

COME FIND ME, SET ME FREE

By

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FADE IN:

EXT. GARDEN - DAY- 1902

In black and white: Framed by an open doorway, a teenage girl sits very straight in a wicker chair, her hands neatly folded on her lap, as though patiently waiting. She is in smart Victorian dress; her long black hair loose, partly drawn back to keep it off her face.

She stands up and walks toward the double doors, as she steps through, the low walled, elaborate glass fronted summerhouse is shown. The design reflects an Indian/Raj influence.

She walks along a short path, then up some steps. Her image is starting to get less distinct; she pauses, turns to look over her shoulder and smiles. She turns back and carries on. Her image is getting weaker as she walks toward a tall stone garden wall with a wooden door in it. As she walks through the door, her image fades completely.

EXT/INT. BLUE FORD ESCORT. MOTORWAY - DAY - 1984

Montage of a blue Ford Escort in steady traffic on the M4. The changing of scenery of outer London becomes a mix of residential and industrial.

ADULT LUCY (V.O.)

Our teenage years can be cruel. Decisions made for us seem unfair, actions of our peers cause pain. There was a T.V. show that had a byline, 'I didn't get where I am today by..'

Buildings thin out, the countryside begins.

ADULT LUCY (V.O.)

I've forgotten the rest.

Turrets of Windsor Castle getting distant behind them as the blue Ford Escort heads west.

ADULT LUCY (V.O.)

Perhaps it referred to turning points in life that decided our path, depending on how we dealt with those moments.

In the back of the car is Lucy, a 14-year-old girl, an only child. She is pouting, her brow furrowed, arms folded, the demeanor of teenage angst. She is casually dressed in sweatshirt and jeans; her hair is straight and long.

ADULT LUCY (V.O.)
Looking back, I think the letter was such
a moment for me.

END OF MONTAGE.

EXT/INT. BLUE FORD ESCORT - DAY - 1984

In the front of the car are Lucy's parents. Nicky, her mother is in her late thirties; she is kind, with a quiet manner. She has a knack to calmly analyse a situation and to provide a balanced outlook on life.

Dad, Tom is driving. In his early forties, he once thought himself a free spirit, things didn't go quite to plan. He is now a dedicated family man, who works hard in the city.

NICKY
I can't believe Mrs. Cooper is leaving
after all these years.

Lucy half listens to the conversation. She is tense and fidgets. Her gaze flicks between looking out of the window, then looking forward, at each of her parents as they speak.

TOM (O.S.)
I'm not sure if this is a godsend or creates
more problems. It's the last thing I need
right now.

NICKY (O.S.)
Perhaps it's a blessing. Selling the
property will make things easier. One
less thing to worry about.

Lucy moves forward abruptly, leaning between the front car seats.

LUCY
Why do I have to go to this stupid house?
You know I wanted to stay at Katy's.
I wish the letter had never arrived!

NICKY

We've been over this Lucy. It's a chance to have some family time away from London.

TOM

Look Lucy, we can either have a nice weekend, or you can keep this attitude up and you'll have a miserable one.

Lucy sits back, folding her arms.

LUCY

'Hmrrump'

Lucy hangs her head, her long hair falls forward, hiding her face like a curtain.

Sulking she rummages through her bag and pulls out a Sony Walkman and a cassette, 'Now That's What I call Music II'. She places it in the Walkman, puts on her headphones and presses the start button.

Resting her elbow on the car door she cradles her chin in her hands. 'Girls Just Wanna Have Fun' plays as Lucy stares out of the window.

EXT./INT. CAR - COUNTRYSIDE - DAY

Several hours later Lucy looks out of the window; they are no longer on the motorway. Lucy notices the change in scenery and removes her headphones.

LUCY

How much longer?

Tom looks at Lucy via the rear-view mirror.

TOM

Hello stranger. I'd forgotten you were there.
(beat)
Not long now. Hopefully about forty minutes.

EXT./INT. CAR. COUNTRYSIDE ROAD - DAY.

A short time later the car appears at the top of a hill in a cutting. A wide valley spreads out before them. The land levels out as it gets closer to the coast.

The sun is starting its descent; clusters of lights are coming on in the houses below them.

EXT/INT. CAR. OUTSKIRTS OF TOWN - NIGHT.

They travel along a road with a few houses either side and pass a sign with a coat of arms on it and, "WELCOME TO WESTON-SUPER-MARE". The wide road goes through a more residential area.

EXT/INT. CAR. SEAFRONT - NIGHT.

The car is travelling along a stretch of seafront, toward the harbour. Daylight is fading as the pale sun sinks ever lower. Big billowing clouds have started to accumulate out at sea.

EXT./INT. CAR. SEAFRONT - NIGHT

Tom, Nicky and Lucy are sitting in the car looking out to the distant horizon. They have a fish and chip supper in newspaper on their laps. All is quiet, except for the munching and a sharp intake of breath when the odd chip proves too hot in the mouth.

The last of the daylight is seeping away as the sun disappears into the sea.

NICKY

I do love the skies over the channel,
it's like another world.

LUCY

(QUIETLY)

Might as well be another world, an ancient
house with a mysterious housekeeper.
Perhaps we're in a time warp.

Tom and Nicky don't hear Lucy.

TOM

It is different down here.

Tom looks at Nicky.

TOM (CONT'D)

A little romantic even.

NICKY

You haven't a romantic bone in your body.

Nicky laughs as she punches Tom lightly on the arm. He grins. Lucy watches.

LUCY

Pleeeese. Can we get going?

EXT/INT. CAR. DRIVE - NIGHT

In the darkness Tom turns in to a steep, narrow, winding drive. He drives slowly, zig-zagging up. A large Victorian house looms over them. The streetlights below offer little illumination but reflect an orange glow to the tall bays on the front of the house, giving it a sinister look.

EXT. COURTYARD - NIGHT

As they get out of the car, shadows from the shrubs, back lit from the streetlights below, dance on the walls with the increasing wind. Nicky starts to unload the car.

Lucy looks about, a movement catches her eye, she stares into the changing images. Suddenly the outlined figure of a girl appears from merging shapes, it disappears as quickly as it appears. A startled Lucy turns round quickly to help Nicky.

Tom approaches the house. Four wide, curving, stone steps lead to the large black front door. He lifts the heavy ornate brass door knocker and lets it drop, the sound echoes in the space behind the door. For what seems a long time they stand looking at each other.

The door creaks on its hinges and opens slowly. A small lady appears from behind it; her appearance made minute by the scale of the door. She is in her seventies, her short hair wavy and grey. She has a slight stoop and wears an apron over her tweed wool skirt and cardigan.

MRS. COOPER

Evening Master Tom, good journey?

TOM

Not bad thank you. Nicky, Lucy, this is Mrs. Cooper.

Nicky and Lucy smile at Mrs. Cooper, who bows her head slightly in return, opens the door wider and stands to one side. Inside is a large, wide inner porch. More steps lead to double doors, half paneled in wood, half glass, etched with an elaborate pattern. The paintwork has seen better days.

MRS. COOPER

At least you beat the storm.

TOM

Yes, thought it looked menacing in the bay.

The family file past into the dark interior. Mrs. Cooper pushes on the door, a deep boom signals its closure.

INT. HALLWAY - NIGHT

The bags are deposited in the hall at the bottom of the wide curving staircase. Lucy looks around in awe.

MRS. COOPER

Come through to the kitchen.

INT. KITCHEN - NIGHT

A large wooden table takes up much of the floor space in the centre of an antiquated kitchen. An Aga nestles in a wide, high alcove. To the side, a tall window; on the wall opposite that a large old-fashioned built-in dresser.

Mrs. Cooper sits with Tom, Nicky and Lucy at the table; drinks in front of them.

LUCY

Can I go and watch TV?

MRS. COOPER

Sorry dear, there isn't one.

Lucy lets out a large sigh, rests her elbows on the table and cradles her face in her hands.

INT. HALL - NIGHT.

Lucy and Nicky pick up their bags and take them upstairs. Lucy studies the oil paintings as they climb the curved staircase. The people in them seem to scrutinise her as she

climbs, it makes her uneasy. She keeps close to the wall trying to avoid their stares.

INT. KITCHEN - NIGHT

Tom is still in the kitchen with Mrs. Cooper.

MRS. COOPER
Wind's getting up.

Tom is holding his cup, swirling the last of his tea round to avoid the tea leaves in the bottom.

TOM
I hadn't noticed.

MRS. COOPER
You get to know every sound of the house after all these years. Every creak, every moan.

Tom listens, he doesn't hear anything.

TOM
I suppose you do.

MRS. COOPER
Think it could be a howler.

Tom carefully moves his chair back.

TOM
Excuse me Mrs. Cooper. I'll just go and see how the girls are doing.

INT. LANDING - NIGHT

Tom sees a door ajar in front of him, he pushes it forward. Lucy, still disgruntled, pushes past him carrying a towel and wash bag.

INT. BATHROOM - NIGHT

Lucy reaches the bathroom, feels the wall inside and finds the old brass domed light switch. She looks in, there is a round-ended bath with lion claw feet and big tubular taps, now tarnished; a wide sink with ornate iron brackets supporting it, and the toilet, its cistern high on the wall.

The room is dark, even with the light on. She approaches the sink and turns the taps; they are stiff and squeaky. The pipes moan as the water makes its way through, the first bit of water splutters out before the flow settles down. The wind blows past the window making it rattle, Lucy turns uneasily.

INT. LUCY'S BEDROOM - NIGHT

Nicky is leaning over a queen-sized bed with a carved mahogany headboard and curved bed end. She turns down the bed spread and opens the bed clothes.

Nicky swaps the hot bottle with one already in the bed. Lucy watches Nicky swap the bottles over.

LUCY
What's that for?

NICKY
To air the bed, it hasn't been slept in for a long while.

LUCY
Errr, gross. I'm not sleeping in a grubby, dusty bed!

NICKY
(STERNLY)
It isn't grubby. Mrs. Cooper has put fresh sheets on.
(pause)
I hope you aren't going to be awkward all weekend Lucy!

Nicky goes to the large, tall windows, she takes the edge of a curtain to pull it across. It is heavy, she struggles. Nicky coughs slightly as she pulls the second curtain, disturbing more dust.

LUCY
(SHE TWITCHES HER NOSE)
The room smells old. Everywhere is so old fashioned.

NICKY
(SIGHS)
I know.

LUCY
Why didn't Dad throw Mrs. Cooper out
years ago?

NICKY
That's not very kind Lucy.
(SHE TURNS AWAY FROM THE WINDOW)
Because Great Aunt put a condition in
her will that Mrs. Cooper could live
here for as long as she wanted.

Nicky walks back to the end of the bed and smiles at Lucy.

NICKY (CONT'D)
Right into bed. We've got lots to do
in the morning.

Nicky and Lucy hug. Nicky leaves the room as Lucy snuggles
down under the sheets, blankets, and eiderdown. Her feet find
the hot water bottle and she smiles. The clean sheets are
stiff, Lucy smells them, their fresh scent surprises her, she
closes her eyes.

As she lies there Lucy notices the wind again. She opens her
eyes and listens. Outside the weather is taking hold, the
sounds growing louder. Eventually Lucy starts drifting off to
sleep.

LATER

The rain suddenly hits the window; it goes quiet momentarily
then minutes later is lashing at the window. Lucy comes out of
her doze with a start. She pulls the bed clothes tightly to her;
she listens to the house being battered. It is a while before
the rhythm lulls her to sleep.

EXT. WOODS NIGHT - DREAM SCENE.

In the dark shadows of some trees, there is a brief image of a
figure swaying and elongating as it moves with the wind,
occasionally looking like a girl. The image doesn't last long,
it becomes nondescript and fades.

END OF DREAM SCENE

INT. BEDROOM - NIGHT

Lucy sleeps, with the odd twitch and restless movement.

INT. DRAWING ROOM - DAY

Tom and Nicky are looking around the room. The room is dark. Heavy brocade curtains hang against the floor to ceiling windows and are tied back in the middle.

What little light shines through catches dust particles in the air giving an impression of a veil of dry mist. Victoriana is everywhere.

TOM

I used to be fascinated by all this as
a child.

He glances round the room pausing as he looks at a stuffed bird under a glass dome.

TOM (CONT'D)

Now I find it morbid. The more I see,
the more depressed I feel.
This is going to be an enormous job.

Mrs. Cooper enters the room unnoticed.

MRS. COOPER

I tried to get her to start clearing
years ago, but she wouldn't let go.

Tom, surprised, turns and nods to acknowledge Mrs. Cooper's comment. Mrs. Cooper leaves the room. Tom leans into Nicky.

TOM

(WHISPERING)

She reminds me of a character in a movie.
All seeing, all knowing, silently appearing
when you least expect it.

INT. KITCHEN - DAY

Tom and Nicky are sitting at the kitchen table. Nicky turns at the sound of someone coming in.

NICKY

Sleep well?

LUCY

uh?

TOM
The art of conversation is not
yet dead.

Lucy looks tired, she tilts her head to one side and sneers in response.

LUCY
What can I have for breakfast?

NICKY
Toast, cereal, bacon.

LUCY
Pop Tarts?

NICKY
I don't think Mrs. Cooper has heard
of Pop Tarts. Anyway, no toaster.

Nicky - raises her right hand and points, gesturing with a forward curving movement.

NICKY
There are supplies in the box I brought
down, it's in the pantry round the corner.
Milk is in the fridge.

INT. PANTRY - DAY

Lucy stands in the doorway to the pantry. It is a dark room, layers of paint from bygone years are starting to leave the wooden surfaces. The back and side walls are tiled to three quarters of the height, adjacent to a wide marble shelf.

Salts are leaching through the plaster on the upper corners of the outside wall. There is a small vent high on the back wall, the mesh on it has seen better days. Shelves line the wall; a few cans and other bottled food sit on them.

Lucy sees the 1930's fridge nestled in the corner behind the door, it is small and solid looking, on legs. She reaches for the large lever; the silver coating is pitted from age. The door is heavy, so Lucy puts some effort in to opening it.

INT. KITCHEN - DAY

Lucy comes back in and sits at the kitchen table. She slouches over, slurping her cereal.

LUCY
(IN BETWEEN SLURPS)
What are we going to do today?

TOM
Having a good look round the house
to see what needs to be done.

LUCY
Can I help?

TOM
That would be good Pumpkin.

LUCY
I'll only do it if you stop calling
me Pumpkin.

TOM
Ok, deal.

Tom laughs then turns to Nicky.

NICKY
I'll contact some local estate agents.

INT. HALL - DAY

Nicky finds an old black Bakelite telephone in an alcove in the curve of the wall supporting the stairs. A dusty directory is on the shelf under the phone, Nicky flicks through the pages, a voice startles her.

MRS. COOPER
That won't help you.

Nicky glances at the cover, seeing 1971 in large print.

INT. DRAWING ROOM - DAY

Nicky enters looking for Tom.

INT. HALL - DAY

Nicky stands at the bottom of the stairs and looks up. She calls out.

NICKY
Tom,.... Tom.

Initially there's no reply, moments later.

TOM (OS)
Coming.

Tom joins Nicky by the telephone.

NICKY
I couldn't find any phone numbers,
why don't we walk down to town.

TOM
Can do. Blow away the cobwebs.

EXT. TOWN - DAY - MONTAGE

Tom, Nicky, and Lucy are coming out of a park, through tall ornate iron gates. Behind them houses surround the park and nestle into the hill; there is a mix of styles, mainly Victorian but some more modern, the latter built in the once large gardens of the grand older houses; behind the houses the woods.

In town they go past shops and into a few estate agents with various time lapses, Lucy always lagging behind them.

EXT. HILL - DAY

Shot of a straight road on a steep hill, the light is dimming. The house stands at the top of the road.

LATER

Lucy stops half-way up to catch her breath, Tom and Nicky are a little way ahead. Lucy looks up at the house, closer now, it's her first chance to really get a look at it. The house is imposing and looks down on her with an air of importance.

It has symmetry, the central flat facade between two large bays, the height of the building. All the ground floor windows are floor to ceiling. A veranda runs the width of the house. Shrubs, now overgrown, border the drive which bends like a serpent.

MONTAGE ENDS

INT. DRAWING ROOM - DAY

Nicky is shaking the heavy curtains, being showered in dust as they judder along the thick wooden poles. Despite turning her head to avoid the deluge, she sneezes as the dust saturating the air fills her nostrils. She wipes dust from her face, blinking her eyes.

She pushes the mass of material back to reveal folded wooden shutters behind. Light now floods into the room showing more detail. Watercolour paintings adorn the walls, chairs around a circular table off centre in the large bay.

Lucy enters and stands watching. Nicky turns away from the window to survey the room. She brushes her clothing down.

NICKY

Oh, hello, didn't hear you come in.

Lucy looks round the room. Her attention settles on a large oil painting above the tall marble mantelpiece. Lucy sits on one of the two long, low, button backed sofas flanking the fireplace. She prods the padded seat.

LUCY

Not very comfortable.

Lucy notices a stuffed bird inside a glass dome on the large oak sideboard.

LUCY (CONT'D)

Eeoow, that's gross. Why would you want a dead animal staring at you like that?

NICKY

It was fashionable in Victorian times. They stuffed lots of animals, birds were particularly popular.

LUCY

Everywhere, and I mean EVERYWHERE, is SO old fashioned. It gives me the creeps.

(pause)

When are we going home?

INT. LANDING - DAY

Lucy tries a door that is locked. She steps back abruptly as if she's had an electric shock. As she turns away, facing the

top of the stairs, she sees a black and white, shimmering figure of a girl in Victorian dress standing, beckoning to Lucy to follow her.

Lucy's face turns white in fear. As the image fades, Lucy walks away quickly, staying close to the wall as she passes the place where she saw the girl standing.

INT. HALL - NIGHT

Tom and Nicky are coming out of the library, Lucy sees them.

LUCY
(IN SUBDUED TONES)
Time for tea, Mrs. Cooper's dishing up.

Nicky starts across the hall toward the corridor to the kitchen.

LUCY (CONT'D)
No, Mrs. Cooper's laid the table in the dining room.

INT. DINING ROOM - NIGHT

Nicky is at the window looking out over the bay. Colours streak the sky as the setting sun reflects off the clouds creating various shades of pink, vibrant against the pale blue and grey to the west and contrasting with the dark sky creeping forward from the east. She hears someone come in.

NICKY
Impressive, you don't see light like that in London.

Mrs. Cooper is putting the food on the table..

MRS COOPER
I don't expect you do.

Nicky turns round.

NICKY
Sorry, I thought it was Tom.

Nicky moves toward the table.

NICKY (CONT'D)
Smells heavenly Mrs. Cooper.

Nicky looks at the table settings.

NICKY CONT'D

It's only laid for three, have you eaten?

MRS COOPER

I'll be alright in the kitchen.

NICKY

Please join us.

MRS COOPER

It's fine. Kitchen's what I'm used to.

As Mrs. Cooper is going out Tom comes in followed by Lucy.

TOM

Not joining us Mrs. Cooper?

MRS. COOPER

No sir.

INT. DINING ROOM - NIGHT

The meal is over, Tom and Nicky are considering the day's progress.

NICKY

From what I have seen on antique programmes and makeover shows -

TOM

Ah yes, those hateful shows.

NICKY

Those, 'hateful shows' as you call them might just come in handy. We should pack the antiques for sale but keep some to dress the house.

TOM

That's going to be a MAMMOTH task.

NICKY

Maybe.

TOM
The house is old and dirty from
years of neglect.

Mrs. Cooper comes in, Tom hadn't noticed.

MRS. COOPER
(GRUNTS)

TOM
I'm so sorry Mrs. Cooper.
(pause)
I didn't mean that you had neglected
the house, just that it hasn't been
updated for some time.

MRS. COOPER
It's fine. No offence taken.

She collects the plates and leaves.

LUCY
Ouch. That was awkward.

NICKY
Are you ok Lucy? You've been
very quiet during dinner.

INT. LANDING - NIGHT - FLASHBACK.

Lucy pauses before she replies to Nicky. We see a few seconds
of the image Lucy saw on the landing earlier, when the girl
beckoned to Lucy to follow her.

FLASHBACK ENDS.

LUCY
Fine.

INT. BEDROOM - NIGHT

Lucy is in a restless sleep.

INT/EXT -NIGHT - DREAM SCENE

We see a sequence of brief images; a repeat of the shadows
Lucy saw in the courtyard the first night they arrived; what
she saw on the landing earlier and another image of the
same girl in an overgrown garden, by an ivy clad wall,

again she is beckoning.

END OF DREAM SCENE

INT. KITCHEN - DAY

Tom and Nicky are at the table for breakfast. Lucy comes in looking bleary eyed.

NICKY
You don't look good.

Lucy shrugs, too tired to want to reply. Nicky takes in Lucy's appearance, then moments later turns to Mrs. Cooper.

NICKY
We'll be leaving after lunch today Mrs. Cooper.

MRS. COOPER
Very well.

EXT. FRONT STEPS - DAY.

Tom closes the car boot, Nicky is standing by the passenger door, Lucy is already in the back. Mrs. Cooper is standing on the top step, her hands clasped across her apron.

NICKY
Thank you for taking such good care of us Mrs. Cooper.

MRS COOPER
It's fine. Nice to have company.

TOM
I'm sure, thank you.

EXT/INT. CAR. DRIVEWAY - DAY

The car is going down the drive, Lucy turns round and looks back at the house. We see an upper window and a change in the light behind it, a movement of the curtain. Lucy quickly turns to face forward, her eyes wide with a nervousness.

EXT./INT. CAR. MOTORWAY/COUNTRYSIDE - DAY

MONTAGE: Under a sunny sky, Tom, Nicky, and Lucy in their blue Ford Escort queuing on the M4 as they leave the outskirts of London. Spurts of clearer road and countryside, slower traffic as they pass other motorway junctions.

ADULT LUCY (V.O.)

And so, the consequences of the letter played out over the next few months.

Cloud formations change as they head west. Sun now intermittent, white wisps of cloud meeting others so they form larger masses.

ADULT LUCY (V.O.)

Every chance for a long weekend, or school holiday saw the car being loaded up and us heading west to the seaside.

Slower traffic building as they pass Bath and hit the bigger junction at Bristol and the M4/M5 split. Clouds now darker. At the Weston-super-Mare junction slip road, the rain has begun to hit the windscreen.

ADULT LUCY (V.O.)

The ever-faithful Mrs. Cooper was always there to greet us.

INT. KITCHEN - DAY

Mrs. Cooper is at the aga preparing breakfast. Nicky, Tom and Lucy are sitting round the table.

TOM

So, what do you want to tackle today?

NICKY

Start working through the to do list.

TOM

Seems a shame not to be out in the sun.

NICKY

I know, but we've got to make the most of this week.

TOM

What do want to do Lucy?

Lucy shrugs her shoulders as she eats her bacon sandwich. Nicky and Tom finish their breakfasts, then leave the kitchen. Mrs. Cooper takes a seat across the table from Lucy; she sits upright and clasps her hands, letting them rest casually in her lap in front of her.

MRS. COOPER
You'll be wanting to explore the house
I expect.

Mrs. Cooper's conversation is unexpected, Lucy looks bewildered.

MRS. COOPER (CONT'D)
Many a thing has happened over the years.
If walls could talk, they'd tell you their
secrets.

Lucy smiles. Still a little confused.

LUCY
Thank you for the sandwich, Mrs. Cooper.

Lucy leaves the kitchen.

INT. LANDING - DAY

Lucy reaches the top of the stairs. She glances round then notices a door in a corner. She walks round and stands in front of it. Her hand reaches out slowly to the doorknob. She pauses momentarily as she remembers a few weeks previously; she has a look of uncertainty and withdraws her hand.

INT. LANDING - DAY - FLASHBACK.

The moment a few weeks ago when Lucy is standing outside a bedroom door and feels a shock when she tries a locked door.

FLASHBACK ENDS.

Lucy reaches out again and opens the door. It creaks as it swings inward. A blast of air comes out. Lucy recoils slightly as the air, trapped for decades, rushes by her like an escaping animal. Behind the door is a high stairwell.

Lucy's nose twitches, she rubs it to stop a sneeze. She does not cross the threshold but takes a good look round. There is

little light, thick cobwebs hang from anything they can anchor to. Unsure Lucy closes the door carefully.

EXT. ROADWAY, TOP OF CONCRETE STEPS - DAY.

Lucy is slowly walking along the pavement; she reaches Tom and Nicky who are waiting for her at the top of a wide flight of steps between two tall Victorian houses.

TOM

Come on, cheer up. I thought you'd enjoy an afternoon swim.

LUCY

I just don't fancy the idea of swimming in murky grey water, or mud squeezing between my toes.

EXT. PROMENADE - DAY.

As they arrive at the bottom of the steps the vista opens up. A broad promenade curves off left and right, edged by a low sea wall bending its way around the contours of the coastline. It is busy. People are walking along, some with dogs on leads, parents pushing prams, small children on brightly coloured bicycles with stabilisers.

Beyond the wall are rocks, and the sea. The sun shines brightly and bounces off the water, highlighting the ripples. Lucy looks around at the bustle. She smiles at being out of the confines of the house.

EXT. COVE - DAY

The cove is sheltered, remnants of the old causeway can be seen wending its way out to sea. Tom leads the way down the steps, picking his way over the rocks.

We see a few people sitting on the rocks as close to the sea as they dare to get, one or two older children scramble over the rock formations pretending to be mountaineers.

The background noise is an accumulation of several conversations, shouts of concerned parents, and the sea lapping at the pebbles.

Tom stops at a small area of flat rock and shingle. He looks out to sea. Nicky stops, puts down the large bag and starts

to unpack it. Lucy takes in her surroundings, watching what others are doing. Tom swings his rucksack off his back and places it on the rocks; he looks out to sea.

TOM
(CHEERILY)
Great.

Nicky holds out Lucy's swimming costume and a bundle of toweling. Lucy recognises it instantly, she frowns.

LUCY
Not the changing bell.

Reluctantly she takes the bundle. Lucy tries to make herself inconspicuous as she gets underneath the head-to-toe mass of tubed toweling, popping her head through the elasticated top. She wobbles on uneven rocks as she struggles change.

LATER

Lucy, now changed, unceremoniously discards the toweling 'bell'.

TOM
Come on Pump...
(pauses and smiles)
come on, let's go for a swim.

Tom heads off energetically across the rocks, towards the causeway. Lucy is slower, looking down, being wary of the rocks, sharp and painful on her feet.

A little later Lucy is at the tide's edge, grey murky water lapping at her ankles. She sneers and tenses at the cold water. With the tide at mid-thigh, on the submerged causeway, she takes another step forward then loses her footing. She surfaces coughing and spluttering. On the shore Nicky stands up quickly, concerned.

TOM (O.S.)
(LAUGHS)

Lucy reaches Tom who is treading water, his laughter now a chuckle. Lucy sees the funny side and smiles, she splashes Tom.

TOM
Nice entry, not a ten though.
(pause)
See, not so bad once you get in.

LUCY
S'alright I suppose. Doesn't look clean.

They both tread water, looking toward the shore, they wave to Nicky. Tom turns and swims off.

LATER

Lucy is floating on her back, from Lucy's POV we see bright blue sky, and the occasional cloud, their patterns changing as they drift by. Lucy closes her eyes as she floats, letting her body move with the rhythm of the tide and the gentle waves.

EXT. TOP OF THE STEPS - DAY

Lucy reaches the top of the steps leading to a large, grassed area, it is split by a couple of paths that span out from a fishpond with a fountain.

EXT. GRASSED AREA - DAY

Lucy joins Tom and Nicky who are on one of the well-kept lawns, they are busy unloading picnic items from the rucksack.

LATER

Lucy and Nicky are sitting on the rug; the remnants of the picnic around them. The location seems tranquil; the vivid green of the lawn looks like soft carpet and is framed by colourful flowers filling the curved borders behind them.

They are looking out at the expanse of sea as the bay merges with the channel, which stretches off into the distance. The sun is a little lower in the sky but still casts light on the sea that makes large patches glitter like precious jewels.

NICKY
What a contrast to London. No hemmed in
skylines, no constant traffic noise.
Quite blissful.

TOM (O.S.)
(SNORES)

Lucy and Nicky look at Tom asleep, then at each other.

NICKY

Your dad can sleep at the drop
of a hat.

Nicky looks across at Lucy.

NICKY

I'm sorry if you feel you are missing out
Lucy. We need to get the house sorted.

(beat)

Anyway, it nice to get away. You might
enjoy it if you gave it a chance.

INT. BATHROOM - NIGHT

The lateness of the day is evident by the pale light in the
bathroom. Lucy is in the bath and lets herself slide below the
surface, she holds her breath for a moment, head under water
and floats, as much as the tub allows.

LATER

Lucy uses her toe to pull the plug chain and rises from the
bath. She rings out her hair as best she can and steps from
the bath. Wrapped in her towel, she turns to rinse the bath
and we see muddy silt at the bottom of the bath.

She wrinkles her nose and pulls a face of disgust.

INT. BEDROOM - DAY

Lucy wakes. The room is dark, it is difficult to determine the
time of day. She rolls onto her back and stretches, then lies
still listening to the sounds in the house.

All seems quiet. She listens harder, faint noises drift up
from downstairs. Lucy gets up. Yawning she leaves the bedroom.

LATER

Lucy is dressed, standing in front of the windows battling
with the curtains. Succeeding she looks out. The sun isn't
high, still a little pale and there is a low mist over the
town. The same mist touches the distant hill.

The promenade stretches all along the beach, in the distance
it gives way to sand dunes, the dunes curve round then in turn
give way to the spit of land that rises and points a finger
down the channel.

Outside seems still. Lucy stares out of the window for a moment, as if in a trance.

INT. KITCHEN - DAY.

Lucy is at the dresser, taking out a bowl. She looks at it. The china is fine with an elaborate turquoise, green and gold pattern, which has faded but hints at the once rich colours.

Suddenly a creak behind her makes her jump, she almost drops the bowl, catching it quickly. Mrs. Cooper is behind her.

MRS. COOPER
Can I help you, Miss?

LUCY
Just thought I'd get myself some
breakfast.

Lucy looks at the bowl in her hands.

LUCY (CONT'D)
Is it alright to use this? It seems
rather grand.

MRS. COOPER
It's fine. They're made for using,
(beat)
can't do that if they sit in a cupboard.

A faint smile appears on Mrs. Coopers face.

MRS COOPER (CONT'D)
You're up early, can't sleep?

LUCY
Something seemed to wake me.

The kettle starts whistling, Mrs. Cooper moves from the table to make the tea, Lucy eats her cereal, observing her ritual in bewilderment. Mrs. Cooper puts a little water in the teapot and lets it stand near a warming plate on the aga.

She takes down the tea caddy from a high shelf, empties the water from the teapot, spoons loose tea leaves into it, adds more water and stirs. She lovingly puts a tea-cosy on it then taps it.

LUCY
Wouldn't teabags be easier?

Mrs. Cooper lifts her head slightly and looks sternly at Lucy, then puts two cups and saucers on the table followed by a small bowl of sugar with a fancy silver teaspoon in it. The bowl matches a pretty china milk jug already on the table.

She lines up all the items, puts the teapot on a mat on the table, removes the tea-cosy and stirs the tea again. None of this is done in a rush, just a slow pace, each action with measured care.

LATER

Lucy is sipping the long-awaited tea.

LUCY (CONT'D)
Mmm, great cup of tea Mrs. C.

Mrs. Cooper pulls her head back in surprise at the abbreviation of her name. Lucy notices her response.

LUCY (CONT'D)
OH, sorry Mrs. Cooper.

There is a long pause.

MRS COOPER
It's fine. I can live with Mrs. C.

There's a moment of silence.

LUCY
How long have you been here?

MRS. COOPER
Ah, well now... I suppose nigh on forty years, ten or so without the mistress.

Lucy's eyes go wide.

LUCY
Wow! Don't you get scared on your own?

MRS. COOPER
Not scared. Bit lonesome at times.

LUCY

But it's so huge!
(beat)
Why have you stayed?

MRS. COOPER

Questions, questions.

Embarrassed at her barrage of questions Lucy lowers her head, staring at the table.

MRS. COOPER (CONT'D)

It's all right Miss Lucy, happy to tell.
(pause)
I suppose I wanted to be a guardian
until the time was right.

LUCY

A guardian for what?

MRS. COOPER

The house.

LUCY

But it's ancient and stuffy.

Mrs. Cooper chuckles.

MRS. COOPER

Maybe to you but it has seen a lot of
things, and has many stories to tell.

LUCY

How can a house tell stories,
(beat)
with ghosts?

MRS. COOPER

That's for you to find out. Wouldn't
be much fun if I told you everything.

Mrs. Cooper turns away from Lucy, who begins studying her; wondering her age, the person and what she might be guarding.

INT. LANDING - DAY

Lucy appears at the top of the stairs. She pauses momentarily on the landing then walks round to the door that had seemed to

blend into the wall until yesterday. She pauses, then her hand closes on the handle, she turns the stiff doorknob and takes a step forward.

INT. STAIRWELL - DAY

There is a change in air pressure as the door moves forward, making the long hanging cobwebs move with the circulation of air; fine fibres clumped thicker in places. There is no sound, a stillness even greater than the rest of the house.

Lucy starts up the stairs, thick layers of dust on every flat surface recording each step she takes. Lucy puts her hand on the banister and immediately removes it. The feeling of the dust against her palm makes it feel dirty, creepy even; she rubs her hands on her jeans to remove the feeling.

She looks up. Light comes down from a skylight above, limited by dirty, opaque glass and cobwebs. Each step is slow. She takes another step, a cobweb brushes over her face; in surprise her hands go up waving frantically to clear the sticky strands from her face.

She moves forward with her head down slightly to avoid the uncomfortable feeling of the silk like strands brushing her face, like the touch of a ghost.

LUCY

1, 2, 3...

Time passes, she reaches a half landing, turns left, climbs again.

LUCY

11, 12, ...

LATER

LUCY

...36

She stops, her progress barred by a closed door. She reaches her hand forward for the handle. The brass is dull from lack of cleaning and more layers of dust, it turns after a bit of encouragement.

Lucy pauses after the click of the full turn; she doesn't push it open straight away. She takes a deep breath.

LUCY
Come on Lucy Ghosts don't come out in
the day.

She pushes forward and takes a cautious step into the circular room beyond.

LUCY
(A SHARP INTAKE OF BREATH)
Ohhh.

INT. TOWER ROOM - DAY

Lucy looks around in wonderment at a circular room. We see an incredible network of web strands and tunnels of gossamer that have been spun throughout the room. She moves further in; another long strand brushes her cheek, this time she is more casual in casting it aside.

Lucy stands in front of a curved window. The expanse of glass lets the morning light stream in, highlighting some of the cobwebs. The town below is sandwiched between the sea to the west and fields and hills stretching away up the valley to the east.

A large leather, scroll top desk has a tray with a small cut glass inkwell on it, the silver lid encrusted with dried ink; a nib pen lies in the front of the bottle.

Lucy runs her right hand on the edge of the desktop and touches a pair of binoculars in the right-hand corner. She brushes more dust from her fingers.

LATER

Lucy is looking at pictures of men in uniform adorning the wall to the right of the window, the sepia prints are faded but still clear. Some of the men are wearing strange clothes and turbans, their skin dark, they have long beards.

Absorbed in studying the pictures she leans in to look more closely and stumbles on a trunk below the photographs. She crouches to open it but can't. Lucy sees an elaborate lock.

LATER

She continues to look around. In the background is a faint muffled sound. Lucy becomes aware of this and listens. Taking one more look around the room she leaves the room quickly.

INT. LANDING - DAY

Lucy comes through the door at speed and meets Nicky.

NICKY

Lucy where have you been?

Nicky looks her up and down...

NICKY (CONT'D)

You're covered in cobwebs.

LUCY

(SPEAKING RAPIDLY)

Mum I've just found an Aladdin's cave,
well sort of, Mrs. Cooper's right the
house has stories to tell -

NICKY

Slow down.

LUCY

(EXCITED)

Come with me, I'll show you.

Lucy grabs Nicky's hand, pulling her forward.

LUCY (CONT'D)

Come on it's amazing.

Lucy leads her mum into the stairwell and starts climbing.

INTERIOR - STAIRWELL - DAY.

Nicky is brushing cobwebs away from her face as she reaches
the top.

LUCY

Close your eyes. Keep them closed.

Nicky moves cautiously finding her way with her feet.

LUCY (CONT'D)

Now open.

INT. TOWER ROOM - DAY

Nicky is standing on the threshold of the room, she looks around.

NICKY
Heavens!

Nicky steps further into the room; she looks round in surprise.

NICKY (CONT'D)
Does dad know about this?

LUCY
I don't know.

INT. TOWER ROOM - DAY

Lucy is standing in the middle of the room looking at the doorway.

LUCY
Hurry up Dad!

We hear footsteps on the stairs, Tom finally appears. Lucy spreads her arms wide gesturing at the contents of the room.

LUCY
See, how amazing is this?

Tom looks around the room.

TOM
Quite amazing.

LUCY
Did you know about it?

Tom walks over to the desk then looks out of the window. He doesn't respond immediately.

TOM
I'm not sure, can't remember it. Perhaps
I wasn't allowed to come up here.

Tom goes back to the desk and tries the drawers, they are locked. He looks round the room, focusing on the photos.

TOM
(THOUGHTFULLY)
It must be India.

LUCY
Why India?

TOM
They look like Indian soldiers.

LUCY
What do you think this was dad?

TOM
Possibly Edward's office.

LUCY
Whose?

TOM
Great Aunt's husband.

Tom leans into the photos, taping one with a group of Indian men in uniform and a man in British uniform.

TOM (CONT'D)
He lived there.
I think he was an officer in the British Army.

Tom steps back.

TOM (CONT'D)
I didn't really pay much attention
to the stories at the time,
(pause)
wish I had now.

INT. HALL - DAY

Lucy is on the stairs; water is splashing out of the bucket she is carrying, she struggles with old-fashioned cleaning brush that resembles a long fishing rod, a duster is stuck under her arm. Tom arrives in the hall, looks up and sees Lucy.

TOM
You look as though you are
on a mission.

LUCY
Yep.

INT. STAIRWELL - DAY

Lucy is on the threshold of the stairwell bucket of water at her feet. She puts on her headphones and presses the play button. As Madonna's 'Into the Grove' starts she begins cleaning, randomly waving the long-handled brush at the cobwebs. The long brush continues to be uncontrollable.

MONTAGE: Lucy gets stuck into the cleaning; Lucy turning her head away and down to avoid getting the falling bits in her eyes; later she is sweeping the stairs to clear dust; later again she's sitting on a stair washing down the banisters and spindles.

Final shot, she reaches the door to the tower room and goes in. We see the dust and cobwebs in the room. Lucy raises and lowers her shoulders in a motion of 'here we go again', picks up the bucket beside her and steps in.

END OF MONTAGE.

INT. TOWER ROOM - DAY

Lucy is in the now much cleaner room, standing on the big, desk chair to see what is on the upper shelves. A small red toned wooden box with inlaid ivory catches her eye, she pulls it toward her; something moves inside.

She gets down and sits in the chair. Opening the box, she takes out some keys; noticing one that looks like silver, she looks at the trunk underneath the photos, the lock seems to be carved in a metal like the key she is holding.

Eagerly she goes across to the trunk, kneels and fumbles, trying the lock. The key slips in and starts to turn. Lucy smiles at her success. She rummages inside, not a great deal in it, but the curios are interesting. She marvels at a curved sword as she removes it and places on the floor.

She goes back to the trunk and her hand finds something. She looks inside to free it then pulls out a long leather tube with a strap and buckled lid. The leather of the case is old, and stained, cracked from use. She stands and takes it over to the desk, unbuckles the lid and looks inside.

Initially it looks empty, she tips it up, some paper slips out slightly, she pulls the edge of the paper, out comes a large rolled up parchment. Lucy struggles to unroll it. Realising the desk is not large enough she hastily leaves the room, rolled paper in hand.

INT. KITCHEN - DAY

Lucy is leaning over the table, and steps back as she puts the pretty sugar bowl on the last free corner of the parchment, so it lies flat on the table.

LUCY
(EXCITEDLY)
OOOOOO...

Before her is a faded image of a draftsman's drawing for a small structure. It is elaborate and almost fairytale. Tom comes in and looks over Lucy's shoulder.

TOM -
What have you found now?

He studies the paper before him.

TOM (CONT'D)
Well I'll be....

LUCY
(STILL EXCITED)
What, what?

TOM
The summerhouse! I'd forgotten all about it.

LUCY
Where is it?

TOM
Up in the gardens somewhere.

INT. KITCHEN - DAY

It is morning, Lucy rushes out of the kitchen as Tom arrives. They almost collide.

TOM
Whoaa, where you off too so early?

LUCY

Oh, there's something I must do.

Lucy leaves before Tom has a chance to quiz her further. Tom goes to the table where Nicky is enjoying a cup of tea.

TOM

Any idea where that whirlwind is off too?

NICKY

No idea. Probably back up to the tower room, dreaming of adventure. I'm quite happy to leave her be if she's not moping.

EXT. STONE STEPS BEHIND THE HOUSE - DAY

Lucy is running up the curve of steps to the garden above the house. She has a meagre selection of tools and a pair of gloves.

EXT. GARDEN - DAY

Lucy glances out over the town and bay, it is brighter, the sun getting stronger. She turns away and looks at the mass of vegetation in front of her, brambles and ivy intertwined from years of growth. She puts on the gloves she's found - they are too big making it awkward to hold the tools.

LUCY

Right then, where are you?

She moves to where the growth seems thickest and gets stuck in with determination.

LATER

Tom appears at the top of the steps, moving forward to the edge of the garden. Momentarily he watches her work.

TOM

Mum and I are going to town do you want to come?

Lucy looks at the progress she'd made.

LUCY
I think I'll stay and carry on.

TOM
Fine. Be careful, it's getting hotter
and I don't want you getting sunstroke.
Drink plenty of water.

LUCY
Yeessss Dad.

Tom leaves, Lucy resumes the hacking.

LATER

Cut down ivy and brambles litter the ground. Lucy raises the scythe and brings it down in an arc. She is stopped by something solid, the abrupt stop in momentum causes her to stagger back a little. With renewed energy she pulls at the thick stems now cut through, they start to come away and with it the weave of other tendrils start moving.

Lucy is excited and pulls harder, there is more movement, a large section of greenery falls away to reveal the upper corner of two walls. At the edge of the fallen vegetation is a window. Her face lights up with excitement.

LATER

Lucy pauses to take a breath being suddenly aware of how hot she is. Mrs. Cooper comes up quietly behind Lucy.

MRS. COOPER
Thought you might need some refreshment.

Lucy turns with a start. Mrs. Cooper holds out a wicker basket, Lucy takes it with surprise and smiles.

LUCY
Thank you.

She pulls back the cover and looks inside. Inside are a bottle with old-fashioned stopper containing chilled squash, cake, and fruit. Lucy looks up and smiles broadly at Mrs. Cooper.

LUCY
Thank you very much.

MRS. COOPER
It's fine. Hard work needs feeding.

Mrs. Cooper nods at the mass of cut vegetation.

MRS. COOPER (CONT'D)
You found something then.

A little smile comes across Mrs. Cooper's face. Lucy senses approval.

Saying nothing Mrs. Cooper turns and goes back down the steps. Lucy watches her constant movement, purposeful, steady never rushing.

Lucy finds a shady spot to sit and tucks into the picnic.

EXT. GARDEN - DAY.

Hours later Lucy has her nose close to the glass, her hands either side of her face to block out the light. She straightens, the wider view shows any paint on the worn timber frame has long since flaked off, wood cracked but miraculously intact and mostly dry.

Lucy runs her fingers over the fine glass, tracing the veins where ivy suckers had been stuck to it. Tom and Nicky are standing in the garden, some yards behind Lucy.

NICKY
My goodness, what have you found?

A partial view of a summerhouse stands before them. A low stone wall supports timber walls, the window wraps around the front, much like a bay window, patio doors in the middle. Vegetation still covers the rest of the structure. Tom and Nicky approach Lucy who stands back from her work. There is a short silence.

TOM
(UNDER HIS BREATH)
The summerhouse.

Tom steps toward the doors and tries to open them, he can't, the glass rattles. He chooses not to force them noticing the fragility of the glass.

TOM (CONT'D)
Well done, you've found it

INT. KITCHEN - DAY

Mrs. Cooper is tidying in the kitchen. Lucy approaches her and hands back the basket.

LUCY
Thank you for the cakes, Mrs. C. They were
Lovely, just what I needed.

MRS. COOPER
It's fine.

She smiles at Lucy

MRS. COOPER (CONT.)
Did you find anything more then?

Lucy smiles, suspecting Mrs. Cooper already knows.

LUCY
A summerhouse, but it's locked.

MRS. COOPER
Oh.

Mrs. Cooper moves away, back to the aga.

INT. LUCY'S BEDROOM - NIGHT

Lucy is looking at her Jackie magazine but not really focusing on it, she looks distracted. We can hear a sound of some mumbled words increasing to ..

MRS. COOPER (V.O.)
Many a thing happened over the years...
..stories the house could tell if it could
talk.

INT. DINING ROOM - NIGHT

Nicky looks at her steaming plate.

NICKY
Thank you, Mrs. Cooper. You needn't
Have gone to so much trouble.

MRS. COOPER
It's fine. No trouble.
(beat)
Not much more to do now, my guardianship
is almost over.

The statement takes them all aback. They exchange glances without saying anything. Mrs. Cooper leaves the room.

INT. KITCHEN - NIGHT

Lucy and Mrs. Cooper are finishing clearing away. Lucy is by the table; Mrs. Cooper opens one of the heavy drawers in the dresser and takes out a linen napkin. She places it on the kitchen table.

MRS. COOPER
Miss Lucy...

Lucy stops what she was doing and looks up. Mrs. Cooper pushes the napkin toward her.

MRS. COOPER (CONT'D) -
You'll be needing this I reckon.

Lucy's hand goes to her to cheek, checking for food on her face while the other hand takes the napkin. As soon as Lucy picks it up, she realises from the weight there is something else there.

She cups the weight of the material in her palm and taking each corner of the folds in turn, opens it. A large bronze key lies on the crisp white fabric. It has a long barrel, the head like a Celtic knot. The metal is dull with age.

It takes a few seconds for realisation to dawn, when it does Lucy's face lights up with huge grin.

LUCY
Oh, thank you Mrs. C.

She traces the length of the key and its intricate work with her finger.

MRS. COOPER
I remembered it in the mistress's things.
Reckon it's for you now.

Lucy continues looking at the key, she senses Mrs. Cooper looking at her, and looks up.

LUCY
Thank you so much.

INT. KITCHEN - DAY

Lucy is rushing her breakfast, deep in thought.

TOM
Earth to Lucy, come in please, acknowledge.

NICKY
Lucy! We're talking to you.

Lucy looks up, bringing herself out of her own world.

EXT. STEPS/GARDEN - DAY

Lucy is running up the steps and continues across the uneven ground to the door of the summerhouse. She is wearing her coat and her shoulders are hunched against the rain that has just started. She puts the key in the lock and tries to turn it. It's stiff but then gives and the key rotates.

The door sticks, Lucy pushes it. Nothing happens, she tries again, the door suddenly opens, she stumbles into the summerhouse.

INT. SUMMERHOUSE - DAY

The light is dim inside; dust and cobwebs cover the old wicker furniture. Outside rain hits the windows, like gravel, wind moves timbers, they creak and moan. The dust is disturbed by the opening door, creating a veil that thins as it falls like snow to the ground.

The shabby decor reveals itself as particles settle and Lucy becomes accustomed to the light. She shivers, her whole-body ripples, head to toe. She shivers again. Tom comes in noticing the last shiver.

TOM
Someone just walk over your grave?

Lucy starts at the sudden comment.

TOM (CONT'D)
It's lovely isn't it,
(pause)
even in this state.

LUCY
It has an eerie feel to it.
(Beat)
as though time has stood still.

TOM
I suppose it has really. Come on,
not the weather to be out here.

INT. KITCHEN - DAY

Mrs. Cooper is getting breakfast for Tom and Nicky when Lucy comes in. She looks disappointed.

LUCY
Looks grey and gloomy again today.

MRS. COOPER
Oh, that's only the sea fret, it'll burn
off.
(pause)
Can I get you some breakfast?

LUCY
It's ok Mrs. C, I'll -

NICKY
LUCY! That's not very
polite.

Lucy is shocked at the outburst, Mrs. Cooper chuckles.

MRS. COOPER
Oh, it's alright I've told her I
don't mind.

Lucy smiles at Mrs. Cooper in thanks but does not look at Nicky. She moves away to get a bowl and cereal.

EXT. GARDEN - DAY

Lucy glances across the town and the beach as she walks from the top of the steps. The early sea fret is lifting, like evaporating smoke. The hill opposite now in sunshine.

Lucy smiles. She turns and opens the door to the summerhouse, entering she shivers again, as she had the day before. A couple of high-backed wicker chairs are next to a small round table, by the windows; a faded thin Indian rug covers much of the floor.

It is dark toward the back, the remaining windows still covered by vegetation. In a back corner ivy has started to make its way inside. Faded paintings hang crookedly on the walls, there is a threadbare chaise long with evidence of previously unwanted guests.

Lucy moves further inside. The floorboards creak with each step, as she approaches the chaise long, a floorboard beneath the back edge of the rug moves noticeably under her foot.

She bends down and pulls the rug back, a short run of board leading to the back wall is not secure. She lifts it and peers beneath. At first, she can see nothing but then catches sight of a tin box.

She cautiously reaches under the floor to pull out the box. It is faded and rusty, though it still has a hint of the once colourful and intricate pattern. Something slides inside, she tries to open it, but it is stuck.

Keen to uncover what was inside she quickly puts back the floorboard and replaces the corner of the rug. She runs from the summerhouse, not bothering to close the door.

INT. KITCHEN

Lucy is standing at the table, keenly watching Tom who is holding the tin in a tea towel, pulling at the lid. With a bit of straining there is a pop.

LUCY
Let me see, let me see!

TOM
PLEASE.

LUCY
Please.

Lucy extends her arms eagerly, Tom passes the parcel, the tea towel falls away. Tom watches Lucy, curious. She places the tin on the table and takes out a book.

The book is leather-bound, she opens it. The pages are old and discoloured, there is writing on the page, the letters are in ink, well-formed but not perfect.

TOM
Well?

LUCY
A tatty old book.

Lucy looks disheartened, she hands the book to Tom. He flicks through the pages.

TOM
I think it's a diary.

LUCY
(SARCASTICALLY)
Wow, how exciting.

EXT. GARDEN - DAY

Lucy is approaching the summerhouse. She's holding a large glass of squash and the book.

INT. SUMMERHOUSE - DAY

Lucy enters the summerhouse, puts a glass down on the table by the front windows and brushes down the wicker chair. A breeze comes from nowhere and stirs up the dust, as if to clear the space for Lucy to sit. Lucy looks around, a little wary, pauses then sits. She opens the book, Lucy reads.

LUCY (V.O.)
Davi Barstow, 15th May 1899.

INT. BOARDING HOUSE, LIVING ROOM - DAY - 1899, FLASHBACK IN BLACK AND WHITE

A teenager, DAVI, sits at a table, writing in a leather-bound diary. She is pretty, her skin has a dark tone, she wears smart Victorian clothing.

DAVI (V.O.)
(VOICE IS FAIRLY WELL EDUCATED,
HINT OF AN INDIAN ACCENT)
Mamma told Pappa to give me this book.
Apparently, she said it will help me if
I write down my thoughts every day.
I can see little benefit of doing that,
but I will try. For Mamma's sake.

EXT. HOUSE AND GROUNDS, INDIA - DAY - 1894, FLASHBACK IN
COLOUR

A grand house in large, immaculate gardens with colourful flowers, exotic shrubs. On the lawn in front of the house a girl, Davi, about eight is playing. She has long black hair in plaits, and wearing colourful Indian clothes; she is very happy. A beautiful woman, BAHI, Davi's mother, sits on a veranda in a high back wicker chair, dressed in a colourful sari. Male servants dressed in smart livery are gardening; one with formal air, in grander livery, stands behind the chair.

DAVI (V.O.) CONT'D
My recollections of India are fading,
except for the heat and the vivid colours.
We no longer have a beautiful home with
grounds, or servants.

The colour flashback fades to black and white then starts to disappear, as if being washed away. First flashback continues.

INT. BOARDING HOUSE, LIVING ROOM - DAY - 1899, FLASHBACK IN
BLACK AND WHITE

Davi writing at a table.

DAVI (V.O.) CONT'D
I miss home. It is drab and grey here.
Cold too. Life is very different now,
I feel quite ordinary, not like the
princess Pappa told me I was. I have
no friends to play with, I am so alone
I don't know what to do.

INT. SUMMERHOUSE - DAY - PRESENT

Lucy is getting interested in the book, curious. She continues to read from the diary.

INT. BOARDING HOUSE, LIVING ROOM - 1899 - DAY - FLASHBACK IN
BLACK AND WHITE

A large room with Victorian furniture, table, chairs and two
arms chairs. Windows, not large, have full length curtains at
them which restrict the light.

LUCY (V.O.)

We are staying in rooms in a boarding house.
Mamma is not here. Just as well, it is too
small for three. She would.....

Lucy's VO fades, Davi's V.O. fades in.

DAVI (V.O.)

She would hate the gloom. The place
is clean but windows are small and
the drapes heavy. Mamma loves the sun,
she was born to it. I am sure if we
went back to India she would get better.

EXT. PROMENADE - DAY - 1899

There is an empty stretch of promenade, wet from rain, the
view pans out to the bay. Grey mud exposed, the sea in the
distance.

DAVI (V.O.) CONT'D

It is always raining here. The tide goes
out so far it uncovers grey mud. I wonder
if all of England is like it?

INT. SUMMERHOUSE - DAY - PRESENT

Lucy is now engrossed; her legs are tucked beneath her on the
seat.

DAVI (V.O.) CONT'D

I'm so excited. Pappa has said we can
see Mamma Tomorrow. I can't wait.

Lucy turns the page.

DAVI (V.O.) CONT'D

It was lovely -----

NICKY (O.S.)

Would you like some lunch, Lucy?

The spell Lucy seems to be under is broken. She looks up to see her mum silhouetted in the doorway of the summerhouse.

INT. KITCHEN

Nicky is standing at the table preparing some sandwiches, Lucy getting plates from the dresser. Tom comes in.

TOM

Where on earth have you been Lucy? Your backside is covered in cobwebs and dust.

LUCY

Doing what you told me, reading the book.

Lucy puts the plates on the table by Nicky who places the food on them.

LUCY (CONT'D)

Can I go back up to the summerhouse?

Without waiting for a reply Lucy grabs the plate and quickly leaves the kitchen.

INT. SUMMERHOUSE - DAY

As Lucy settles into the wicker chair and curls her legs up behind her and opens her book. She resumes reading.

LUCY (V.O.)

It was lovely to be together with Mamma.

EXT. PROMENADE - DAY - 1899, FLASHBACK

A carriage driver in smart livery and bowler hat, flicks the reins to move the horses on. He has three passengers; a well-dressed man, EDWARD, Davi's father, and Bahi, next to each other. Bahi although still beautiful and elegant, is looking tired and drawn. Edward is handsome, white skinned, his clothing is smart and expensive; he looks protective over Bahi. Opposite them Davi sits upright, her dress pretty; she is looking at her mother.

DAVI (V.O.)

I thought she would enjoy the ride but she seemed so frail, sad too.

The carriage is turning from a narrow causeway leaving behind some imposing, newly built buildings on what seems to be a small island. The carriage picks up speed as the horses start trotting off down a wide promenade.

DAVI (V.O.)

I think she is worse. Perhaps she longs for her beloved India too. The baths we went to are supposed to give healing treatments. Pappa said that's why we are here. I hope it works, then we can go home.

FLASHBACK ENDS

INT. KITCHEN - DAY - PRESENT

Lucy, Nicky, and Tom are at the kitchen table for breakfast. Lucy is looking unhappy, her head bowed as she eats her cereal, Mrs. Cooper is at the aga, her back to them.

TOM

Mrs. Cooper, we've decided to go back to London today.

LUCY

(MUTTERING)

It's not fair, I've just discovered the tower room, and the summerhouse.

Mrs. Cooper turns from the aga.

MRS. COOPER

That's fine.

Mrs. Cooper places a large pot of tea on the table and places the tea cosy on it.

MRS. COOPER (CONT'D)

I have some news.

She sits down opposite Nicky and Tom and crosses her hands in front of her, resting them on her lap.

MRS. COOPER (CONT'D)

I expect to be moving on in about a month.

TOM

Oh, So soon?

MRS. COOPER
It's time.

Mrs. Cooper pauses, lifts the tea pot, and fills the cups in front of her as she carries on.

MRS. COOPER (CONT'D)
Not much for me to do now. You'll be here again, soon enough and taking charge.
(beat)
Wheels are in motion, you can make a success of it.

Mrs. Cooper turns away leaving the three of them lost for words. Lucy suddenly feels a pang of loss. She swallows.

INT. HALL - DAY

Lucy steps off the last stair and adds her bags to those already there. She moves across the hall.

INT. CORRIDOR - DAY

Lucy passes the kitchen door and glances in. She carries on down the corridor.

LUCY
(CALLS OUT)
Mrs. C?

There's a click of a door opening somewhere, then soft footsteps. Lucy follows the sound, as it gets louder Mrs. Cooper appears at the end of the corridor.

MRS. COOPER
Yes?

She sees the look of surprise on Lucy's face then looks back at her door.

MRS. COOPER (CONT'D)
You hadn't wondered where I lived?
(pause)
Somewhere else to explore when I've gone.

LUCY
I, I, I... just wanted to say thank you for everything. There's so much I want to ask you but I don't know where to start.

Lucy pauses, looking at the floor

LUCY (CONT'D)
I don't want you to go. Not yet.

MRS. COOPER
When the times right it's right.

LUCY
Will I ever see you again?

MRS. COOPER
Can't say. Perhaps not.

Lucy feels awkward. There is a silence. Lucy moves forward and hugs Mrs. Cooper.

LUCY
Thank you for, for. Just thank you.

The embrace is not reciprocated. Mrs. Cooper's arms remain at her side. She finally raises an arm and pats Lucy on the back.

MRS. COOPER
That's okay Miss Lucy you'll be fine.

They pull away. Mrs. Cooper looks Lucy in the eye

MRS. COOPER (CONT'D)
Just listen to the house and heed what
it brings you.

Mrs. Cooper smiles before turning away and going back through the door behind her. Lucy stands motionless for a moment. She raises a hand to her face and brushes away the moisture appearing on her cheeks.

EXT. SCHOOL PLAYGROUND, LONDON - DAY

Lucy approaches two of her friends, KATY and GEMMA, in the playground. There is a difference in the way Lucy wears her uniform compared to them; she is neat and by the book, they are starting to follow fashion trends.

KATY
Ohh Luce, you missed a great half term.

Lucy raises her eyebrows, Katy continues in fast, excited tones.

KATY (CONT'D)

After swimming Sally's mum took us to the pictures to see 'Back to the Future' then pizza afterwards.

LUCY

(FLATLY)

Sounds great.

KATY

And shopping. C&A is amazing!

LUCY

Mmmm.

Katy takes a breath, not noticing Lucy's lack of enthusiasm.

GEMMA

Why couldn't you come Lucy?

LUCY

We had to go to see a house.

GEMMA

Why?

Lucy shifts her position starting to feel uncomfortable.

LUCY

Oh, an old family thing.

KATY

BORRRRING

GEMMA

BORRRRING

Lucy pauses, thinking about her weekend and what been done. SALLY and TINA approach the group.

LUCY

Actually, it wasn't that bor --

KATY

O, OO, Sally, come and tell us what happened.

GEMMA

Yes, spill the beans Sally!

Katy and Gemma turn away from Lucy giving all their attention to Sally and Tina's arrival. Lucy stands staring at their backs, her mouth open at the rude interruption; disappointed by Katy abandoning her.

Katy, Gemma, Tina, and Sally lean in toward each other, closing a circle so there is no space for Lucy to be included.

SALLY
Well, he.....

Lucy turns away, Sally continues, not noticing Lucy has left, the conversation fades in the background as Lucy walks off.

Lucy is several yards from the group as a bell sounds. Lucy continues across the playground on her own, the friends make no attempt to catch her up.

INT. FLAT, LANDING - DAY

Lucy reaches the top of the stairs in their modest home, a two-bedroom flat in West London. Her steps are heavy and laborious, reflecting her mood. Nicky hears her on the landing and calls from the kitchen.

NICKY (O.S.)
Good day?

Lucy grunts and carries on to her bedroom.

INT. - LUCY'S BEDROOM - DAY

Lucy dumps her bag and sits on her bed. She picks up the diary, swings her legs onto the bed and starts reading.

EXT. SUBURBAN ROAD - DAY - 1899, FLASHBACK.

Edward and Davi are walking along a pavement in a tree lined crescent of grand terraced houses. The houses have three floors above the basement, the front doors are wide, the windows of the first two floors are tall.

LUCY (V.O.)
3rd August 1899. We walked in the sunshine to see Mamma today. It wasn't far, our rooms are in the streets near the seafront.

The couple approach the front door of one of the houses in the crescent.

DAVI (V.O.)
Mamma is staying in a grand place. The
rooms are big; tall windows let in so
much more light than our humble rooms.

INT. LARGE BEDROOM - DAY - 1899,

Edward and Davi are inside a large room with Bahi who is sitting up in a carved wooden bed, a couple of elegant chairs by the floor to ceiling windows. The curtains are of heavy, embroidered material, the furniture in the room looks expensive.

Davi is smiling, she greets her mother and sits beside her on the bed. Edward sits in a chair by the window; they talk and laugh.

DAVI (V.O.)
I wish we were here too, it's so much nicer.
Mamma seemed cheery, she opened her arms
wide to greet me. I cried at the warmth of
her embrace. She stroked my hair and held
me tight.
I wanted that moment to go on forever.

LATER

Edward stands by Bahi, Davi sits at the bottom of the bed. Bahi moves uncomfortably on her pillows.

DAVI (V.O.)
Pappa warned mother not to tire herself.
I told her I missed India and asked her
when we might return, she said she hoped
it would be soon.

Davi stands up and walks away from the bed, she looks back seeming sad, hesitating, Edward has his arm around Davi's shoulder, encouraging her to come away.

DAVI (V.O.)
Shortly after that she started coughing,
Pappa felt we had tired her too much
and should leave. I begged to stay but
a nurse came in and told us we must let
her rest. We left so quickly I didn't feel
I said a proper goodbye.

FLASHBACK ENDS

INT. BEDROOM - DAY.

The light in Lucy's bedroom has changed, as has Lucy's position on the bed. She is still reading.

DAVI (V.O.)

Papa returned from visiting Mamma and said she was worried that I was alone too much and should have some company.

NICKY (O.S.)

Lucy. ..Lucy, tea's ready.

Lucy sits up more on the bed.

DAVI (V.O.)

She was also concerned that my schooling is suffering. He is going to find a companion for me, perhaps a tutor or governess. I hope it's not a stuffy old maid, or worse a stuffy old man!

Lucy closes the diary and gets up from the bed.

INT. KITCHEN - NIGHT.

Nicky is checking the readiness of the food as it cooks, then getting plates out. Lucy comes in, she has changed from her school uniform. Nicky watches her entrance.

NICKY

Not a good day?

Lucy shrugs.

NICKY (CONT'D)

Did you catch up with the girls?

LUCY

Sort of.

Nicky hesitates, wary about continuing; she stops what she is doing and sits next to Lucy, watching her for a moment.

NICKY

You felt left out?

Lucy can't be bothered to reply. Nicky reaches across and put her hand over Lucy's.

NICKY (CONT'D)
Never mind, it will pass.

LUCY
I doubt it.
(beat)
They just think I'm boring.

NICKY
It's not boring to be different.

LATER

Nicky and Lucy are in the kitchen eating their tea, Tom comes in and puts his briefcase down. He goes to the fridge and takes out a can of lager. Nicky studies him.

NICKY
You ok?.

Tom goes across the kitchen to get a glass from a cupboard.

TOM
Not really.

He sits at the table, opens the can and starts to fill the glass; the contents froth up, he pauses while it settles.

TOM - (CONT'D)
Doesn't look like I'll have a job
for much longer.

NICKY
Oh Tom!

TOM
Did such a bloody good job with proposals for
the merger they've restructured and won't
need me.

Tom sits back heavily in the chair and takes a long drink. He places the glass down a little too firmly, the contents splash up and on to the table. Lucy is taken by surprise.

TOM (CONT'D)
(AGGITATED)
Just when I thought things were going
to be easier, and we would have some
money behind us.

Nicky watches Tom but doesn't say anything for a moment. Lucy hangs her head and carries on eating. Nicky carries on in a more positive tone.

NICKY
Some time off would allow us to get the house sorted.

INT. THE HOUSE, HALLWAY - DAY.

Tom, Nicky and Lucy arrive at the house; the light is dim, the house is very still.

NICKY
It seems strange not being greeted by Mrs. Cooper. There is an eerie silence about the place.

Tom goes back outside; Lucy takes her bag upstairs.

LATER

Lucy is stepping off the last stair as Tom comes in from outside with some bags. He hands them to Lucy.

TOM
Can you take these to the kitchen please.

Lucy takes them and walks off.

INT. CORRIDOR - DAY

Lucy is standing outside the kitchen door. She is just about to go back to the hall then she hesitates and changes direction. She follows the corridor until opposite the door where she last saw Mrs. Cooper.

She goes through the door. As Lucy walks forward, into a short corridor; we see a faint image of Mrs. Cooper in front of her. Lucy seems to be following Mrs. Cooper as she opens a door going into a small sitting room with two armchairs, a small square table with one dining chair and a sideboard.

Lucy moves forward to sit on the worn armchair, it seems as though she is sitting on Mrs. Cooper's lap, but the ghostly image disappears as she sits. Lucy stays there for a moment then smiles. She stands up and exits the room.

INT. KITCHEN - NIGHT

Lucy comes in, Nicky is unloading things from the bags on the table.

NICKY
Where did you disappear to?

LUCY
To see where Mrs. Cooper lived.

NICKY
What is it like?

LUCY
Sad. I felt lonely in there.

TOM (O.S.)
(DISTANT, SHOUTING)
Nicky!

INT. HALL - NIGHT

Tom is struggling with a television. He is adjusting his grip as Nicky appears.

TOM
Soon would be good!

NICKY
Sorry, didn't realise... here in the drawing room, I'll clear a space.

Nicky quickly disappears through the drawing room door and Tom follows.

INT. CORRIDOR - DAY

It's morning, Lucy goes through the door to Mrs. Cooper quarters.

INT. SMALL SITTING ROOM - DAY

A deflected light is coming into the room, Lucy is settling into the worn armchair, diary in hand. She has moved the dining chair next to it, her mug is on it, she reads the diary.

LUCY (V.O.)
Mamma was out of bed
when we visited. She had more colour
and seemed happier.

Lucy makes herself more comfortable in the chair.

INT. BEDROOM - DAY - FLASHBACK 1899.

Bahi is sitting in one of the armchairs by the large windows, her hand is resting on Davi's head as she sits at Bahi's feet. Edward is sitting opposite her in another armchair. They are chatting.

DAVI (V.O.)
Papa told us he had some news and
announced he had bought some land on
the hill and a house is being built
for us.

There is joy on Bahi's face, she stretches out her hand, Edward stands and moves toward her to hold it. Davi jumps up from sitting on the floor and hugs Edward. All look happy.

DAVI (V.O.)
He said it is almost ready
so, we will have our own home again,
just like India. It won't be the same
but at least we will all be together.

INT. SMALL SITTING ROOM - DAY - THE PRESENT.

The light in the room has dulled as the sun has moved. There is now an empty plate next to the mug on the dining chair. Lucy looks engrossed in the diary.

DAVI (V.O.)
10th October 1899
Today I met my tutor, thankfully not an
old man!

INT. BOARDING HOUSE ROOM - DAY - 1899, FLASHBACK.

A young woman, GRACE, attractive, about twenty years old, modestly dressed in Victorian clothes, is smiling at Davi. She has a casual, friendly air about her, Davi is smiling back at her.

DAVI (V.O.)

Pappa said he hoped Grace will also be more of a companion. She'll come to our rooms daily until our house is finished. I've never liked studying, but the change will be a relief.

EXT. PROMENADE - DAY

Davi and Grace walk along the promenade, talking and laughing. They pause at the entrance to the pier; Grace shakes her head.

DAVI (V.O.)

I want to go on the pier but Pappa has told Grace I am not allowed, he doesn't approve of funfairs. Perhaps I can get her to persuade Pappa to change his mind.

EXT. PROMENADE - DAY

Davi is running along the promenade ahead of Grace, to stop her straw hat from blowing off, her hand is on her head.

DAVI (V.O.)

Having Grace is good, I'm not bored anymore, I've been so busy, it's been wonderful. She is delightful, I like her so very much.

EXT. BEACH - DAY

Davi and Grace are on the beach standing by some donkeys. Davi is smiling, her hands together, pleading with grace. Grace nods, Davi does a little jump and moves to get on a donkey.

DAVI (V.O.)

3rd April 1900 - I rode a donkey on the beach which was such fun.

A group of donkeys are trotting down the beach, each with a young rider. A man with a stick runs alongside to keep up. Davi is on one and sliding to one side as she bounces up and down, while holding on tightly.

DAVI (V.O.)
Grace laughed when she saw me holding on
tightly so I didn't fall off.
I laughed too.

INT. BAHİ'S BEDROOM - DAY

Davi is in the grand bedroom, sitting on the end of her mother's bed. They are chatting and laughing. Grace sits in a chair by the window

DAVI (V.O.)
The best thing is seeing Mamma.
Mamma told me she goes to the baths
a few times a week but I am not sure
she likes it.

Bahi is talking, she has her arms wrapped across her, holding her arms and mimics shivering. Davi pulls a funny face and holds her nose.

DAVI (V.O.)
She says the water is cold and salty.
I pulled a face as all I could imagine
was the muddy grey sea water here.
She told me not to worry it was clean.

FLASHBACK ENDS.

INT. KITCHEN - NIGHT

Lucy, is sitting with Tom and Nicky at the kitchen table, they are eating dinner.

TOM
Any developments with your diary?

Lucy becomes animated, her response is enthusiastic.

LUCY
She's called Davi, and her dad's had a
house built on the hill.
(beat)
That must be here.
And she's met her governess, Grace. She -

TOM
THAT'S GREAT AUNT!!!!

INT. HOUSE - DAY

MONTAGE: Nicky and Tom working through the rooms, Lucy helping clean: Tom up step ladders taking down the masses of curtains, clouds of dust puff out as they are removed. Marked boxes are stacked in the hall. The house is beginning to look brighter.

END OF MONTAGE.

INT. DRAWING ROOM - NIGHT

Lucy, Tom and Nicky are sitting watching television. Nicky glances sideways at her once or twice.

NICKY

You're looking tired Lucy. Are you still having the dreams?

LUCY

Most nights. Still not a lot of detail, just a girl who looks sad turning to look at me as I stand in front of the summerhouse and beckoning me to follow.

TOM

Perhaps you should stop reading if it's upsetting you.

LUCY

I thought you'd be pleased that I'm interested in something.

(beat)

Anyway, it's not upsetting me. I feel sorry for her. I get a sense of great loneliness. Her mum has died and her dad's away a lot. She only has Grace to keep her company.

INT. SMALL SITTING ROOM - DAY

Lucy is slumped in the worn chair in the small lounge. The door opens slowly, Nicky pops her head round the door. Lucy doesn't look up from the diary.

NICKY

You look even more tired. I thought you'd Stopped reading the diary?

LUCY

I did but it didn't make a difference.
In fact, it was worse. The feeling of her
got stronger, as though she knew and wanted
me to keep going.

Nicky sighs, looking concerned.

NICKY

It's going to be a nice day today,
take the diary into the garden and
get some fresh air.

INT. SUMMERHOUSE - DAY

Looking into the summerhouse through an open door, Lucy is
curled up on a wicker chair.

DAVI (V.O.)

4th August 1901. I miss Mamma so much,
I wish Papa was here more. Grace is
lovely but it's not the same.

LATER

Lucy is now lying on the chaise long at the back, asleep.

DREAM SCENE: Black and white film of two children, Mary,
fifteen and Ned, ten, they are running. Mary's Victorian dress
is simple, her hair is tied back; Ned is in long shorts and a
cotton shirt that are too big for him, the long sleeves are
rolled back, his hair a little unkempt.

DAVI (V.O.)

I have been a little happier since I met
Mary and Ned. They are so carefree and seem
to have so much fun.

Mary looks back over her shoulder to Davi, who is a little
behind them. Davi's hair is loose but clipped back; her dress
is of better quality. They are running along narrow paths in
the woods among many newly planted trees, elsewhere wider
paths wind between more mature trees.

DAVI (V.O.)

They have started to come to the garden
more now, but we enjoy the woods.
I think Grace would get in to trouble if
Pappa knew.

Mary slows, Ned then Davi catch up. They are out of breath as they stop beside a large mound of small stones. Mary lowers her gaze to the floor and looks around, she bends, picks up a small stone, her lips move as she throws the stone onto the pile. Ned copies her.

A voice echoes through the woods.

TOM (O.S.)
(FAINT)
Lucy. Lucy

DREAM SCENE ENDS.

INT. SUMMER HOUSE - DAY

Tom is standing over Lucy.

TOM
(WHISPERING)
Lucy

Lucy stirs as the dream fades. She opens her eyes and sees Tom looming over her.

TOM (CONT'D)
Well, you were twitching well.
You ok?

Lucy seems a little confused and takes a few moments to come round.

TOM (CONT'D)
Another dream?

LUCY
Yes. But much more this time.
I was following three children through the woods, but it didn't look like woods, it was quite open. I got as far as a pile of stones. They stopped running and threw a stone on to the pile.

Tom pauses before he answers. He looks a little concerned.

TOM
Come on, nearly time for tea.

INT. KITCHEN - NIGHT

Lucy and Tom are sitting at the table, Nicky is preparing tea.

TOM

I've been thinking about your dream. The woods were planted by the Victorians so the hill used to be bare, like The Point.

LUCY

What do the stones mean?

Tom thinks for a bit, then he has a moment of recollection.

TOM

When I was a child Dad took me to the woods, we came across a pile of stones. I asked Great Aunt about it, she said it was started by the fishermen walking over the hill to their fish traps. They said a rhyme as they threw a stone, asking for good luck in the fishing.

Lucy stares intently at Tom, mesmerised.

LUCY

And?

She looks eagerly at Tom, waiting for an answer.

LUCY (CONT'D)

What was the rhyme?

TOM

I can't remember that.

INT. DRAWING ROOM - NIGHT

Tom, Nicky and Lucy are watching Starsky and Hutch on the television. Reception is not good on the temporary aerial, so the picture flickers a lot. Suddenly, out of the silence.

TOM

(IN WEST COUNTRY ACCENT)

Pik Winna, Pik Winna, give me a good dinner.

Nicky guffaws.

NICKY
You just made that up!

LUCY
Is that the rhyme?

TOM
I think so.

He looks over to Nicky, staring at her.

TOM (CONT'D)
..and I didn't make it up. Been mulling
it over and it popped into my head.

They go back to watching Starsky and Hutch as the image jumps
around the screen.

TOM (CONT'D)
Think I'll call Radio Rentals
tomorrow to get an aerial put in.

INT. KITCHEN - DAY

Lucy is eating toast and Nicky looking at papers in a file,
mug of tea in one hand. Tom comes in and sighs.

TOM
So much for calling Radio Rentals
the phones seems dead. Looks like a trip
into town to sort the aerial.

Tom pauses and looks at Lucy who still seems drawn and tired.

TOM (CONT'D)
Want to come with me Lucy?

LUCY
No thanks, I want to read more of the
diary.

TOM
Sure?

LUCY
(TIRED AND SOUNDING EXASPERATED)
Yes. I want to finish it. Perhaps the
dreams will stop then.

Tom and Nicky exchange looks of concern.

INT. SUMERHOUSE - DAY

Lucy is in the wicker chair. She takes a drink from the glass of squash she brought up and gets comfortable. She opens the diary and flicks through the pages smoothing down the page where she got to.

LUCY (V.O.)
10th April 1902.
I spent a lovely time with Mary and
Ned today.

EXT WOODS - DAY - 1902, FLASHBACK

Davi, Mary and Ned are standing at the edge of an open area. A few feet away there is exposed rock which falls away to a long drop. They look down on a bay, the wind is blowing on shore, the girls' hair is being blown off their faces, their clothes moving, wrapping about their bodies as the gusts hit them.

DAVI (V.O.)
They took me over to the other side of
the hill.

There are white horses out at sea. The tide is not fully in, a large area of grey and brown mud almost hides the outline of sticks sticking up from it.

DAVI (V.O.)
Mary pointed down to the edge of the rocks
below, at the sticks in the sea, saying
they are withies marking the fish traps.
She told me her dad and the other
fishermen check the nets at low tide.

The three figures turn from the edge and walk away.

DAVI (V.O.)
She'll ask her dad if they can take me
there. It won't be for a few days as
the tide times change and we can't go
too early.

FLASHBACK ENDS.

INT. HALL - DAY

Lucy enters from the corridor. She pauses at the bottom of the wide staircase and listens.

LUCY
(LOUD)
Mum, where are you?

NICKY (OS)
(DISTANT)
In the fourth bedroom.

Lucy starts up the stairs.

INT. LANDING - DAY

Lucy is walking down the corridor away from her bedroom door. She pauses at one door and looks in then disappears round a corner.

INT. BEDROOM FOUR - DAY

Nicky is emptying cupboards of various items.

NICKY
Surprised to see you already. Everything ok?

LUCY
Yeah, just finished the diary.

NICKY
That was quick!

LUCY
It's odd, it just stops. No "I'm not going to write this anymore", no "goodbye", It just ends.

NICKY
Oh. . . well, I hope it means you'll look less tired and the dreams will stop.

LUCY
It was just getting interesting, I've kind of got used to the dreams.
(pause)
Funny thing is I don't think it's over.

INT. TOWER ROOM - DAY.

Lucy is sitting in the chair at the scroll top desk with a box full of keys. As she swivels on the curved leather office chair, she is trying keys in the desk drawers. She is getting bored from so many failures. She takes out another and tried it in the top right-hand draw.

LUCY
Eureka!

She eases the drawer open, there are some ledgers in it. She takes them out and flicks through them. We see elaborate, ordered figures on a page, they hold no interest, Lucy puts them back. The ledgers catch so she pulls them out again and reaches her hand to the back of the drawer. Pulling out another key.

LUCY
Urghhh.

Ledgers replaced she checks the other two drawers. She tries a key in the door on the left side of the desk, it doesn't work. She writes a tag for the key she identified, studies it and looks at the bundle to find one that is similar.

A second key is successful. Inside the small cupboard is a dusty bottle of whiskey, a quarter full, a cash tin and a leather folder which is fastened by ribbon.

She removes the whiskey, and the folder then makes a tag for the latest key. Lucy gathers up everything, including the bottle of whiskey, and goes downstairs.

INT. KITCHEN - DAY

Lucy is putting down her armful of things as Tom comes in.

TOM
Aye, aye, you been on the hard stuff while discovering the mystery of the keys?

LUCY
It was in the desk cupboard.

Tom studies the label, while Lucy is sorting out the contents on the table.

TOM
This is ancient.

He unscrews the lid and sniffs the contents.

TOM (CONT'D)
Seems ok, might give it a try tonight.
How did you get on?

LUCY
Not too bad. Most of them are for the
first-floor bedrooms and the odd cupboard.
Only a couple for the Tower Room.

Lucy remembers the larger key; she rummages through the tin.

LUCY (CONT'D)
Oh, and this in a desk drawer. Any idea
what it might be for? It's bigger than
the rest.

Tom studies it.

TOM
It's quite heavy duty, you should check
outside, looks like a door key. What else
have you found?

Tom is looking at the leather folder.

LUCY
Don't know.....

Lucy suddenly looks at the key in her hand, her eyes go wide,
her mouth drops open. She rushes out.

EXT. GARDEN - DAY

Lucy emerges at the top of the garden steps. She stares along
the high stone wall at the rear of the garden. She scans back
and forth then runs forward.

Lucy reaches the garden's back wall, she starts pulling at an
area of ivy, part of a door is uncovered, she pulls more
greenery away and reveals a large, weathered brass lock. She
tries the key, it fits. Lucy moves away, a satisfied look on
her face.

INT. KITCHEN - DAY

Lucy comes in. Tom is seated at the table, Nicky getting lunch, she looks up at Lucy as she comes in.

NICKY
You look pleased with yourself.

LUCY
I am. The large key fits the garden door to the woods.

Lucy stands behind Tom, bends forward and puts her arms around his shoulders.

LUCY (CONT'D)
Daaad, can we go to the woods this afternoon? You can take me to Pete Winner.

TOM
You mean, Pik Winna.

Tom pauses then looks over to Nicky.

TOM (CONT'D)
Ok.

EXT. WOODS - DAY

Tom and Lucy are almost side by side on the path, Nicky is a few steps behind. The path is overgrown, trees either side grow in odd shapes, encroaching the pathway in places. Brambles, vines, and ivy cover the tree trunks.

NICKY
Do you know where you're going Tom?

TOM
I think so... It's been about thirty-five years since I was up here. I just need to keep heading east.

They come to a break in the trees, Tom pauses as the path splits. He starts to move to the right.

LUCY
No Dad, this way.

Lucy moves left to a narrowing path.

TOM I don't think -- LUCY This way, I'm sure. Come on.

Lucy is quickly moving away from Nicky and Tom.

NICKY
(CALLS OUT)
Lucy, listen to your father.

TOM
It's ok, let her go.

EXT. WOODS - DAY

They are now on a wider path. The canopy is denser, the light doesn't penetrate as easily. Lucy is ahead of Tom and Nicky.

NICKY
I'm not sure I like this, it's eerie.
I can't believe this city girl of ours
seems so confident.

TOM
Perhaps she's a country girl longing to
break free.

LUCY (O.S.)
Come on you two, I think I've found it.

Nicky and Tom catch up to Lucy. To the left of the path is a small mound of stones. Odd ones are scattered around close by.

LUCY
Is this it Dad?

TOM
Possibly, seems smaller than I remember.

NICKY
Rather unimpressive I'd say.

TOM
I was smaller then.

INT. LUCY'S BEDROOM - NIGHT

Lucy is dreaming, her body restless, constantly twitching.

EXT.WOODS - DAY, 1902 - DREAM SEQUENCE

Mary and Ned are running through the woods, Davi following, they are all laughing. They arrive at the pile of stones; they stand around for a few minutes. Lucy seems to be floating above them, watching as the girls hug goodbye and part, Ned follows his sister, turns, and waves to Davi, the lone figure watches them go.

Davi looks round and stares into the columns of tree trunks, standing like soldiers. She peers hard for a moment as though she has spotted something then turns and walks in the other direction.

Moments later, Davi has quickened her pace. As she walks further the trees start to thin out. Davi is glancing behind her every few minutes as she walks. It is brighter ahead, Davi is now almost running toward the light and a clearing.

Suddenly it goes black.

END OF DREAM SEQUENCE.

INT. BEDROOM - NIGHT

Lucy wakes with a start, her hand goes to the back of her head. She rubs it as if she's been hit. Lucy sits bolt upright. She takes a sharp breath then exhales.

LUCY
Arhhh...

Slowly she relaxes her body. The room is grey, early morning light is edging round the heavy curtains. She sinks back down into her pillows, pulling the eiderdown and sheets toward her chin.

She is a little shocked and, without moving her head, looks round the room. She closes her eyes and brings her breathing back to normal. Moments later she props herself up and sits still. She reaches out and switches on the bedside light.

LATER

The leather folder Lucy found in the tower room is open on top of the bed clothes. She is looking at old newspaper clippings, she picks one up, "WESTON GAZETTE" is written at the top in old style print. It is dated "12th APRIL 1902", Lucy starts to read.

EXT. PARK AREA - 1902, FLASHBACK

The grassed area above the cove where Tom, Nicky and Lucy had picnicked, has lots of people in Victorian dress milling around. They are listening to a man who seems to be issuing orders. Behind the man a flag blows almost rigid, as it seems to grip tightly to the top of a tall pole.

LUCY (V.O.)

There was an unprecedented scene at Flagstaff Hill yesterday as crowds gathered, after hearing about the disappearance of local businessman, Colonel Edward Barstow's, only daughter.

The crowd starts to disperse, large number of people going in different directions. Mary and Ned are revealed standing at the front of the once crowded area.

LUCY (V.O.)

Hundreds of locals turned out to help in the search. It is understood that his daughter, Davi, was due to meet with her friends, Mary and Ned Speke but didn't keep to their arrangements.

EXT. COASTLINE - DAY

From the edge of Flagstaff Hill, a short distance beyond, is the high ground where Mary, Davi and Ned had been looking down on the fish stalls. A wide rocky outcrop thrusts itself out of the sea a little way out, off the coast.

LUCY (V.O.)

It is feared that she went to the fish stalls unaccompanied and, unaware of the dangers of treacherous currents between Spring Cove and Bird Island, may have fallen foul of the racing tides.

Behind the high ground, the hillside, sparsely planted with new trees, starts to slope down to meet the sea and follows the coastline. Men are walking along narrow dirt tracks where the edge of the hill meets the short rocky drop to the sea. Waves break below them; the wind is blowing. A few men are cautiously looking over the edge of the pathway.

LUCY (V.O.)
Volunteers spread out along the coastal
walks, scouring the rocky shoreline in hope
of finding young Davi.

EXT. COASTLINE - NIGHT - 1902 FLASHBACK

There is the twinkle of lights among the trees on the
hillside. Lantern lights are seen along the lower pathways as
men walk back toward the park area. They look weary and
bedraggled.

LUCY (V.O.)
As light started to fade on the second
day of searching, lanterns proved inadequate
to give sufficient illumination for the search.
Hope to find Miss Davi Barstow is now fading.

In the dim light on Flagstaff Hill, a group of people stand
close to where the crowd had listened days before. The flag on
the pole barely lifts itself. A large, portly man with grey,
bushy mutton chop beard is shaking the Edward's hand. Grace
stands close by looking on. Edward hangs his head before they
depart.

LUCY (V.O.)
Despite determined efforts to locate her
whereabouts there is no trace. Following
the untimely death of Colonel Browne's wife,
Bahi two years ago, this latest tragedy is
said to have devastated the local quarry owner.
Davi's governess, Grace Netherhay has told the
Gazette that Colonel Barstow is dedicating
every waking hour to the search for his
beloved daughter.

END OF FLASHBACK.

INT. BEDROOM - NIGHT

Lucy falls back against her pillows, shocked at what she has
read. She falls asleep again.

LATER

Lucy is tossing and turning.

EXT.WOODS - DAY - DREAM SCENE

Davi is at the edge of a path, looking sad and ghost like; she turns away and walks into a thicket of trees. Lucy is looking on.

END OF DREAM SCENE

INT. BEDROOM - DAY

Nicky comes in and pulls back the curtains in Lucy's bedroom.

NICKY
Lucy, Lucy.

Lucy, aware of a voice slowly opens her eyes. She sees her mother leaning over her.

NICKY (CONT'D)
Lucy, are you ok? It's nine thirty.

Lucy comes to and stretches. She pulls herself up to lean on her pillows. The leather folder and newspaper clippings are scattered on the bedclothes.

LUCY
I, I think so. Just tired.

Nicky steps back from the bedside, relieved.

INT. KITCHEN - DAY

Tom and Nicky are still in the kitchen, concerned at the buildup of Lucy's tiredness from her dreams. As Lucy walks in, Tom and Nicky's conversation ends.

LUCY
(SLEEPILY)
You talking about me?

NICKY
Yes. But we're not angry, we're worried.

LUCY
Why?

TOM

Because you seem to be obsessed with the diary and imagining all sorts. It seems to be making you ill.

Lucy sits down, folds her arms and puts them on the table, followed by her head. Tom and Nicky look at slumped figure. Moments later Lucy raises her head.

LUCY

I am tired, but I'm NOT obsessed.
I couldn't understand the dreams.
I do now. I understand.

NICKY

Lucy, we just want to know you are ok.

LUCY

(SOUNDING IRRITATED)
I am OK. I keep telling you.

TOM

Ok, tell us again.

Lucy sits up in her chair. She sighs heavily before she starts. A concerned Tom and Nicky look on.

LUCY

The diary I was reading was written by Davi, the girl Great Aunt Grace was looking after. After her mother dies, she meets some local children and has fun with them and starts exploring the woods. One day, when she's due to meet them, she doesn't turn up.

Tom and Nicky look at each other, bemused.

LUCY (CONT'D)

The leather folder I found has got paper clippings about her disappearance. I think she was murdered, the dreams have been telling me she wants to be found. She's asking me to find her.

There's silence for a few moments.

NICKY

You've always had a good imagination Lucy but don't you think this is going a bit far?

TOM

I know you don't like it here Pumpkin but you don't need to make up things.

Lucy abruptly pushes her chair back from the table, it screeches as it moves.

LUCY

DON'T call me Pumpkin.

Lucy moves to the kitchen door.

LUCY (CONT'D)

(LOUDLY, EMPHASING HER POINT)

I am not mad, I am not imagining anything.

(pause, takes a breath)

If you don't believe me look at the diary and the folder!

Lucy leaves the Kitchen.

TOM

Should we be worried?

NICKY

I don't know.

TOM

Perhaps we should take a leaf out of Mrs. Cooper's book and 'listen to the house'.

NICKY

Don't be flippant Tom!

EXT. GARDEN - DAY.

Lucy is going through the gate into the woods. She doesn't look back, just keeps on walking.

EXT. WOODS - DAY, CONTINUOUS.

Lucy is following a narrow path, dodging trees that obstruct the path and ducks under overgrown greenery. She is walking with purpose and a little attitude.

She comes to the split in the path where she had been with Tom and Nicky the day before. The tall trees are beginning to sway at their tops, the wind is getting up. She hesitates then walks on.

Lucy is marching along the wider path. The wind in the tops of the trees is getting louder, although below it is quiet. Lucy suddenly stops, she stands tall, closes her eyes and listens. The trees are moaning but Lucy senses something else, she turns round and retraces her steps.

After a few hundred yards of purposeful strides, she starts to slow, looking round, trying to figure out what she is looking for. She finds a bench and sits. She grabs the edge of the wood, closing her eyes and breathing steadily. The wind is continuing to get louder, gusts move her hair.

INT. CORRIDOR - DAY

There is a bang as Lucy comes in the back door. Nicky appears from the kitchen doorway and stops Lucy in her tracks.

NICKY
(SHOUTING)
Where on earth have you been?
(more calmly)
We've been looking all over.
We've been worried!

INT. LUCY'S BEDROOM- DAY

Lucy is lying on her bed facing away from the door. Tom comes in.

TOM
Hey Lucy, come on.

He moves and sits on the bed.

TOM (CONT'D)
We were worried about you. You don't know the area and anything could happen.

LUCY
Yes, I could disappear!

Tom waits. After a few minutes silence she turns on to her back, looking at the ceiling.

LUCY (CONT'D)
I told you I had to find Davi. I have
to solve the mystery.

TOM
Who?

LUCY
Davi, the girl!
(pause)
See, you're still not listening.

TOM
Lucy, there is no girl, she doesn't
exist.

LUCY
But she did, your Great Aunt looked after
her! She's lost and she wants me to find
her.
(pause - then loudly in exasperation)
Don't you understand?

Lucy turns away again and curls up on the bed.

TOM
I'm trying Lucy, I'm trying.

Time passes, without further conversation. Tom leaves the
bedroom, Lucy stays curled up on the bed. The wind is now very
strong and rattling the windows. Lucy closes her eyes,
listening to the increasing noise outside.

INT. DRAWING ROOM - NIGHT

Tom, Nicky, and Lucy are watching the television. Les Dawson
is hosting Blankety Blank. Nicky and Lucy are next to each
other on the sofa, Tom in the big leather chair.

NICKY
So much for the new aerial, picture's not
great.

TOM
I think it's more to do with this howling
gale. I thought it was bad the first night
we came, but this is horrendous.

LUCY
Everything's rattling, will we be ok?

NICKY
Of course.

LATER.

Nicky comes into the room with a tray of drinks. She is handing them round as the local news is on the television. The images on the screen flicker.

NEWSREADER (V.O.)
Fears are growing tonight as the tail end of hurricane Ike has crossed the Atlantic and winds are battering the southwest.

On the screen pictures of a very rough sea crashing against sea walls and breakwaters, the high waves flooding roads. People in waterproofs, carrying sandbags, struggle against the wind and spray.

NEWSREADER (V.O.)
The combination of exceptionally strong winds and high tides are likely to create a tidal surge that could cause flooding along the coast from the mouth of the Severn to Minehead. Emergency services and volunteers are on full alert and taking measures to try and minimise the risks to homes and vulnerable stretches of coastline. The area around Weston is particularly at risk.

LUCY
Will the summerhouse be ok? It's very old.

TOM
Can't promise. We'll have to wait and see.

INT. KITCHEN - DAY

Lucy is with Nicky at the kitchen table. Tom comes in.

NICKY
Any damage to the house?

TOM
OK as far as I can see. Thankfully. Some debris down the drive from the battered shrubs.

LUCY
Can I check the woods?

TOM
Lucy, after yesterday did you not understand our worry?

LUCY
Yes Dad, but..

Lucy pauses searching for words to explain.

LUCY (CONT'D)
I need to look; I have to check on
(beat)
something.

She pauses looking at Tom's response. She quickly adds

LUCY (CONT'D)
You could come with me.... Please?

Tom and Nicky exchange glances, not knowing how to respond. There is a moment's silence. Tom sighs heavily in exasperation.

TOM
Ok.

EXT. TOP OF GARDEN STEPS - DAY

Tom reaches the top of the steps and glances toward the summerhouse. He turns to look at Lucy who is following.

TOM
Summerhouse is OK Lucy.

Lucy increases her pace up the steps. She looks at the slightly battered summerhouse then smiles as they continue heading toward to garden gate.

EXT. WOODS - DAY

Tom and Lucy are walking along the narrow path.

TOM
Slow down Lucy, watch out for fallen branches, there's lots of debris.

Lucy continues to run ahead, as she does, a faint image appears of Mary, Ned and Davi running along the path ahead of her.

Tom watches Lucy disappearing into the tree line.

TOM

Lucy, what's the hurry?

LUCY (O.S.)

(DISTANT) -

I don't know, I've just got to keep going.

EXT. WOODS - DAY

Tom appears under the tree line. He gets further in, it gets darker.

A faint image of Davi emerges from dark woods she runs towards the camera, glancing over her shoulder as she runs. As Tom continues, he walks through the image of Davi running toward him.

Davi looks forward then seems to stumble. Moments later Lucy is running toward Tom waving her arms excitedly.

LUCY

Stop, go back, it isn't here.

TOM

Lucy, you're not making sense.

Lucy runs past him then stops. Tom turns round to look at her. They don't speak. Lucy peers around, into the depth of the woods.

LUCY

It's here, she's here

(beat)

somewhere

(beat)

I feel it.

Lucy moves forward, then back, frequently changing direction. Tom is rooted to the spot, bewildered.

TOM

What exactly are you looking for Lucy?

Lucy looks around then speaks confidently.

LUCY
DAVI!

Lucy suddenly moves forward off the path into a thicket of trees. She's hopping over exposed roots and branches. Tom is peering into the mass of trees, trying to adjust his eyes to the gloom.

There is a quieting of trampled undergrowth, Tom is aware that Lucy has stopped.

TOM
Lucy? Lucy, you're beginning to try my
patience.

LUCY (O.S.)
Over here Dad. I'm sure I'm in the right
place.

Tom moves toward Lucy's voice; as he gets further into the trees, he catches his foot and stumbles.

TOM
(MUTTERS)
Damn, bloody.....

LUCY (O.S.)
Awww.

Lucy is staring into a large hollow where a huge tree has been uprooted.

Tom follows Lucy's voice and finds her. As Tom approaches her we see Lucy's POV looking into the hole, she is looking at a ghostly Davi, seemingly asleep beneath the tree roots.

We then see Tom get close, Lucy points to the hollow. Tom follows her direction. He stares at the space.

TOM
What am I looking at Lucy?

He looks at her, then her outstretched arm again. Tom leans forward looking into the gloom. Suddenly he pulls back, we see Tom's POV, a skeleton in the roots.

TOM
OH Lucy!

EXT. WOODS - DAY

A white tent is amongst trees in the middle of an area cordoned off with striped plastic tape wrapped around trees. A policeman standing by the tape; within the taped area two people in white overalls are going into the tent.

INT/EXT. CAR - DAY

Tom is driving Lucy and Katy to the house; Lucy looks healthy and happy, hair is shorter and layered, her summer clothes look more fashionable too, her overall style is relaxed and her own. As the car travels up the steep hill, the house looks down on them but has a brighter look to it; refreshed, less foreboding.

INT. HALL -DAY

Lucy is walking up the stairs, carrying a hold-all. Behind her, Katy is looking around as she follows, her eyes are wide.

KATY

Wow. It's all amazing!

We see a much-changed hall and stairs, the walls are bright neutral tones, there are no large oil paintings of ancient people looking down at them. Light seems to flood in.

INT. TOP OF STAIRS - DAY

Lucy reaches the top of the stairs and pauses.

LUCY

(KEENLY)

This way Katy.

Lucy walks purposely along the landing, Katy is slow, taking it all in. She almost has to run to catch up Lucy.

INT. LANDING - DAY

Lucy is standing outside a door round the corner from the main landing; there is a sign on it saying "THE OLD NURSERY" in elongated script. They enter the room.

LUCY

Mum put us in here; she thought it would be better than my room.

The room is bright and airy. It has two single beds next to each other, separated by a bedside table. It retains a feeling of its Victorian origin. The beds do not have duvets but sheets, blankets, and eiderdowns, all fresh and simple. Some period toys have been revamped and decorate the room. Lucy sees Katy looking quizzically at one.

LUCY

It's a Victorian toy to help babies learn to walk.

KATY

It's a dog on wheels!

LUCY

Come on, let's go down and get something to drink.

EXT. GARDEN - DAY

The garden is now much clearer, though not pristine. Lucy is leading Katy into the summerhouse. It has been renovated. Old wood replaced and painted a pale green. They step into a clean, light building.

INT. SUMMERHOUSE - DAY

The late afternoon light illuminates the summerhouse, it is warm, the air still. The interior is colourful with Indian style fabrics and objects found in the house.

KATY

Is this where you found the diary?

Lucy points at the floor toward the back.

LUCY

Yes, just over there.

Lucy places a basket on the table in between the wicker chairs. It is the same basket Mrs. Cooper had taken up to Lucy months before. She takes out a packet of biscuits and cans of coke from the basket. The girls sit.

KATY

I couldn't believe it when I saw you on the news Luce. I rang Gemma straight away. She said Sally had seen something in the Daily Mirror.

LUCY

It was all pretty weird.

KATY

And we all thought it was a stuffy old house.

Lucy smiles in a 'well I tried to tell you, but you weren't interested' way.

LUCY

It didn't take me long to realise it wasn't going to be boring.

KATY

So EXACTLY how did it happen?

Lucy starts to tell the tale as she pours coke into a glass for Katy, conversation fades out.

INT. BEDROOM - NIGHT

Lucy and Katy are in bed, the bedside light is on. They snuggle down, Lucy switches the light off, after a few moments in the dark the silence is broken.

KATY

Do you still dream about her?

LUCY

I was so exhausted that day I slept like a log.

INT. LUCY'S BEDROOM - FLASHBACK

Lucy is in bed asleep. She is dreaming.

DREAM SCENE: In black and white: Davi is walking along the promenade with her parents. She stops and turns, looking toward us; a lone figure in colour, Lucy, stands watching Davi. Davi smiles and waves. Behind Davi, Edward, older than in the flashbacks, and beautiful Bahi, arm in arm, pause and

half turn to look at Davi. They don't see Lucy. Davi turns back and runs to catch up with Edward and Bahi.

LUCY (V.O.)

The next day I dreamt about Davi.
She smiled at me, waved, then joined her father and mother. They all faded out as they walked off along the prom.

FLASHBACK ENDS

There's a short silence.

LUCY

(DISAPPOINTED)

No more dreams.

EXT. RAILWAY PLATFORM - DAY

Lucy and Katy are standing on the platform. Tom is standing near the entrance.

KATY

It will seem strange at school without you.
Will you be ok?

LUCY

Yeah. The others won't miss me.
Perhaps I'll have another adventure. Someone once told me the house has plenty of stories to tell.

TANNOY (V.O.)

The train shortly arriving at platform 2
is the 14:37 to Paddington, calling at..

LATER:

A long diesel train is pulling out of the station. Lucy watches the carriages pass her as the speed slowly increases. She waits until she is looking at the back of the last carriage before she turns away and leaves the platform.

ADULT LUCY (V.O.)

So, a piece of paper and a tatty old book was the start of me discovering my passion. Who knew my ability to dream and find answers would continue, whatever it was it has served well.

(MORE)

ADULT LUCY (V.O.)

(beat)

I am a free spirit and go where my instinct
takes me. The world is certainly my oyster.

FADE OUT.

THE END