

James Herbert's

# THE SECRET OF CRICKLEY HALL

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

Episode 1

SHOOTING SCRIPT

Pink Revisions

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1 EXT. CRICKLEY HALL - 1943 DAY 1 1

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

Children singing.

CHILDREN

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

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

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

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

CRIBBEN O.S.

You're mine.

Stefan screams.

2 INT. GABE'S BEDROOM - DAY 1 2

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

3 INT. CAM'S BEDROOM - DAY 1 3

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

EVE

Me too. What was yours?

CAM

I can't remember.

EVE

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

CAM

Why can't we have our own dreams?

EVE

I know! Do you want some milk?

CAM

Coffee.

EVE

You're not getting coffee.

CAM

Really milky coffee.

4 EXT. GABE'S HOUSE - DAY 1 4

The bedroom light comes on.

5 INT. GABE'S BEDROOM - DAY 1 5

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

6 INT. GABE'S KITCHEN - DAY 1 6

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

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

GABE

Why, love?

EVE

Oh I'm sorry. Go back to bed.

GABE

Can't you just wing it?

EVE

Never seen you wing it.

GABE

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

EVE

You haven't met their parents.

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

GABE

You're working too hard. Even for you.

EVE

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

Gabe sees Cam playing with the dog Clyde.

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

CAM  
We've got work.

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

EVE  
You don't say!

7 INT. CAM'S BEDROOM - DAY 1

7

Gabe dumps Cam on his bed.

CAM  
Let's play bombs!

GABE  
What's bombs? I can't keep up.

Cam pulls Gabe over to his lego construction. It's a house.  
Impressively constructed for a five year old.

GABE (cont'd)  
That's a pretty solid job there my man.  
You know where you get that from don't  
you.

Cam retrieves a bowling ball from under the bed and totters  
towards the lego house with it.

GABE (cont'd)  
Oi monkey I've been looking for that.

Gabe watches bemused, winces.

GABE (cont'd)  
You're going to drop that on your toe -

Gabe tries to intercept him but Cam waves him off,  
determined. Cam drops the bowling ball on his lego house,  
exploding it utterly. Shouting:

CAM  
Bomb!

The multicolored bricks scattered over the carpet. Gabe nods,  
solemnly.

GABE

Good game.

8 INT. LOREN'S BEDROOM - DAY 1

8

Gabe is trying to wake his eleven year old daughter LOREN.

GABE

Last warning. Or I'm hitting you with the cold hands up the back of the neck and down the spine. Loren. Loren.

Loren grunts.

9 INT. CALLY'S BEDROOM - DAY 1

9

Gabe pulls the bedclothes from his four year old CALLY's bed.

CALLY

No.

Cally turns over.

GABE

Cally come on!

CALLY

No!

10 INT. GABE'S KITCHEN - DAY 1

10

Eve is dressed for work. Cam asleep on the sofa. Clyde sniffing around.

GABE

Dog's up.

EVE

Well thanks for coordinating everything with such military precision.

GABE

Go. I'll get everyone where they have to be.

EVE

I'm walking away.

She kisses Gabe lightly. Scoops up Cam from the sofa.

EVE (cont'd)

Come on boy.

Eve's taking Cam out when he cries out.

CAM

No! Daddy.

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

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

GABE

He doesn't want to go.

EVE

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

GABE

But when it comes down to it ...

CAM

I love you Daddy.

GABE

Do I love him?

CAM

Say it!

EVE

We're out of here.

Gabe mouths "I love you" to Cam. Cam reaches for Clyde.

CAM

Bye.

Gabe is touched but a little unnerved. Cally stumbles into view behind him.

CALLY

Where's breakfast?

GABE

You want to help me look for it?

CALLY

No.

11 INT. SCHOOL HALL - DAY 1

11

Eve meets parents at her school open day.

She keeps an eye on Cam who's in the corner creche with other little ones supervised by a teaching assistant.

DISSOLVE TO:

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

EVE

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

CAM

Friday.

EVE

Thank God.

TEACHING ASSISTANT

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

She plays with his little finger.

EVE

Have you been showing her your magic finger?

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

TEACHING ASSISTANT

I'd never have noticed. Is it rare?

Eve puts her hands next to his - same feature.

EVE

My mother had it.

TEACHING ASSISTANT

Does it mean anything?

EVE

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

CAM

All the time.

EVE

We tend to wake up at the same time.

TEACHING ASSISTANT

That must be ...

EVE

Incredibly annoying.

TEACHING ASSISTANT

I was going to say reassuring.

EVE

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

CAM

I wanted to be with you.

TEACHING ASSISTANT

Oh God I want one so badly.

EVE

That's how it starts.

12 EXT. GABE'S HOUSE - DAY 1

12

Eve parks outside their house.

13 INT. EVE'S CAR - DAY 1

13

Eve reaches for her homework pile on the back seat.

CAM

Slide!

EVE

You are not serious.

CAM

Please.

EVE

Why?

CAM

I didn't go outside.

EVE

You did go outside! You are such a big liar!

CAM

I need fresh air.

Eve laughs, despite her exhaustion. She gets out his blue woollen hat and pulls it over his ears.

EVE

Okay here it is: you can do the slide or the roundabout or the swings but not all three. Do we have a deal?

CAM

Deal!

EVE

Deal means you promise.

CAM

Deal!

14 EXT. PLAYGROUND - DAY 1

14

A montage of Cam having his fun on slide, roundabout, swings and a few more besides with Eve supplying the momentum with the last of her energy.

CUT TO:

Eve watching Cam with love and deep exhaustion from a bench. He's still racing around, tireless. She's catching up with homework marking.

There are other mothers and children around.

CAM

Look at me!

EVE

I am looking. Five minutes.

Clouds pass.

Eve can't focus on the handwritten scrawl of her pupils.

Cam is standing on the highest part of the climbing frame gazing at Eve.

Her eyelids are drooping.

Cam gazes at her intently. Whispering:

CAM

Love you Mummy.

Even though Eve is too far away to hear she mumbles a response.

EVE

Love you more.

Eve closes her eyes for a moment.

15 EXT. CRICKLEY HALL - 1943 DAY 1 15

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

A distant cry.

CAM

*Mummy.*

16 EXT. PLAYGROUND - DAY 1 16

Eve wakes up with a start.

Surely she's only been asleep for seconds.

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

And no Cam.

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

EVE

Cam?

She looks around, confused.

EVE (cont'd)

Cam?

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

She runs to the adjacent path and looks both ways.

EVE (cont'd)

Cam!

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

EVE (cont'd)

Please no.

She shrieks into the abyss.

EVE (cont'd)

CAM!!

17 EXT. PLAYGROUND - NIGHT 1 17

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

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

GABE

Eve.

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

EVE

I fell asleep.

Gabe kisses her.

EVE (cont'd)

I fell *asleep*.

GABE

Don't.

EVE

Someone must have been watching us.

GABE

He may have just wandered off.

EVE

Someone must have seen something.

GABE

They said we should go home.

Eve looks at him like he's insane.

EVE

I'm not leaving here.

GABE

Loren and Cally need you.

Eve is in torment.

GABE (cont'd)

I'll take over here.

EVE

Will you?

GABE

I'll stay.

EVE

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

GABE

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

Eve absorbs a new horror.

EVE

They're going to ask me what happened.

GABE

It's not your fault.

EVE

It is.

GABE

It is not and don't tell them that.

Gabe hugs her again.

EVE

Say we're going to find him.

GABE

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

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

GABE (cont'd)

They're driving you.

Eve begins to move away.

GABE (cont'd)

Eve.

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

18 INT. CAM'S BEDROOM - NIGHT 1

18

Eve sits dazed among the scattered lego bricks in Cam's bedroom.

LOREN

Mum.

Eve turns to her eldest daughter.

EVE

Sweetheart try to sleep. Please.

LOREN

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

EVE

We don't know what happened.

LOREN

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

Eve closes her eyes in despair.

EVE

Loren please.

LOREN

Is that what the police think?

EVE

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

CALLY

Mummy.

Eve stands up.

EVE

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

CALLY

Why can't you just ask him?

Eve stops dead.

CALLY (cont'd)

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

Eve is shaking.

CALLY (cont'd)

Can't you hear him Mummy?

Eve breaks down. Loren hurries to comfort her. Cally starts crying.

CALLY (cont'd)  
Why can't you hear him?

19 EXT. PLAYGROUND - DAY 2

19

Eve returns to the playground at dawn. Gabe still there. Police dispersing. Eve searches Gabe's face. He shakes his head. They look across the barren dawn landscape.

GABE  
He's gone.

EVE  
No.

He holds her as we pull back and:

FADE TO BLACK.

20 EXT. GABE'S HOUSE - DAY 3

20

Eve returns from the shops laden with bags. Close on her face, she looks hollow.

Caption: *Eleven Months Later.*

She notices something out of the corner of her eye and stops dead.

A lamp post with a missing cat poster.

She approaches it, astonished.

Underneath we can see another poster peeking out from the corners.

Eve furiously rips away at the missing cat poster.

Gradually Cam's faded photo is revealed underneath.

Someone has pasted a missing cat poster over her missing child.

She's crying as she uncovers her son's face.

She calls out to the surrounding houses.

EVE  
Who did this? Who could do this?

She breaks into a run, leaving her shopping scattered over the pavement.

21 INT. GABE'S BEDROOM - DAY 3

21

Eve washes a pill down with a glass of water.

The door opens downstairs and she hears Loren and Cally.

LOREN O.S.

Mum someone said you dropped your shopping are you okay?

CALLY O.S.

The eggs are broken.

Eve forces herself up. She has to hold it together for them.

22 EXT. GABE'S HOUSE - DAY 3

22

Gabe returns home.

23 INT. GABE'S LIVING ROOM - DAY 3

23

Loren's doing her homework as Gabe enters. Without looking up:

LOREN

Cally's with her.

Gabe sits opposite Loren. Studies her as she concentrates.

GABE

I need to ask you something.

Loren continues making notes.

GABE (cont'd)

How would you feel about moving?

Loren nods.

GABE (cont'd)

I don't mean permanently. But out of London. Just for a couple of months. I don't want her here for the anniversary.

LOREN

She'll never go.

GABE

She might if it comes from you.

Loren looks up.

GABE (cont'd)

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

LOREN

Where?

GABE

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

LOREN

What about school?

GABE

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

LOREN

This is more important than school.

GABE

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

LOREN

I think it's a good idea.

GABE

Thank you.

24 INT. GABE'S BEDROOM - DAY 3

24

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

Gabe turns away, stricken.

25 INT. CAM'S BEDROOM - DAY 3

25

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

Gabe reaches under the bed to retrieve the bowling ball.

He slides his fingers into the sockets.

Clyde tries to comfort him.

Gabe pushes him away, wretched.

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

He forces himself not to submit to despair.

26 INT. GABE'S BEDROOM - DAY 3 26

Eve sleeps fitfully.

27 DREAM MONTAGE 27

Close-up images of:

The narrow dormitory window lashed by rain.

Battered orphans' shoes.

Pendulum from the grandfather clock.

Carbolic soap scrubbing an orphan's scalp.

Chalk on blackboard.

Cribben's eyes.

A boy screaming.

Pages turning on the punishment book.

Stefan Rosenbaum. Stefan Rosenbaum. Stefan Rosenbaum.

SWISH-THWACK

27A INT. GABE'S BEDROOM - DAY 3 27A

The sound of a cane wakes Eve. She looks around for Cam's blue hat. It's on the floor.

28 EXT. COUNTRY LANE - DAY 4 28

Gabe's car speeds along a country lane.

Caption: *One Month Later.*

CALLY O.S.

How far?

GABE O.S.

Ten minutes less than the last time you asked.

LOREN O.S.

Clyde's going to be sick.

They pass a sign.

CALLY O.S.

Devil's Cleave! Dad! It's called Devil's  
Cleave! Is that like cleavage?

30 EXT. COUNTRY LANE - DAY 4

30

Gabe's car winds its way through narrow country lanes.

31 INT. GABE'S CAR - DAY 4

31

Through the windshield, we see Crickley Hall loom up into view. More institutional than residential. The house from Eve's dream.

GABE

Big enough for you?

LOREN

It's a mansion.

CALLY

It's a castle!

Eve is disturbed as she sees the house. She knows she's seen it somewhere before. She notices Gabe watching for her reaction. He looks at her with love and some trepidation.

GABE

Too much?

EVE

(SMILING)

Always.

She kisses him.

32 EXT. CRICKLEY HALL - DAY 4

32

Eve approaches the imposing grey slab of a building. Trying to figure out where she's seen it before.

EVE

Which way's the school?

GABE

Two miles ... that way. There's a school  
bus for the village they said they'll  
make a stop.

(TO LOREN)

Hear that princess? You don't even have  
to struggle down to the bus stop.

Gabe unlocks the front door.

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

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

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

GABE (cont'd)  
You are sick.

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

33 INT. CRICKLEY HALL / DORMITORY - DAY 4 33

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

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

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

EVE  
Was this a family home?

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

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

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

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

Gabe opens a window in the dining room.

EVE  
Have the police got the landline here?

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

EVE

People do remember things on  
anniversaries.

GABE

If they do we're a phone call away.

Eve nods, trying not to be tearful. Being brave for him.

36 INT. CRICKLEY HALL / DRAWING ROOM - DAY 4

36

Eve places three photos on the mantelpiece above the fire now  
burning in the grate. Loren and Cally together. A family  
group shot with Cam. The third photo - Cam alone. Eve looks  
at it solemnly.

EVE

We love you baby.

As if in response, Eve hears a tapping sound from the  
entrance hall.

37 INT. CRICKLEY HALL / ENTRANCE HALL - DAY 4

37

Eve looks at the grandfather clock. The pendulum is  
stationary. The same pendulum from her dream. But she seems  
to hear it ticking. She looks closer.

Something moves on the stairs, startling her. She looks up  
the staircase but there's no-one there.

38 INT. CRICKLEY HALL / LANDING - DAY 4

38

From the landing, another pov shot from child's height  
looking at Eve through the bannisters. Someone is there.

39 INT. CRICKLEY HALL / LANDING - DAY 4

39

Eve peers at the bannisters. Although she can see nothing she  
senses someone.

Loren and Cally come down from the second floor back to their  
room on the first, breaking the moment.

EVE

What's up there?

LOREN

Junk room. It's the only place I can get  
a signal.

EVE

What's my room like?

CALLY

We gave you the biggest one.

EVE

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

CALLY

He said I could have -

LOREN

We like it here.

40 INT. CRICKLEY HALL / CELLAR - DAY 4

40

Eve descends the stone steps into the cellar. Gabe is working on the boiler in the corner. She approaches the low circular wall round the well. It has a metal safety grille over it. She peers into the pit and hears the rushing sound of fast running water.

EVE

That's what makes the house cold.

GABE

No that'd be the dodgy boiler.

Eve tugs at the metal grille covering the well to verify it's well secured.

GABE (cont'd)

I've checked it but we'll ban them.

EVE

Is that a generator?

GABE

They get power cuts.

Eve nods, still looking around. Gabe studies her.

GABE (cont'd)

There's a B&B a few miles further out.

EVE

No I'd rather it was just us. Good choice.

Gabe moves to the generator.

GABE

Hot water's back on. I'm just going to check this out before it gets dark.

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

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

41 INT. CRICKLEY HALL / KITCHEN - DAY 4

41

Loren is examining the old-fashioned basin and taps.

CALLY

There's no dishwasher!

LOREN

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

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

42 INT. CRICKLEY HALL / CELLAR - DAY 4

42

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

CALLY

Mummy!

EVE

Stay up. You're not allowed down here.

CALLY

There's a man!

43 INT. CRICKLEY HALL / KITCHEN - DAY 4

43

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

LOREN

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

\*

PERCY

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

\*

\*

Percy steps forward to shake hands with Eve.

\*

PERCY (cont'd)

Percy Judd. I used to work in Crickley Hall.

\*

\*

EVE

Do you know anything about the generator?

PERCY

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

\*  
\*  
\*

EVE

We'll work it out.

\*

A pause. So why is he here?

PERCY

You didn't fancy staying in town then.

EVE

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

CALLY

He's an engineer.

EVE

We're just here to keep him company.

\*

Percy's looking at the dog through the window.

EVE (cont'd)

Are dogs not allowed?

PERCY

It'd be best if you keep him outside.

CALLY

No!

EVE

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

PERCY

Not from me.

EVE

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

PERCY

One or two.

EVE

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

\*  
\*  
\*

Percy glances at the girls. Doesn't want to speak in front of them. \*

PERCY \*

You keep your girls out of the cellar and  
I won't say anything about the dog. \*

He places a scrap of paper with a phone number scrawled on it on the table. \*

PERCY (cont'd)

I hope you settle in. If you get any  
problems, you call me.

He eyeballs her solemnly.

PERCY (cont'd)

Anytime.

He leaves with a last look over his shoulder at the girls.  
Closes the door. Eve confronts Loren. Very firm.

EVE

What have I told you.

LOREN

He's a nice man.

EVE

You don't know that -

LOREN

You were just downstairs -

EVE

It only takes a second -

Gabe enters, wiping oil from his hands. Eve stops herself, getting too loud and heated.

CALLY

There's a man who looks after the house.

Gabe gives Eve's arm a calming squeeze and kneels in front of Loren.

GABE

Show Mum your moves.

Loren makes a fist.

GABE (cont'd)

Where does the thumb go?

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

GABE (cont'd)  
Aiming for what part of the nose?

Loren places her fist at the bridge of Gabe's nose.

EVE  
Or: don't let them in.

Cally's looking out the window after Percy.

CALLY  
Does he know about Cam?

EVE  
No darling. Why?

CALLY  
He's sad.

44 EXT. CRICKLEY HALL - DAY 4 44

Percy stops and looks back at the house. He's on the edge of tears. On his pov of the house we dissolve back seventy years to:

45 EXT. CRICKLEY HALL - 1943 DAY 3 45

On the outside not much has changed. On the doorstep is a young woman NANCY, dressed for an interview.

Watching her from the same spot as elderly Percy, is young Percy, seventeen.

46 INT. CRICKLEY HALL / ENTRANCE HALL - 1943 DAY 3 46

MAGDA, thirty-ish, answers the door.

Nancy is barely out of her teens. She keeps her right arm concealed and shakes Magda's hand with her left.

MAGDA  
How are things in London?

NANCY  
They've calmed down.

MAGDA  
They've bombed the best of it. You must be thrilled at the prospect of getting out.

Magda sees Nancy looking over her shoulder.

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

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

Stefan trudges down the staircase.

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

Stefan arrives.

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

Nancy smiles supportively at Stefan.

NANCY  
What's your name?

MAGDA  
Stephen.

STEFAN  
Stefan Rosenbaum.

MAGDA  
Understands every word but refuses to speak it.

Nancy gets down to his level.

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

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

Nancy watches him trudge away.

MAGDA (cont'd)  
Miss Linnet?

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

47

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

MAGDA

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

NANCY

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

MAGDA

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

NANCY

I believe in discipline.

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

MAGDA

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

Magda's looking at Nancy's right arm.

MAGDA (cont'd)

May I?

Nancy's reluctant.

MAGDA (cont'd)

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

Nancy uncovers her withered arm.

MAGDA (cont'd)

Polio?

NANCY

Smallpox.

MAGDA

Do you have any use of it?

NANCY

A little.

MAGDA

Well I daresay there's no heavy lifting required. There we are so you'll understand the need for sensitivity in these matters that's a point greatly in your favour. Welcome aboard.

48 INT. CRICKLEY HALL / ENTRANCE HALL - 1943 DAY 3

48

Magda sees Nancy out. Magda looks at the grandfather clock and goes to it to open it and stop the pendulum.

MAGDA

This thing makes a terrible racket.

Nancy looks into Cribben's study where there seems to be a shape working.

NANCY

I was told Mr. Cribben is fully recovered.

Close on Magda. No he isn't.

MAGDA

It's important you understand how much he needs peace and quiet. He can't tolerate chaotic behaviour of any kind.

NANCY

I should hope I could provide order.

MAGDA

I'm relying on it. I won't beat around the bush Miss Linnet. My brother needs us to be on our very best form.

NANCY

The children deserve nothing less.

Magda smiles thinly. She closes the door.

49 EXT. CRICKLEY HALL - 1943 DAY 3

49

Nancy stands outside Crickley Hall, gathering her thoughts.

PERCY

Allow me Miss.

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

NANCY

There's nothing wrong with me.

PERCY

Can't argue with that Miss.

She's shocked at the blatant flirtation.

PERCY (cont'd)

I tend the grounds Miss. Percy Judd at your service.

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

PERCY (cont'd)

Have you met his Lordship? You might want a stiff drink first.

NANCY

I don't touch it I'm afraid.

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

PERCY

You let me know when that changes.

50 INT. CRICKLEY HALL / DORMITORY - 1943 DAY 3

50

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

MAURICE

Mr. Cribben wants to see you.

Stefan runs out of the dormitory.

51 INT. CRICKLEY HALL / LANDING - 1943 DAY 3

51

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

STEFAN

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

52 INT. CRICKLEY HALL / LANDING - NIGHT 4

52

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

GABE

AH!

EVE

What is it?

GABE

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

EVE

Is it going to bang all night?

LOREN

Mum ...

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

EVE

Your Dad put the boiler on warp ten.

Gabe heads downstairs.

GABE

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

Eve kisses Loren on the head.

EVE

Go back to bed.

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

53

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

LOREN

(WHISPERS)

Mum. Mum!

54 INT. CRICKLEY HALL / LANDING - NIGHT 4

54

Eve comes back onto the landing to meet Loren.

LOREN  
(WHISPERING)  
There's people upstairs!

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

55 INT. CRICKLEY HALL / DORMITORY - NIGHT 4 55

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

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

Loren looks at him.

GABE (cont'd)  
Squirrels. Cute rats.

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

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

LOREN  
They must have had a big family.

56 EXT. CRICKLEY HALL - NIGHT 4 56

Crickley Hall nestles peacefully in the moonlit valley.

57 INT. CRICKLEY HALL / MAIN BEDROOM - NIGHT 4 57

Eve wakes up in the dark. She's crying. Short of breath. She looks around the room. Sits up, pulling herself together. She reaches under her pillow to hold the blue woollen hat to her cheek. She can hear Clyde howling. Gabe is not there.

58 INT. CRICKLEY HALL / ENTRANCE HALL - NIGHT 4 58

Eve descends the stairs. Clyde has stopped howling. Eve's feet step into puddles of water on the stairs. She looks up at the ceiling to see if she can spot the leak.

She reaches the foot of the stairs and sees the door to the cellar is open. Eve moves to shut the cellar door. Gabe appears from what used to be Cribben's study.

GABE

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

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

Have You Seen Our Son?

A photo of Cam. A phone number.

On the corner a counter of days missing: 361.

GABE (cont'd)

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

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

EVE

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

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

EVE (cont'd)

And all the way up the stairs.

GABE

I didn't know it was raining. What were you doing in the cellar?

EVE

I don't want Loren and Cally going down there will you make sure it's closed after you.

GABE

I did. Okay I will.

EVE

What time's it now?

GABE

Sunday. All day.

They go back upstairs together, his arm around her.

The cellar door swings open.

59 EXT. CRICKLEY HALL - 1943 DAY 4

59

Nancy rings the bell.

Maurice answers the door. Chewing with his mouth full.

MAURICE

Morning Miss Linnet.

NANCY

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

MAURICE

I'm kind of the prefect.

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

NANCY

I look forward to teaching you Maurice.

She notices Maurice is barefoot.

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

60

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

MAGDA

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

Nancy looks across to see Magda in her socks.

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

MAGDA (cont'd)

You can meet him tomorrow. He has a  
fierce migraine.

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

MAGDA (cont'd)

People keep dumping these on us.

Magda approaches to seal the box up.

MAGDA (cont'd)

Toys have to be earned. Like everything  
else.

61 INT. CRICKLEY HALL / CLASSROOM - 1943 DAY 4

61

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

EVACUATION.

NANCY

Can anyone give me another word for  
evacuation?

Maurice puts his hand up.

NANCY (cont'd)

Let's give someone else a chance. Susan?

SUSAN, 12, shakes her head, subdued.

NANCY (cont'd)

Brenda.

Brenda looks blank. Stefan puts his hand timidly up.

NANCY (cont'd)

Stefan.

STEFAN

Entweichen.

NANCY

Can you say that in English?

STEFAN

Escape.

NANCY

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

MAURICE

The Jews.

NANCY

Maurice?

MAURICE

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

Nancy writes on the board: EXODUS.

NANCY

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

MAURICE

They must have been doing something wrong.

NANCY

Stand up Maurice.

Maurice stands up, surprised.

NANCY (cont'd)

Would you like to explain that to the class.

MAURICE

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

NANCY

What would that be?

MAURICE

They killed Christ.

NANCY

Jesus was a Jew Maurice.

MAURICE

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

NANCY

Who told you this?

MAURICE

The Bible.

NANCY

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

Maurice leaves. Nancy is shaken.

NANCY (cont'd)

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

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

NANCY (cont'd)

Is there no heating in this place?

SUSAN

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

NANCY

Well I hope you at least had a hot breakfast.

SUSAN

We haven't had breakfast yet Miss.

Nancy is astonished.

SUSAN (cont'd)

You can't concentrate if your stomach's full.

The door opens: Magda stands there with Maurice.

MAGDA

Miss Linnet.

Nancy realize she's being summoned.

NANCY

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

Susan opens TS Eliot's Book of Practical Cats.

MAGDA

Sit back down Maurice.

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

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

62

Magda leads Nancy into her study.

MAGDA

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

NANCY

I think his parents have beaten me to it.

MAGDA

Maurice has lived with us since he was two.

Nancy is silenced.

MAGDA (cont'd)

We are doing our utmost to take care of a Jewish boy. As is our Christian duty. But our charity does not extend to the Jewish leaders who provoked this war, this catastrophe which nearly killed my brother and destroyed his peace of mind. Is there any other aspect of our teaching you wish to challenge? Best we have this out now.

NANCY

The children are cold and hungry.

MAGDA

They can wear as many clothes as they like. It's you who are underdressed. And children learn fastest when they are motivated. Food is a reward not a right.

NANCY

What has Maurice done to earn his reward? He was stuffing himself when I arrived.

MAGDA

Maurice Stafford has a medical condition. I should have thought you of all people would sympathize. When you return to class you will apologize to him and thank him for bringing this matter to me and not my brother. Or I can assure you you'd be on the next train back to London.

63 INT. CRICKLEY HALL / CLASSROOM - 1943 DAY 4

63

Nancy stands at her desk, gathering her thoughts. She looks up.

NANCY

Maurice I'm sorry if I upset you. I know you're not to blame and I want to thank you for being so understanding. To make it up to you I want you to do a special job for me and you're excused from the next exercise. It's a job for a responsible boy. Would you fetch me a glass of this famous water from the well?

MAURICE

Yes Miss.

Maurice gets up and leaves.

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

SUSAN

What about your lunch Miss?

NANCY

I had a huge breakfast.

64 INT. CRICKLEY HALL / CELLAR - 1943 DAY 4

64

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

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

CRIBBEN

What are you doing here boy.

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

MAURICE

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

CRIBBEN

Am I to have no peace in any corner of this house.

MAURICE

I'm sorry Sir.

CRIBBEN

You want to keep your privileges.

MAURICE

Yes Sir.

CRIBBEN

Get back upstairs.

Maurice hurries back up, spilling water on the steps as he goes. We travel over to the well and down into the black roar of rushing water.

66 EXT. CRICKLEY HALL - DAY 5

66

We hear barking from inside Crickley Hall.

67 INT. CRICKLEY HALL / ENTRANCE HALL - DAY 5 67

We track in on the closed kitchen door and the barking inside.

68 INT. CRICKLEY HALL / KITCHEN - DAY 5 68

Clyde is on the other side of the kitchen door, barking at whatever's approaching.

69 EXT. BARNABY'S INN - DAY 5 69

Gabe, Eve and the girls get out of the car outside the local very traditional pub.

CALLY

Mummy are you sad today?

LOREN

Shut up.

Eve comes to attention. Smiles at Cally.

EVE

Give me a reason not to be sad.

Cally looks around, thinks hard. Eve looking at her with love. Cally points at a newsagents.

CALLY

Sweets!

EVE

I'm happy!

70 INT. BARNABY'S INN - DAY 5 70

The locals look up as they enter. Gabe whispers in a cod Northern accent:

GABE

We don't like strangers round here.

Loren shushes him.

CUT TO:

Gabe getting the drinks at the bar.

LANDLORD

Passing through?

GABE

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

LANDLORD

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

GABE

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

LANDLORD

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

GABE

Perfect. Thanks.

He takes the drinks over to their table.

GABE (cont'd)

Cally I got a good one.

71 INT. CRICKLEY HALL / ENTRANCE HALL - DAY 5 71

The presence stops outside the kitchen door. Then moves  
forward through the closed door.

72 INT. CRICKLEY HALL / KITCHEN - DAY 5 72

Close on Clyde's paws tearing desperately at the back door.  
There's blood.

73 EXT. CRICKLEY HALL / GARDEN - DAY 5 73

Clyde's barking stops abruptly. Now we hear louder and more  
frantic sounds as we withdraw from the house. High-pitched  
keening. An animal in terrible distress.

74 EXT. BARNABY'S INN - DAY 5 74

Cally gnaws on a stick of rock as they emerge from the sweet  
shop. Eve looks at the church opposite.

EVE

Can we?

Gabe's not happy about churches.

GABE

Sure.

75 INT. CHURCH - DAY 5

75

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

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

76 EXT. CEMETERY - DAY 5

76

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

PERCY

Mr. Caleigh?

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

PERCY (cont'd)

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

GABE

You work here?

\*

PERCY

I look after the orphans.

\*

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

PERCY (cont'd)

You're settling in all right.

GABE

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

PERCY

I hope you won't need it.

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

77 EXT. CHURCH - DAY 5

77

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

\*

GABE

1943 was a bit of a bad year for you.

ANDREW

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

EVE

How?

ANDREW

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

He glances at Loren and Cally, both rapt.

GABE

Don't mind them the gorier the better.

EVE

Actually.

LOREN

Oh Mum!

ANDREW

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

\*

EVE

I'll pick one up tomorrow.

(MOUTHING)

When she's forgotten.

\*

\*

\*

\*

CALLY

I won't forget!

\*

\*

EVE

Was Percy here then?

\*

\*

ANDREW

I wouldn't rely on what Percy says.

\*

\*

EVE

He seems to know about Crickley Hall.

\*

\*

ANDREW  
What do you want to know?

EVE  
Who lived there.

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

GABE  
Sightseeing.

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

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

ANDREW  
How can you say that with two beautiful  
girls.

Gabe's got an answer ready but:

EVE  
I'd love to come to a service.

ANDREW  
We'd love to have you.

78 EXT. CEMETERY - DAY 5

78

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

REVEREND ANDREW  
Let them be, Percy.

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

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

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

REVEREND ANDREW

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

PERCY

That's why they should leave.

REVEREND ANDREW

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

PERCY

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

REVEREND ANDREW

You decide.

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

*Augustus Theophilus Cribben*  
1901 - 1943

79 EXT. CRICKLEY HALL / GARDEN - DAY 5

79

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

GABE

This wasn't broken when we left.

EVE

He gave it a real hammering.

She sees the blood in the paw marks.

CALLY

Mummy he wet the floor.

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

EVE

Maybe he is sick.

CALLY

He was scared.

EVE

There's nothing to be scared of here.

CALLY  
Percy's scared.

\*  
\*

81 EXT. COUNTRY LANE - 1943 DAY 4

81

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

PERCY  
You need a lift Miss?

NANCY  
I'm nearly there.

PERCY  
Let me take that.

She recoils.

NANCY  
I really can manage.

PERCY  
What have you got in there the family jewels?

She cracks a smile. He grins: first base.

82 EXT. BARNABY INN - 1943 DAY 4

82

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

PERCY  
Crickley's not been lived in since before I was born. I just keep it looking nice in case anyone's stupid enough to buy it.

NANCY  
What's wrong with it?

PERCY  
Chap who built it fancied himself an architect. He liked his fresh water so much he built it on a river. Turned it into a refrigerator. Speaking of which have you met Cribben?

NANCY  
He was indisposed. I'm sure we all have our off days.

Percy carries Nancy's case to the door.

PERCY

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

NANCY

(LAUGHING)

What are you - all of seventeen?

She realizes.

NANCY (cont'd)

Oh. When are you being called up?

PERCY

Couple of weeks. Make the most of me.

Nancy is silenced.

PERCY (cont'd)

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

NANCY

Let's see how it goes.

PERCY

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

NANCY

Are all country boys as cocky as you?

PERCY

Can I call you Nancy then?

NANCY

You may not. Goodnight Percy.

PERCY

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

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

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

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

She feels reassured and hopeful.

83 EXT. VILLAGE - DAY 5

83

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

GABE

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

LOREN

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

GABE

Yes. And it's helping me.

Loren looks around distracted.

GABE (cont'd)

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

84A INT. SHED - DAY

84A

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

86 INT. CRICKLEY HALL / CLASSROOM - 1943 DAY 5

86

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

NANCY

What happened here Stefan?

Stefan doesn't answer.

SUSAN

He fell over in the garden.

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

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

Nancy kisses Stefan's palm.

NANCY

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

CUT TO:

Nancy alone with Susan.

NANCY (cont'd)

You know how Maurice is Magda's eyes and ears? I'd like you to be mine. I'd like you to come to me with anything that frightens you. Anything you feel shouldn't be happening.

SUSAN

Yes Miss.

NANCY

Cribben uses a cane doesn't he.

SUSAN

I don't know Miss.

NANCY

You can tell me.

Susan says nothing.

NANCY (cont'd)

You know I'm on your side.

SUSAN

You go home at night Miss.

NANCY

I can still help you.

SUSAN

And if I get sent back to London where will you be then Miss?

NANCY

Has someone threatened to send you back to London?

SUSAN

No Miss. No-one's threatened anything. What reading do you want me to prepare?

87 INT. CRICKLEY HALL / ENTRANCE HALL - 1943 DAY 5

87

Nancy readies herself to leave Crickley Hall. She has her hat and gloves. She sees all the orphans' shoes lined up at the foot of the stairs.

She hesitates and looks into the darkened study. She looks upstairs. No-one seems to be around.

The silent grandfather clock.

88 INT. CRICKLEY HALL / STUDY - 1943 DAY 5

88

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

A framed slogan on the wall:

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

PROVERBS 22:6

She does a quick search and finds:

Cribben's cane.

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

Swish-thwack.

It leaves the same mark as on Stefan's.

CRIBBEN

You need correction?

Nancy gasps and drops the cane.

Cribben in the doorway.

NANCY

He's only six.

CRIBBEN

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

NANCY

Nancy Linnet.

CRIBBEN

Augustus Cribben. My sister admires you greatly.

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

CRIBBEN (cont'd)

She's that way with everyone she admires. The more she expects of them.

NANCY

She expects a great deal from children.

CRIBBEN

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

NANCY

May I speak frankly Sir?

CRIBBEN

My sister tells me you do little else.

NANCY

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

CRIBBEN

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

NANCY

They behave impeccably in class.

CRIBBEN

And why do you think that is.

Running footsteps can be heard upstairs. Cribben bellows.

CRIBBEN (cont'd)

DO YOU WANT ME TO COME UP?

The footsteps stop.

CRIBBEN (cont'd)

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

Nancy walks nervously past him as he replaces the cane.

89 INT. CRICKLEY HALL / CELLAR - NIGHT 5

89

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

90 INT. CRICKLEY HALL / ENTRANCE HALL - NIGHT 5

90

We track along pools of water towards the stairs.

91 INT. CRICKLEY HALL / CALLY'S ROOM - NIGHT 5 91

Cally is playing with a colouring book. She hears the sound of crying. She turns. It's coming from outside the room.

92 INT. CRICKLEY HALL / LANDING - NIGHT 5 92

Cally approaches the cupboard on the landing. The crying is coming from inside. She looks at the handle to the cupboard. Her hand reaches out gingerly to open the cupboard.

SWISH-THWACK.

A fast blurring movement slicing down on Cally's hand.

93 INT. CRICKLEY HALL / KITCHEN - NIGHT 5 93

Eve hears Cally scream shrilly. She runs.

94 INT. CRICKLEY HALL / ENTRANCE HALL - NIGHT 5 94

Eve runs up the stairs two at a time.

95 INT. CRICKLEY HALL / LANDING - NIGHT 5 95

Cally is sitting on the landing in floods of tears, holding the palm of her hand.

EVE

Oh what have you done to yourself!

CALLY

He HIT me!

EVE

Let me see.

There's no mark. Eve examines Cally's hand for splinters.

CALLY

I wasn't being naughty why did he HIT me?

EVE

Who?

CALLY

The MAN!

EVE

There was a man here?

CALLY

He went down there!

Cally points down the stairs.

EVE

Cally I would have seen him. Did you fall asleep?

CALLY

No I didn't!

Eve leads her downstairs.

EVE

Let's go and get a biscuit and no more playing games by yourself okay?

CALLY

I wasn't playing I was trying to help!

EVE

Let's have another look for Clyde in the garden before we get ready for bed.

96 INT. CRICKLEY HALL / CLASSROOM - 1943 DAY 6

96

Nancy stands in front of the assembled orphans.

NANCY

I've got a special treat for you today.

She takes out an antique Bible.

NANCY (cont'd)

The library has been kind enough to allow me to borrow a very old Bible for you all to look at. But I promised there wouldn't be any grubby paws so let me check before I pass it round.

The orphans present their hands palm up. Nancy scrutinizes each. There are no marks from Cribben's cane.

NANCY (cont'd)

Very good. You perform your ablutions admirably. I presume the water is cold.

She arrives at Stefan. He looks pale. She studies his hands carefully. He's wearing a long sleeved vest under his jacket which stops at his wrists. She releases his hands and Stefan rubs his arms.

MAURICE

He's got flu Miss that's why he's wrapped up.

She looks evenly at Maurice. He's nervous.

NANCY  
Thank you Maurice.

Maurice brazens it out. Nancy looks back at Stefan.

SUSAN  
He'll be fine Miss. Really.

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

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

Nancy considers for some moments. Wrestling with her fears.

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

MAURICE  
He's not to be disturbed.

NANCY  
You'll get him right now or I'll kick you all the way up those stairs.

The class gasps in unison. Maurice gets up, reddening. Nancy lunges at him.

NANCY (cont'd)  
MOVE!

Maurice runs out. Nancy sits beside Stefan.

NANCY (cont'd)  
Take off your jacket please Stefan.

Stefan shakes his head.

SUSAN  
Don't Miss.

Nancy strokes Stefan's hair.

NANCY  
This has to stop. This is going to stop.

Nancy tries to take his jacket off. Stefan winces in pain.

NANCY (cont'd)  
I'm sorry.

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

MAGDA

You're fired. Leave the premises immediately.

NANCY

I'll speak to the organ grinder not the monkey.

Magda is beyond astonished.

NANCY (cont'd)

Is it only children he likes to bully?  
Where is he? Bring him.

Nancy pulls off Stefan's jumper and opens his shirt.

NANCY (cont'd)

I'm sorry darling.

Magda moves to stop her.

Nancy slaps Magda. Magda reels back, stunned.

NANCY (cont'd)

I'm not afraid of bullies.

Nancy peels off Stefan's vest.

Both arms and back are covered in livid bruises and welts.

NANCY (cont'd)

Oh dear God.

Magda hurries out to get Cribben.

NANCY (cont'd)

Everyone up. You're coming with me.  
Quickly.

The children rise.

97 EXT. CRICKLEY HALL - 1943 DAY 6

97

Nancy leads the children out of Crickley Hall.

98 EXT. CRICKLEY HALL - DAY 6

98

The school bus is parked outside Crickley Hall. Eve is seeing Loren onto the bus. Cally is waving from the door. Loren waves back sleepily.

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

99 INT. CRICKLEY HALL / KITCHEN - DAY 6

99

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

CALLY  
What about Clyde?

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

CALLY  
No!

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

Gabe kisses Cally.

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

CALLY  
Stop it!

And Gabe's off.

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

CALLY  
I think the man took him.

EVE  
What man?

CALLY  
The man who took Cam.

Eve strokes Cally's hair.

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

She can barely say it.

100 INT. SCHOOL CORRIDOR - DAY 6

100

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

TINA

Loren Caleigh.

Loren looks up at TINA and her two friends.

TINA (cont'd)

Is that how you say it?

LOREN

Yes.

TINA

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

LOREN

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

TINA

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

LOREN

It's none of your business.

TINA

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

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

101 INT. CRICKLEY HALL / DINING ROOM - DAY 6

101

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

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

CHILD'S VOICE

Mummy.

Eve gasps.

EVE

Cameron?

CHILD'S VOICE

I'm not dead Mummy.

EVE

I know baby.

CHILD'S VOICE

It's dark.

Eve can't bear it.

EVE

Just tell me where you are.

CHILD'S VOICE

I'm cold.

EVE

Are you alone?

CHILD'S VOICE

I can see them.

EVE

Who's with you?

CHILD'S VOICE

They're dead.

The top slows down. The voice becomes indistinct.

CHILD'S VOICE (cont'd)

They know where I am.

EVE

Cam! Who knows? Cam!

The toy topples. The sounds are gone.

CALLY

Mummy!

Eve moves out into the entrance hall, in shock.

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

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

CALLY  
They're playing!

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

Then another figure runs up the stairs to the dormitory.

102A INT. DORMITORY - DAY 102A

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

She reaches out to touch the door knob.

SWISH-THWACK.

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

CALLY  
He doesn't like the children.

EVE  
Who Cally?

CALLY  
Can't you smell him?

103 EXT. CRICKLEY HALL - 1943 DAY 6 103

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

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

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

NANCY

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

PERCY

You are.

Nancy looks at him.

PERCY (cont'd)

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

He kisses her for the first time.

105 INT. GABE'S CAR - DAY 6

105

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

LOREN

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

Gabe examines her bruised knuckles.

GABE

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

LOREN

You would've done the same thing.

GABE

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

LOREN

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

GABE

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

LOREN

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

GABE

You are so like your mother it's scary.

106 EXT. CRICKLEY HALL - DAY 6

106

Eve leans down to Cally as Gabe and Loren approach.

EVE

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

CALLY

Is it a secret?

EVE

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

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

GABE

What are you smirking about?

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

CALLY

We've got ghosts!

107 EXT. CRICKLEY HALL - DAY 6

107

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

LOREN

Clyde! ... Clyde!

108 INT. CRICKLEY HALL / MAIN BEDROOM - NIGHT 6

108

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

EVE

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

GABE

The girls are scared.

EVE

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

GABE

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

\*  
\*

EVE

I heard Cam's voice.

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

EVE (cont'd)

And that is why I didn't tell you.

GABE

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

EVE

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

GABE

You.

EVE

Please.

GABE

You think I don't hear his voice?

EVE

Gabe.

GABE

I hear his voice.

EVE

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

GABE

We'll make the most of it cause we're going.

EVE

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

109 INT. CRICKLEY HALL / BATHROOM - NIGHT 6

109

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

CALLY

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

LOREN

You're making that up.

CALLY

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

LOREN

You first.

Loren sprays water at Cally who screams delightedly.

CALLY

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

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

110 INT. CRICKLEY HALL / CELLAR - NIGHT 6 110

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

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

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

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

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

EVE

Did Loren say anything to you about school?

GABE

No.

EVE

You believe that story about her hand.

GABE

Sounded plausible to me.

EVE

Maybe she's being bullied.

GABE

Loren can take care of herself.

113 INT. CRICKLEY HALL / LOREN'S ROOM - NIGHT 6

113

Loren is in bed, studying her bruised knuckles. She can't resist smiling at the memory. A little bit proud of herself. She reaches out to turn the bedside lamp off.

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

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

Loren gasps, frozen. Whispers.

LOREN

Daddy -

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

CUT TO BLACK.

END OF EPISODE.