



NATHAN takes Gabriel's drawing out of his bag.

NATHAN (CONT'D)  
Something like this.

HARRIET shakes her head, it means nothing.

NATHAN (CONT'D)

Could you have seen the image  
somewhere else in the house? On my  
desk?

HARRIET

I don't think so. I'm sorry, Mr  
Appleby, it means nothing to me.

BOOM.

4           **INT. SHEPZOY HOUSE/NATHAN & CHARLOTTE'S BEDROOM - DAY 10A**           4

CHARLOTTE is washing blood from her nightdress in the basin,  
scrubbing at it with her handkerchief.

GWEN whistles into the room, her arms full of fresh linen and  
towels, not expecting to see her mistress standing there.

GWEN

(Mortified)

Sorry, Mrs Appleby, I didn't know  
you were here.

GWEN sees that CHARLOTTE is upset, sees the blood in the  
basin, knows exactly what is happening.

GWEN (CONT'D)

Here, ma'am, take a fresh towel.

CHARLOTTE

Thank you, Gwen.

GWEN hands her mistress a fresh towel - as she  
surreptitiously pockets the handkerchief.

5           **EXT. BROCKLEY COMBE - DAY 10A**

5

A pretty valley, a hive of activity today.

A young Northern industrial surveyor (SMITH) and his  
ASSISTANTS are surveying the rock stratus of the valley.

SMITH hunkers down over a detonator.

SMITH

Heads down, gentlemen!

The ASSISTANTS squat down and SMITH detonates the dynamite.

BOOM!

The dynamite rips into the landscape.



NATHAN (CONT'D)  
Shouldn't you be working in the  
fields?

CHARLIE  
Yes, sir, I was just on my way.

A BOOM down the valley.

NATHAN  
Or would you rather come and watch  
the surveyors at their work?

CHARLIE nods, absolutely delighted.

9

**EXT. SHEPZOY FIELD - DAY 11**

9

CHARLOTTE stands next to GIDEON in the field. In the background her WORKERS are involved in pitchforking hay into wagons.

CHARLOTTE looks down at the weeds and docks sprouting from the earth.

CHARLOTTE  
Now I'm no expert, Gideon -

GIDEON  
That's right, ma'am.

CHARLOTTE  
But these look to me like weeds.

GIDEON  
(Agrees)  
Yes, ma'am.

GIDEON (CONT'D)  
Because the field hant been tidied  
yet.

CHARLOTTE  
Why hasn't it been tidied?

GIDEON  
That were John's job, ma'am, to  
tell us what to do and when to do  
it.

Another explosion echoes up from the valley.

The FARM WORKERS tense, small CHILDREN turning into the folds of their mothers' dresses.

Little BATHSHEBA looks up at AGNES, concerned.

CHARLOTTE can see her work force are still worried about the explosions.

CHARLOTTE

It's just the surveyors at Brockley Combe, pay it no mind.

AGNES

Why do they have to blow great holes in the valley, ma'am?

CHARLOTTE

They're surveying the underlying rock to see if it's capable of taking a viaduct over the valley.

GIDEON

A what, ma'am?

CHARLOTTE

A viaduct, Gideon. To take the railway across the valley.

GIDEON grumbles to himself.

CHARLOTTE (CONT'D)

They are here because Mr Appleby petitioned for them to be here, so they will be made welcome, is that clear?

AGNES, GIDEON and the others do not look convinced.

CHARLOTTE (CONT'D)

If we can get a railway halt near here we could churn our butter in the afternoon and it would be on the breakfast tables of Bristol and London by the next morning... imagine that!

They all just stare back at her, dead-eyed.

BOOM!

10

**EXT. BROCKLEY COMBE - DAY 11**

10

NATHAN - excited - watches as SMITH walks forward to inspect the rock strata his latest explosion has exposed.

SMITH is working in a pretty valley, surrounded by the tools of his trade: theodolite, tripod, tape. And a wooden box of dynamite.

A couple of ASSISTANTS make drawings, measurements.

CHARLIE just looks amazed, it's a different world.

SMITH

It's looking quite promising.  
Definitely Keuper Marls, we just  
need it to be of significant depth.

DENNING hurries up to NATHAN -

DENNING

Look at these, Appleby! Neolithic  
flints.

(Shows Charlie)

The last human to touch these has  
been dead for 10,000 years.

NATHAN watches as an ASSISTANT climbs out of a depression in  
the land, another charge set. \*

\*  
\*

NATHAN

Charlie, you can do the honours.

SMITH hands the overwhelmed CHARLIE the plunger.

SMITH

Push it down, lad, nice and firm.

CHARLIE pushes the plunger and -

BOOM! The dynamite rips into the landscape, showering them  
with dirt.

A geyser of red liquid spurts high into the sky, soaking  
CHARLIE, turning his upturned face red. He looks at his red  
arms, clearly traumatised.

SMITH (CONT'D)

It's just water, lad.

CHARLIE walks forward, peers into the hole the explosion has  
created. Smoke swirls around. He hears - does he hear? - the  
sound of CHILDREN laughing. \*

\*

11 **EXT. FERTILITY TREE - DAY 11**

11

The landscape is empty, eerie.

The FERTILITY TREE, its branches draped with faded ribbons,  
snatches of material, charms. Making a strange noise in the  
breeze.

GWEN is the only human figure. She has a basket, full of  
herbs and wild fruit.







CHARLOTTE

I thought coming down here to live,  
away from London, all the peace and  
quiet...

NATHAN

We know there is no medical reason  
you cannot conceive. We just have  
to be patient.

CHARLOTTE

I know. It's just... I want your  
baby, Nathan Appleby.

NATHAN dips his head down and kisses her on the lips.

CHARLOTTE (CONT'D)

(To the moon)  
I want your baby!

17

**EXT. COTTAGES - NIGHT 11**

17

Something or someone is looking up at the lit windows of the  
row of modest cottages.

We see PETER and MAUD in one window.

Then AGNES trying to get her children - BATHSHEBA and two  
other DAUGHTERS - washed and into bed in another.

CHARLIE is outside the family cottage, holding up his lamp so  
that he can check doors are locked, check that nobody is  
around.

GIDEON staggers past, on his way home from the pub.

GIDEON

Good night, Charlie. We be all safe  
under your protection.

GIDEON salutes Charlie and weaves off down the lane.

AGNES appears in the doorway, watches her son with a love she  
rarely shows... and just a little sadness.

AGNES

Bed, Charlie.

CHARLIE holds his lamp up, illuminating the first few feet of  
the night.

CHARLIE

All safe, mother.

AGNES and CHARLIE enter the cottage.

The door is closed and locked.

18           **INT. SHEPZOY HOUSE/STUDY - NIGHT 11**

18

NATHAN is at his desk. A lovely photograph of Harriet standing outside the vicarage, clearly taken by Charlotte, is propped up in front of him.

He is listening to the crackly cylinders, an unpleasant sound on a summer's night -

ABEL NORTH

*Except for the wenches. The young ones. Like fresh fruit waiting to be plucked. I'm the man to pluck 'em.*

CHARLOTTE

Do we have to listen to that horrible man?

NATHAN is working. We see the chapter heading: *Harriet Denning*. The page is blank. Instead of writing, NATHAN is doodling the image of the YOUNG WOMAN WITH A BOOK OF LIGHT.

A breeze lifts some papers on NATHAN's desk.

TOBY the deerhound growls.

NATHAN

Sshhh, boy, it's just the wind.

But TOBY is not mollified, barks.

NATHAN gets up, moves to the window.

CHARLOTTE

What is it?

Through the open window NATHAN can hear the laughter and shrieks of CHILDREN.

NATHAN

Just children playing.

CHARLOTTE

At this time of night?

19           **INT. AGNES' COTTAGE - NIGHT 11**

19

BATHSHEBA and the other CHILDREN huddle together for warmth as they sleep.

A hessian sheet divides the room, leaving CHARLIE alone on his small truckle bed by the window.

Something makes him sit bolt upright in bed. Staring at the shutters.

A long beat.

*David... Harrington... Abraham... Henry... Benjamin... Ebenezer...*

CHARLIE gets out of bed. Slowly, slowly walks towards the shutters.

A floorboard creaks under his bare feet.

CHARLIE reaches the shutters.

*David... Harrington... Abraham... Henry... Benjamin... Ebenezer.....*

CHARLIE lifts the bolt, opens the shutters.

Far off in the field opposite the cottage, so far they're hard to see in the summer night, are a line of BOYS. They are all holding hands and staring at CHARLIE.

A long beat.

Then one of them beckons for CHARLIE to join them.

CHARLIE quickly shuts the shutters and -

BATHSHEBA  
Charlie? What are you doing?

It's his sleepy, nosey younger sister, rubbing her eyes and looking up at him.

20      **EXT. SHEPZOY FIELDS - DAY 12**      20

A fresh morning.

GIDEON is already out in the field, sharpening the scythes for the day ahead.

FARM WORKERS start to appear, ready for their day's labour.

21      **SCENE OMITTED.**      21

22      **INT. SHEPZOY HOUSE/DRAWING ROOM - DAY 12**      22

CHARLOTTE is interviewing a prospective farm manager, MR WOOLFORD.

He's already uncomfortable being in the formal room in the house and is very uncomfortable being interviewed by a woman. He sits and mangles his hat in his hands.

CHARLOTTE

Where do you stand on the new model traction engines, Mr Woolford?

WOOLFORD

I'd never buy one, I know that.

CHARLOTTE

And why would that be?

WOOLFORD

I'd let some other fool take all the risk and rent one when I needed it.

CHARLOTTE

But the "other fool" might become a rich man and you'll be forever under obligation to him.

WOOLFORD

I saw your shiny new traction on the way in, ma'am. Broken, is it?

CHARLOTTE doesn't like the twinkle in WOOLFORD's eye.

CHARLOTTE

(Reading)

You do seem to move around a lot. Why would that be?

WOOLFORD

I've come a long way, ma'am. I think it only fair I get to speak to the master.

CHARLOTTE

Except he is not here, is he? But I am here, Mr Woolford, and I appear to be a sentient being. Why did you leave your last position?

WOOLFORD

I had some problems with one of the workers.

CHARLOTTE

What sort of problems?

WOOLFORD

I formed a liking to one of the parlour maids, if you must know.

CHARLOTTE

Oh. And was this liking reciprocated by the parlour maid?

WOOLFORD looks at CHARLOTTE like he doesn't understand the question.

CHARLOTTE (CONT'D)  
Did the girl like you back?

WOOLFORD does not want to discuss this.

CHARLOTTE (CONT'D)  
I'll be writing to your employers either way.

WOOLFORD  
I thought so at the time. Seems I was wrong, according to that strumpet.

CHARLOTTE studies the man for a moment, far from impressed.

CHARLOTTE  
I don't think you'd like it here, Mr Woolford.

23

**EXT. SHEPZOY FIELD - DAY 12**

23

The WORKERS are still out in the fields, loading up the carts.

Everyone is needed - GIDEON, PETER, JACK, AGNES, GWEN, LIZZIE, CHARLIE, BATHSHEBA - out in the fields at this critical time of the year.

NATHAN, sleeves rolled up, works next to his workers.

NATHAN  
How's that weather looking, Gideon?

GIDEON  
Set fair, sir, set fair.

PETER HARE is looking at Nathan. Nathan notices him. Peter - embarrassed - breaks his gaze and walks more quickly away.

GIDEON (CONT'D)  
Maud Hare's son, Peter. Never been a sociable lad.

Nathan's interest is piqued.

GIDEON (CONT'D)  
Bookworm.

NATHAN looks up as CHARLOTTE stomps across the field towards him.

CHARLOTTE

It's like 1794 down here. It doesn't bother me that they'd rather speak to an insect than a woman, but it does bother me that their views on agriculture haven't changed since the Romans moved on.

NATHAN

We'll find someone.

CHARLOTTE picks up a pitchfork, ready to take her frustrations out on some hay.

It's clear that CHARLOTTE has barely ever done this before but she prongs away with huge enthusiasm.

Some affectionate smiles, not least from NATHAN.

CHARLIE has his head down, working, when he feels eyes looking at him -

There, standing way over at the other end of the cut field, are the RED BOYS. Standing in line. Holding hands.

CHARLIE looks at the other WORKERS but it's clear that nobody else can see them.

One of the BOYS again gestures for CHARLIE to join them.

Charlie's frightened, shakes his head.

Seen by NATHAN, who looks where the boy is looking - just an empty field. But it's clear that young CHARLIE is extremely unnerved.

NATHAN (CONT'D)

Charlie? What's the matter?

CHARLIE

Nothing.

AGNES

Don't you dare speak to Mr Appleby like that! He asked you a question, boy.

NATHAN

It's alright, Agnes.  
(To Charlie)  
Was somebody there?

CHARLIE

No, sir.

BATHSHEBA steps forward.



BATHSHEBA  
'Twas the Red Boys, sir.

CHARLIE  
(Angry, at Bathsheba)  
Shut up! You shut up!

24           **EXT. SHEPZOY FIELDS - DAY 12**

24

NATHAN and CHARLIE sit in the shade of a hay wagon, the WORKERS still toiling in the field behind them.

NATHAN  
So Mr Smith said there's a bacterium called Chromatiaceae that thrives in oxygen-depleted water and turns it red.

CHARLIE  
'Twas really just water?

NATHAN  
Been trapped beneath the earth for centuries.

A beat.

NATHAN (CONT'D)  
(Offhand)  
Tell me about these boys.

Nothing from CHARLIE.

NATHAN (CONT'D)  
Are they like imagined friends?

CHARLIE  
Only children have friends like that.

NATHAN  
You have your responsibilities and I have mine. If something is threatening our community we must share the knowledge, you and I.

CHARLIE is touched by this, calmed by NATHAN's quiet strength of personality.

CHARLIE  
They came for me. In the night.

NATHAN  
And what did they want?

CHARLIE

For me to go with them.

NATHAN

Go where?

CHARLIE

I don't know.

NATHAN

And you saw them again just now? In the field?

CHARLIE nods and NATHAN sees that the boy is genuinely frightened.

He stands up, pulls CHARLIE up by the hand.

NATHAN (CONT'D)

Do you know what a nightmare is, Charlie?

CHARLIE

A dream that goes bad?

NATHAN and CHARLIE start walking back towards the WORKERS.

NATHAN

If you've had an unusual day, or a difficult one - and, let us be honest, you and I got rained on by blood, or so we thought - your brain needs to deal with that stress, to re-calibrate its equilibrium.

CHARLIE

They were real, sir.

NATHAN

No matter how real they seem they are just pictures in your head - and pictures cannot harm you.

CHARLIE looks up at NATHAN, so wants to believe him.

CHARLIE

What do I do if they come again?

NATHAN

Let them come. We are men and they are pictures - let them come.

NATHAN puts an arm around CHARLIE's shoulders.



GWEN

There's cabbage leaves, mandrake.  
Marjoram, thyme, parsley, the root  
of worm fern and...

CHARLOTTE

What?

GWEN

The tail of a slow worm.

CHARLOTTE

What's that for?

GWEN

Added potency.

CHARLOTTE

And all the raspberries. What are  
they for?

GWEN

They're to take away the taste of  
the slow worm.

28

**INT. SHEPZOY HOUSE/STUDY - NIGHT 12**

28

NATHAN sits at his desk writing up his case notes. He looks  
up, stares at his son's drawing of the BOOK WOMAN.

CHARLOTTE

I believe an early night is called  
for, Mr Appleby.

NATHAN turns to his wife, a goblet in each hand, standing in  
the doorway, wearing one of his shirts - and not much else.

NATHAN

What's that? Wine?

CHARLOTTE

Like wine, yes. Come on.

CHARLOTTE walks away.

NATHAN looks back one more time at the image.

CHARLOTTE (CONT'D)

(OOV)

Nathan!

NATHAN turns and leaves the room, no wiser than he was  
before.

We stay behind, looking closer at that drawing of the BOOK  
WOMAN.



CHARLOTTE (CONT'D)  
"Why are you so excited, beloved  
wife?"

NATHAN is watching TOBY pace and whine.

NATHAN  
Sorry?

CHARLOTTE  
Strawberries.

NATHAN just looks at her.

CHARLOTTE (CONT'D)  
Arable crops are susceptible to the  
vicissitudes of the weather, yes?  
Turning this place into a dairy  
farm would decimate the community -

NATHAN  
And will never happen.

CHARLOTTE  
But strawberries. If we get our  
branch line we could access markets  
we've never even dreamed of. We  
could build huge glasshouses, be in  
control of the growing process.

NATHAN  
If it comes.

CHARLOTTE  
It *will* come. I just know it will.

NATHAN takes the cigarette back. He slides out of bed.

CHARLOTTE (CONT'D)  
Where are you going?

NATHAN  
To take the dog out. Go to sleep.

He kisses her. Leaves.

CHARLOTTE is on her own.

A beat.

Then she reaches for the goblet and downs it with a shiver of  
disgust.

NATHAN walks the dog up a high-sided country lane.

A noise down the far end of the valley makes NATHAN turn.

The DOG starts to whimper -

NATHAN  
Toby? What's the matter, boy?

Suddenly Toby turns and runs back towards the house.

Now NATHAN hears it - the sound of a vehicle's engine.

Even odder, two blazing lights are turned on, blinding NATHAN.

The lights start to rush towards him down the lane.

NATHAN turns and runs. Stumbling, feeling the lights getting closer, the screaming engine getting closer -

AGNES  
Mr Appleby, thank God. Is Charlie with you?

NATHAN spins around to see a worried AGNES in her nightdress, a lamp in her hand.

NATHAN turns and looks back at where the lights came from.

Nothing.

NATHAN  
Charlie? No, of course not.

NATHAN sees how concerned the woman is by the light from her lamp.

AGNES  
He's gone missing, sir.

34 **EXT. SHEPZOY FIELDS/WOOD - NIGHT 12**

34

NATHAN looks for Charlie.

NATHAN  
Charlie?!

Nothing.

NATHAN is about to walk on when he hears - or thinks he hears - the sound of CHILDREN'S LAUGHTER coming from the wood.

NATHAN (CONT'D)  
Charlie! Is that you?

Nothing.

NATHAN walks towards the wood.

35

**EXT. WOOD - NIGHT 12**

35

NATHAN pushes deep into the wood.

In here the thick foliage of the canopy dominates.

He holds his oil lamp up and it picks out the shadows of the trees.

A BIRD takes wing, complaining off into the night.

Again, NATHAN hears the sound of CHILDREN PLAYING.

NATHAN pushes on into the wood, deeper and deeper.

NATHAN

Charlie?

The noise of CHILDREN PLAYING instantly stops. Silence.

Then NATHAN sees ahead of him, in a natural clearing in the wood, a boy. It's CHARLIE.

CHARLIE is playing a game of "It" - but his playmates are either not there or are invisible.

NATHAN watches intently as CHARLIE rushes around, laughing. He is obviously not catching anyone but still seems to be enjoying himself, in a manic, concentrated way.

NATHAN (CONT'D)

Charlie.

CHARLIE turns to look at NATHAN. It's as if he has been awakened from sleep-walking, as he blinks at NATHAN, completely confused.

NATHAN (CONT'D)

It's alright, son, let's get you home.

CHARLIE just stares at NATHAN. Then his legs go from under him and he collapses.

By the time NATHAN reaches CHARLIE the boy is half-conscious, confused.

NATHAN picks CHARLIE up, carries him in his arms.

NATHAN peers into the darkness but sees nothing. But he feels it... an unfriendly force that does not want NATHAN taking this boy from the wood.



NATHAN picks up his pace, despite the dead weight of the boy, crashing through the undergrowth.

CHARLIE looks back... the RED BOYS are standing there, holding hands, watching him go.

NATHAN almost runs and... suddenly bursts out of the dark wood and back into open countryside again.

A line of WORKERS, lit by torches, fanned out across the field, looking for CHARLIE.

NATHAN (CONT'D)

Agnes!

AGNES

Charlie! What the hell are you playing at, boy?

As AGNES runs towards him NATHAN looks back at the wood.

Hears - or thinks he hears - the sound of a CHILD LAUGHING.

36

**INT. AGNES' COTTAGE - NIGHT 12**

36

CHARLIE is exhausted, but he looks fierce, surly.

NATHAN is at his side, a concerned AGNES behind him, BATHSHEBA and her SIBLINGS peering out from over the hessian divide.

NATHAN offers the boy a sleeping draught.

NATHAN

Take this, it will help you sleep.

CHARLIE moves his head so the draught misses his mouth -

AGNES

(Stern)

Charlie!

CHARLIE reluctantly downs the drink.

NATHAN

What was happening in the wood?

CHARLIE

None of your business.

AGNES is about to scold her son but NATHAN gestures for her not to.

NATHAN

I thought we were friends.

CHARLIE's eyes flicker, he's very tired.

CHARLIE  
I'm not to talk to you no more.

NATHAN  
Why's that?

CHARLIE  
Cos you're a bastard.

AGNES  
That is enough!

AGNES is shocked by her son's surly tone - shoos BATHSHEBA and the others away.

CHARLIE  
You're all bastards and liars.

CHARLIE falls asleep.

37

**INT. AGNES' COTTAGE - NIGHT 12**

37

NATHAN indicates for AGNES to follow him into the tiny parlour.

AGNES  
You must forgive him, Mr Appleby,  
he's not a bad boy.

NATHAN  
Your husband went to Wales, did he  
not? To the smelting works?

AGNES  
Said he'd call for us when he was  
settled. That was five year ago.

NATHAN looks back at the sleeping CHARLIE.

NATHAN  
So Charlie is the head of the  
family. That's a lot of  
responsibility for a young boy.

AGNES  
He's always had that responsibility  
but he's never behaved like this.

NATHAN  
Has anything happened to him  
recently? Anything unusual or  
traumatic?



CHARLOTTE  
Are you listening to me? I'm  
talking about the future of Shepzoy  
and you're rummaging in a cupboard.

NATHAN finds what he was looking for - a hessian sack. He  
looks in, smiles to himself, delighted.

CHARLOTTE (CONT'D)  
Nathan -

NATHAN stands and faces his wife.

NATHAN  
Yes.

CHARLOTTE  
(Puzzled)  
Yes, what?

NATHAN  
Yes, I think it is a brilliant  
idea.

CHARLOTTE  
What is?

NATHAN  
You being our new farm manager.

CHARLOTTE smiles at him.

CHARLOTTE  
You really think I could do it?

NATHAN  
(Genuine)  
I think you will be the best thing  
that ever happened to this old  
place.

CHARLOTTE squeals with delight, throws her arms around him.

40

**INT. AGNES' COTTAGE - DAY 13**

40

CHARLIE looks tired and drawn and tense and a bit sheepish.

NATHAN sits down in front of him, carrying a hessian bag.

NATHAN  
How are you feeling? Not so good,  
your mother says.

Nothing from CHARLIE.

NATHAN (CONT'D)  
Am I still a bastard?

Nothing.

NATHAN (CONT'D)  
And a liar?

CHARLIE  
You said they were pictures in my  
head.

NATHAN  
Yes, I did.

CHARLIE  
That was a lie.

It's clear that CHARLIE is surly, tired.

NATHAN  
I brought you something. I was  
clearing out a cupboard and found  
these...

NATHAN tips the bag up and about twenty much-loved TOY  
SOLDIERS, chipped and battered, fall out.

A little spark of life in CHARLIE's eyes now.

NATHAN (CONT'D)  
We must have fought the Battle of  
Balaclava at least a hundred times,  
Gabriel and I, and these soldiers  
never once let us down.

CHARLIE picks up one of the soldiers, turns it in his hand.

NATHAN (CONT'D)  
When I found you in the woods last  
night were you playing with the  
boys?

CHARLIE nods.

NATHAN (CONT'D)  
How many boys were there?

Nothing from CHARLIE.

NATHAN picks up one of the soldiers, places him in position  
on the floor.

NATHAN (CONT'D)  
So here's you, standing in the  
clearing. Where were the other  
boys?

CHARLIE  
I don't remember.

NATHAN  
Did they surround you, like this?

NATHAN positions the soldiers in a circle around the "Charlie" soldier.

NATHAN (CONT'D)  
Are they good boys, would you say?  
Or bad boys?

CHARLIE knocks them over with a sweep of his hand.

NATHAN (CONT'D)  
Your mother said you were worried  
about having to leave the farm,  
this cottage. I give you my word,  
Charlie, that for as long as an  
Appleby owns Shepzozy House you and  
your family will live and work  
beside us.

If NATHAN expected relief and gratitude he is disappointed.

NATHAN (CONT'D)  
No work for you today, you stay  
here and play.

NATHAN is about to leave the bedroom when -

CHARLIE  
I don't belong here.

NATHAN just looks at this troubled boy.

NATHAN  
Who said you don't belong here?

CHARLIE looks NATHAN square in the eye, almost a challenge,  
and then turns his back on him.

41      **EXT. SHEPZOZY HOUSE/YARD - DAY 13**

41

A slightly nervous CHARLOTTE addresses her WORKERS.

GWEN is next to her mistress.

CHARLOTTE  
I wanted to gather you together  
this morning with some exciting  
news. Well, I'm excited and I very  
much hope you will be.

GWEN glares at the WORKERS, who look back, expressionless.

GWEN

Oh they will be, ma'am, don't you worry about that.

A BOOM from down the valley, where the surveyors are still hard at work.

CHARLOTTE

From this moment on, I am going to be the farm manager.

Gobsmacked faces look back at her.

Silence.

GWEN

That is marvellous news, ma'am.

CHARLOTTE

Now I am not that experienced, as many of you know and have kindly pointed out. But I am willing to learn. I will learn, I give you my word on that. I will be loyal and devoted and I expect that same loyalty and devotion back. I will be the first one at work in the morning and the last one here at night.

CHARLOTTE smiles but gets only the same stares back.

CHARLOTTE (CONT'D)

Right, that's all I wanted to say, I think. There's a lot of preparation to do before the harvest.

CHARLOTTE walks back towards the house.

GWEN glares at the WORK FORCE for their lack of support, hurries after her mistress.

GWEN

That went well, ma'am.

BOOM.

The WORKERS watch CHARLOTTE and GWEN walk away.

JACK

What did I say, friends? We're all off to Hell in a handcart.





AGNES

Life was not kind to her and she became... she fell into low company. She died, worn out with disease.

AGNES opens a crude cupboard, finds a hidden wooden box.

The key to it is hidden elsewhere, in a secret panel.

Finally, she opens the box. A few paltry possessions and... a lock of hair tied around a rolled letter.

AGNES (CONT'D)

A lock of Ruth's hair, given to me the day before she died. You see the different hair, threaded through?

NATHAN nods.

AGNES (CONT'D)

A baby's hair, sir.

NATHAN

(Realising)  
Charlie's?

AGNES

He was just six months old when his mother died. I took him for my own.

NATHAN

Does he know?

AGNES shakes her head.

AGNES

I'm to give him this letter when I do see fit. It tells him everything.

NATHAN glances out at BATHSHEBA and her SIBLINGS playing.

AGNES (CONT'D)

I have loved him as my own. Fiercer than my own, if anything, cos I did know where he came from. What good would it do him to know he was not mine? Me, who loves him more than life itself.

AGNES takes the entwined locks back, puts it back in the box and locks it away.

NATHAN admires this strong, protective woman.

NATHAN

You have done a fine job, Agnes.  
You will know when the time is  
right.

A SCREAM from outside has them both running for the door and -

45      **EXT. AGNES' COTTAGE - DAY 13**      45

- running outside.

BATHSHEBA and her SIBLINGS are rooted to the spot.

BATHSHEBA points -

CHARLIE is standing there, his face blood-red.

46      **EXT. BROCKLEY COME/MINE ENTRANCE - DAY 13**      46      \*

SMITH and his COLLEAGUES are having rest, eating a meal.      \*

SMITH is intrigued to see - at a distance - the OLD MAN on  
the lip of a depression in the land, staring down into.      \*

SMITH      \*

What's he up to?      \*

47      **EXT. FIELD - DAY 13**      47

A wild RABBIT.

NATHAN and CHARLIE - both holding shotguns - watch the  
oblivious RABBIT.

NATHAN

Align the gun with your face, back  
it into your shoulder. Bend your  
front knee, back straight and -

CHARLIE fires the gun and misses the RABBIT by a country  
mile.

NATHAN (CONT'D)

Getting closer. Definitely getting  
closer.

NATHAN hands CHARLIE his shotgun, takes the discharged one  
and reloads it for CHARLIE.

NATHAN (CONT'D)

I always thought it would be my own  
son I'd teach to shoot.

CHARLIE

I liked Gabriel. We played  
together.

NATHAN

I know you did. So you'll have to be a bit of a son to me and I'll do my best to be a bit of a father to you. How does that sound?

CHARLIE looks over at NATHAN - does he mean it?

NATHAN (CONT'D)

You belong at Shepzoy, Charlie, nowhere else. Don't let anybody tell you different, do you understand?

NATHAN shuts the shotgun, looks up -

CHARLIE is pointing his gun straight at NATHAN's head.

NATHAN (CONT'D)

What are you doing?

NATHAN walks to the side but the gun follows him.

NATHAN (CONT'D)

Put the gun down.

CHARLIE does not put the gun down. His finger tightens on the trigger.

NATHAN (CONT'D)

Put it down.

CHARLIE fires - but intentionally above NATHAN's head.

NATHAN steps forward and angrily pulls the weapon from CHARLIE's hands.

NATHAN (CONT'D)

What is wrong with you?!

CHARLIE looks sneeringly at NATHAN.

CHARLIE

They've seen him.

NATHAN

What are you talking about?

CHARLIE

Gabriel. They've seen him.

NATHAN knows it's nonsense but he has to ask -

NATHAN

Where have they seen him?

CHARLIE  
Standing by the lake. Where he  
drowned.

With that CHARLIE turns and walks off towards home.

NATHAN  
Charlie!

Leaving NATHAN alone, surprisingly rattled by what Charlie  
has just said.

**EXT. BROCKLEY COME/MINE ENTRANCE - DAY 13**

SMITH scrambles down into the depression. What could the old  
man have been looking at so intently? \*

He looks around. Then something about the shape of the mound  
in front of him intrigues him. He starts to pull at the  
foliage... \*

48 **EXT. SHEPZOY HOUSE/YARD/BARN - DAY 13** 48

CHARLOTTE is helping GWEN, GIDEON and JACK stack the hay in  
the barn.

CHARLOTTE  
I am absolutely exhausted.

GIDEON  
You'll get used to it, ma'am.

49 **INT. THE WHEATSHEAF PUB - DAY 13** 49

NATHAN and DENNING at a corner table, SIMON behind the bar.  
It's early and very quiet.

DENNING  
I suppose the sun is over the  
yardarm somewhere in the world.

DENNING takes a swallow of beer, knows something is on  
NATHAN's mind.

NATHAN  
Do you believe in ghosts, Denning?

This stops DENNING in his tracks.

DENNING  
Ghosts?

NATHAN

Charlie said... something about  
seeing my son.

DENNING

Charlie wants to get your  
attention, so he says the one thing  
that is guaranteed to do just that.

NATHAN

One night, in the corridor outside my bedroom in Shepzozy House, I saw... a woman.

DENNING

What sort of woman?

NATHAN

Her clothes were strange. She had a book of light in her hand.

DENNING

The Bible?

NATHAN

Not the Bible. A book with actual light emanating from it. The house was in darkness but I saw her face clearly by that glowing light.

DENNING

Who was she?

NATHAN

I have no idea. But Gabriel drew an image of a woman with a book, so did Harriet -

DENNING

Are you seriously telling me you all saw a ghost? The same ghost?

NATHAN

When I was out looking for Charlie I saw bright lights, running fast towards me down the lane.

DENNING

What are you saying? You had a vision? Angels?

NATHAN

No. I don't know. In all the years you have dealt with the dead and the dying and the bereaved... have you ever seen anything you could not explain?

DENNING

Never.

CHARLOTTE looks up to where JACK and GIDEON are putting the finishing touches to filling the barn with hay.

GWEN pours them mugs of cider which she hands up to them.

The OLD MAN is walking slowly, unnoticed but directly towards CHARLOTTE. He picks up a discarded scythe.

CHARLOTTE

Now that - though I say so myself -  
was a good day's work.

GIDEON

Time for a touch of the good stuff  
at The Wheatsheaf, I reckon.

CHARLOTTE

When was the last time you didn't  
end your day at The Wheatsheaf,  
Gideon?

GIDEON

Sunday, ma'am.

GWEN

(Explains)  
Cos they're not open on Sundays.

JACK

Ma'am.

JACK is looking out of the barn and CHARLOTTE turns to follow his look -

The OLD MAN is walking towards her, the scythe in his hand.

CHARLOTTE

Hello -

CHARLOTTE looks at GWEN - who is this? GWEN shrugs her shoulders.

The OLD MAN keeps walking towards her, never deviating -

CHARLOTTE (CONT'D)

I'm Charlotte Appleby, the mistress  
here, can I help -

The OLD MAN raises the scythe above CHARLOTTE.

GWEN screams.

CHARLOTTE is fixed like a moth in a flame, the scythe about to cleave her skull -

The village is quiet, light spilling out of the old pub.



52

**INT. VILLAGE/THE WHEATSHEAF PUB - DAY 13**

52

The murmur of conversation in the pub, SIMON behind his bar.  
NATHAN and DENNING at a corner table.

NATHAN  
The woman in my house?

DENNING  
A trick of the light.

NATHAN  
Lights in the field?

DENNING  
The brain is an amazing and  
mischievous organ. Who keeps  
telling me that?

NATHAN  
I know, I know.

DENNING  
Anyway, I thought you were meant to  
be a scientist.

NATHAN  
So did I.

They touch mugs, down their drinks.

DENNING  
Simon! Chaps dying of thirst over  
here.

The door crashes open and JACK is standing there, so out of  
breath he can barely speak.

NATHAN  
Jack? What on earth's the matter?

JACK  
Mrs Appleby, sir!

**EXT. BROCKLEY COMBE/MINE ENTRANCE - DAY**

\*

SMITH and his COLLEAGUES have descended into the depression  
via a ladder.

\*

\*

They are busily digging and taking away buckets of stones and  
rubble to reveal some sort of man-made structure.

\*

\*

53           **INT. AGNES' COTTAGE - DUSK 13**

53

AGNES finishes her lonely meal, then walks next door to check on her CHILDREN.

BATHSHEBA and the GIRLS are asleep.

But CHARLIE lies on his truckle bed, his cheeks wet with tears.



CHARLOTTE turns at the sound of the door opening and throws herself into his arms.

NATHAN  
Are you hurt?

CHARLOTTE shakes her head.

CHARLOTTE  
I'm fine.

NATHAN holds her at arm's length, studies her face -

NATHAN  
You promise me?  
(Firm)  
Where is he?

CHARLOTTE  
He didn't hurt me, Nathan -

NATHAN  
Which does not mean I will not hurt  
him. Where is he?

CHARLOTTE  
He is a very old and very confused  
man.

CHARLOTTE nods towards the solar.

CHARLOTTE (CONT'D)  
Please, Nathan. For me.

56

**INT. SHEPZOY HOUSE/SOLAR - NIGHT 13**

56

NATHAN lets himself into the solar, closes the door behind him.

There is the OLD MAN, slumped in a chair, physically and emotionally exhausted.

NATHAN  
My name is Nathan Appleby and I am  
the master of Shepzoy House. Who  
the hell are you, sir?

The OLD MAN (EBENEZER) raises his weary head, but looks at NATHAN with something close to contempt.

EBENEZER  
My name is Ebenezer Alsop.

NATHAN  
What are you doing here?

EBENEZER

What are you doing here? They've started again, after all these years.

NATHAN

What has started again? You are making -

EBENEZER

The voices.

NATHAN

If you want my help, sir, ask for it. Do not threaten my wife.

EBENEZER

Your help? What help can an Appleby ever give me?

NATHAN

(Impatient)

You are testing my patience.

EBENEZER

When I was a boy I worked the Appleby mine.

NATHAN

There is no Appleby mine.

EBENEZER

They used us boys from the workhouse in Taunton, never the village lads. Don't risk the village lads, no sir.

A beat as EBENEZER calms himself. Remembers.

Without even thinking, NATHAN reaches for his notebook.

EBENEZER (CONT'D)

'Twas a terrible place, hot as Hell and black as the Devil. Every hour on the hour we would call out to each other, to let us know we were all safe. David... Harrington...

57

**INT. AGNES' COTTAGE - NIGHT 13**

57

CHARLIE is awake instantly, his nerves on edge.

He stares at the shutters, knows what is coming next...

*David... Harrington... Abraham... Henry... Benjamin...*

*Ebenezer.....*

CHARLIE  
Not tonight. I don't want to play  
tonight.

A long beat. Have they gone?

*David... Harrington... Abraham... Henry... Benjamin...  
Ebenezer.....*

CHARLIE tries to wake AGNES but he can't do it.

He tries to shout out her name - but no sound comes out of  
his mouth!

*David... Harrington... Abraham... Henry... Benjamin...  
Ebenezer..... CHARLIE.*

CHARLIE dives under the bed, eyes tightly shut, his breathing  
loud. Puts his hands over his ears.

58

**INT. SHEPZOY HOUSE/SOLAR - NIGHT 13**

58

EBENEZER  
I was the last one to join the gang  
so they was always the pushers and  
I was always the trapper.

NATHAN  
The trapper?

EBENEZER  
Worst job in the mine. The  
trapper's job was to open and close  
the flap so that air did get into  
the tunnels. Twelve hours in a hole  
the size of a child's coffin, cut  
into the side of the tunnel. No  
light allowed, nobody to talk to.

EBENEZER remembers the horror of it all.

EBENEZER (CONT'D)  
Some of the trappers went mad. Some  
killed 'emselves rather than go  
back underneath.

59

**INT. AGNES' COTTAGE - NIGHT 13**

59

CHARLIE takes his hands from his ears.

Silence.

Has he made it?

\*

He turns his head - next to the bed, between the bed and the window, are some of Nathan's TOY SOLDIERS. \*

CHARLIE slides out from under the bed, stands up. \*

Now he can see that the TOY SOLDIERS are neatly arranged,  
weighing down the lock of hair and the letter.

\*  
\*

The sound of CHILDREN GENTLY LAUGHING outside.

CHARLIE picks it up the letter.

\*

60        **INT. SHEPZOY HOUSE/SOLAR - NIGHT 13**

60

The effort is starting to diminish EBENEZER's remaining  
stores of life but NATHAN is insistent, pushing him on.

EBENEZER

That last day... I couldn't stand  
it any more. The darkness. The  
terrible weight of it on my eyes...  
I was nine years old, sir! I had no  
mother and father of my own!

NATHAN

Just tell me what happened.

EBENEZER

I climbed up to the surface, to the  
sunlight, even though I knew I  
would be beaten. Then I heard the  
whole valley rumble. The mine was  
caving in!

61        **EXT. AGNES' COTTAGE - NIGHT 13**

61

The door to the cottage is wide open.

On the horizon, CHARLIE walks away from the cottage.

62        **INT. SHEPZOY HOUSE/SOLAR - NIGHT 13**

62

EBENEZER stares out of the window.

EBENEZER

If there was a landslip, men on the  
surface would shout down to the  
trapper, who'd sound the alarm  
but... But I wasn't in the  
coffin... so the boys never got  
their warning.

A beat as he remembers.



EBENEZER (CONT'D)

I ran to the office and alerted the overseers. Old man Appleby was there -

NATHAN looks up from his notes.

NATHAN

My great grandfather?

EBENEZER

I was screaming and screaming at him... help the boys, help the boys! But they said 'twas too difficult, too expensive to dig 'em out.

NATHAN

My God.

EBENEZER

They died, sir. Every one. I could hear 'em screaming and crying for days. Then it stopped. They were only workhouse boys, what did it matter? And now I hear them again. My poor, angry boys.

A smashing on the window makes both men jump -

It's AGNES. She's in her nightdress, eyes and hair wild.

63

**EXT. VALLEY/MINE ENTRANCE - DAWN 14**

63

NATHAN throws a rucksack over his shoulder.

GIDEON and other WORKERS arriving at the scene, agitated, have heard that Charlie is missing.

A teary AGNES is comforted by BATHSHEBA and her other DAUGHTERS.

\*  
\*

At the foot of the ladder SMITH comes out of the tunnel with his ASSISTANT, coughing.

\*  
\*

SMITH

The tunnel opens into a system of other tunnels, unstable at the best of times -

CHARLOTTE

(To Nathan)

You don't even know Charlie is down there.

NATHAN glances over at the devastated AGNES.

\*

NATHAN  
He's down there.

SMITH

The tunnels were built for small children, in places they will be barely three feet wide.

CHARLOTTE

Listen to him, Nathan.

SMITH

If you *do* get through there will be little or no oxygen. It's madness.

People part as DENNING appears, also with a rucksack and bottle of water, MARY and HARRIET hurrying after him.

NATHAN

What are you doing?

DENNING

Coming with you. Charlie is my responsibility as much as yours.

NATHAN nods, pleased with the company.

CHARLOTTE

If you're not back soon I'm coming in after you.

He turns to CHARLOTTE, touches her cheek, kisses her on the lips.

MARY

(To Denning)

You are a foolish, foolish man.

\*

But MARY embraces her husband.

NATHAN and DENNING walk towards the top of the ladder and start to climb down.

\*

\*

NATHAN catches AGNES' eye -

AGNES

You'll find my boy, sir, I know you will.

\*

\*

NATHAN and DENNING disappear from sight.

\*

GIDEON

"And the earth opened her mouth, and swallowed them up..."

The door from the solar to the outside is open.

Ebenezer is gone.



NATHAN  
Did you hear that? A child  
laughing.

DENNING shakes his head -

DENNING  
I can just hear the sound of my own  
blood pounding in my ears.

NATHAN  
(Shouting)  
Charlie! Charlie!

NATHAN waits but there is no reply. Just the silence of the  
earth.

NATHAN (CONT'D)  
We must push on. Can you do it?

DENNING nods, brave. The two men push on deeper into the  
tunnel.

68      **EXT. VALLEY/MINE ENTRANCE - DAY 14**

68

People sit quietly, barely talking, eating the food that GWEN  
has served up.

An edgy CHARLOTTE sits on a grassy bank with AGNES.

AGNES  
What was I to do, ma'am, leave my  
own sister's boy in the workhouse?  
And I loved him. Right from the  
start, I loved that boy as if he  
were my own.

69      **INT. TUNNEL/CAVERN - DAY 14**

69

NATHAN and DENNING drag themselves through the tunnel, their  
lungs and muscles screaming.

Suddenly the roof of the tunnel has gone and NATHAN can stand  
up.

NATHAN  
It opens up!

DENNING  
Thank God.

NATHAN reaches down and pulls his friend through.

NATHAN

The surveying must have disturbed  
the old tunnels.

NATHAN and - especially - DENNING are in physical trouble  
now, struggling to breathe, dizzy, headaches ...

DENNING

Wait, Appleby, wait.

DENNING hunkers onto his knees, coughing.

They notice that the flames in their lamps are getting  
smaller and smaller until they are barely still alight -

NATHAN

We can't stay here.

DENNING

Just let me catch my breath -

NATHAN

There is no breath to catch, we  
have to move on!

NATHAN drags DENNING to his feet.

The two men stumble on into the darkness.

70

**EXT. VALLEY/MINE ENTRANCE - DAY 14**

70

GWEN sits next to the agitated CHARLOTTE, tries to take her  
mind off the wait.

GWEN

What was he like, ma'am, when you  
first met Mr Appleby?

CHARLOTTE

He was this dashing young man,  
running around London, devoted to  
his patients, full of new and  
radical ideas. Lectures and  
parties. Then, when I got him to  
stop running around for a moment, I  
saw something else... a sadness.

GWEN

Gabriel?

CHARLOTTE

I promised myself that I would love  
that sadness out of him.

(MORE)

CHARLOTTE (CONT'D)

Not for him to forget Gabriel -  
never that - but to surround him  
with our own children, to bring him  
that joy again.

GWEN

And so you shall, ma'am. I'm sure  
of it.

71           **INT. TUNNEL/CAVERN - DAY 14**

71

DENNING slumps to his knees, retches.

NATHAN goes back to him, concerned.

NATHAN

We cannot stop here.

DENNING

One moment. Please.

DENNING sits against the wall of the tunnel, trying to suck  
in enough air, his head pounding.

NATHAN

Charlie! Charlie!

Nothing.

DENNING

It's no good, man. If the boy came  
down here...

NATHAN sees something in the dirt. He picks up the lock of  
hair. He bangs the tunnel wall, frustrated and angry.

NATHAN

This God of yours, Denning - absent  
or merely cruel?

DENNING

*Shall the thing formed say to Him  
that formed it, why hast Thou made  
me thus?*

NATHAN

Don't even dare to ask questions,  
is that what you're saying? I will  
ask questions. I will never stop.

NATHAN pushes deeper into the darkness.

DENNING has no choice but to stagger on after him.





DENNING lowers his head -

DENNING (CONT'D)

*I am the resurrection and the life,  
saith the Lord: he that believeth  
in me, though he were dead, yet  
shall he live: and whosoever liveth  
and believeth in me shall never  
die.*

NATHAN hears a noise, spins around, hold up his lamp.

Nobody there.

DENNING (CONT'D)

*I know that my Redeemer liveth, and  
that he shall stand at the latter  
day upon the earth. And though  
after my skin worms destroy this  
body, yet in my flesh -*

NATHAN walks further into the dark "room", his weak flame struggling to illuminate the darkness.

NATHAN sees - thinks he sees - a boy pass down a tunnel.

NATHAN

Charlie?!

NATHAN hurries off down the tunnel.

DENNING

(After him)

Appleby! What are you doing?!

But NATHAN doesn't even hear Denning, he's determined to rescue Charlie.

The caves are pitch dark, confusing, his lamp barely making an impression.

*David... Harrington... Abraham... Henry... Benjamin...  
Ebenezer...*

NATHAN

Charlie!

Nothing.

Then, to his left, again that indistinct blur of red.

NATHAN gives chase again, doing his best to keep his feet in this dark, dangerous place.

He stands at a junction of tunnels, not sure which way to go, panting hard.

Then a flash of red leads him into one of the natural tunnels, almost seeming to lead him on.

NATHAN falls over something and goes sprawling, his lamp going out.

Complete darkness.

NATHAN finds his matches, lights his lamp and a weak orange flame flickers feebly.

*David... Harrington... Abraham...*

NATHAN sweeps the darkness with his lamp... *Henry...*  
*Benjamin... Ebenezer...*

There, scrunched in a tiny coffin-shaped space in the wall of the tunnel -

*... CHARLIE...*

NATHAN touches CHARLIE's cheek.

It is clear that CHARLIE has been dead for some time and the sheer power of his failure rocks NATHAN to the core.

NATHAN gently lifts CHARLIE out of the coffin, closes CHARLIE's eyes. Sits on the dirty ground and holds the dead boy to his chest.

DENNING staggers into view, takes in the crying NATHAN and the dead boy in his arms.

Then, from far off in the labyrinth, a rumble.

DENNING

We have to get out! Now!

NATHAN stands, holding CHARLIE's limp body in his arms.

DENNING holds up the lamp, spins around -

DENNING (CONT'D)

Which way?

NATHAN shakes his head, has no idea, for once his energy dissipated by the shock of CHARLIE's death.

Another rumble, closer now.

DENNING (CONT'D)

We are going to die.

DENNING is close to giving up, to letting go.

Then NATHAN hears something. A small boy's voice -

GABRIEL

(Out Of Vision)

Daddy. Daddy.

NATHAN  
Gabriel?

NATHAN walks forward with his light, towards the sound of the voice.

75

**EXT. VALLEY/MINE ENTRANCE - DAY 14**

75

CHARLOTTE is at the foot of the ladder, peering into the darkness of the tunnel. She glances at her timepiece.

\*

CHARLOTTE  
Nathan!

Nothing.

HARRIET waits with MARY, AGNES with BATHSHEBA and the other SIBLINGS - all looking down into the depression.

\*

The earth trembles, more dirt falling in the tunnel entrance.

CHARLOTTE (CONT'D)  
That is not the earth settling!

\*

GWEN  
Please, ma'am. Wait up here with us.

\*

\*

\*

CHARLOTTE \*  
Listen!

A rumble grows louder, louder and closer. \*

SMITH \*  
Landslip! Get out! Now!

But CHARLOTTE will not leave - \*

CHARLOTTE  
Nathan!

SMITH  
Mrs Appleby! Now!

There is a terrible noise from within the darkness of the cave as somewhere the earth crashes into a vacuum.

A cloud of dirt and dust plumes out of the hole.

GWEN \*  
Ma'am! \*

GWEN tries to get down to her mistress but SMITH prevents her. \*

CHARLOTTE's heart stills -

And then she sees them! It's NATHAN and DENNING, covered in dirt, staggering out of the cave.

She is full of joy and relief, only to see that NATHAN has the dead CHARLIE in his arms. \*

NATHAN looks up, sees AGNES looking down at him. She drops to her knees in grief and shock, keening. \*

BATHSHEBA and her SISTERS just stare at their dead brother. \*

It is a dreadful scene and one that NATHAN will never forget.



NATHAN  
I refused to believe what he was  
telling me.

CHARLOTTE  
That there are ghosts?

NATHAN turns and looks at his wife -

NATHAN  
I heard Gabriel's voice. I'm sure  
of it.

CHARLOTTE  
You said yourself you were short of  
oxygen - seeing things, hearing  
things.

But she can see that NATHAN is unconvinced.

CHARLOTTE is desperate to drag him away from the memories of  
that dark place.

CHARLOTTE (CONT'D)  
There are no ghosts. There is just  
you and me.

NATHAN hears the hurt in her voice, touches her cheek.

CHARLOTTE rolls on top of him, her hair cascading over his  
face.

CHARLOTTE (CONT'D)  
And we are alive, Nathan Appleby.  
We are alive.

NATHAN reaches for her, his mouth hungry for hers, grief  
sparkling to lust between them.

He pushes CHARLOTTE back on the bed and she opens for him,  
wanting him, needing him....

80 **EXT. FERTILITY TREE - DAWN 15**

80

The landscape is empty, eerie.

Charlotte's handkerchief flaps in the summer breeze.

An OWL screeches.

**END OF EPISODE TWO**