiety from Sean.

ROB

Not in here!

SEAN

Why not?

ROB

Because there might be evidence and  
you might mess it up.

SEAN

Mess it up yourself! Big feet.

ROB

(laughing)

Not allowed in the police unless  
you've got big feet.

SEAN

If my Dad was a policeman I'd keep  
it quiet.

ROB

What did he do? Your Dad?

SEAN

Argued with me Mum, mostly. Have  
you got kids?

ROB

I did have.

SEAN

Are they dead?

ROB

No, they're in Australia.

SEAN

Cool! Can I go on the swings?

He's gone, leaving Rob in a bit of pain.

36

INT. CARAVAN - DAY

36

Tom sits dozing, while Hannah finishes ironing his shirt and  
watches him thoughtfully.

As she crosses to the door, he stirs.

37

EXT. CARAVAN SITE - PLAYGROUND/LAUNDRY ROOM DOOR - DAY

37

Sean gets on to the swings, and dangles his legs.

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 love 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

40

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. Forever.

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

41

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

42

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?

HANNAH  
(disappointed)  
It doesn't work?

He turns away, closing the conversation down.

TOM  
It's just a stupid old story.

43

EXT. CARAVAN SITE - PLAYGROUND - DAY

43

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 unmissable 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

INT/EXT. ROB'S CAR/CARAVAN SITE - A FEW MINUTES LATER

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, now maybe I'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 him...

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 YORKSHIRE MOORS - DUSK/NIGHT

45

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, suddenly. 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

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

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 asleep.

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

47

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

48

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.

LOVEDAY

(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 ending 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

Dorothea...

LOVEDAY

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

HANNAH

(desperate)

Miss 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 off 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

INT/EXT. LOVEDAY'S HOUSE - KITCHEN - NIGHT

49

Tom stands on the doorstep.

TOM  
Don't hate me, Loveday.

LOVEDAY  
Murderer!

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

TOM  
No!

ROB  
All right, Miss Hutton.

LOVEDAY  
He took my sister.

TOM  
I 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.

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)  
No.

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

LOVEDAY  
(satisfied)  
Not yet.

Rob bundles Tom into the front passenger seat.

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

LOVEDAY (CONT'D)  
Not yet!

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 Tom in 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 Minor, 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.

TOM

I were that mad in those days I thought, what's he hiding? Has he got an ending, and isn't letting on?

(beat)

And I banged on his door. And she opened it.

ROB

Dorothea.

TOM

I were looking for one thing, and found another.

ROB

What really happened to her, Tom?

TOM

All those years stuck in the house. Stuck in the shadows. I thought she'd understand, but...

(beat)

Isha wasn't ready to let me go.

He can't say any more. But Hannah leans forward, desperate to ask him.

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.

52

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

52

The house stands in the darkness, just one dim light in an upstairs window.

Rob draws up outside, and gets out of the car.

He opens the passenger door for Sean, who is asleep, and gently helps him out of the car, as Hannah comes round to join them.

ROB

No arguments. You put him to bed, then you put yourself to bed.

She looks a bit nervous at the thought of going inside.

ROB (CONT'D)

She won't trouble you tonight, cos I'll have him (Tom) with me.

HANNAH

I don't need a new Dad, Rob.

A beat.

ROB

OK.

HANNAH

Not as much as he does, anyway.

She smiles, and walks her brother away, leaving Rob in bashful bliss for a moment.

He opens the car door to get back inside next to Tom, who calls out:

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

Rob gets into the car, hanging on to his temper. We can see that Tom is 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.

TOM  
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 looks suspicious and shocked.

ROB (CONT'D)  
Oh yes, I've got questions.

Rob puts his foot down and drives away.

53

INT. HANNAH'S HOUSE - STAIRS/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  
Oh please.

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  
Don't do that, I'll do it.

Hannah ignores her.

JAN (CONT'D)  
You're always so hard on me.

Hannah rounds on her.

HANNAH  
I was only seven.

Jan is silenced.

HANNAH (CONT'D)  
And my Dad had to get me a nanny,  
and she came in every day for what,  
must have been three years, right,  
cos I was how old?

JAN  
Nine.

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 she 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.

HANNAH

... I thought, you know what, I  
can't be bothered. They want to  
kill each other, it's fine by me. I  
went to bed.

(distraught)

And I heard my Dad slam the door,  
and I heard his car, and I knew  
then, he's driving too fast...

Jan grabs her and tries to hold her distress.

JAN

It wasn't your fault.

The Male Guest creeps into the kitchen and past them, wincing  
apologetically.

He exits the house.

Jan starts to laugh. Just a little bit. Hannah, too. A tiny  
moment where it's all OK.

HANNAH

I don't mind the boyfriends, Mum. I  
just wish they made you happy.

JAN

What about you, my beautiful baby?  
When's your life going to start?

HANNAH

I'm too busy looking after my  
brother.

She pulls away, leaving Jan stung, and exits upstairs to bed.

55

EXT. TOM'S HOUSE - NIGHT

55

The house looms over the street.

Every other house has a dim light somewhere, a bit of  
chattering telly, because it's not yet midnight.

But Tom's house looks completely black and dead.

TOM (V.O.)

It were me birthday again, yes.

56

INT. POLICE HQ - INTERVIEW ROOM - NIGHT

56

Very close on Tom, so we have no idea where we are yet. Just  
a room somewhere, and he's looking through the three birthday  
cards from the Queen, and almost talking to himself.

TOM

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.

TOM

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.

TOM

They had a slogan: Remember Scarborough!

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 crew lost, and one passenger,  
whose name was never listed.

57

EXT. LAKE - DAY

57

Hannah stands at the lake, just for a moment.

58

UNDERWATER. DAY

58

Hannah, falling down, down through the water.

59

EXT. SCARBOROUGH BEACH - DAY

59

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.

60

INT. POLICE HQ - INTERVIEW ROOM - NIGHT

60

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?

TOM  
Eighteen years old. It were love at first sight.

ROB  
Bit of an age difference?

TOM  
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.

TOM  
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?

TOM  
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 out. Everything, completely dried out.

62

INT. TOM'S HOUSE - PARLOUR - NIGHT

62

Rob enters the parlour, where the dust is even thicker, and all the photographs have faded away, and Tom is standing, happy and relieved.

ROB  
It's because she's gone, isn't it.

TOM  
Yes. She's gone.

Rob's alarm grows.

ROB  
Get her back.

TOM  
She'll never hurt him.

63

EXT. SUN COURT - DAY

63

Lovely Isha smiles and plays pachisi in the bandstand with young Tom, and Hannah watches contentedly as young Tom throws the dice.

TOM (V.O.)  
She only wants someone to love.

It's old Tom's hand which picks up the cowrie shell to make his move.

Tom looks up at Hannah, without a smile, as the light changes and darkens, and Hannah begins to feel dread.

Then Tom stands up and throws the cowrie shell as hard as he can, away from the bandstand.

Hannah and Isha watch it roll.

It lands at the feet of Sean.

HANNAH  
No.

Both Toms have vanished.

Isha holds out her hands to Sean.

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

Sean starts to walk into the waiting arms of Isha.

64

INT. TOM'S HOUSE - HALL - NIGHT

64

Rob pulls Tom to the door, rough, angry, threatening.

ROB  
You selfish old bastard.

TOM  
Do your worst. You'll not change anything. It's too late.

ROB  
She's not just haunting you, is she? She's keeping you alive.

65

UNDERWATER - DAY

65

Hannah sinks to the bottom of the lake in an attitude of complete defeat.

A woman's voice begins to sing, wordlessly, the tune of Scarborough Fair. The same voice that sang it in sc 8A on the Spa Bridge, and sc 23 at the Sun Court.

The voice calls Hannah back from the deep, even though she cannot place its identity.

This time, she struggles back towards the surface.

66

EXT. LAKE - DAY

66

Hannah finds herself in the boat, on the lake, with the old people's home rising above it, and the voice still singing.

She looks towards the Lodge, and begins to understand.

67

INT. MILLTHORPE LODGE - DAY

67

Reprising ep one sc 37: all the old people, sitting in their chairs, suspended in time.

The singer sings the tune.

68

EXT. LAKE - DAY

68

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

INT/EXT. HANNAH'S HOUSE - HANNAH'S ROOM - DAWN

69

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

HANNAH

Remember me.

70

INT. HANNAH'S HOUSE - KITCHEN - DAY

70

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

JAN

I may be a rubbish mother... all right, I am 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

I've got to say this, I've got to... You lost me. Then you lost your Dad. Then you lost me again. I know. But I'm not lost now, do you see, I'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 INT. HANNAH'S HOUSE - STAIRS/LANDING - DAY

71

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

The wet footprints leading to Sean's bedroom door.

72 EXT. MILLTHORPE LODGE - DAY

72

The Lodge stands over its millpond.

73 EXT. MILLFIELD LODGE - DAY

73

Hannah runs through the entrance arch into the lodge.

74 INT. MILLTHORPE LODGE - RECEPTION/CORRIDOR - DAY

74

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

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?

DEBBIE  
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.

75

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

75

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

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

INT. MILLTHORPE LODGE - CORRIDOR - DAY

76

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

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

77

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

He races up the stairs.

78

INT. MILLTHORPE LODGE - CORRIDOR - DAY

78

Hannah plucks up her courage and walks along the corridor.

79

INT. HANNAH'S HOUSE - SEAN'S BEDROOM - DAY

79

The empty room. Furious banging and rattling from outside.

ROB

Sean! Sean. Open the door.

80

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

80

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

81

INT. HANNAH'S HOUSE - SEAN'S BEDROOM - DAY

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

Oh my God.

82

INT. MILLTHORPE LODGE - NANCY'S ROOM - DAY

82

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

HANNAH

Oh, 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  
Bastard!

84

INT. MILLTHORPE 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  
Oh, it's too long ago now.

HANNAH  
It'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  
front door, you fool". And they  
drove up. In a taxi! Imagine.  
(MORE)

NANCY (CONT'D)

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 wanted him to sing it with her?

NANCY

And he says, I don't want to. I don't want to no more.

(beat)

And she carried on singing, just for a bit, until...

HANNAH

Until what, Nancy?

NANCY

Until he pushed her down the stairs to shut her up.

Hannah's shock.

HANNAH

Tom pushed her?

NANCY

And then he sees me looking. Don't you ever tell, says he, or I'll shut you up the same.

She looks terrified now, and puts her hand to her lips.

SEAN (O.C.)

Hannah.

Hannah jumps. But Nancy smiles, and whispers.

NANCY

Can you hear them? The children, playing on the lake?

Hannah runs.

85

EXT. MILLTHORPE 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's Rob.

HANNAH (CONT'D)  
Rob?

She keeps walking.

86

INTERCUT: EXT. MILLTHORPE LODGE - ARCHWAY/CAR PARK - DAY 86

Rob's car races through the entrance.

ROB (V.O.)  
Drop whatever 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

INTERCUT: EXT. MILLTHORPE LODGE - CAR PARK - DAY 87

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

ROB  
Hannah, you still there? Come out love, I'm in 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

EXT. MILLPOND - DAY

88

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.)

Careful.

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 Isha.

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

TOM  
She came back from the dead for me.

Hannah picks up her song again.

HANNAH  
Remember me...

A movement across the water, and Isha steps aside, to reveal that Sean is with her, held tightly by the hand.

HANNAH (CONT'D)  
Oh God.

TOM  
Hannah, wait...

She hurries off down to the boat, and Tom pursues her.

HANNAH  
There is no time to wait, no time to think, there's just doing it, doing it, instead of forever sitting at the top of the stairs thinking about it.

Hannah stumbling to the boat, which yaws and heaves as she wrestles with the rope and the oars.

TOM  
Nothing you can do now.

HANNAH  
That's why you're coming too.

And she pushes him on to the boat and kicks it away from the jetty.

Rob crashes through the woods, in hot pursuit.

As the water comes into view, he can see the boat is out of reach, half way across the lake. Hannah is rowing.

ROB  
Hannah! Hannah! Get back here!

She does not respond.

90

EXT. MILLPOND - BOAT - DAY

90

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

EXT. MILLPOND - SHORE - DAY

91

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

EXT. MILLPOND - BOAT/FAR SHORE - DAY

92

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 now.

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 nightmare 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)

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

Tom!

ROB

They're together. They're free.

93

UNDERWATER

93

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

94

EXT. SCARBOROUGH - NEXT DAY

94

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.

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  
Oh, 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.

THE END