

# REMEMBER ME

by

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Episode Two

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1

INT. MORGUE - DAY

1

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

PATHOLOGIST

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

ROB

(puzzled)

Water on the lung? Is that strange?

PATHOLOGIST

No. Most likely caused by the right ventricular failure.

ROB

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

PATHOLOGIST

Impossible to say.

He shrugs, and grins.

PATHOLOGIST (CONT'D)

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

2

EXT. MILLTHORPE LODGE - DAY

2

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

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

3

INT. MILLTHORPE LODGE - OFFICE - DAY

3

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

She eyes the silent buzzer on the office wall.

4

EXT. HANNAH'S HOUSE - DAY

4

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

5            INT. HANNAH'S HOUSE - HANNAH'S BEDROOM - DAY            5

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

                         SEAN  
                         There's green bits on the bread.

                         HANNAH  
                         Have cereal.

                         SEAN  
                         No milk.

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

6            INT. HANNAH'S HOUSE - KITCHEN - DAY            6

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

                         HANNAH  
                         I picked all the green bits out  
                         with my teeth.

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

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

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

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

                         HANNAH  
                         (wheedling)  
                         Mum...

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

                         HANNAH  
                         (taken aback)  
                         You're going to the supermarket?

                         JAN  
                         What, like that's a first?

They stare at each other, enemies.

8 EXT. SCHOOL/PLAYGROUND - DAY 8

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

HANNAH  
Hold hands to cross the road.

SEAN  
Get off me, random!

He shakes her off and runs off into the playground.

HANNAH  
You stop in school today, Sean!

Sean ignores her.

MR HARDING  
Hannah?

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

MR HARDING (CONT'D)  
Surprised to see you still here.

HANNAH  
Change of plan.

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

Akil and a couple of other latecomers run into school.

9 INT. BUS - DAY 9

Hannah, deep in thought as the bus trundles along.

10 INT. HOSPITAL - CORRIDOR - DAY 10

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

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

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

11

INT. HOSPITAL - WARD - DAY

11

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

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

But there's no Tom.

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

HANNAH

Tom?

The PATIENT in the next bed calls out.

PATIENT

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

HANNAH

But I brought him some clothes last  
night.

Hannah's confusion, as the Nurse enters.

NURSE

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

HANNAH

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

NURSE

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

HANNAH

(furious)

Are you for real?

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

PATIENT

I've nowt to go home in, love.

12 INT. ROSHANA'S HOUSE - KITCHEN - DAY

12

Roshana pulls a pile of the boys' washing out of the machine. As she gives the drum a final turn in search of lost socks, a little clattering noise.

She reaches in and finds a handful of cowrie shells.

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

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

She looks back down at the shells, puzzled.

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

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

ROSHANA (O.C.)  
(surprised)  
Hello love.

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

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

13 INT. POLICE HQ - CORRIDOR - DAY

13

Rob keeping up with Grogan, who is marching along.

ROB  
All Control had to do was check the name.

GROGAN  
Against what? You haven't even got a file up and running yet.

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

Grogan disappears into his office.

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

Rob follows Grogan in and finds him laughing.

GROGAN

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

He turns away.

GROGAN (CONT'D)

Now bugger off, Rob, until you've something useful to tell me.

A beat. Rob stays calm.

ROB

Until I can find my witness...

GROGAN

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

ROB

(losing it)

I barely even know what he bloody looks like!

15            EXT. POLICE HEADQUARTERS - PORTAKABIN - DAY            15

Rob enters the portakabin.

16            INT. POLICE HQ - PORTAKABIN - DAY            16

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

A beat, and then he speed dials his mobile.

ROB

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

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

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

Writes: "Tom Parfitt - missing".

Makes himself laugh. Really looks quite cheerful, for the first time.

17

INT. MILLTHORPE LODGE - OFFICE - DAY

17

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

HANNAH

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

SHIRLEY

He can't get far, in his pyjamas.

HANNAH

(again!)

Not wearing his pyjamas, Shirley!

Shirley yawns, and shakes her head - sorry.

HANNAH (CONT'D)

Double shift! I don't even think that's legal.

Debbie enters and goes straight to her desk.

DEBBIE

I know you're tired, we're all tired, it's hard when there's health and safety getting under everyone's feet, but...

SHIRLEY

Not health and safety pushed Alison out of that window, was it.

Hannah's shock.

DEBBIE

(the ninth time)

Nobody pushed her!

Suddenly the buzzer on the wall goes off. Too loud. Everyone stops dead and looks anxious.

Because it's Room 27. An empty room. Tom's room, where Alison died.

SHIRLEY

All night, that were going off.

Hannah points her remote at it, and it stops.



SHIRLEY (CONT'D)

All night.

DEBBIE

Did you check it out?

Debbie and Shirley, daggers drawn.

SHIRLEY

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

DEBBIE

I do pay you, remember.

Shirley is very upset now, and angry.

SHIRLEY

Oh, you know what? Sod your job.

Shirley jumps up.

SHIRLEY (CONT'D)

Sod you. I'm going home.

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

18

INT/EXT. MILLTHORPE LODGE - ENTRANCE - CONTINUOUS

18

Hannah runs after Shirley and tries to stop her.

HANNAH

Shirley?

SHIRLEY

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

HANNAH

Tom never pushed her! He wasn't capable.

SHIRLEY

I never said it was him.

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

19

EXT. MILLTHORPE LODGE - DAY

19

The Lodge, rising from the millpond, dark and deep.

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

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

20

INT. MILLTHORPE LODGE - DAY ROOM - DAY

20

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

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

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

She conks out, disappointed. Hannah helps.

HANNAH  
Look sweet...

Mavis has conked out, briefly upset about Alison.

MAVIS  
That poor lady.

HANNAH  
Any more old songs. Nancy?

Nobody responds. Hannah tries again.

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

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

NANCY  
La la la, la la la la la.

MAVIS  
She's forgotten the words!

Hannah sings, Nancy hums.

HANNAH AND NANCY  
Remember me to a bonny lass there.

MAVIS  
(laughing)  
Oh dear!

Nancy stops, and then so does Hannah.

HANNAH  
For she...

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

HANNAH (CONT'D)  
Go on. Finish it.

NANCY  
I don't dare.

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

Nancy starts to cry, softly.

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

Hannah pushes Nancy in her wheelchair along the corridor.

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

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

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

NANCY  
He hasn't changed a bit, you know.

HANNAH  
Who hasn't?

But Nancy has retreated into herself.

22      INT. MILLTHORPE LODGE - CORRIDOR - DAY      22

Hannah exits Nancy's room, thinking.

The scene tape stretches across the door of Tom's room, unbroken.

Hannah cannot resist the temptation. It's not like her to break rules, but something is drawing her towards that door.

She walks towards it, checking over her shoulder.

One last hesitation.

Then carefully, illegally, she breaks through the scene tape.

23

INT. MILLTHORPE LODGE - TOM'S ROOM - DAY

23

Hannah opens the door into the boarded up room, and switches on the centre light.

Blank, empty, too bright, the room looks as though it has never been occupied.

She looks round. Nothing to see. The room is calm.

But as she crosses the threshold, her feet squelch. She looks down and seems to see that the carpet is sodden with water.

She jumps, and in a moment the illusion is gone.

Hannah checks the alarm, which seems fine.

Just something very small on the carpet.

A tiny cowrie shell, glistening with water.

She picks it up, peers at it, smiles - it's lovely.

Sits down on the bed for a moment, to look at it.

A moment of unnatural calm, and Hannah looks down at her feet.

They are bare, in shallow lapping water.

24

EXT. LAKE - DAY

24

A lake stretches out before Hannah.

A boat begins to row into Hannah's field of vision.

Hannah begins to sing, without meaning to.

HANNAH

Where are you going...

Tom sits in the boat, passive, quiet, as it glides gently into view.

She continues singing, without wanting to.



Rob, not entirely with her.

ROB  
He's been in touch?

HANNAH  
He's got a thing about it. Songs,  
he's got hundreds of of them. In  
his piano stool. Songs about  
Scarborough.

A beat.

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

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

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

He laughs, a bit, and shakes his head.

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

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

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

She's gone out of the door.

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

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

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

29                    EXT. TOM'S STREET - DAY                    29

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

ROSHANA  
Over here.

ROB  
Mrs Salim?

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

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

30 INT. ROSHANA'S HOUSE - LOUNGE - DAY

30

Roshana brings Rob a cuppa.

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

ROSHANA  
You ever take photographs of your neighbours?

ROB  
(little laugh)  
Don't even know their names.  
(beat)  
OK, ever seen any paperwork at all?  
Address book, mobile phone bill...

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

ROB  
Bank details...

ROSHANA  
Was me always did his banking for him, lately.

ROB  
(pleased)  
So you know his account number?

She finds a chequebook on a shelf, next to the little cowrie shells, and hands it over.

ROSHANA  
I used to get it out in cash for him. He wouldn't have a credit card or a hole in the wall.

Rob's looking through the stubs and gets a shock.

ROB

Five thousand pounds!

ROSHANA

Day before yesterday, yeah.

(beat)

Should have realized he was  
planning something.

ROB

So, if I could have the key?

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

31

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

But she follows him into the hall.

Her foot hits that waiting cowrie shell.

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

ROB

Souvenir from the seaside?

ROSHANA

He wasn't one for taking holidays.

She pockets the shell.

32 INT. TOM'S HOUSE - PARLOUR - DAY

32

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

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

ROSHANA

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

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

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

ROB

Ever meet any of his family?



ROSHANA

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

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

ROSHANA (CONT'D)

Bit posh.

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

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

ROSHANA (CONT'D)

India. He never said owt about that.

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

ROB

Some paperwork here.

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

ROSHANA

Sorry! I don't like empty houses.

33

INT. TOM'S HOUSE - LANDING - DAY

33

Rob and Roshana approach the attic door.

ROB

What's up there?

ROSHANA

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

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

ROSHANA (CONT'D)

Kept himself to himself, you know.

ROB

Heard that one a few times!

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

Roshana stands at the bottom, her hand to her mouth, unable to move. She watches him climb up, up, up into the darkness.

Rob opens the door at the top of the stairs, and light floods out to envelop him. He looks down and smiles.

Then disappears into the attic.

34

INT. TOM'S HOUSE - ATTIC - DAY

34

Rob enters the empty attic.

No toys, no fire. Damp patches on the plasterwork. It's a pale memory of the hallucinatory place the boys visited last night.

A faded, mildewed Maa Kali hangs on the wall.

Both the light and the noise come from an old window in the roof, propped open and thudding to and fro in the wind. Rob crosses towards it and wrestles it shut, stepping around the puddle of water that has formed beneath it.

Roshana enters, nervously.

ROB  
There's your villain.

The poor old teddy sits on the nursing chair, both a bit mouldy, clearly unused for years.

ROSHANA  
(puzzled)  
That's an old nursing chair.

She gives the chair a little touch, and it rocks to and fro creakily for a moment, and then stops.

Roshana reaches out to a piece of faded old cloth, folded up neatly on the seat of the chair. Touches it gently. Wants it.

ROSHANA (CONT'D)  
If he had of invited me I'd probably have made an excuse.

ROB  
Why?

ROSHANA  
The damp. I'll be sneezing all day if I stop in here any longer.

A little fall of soot into the grate, where there's now only ashes and clinker, takes Rob's attention.

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

Whoever was there last night, has left.

35      EXT. STREET NEAR SCHOOL - DAY      35

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

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

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

36      EXT. TOM'S HOUSE - DAY      36

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

It really does look dark and strange.

37      EXT. SCHOOL - DAY      37

Hannah stands outside the school.

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

Then gets a grip.

38      INT. SCHOOL - HALL - DAY      38

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

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

HANNAH

Sean really paint this?

MR HARDING

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

HANNAH

(little laugh)

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

MR HARDING

And so you gave up your university  
place.

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

MR HARDING (CONT'D)

(gently)

Does your Mum know that's why?

HANNAH

She doesn't really notice what  
other people do.

(closing it down)

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

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

MR HARDING

(singing)

Are you going to Scarborough Fair?

(speaking)

Simon and Garfunkel! My Dad played  
that record on a loop. In his loon  
pants!

HANNAH

But this isn't the same tune.

He looks at it more carefully, and picks out the first few  
notes on the piano.

MR HARDING

Because this one comes from Mr  
Richard Hutton, of Goathland.

Hannah is full of enthusiasm now, safe at last with an adult  
she can trust.

HANNAH

This old man I know, Tom, he's got  
hundreds of different Scarborough  
Fairs in his house.

MR HARDING

There used to be collectors went round pouring beer down old lads in return for their songs. Each old lad sang his own version.

HANNAH

Why though? What's Tom looking for?

MR HARDING

You can't just ask him?

HANNAH

It's complicated. He doesn't even know I took this.

(beat)

Look, she's to sew him a shirt, without any needlework. Wash it in a well without any water.

Excited, she waits for him to get it.

MR HARDING

Impossible tasks.

HANNAH

One impossible task after another, and it never ends.

The school bell rings for the end of the day. Mr Harding looks down at the manuscript.

MR HARDING

Maybe that's the reason he's collected so many.

Hannah is thrilled to make the connection.

HANNAH

(realizing)

He's trying to find one with an ending.

39

EXT. SCHOOL - PLAYGROUND - DAY

39

A few CHILDREN setting off home, including Akil.

Hannah exits the building, feeling excited, and Sean runs out and catches up with her. They smile at each other.

HANNAH

It might have to be pizza again.

SEAN

Cool.

But as they walk away, the strange feeling returns.  
Hannah looks over her shoulder. But there's nothing to see.

40

INT. ROSHANA'S HOUSE - KITCHEN - DAY

40

Zamir and Akil, pushed into the kitchen by their mother.

ZAMIR

I don't know what you're talking  
about.

ROSHANA

And don't you dare lie to me.

She picks up the cowrie shells from the shelf and thrusts  
them out to the boys. Zamir just laughs.

ZAMIR

(scoffing)  
Sea shells? I can do better.

ROSHANA

These are beneath you? So what else  
did you take?

AKIL

Nothing! We didn't take nothing. We  
just looked round. The lady...

ZAMIR

Oh, lame! Shut up!

He kicks Akil to stop him talking.

ROSHANA

That's it, you're grounded.

ZAMIR

In your dreams.

He storms out, leaving Roshana shocked. Akil is shocked, too,  
at the sight of his mother's authority flouted. He cowers,  
expecting her to blow her top.

To his astonishment, Roshana is defeated. She sits down at  
the kitchen table in a heap, and cries.

AKIL

Sorry. Sorry, Mum.

ROSHANA

You going to promise me?

AKIL

I won't go in there again, Mum.

She dries her eyes and hugs him.

ROSHANA

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

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

ROSHANA (CONT'D)

It's a game. A really really old Indian game.

AKIL

Did you nick this from next door?

ROSHANA

I borrowed it. I'll take it back.

Roshana has the grace to look embarrassed, which he thinks is hilarious.

ROSHANA (CONT'D)

You want to play Pachisi with me, or not?

He laughs, and they are united.

41

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

41

Sean is playing away on his computer games.

We pan round his messy room, till we get to the door, which Hannah opens. She smiles.

HANNAH

Great work, tidy boy.

As she crosses the room to his desk, we reveal that the room is now tidy and spotless.

School uniform neatly tidied, dirty clothes absent, shoes neatly under the bed, the corner of his duvet turned back.

HANNAH (CONT'D)

Got to go back to work, OK, but your pizza's ready to go.

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

She exits and closes the door, leaving Sean puzzled.

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

42

INT. POLICE HQ - PORTAKABIN - DAY

42

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

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

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

Picks up the file and starts to go through it.

The first three things he finds inside:

The deeds of the house.

An old prescription for spectacles.

And a third document, which puzzles him.

It's a death certificate. It's old, more than half a century old. It names Mrs Dorothea Parfitt, aged 25.

Husband, Thomas Parfitt.

43

EXT. BUS - DAY

43

Hannah sits upstairs at the back of the bus, alone.

Suddenly she seems to hear that whispered voice again; it's not English: the phrase means "remember me", in Gujarati.

ISHA

Mane yaad kar.

Hannah freezes.

A figure sits at the front of the bus, its back towards her, indistinct, robed. A woman.

As Hannah stares, the figure starts to turn, may be about to get up...

Hannah rings the bell and races down the bus, forced to get closer and closer to the figure in order to reach the stairs.





Akil shows Roshana the three pieces of white card.

AKIL

What shall I do with these?

ROSHANA

(to Rob)

Can't imagine anyone putting up  
with him.

(to Akil)

Give them here.

ROB

Ok, thanks.

ROSHANA

Bye.

Roshana takes the white cards. Now we can see they are three identical envelopes, posh stationery. She opens one, pulls out what's inside.

She looks mystified.

48

INT. POLICE HEADQUARTERS - PORTAKABIN - DAY

48

Rob goes back to his screen, checks the clock, and presses the button for the printer.

He's inside a local newspaper archive, and the front page lead is a story about a local bride, Dorothea Parfitt, who died in on her first day back from her honeymoon.

The headline reads:

"Bride's Tragic Fall."

It's illustrated by a wedding photograph. The dead woman as a smiling young bride, in a big 1950s dress and permed hair.

Her groom, his hair brilliantined and his trousers cuffed.

Middleaged, but still recognizably Tom.

The picture credit is Hackness, the same Scarborough studio.

Rob dials his phone.

ROB

(into phone)

Hi, yeah, Rob Fairholme again. That misper briefing. Can you add Scarborough Police to the circulation list? Thanks.



SHIRLEY

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

Hannah goes silent and scared, and Shirley understands.

SHIRLEY (CONT'D)

You've seen her too.

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

HANNAH

I must have left that on. Sorry.

51 INT. SHIRLEY'S FLAT - KITCHEN - DAY

51

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

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

Shirley is in the doorway behind her.

SHIRLEY

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

Hannah, torn.

52 INT. SCHOOL - HALL - DUSK

52

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

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

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

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

59 On the wall, a bit along from Sean's painting, is one signed<sup>59</sup>  
by Akil, showing a lady with masses of black hair and his  
notion of a sari. The words say: The Lady Next Door.

53 EXT. HANNAH'S HOUSE - DUSK

53

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

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

His front door is open, oddly.

SEAN

Mum?

He enters.

54 INT. HANNAH'S HOUSE - HALL/KITCHEN - DUSK

54

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

SEAN

Mum? I got the milk.

55 EXT. HANNAH'S HOUSE - GARDEN - DUSK

55

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

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

JAN

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

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

JAN (CONT'D)

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

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

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

But as he turns, Rob is there.

ROB

Hey.

Rob is looking down the garden, suspiciously.

SEAN

She's all right, my Mum.

Rob sees the plea in Sean's face.

SEAN (CONT'D)

Honest she is.

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

JAN

Who the fuck is this you've brought home?

SEAN

(to Rob)

We can look after her.

JAN

Get out of my house.

SEAN

Me and Hannah.

ROB

Hannah's not always going to be here, love.

(to Jan)

Mrs Ward...

JAN

I don't want his sort interfering again.

Hannah has arrived.

HANNAH

It's all right, Mum.

Jan looks glittery, scared, even vulnerable.

HANNAH (CONT'D)

It's just to do with that accident at work. It's all right, really.

A beat, and Jan pats at her hair.

JAN

Oh, I must look a sight.

She disappears into the house. Hannah waits for Rob to say something, but he is too tactful.

ROB

Got something to show you.

Rob shows Hannah the wedding photo.

HANNAH

What happened to her?

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

ROB

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

She peers more closely.

HANNAH

In Scarborough!

ROB

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

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

ROB (CONT'D)

(quietly)

Why's your Mum scared of policemen?

HANNAH

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

ROB

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

HANNAH

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

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

HANNAH (CONT'D)

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

ROB

So you took over. How old were you?

HANNAH

Thirteen.

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

JAN

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

ROB

No, thanks.

JAN

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

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

HANNAH

I'll see him out, Mum.

57

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

57

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

HANNAH

Never had you down as shy.

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

ROB

Come on then.

HANNAH

Where are we going?

ROB

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

A beat. Hannah's not laughing now.

HANNAH

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

ROB

You think Tom Parfitt is innocent.

HANNAH

Yes of course!



ROB  
You want to find him.

HANNAH  
More than anything.

ROB  
Then you let me be the judge of  
what's important.

58      EXT. SHIRLEY'S FLAT - NIGHT      58

Rob and Hannah walk up to Shirley's flat.

59      INT/EXT. SHIRLEY'S FLAT - HALL - NIGHT      59

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

HANNAH  
It's me.

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

HANNAH (CONT'D)  
He won't laugh, I promise. Shirley,  
please, help us.

A beat. Inside, the kitchen tap is dripping.

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

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

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

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

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

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

He turns, and smiles, the tap mended.

SHIRLEY

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

ROB

Anybody...?

SHIRLEY

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

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

61

EXT/INT. SHIRLEY'S FLAT - NIGHT

61

Hannah hugs Shirley on the doorstep.

HANNAH

Early night!

SHIRLEY

You too.

Hannah walks away a step, but Shirley grabs Rob, whispering  
urgently.

SHIRLEY (CONT'D)

She's just a child.

ROB

(a bit too light)

Try telling her that.

Shirley grabs him, looks him in the eye, forces him to take  
her seriously.

SHIRLEY

I told her, don't go looking for  
that old man. You - don't let her  
out of your sight.

She watches Hannah and Rob walk away. Rob looks at Hannah:  
what was all that about?

HANNAH

She didn't want to tell you cos she  
thinks everyone will point the  
finger and say she's mad.

Rob waits patiently for Hannah to tell him, which, in a  
moment, she does.

HANNAH (CONT'D)

Shirley thinks that woman she saw  
was a ghost who's haunting Tom.

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

HANNAH (CONT'D)

OK, you can laugh like a dick.

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

ROB

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

62

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

62

Shirley closes the door, very upset.

She listens to the silence. Lets herself relax, just for a beat.

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

Shirley runs back to her front door.

But it's locked.

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

63

INT. ROB'S CAR - NIGHT

63

Rob driving Hannah.

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

HANNAH

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

ROB

She's not a ghost.

HANNAH

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

(MORE)

HANNAH (CONT'D)

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

ROB

(gently)

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

HANNAH

(bewildered)

I can't. I can't stop, and I don't know why.

64

INT. HANNAH'S HOUSE - KITCHEN - NIGHT

64

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

HANNAH

What are you doing?

JAN

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

HANNAH

(appalled)

Mum!

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

65

INT. PUB - NIGHT

65

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

ROB

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

GROGAN

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

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

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

GROGAN  
Good to see you getting stuck in  
again, Rob.

A beat.

ROB  
Has it been that obvious?

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

ROB  
(laughing)  
... in blood, yeah, OK.  
(beat)  
I couldn't sit on a train for a  
long time without the wheels going  
one in three marriages end in  
divorce, one in three marriages end  
in divorce...

GROGAN  
So don't sit on trains.

ROB  
I worked that one out for myself.

By their standards, this is a warm moment of connection.

66

EXT. PUB - NIGHT

66

Rob and Grogan exit the pub.

GROGAN  
That good Muslim girl. She got  
power of attorney over the old  
boy's affairs?

ROB  
(surprised)  
I don't think so.  
(defensive)  
I'll find out.

GROGAN

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

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

ROB

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

GROGAN

(over his shoulder)  
Prove it.

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

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

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

67 EXT. TOM'S STREET - NIGHT

67

Night closes the street down.

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

And inside, the flickering light of a fire.

68 INT. TOM'S HOUSE - HALL/PARLOUR/BEDROOM/ATTIC - NIGHT

68

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

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

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

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

In the bedroom, the tap stops dripping.

The house feels entirely empty.

AKIL (V.O.)

Mum!

69

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

69

Akil, sitting up in bed shouting for his mother.

AKIL

Mum!

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

ROSHANA

Bad dream?

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

ROSHANA (CONT'D)

OK now?

Under his pillow, she finds something.

ROSHANA (CONT'D)

What's this?

AKIL

The lady next door.

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

AKIL (CONT'D)

She's gone now.

But Roshana looks frightened.

70

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

70

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

71

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

71

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

She exits and closes the door.

But Sean is not asleep.

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

Someone moving things about, very gently.

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

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

72

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

72

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

A blueish light flickering from inside the car.

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

LUCY

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

ROB

Tell me about it.

LUCY

Got something big on?

ROB

Not big exactly. Just weird.

LUCY

I like weird.

ROB

Do you believe in ghosts, Lucy?

LUCY

Dad? You OK?

ROB

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

LUCY

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

ROB

How's your Mum?

LUCY

(hesitant)

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

(MORE)



LUCY (CONT'D)

I did say she ought to tell you.  
Dad. Dad, are you sure you're all  
right?

ROB

Never better.

73      EXT. HANNAH'S HOUSE - DAY      73

The house in the early morning, looking ominous.

74      INT. HANNAH'S HOUSE - SEAN'S BEDROOM - DAY      74

Sean is sitting up in bed, looking at his unnaturally tidy  
room, puzzled and a bit unnerved.

He gets up and flings his duvet aside in a big fluffy pile.

Goes to pull on his sweater. Senses something.

Turns round to see that the duvet is all tidied up and neat  
again.

Runs out of the room.

75      EXT. SCARBOROUGH - SPA - DAY      75

Hannah stands looking down at her feet in the water.

When she looks up, she's back on the beach in Scarborough,  
down by the Spa, where the rock pools are.

Tom stands at the top of the steps by the Spa, and looks down  
at her.

HANNAH

(singing)

Remember me...

Tom puts his fingers to his lips, and she is silenced.

76      INT. HANNAH'S HOUSE - HANNAH'S BEDROOM - DAY      76

Hannah wakes up with a start.

77      INT. HANNAH'S HOUSE - JAN'S BEDROOM - DAY      77

Jan is getting dressed, and hears her car drive away.

Looks out of her window just in time to see it leave, which  
makes her cross.

78

INT. JAN'S CAR - DAY

78

A doomy feeling as Hannah drives...

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

HANNAH

Oh my God!

SEAN

Are you nicking me Mum's car?

HANNAH

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

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

HANNAH (CONT'D)

You OK?

SEAN

Yeah. Where are we going?

HANNAH

It being Saturday, how about the seaside?

SEAN

Yay!

They drive on.

79

INT. POLICE HQ - RECEPTION - DAY

79

Rob is waiting, rather formally, for Roshana to arrive, which she does, smiling, shy, and acting much less nervous than she feels.

ROB

I'd have come to see you.

ROSHANA

No problem, I needed to get out of the house.

Rob guides her to a couple of waiting chairs, and she takes out Akil's photograph of the young Indian woman. Chatty, smiling, trying to keep it light, desperate for him to take it off her.

ROSHANA (CONT'D)

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

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

ROSHANA (CONT'D)

These too.

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

ROB

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

ROSHANA

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

ROB

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

Roshana is wary now.

ROSHANA

No. I were just being neighbourly.

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

ROB

Do you know what this is?

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

ROB (CONT'D)

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

Roshana doesn't understand at first.

ROB (CONT'D)

All his worldly goods, left to you.

ROSHANA  
(appalled)  
I don't want it.

ROB  
I should arrest you on suspicion of  
fraud by misrepresentation.

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

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

ROB  
Was he, really?

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

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

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

ROSHANA  
I don't like empty houses.

ROB  
Why come halfway across town to  
give it to me?

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

ROB (CONT'D)  
Fifteen years living next door and  
you never went inside. Why?

But Roshana shakes him off and flees out the door.

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

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

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

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



The wintry beach. The odd DOG WALKER, wrapped up against the cold. A METAL DETECTOR. Otherwise, the beach is empty.

The Grand Hotel looms over the scene. It still looks just like the 1950s.

Hannah and Sean try to build a sandcastle with their bucket and spade.

SEAN

Dad made like a proper moat and filled it up with water.

HANNAH

Yeah, but I think he had a bigger spade. Big blue one, remember.

SEAN

Me Mum put it on the skip.

HANNAH

Course she did. I'd forgotten that. And you cried your eyes out!

SEAN

I were only little.

They work on for a moment.

SEAN (CONT'D)

Why did she do that, Hannah?

HANNAH

Why did she get rid of all his stuff?

She thinks about it, and understands for the first time.

HANNAH (CONT'D)

I think she was angry with him for leaving her alone.

SEAN

She had us though.

HANNAH

(sad)

Not the same thing.

Sean's gone a bit quiet, and she tries to cheer him up.

HANNAH (CONT'D)

Remember where Dad took us after he filled the moat?

SEAN  
(cheering up)  
Chip shop!

84

EXT. SCARBOROUGH - SOUTH BEACH - DAY

84

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

SEAN  
Are we looking for someone?

HANNAH  
If we are, we've not found him.

A beat. Sean makes a decision.

SEAN  
Here.

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

SEAN (CONT'D)  
Your money, anyway.

HANNAH  
Wasn't you cleared up your room,  
then.

SEAN  
I thought it must have been me Mum.

Little laughs - she's never clear up a room!

SEAN (CONT'D)  
Cos there's no such thing as  
ghosts, right.

Hannah can't speak.

SEAN (CONT'D)  
Cos if there was ghosts, me Dad  
would of come back to see us.

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

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

85 INT. PORTAKABIN - DAY

85

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

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

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

Reaches forward, tentatively.

He pins them back together, very carefully, reuniting them.

ROB  
(softly)  
There you go.

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

MALE VOICE  
Hello?

ROB  
Oh, I was looking for Shirley  
Padfield.

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

MALE VOICE  
And you are?

ROB  
(suspicious)  
What's going on?

86 EXT. SHIRLEY'S FLAT - DAY

86

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

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

Rob throws himself through the door.

87 INT. SHIRLEY'S FLAT - KITCHEN - DAY

87

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



She's clearly dead.

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

Rob is horrified. Guilty. Alone in the crowd.

88

EXT. SCARBOROUGH - SPA - DAY

88

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

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

The sea crashes down, threatening and exciting.

HANNAH

Careful. Don't go too close. Sean!

SEAN

Let's go to the rock pools!

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

HANNAH

We should be getting home.

Sean sees the sign first: Cafe.

SEAN

Ice cream!

89

INT. SCARBOROUGH - CAFE - DAY

89

Hannah and Sean, a bit wet and giggly from the sea front, crash into the big old empty cafe at the Spa.

There's nobody here. It feels like it's been empty for years.

SERVER

I was just closing, but...

She's behind them, come from nowhere, makes them jump.

HANNAH

What's the most disgusting ice cream you've got?

SERVER

Spoiled for choice there.

She takes Sean to have a look in the ice cream freezer.

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

SERVER (CONT'D)

Strawberry, mango, what's this  
one... pistachio, or there's  
chocolate, chocolate mint,  
chocolate chip, double chocolate,  
rum and raisin...

SEAN

Rum and raisin!

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

SEAN (CONT'D)

Hannah!

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

SEAN (CONT'D)

Come and see!

Her attention flickers back to Sean, and she is just in time to see him run out of the cafe into the outside world.

She looks back at the photo. A hand on the sandcastle boy's arm. A bare arm, with bangles on the wrist.

An Indian woman in a sari, who looks straight out of the picture at Hannah.

TOM (V.O.)

Hannah.

Now she jumps. Looks up.

Right at the far end of the long long room, stands Tom, smiling, looking just as he did when they first met.

He's looking towards her, but not at her, as though he cannot see her, as though he is in a different time.

Time seems frozen. Everything slows around Hannah.

When her mobile rings, she looks down, just for a moment, and sees the name "Rob Fairholme". Presses reject.



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

TOM  
Are we dancing?

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

HANNAH  
Policemen all through the known  
universe looking for you.

TOM  
They can look all they like.

She gives him a big hug.

TOM (CONT'D)  
Steady on. Me ticker.

She sits him down at one of the tables.

TOM (CONT'D)  
Can you still get a cup of tea in  
here?

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

HANNAH  
Selfie moment!

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

HANNAH (CONT'D)  
Coming home with us, Tom?

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

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

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

TOM (CONT'D)  
Oh, no.

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

TOM (CONT'D)

Why did you have to bring her here?

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

HANNAH

I didn't bring her. Not on purpose.

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

TOM

You have to go.

HANNAH

Not leaving you!

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

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

HANNAH (CONT'D)

Who is she?

TOM

Isha.

HANNAH

Don't go to her.

TOM

Isha won't hurt me. She loves me.

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

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

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

Hannah cries out in terror.

TOM (CONT'D)

No!

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

HANNAH

Come back!

He looks at her in anguish as Isha enfolds him.

TOM

Don't get in her way.

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

ISHA

Mane yaad kar.

SEAN

Hannah...

The sunshine suddenly returns as Sean plucks Hannah back into the everyday world - the world where it has not been raining, and where Sean knows nothing about what she has just experienced.

SEAN (CONT'D)

This picture's gone funny.

He wants her to look at the little screen of her phone, at the photo she took of him on the black and white floor.

Just as in the original photo of the smiling boy, we see that Isha is there in the photograph.

Only now it's Sean's hand she's holding, as she stares out of the photo, challenging, menacing, directly at Hannah: stay out of my way, or I'll hurt your boy.

Hannah grabs Sean's hand and runs.

TO BE CONCLUDED