

**THE LOST**  
A Screenplay By Chris Jury

TITLE SEQUENCE:

**1 . EXT. GUY'S CLIFFE HOUSE. DUSK.**

A summers evening. The long shadows of dusk are beginning to stretch and high above storm clouds are gathering.

The ruins of 'Guy's Cliffe House' sit on top of a steep sandstone cliff on the banks of the River Avon just outside Warwick.

At some time in the past, this Victorian Gothic mansion was almost burned to the ground and the shell of the once beautiful house has become covered in ivy. The imposing ruins look like something out of a Bram Stoker novel.

A crash of thunder and it starts to rain.

**2 . EXT. GUY'S CLIFFE. RIVERBANK. DUSK.**

Two 11 year old boys Peter Buttris and Chris Grimes are creeping through the undergrowth by the river at the foot of Guy's Cliffe House.

CHRIS

(nervous)

Come on we Pete better go. It's starting to rain.

Beside the river, the path is narrow and overgrown and the have to force their way through the undergrowth.

PETER

Oh, come on Chris, don't be such a wuz. We're nearly there.

Suddenly they step out of the bushes and are up against part of an ancient sandstone wall. They look up and towering above them is the sinister silhouette of Guy's Cliffe House.

PETER (CONT'D)

Spooky!

CHRIS

(scared)

Don't!

Through the undergrowth they see an old oak door with rusty hinges seemingly cut into the base of the cliff itself. The door is slightly open.

PETER

Go on I dare you to go in.

CHRIS

Get lost. If we got caught.....

As they approach the door they hear something.

CHILDREN'S VOICES

(v/o)

Help us Someone, help us.

The boys quickly crouch in the bushes trying to hide.

PETER

(whispering)

Christ! Did you hear that

CHILD'S VOICE

(v/o)

Someone. Please. We can't get out.

CHRIS

(whispering)

It's coming from up there.

Peter and Chris realise that the sound is coming from the vegetation half way up the wall.

### 3 . INT. HATTON HOUSE. MENTAL HOSPITAL. DUSK.

Crash cut to: A young man, restrained in a straight-jacket and being bundled screaming into a white, bright, rubber room by two psychiatric nurses.

SIMON TURNER

I can't leave them there. You've got to understand.....I've got to go to them.

NURSE BELGROVE

Get him down on the floor.

STAFF NURSE ROGERS

Hold him....

The two nurses try to hold him as the young man desperately throws himself around, as if he is trying to cover his ears, as if he can hear something we cannot.

**4 . INT. GUY'S CLIFFE HOUSE. DUSK.**

Inside Guy's Cliffe House the caretaker, Mr Breck, is doing his nightly rounds of the deserted ruin. Mr Breck is old and what used to be called 'simple'. His gnarled and scared face can present a terrifying aspect but his eyes betray a kindness and sensitivity that belie that first impression.

Breck is suddenly nervous as he hears the faintest sound of a child crying. He stops and listens.... and can just make out the distant cry of a child....

CHILD'S VOICE

(v/o)

Help. Help us. Someone please help us.

Breck puts his hands to his ears.

BRECK

Oh, no not again.

Agitated and swinging his torch from side to side he hurries away down the corridor towards the door.

**5 . EXT. GUY'S CLIFFE. RIVERBANK. DUSK.**

In the bushes by the river Peter & Chris are still crouching and listening to the strange voices.

CHILD'S VOICE

(v/o)

Help us. Someone.

PETER

(whispering)

What do you think?

CHRIS

(whispering)

Well, we can't just ignore it can we....(calling out) Hello?

Cautiously the boys start to climb up towards the entrance of the tunnel.

**6 . INT. HATTON HOUSE. MENTAL HOSPITAL. DUSK.**

Back at the Mental Hospital a Dr Jarvis, mid forties and bookish, bursts into the room with an emergency syringe kit to sedate the straight-jacketed patient.

DR JARVIS

Hold him down.....Come on quickly, he's going to hurt himself.

SIMON TURNER

No!

DR JARVIS

It's okay, Simon you know it will make you feel better....

The three of them struggle to hold the patient down.

**7 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. DUSK.**

High up on the sandstone cliff Mr Breck bursts into the courtyard of the derelict house. He slams the door shut behind him and gulps in the fresh, clean air of the night.

Suddenly he stops breathing and listens intently. Yes, there it is again, this time clear as day, the pitiful sounds of a child crying and calling out.

CHILD'S VOICE

(v/o)

Help us please. Help us.

Breck covers his ears to block out the sound but it is no good, the pitiful wailing cuts through to his very heart.

**8 . EXT. GUY'S CLIFFE. RIVERBANK. DUSK.**

The boys are approaching the source of the voices.

CHILD'S VOICE

(v/o)

Simon, help us. Please.

CHRIS

(whispering)

Who the hell is Simon?

PETER

(whispering)

What?

CHRIS

(whispering)

They're calling for Simon.

PETER

(whispering)

I thought they said 'someone'.

Peter and Chris have arrived at the source of the voices.

PETER (CONT'D)  
(calling)  
Hello, it's all right, we're  
here.....

There is a scrabbling in the tunnel and the voices stop. They pull the vegetation back to reveal the bars across the entrance to a narrow tunnel.

PETER (CONT'D)  
Hello?

But as he peers into the blackness it is clear there is no one there.

**9 . INT. HATTON HOUSE. MENTAL HOSPITAL. DUSK.**

As the mental patient, Simon Turner, struggles against the two nurses he pleads with the doctor.

SIMON TURNER  
Please, don't do this. I've got to  
get to them.....

He is immensely strong but finally the two nurses pin him to the ground....

SIMON TURNER (CONT'D)  
No don't...

But Dr Jarvis injects the sedative into his arm.

SIMON TURNER (CONT'D)  
No...please...I have to get.....

But the sedative has done it's job and the patient drifts into a troubled, drug induced stupor.

**10 . EXT. GUY'S CLIFFE. RIVERBANK. DUSK.**

Peter and Chris stare into the blackness of the tunnel.

PETER  
There's no one here.

CHRIS  
But that's crazy we heard them.

They exchange puzzled glances. But at this moment a cold wind blows and the shadow of a mysterious

figure falls across the two boys. Startled they turn.....

PETER

Oh my God!

They are obviously shocked by what they see.

CHRIS

Don't hurt us. We didn't do anything...

PETER

Run!

And he jumps from the cliff face and legs it. Chris jumps down after him and they run hell for leather through the undergrowth.

**11 . INT. HATTON HOUSE. MENTAL HOSPITAL. DUSK.**

Simon Turner lies in his straight jacket sedated but still making half hearted attempts to escape. Jarvis puts away his syringe.

DR JARVIS

(to the nurses) )

What happened?

NURSE BELGROVE

We couldn't get any drugs down him, there was nothing else we could do.....

STAFF NURSE ROGERS

I mean, most of the time he's basically a nice lad. But then something snaps inside his head.....

NURSE BELGROVE

....and he becomes a raging lunatic.

Dr Jarvis glares at Belgrove.

STAFF NURSE ROGERS

(curtly, to Belgrove)

Thank you nurse.

The nurses glare at each other as a worried Dr Jarvis looks down on his troubled patient.

**12 . EXT. GUY'S CLIFFE. RIVERBANK. DUSK.**

The two boys are running from whatever it was they saw by the wall.

CHRIS  
Who the hell was that?

PETER  
I don't know. Just run.

Chris runs across a small wooden bridge that leads to the other side of the river.

PETER (CONT'D)  
Where are you going?

CHRIS  
Away from here...

But seeing the shadow of the mysterious figure rapidly approaching Peter turns and runs in the opposite direction.

**13 . EXT. GUY'S CLIFFE. RIVERBANK. DUSK.**

On the footbridge Chris has reached the far bank but behind him the shadow of the mysterious figure approaches rapidly. Terrified Chris turns and backs away.....

CHRIS  
No please, I haven't done anything,  
leave me alone.....

....and slips on the muddy riverbank and plunges into the raging torrent....

CHRIS (CONT'D)  
....Aaaaah!

.....disappearing quickly from sight.

**14 . EXT. GUY'S CLIFFE. RIVERBANK. DUSK.**

The other side of the river Peter finds himself back at the oak door.

PETER  
Oh, no.

Chris's cry echoes over the valley and a terrified Peter stops in his tracks.

PETER (CONT'D)  
(calling out)  
Chris! Chris are you okay?

But as he turns the shadow of the mysterious figure is back on his side of the river and approaching rapidly. He backs away towards the oak door.....

PETER (CONT'D)

No! Please, leave me alone. We didn't mean anything...

As the shadow approaches Peter yanks open the oak door to the house and seeks refuge inside. As the door closes the shadow covers it and an anguished voice is heard crying out "No!".

**15 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. DUSK.**

BRECK

No!

The voice belongs to Mr Breck who is on his knees in the middle of the courtyard, tears running down his cheeks as the rain falls heavier and heavier. a crash of thunder leads us through to...

**16 . INT. HATTON HOUSE. MENTAL HOSPITAL/CORRIDOR. NIGHT.**

...the rubber room where the mental patient is finally quiet. The nurses and doctors leave him alone and lock the door behind them.

DR JARVIS

I want him watched 24/7.

Staff Nurse Rogers nods as Jarvis leaves. Inside the rubber room the patient sits staring into a drug-induced space as tears of despair trickle down his face.

END TITLES:

**17 . EXT. GUY'S CLIFFE. RIVERBANK. DAY.**

The Next Morning: The riverbank is now a police incident scene. DC Helen Barnes (25), an eager and ambitious graduate cop on the make is overseeing a search of the riverbank by uniformed officers and forensic.

The officer in charge of the investigation, DS Julie Morgan (39) approaches with a couple of officers in tow.

DC HELEN BARNES

Morning Guv.

DS JULIE MORGAN

Morning, Helen. What have we got?

DC HELEN BARNES

Two 11 year olds, Peter Buttris and Chris Grimes, were reported missing at 18.15 yesterday evening. Last night a uniformed officer, PC Rapley, found one of the boys anoraks here by the river at 21.45.

DS JULIE MORGAN

And that's it?

DC HELEN BARNES

So far?

Morgan is clearly not pleased. This is isn't missed by DC John Luntley (41) a cynical, seen it all before, time serving detective.

DC JOHN LUNTLEY

So where's the fire?

DC HELEN BARNES

Sorry?

DC JOHN LUNTLEY

Well, so far this is a missing persons case.

DC HELEN BARNES

Erm, basically, yes, so far. But Inspector Young felt that as the Press are likely to jump on to this a senior officer should deal with the case.

DS JULIE MORGAN

Did he now?

DC HELEN BARNES

(embarrassed)

He called first thing this morning. I happened to answer the phone.

Morgan glares at Barnes for a moment. In the background DC Steve Jenkins, (32), a family man with a wife, two kids and a drink problem is nursing a humdinger of a hangover.

DS JULIE MORGAN

And what's the matter with you Jenkins? You look terrible.

DC STEVE JENKINS

(Startled to be caught  
out)

What?.... Oh, sorry.... I think  
I've got the flu coming on.. Or  
something.

DS JULIE MORGAN

Really. You'll want a hot toddy or  
something for that then won't you?

Jenkins looks as if he might be sick. Morgan tries  
to disguise her contempt and turns to Luntley.

DS JULIE MORGAN

(CONT'D)

We better get the river dragged  
John don't you think?

DC JOHN LUNTLEY

Okay...

DC HELEN BARNES

(awkward)

Erm, Sorry, Guv but DI Young said  
he doesn't want the river dragged.

DS JULIE MORGAN

What?

DC HELEN BARNES

He said he thought it was far too  
early in the investigation.

DS JULIE MORGAN

And far, far too expensive.

DC JOHN LUNTLEY

(under his breath)

Dick by name Dick by nature.

Morgan smiles to herself at this remark but as she  
catches sight of Guy's Cliffe house through the  
trees on the other side of the river she shivers as  
if someone has walked over her grave.

DS JULIE MORGAN

What's that place?

DC STEVE JENKINS

Guy's Cliffe House. Burnt down in  
the 19th Century. It's owned by the  
Masons now.

DS JULIE MORGAN

Is that right, Steve. Not one of  
the brotherhood are we?

Steve smiles weakly - as if? Morgan laughs and looks back at the house. She walks to the riverbank to get a closer look.

DC JOHN LUNTLEY

And now we know why Young is worried about the press.

DC HELEN BARNES

Well, yeah, sure but they're also going to be interested because of the Spookhouse Murder thing back in '79.

DC STEVE JENKINS

What's this?

DC HELEN BARNES

An 11 year old kid, Simon Turner, killed a couple of his mates by the river just near here. It was the Jamie Bulger case of it's day. We studied it at Bramshill.

DC JOHN LUNTLEY

I remember. The Philip Chapman case. Tipped him over the edge. Before your time Guv.

But Morgan has not really been listening she's more interested in Guy's Cliffe House.

DS JULIE MORGAN

Has anyone taken a look over there?

DC HELEN BARNES

Well, I sent a couple of plods over this morning but the caretaker wouldn't let them in and wouldn't talk to them.

DS JULIE MORGAN

Is that right? (suddenly ready for action) Right, enough of this blather, lets get to it. Helen can you get back to Headquarters and pull the old files on this Spookhouse Murders thing. John you go and keep the boys parents up to date and Steve you come with me and we'll go and see what this caretaker has to say for himself.

Everyone makes to leave but DC Helen Barnes is clearly not happy.

DC HELEN BARNES

Guv, I sort of got the impression that Inspector Young thought you would be speaking to the parents. They don't even know we've found the anorak yet.

Morgan just looks at her.

DC HELEN BARNES  
(CONT'D)

It's this Spookhouse connection. Apparently division are concerned that we do this right.

Morgan looks to Luntley who smiles as if to say Young's a wanker. Morgan nods and turns back to Barnes.

DS JULIE MORGAN

So as I say, John will talk to the parents, Steve and I will go to the house and you Helen will go and get those files. Okay?

DC HELEN BARNES

(quickly)

Okay. Sure no problem.

And that's her put in her place.

DS JULIE MORGAN

Good.

Morgan stomps off.

**18 . EXT. SAXON MILL CAR PARK. DAY.**

Luntley and Barnes head for their cars.

DC HELEN BARNES

It's not right John, dumping that on you? She's the senior officer she should be the one to talk to the parents.

DC JOHN LUNTLEY

I don't mind.

DC HELEN BARNES

Well, you should. Why should you have to sit there and tell them their kids have almost certainly drowned in the river.

DC JOHN LUNTLEY

Because I haven't just lost a kid  
of my own.

DC HELEN BARNES

What?

DC JOHN LUNTLEY

Morgan's just lost a baby herself.  
A miscarriage.

DC HELEN BARNES

I didn't know. So that why she's  
been off sick for a month. Poor  
woman.

DC JOHN LUNTLEY

So in the circumstances I can  
understand why she wouldn't want to  
talk to the boys parents.

DC HELEN BARNES

No of course. I understand. (Pause)  
Who was the father?

DC JOHN LUNTLEY

What?

DC HELEN BARNES

Well, she's not married. I just  
wondered who the father was....

DC JOHN LUNTLEY

You are incredible do you know  
that.

Smiling and shaking his head he makes for his car  
unwilling to discuss any further gossip with her.

DC HELEN BARNES

What? I only asked.....

**19 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. DAY.**

At Guy's Cliffe, Morgan knocks on the huge oak front  
door and listens as the boom of the knock echoes  
deep into the house. She jumps as a grill in the  
door snaps open and the terrified eyes of the  
caretaker Mr Breck stare out at her through the  
bars.

BRECK

What do you want?

DS JULIE MORGAN

Mr Breck. I'm DS Morgan from  
Warwick CID. We've a couple of boys

who are missing and we'd like to search the house and grounds if that's okay.

BRECK

I don't know anything about it. You can't come in.

DS JULIE MORGAN

We've discovered one of the boys anoraks just across the river Mr Breck, so I can get a warrant if you insist.

The grill slams shut in Morgan's face.

**20 . INT. GUY'S CLIFFE HOUSE. FRONT DOOR. DAY**

The other side of the door Breck is almost in tears as he realises he is going to have to let them into the house.

DS JULIE MORGAN

(v/o)

But I'm sure you can see it will look very bad if I have to do that.

**21 . EXT. GUY'S CLIFFE HOUSE. FRONT DOOR. DAY**

Morgan and Jenkins exchange a look but break into a rye smile as they hear the bolts on the door slide open.

**22 . INT. GUY'S CLIFFE HOUSE. DAY**

Breck leads Morgan and Jenkins into a fully equipped function room with dining tables, kitchen and bar.

DS JULIE MORGAN

Wow, from the outside it looks completely ruined.

BRECK

It mostly is. There's just this room and my flat that are still used.

DS JULIE MORGAN

By the Freemasons?

BRECK

Yes that's right. They've owned the house and grounds since 1896. They

use this place for dinners and functions.

DC STEVE JENKINS

Can you get down to the river from up here?

BRECK

(he nods nervously)

The house is a bit like an iceberg - only a third of it shows above the surface.

Breck leads them to a door at the end of the hall. He opens it and reveals a long tunnel cut into the sandstone.

BRECK (CONT'D)

Below ground there are miles of these passageways and rooms carved directly into the sandstone cliff.

Morgan and Jenkins stare into the gloom of the cobwebby corridor.

DS JULIE MORGAN

Now that is spooky.

Breck leads them down the corridor. As they walk Breck starts to tell the tale of Guy's Cliffe House

BRECK

The original tunnels were dug in the twelfth century by Christian hermits returning from the crusades.....

**23 . INT. GUY'S CLIFFE HOUSE. CORRIDOR. DAY**

They walk through the spooky cobwebbed tunnels cut into the sandstone.

BRECK

But they were evicted by the evil Earl of Beaufoy, known as Guy Of Warwick who slaughtered them all and stole the land for his own estate and named the place as his own, as Guy's Cliffe.

DC STEVE JENKINS

Nice bloke.

BRECK

Well he got was coming to him. In the civil war between Stephen &

Matilda that followed the death of Henry 1st in 1135, Warwick chose to support the wrong side and was decapitated at the battle of Lincoln in 1141.

DS JULIE MORGAN

Those were the days.

And they pass on round the corner.

**24 . INT. GUY'S CLIFFE HOUSE. CORRIDOR. DAY**

And they walk on down the seemingly endless miles of corridors.

BRECK

Warwick's crippled son, Rufus inherited the house and The Beaufoy family then owned the house for the next 700 years. Ending with the fire in 1895 that burnt most of it to the ground.

**25 . INT. GUY'S CLIFFE HOUSE. CORRIDOR. DAY**

Breck finishes his story as they walk down towards the end of one of the lower tunnels.

DC STEVE JENKINS

So how did the Masons get their hands on the place?

BRECK

The Seventh Earl was one of the first Masons in the UK. He was initiated on his honeymoon in Florence in 1864. He left the house to the Masons should he have no male heir.

DS JULIE MORGAN

(v/o)

A feminist too.

But suddenly she is brought up abruptly as she hears a distant sound

CHILDREN'S VOICES

(v/o)

Help us. Please help us.

DS JULIE MORGAN

What's that noise?

BRECK

What noise?

DS JULIE MORGAN

Can't you hear it? It sounds like children crying.

Breck is sweating and looks nervously to Jenkins who listens intently. Silence.

DC STEVE JENKINS

I can't hear anything. (to Breck)  
You?

Breck shakes head, no, he can't hear anything. Morgan listens but the sounds have stopped.

DS JULIE MORGAN

Must be hearing things.

DC STEVE JENKINS

Careful, Guv, first sign of madness isn't it? Hearing things.

BRECK

(almost to himself)  
No, that's talking to yourself.

And Breck seems to be talking from personal experience. Morgan and Jenkins exchange a look - blimey, this place is weird.

DC STEVE JENKINS

You said there was a tunnel that led down to the riverbank?

Breck points to the small cobweb festooned wooden door at the end of the corridor.

BRECK

But it's always kept locked.

Morgan nods to Jenkins who steps forward and tries the handle. The door opens.

DS JULIE MORGAN

(to Breck)  
Not always it seems.

Breck is upset and rushes forward as Jenkins examines the door.

BRECK

That can't be. I promise you it's always kept locked.....

DC STEVE JENKINS

Take it easy, Mr Breck. The bolt has rusted away. That's all.

Breck is upset. Morgan nods at Jenkins who swings the creaking door open allowing sunlight to flood into the corridor.

**26 . EXT. GUY'S CLIFFE. RIVERBANK. DAY.**

Morgan and Jenkins step out of the door and discover they are on the riverbank.

DC STEVE JENKINS

We're just up from the footbridge.

Across the river can be seen the forensic officers searching the riverbank.

DS JULIE MORGAN

And directly opposite where the anorak was found.

Above them the house towers in silent silhouette.

CHILDREN'S VOICES

(v/o)

Help us, please. Help us.

Morgan hears the crying children again and the plaintiff wailing is almost too much for her to bear and she puts her hands to her ears.

DC STEVE JENKINS

You alright, Guv?

Breck watches fascinated as Morgan struggles with the effect of the crying children.

CHILDREN'S VOICES

Please, help us.

DS JULIE MORGAN

(to Breck)

Can't you hear it?

He shakes his head, no. But looks at her terrified and she gets a brief inkling that perhaps he can hear them.

DC STEVE JENKINS

Guv?

But the wailing is subsiding and Morgan lifts her hands from her ears and listens. Silence.

DC STEVE JENKINS  
(CONT'D)

Really, Guv are you okay?

DS JULIE MORGAN

What....?

Morgan looks at him and remembers who and where she is and pulls herself together.

DS JULIE MORGAN  
(CONT'D)

.... Yeah, I'm fine. Come on we're going to have to search this house from top to bottom.....

BRECK

(interrupting)

No, I can't allow that...

DS JULIE MORGAN

Mr Breck this house has direct access to the river. The door was not locked. The boys could be lost or trapped in the house somewhere.

BRECK

I said I can't allow it.

DC STEVE JENKINS

Or God forbid, someone could of used this house as a route through which to abduct the boys.

And Breck realises he has no choice.

DS JULIE MORGAN

So we are going to search this house and the grounds whether you like it or not.

And Morgan leads Jenkins back into the house. Breck fearfully follows shortly behind.

**27 . INT. POLICE HEADQUARTERS. DAY.**

Meanwhile, DC Barnes is in the basement archives at West Midlands Police headquarters in Warwick.

The Archivist is in his fifties and strangely defensive about getting the file out.

ARCHIVIST

You'll have to give me a couple of days.

DC HELEN BARNES

A couple of days! Come off it. You know where everything is in here. You can find those files in 2 minutes.

ARCHIVIST

What do you want them for anyway?

DC HELEN BARNES

Just background for another case. What's the big deal?

ARCHIVIST

(angry, defensive)

Philip Chapman, was a good cop - and a good friend.

DC HELEN BARNES

Well, no one's saying any different. Some kids have gone missing from down by the river and Morgan just wants to look at the old files. Okay?

ARCHIVIST

Whatever. But it wasn't right what happened to Phil. Not right at all.

And the Archivist sulks away into his domain. It's clear to Barnes that this old case can still press some pretty sensitive buttons.

**28 . INT. PARENTS HOUSE. DAY.**

Dennis, one of the missing boy's fathers leads DC Luntley and a uniformed WPC into the living room of his typical middle-England, sub-urban semi.

DENNIS

It's DC Luntley.

The three other parents jump up eager and yet fearful to hear Luntley's news.

SHEILA

Have you found them?

DC JOHN LUNTLEY

No. No, I'm afraid not.

The parents are visibly deflated.

JENNY

I can't stand this.

She sits down and starts to cry.

DC JOHN LUNTLEY

But this is still early days, I assure you. I was on a case like this 3 years ago. It took us 48 hours to find the little beggers.

ROBERT

Really? Did you hear that Jenny?

Jenny nods, encouraged by Luntley's story.

DC JOHN LUNTLEY

Camping they were. In their 'secret camp' - which was why we couldn't find them of course.

Robert (the other Dad) smiles appreciatively at Luntley.

DENNIS

I'll kill the little sods when I get hold of 'em.

SHEILA

Not if I get hold of 'em first.

Luntley braces himself for what is to come next.

DC JOHN LUNTLEY

We have found an article of clothing though.....

And now the tension in the room is almost unbearable. Each parent hoping to God that this article clothing doesn't belong to their child.

DC JOHN LUNTLEY

(CONT'D)

And wondered if you recognised it.

He takes the anorak from an evidence bag and almost immediately Sheila gasps and starts to cry.

SHEILA

No!

DENNIS

That's Chris's.

DC JOHN LUNTLEY

Are you sure?

He hands it to Dennis who nods as he examines it.

DENNIS

Yes. Where did you find it?

DC JOHN LUNTLEY

Down by the river opposite Guy's Cliffe.

And Sheila cries again and takes the anorak and buries her head in it. Jenny rushes over to comfort her.

JENNY

It's okay Sheila it doesn't mean anything. You know what they're like. They're always leaving stuff all over.

DENNIS

(quietly to Luntley)

Are you going to drag the river?

DC JOHN LUNTLEY

No not yet. And I don't think we should assume the worst.

He moves towards Sheila to take the anorak off her.

DC JOHN LUNTLEY

(CONT'D)

I'm sorry Sheila but that's evidence.

But Sheila holds onto it.

SHEILA

No!

DENNIS

Come on Sheila. It might help them find Chris.

Dennis and the WPC extricate the anorak from a sobbing Sheila as Luntley watches on the sadness of the world apparently on his shoulders.

**29 . INT. GUY'S CLIFFE HOUSE. FUNCTION ROOM. DAY.**

Back at Guy's Cliffe, Mr Breck leads Morgan and Jenkins back into the function room.

DS JULIE MORGAN

So tell me more about this fire that destroyed the house....

BRECK

I don't know much about it.

He quickly hurries past a particularly grand pair of wooden doors, which makes Morgan suspicious.

DC STEVE JENKINS

That's funny. A minute ago you were the worlds expert on the place.

Morgan has settled by the doors. She tries them but they are locked.

DS JULIE MORGAN

What's through here?

BRECK

That's private.

DS JULIE MORGAN

Not anymore it isn't.

BRECK

I can't let you in there.

DS JULIE MORGAN

Yes you can. In fact I insist.

Breck is really not having a good day but gets the keys out.....

BRECK

(under his breath)

She's not going to like this....

And unlocks the doors leading the way through.

**30 . INT. GUY'S CLIFFE HOUSE. CHAPEL. DAY.**

Morgan is amazed to find that through the doors is the old Chapel of Guy's Cliffe House complete with alter and pews etc. But this Church has been personalised by the Masons . There is a chequered pattern on the floor and Masonic pagan symbols adorn the walls, the effect is truly spooky.

DS JULIE MORGAN

So this is where the Masonic Brotherhood roll up their trousers and swear allegiance to the Antichrist is it?

BRECK

I wouldn't know. I just work here.

She looks at the wall there is a strange statue with it's finger to his lips

DS JULIE MORGAN

What's that all about?

BRECK

That's Harpocrates the Egyptian god of silence. And that's Angerona the Roman goddess of silence. Known in Freemasonry as 'the guardians of secrecy'.

DS JULIE MORGAN

You a member of the brotherhood Mr Breck?

BRECK

I told you. I just work here.

DS JULIE MORGAN

And how many of the great and good of Warwick are members of this outfit.

BRECK

About 200.

DS JULIE MORGAN

Incredible. When was the last meeting?

Breck clearly doesn't want to answer.

DS JULIE MORGAN

(CONT'D)

Come on Mr Breck. Anyone would think you had something to hide.

BRECK

It was last night.

DS JULIE MORGAN

How many of the brotherhood attended?

BRECK

About fifty.

DS JULIE MORGAN

So let me get this straight on the very night two young boys go missing not a hundred yards from this room there were fifty weirdos gathered for some bizarre satanic ritual and you didn't think to mention it to us until now?

BRECK

I just work here. Please. I don't know anything about it.

DS JULIE MORGAN

Right, Jenkins I want a list of all the 200 members of this nut house and I want everyone who was here last night rounded up and brought into the station for interview. And that includes you Mr Breck. I also want the house and grounds searched from top to toe.

BRECK

You've got this all wrong.

DS JULIE MORGAN

Save it for the Judge, Breck.

And Morgan has gone with the bit between her teeth.

**31 . EXT/INT. GUY'S CLIFFE HOUSE. DAY.**

Several hours later and a large team searches the house and grounds of Guy's Cliffe.

**32 . INT. GUY'S CLIFFE HOUSE. DAY.**

While they work Morgan wanders into the dining room taking in all the weird and wonderful Masonic cobblers. For example, above the fireplace is the 'everlasting Rosicrurian lamp' A crystal globe encircled by a gold serpent with it's tail in it's mouth. Crowned with silver wings and suspended by silver chains in the form of twisted snakes.

Morgan finds herself at the door to the underground corridors. She looks into the darkness and seems to be inexorably drawn into the depths of the house. She shivers as someone 'walks over her grave'.

CHILDREN'S VOICES

(v/o)

Help us, please help us.

Morgan is startled to again hear the children's voices.

DS JULIE MORGAN

Hello.

She turns to the PC's and WPC's searching the dining room.

DS JULIE MORGAN

(CONT'D)

Did you hear that?

The PC's and WPC's pause in their work and listen.

CHILDREN'S VOICES

Help us.

And Morgan hears it again - the sounds of wailing children getting louder and louder.

DS JULIE MORGAN

Can't anyone else hear that noise?

The Plods just shake their heads, no they can't hear a thing. Then out of the corner of her eye Morgan sees a small boy at the end of the corridor disappearing round a bend.

DS JULIE MORGAN

(CONT'D)

There. I knew it. It's one of the boys.

Morgan runs after the boy

DS JULIE MORGAN

(CONT'D)

Heh, don't run. It's okay. No one's angry...

As she turns the corner there at the end of a corridor is the child.

CHILD

Help me.

DS JULIE MORGAN

Okay, kid. I'm coming.....(into her radio) Sierra One to Sierra Oscar, I've found one of them....

Morgan runs forward but the child disappears.

DS JULIE MORGAN

(CONT'D)

(to herself)

He was just here.

She rushes forward again and she turns the corner the child is there again.

CHILD

Help me.

DC STEVE JENKINS

(V/O over Morgan's  
Radio)

Sierra Oscar to Sierra One. Sorry,  
Guv I didn't catch that.

DS JULIE MORGAN  
(into her radio)  
Jenkins it's Morgan. I've found one  
of the boys.

This time the child disappears through a door.

**33 . INT. GUY'S CLIFFE HOUSE. SECRET ROOM. DAY.**

Morgan gingerly opens the door and sees the young boy standing in the middle of the room. The child has tears running down it's cheeks as it holds out his arms towards Morgan

CHILD  
(whispering)  
Help me....

And then in front of Morgan's very eyes the child starts to decompose. Morgan stifles a scream and backs away as the child crumples into a pile of dust and simply disappears into the stone floor.

Jenkins and Luntley rush into the room.

DC STEVE JENKINS  
Guv?

But Morgan is routed to the spot staring at the floor where the boy disappeared.

DC STEVE JENKINS  
(CONT'D)  
Guv? We thought we heard you say  
you'd found one of the boys.

Luntley can see that Morgan is troubled. He gestures for Jenkins to be quiet.

DC JOHN LUNTLEY  
Guv? Are you okay?

He gently approaches Morgan who is frozen to the spot.

DC JOHN LUNTLEY  
(CONT'D)  
Guv?

As he touches her arm ever so gently Morgan gasps as if she had stopped breathing for several minutes. She looks about her disorientated.

DC JOHN LUNTLEY  
(CONT'D)  
Are you all right?

Morgan looks at Luntley then at Jenkins and then at the spot in the floor where the child had disappeared. Then she looks back at Luntley.

DS JULIE MORGAN

Yes, John, I'm fine.

DC JOHN LUNTLEY

We thought you said you'd found one of the boys.

DS JULIE MORGAN

No, I'm sorry. It was a false alarm. I thought I saw something that's all. It's gloomy down here you know.

She continues to stare at the floor.

DC JOHN LUNTLEY

Okay. No problem.

He indicates for Jenkins and he to leave the room.

DS JULIE MORGAN

I want the floor of this room dug up.

DC JOHN LUNTLEY

Sorry?

DS JULIE MORGAN

Get a team in here and dig this floor up.

DC STEVE JENKINS

The floor?

DS JULIE MORGAN

That's what I said.

But at that moment DI Young arrives accompanied by a charming 40 something businessman, Jonathan French, who is the Grand Master of the Guy's Cliffe Chapter of the Masons.

DI YOUNG

Morning.

LUNTLEY/JENKINS

Sir.

DI YOUNG

Detective Sergeant Morgan. This is Jonathan French he's the Grand Master of the Warwick chapter of the Freemasons

DS JULIE MORGAN

(sarcastic)

Good for you Jonathan.

DI YOUNG

And as such he represents the owners of the house.

DS JULIE MORGAN

I see. (turning to Luntley) John could you get that search team up here ASAP. I still want this floor lifted.

DC JOHN LUNTLEY

Guv.

Luntley and Jenkins are grateful to get out of this political situation and hastily exit.

JONATHAN FRENCH

This is a listed building Detective Sergeant and I don't think you'll get permission to lift the floor.

DS JULIE MORGAN

This is a murder inquiry Mr French and if I want I can have the roof lifted.

DI YOUNG

I'm not sure that's true actually Julie. Especially when all the evidence we have at the moment suggests that the boys may well have fallen in the river.

Morgan looks at Young in disbelief.

DI YOUNG (CONT'D)

So I suggest you get your men off this property as soon as possible and call in the diving team and drag the river.

JONATHAN FRENCH

Which is perhaps what should have happened before you started barging your way into other people's property.

Morgan glares at Young. He glares back daring her to say anything.

**34 . EXT. GUY'S CLIFFE. COURTYARD. DAY.**

A furious Morgan storms out of the front door of Guy's Cliffe House.

DS JULIE MORGAN

Right, John get this lot packed up  
we can all go home.

She marches towards her car. Luntley & Jenkins follow closely behind.

DC JOHN LUNTLEY

What? We're no where near finished  
searching this place.

DS JULIE MORGAN

Yes, well, we're cancelling the  
search and we're dragging the  
river.

DC STEVE JENKINS

You're joking!

DS JULIE MORGAN

I wish I were. I want that diving  
team here first thing in the  
morning.

DC JOHN LUNTLEY

The bodies will have been washed  
half way to Bristol by now.

DS JULIE MORGAN

The bodies aren't in the river  
anyway.

DC STEVE JENKINS

You reckon?

DC JOHN LUNTLEY

So why are we dragging it then?

DS JULIE MORGAN

You'll have to ask DI Young. He's  
the one with all the answers.

And Morgan drives furiously away. Jenkins and Luntley are embarrassed for Morgan.

DC JOHN LUNTLEY

Can't be easy taking orders from  
that tosser. He's half the copper  
she is.

DC STEVE JENKINS

It can't be easy having your  
boyfriend promoted over you either

DC JOHN LUNTLEY  
'Ex' boyfriend.

DC STEVE JENKINS  
Either way it isn't going to help  
is it.

They watch as DI Young emerges from Guy's Cliffe,  
shakes hands with his buddy Jonathan French and gets  
into his car.

DC JOHN LUNTLEY  
Yeah, and since he's been promoted  
he's been exposed as the complete  
prick he always was.

And Young salutes them as his car drives past. They  
smile and salute back - wanker.

**35 . INT. MORGAN'S APARTMENT. DUSK.**

That evening. An emotionally exhausted Morgan  
returns to her empty cold apartment.

**36 . INT. MORGAN'S APARTMENT. NIGHT.**

She finishes cooking herself up some pesto-pasta the  
single persons sad but faithful standby and flops  
down on the sofa in front of the telly. The News is  
full of reports of the Guy's Cliffe case.....

TV REPORTER  
Sheila Buttris, the mother of one  
of the missing boys today made an  
emotional appeal.  
(cut to Sheila and her  
husband at a press  
conference.)

SHEILA  
Please, please boys if you're out  
there. Come home. You won't be in  
trouble we love you.

As the piece continues Morgan starts to cry....

SHEILA (CONT'D)  
And if anyone knows where the boys  
are please, please let us know.....

...Gently at first but once the floodgates are open.  
She cannot stop.

TV REPORTER

Police have asked anyone with any information to call this number....

There is a rumble of thunder and a crash of lightening. Her penthouse apartment looks out over the small market town of Warwick. In the distance the lightening flashes and the rain falls - the storm hasn't reached her yet - But as the rain runs down the windows the tears flow down her cheeks and she sits there forlornly with her supper tray on her lap as the sobs burst out of her chest.

**37 . EXT. GUY'S CLIFFE HOUSE. NIGHT.**

But the storm has reached Guy's Cliffe and the rain falls and thunder roars as the house sits immovable and sinister in the glare of the occasional lightening flash.

**38 . EXT. GUY'S CLIFFE. RIVERBANK. DAY.**

The next day; Morgan and her team are waiting by the river while the Police Diving Unit drag the murky waters.

CHIEF OF THE DIVING  
UNIT

I've got three men in there but I'm not optimistic to be honest. The river is in flood and even if the bodies are in the water they could be 150 miles away in the Bristol Channel by now.

Luntley looks at Morgan - told you.

DS JULIE MORGAN  
I know. Don't look at me.

**39 . EXT. UNDERWATER SEQUENCE. DAY.**

A police diver descends into the blackness of the swollen river and in almost nil visibility he creeps forward. It is dark and dirty with rubbish and debris, including human waste, flowing swiftly past him. He's nervous because at any minute he expects to come across a child's decomposing body.

**40 . EXT GUY'S CLIFFE. RIVERBANK. DAY.**

On the bank Barnes arrives.

DC HELEN BARNES

Guv. (seeing the divers) Oh, we are dragging the river after all.

DC STEVE JENKINS

Don't ask.

DS JULIE MORGAN

Did you find anything out.

DC HELEN BARNES

Eventually. (she reads from her notebook) 1979. Three 11 year old boys from the Woodloes Estate had been playing near Guy's Cliffe house. Only one of them came home, Simon Turner, now 36. The bodies of the other two, twin brothers Nick and Greg Morel were found in the house at the bottom of an old dungeon.

DC STEVE JENKINS

Sounds like a tragic accident so far.

DC HELEN BARNES

That's what everyone thought at the time but after the accident the lad who survived, Simon Turner, claimed he was responsible for the deaths.....

**41 . EXT. UNDERWATER SEQUENCE. DAY.**

In the deep fast flowing waters of the river the diver struggles to see in the gloom. He nearly jumps out of his diving suit when an apparition of a ghostly female figure suddenly appears right before him. He struggles to control his panic but just as quickly as the figure appeared it is gone. Then to one side another appears and then the first reappears. They scream at the diver who clutches his ears as an ear splitting noise bursts his eardrums. As he starts to fight his way to the surface his air pipe is ripped from his mouth and he struggles desperately to try to re-attach it.

**42 . EXT. GUY'S CLIFFE. RIVERBANK. DAY.**

On the bank Morgan and the others listen as Barnes continues her story.

DC HELEN BARNES

...Turner was never coherent enough to get the whole story out but

insisted that he was responsible for the death of the twins. During the interviews he started behaving very oddly. He became violent and kept trying to escape from custody. Eventually he was sectioned under the mental health act after violently assaulting a police officer.

DC JOHN LUNTLEY

An 11 year old boy?

DC HELEN BARNES

I know. It's mad. He was never charged with anything but there were no other suspects and the case was closed.

**43 . EXT. UNDERWATER SEQUENCE. DAY.**

In the river the diver is too late in his attempts to regain his air supply and falls unconscious.

**44 . EXT. GUY'S CLIFFE. /UNDERWATER SEQUENCE. DAY.**

Morgan and the others are still listening.

DC STEVE JENKINS

What was the verdict of the inquest?

DC HELEN BARNES

Accidental death.

DC JOHN LUNTLEY

So where's the fire?

DC HELEN BARNES

Well, there isn't one except that the officer in charge of the investigation, DI Philip Chapman, made it clear in his report that he didn't accept the Inquest verdict and that he thought the deaths were suspicious.

Suddenly the Chief Of the Diving crew sees the body of his diver floating to the surface.

CHIEF OF THE DIVING  
UNIT

Oh, my God. (into his radio) Delta Two this is Delta One Diver in Distress. Diver in distress. Delta

three is in distress. Repeat Delta  
three is in distress.....

**45 . EXT. UNDERWATER SEQUENCE. DAY.**

In the swirling water the other divers desperately try to free their unconscious colleague but are hampered by the screaming noise in their ears and the uncanny way the weeds tangle and twine around them as they struggle to get free. But eventually the divers free their colleague and push for the surface.

**46 . EXT. GUY'S CLIFFE. RIVERBANK. DAY.**

The divers break the surface.

CHIEF OF THE DIVING  
UNIT

Help me. Get him on the bank.

Morgan and the others pitch in and drag the diver onto the bank. The Chief rips the divers mask off and checks for vital signs of life.

CHIEF OF THE DIVING  
UNIT (CONT'D)

He's breathing.

The others breath a sigh of relief. One of the other divers pulls his mask off. He is clearly shocked.

DIVER

It's horrific in there. The  
current's so strong the bodies will  
be long gone.

DS JULIE MORGAN

The bodies aren't in the river  
anyway.

CHIEF OF THE DIVING  
UNIT

So why the hell are my men risking  
their lives then?

DS JULIE MORGAN

Orders from on high.

CHIEF OF THE DIVING  
UNIT

Okay. That's it. Let's have  
everyone out of the water.

And the diving team start to pull out. Morgan looks across to Guy's Cliffe House with an awful sense of foreboding.

DC JOHN LUNTLEY

Do you know something we don't Guv?  
You seem very certain the bodies  
aren't in the river.

Morgan looks at Luntley for a moment. He is shocked by the fear and sadness he can see in her eyes but before he can say anymore she suddenly turns to Barnes.

DS JULIE MORGAN

Helen, I want you to get an address  
for this Simon Turner and find out  
where he was the night our boys  
went missing....

DC HELEN BARNES

I don't need to get an address Guv.  
I know where he is.

DS JULIE MORGAN

And?

DC HELEN BARNES

He's still in the Mental hospital  
he was sent to in 1979.

DC STEVE JENKINS

Jesus. 25 years in the nut-hutch.  
Poor sod.

DS JULIE MORGAN

Check it out anyway. At the very  
least I want him eliminated from  
the inquiry. John you and I are  
going back to the house.

Luntley & Jenkins exchange a look.

DC STEVE JENKINS

You sure, Guv....?

DS JULIE MORGAN

DI Young isn't leading this inquiry  
Steve. I am. You on the other hand  
are getting me a coffee.

And she is gone.

**47 . INT. GUY'S CLIFFE HOUSE. SECRET ROOM. DAY.**

Breck shows Morgan, Jenkins and Luntley into the strange room with the low vaulted ceiling where Morgan had seen the boy decompose into the floor.

DS JULIE MORGAN

What was this room used for?

BRECK

I don't know.

DC STEVE JENKINS

You don't know? Yesterday you gave us a guided tour for goodness sake.

But Morgan is no longer listening because as she stands transfixed the stones on the floor start to bleed and again she can hear the crying children.

CHILDREN

Help us. Please. Help us.

Then the whole room starts to bleed, the walls, the ceilings, there's blood everywhere.

DS JULIE MORGAN

Oh, God.....

Morgan drops her coffee. And in an instant the blood and the cries of the children are gone.

DC STEVE JENKINS

You okay Guv?

She looks at her coffee on the floor. Luntley kneels to pick up her cup and notices that the spilt coffee has not poured over the floor but has flowed down the cracks between the floor slabs.

DC JOHN LUNTLEY

Heh, look at this Guv.

Jenkins joins Luntley and examines the floor.

DC STEVE JENKINS

I'll give you ten to one that there's a void beneath these slabs.

Morgan looks quickly across to Breck - who is ringing his hands in despair - she suspects that he knew about this void all along.

DS JULIE MORGAN

Okay. John. I want a search team back in this house and I want this floor lifted today. From now on we play this my way.

**48 . INT. HATTON HOUSE. MENTAL HOSPITAL. OBSERVATION ROOM. DAY.**

Later the same day and Barnes is at the mental hospital we saw earlier talking to a psychiatrist Dr Jarvis. They are in an observation room, which overlooks a general ward through a two way mirror.

DC HELEN BARNES

And that's Simon Turner?

On the ward, Simon Turner, the patient from the 'Rubber Room' scenes earlier, lies on his bed. Dribble runs out of the side of his mouth and he is clearly drugged out of his mind.

DR JARVIS

Yes. He's been a patient here since 1979. He's pretty institutionalised to be honest. And most of the time he's pretty placid.

DC HELEN BARNES

Most of the time?

DR JARVIS

Yes. But unfortunately about this time of year he tends to become very agitated. So we've taken the precaution of sedating him.

DC HELEN BARNES

What's so special about this time of year?

DR JARVIS

This week is the anniversary of the death of the twins at Guy's Cliffe house.

DC HELEN BARNES

The death's he claimed to be responsible for?

Jarvis nods. Barnes looks at the semi-conscious form of Simon Turner and wonders what this is all about.

**49 . INT. GUY'S CLIFFE HOUSE. SECRET ROOM. DAY.**

Morgan and Breck watch as Luntley & Jenkins pries up the flagstones of the floor in the secret room. Breck is almost a gibbering wreck.

BRECK

This isn't going to do any good. I can't watch this....She won't like it....

He makes to leave but Morgan holds him back.

DS JULIE MORGAN

You stay where you are. I want you where I can see you.

The first stone is finally lifted and there is a rush of foul air.....

DC JOHN LUNTLEY

Phwoar, that is bad!

....and Morgan and Breck hear a weird wailing cry as the stone crashes back and reveals a dark black void below.

DC JOHN LUNTLEY

(CONT'D)

And there's your void Steve.

DC STEVE JENKINS

Come on. Let's shift the rest of these slabs.

Several more flagstones are removed to finally reveal the entrance to a deep, deep chamber.

DC JOHN LUNTLEY

It looks like some sort of dungeon.

There are bars across the top. Luntley looks down the hole and points a Dragon Torch into the blackness. Below him he can see a dank, dark chamber carved out of the sandstone.

DS JULIE MORGAN

(to Breck)

Did you know this was here?

BRECK

(reluctant)

Yes.

DS JULIE MORGAN

What is it?

BRECK

It's as he said. The old dungeon's.

DC JOHN LUNTLEY

Is this where those twins died in '79?

Breck nods.

DS JULIE MORGAN

Is that when it was covered up?

Breck nods again.

DC JOHN LUNTLEY

It's at least twenty foot deep.  
Here Guv take a look.

For a moment Morgan seems strangely reluctant to look down into the void. But when Luntley passes her the torch she has to take a look.

When she looks down into the pit she sees a writhing mass of children all looking up to her with there hands outstretched pleading with her to let them out. She staggers backwards almost fainting and is caught by Luntley.

DC JOHN LUNTLEY

(CONT'D)

Wow, careful. You all right?

DS JULIE MORGAN

Yeah, sorry. Just a touch of vertigo.

Luntley and Jenkins exchange a look - she really is behaving pretty oddly. Luntley sneaks a look into the pit. He can see nothing but blackness.

DS JULIE MORGAN

(CONT'D)

(pulling herself  
together)

It's okay. I'm okay. (to Jenkins of  
the dungeon) What do you think  
Steve?

DC STEVE JENKINS

These stones are pretty lose. The  
bars are wide enough for a child to  
get through.

DS JULIE MORGAN

Okay. Get these bars off and let me  
know as soon as you have access.

Jenkins nods.

DS JULIE MORGAN

(CONT'D)

John, I think you and I need to  
talk to Mr Breck don't you?

DC JOHN LUNTLEY

Love to, Guv.

Luntley smiles and Breck looks terrified at the prospect.

**50 . INT. INTERVIEW ROOM. SAXON MILL. DAY.**

Morgan And Luntley are interviewing Breck.

DC JOHN LUNTLEY

So what's your problem Mr Breck?

BRECK

Sorry?

DC JOHN LUNTLEY

You wouldn't let us into the house. You didn't tell us about the Masons meeting last night. You didn't tell us about the secret dungeon.

BRECK

It's not secret.

DC JOHN LUNTLEY

You've obstructed this inquiry from the very beginning. What are you trying to hide?

BRECK

I'm not trying to hide anything. I just know what they're like that's all.

DC JOHN LUNTLEY

Who?

BRECK

The Masons. They don't like people prying into their affairs.

DC JOHN LUNTLEY

Well, I'm afraid this is a murder enquiry and they're just going to have to get used to it aren't they.

Luntley glares at Breck, daring him to argue. Breck shrugs - whatever.

DC JOHN LUNTLEY

(CONT'D)

So are you going to tell me about last night?

BRECK

Well, there's nothing to tell. It was just a normal night.

DC JOHN LUNTLEY

So what? The brothers swore allegiance to the Antichrist, drank a few beers, shared a few racist jokes, did a few dodgy deals and went on their way. Is that about it?

BRECK

Yeah.

DS JULIE MORGAN

A couple of times you've mentioned a woman.

And Luntley skids to a halt as his boss interrupts.

BRECK

(shocked)

What?

DS JULIE MORGAN

When I asked you to open the chapel you said 'She won't like it'.

BRECK

Did I?

DS JULIE MORGAN

And you said it again when we lifted the floor hiding the dungeon.

BRECK

I don't think so.

DS JULIE MORGAN

I heard you clearly.

Morgan throws a look at Luntley but he looks down at his notes. He can't back her up on this one.

BRECK

Well, you must have heard wrong.

Morgan nods, sure she is right but not confident enough to pursue the issue.

DS JULIE MORGAN

Okay.

Luntley can feel the momentum of interview slipping away and jumps in.

DC JOHN LUNTLEY

So during this meeting all the members stayed in the function room did they? No one left the room ever.....

As Luntley continues the interview Morgan looks out of the window. Across the river Guy's Cliffe House sits impassively as if watching her.

**51 . INT. SAXON MILL. INCIDENT ROOM. DAY.**

Morgan is in the incident room supping coffee and trying to pretend nothing untoward has happened. Out of the window she watches a young couple play by the river with their three year old toddler. It's almost too unbearable for Morgan to watch. Unseen by Morgan Luntley arrives behind her. He sees the couple and child and understands the significance for her.

DC JOHN LUNTLEY

(gentle, quiet)

You okay?

Morgan nearly jumps out of her skin.

DS JULIE MORGAN

Christ, John. What the hell do you think you're doing sneaking up on people like that?

DC JOHN LUNTLEY

Sorry.

Immediately she realises that she has overacted.

DS JULIE MORGAN

No it's me who should be sorry. I don't know what's the matter with me....

DC JOHN LUNTLEY

I do. You've just lost a baby.

And there it's out in the open. Tears well up in Morgan's eyes.

DS JULIE MORGAN

I didn't think I could hurt this much.

Luntley nods - not really knowing what to say.

DS JULIE MORGAN

(CONT'D)

I dream of him every night....

DC JOHN LUNTLEY

I know.

Luntley takes a step forward to comfort her but at that moment Barnes comes bustling in.

DC HELEN BARNES

You're not going to believe this.

Morgan pulls herself together - the moment with Luntley broken.

DS JULIE MORGAN

Try me.

DC HELEN BARNES

Two days ago, the day our kids went missing, Simon Turner, the suspect from the Seventies, Spookhouse case, was on a supervised shopping trip in Coventry.

DC JOHN LUNTLEY

That counts him out then.

DC HELEN BARNES

Not so fast, Sherlock. At about 15.00 he had given his supervisors the slip and gone missing.

DS JULIE MORGAN

Coventry is 10 miles away from Guy's Cliffe.

DC HELEN BARNES

But he was then arrested five hours later on a bus in Warwick. He didn't have the fare and was in a highly agitated state.

DC JOHN LUNTLEY

And Warwick is less than a mile from Guy's Cliffe.

DC HELEN BARNES

Exactly. He kept saying he had to get back to Guy's Cliffe 'to save the boys'. At this time the arresting officers knew nothing about the missing boys and Turner was returned to the hospital. He was so disturbed he had to be sedated.

DC JOHN LUNTLEY

So Turner was at large at the time our boys went missing.

DC HELEN BARNES

And it would be just about possible for him to have got from Coventry to Guy's Cliffe, killed or abducted the missing boys and then traveled onto Warwick where he was arrested.

DC JOHN LUNTLEY

Just.

DS JULIE MORGAN

And it all seems to fit a bit too neatly. Still we definitely need to talk to him. And the hospital staff.....

Jenkins arrives.

DC STEVE JENKINS

Guv, there's something you need to see over at the house.

Morgan and Luntley exchange a glance- what now? They all follow Jenkins out.

**52 . INT. GUY'S CLIFFE HOUSE. SECRET ROOM/DUNGEON. DAY.**

In the secret room the bars have been removed from the dungeon entrance and a ladder leads down into the room. A nervous Morgan steels herself and looks down into pit. This time she sees only a couple of police officers and the torch light cutting through the darkness.

DC STEVE JENKINS

You need to use the ladder, Guv.

Relieved she climbs onto the ladder and makes her way down into the dungeon. Jenkins, Luntley & Barnes follow. Morgan reaches the bottom but is aware that something is not right.

DS JULIE MORGAN

Is it me or is this ceiling too close to the floor?

DC STEVE JENKINS

No, you're right. This isn't the floor. We reckon the room's actually two thirds full of this loamy deposit. (indicating the floor) And what's more.....

He points Morgan to one corner of the room and his torchlight pinpoints a partly decomposed skull sticking out of the earth. Morgan gasps and recoils from the skull - As she does so the floor beneath her disappears and she looks down on the hoard of wailing children as they stretch out to her and scabble at her feet begging to be set free. But as soon as the vision is there it is gone. Morgan falls back against the wall pale and shaking.

DC STEVE JENKINS  
(CONT'D)

Guv? Sorry I should have warned you...

She pulls herself together.

DS JULIE MORGAN  
It's okay. I just slipped that's all. Let's get on with it. What have we got?

DC STEVE JENKINS  
It's a child's skull.

DC HELEN BARNES  
One of our missing boys?

DC STEVE JENKINS  
Well, this is the thing. Our boys have only been missing two days. It doesn't seem credible that the bodies could have decomposed so fast.

DS JULIE MORGAN  
Which means this body is older.

DC STEVE JENKINS  
Exactly.

DC JOHN LUNTLEY  
Which means we could have another victim.

DC HELEN BARNES  
Victim of what? A serial paedophile?

Morgan looks at Jenkins.

DS JULIE MORGAN  
We might have more idea when we know how long the body has been in the ground. I want that body lifted and every inch of this place searched.

She starts to climb the ladder out from the pit. The others follow.

DS JULIE MORGAN  
(CONT'D)

While that's happening, John, you and I are going to talk to this Simon Turner in the nut-hutch.

They are all on the surface and Morgan leads them away from the secret room down the corridor

DS JULIE MORGAN  
(CONT'D)

Jenkins and Barnes I want you two to pull in all those Freemasons again and interview them all.

Jenkins and Barnes exchange a look - worried about DI Young's reaction.

DS JULIE MORGAN  
(CONT'D)

Any one objects refer them to me, and that includes DI Young.

And she is gone.

**53 . EXT. HATTON HOUSE MENTAL HOSPITAL. DAY.**

An hour later and Morgan and Luntley pull up outside Hatton House. It's a Victorian Gothic Manor.

DC JOHN LUNTLEY

Bloody hell. It's almost as spooky as Guy's Cliffe.

Morgan smiles wryly as they drive on in to the grounds.

**54 . INT. HATTON HOUSE MENTAL HOSPITAL. INTERVIEW ROOM. DAY.**

Morgan and Luntley sit opposite Dr Jarvis and Simon Turner.

DS JULIE MORGAN

Two days ago Simon you were on a trip to Coventry. You went missing from about three o'clock in the afternoon until seven o'clock in the evening. What were you doing all that time?

Simon doesn't answer but watches Morgan closely.

DC JOHN LUNTLEY

You must have had a reason for wanting to give your nurses the slip.

But Simon isn't interested in Luntley and keeps his gaze on Morgan.

DC JOHN LUNTLEY

(CONT'D)

You were arrested in Warwick. How did you get the ten miles from Coventry to Warwick?

Simon ignores the questions and stares at Morgan.

DC JOHN LUNTLEY

(CONT'D)

Indeed why did you go to Warwick? Why not make your way back here?

SIMON TURNER

(to Morgan)

You see them too don't you?

Morgan is shocked - knowing that somehow he knows that she has seen the children at Guy's Cliffe. Luntley and Jarvis look at Morgan wondering what Turner is on about.

DS JULIE MORGAN

See what?

SIMON TURNER

The children.

Turner is softly spoken and his words are strangely moving to Morgan and she almost has tears in her eyes as she stares back at him. Luntley clocks all this but like the good cop he pursues the line of inquiry.

DC JOHN LUNTLEY

What children are these, Simon?

Turner keeps looking at Morgan.

SIMON TURNER

I tried to save them myself but I was too late.

A tear runs down the cheek of Morgan's otherwise impassive face.

SIMON TURNER (CONT'D)

You have to help me end this. We have to stop her.

DC JOHN LUNTLEY

Her?

But suddenly Turner has had enough of Luntley and screams in his face.

SIMON TURNER

Will you shut up!

Luntley doesn't take kindly to being shouted at by a witness and tries to put his foot down.

DC JOHN LUNTLEY

Mr Turner using threatening behavior to a police officer isn't going to help.....

But Simon isn't going to be pacified by Luntley and jumps to his feet.

SIMON TURNER

I SAID SHUT UP!

DR JARVIS

It's okay Simon I don't think Dc Luntley meant anything.....

Turner won't play ball though and tips the table to one side and pins Luntley against the wall.

DS JULIE MORGAN

Simon, don't. Please.

DC JOHN LUNTLEY

Get your hands off me you nutter....

Dr Jarvis presses the alarm button.....

DR JARVIS

I think the interview is over Detective Sergeant, don't you.

.....And within moments Nurse Belgrove and Staff Nurse Rogers are all over Turner as Jarvis bustles Morgan and Luntley from the room.

**55 . EXT. HATTON HOUSE. MENTAL HOSPITAL. GROUNDS. DAY.**

Morgan and Luntley are walking to their car.

DC JOHN LUNTLEY

Well, he's got to be a suspect now, Guv. He's a raving loony.

DS JULIE MORGAN

I know but that's what worries me.  
He could just about have made it  
from Coventry to Guy's Cliffe in  
time to abduct or murder the boys  
but only just and he's clearly  
barmy....

But Luntley isn't listening, he is staring intently  
at a patient sitting on a bench in front of the  
house.

DS JULIE MORGAN

(CONT'D)

John, what's the matter? You look  
like you've seen a ghost.

DC JOHN LUNTLEY

Well, I thought I had for a moment.

DS JULIE MORGAN

Why? Who is he?

DC JOHN LUNTLEY

That's DI Philip Chapman.

DS JULIE MORGAN

The guy who first investigated the  
Guy's Cliffe murders back in the  
Seventies?

DC JOHN LUNTLEY

Yeah. That's the one. (to Chapman)  
Philip.

Luntley makes his way over.

DC JOHN LUNTLEY

(CONT'D)

Philip? It's me John Luntley.

Chapman looks at Luntley but he's clearly drugged up  
to his eyeballs and doesn't seem to even recognise  
Luntley. Morgan joins Luntley and Chapman jumps.

PHILIP CHAPMAN

(jumpy, nervous)

What's she doing?

DC JOHN LUNTLEY

It's all right Phil she's with me.  
How are you Sir? I haven't seen you  
for years.

But Chapman isn't listening he's staring at Morgan  
intently just as Turner had done less than an hour  
before. Luntley's mobile phone rings.

DC JOHN LUNTLEY  
(CONT'D)

Sorry, Sir I better take this.  
Hello..?

And he steps to one side to take the call. When he is out of earshot Chapman looks at Morgan.

PHILIP CHAPMAN  
(urgent)

You can see them can't you?

Morgan looks quickly to Luntley not wanting to be overheard.

DS JULIE MORGAN

Who?

PHILIP CHAPMAN

At the house. I could. I tried to set them free but she was too clever.

DS JULIE MORGAN

She?

But Luntley is hanging up and heading back towards them.

PHILIP CHAPMAN

Be careful they won't believe you.  
They'll say your mad.

He starts to scuttle off.

PHILIP CHAPMAN  
(CONT'D)

It's okay. I'm safe in here. She can't get to me in here.

DS JULIE MORGAN

Who can't Philip? Who can't get at you?

PHILIP CHAPMAN

I've got to go.

Morgan wants to ask him more but Luntley rejoins her.

DC JOHN LUNTLEY

He didn't wait to say goodbye then?

He watches Chapman shambling across the car park.

DC JOHN LUNTLEY  
(CONT'D)

Jesus, how the mighty have fallen.  
He was a legend in this force when  
I started. Now he barely knows who  
he is.

DS JULIE MORGAN

What happened to him?

DC JOHN LUNTLEY

I'd heard that he'd hit the bottle  
after the Guy's Cliff, Spookhouse  
thing in '79. Word is every time he  
went on a bender he ended up back  
at Guy's Cliffe. Couldn't let it  
go. It was all too much and he had  
some sort of nervous breakdown.  
He's been in and out of Hatton  
House ever since.

Morgan looks after Chapman.

DS JULIE MORGAN

Who was on the phone?

DC JOHN LUNTLEY

Sorry?

DS JULIE MORGAN

Your mobile rang.

DC JOHN LUNTLEY

Oh, God yes. It was Jenkins - The  
forensic team at Guy's Cliffe have  
found more bodies.

Morgan is clearly shocked.

**56 . INT. GUY'S CLIFFE HOUSE. FUNCTION ROOM. DAY.**

In the function room of Guy's Cliffe the remains of  
four bodies are laid out. Morgan and Luntley are  
being briefed by Jenkins.

DC STEVE JENKINS

From the dental records we're  
fairly sure one of them is Peter  
Buttris, one of our missing boys.

Morgan draws her breath. This was the news none of  
them wanted to hear.

DC JOHN LUNTLEY

So now it definitely is a murder  
inquiry.

DC STEVE JENKINS

We're waiting for the dental records on one of the other bodies but it could possibly be the other boy, Chris Grimes.

DS JULIE MORGAN

(resigned)

I better talk to the parents.

DC JOHN LUNTLEY

I don't mind doing it Guv. I've developed a bit of a rapport with them.

DS JULIE MORGAN

(grateful)

No, this time I really should be the one to talk to them. (to Jenkins) What's the story on the other bodies?

DC STEVE JENKINS

The other two bodies are again boys between ten and fifteen years of age. But these two have been in the ground at least forty years.

DS JULIE MORGAN

Forty years?

DC JOHN LUNTLEY

That takes us back to the mid sixties.

DC STEVE JENKINS

I know.

They do not really have time to take in the implications of this revelation as Barnes arrives.

DC HELEN BARNES

Guv, you better get over to the Incident room. It's all kicking off over there.

Morgan sighs - not again.

**57 . INT. SAXON MILL. INCIDENT ROOM. DAY.**

Morgan arrives in the Incident Room to find 30 local businessmen and Councilors going ape-shit at being dragged in and questioned about these child murders.

JONATHAN FRENCH

I don't know what you think you're doing Morgan. But you're going to pay for this.

DS JULIE MORGAN  
(cold, barely able to  
hide her contempt)  
As I've already told you Mr French  
I am investigating a murder.

JONATHAN FRENCH  
And this paranoid victimisation of  
the Freemasons is going to help is  
it?

DS JULIE MORGAN  
The bodies of several children have  
been found in the cellars of Guy's  
Cliffe.

French is shocked to hear this.

DS JULIE MORGAN  
(CONT'D)  
And in those circumstances it is  
only right and proper that we talk  
to all those who have access to the  
property....

JONATHAN FRENCH  
I hope your not suggesting any of  
us had anything to do with these  
bodies?

DS JULIE MORGAN  
I'm not suggesting anything.....

But before she can continue DI Young appears.

DI YOUNG  
DS Morgan, can I have a word with  
you please. In private.

He leads the way into a private side room.

**58 . INT. SAXON MILL. INCIDENT ROOM. OFFICE. DAY.**

Young closes the door to the side room and rounds on  
Morgan.

DI YOUNG  
What exactly do you think you're  
doing?

DS JULIE MORGAN

We've found four bodies in the house. We need to talk to everyone who had access if only to eliminate them from our inquiries.....

DI YOUNG

Don't piss me about Julie. You've got two strong suspects. You're just using this as an excuse to wind up French and his grandiose shopkeepers.

DS JULIE MORGAN

How do you mean? Two suspects?

DI YOUNG

Well, the caretaker Breck is clearly a sausage roll short of a picnic. And this Simon Turner was suspected of being involved in the death of two kids thirty years ago and was A.W.O.L from the funny farm when the boys went missing this time.

DS JULIE MORGAN

You seem to know a lot about it.

DI YOUNG

That's my job.

He stares her out - go on make an issue of it.

DS JULIE MORGAN

(backing off)

Well, I've spoken to Turner and to Breck obviously. But I don't think either of them are responsible for the death of these two boys. Besides there's other bodies down there. One of them at least forty years old.

DI YOUNG

Really?

DS JULIE MORGAN

And the Masons have owned the place since 1895. There was a meeting the night the boys went missing. I mean you've got to admit it's all pretty suspicious.

DI YOUNG

I've heard you've been behaving pretty suspiciously yourself.

DS JULIE MORGAN

I beg your pardon!

DI YOUNG

Apparently you nearly fainted when they opened the dungeon up.....

DS JULIE MORGAN

That's ridiculous.....

DI YOUNG

....And you've been claiming to hear strange noises no one else can hear.

DS JULIE MORGAN

What? Who told you that?

DI YOUNG

I'm not having a go Julie. I'm worried about you that's all. We all are.

DS JULIE MORGAN

Well don't be.

DI YOUNG

Perhaps I made a mistake putting you on this case.

DS JULIE MORGAN

I'm perfectly capable of handling this case.

DI YOUNG

Okay. In which case concentrate on the two obvious suspects you've got and stop hassling honest businessmen.

He goes across to her and touches her arm.

DI YOUNG (CONT'D)

I still care for you Julie. As a friend. You've been through a difficult time. We all understand.

He smiles, gives her a kiss on the cheek and goes. Unseen by him she gives him the finger.

**59 . INT/EXT. MORGAN'S CAR. OUTSIDE PARENT'S HOUSE. DAY.**

Morgan and Luntley pull up in Morgan's car outside the house of the parents of the dead boy.

DS JULIE MORGAN

Someone has been telling tales to Young behind my back. If I find out who it is they'll wish they were dead.

DC JOHN LUNTLEY

Well it wasn't me.

DS JULIE MORGAN

I know it wasn't you, John. It's Barnes or Jenkins.

DC JOHN LUNTLEY

I know who I'd put my money on.

Morgan looks at Luntley and knows who he means.

DS JULIE MORGAN

She is very ambitious.

DC JOHN LUNTLEY

And more to the point Young fancies her.

And the hurt flickers across Morgan's face.

DS JULIE MORGAN

Yeah, well, she's welcome to him.

DC JOHN LUNTLEY

It doesn't help that you keep giving her 'soft' jobs like getting files out of the archive and researching the local papers and that. To be honest I think she's pretty pissed off about it.....

But Morgan is barely listening.

DS JULIE MORGAN

He was the father of my baby you know.

DC JOHN LUNTLEY

(embarrassed by the revelation)

I didn't, no.

Morgan throws him a look - bullshit.

DC JOHN LUNTLEY

(CONT'D)

But I'd sort of worked it out.

DS JULIE MORGAN

I don't think he has - which doesn't say much for his powers of deduction does it.

DC JOHN LUNTLEY

He's an idiot. To have broken up with you for a start. He must be mad.

There is a moment of understanding between them and Morgan tenderly touches Luntley's face - but behind Luntley's head she spots the Mother of the dead boy looking at them through the curtains of the house and the moment is broken.

DS JULIE MORGAN

Come on. We can't put this off.

She starts to get out of the car.

DS JULIE MORGAN

(CONT'D)

And thanks John. You're a good friend.

He nods and watches as she makes her way up the path to the front door. The Mother opens the door and as soon as she sees Morgan's face knows the truth and bursts into tears. As Luntley watches a single tear trickles down his face - but is it for the dead child or for his own breaking heart.

#### **60 . INT. MATERNITY WARD. NIGHT.**

A maternity ward; The hustle and bustle just after a birth. A doctor washes his hands. A midwife talks to the Mum.

MIDWIFE

Okay Mum, well done. But we have to take the baby now.

And now we see the Mum it is Morgan. The images are de-saturated, almost black and white and slightly out of focus at the edges - this is clearly a dream, well in fact a nightmare.

DS JULIE MORGAN

No. Can't I keep him?

MIDWIFE

No we have to take him!

The midwife brutally wrestles the baby from Morgan's arms and hands it to DI Young who is the father but is dressed in a Commanders uniform.

MIDWIFE (CONT'D)

Here, Daddy wants to see his little boy.

Young is clearly disgusted by the blood soaked pile of flesh that is the baby and quickly turns and gives the baby to the boy Morgan saw earlier in the corridor at Guy's Cliffe. The baby is crying as the unearthly child turns and walks away through the wall with Morgan's baby.

DS JULIE MORGAN

No! Where's he going. He's got my baby.....

Morgan staggers out of the bed pushes the midwife out of the way and throws herself against the wall.

DS JULIE MORGAN

(CONT'D)

Help me. Don't let him take my baby....

She screams and bangs her fists against the wall and rips her nails on the brickwork in a desperate attempt to get her child back. She hears a banging and someone calling out which gets louder and louder until she suddenly....

**61 . INT. MORGAN'S APARTMENT. NIGHT.**

.....realises she has woken up and come out of her dream. The banging on the wall is from her neighbor in the next apartment.

NEIGHBOR

(v/o muffled through the wall)

Will you shut up. It's three o'clock in the morning. I'm going to call the police.

Too exhausted to be embarrassed Morgan moves away from the wall and sits exhausted on the bed. From the bedside table she picks up a pre-natal photo of her recently lost baby in the womb. She lies on her bed in the foetal position and cries her eyes out clutching the photo of her lost baby to her chest.

**62 . INT. GUY'S CLIFFE HOUSE. FUNCTION ROOM. DAY.**

Next day. Morgan arrives in the Function Room at Guy's Cliffe to find that there are now a dozen or more bodies laid out.

DS JULIE MORGAN  
These haven't all been found in the house?

DC JOHN LUNTLEY  
I'm afraid so.

DS JULIE MORGAN  
How many are there?

DC HELEN BARNES  
Well, we've found a dozen so far.

DS JULIE MORGAN  
So far?

DC HELEN BARNES  
Forensic say there's almost certainly more down there.

DC STEVE JENKINS  
(to Morgan)  
They've also found the entrance to another tunnel apparently.

DS JULIE MORGAN  
Show me.

Jenkins leads the way out of the incident room towards the house.

**63 . EXT. GUY'S CLIFFE. RIVERBANK. DAY. (T/C)**

They walk outside in to the glaring white sunlight. They talk as they walk.

DS JULIE MORGAN  
We ought to check through Missing Persons back to the mid-sixties. See if we can identify these bodies.

DC HELEN BARNES  
I've already done it.

Morgan doesn't know whether to be impressed or irritated. She exchanges a look with Luntley.

DS JULIE MORGAN  
(grudging)  
Well done. Find anything?

DC HELEN BARNES  
Two boys went missing in 1962 while playing on the building site when the estate was built.

DS JULIE MORGAN

And that's it?

Barnes nods.

DC JOHN LUNTLEY

Doesn't explain away a dozen bodies does it.

DC STEVE JENKINS

Forensics reckon some of these bodies have been in the ground fifty, sixty even seventy years.

DC JOHN LUNTLEY

Which means any killer must be at least 70 or 80 by now.

DC STEVE JENKINS

Except they've just found another body below these which could have been in the ground for a hundred years or more.

DC JOHN LUNTLEY

Which means a killer over what? 110, 120 years old? This doesn't make sense.

DC HELEN BARNES

The Masons have owned the house since 1895.

DC STEVE JENKINS

What's that got to do with the price of fish?

DC JOHN LUNTLEY

Well, if it wasn't one killer but some sort of ritual passed on from generation to generation it could be highly relevant.

DC HELEN BARNES

Young's going to love this.

DS JULIE MORGAN

Save your breath. It's nothing to do with the Masons.

And she is gone. They all follow wondering what she knows that they don't.

**64 . INT. GUY'S CLIFFE HOUSE. DUNGEON. DAY.**

Morgan, Jenkins, Barnes and Luntley arrive at the mouth to the dungeon.

DC STEVE JENKINS

As they've dug deeper to excavate the bodies they've exposed the entrance to this side tunnel.

Morgan is nervous as they approach the mouth of the dungeon and reluctant to look into the abyss.

DC STEVE JENKINS

(CONT'D)

It seems to be some sort of overflow that runs from the dungeon to the outside.

Morgan is pretending that she is fine and eventually gathers the courage to look into the pit. She is relieved that again all she can see is torch lit forensic experts digging away.

DC JOHN LUNTLEY

Do you want to go down, Guv?

Luntley stands to one side to let Morgan go first.

DS JULIE MORGAN

No, you go down John. There's not enough room for all of us.

Luntley heads down into the pit to check out the new tunnel. The level of the earth in the dungeon pit has been reduced far enough to reveal the top of the side tunnel. Luntley looks into the tunnel.

DC JOHN LUNTLEY

Yeah, it definitely leads to the outside. There's a definite draft coming down here. And I can see light in the distance.

Barnes is watching Luntley closely as Morgan peers into the pit watching Luntley.

CHILDREN'S VOICES

(v/o)

Help us, please. Someone. Help us.

Suddenly Morgan can hear the voices again but this time she's not going to wait until the apparitions appear.

DS JULIE MORGAN

I'll go outside. See if I can find the other end of the tunnel.

Barnes watches as Morgan rushes out of the room.

**65 . EXT. GUY'S CLIFFE. RIVERBANK. DUNGEON OVERFLOW.  
DAY.**

Morgan bursts out of the house onto the riverbank just glad to be out in the fresh air and the daylight. She looks up at the house silhouetted above her and for a moment feels as if she will pass out as the house looms closer and closer.

CHILD'S VOICE

(v/o)

Won't someone help us. Help.  
Please.

Morgan snaps back to life as she hears children's voices calling out from vegetation about ten feet up the wall of the cliff. Breck too is startled by the children's calling and unseen by Morgan slips quickly back into the shadows. Morgan makes her way over towards the voices climbing on the fallen rocks and vegetation.

CHILDREN'S VOICES

(v/o)

Please! Help Us. Someone. Let us  
out please.

DS JULIE MORGAN

It's all right. I'm here. I'm  
coming.

And the voices stop abruptly. Morgan scrabbles at the vegetation and through the vines can just make out a tunnel entrance in the cliff side sealed with metal bars. She is about to explore further but is startled by a sudden sound and nearly falls.

DC JOHN LUNTLEY

(v/o)

Guv? Can you hear me? Is that you  
Guv?

Recovering she realises she can hear Luntley calling from the other end of the tunnel.

DS JULIE MORGAN

(calling down the  
tunnel)

John? Is that you?

Then Jenkins appears from the door on the riverbank.

DC STEVE JENKINS

Ah, it is you. We thought we could hear your voice. Spooked us for a minute there.

Morgan climbs down from the tunnel entrance.

DS JULIE MORGAN

Yeah, this must be the other end of the tunnel.

Morgan is on level ground and steps back looking up at the house towering above her.

DC STEVE JENKINS

It must be some sort of overflow pipe.

Morgan has made her mind up about something.

DS JULIE MORGAN

Yeah. Steve I want you keep your eye on the excavations. Tell Helen and John to check further back in the Missing Persons records.

DC STEVE JENKINS

How far back?

DS JULIE MORGAN

As far back as they go. At least to the Eighteen Nineties.

She starts to leave.

DC STEVE JENKINS

The Eighteen Nineties!?

DS JULIE MORGAN

(over her shoulder)  
Just do it, Steve.

DC STEVE JENKINS

Where are you going?

DS JULIE MORGAN

There's someone I need to speak to.

And she is gone leaving a puzzled Jenkins.

**66 . INT. GUY'S CLIFFE HOUSE. BRECK'S APARTMENT.  
DAY.**

Morgan knocks on the door of Breck's apartment. It is open.

DS JULIE MORGAN

Hello?

She enters and looks around. The apartment is small and cramped. Everywhere is in a terrible mess, empty booze bottles scattered everywhere. A number of cats scuttle about eating the half eaten food left rotting on the unwashed plates. On the damp walls there are faint remains of wall paintings depicting pagan rituals and orgies.

BRECK

(v/o)

It wasn't my fault. I didn't want to let them in.

Morgan can hear Breck's muffled voice coming from a wardrobe in the corner of the room.

DS JULIE MORGAN

Hello?

BRECK

(v/o)

She can't blame me.

Morgan moves towards the wardrobe.

DS JULIE MORGAN

Hello? Mr Breck?

And suddenly Breck is silent. Morgan moves forward to the cupboard and after a moments pause opens it. Breck is sat huddled in the corner with a torch. He screams...

BRECK

Aaaaaaaah!

Morgan nearly jumps out of her skin.

DS JULIE MORGAN

Christ!

Breck cowers not bearing to look.

BRECK

Don't please it wasn't my fault.

DS JULIE MORGAN

What wasn't?

Breck looks up.

BRECK

(relieved)

Oh, it's you.

DS JULIE MORGAN  
Who did you think it was?

Breck climbs out of the wardrobe.

BRECK  
No one.

DS JULIE MORGAN  
I need to talk to you.

BRECK  
I've nothing to say.

DS JULIE MORGAN  
I can hear them. The children.

BRECK  
I know.

DS JULIE MORGAN  
I can see them too.

BRECK  
(suddenly angry)  
Then you better get away from here.

DS JULIE MORGAN  
I hope your not threatening me Mr  
Breck....

BRECK  
I'm trying to save you.

DS JULIE MORGAN  
From what?

BRECK  
(whispering, frightened)  
From her.

DS JULIE MORGAN  
Her?

BRECK  
(frustrated)  
Lady Mary Beaufoy. The last owner  
of the house?

DS JULIE MORGAN  
What, in 1895?!

BRECK  
Yes. When the house burned down she  
promised to revenge her daughters  
death and every year she comes back  
to the house to kill more boys.

Morgan looks at Breck not quite believing what she's heard.

**67 . EXT. LEAMINGTON. RIVERBANK. EVENING.**

Several boys are playing football in the park by the swollen river.

BOY 1

And Beckham swerves to his left and then to his right and bang he shoots.....

And the boy kicks the ball with all his might and it flies over the goal into the river.

BOY 2

You wanker! You can get that.

BOY 1

All right, all right. Don't get your knickers in a twist.

The first boy climbs down the muddy riverbank to get try and retrieve the ball.

**68 . INT. GUY'S CLIFFE HOUSE. BRECK'S APARTMENT. DAY.**

Morgan is sitting with Breck as he tells her about the history of Guy's Cliffe.

BRECK

The Seventh Earl Of Beaufoy was a right bastard and by the time he was 30 he'd all but spent the family fortune. He married the ugly, spinster daughter of a Birmingham industrialist for her money.

DS JULIE MORGAN

This is the one he took to Florence on honeymoon? When he joined the Freemasons?

BRECK

That's right and when he came back he had the chapel rebuilt as a Mason temple. They say he had pagan orgies in the caves. Some say he was even trying to summon up the devil from hell.

DS JULIE MORGAN

Nice.

BRECK

But by the time Lady Mary was pregnant with her first child the Earl had contracted syphilis and was going slowly insane.

DS JULIE MORGAN

She really had got a bum deal hadn't she.

BRECK

Yeah, well, when she found out that her husband had passed on the syphilis to her that was bad enough. But when her daughter, Emily, was born deformed and disfigured by the disease Lady Mary herself went insane and murdered her husband on the steps of his own alter.

Morgan is shocked.

**69 . EXT. LEAMINGTON. RIVERBANK. EVENING.**

The boy leans out over the river with a stick to try to retrieve the ball.

BOY 2

Come on you plonker. It's going to be washed away.

BOY 1

All right! It's only a poxy two quid plastic football.....Woooooh!

He slip and slides in the mud dangerously close to the rushing torrent but he gets the ball with his stick and pulls it closer to him.

BOY 2

You've got it. Come on, careful.

As he does so he dislodges a Matalan carrier bag from the twigs and suddenly another ball bobs up out of the water but this time it's not a football it's a child's decomposing head.

BOY 1

Aaaaaah!!

The boy screams and scrambles back up the bank followed by the dead staring eyes that still convey

the terror felt by the poor child in it's last moments of life.

BOY 2

Jesus! That is gross.

**70 . INT. GUY'S CLIFFE HOUSE. BRECK'S APARTMENT.**  
**DAY.**

Breck is telling the story to Morgan.

DS JULIE MORGAN

Did she get away with murdering her husband?

BRECK

(he nods)

The whole thing was hushed up and Lady Mary became a recluse, keeping her hideously deformed daughter out of sight. The villagers nearby said she was a witch. Bringing up a witch daughter.

DS JULIE MORGAN

(almost to herself)

Like Miss Haversham at Satis House. Bringing up Estelle to hate boys.

BRECK

Sorry?

DS JULIE MORGAN

Nothing. It's just something from a story.

BRECK

Then some local boys were playing in the caves by the river and disappeared. The rumour spread that Lady Mary and her witch daughter had abducted them.

DS JULIE MORGAN

And had they?

BRECK

No one knows but to be honest they probably just drowned fell in the river. Either way a mob stormed the house and upon discovering the horribly disfigured and by now deranged figure of the 10 year old Emily they lynched her from the ceiling in the dining room.

BRECK (CONT'D)

Dear God.

BRECK (CONT'D)

Her mother was insane with grief and set the house on fire. She stood on the roof and as she burnt to death she vowed that in revenge for the death of her beloved Emily she would return every year and take boys from the village and keep them in her dungeon.

DS JULIE MORGAN

And you seriously expect me to believe that this is what is happening here?

BRECK

It doesn't matter what you believe. It'll happen anyway.

DS JULIE MORGAN

And we can't stop it?

BRECK

No. And you should get away from here. I'm warning you. They'll never believe you. They'll say your mad. It's happened before.

A worried Morgan Looks at Breck knowing he means DI Philip Chapman.

**71 . INT. . INCIDENT ROOM. SAXON MILL. NIGHT.**

An hour later and Morgan arrives back at the incident room at the Saxon Mill to be met by Barnes and Luntley.

DC HELEN BARNES

Ah, there you are. John and I have had a bit of a result going through the archives of the local paper.

DS JULIE MORGAN

Tell me.

DC HELEN BARNES

Some boys went missing while fishing by the Saxon Mill in 1905. Then in 1927 there was some sort of swimming accident with a couple of boys going missing, then during the war 3 boys went missing, plus of

course the boys in 1962 who we already knew about....

DS JULIE MORGAN  
What time of year did these disappearances take place?

Barnes looks up her notes.

DC HELEN BARNES  
Erm....The dates are all within a week of each other.

DC JOHN LUNTLEY  
Some sort of anniversary?

Morgan looks at Breck but before she can fully take it all in DI Young arrives.

DI YOUNG  
Afternoon everybody. There's been a bit of a development. The body of Chris Grimes has been found in the river at Leamington. Initial reports suggest that he had been asphyxiated with a plastic bag from Matalan and his body thrown in the river.

DS JULIE MORGAN  
(disbelieving)  
Whose initial report?

DI YOUNG  
Forensics. The bag was still round the boys neck when the body was found. When Simon Turner gave his nurses the slip in the Coventry. They were shopping in Matalan.

DS JULIE MORGAN  
(almost laughing out loud)  
And that is about as circumstantial as evidence can get.

DI YOUNG  
But it's enough to focus the enquiry onto Turner.

DS JULIE MORGAN  
Simon Turner did not smother that kid with a plastic bag.

Young sighs - here we go again.

DI YOUNG

Can I talk to you for a moment,  
Julie.

He leads the way out of the room.

**72 . INT. INTERVIEW ROOM. OFFICE. SAXON MILL. NIGHT.**

Young closes the door.

DI YOUNG

I don't know what it is with you  
and this Turner. But your refusal  
to accept that he might be a  
suspect is really very odd.

DS JULIE MORGAN

Richard, this whole thing is odd.  
Barnes has discovered incidents of  
children going missing in and  
around Guy's Cliffe going back to  
the 1905. We've got bodies going  
back over a hundred years. Simon  
Turner can't be responsible for all  
that.

DI YOUNG

Guy's Cliffe is next to the river.  
If you trawl the records back far  
enough of course you're going to  
come up with incidents of missing  
kids, accidents happen.

DS JULIE MORGAN

So it's just a coincidence?

DI YOUNG

Yes. And has nothing to do with the  
disappearance of our two boys.

DS JULIE MORGAN

What about the bodies from the end  
of 19th Century? How do you explain  
that?

DI YOUNG

I don't have to. Whatever happened,  
happened too long ago for me to  
worry about. What you and I have to  
worry about is what happened to  
those boys just a few days ago. And  
if someone deliberately harmed them  
then it's our duty to find the man  
who did it.

DS JULIE MORGAN

I'm not sure it's a man we're looking for.

DI YOUNG

What?

DS JULIE MORGAN

Several witnesses have mentioned a woman being involved.

DI YOUNG

Witnesses?

DS JULIE MORGAN

Breck and Turner talked about a woman. And Luntley and I spoke to DI Philip Chapman at Hatton House. He mentioned a woman as well.

DI YOUNG

Philip Chapman is not mentally stable.

DS JULIE MORGAN

I know. And he went mad after investigating a case just like this one.

DI YOUNG

He went mad because he was an alcoholic who threw his career away and drank himself into a wet brain.

DS JULIE MORGAN

No, Richard. It was Guy's Cliffe. He found out something out about that house and it turned his mind. The last owner of the house Lady Mary Beaufoy was burnt to death in the fire that destroyed the house. As she died she promised to avenge her daughters death by taking young boys from the village. What if this is the woman they are talking about?

Young looks as if he's been slapped in the face.

DS JULIE MORGAN

(CONT'D)

What if she's responsible for all these missing children?

There is a stunned silence as Young looks at her in disbelief.

DI YOUNG

You're not suggesting that these murders have been committed by a ghost?

Confronted in this way Morgan can see how silly her theory sounds.

DS JULIE MORGAN

I don't know Richard. But there's something happening here. Something more than a simple child murder.

DI YOUNG

There's nothing simple about child murder, Julie.

DS JULIE MORGAN

I didn't mean that and you know I didn't.

Young is now concerned and sees the seriousness of Morgan's condition.

DI YOUNG

Julie, I think you better take a few days leave....

DS JULIE MORGAN

No! I can't just walk away from this....

DI YOUNG

It's not your decision. To be frank I'd already decided to take over the investigation.....

DS JULIE MORGAN

What?

He goes to her and takes her hand.

DI YOUNG

(gentle, genuine)

Julie, this is for your own good. You've obviously not recovered from the death of your own child and I can't allow you to carry on like this. It would be irresponsible.

They look into each others eyes, the intimacy of their recent relationship only a heartbeat away.

DI YOUNG (CONT'D)

Grief is a terrible thing. You're going to have to feel it, Julie. There's nothing you can do.

Tears are in Morgan's eyes and she starts to cry. She moves forward and puts her head on Young's shoulders seeking comfort.

DS JULIE MORGAN

Oh, Richard. It's tearing me apart.  
My little boy.....

But she feels him flinch as her head touches his shoulder and cannot miss the look of disgust that he momentarily fails to disguise. She pulls herself together and pulls herself away from him.

DI YOUNG

(genuine)

I'm sorry it worked out the way it did, Julie. You and me.

DS JULIE MORGAN

Me too.

DI YOUNG

I can't help the way I feel.

She turns away from him in self-disgust.

DI YOUNG (CONT'D)

(trying to make light of it)

Anyway, we both know our relationship could have never survived my promotion.

And ouch there he is - the pompous, self-serving arse she's growing to hate.

DS JULIE MORGAN

Yes, you're probably right. If there's nothing more I'm going to go home.

DI YOUNG

I think that's a good idea.

DS JULIE MORGAN

'Sir'.

And she makes her exit as quickly as possible. When she's gone Young's concerned caring smile drops as his face hardens into ruthless cold ambition.

**73 . INT/EXT. MORGAN'S CAR. ROAD. NIGHT.**

Morgan is driving home furiously through the Warwickshire country lanes. She is crying, but these

are not the hysterical tears of the love-sick teenager, these are the sad bitter tears of a middle-aged woman who has sacrificed her private life for her career only to discover that it wasn't worth it and who realises she has probably missed her last chance to put that right.

**74 . INT. INCIDENT ROOM. SAXON MILL. NIGHT.**

Jenkins and Barnes are by the coffee machine gossiping.

DC STEVE JENKINS

They used to be an item when Young was a DS but he dumped her just before he was promoted to DI.

DC HELEN BARNES

Do you think he was the father of her kid?

DC STEVE JENKINS

Well, that's the rumour.

DC HELEN BARNES

Does he know?

DC STEVE JENKINS

We're not sure. But either way the word is he now finds her an embarrassment and wants shot of her.

DC HELEN BARNES

Bastard.

Luntley joins them.

DC JOHN LUNTLEY

I hope that's DI Young you're talking about.

DC STEVE JENKINS

Too right.

DC JOHN LUNTLEY

Word is Morgan's been taken off the case.

DC STEVE JENKINS

You're joking!?

Young appears.

DI YOUNG

Okay, you lot. There'll be a briefing in here, in half an hour. Attendance compulsory.

And he is gone.

DC STEVE JENKINS

Looks like you were right. That's all we need that pompous arse in charge.

DC JOHN LUNTLEY

What on earth did she ever see him in?

DC HELEN BARNES

Oh, I don't know.

And Barnes goes on her way. Luntley and Jenkins share a look - she really is an ambitious little tart.

**75 . INT/EXT. MORGAN'S CAR. NIGHT.**

Morgan tanks along a country lane but her tears have dried up now and she suddenly slams on the brakes and screeches to a halt.

DS JULIE MORGAN

Fuck you. This is my case.

She throws the car into a three point turn and drives quickly off in the opposite direction with a new sense of purpose.

**76 . INT. GUY'S CLIFFE HOUSE. NIGHT.**

At Guy's Cliffe Breck staggers down the corridors being tormented by the unearthly sound of wailing children.

CHILDREN'S VOICES

(v/o)

Help us, someone, help us.

He tries to block his ears.

BRECK

Please, stop it. Please. I can't bear it again.

**77 . EXT. HATTON HOUSE MENTAL HOSPITAL. NIGHT.**

Morgan skids to a halt outside Hatton House. For a moment all is quiet and silent with the house looking as imposing and foreboding as ever. But then Morgan nearly jumps out of her skin as lightening streaks across the sky and a huge drop of rain plonks on her windscreen, quickly followed by another and then another and then the distant rumble of thunder that signifies the coming storm.

**78 . INT. HATTON HOUSE MENTAL HOSPITAL. NIGHT.**

Inside the hospital Morgan chases Dr Jarvis down a corridor. He is trying very hard not to listen to her.

DS JULIE MORGAN

I want to speak to Simon Turner again.

DR JARVIS

I'm not going to be able to allow that I'm afraid....

DS JULIE MORGAN

Not a formal interview. You don't need to be there even. Just him and me.

DR JARVIS

No. I'm afraid that could be very dangerous.....

DS JULIE MORGAN

But I think I can help him. I connected with him somehow last time. You all saw that.

He keeps walking ignoring her - even though he knows it is true.

DS JULIE MORGAN

(CONT'D)

He thinks I know something. That I share something with him.

He keeps walking.

DS JULIE MORGAN

(CONT'D)

Well, maybe I do. I certainly felt something when I was with him. Felt his pain somehow.

Jarvis stops.

DS JULIE MORGAN  
(CONT'D)

I know Simon isn't responsible for the murders but he knows who is. If I can just talk to him I think I can stop this happening again.

Jarvis looks at Morgan and there is something about her simple sincerity that touches him.

**79 . EXT. HATTON HOUSE MENTAL HOSPITAL. NIGHT.**

Outside Hatton House the rain is beginning to fall in sheets and the rolls of thunder are no longer distant and crash loudly overhead....

**80 . INT. HATTON HOUSE MENTAL HOSPITAL. NIGHT.**

.....The roll of thunder fades under the noise of an internal metal security gate being slammed shut.

NURSE BELGROVE

This is insane. Letting him talk to her again.

On one side there are large windows and outside there is a narrow ornamental balcony.

STAFF NURSE ROGERS

She must be crazy herself....

Suddenly there is a flash of lightening and a white, spooky, spectral figure is briefly illuminated on the balcony.

STAFF NURSE ROGERS

(CONT'D)

Jesus! What the hell was that?

He nearly jumps out of his skin as a horrible visage appears right in his face on the other side of the glass.

STAFF NURSE ROGERS

(CONT'D)

Aaaaah!

NURSE BELGROVE

(laughing)

It's only Hetty you pratt.

A deranged old woman with a long mane of unkempt, white, white hair, wearing a white gown and with the palest, white skin, is giggling through the glass.

STAFF NURSE ROGERS  
(calling to her through  
the glass)  
Hetty? What are you doing out  
there? You'll catch your death.

Hetty disappears from sight again.

NURSE BELGROVE  
You better go after her.

STAFF NURSE ROGERS  
Silly bloody cow. (indicating  
Simon) Will you be okay?

NURSE BELGROVE  
Yeah, he's drugged up to his  
eyeballs.

STAFF NURSE ROGERS  
Okay. I'll see you downstairs in a  
minute.

He goes after Hetty.

NURSE BELGROVE  
(to Simon)  
Come on, Dopey, Snow White's  
waiting.

And Belgrove continues to escort Simon down the  
corridor.

**81 . INT. GUY'S CLIFFE HOUSE. NIGHT.**

At Guy's Cliffe Breck throws himself through the  
door into the Function Room. He slams the door  
behind him and again covers his ears but it is not  
long before he realises that the sounds of wailing  
children have stopped. He steps into the center of  
the room and listens all is silent except for the  
far distant roll of thunder. Breck realises  
something is about to happen and heads for the front  
door of the house.

**82 . INT. HATTON HOUSE MENTAL HOSPITAL NIGHT.**

Nurse Belgrove slams Simon against the wall next to  
the locked door of a secure ward. The corridor has  
locked gates at either end.

NURSE BELGROVE  
And don't try anything, right.

Belgrove pushes his arm into Simon's chest holding him against the wall as, with his other hand, he reaches for his keys.

NURSE BELGROVE  
(CONT'D)

Keys? Keys? Keys .....?

Suddenly Belgrove's head smashes forward into the door frame and his nose and forehead explode in a mass of blood, flesh and cartilage. He reels back, collapsing on to the floor, groaning and clutching his face in his hands.

NURSE BELGROVE  
(CONT'D)

Aaaah. You fucking mad bastard....

Simon stands expressionless looking down at Belgrove then leans down and un-clips the keys from the nurses belt and calmly but briskly walks towards the security gate at the end of the corridor.....

**83 . INT. HATTON HOUSE MENTAL HOSPITAL. JARVIS'S OFFICE. NIGHT.**

Jarvis and Morgan wait for Simon.

DR JARVIS

At the first sign of trouble I'll stop the interview, you understand that?

DS JULIE MORGAN

There won't be any trouble. I'm sure he wants to speak to me.....

They both nearly jump out of their skin when the hospital security alarm kicks in at an ear splitting volume.

DS JULIE MORGAN  
(CONT'D)

Christ! What's that?

Staff Nurse Rogers bursts breathlessly into the room.

STAFF NURSE ROGERS

It's Simon Turner, Sir he's assaulted Belgrove and escaped.

They leave the room led by Jarvis.

DR JARVIS  
(to Morgan)

He obviously didn't want to talk to you that much. (to Rogers) Is he still in the building?

STAFF NURSE ROGERS

We don't think so. He was seen running across the main lawn.

They have arrived in the main foyer and are much surprised to meet DC Barnes, Jenkins and Luntley just arriving.

DS JULIE MORGAN

What are you lot doing here?

DI Young appears in the doorway.

DI YOUNG

I might ask you the same thing. I thought you were going home?

DS JULIE MORGAN

I changed my mind.

DI YOUNG

Well, this time it's an order. Go home. You're on leave until I say so. Understand?

Morgan nods humiliated in front of Jarvis and everyone.

DI YOUNG (CONT'D)

In the meantime, Dr Jarvis, we've got a warrant for the arrest of Simon Turner and I need to interview him straight away.

STAFF NURSE ROGERS

You'll be lucky.

DI YOUNG

I beg your pardon?

DR JARVIS

He's escaped.

DI YOUNG

I hope you're joking.

DR JARVIS

I'm afraid not.

Young furiously turns to go barking orders on the move.

DI YOUNG

Luntley, get an APB out on Turner.  
Barnes close all the roads within a  
five mile radius of this place.  
Jenkins get as many plod up here as  
you can ASAP. I want that nutter  
found.

Morgan watches in frustration as her team jump to  
Young's orders.

**84 . EXT. WOODLAND. NIGHT.**

.....Crash cut sound and vision: sirens wailing and  
close on the face of Simon as he runs desperately  
through woodland close to the mental home. He runs  
and runs through the trees, suddenly he bursts out  
of the undergrowth and plunges down a steep bank. As  
he plunges he remembers the events of twenty-five  
years before....

**85 . EXT. GUY'S CLIFFE HOUSE. 1970'S FLASHBACK. DAY.**

.....A young boy of 11 or 12 plunges down a similar  
steep bank.

YOUNG SIMON TURNER

Wooooooow!

It is the younger Simon. He lands with a thud in  
soft bracken.

YOUNG SIMON TURNER  
(CONT'D)

Oooof!

Almost immediately two other boys come careering  
down the bank and land almost on top of him.

NICK MOREL

Watch iiiiiiiit!

GREG MOREL

Aaaaaah!

These two are identical twins, Nick and Greg Morel.  
The three boys giggle hysterically, their laughter  
made all the more intense and wonderful because they  
are trying terribly to keep quiet.

YOUNG SIMON TURNER  
(laughing and  
whispering)

Sssssh! You pair of pratts.....

Simon, falls onto his back, clutching his sides with laughter but the laugh freezes on his lips as he notices something high above him. The boys are at the base of the cliff below Guy's Cliffe House. Above them the scary old ruin looms menacingly. The other two boys stop laughing and follow Simon's awed gaze.

NICK MOREL  
Blimey!

GREG MOREL  
Spooky!

YOUNG SIMON TURNER  
I know.

They become a little cowed as they take in the wonderful scariness of the ruined house.

YOUNG SIMON TURNER  
(CONT'D)  
Listen.

They all listen.

NICK MOREL  
I can't hear anything.

YOUNG SIMON TURNER  
Exactly. There's no birds singing.

They all listen for a moment.

GREG MOREL  
I don't like it.

YOUNG SIMON TURNER  
Come on. Follow me.

Simon indicates for the twins to follow him and he makes a move towards the opening of an overgrown path. A pheasant squawks loudly and flaps off into the sky. The boys all scream loudly which takes us through into.....

**86 . EXT. WOODLAND. THE PRESENT. NIGHT.**

....A brace of pheasant squawking and noisily launching themselves into the air as the adult Simon lands at the bottom of the steep bank. He lies very still and listens.....

....In the far distance he can hear police sirens tearing down country lanes. A crack of thunder

splits the air. He leaps to his feet and starts to run as the sirens fill the air.....

**87 . EXT/INT. MORGAN'S CAR. HATTON**

.....The siren belongs to a police car that arrives at Hatton House and joins the other police cars and back-up vehicles that have gathered in the car park.

DI YOUNG

Okay, Luntley get these men spread out along this lawn. I need to talk to Jarvis.

Morgan is getting into her car and watches Young go into the hospital as Luntley directs the search.

DC JOHN LUNTLEY

Okay. You lot are going to move out from here in an ever widening circle. We want every inch of these grounds covered.

Morgan looks towards the hospital and sees Dr Jarvis looking at her out of his office window. As she looks at him she realises that he knows exactly where Simon is going and so does she. She leaps into her car and heads off in the opposite direction to the police cars heading off to seal the perimeter.

**88 . INT. HATTON HOUSE MENTAL HOSPITAL. NIGHT.**

In his office Jarvis watches her go but he hasn't time to worry about where she is going because a very irritated DI Young bursts in

DI YOUNG

So for a secure hospital this place obviously isn't very secure then.

Jarvis is cagey.

DR JARVIS

The operative word there Inspector Young is hospital. We have to balance.....

DI YOUNG

This isn't the first time Turner's escaped though is it? I'd have thought you'd be watching him like a hawk.

DR JARVIS

Well, yes, Simon does have a history of....

DI YOUNG  
....assaulting hospital staff and police officers.

DR JARVIS  
I assure you that for the last several weeks we have had him under intense observation. But Simon is a difficult case, for most of the year he is a perfectly.....

DI YOUNG  
How do you mean most of the year?

DR JARVIS  
Well, his psychotic attacks actually only occur during a very specific annual time frame.

DI YOUNG  
Could you repeat that in English.

DR JARVIS  
He only behaves like this at this time of year.

And Young looks at Jarvis as he begins to work it out.

**89 . EXT/INT. MORGAN'S CAR. ROAD. NIGHT.**

In her car a determined Morgan rushes towards Guy's Cliffe House driving recklessly but without fear.

**90 . INT. GUY'S CLIFFE HOUSE. NIGHT.**

At the house despite the fearful and unearthly sounds that fill his ears, a desperate and tearful Breck has collected together several torches, a rope and a sledgehammer.

CHILDREN'S VOICES  
(v/o)  
Help us! Please help us.

The front door is open as he rushes towards it carrying the equipment but just as it looks as if he is going to escape from the house the door slams shut in his face.

BRECK  
No!

There is a huge flash of lightening and the power in the house is cut, plunging Breck into total darkness.

BRECK (CONT'D)

You can't do this.

He drops his pieces of equipment and throws himself desperately at the door

BRECK (CONT'D)

I don't want to be part of it. Let me out.

But it is well and truly locked and there is no escape for Breck. Terrified he slides down the door and weeps.

BRECK (CONT'D)

Let me out, please.

**91 . INT. HATTON HOUSE MENTAL HOSPITAL. NIGHT.**

Back at the hospital DI Young is furious with Jarvis.

DI YOUNG

It's the anniversary of the death of the Morel twins isn't it?

DR JARVIS

Yes. You see I believe that Simon has never truly forgiven himself.....

DI YOUNG

You knew he'd try to escape.

DR JARVIS

The events at Guy's cliff house have driven the boy literally insane.

DI YOUNG

So you decided to let him go back there.

DR JARVIS

No! Certainly not. He's has been kept sedated and in a secure ward for over a week. But it is true that the dominating and consistent feature of his illness is an obsession to return to the scene of this childhood trauma and perhaps, just maybe, if he can complete that

journey, well maybe he could stand a chance of getting well.

Young glares at Jarvis.

DI YOUNG

If any of my men get injured or any more children die tonight Jarvis, I'll have your arse in a sling.

Jarvis gulps feeling that he his partly responsible for the situation.

**92 . EXT. FIELD. NIGHT.**

Still on the run, Simon is running along the edge of a field. It is raining heavily. He quickly drops into the grass as a police car speeds along the lane on the other side of the hedge. When all is clear Simon approaches the hedge and climbs through a small gap in the bushes which leads us through and into.....

**93 . EXT. GUY'S CLIFFE. RIVERBANK. 1970'S FLASHBACK. DAY.**

.....The young Simon, followed by the Twins, crawling through a similar gap in some bushes twenty-five years ago.

YOUNG SIMON TURNER

I reckon this was the dungeons.

They have found a spooky man-made cave cut into the sandstone cliff.

NICK MOREL

Looks more like the stables.

GREG MOREL

Yeah.

The twins look at each other at smirk.

GREG MOREL (CONT'D)

Dungeons!

NICK MOREL

You're such a pratt Simon.

YOUNG SIMON TURNER

Piss off you two. They could be the dungeons. Anyway, if you two are going to gang up I'll leave you to it.

He stomps off. The Twins exchange a smug, knowing smile and follow after Simon.

**94 . EXT. BARN. THE PRESENT. NIGHT.**

As he remembers all this, the adult Simon collapses in distress with his back against a barn door. The rain pounds down on him and becomes too much. He opens the barn door and slips into the relative shelter of the dilapidated wooden building throwing himself onto the straw just as.....

**95 . EXT. GUY'S CLIFFE HOUSE. RIVERBANK. 1970'S FLASHBACK. DAY.**

.....The 11 year old Simon flops onto his back in some thick bracken. The still crowing Twins join him.

NICK MOREL

Come on Si. Don't ruin it we were only having a laugh.

GREG MOREL

Yeah, come on Si.

Simon looks at them and tries to play it cool.

YOUNG SIMON TURNER

I don't care anyway.

He gets up and walks down the path the twins follow.

YOUNG SIMON TURNER  
(CONT'D)

My Dad says this place is haunted.

GREG MOREL

Yeah, yeah.

YOUNG SIMON TURNER

That's what he says. He says there's some sort of witch or ghost who hates boys and tries to catch them, and lock them up forever in the dungeons.

Suddenly high above them several startled crows cawcaw as they flap urgently away from the ruins.

The Twins look up at the ruins high above them. Everything is unnaturally silent - no wind, no nothing.

YOUNG SIMON TURNER  
(CONT'D)

Ha, ha. Got ya! There's no such thing as ghosts.

NICK MOREL

How do you know?

YOUNG SIMON TURNER

Everyone knows. It's just a story my Dad invented to keep me away from this place.

NICK MOREL

Why would he want to keep you away?

YOUNG SIMON TURNER

Because it's dangerous stupid.

The Twins are not convinced but then Simon notices a wooden door set into the base of the cliff.

YOUNG SIMON TURNER  
(CONT'D)

(whispering)

Wow, look at this.

Simon tries the door.

NICK MOREL

(whispering)

Simon don't.

The door is stiff but it opens.

GREG MOREL

(whispering)

Simon!

YOUNG SIMON TURNER

Oh, shut up you poofs.

And through the gloom the boys can see that the doorway leads into the corridor cut into the rock we have seen before. The boys stare into the gloom and gulp nervously.

GREG MOREL

Dare you then.

YOUNG SIMON TURNER

If you will I will.

The three of them exchange glances and then turn and squint into the tunnel. The darkness seems almost hypnotically dense, seeming to draw them deep into the blackness and through to.....

**96 . EXT. BARN. THE PRESENT. NIGHT.**

.....The blackness of the barn. The adult Simon has fallen asleep. His eyes snap open. After a few seconds to re-orientate himself he leaps to his feet and moves to the barn door, cautiously opens it and peers out into the night.....

**97 . INT. GUY'S CLIFFE HOUSE. CORRIDOR. 1970'S FLASHBACK. DAY.**

.....Simon's young face peers around a door in one of the corridors of Guy's Cliffe.

NICK MOREL

(whispering)

Come on. Get out of the way

GREG MOREL

(whispering)

We can't see.

He receives a push from behind and he and the twins move on into the dark tunnel.....

**98 . EXT/INT. MORGAN'S CAR. ROAD. THE PRESENT. NIGHT.**

..And in her car Morgan too moves relentlessly on and is getting closer and closer to Guy's Cliffe. As her tyres scream round a corner Guy's Cliffe House can be seen in the distance momentarily illuminated by a flash of lightening.

**99 . EXT. HATTON HOUSE MENTAL HOSPITAL. THE PRESENT. NIGHT.**

Back at Hatton House, Young, Luntley and Jarvis are about to leave in a police vehicle.

DI YOUNG

Luntley, you drive. Jenkins you stay here and spread the search out wider. Concentrate on the roads to Warwick. I'm almost certain Turner's heading back to Guy's Cliffe.

DC STEVE JENKINS

Sir.

Jarvis loiters nervously in the background.

DI YOUNG

(to Jarvis) You get in, you're coming with me.

Young and Jarvis get in and Luntley's foot hits the floor as they skid away into the rain sodden night.

**100 . EXT. FIELD. THE PRESENT. NIGHT.**

The rain pours steadily and Simon is running equally steadily through it. Behind him across the field we can see the barn where he rested earlier. A blue flashing light can be seen above the hedge as a police car slows down and turns into the gate by the barn. Simon takes a brief look back and then speeds up and disappears over a rise leading into.....

**101 . INT. GUY'S CLIFFE HOUSE. FUNCTION ROOM. 1970'S FLASHBACK DAY.**

.....Simon and the twins creeping forward in the blackness of the Guy's cliffie corridors all those years before.

NICK MOREL

I can't see a bloody thing.

Although the boys can't see they have in fact walked into the large Function Room.

GREG MOREL

I don't like this. I want to go home.

YOUNG SIMON TURNER

Will, you two shut up....

NICK MOREL

Listen.

They freeze as footsteps can be heard not so far away and getting closer.

GREG MOREL

Oh, my god. There's someone coming.

YOUNG SIMON TURNER

Ssssh. Keep still.

There is a moment's silence then a door opens and a light is switched on. A short, ugly man, covered in scars, (the younger Mr Breck), stands in the doorway like something from a Hammer House Of Horror. The boys scream!

NICK/GREG/SIMON

Aaaaaah!

Mr Breck is just as startled as the boys

YOUNG BRECK

Aaaaaah!

And he too screams.

YOUNG SIMON TURNER

Ruuuuuun!

The boys turn and run leading us into....

**102 . EXT. FIELD. THE PRESENT. NIGHT**

.....Simon, running hard, emerging from the blackness of a huge 7 ft diameter concrete pipe that empties into a shallow stream. Police cars speed by on the motorway above as Simon pounds away up the stream.

**103 . EXT/INT YOUNG'S CAR. ROAD. THE PRESENT. NIGHT.**

Young & Jarvis in the police car as they speed towards Guy's Cliffe.

DI YOUNG

Did Morgan know about this anniversary thing?

DR JARVIS

I think she'd worked it out yes. That's why she came back tonight.

DI YOUNG

So she'll have worked out that Turner's going back to Guy's Cliffe.

DR JARVIS

Well, I would have thought so. You probably know her better than I do.

Young thinks for a moment then takes out his mobile and rings her number.

**104 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. THE PRESENT. NIGHT.**

Morgan's car screeches to a halt in the car park at Guy's Cliffe. Morgan looks at the forbidding silhouette of the house and then nearly jumps out of

her skin as her mobile rings. She looks at the 'Caller ID' and sees it is Young calling and with snarl switches her phone off.

**105 . INT/EXT. ROAD. THE PRESENT. NIGHT.**

Young listens and realises Morgan has hung up.

DI YOUNG

She's not answering. (to Luntley)  
Come on Luntley, you're driving  
like an old woman.

An offended Luntley puts his foot to the floor and a terrified Dr Jarvis clutches his seat.

**106 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. THE PRESENT. NIGHT.**

Leaving the phone on the seat of her car Morgan gets out and looks at the black house before her. There is an almost overwhelming silence that unnerves her but she can see that the door to the house is open. She makes her way over to it and disappears inside.

**107 . INT. GUY'S CLIFFE HOUSE. THE PRESENT. NIGHT.**

Inside the door Morgan finds the sledgehammer and torches dropped by Breck. The house is dark. She tries the light switches but there is still no power. She takes one of the torches and points into the darkness of the corridor ahead of her.

DS JULIE MORGAN

(calling out)  
Breck? Hello? Mr Breck?

She nervously heads into the blackness, which leads us through into.....

**108 . EXT. FIELD. THE PRESENT. NIGHT.**

Simon running through the night, the rain pouring down his face like the tears of a thousand angels. He is running towards his past and as he runs he remembers.....

**109 . INT. GUY'S CLIFFE HOUSE. SECRET ROOM. 1970'S FLASHBACK DAY.**

.....Simon and The Twins hurtling down the corridors of Guy's Cliff with Breck chasing.

GREG MOREL

He's gaining on us.

YOUNG SIMON TURNER

We're never going to make.

GREG MOREL

We've got to find somewhere to hide.

NICK MOREL

Quick in here.

Nick opens the door to the Secret Room containing the dungeon entrance and Simon and Greg bustle in behind him pushing him towards the dungeon opening. At the last moment he sees the opening of the pit ahead of him....

NICK MOREL (CONT'D)

Don't push, there's a hole in the floor or something.

....And desperately tries to slow down but Simon and Greg are pushing on from behind.

YOUNG SIMON TURNER

Ssssh! He's coming.....

NICK MOREL

No you don't understand....stop pushing!

Everything goes into slow motion as arms and legs flail wildly. Nick jumps the shaft but his leap is not big enough and he lands on his chest with his legs hanging down.

NICK MOREL (CONT'D)

Oooof!

Severely winded, he tries to scabble up but begins to slide inexorably down the hole.

NICK MOREL (CONT'D)

Help, help me, I'm slipping.....

In the gloom Greg too has now seen the gaping hole in the floor and tries to stop moving towards it.

GREG MOREL

Simon, stop.....

But Simon collides with Greg and pushes him over the edge of the shaft too.

GREG MOREL (CONT'D)

Simooon...!

As Greg falls, he manages to turn and grab hold of Simon's leg but in doing so accidentally kicks Nick in the face.

NICK MOREL

Greg, don't.....Aaaah...!

Nick slips through the opening but manages to grab Greg's leg and hangs on.

NICK MOREL (CONT'D)

Greg, don't move. I'm going to fall.

GREG MOREL

I can't stop, there's nothing to hold onto.....

Nick and Greg slip through the opening held up only by Simon's leg.

NICK MOREL

Simon, you've got to pull us up....

Simon desperately tries to get a hold of something but it is no good, he too is beginning to slip.

YOUNG SIMON TURNER

I can't...there's nothing to.....

Simon panics as he slides towards the shaft opening.

YOUNG SIMON TURNER

(CONT'D)

I can't stop myself. We're all going to fall.

He starts to try and free his leg from Greg's iron grip.

YOUNG SIMON TURNER

(CONT'D)

Greg, let go...

It looks as if all three are going to plunge down the shaft. But Simon's survival instinct takes over and in blind panic he kicks out at Greg...

YOUNG SIMON TURNER

(CONT'D)

Get off me! I'm going to fall....

...hitting him several times in the face.

GREG MOREL

No, Simon, don't....

And Greg has to let go of Simon's leg. Nick and Greg plunge down the dungeon shaft.....

NICK& GREG

Aaaaaaaaaaah!

And their terrified screams fade into the depths as Simon scrabbles to safety. He quickly turns and throws himself onto his chest looking over the rim of the dungeon into the blackness.

YOUNG SIMON TURNER

Nick? Gregg? I'm so sorry. I was going to fall.....

Simon stares horrified at the mouth of the 'dungeon', but then a shadow passes over him and he hears a woman's triumphant laugh. Startled he looks up and Mr Breck is staring at him with a sort of horrified pity. Breck moves towards him.

BRECK

It's all right son.....

YOUNG SIMON TURNER

No, I didn't do it.

And Simon darts round Breck trying to run.

BRECK

No, I know. Don't run...

Breck slips as he tries to grab Simon and almost falls into the top of the dungeon shaft. He throws himself back against the wall and stares down the shaft. A terrible sobbing sound swells to fill the air.....

CHILDREN'S VOICES

(v/o)

Help us, please, help us.....

And drawing us into the blackness and through to.....

**110 . EXT. FIELD. THE PRESENT. NIGHT.**

.....the adult Simon sobs violently as he runs and runs and runs. Eventually he can run no more and he collapses to his knees in the mud. The rain pours down on him as he sobs to the heavens. There is a flash of lightening and his sobbing is brought up short as through the trees he sees the looming silhouette of Guy's Cliffe House.

**111 . INT. GUY'S CLIFFE HOUSE. THE PRESENT. NIGHT.**

Inside the house Morgan creeps forward into the Function Room.

DS JULIE MORGAN  
Breck? Are you in here?

Her torch searches the room but can see nothing. But then there is a flash of lightening and above her she sees Breck's limp body hangs from a beam in front of the fireplace in the function room. He has hung himself.

DS JULIE MORGAN  
(CONT'D)  
Dear God!

Morgan gasps and pushes herself back against the wall trying to stop her self running from the house as fast as she can.

**112 . EXT. GUY'S CLIFFE HOUSE. THE PRESENT. NIGHT.**

From across the valley Simon looks down on the house. It has stopped raining and as the storm fades, the clouds disperse and moonlight shines over the ruins. Simon heads down the hill towards the house.

**113 . EXT. ROAD. THE PRESENT. NIGHT.**

Sirens wail as Luntley throws the police car round a bend. Young and Jarvis sit tight-lipped in the back as they hurry towards Simon and his destiny.

**114 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. THE PRESENT. NIGHT.**

Simon arrives at the front door to Guy's Cliffe house. He looks around him and seeing Morgan's police car again remembers the events of twenty-five years before.....

**115 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. 1970'S FLASHBACK. DAY.**

.....There are ambulances, fire crews etc. A younger DI Chapman is briefing a team of uniformed constables.

DI PHILIP CHAPMAN  
We've found two bodies in the house  
but there's a third boy, Simon

Turner, and he's still missing.  
He's probably cold and frightened  
and wants to go home. So lets find  
him as soon as we can shall we.

The police officers murmur their approval to that sentiment and start to disperse into search parties. And as the scene dissolves before him.....

**116 . EXT/INT. GUY'S CLIFFE HOUSE. COURTYARD/FOYER.  
THE PRESENT. NIGHT.**

.....The adult Simon turns away from Morgan's car and looks at the house. He sees that the door is open and makes towards it but pauses at the door - to go back into this house after all this time is a big thing for him - but eventually he musters the courage and steps inside. On the floor he too finds the sledgehammer and torch left by Breck. He picks them up and tentatively makes his way into the blackness. His torch cuts through the darkness, which leads us through to.....

**117 . INT. GUY'S CLIFFE HOUSE. SECRET ROOM. 1970'S  
FLASHBACK. DAY.**

.....The young DI Chapman shining his torch into the Secret Room by the dungeon shaft. Large arc lamps have been set up and are suddenly switched on bathing the room in light. A pulley system has been rigged over the shaft and DI Chapman joins the various police, ambulance and firemen, who are ready for action as a police diver is lowered into the mouth of the dungeon shaft.

**118 . EXT. GUY'S CLIFFE HOUSE. DUNGEON OVERFLOW.  
1970'S FLASHBACK. DAY.**

Meanwhile the young Simon urgently explores along the base of the cliff.

NICK MOREL

(v/o)

Simon, help us please.

Simon looks up and there seems to be a small opening just above his head. (This is the same Dungeon Overflow seen earlier but not covered in ivy and undergrowth)

YOUNG SIMON TURNER

(calling out but trying  
not to make too much  
noise)

Guys is that you?

Simon starts to climb up the wall to the opening.

GREG MOREL

(v/o)

Simon, we can't get out.

YOUNG SIMON TURNER

Okay, I'm coming.

Simon climbs up onto some rocks at the entrance to the tunnel and stares into the gloom. Just inside the opening there is a cast iron grill set into the rocks. Nick and Greg can clearly be seen the other side of the grill.

NICK MOREL

Simon. We can't get out.

YOUNG SIMON TURNER

It's okay, the police are here.  
I'll go and get help.

GREG MOREL

No, they can't help.

NICK MOREL

You're meant to be with us Simon.

YOUNG SIMON TURNER

I know, I know. Look I'll go and  
get help.

Simon jumps down and sprints towards the house.

NICK MOREL

No Simon, don't go.

GREG MOREL

She says you've got to stay with  
us....

**119 . INT. GUY'S CLIFFE. FUNCTION ROOM. THE PRESENT.  
NIGHT.**

In the present, the adult Simon has made his way to the Function Room and is horrified to find Breck dead and hanging in front of him. As he looks at Breck's swinging body he remembers what had happened all those years before.....

**120 . INT. GUY'S CLIFFE HOUSE. SECRET ROOM. 1970'S  
FLASHBACK. DAY.**

..... A small crumbled body swings from the pulley system tripod at the top of the dungeon shaft as it is winched to the surface. Simon watches from the doorway. The rescuers are all silent. Nearby an ambulance man is covering up another child's body lying on a stretcher. Simon steps forward.

YOUNG SIMON TURNER

It's okay I've found them. There's another entrance outside.

The rescuers are startled by Simon's appearance but have the sensitivity to shield him from what they are recovering from the well. Chapman approaches Simon.

DI PHILIP CHAPMAN

Are you okay Simon? We've been looking for you.

YOUNG SIMON TURNER

I'm okay. But you've got to come with me. I can show you the way....

The rescuers exchange puzzled glances but before anyone can move Simon has gone. Chapman and Breck go after him. A voice calls out Simon's name.....

**121 . INT. GUY'S CLIFFE. FUNCTION ROOM. THE PRESENT. NIGHT.**

DS JULIE MORGAN

Simon.

....The voice is Morgan's in the present who startles Simon by stepping out of the shadows.

SIMON TURNER

Stay away from me. I'm not going back. And if you try to stop me now you'll regret it....

DS JULIE MORGAN

I'm not going to try and stop you Simon. I just want to understand what's happening here.

SIMON TURNER

It was the twins. They found their bodies but they weren't dead. I spoke to them.

And as he speaks we go in closer and closer on Morgan's eyes as for the first time she sees what had happened back in the Seventies.....

122 . EXT. GUY'S CLIFFE HOUSE. WELL OVERFLOW. 1970'S  
FLASHBACK. DAY.

.....Chapman, Breck and several other police officers emerge from the door at the bottom of the cliff. Simon is standing on the rocks staring into the cave mouth. Nick and Greg stare back.

NICK MOREL

(desperate)

Whatever they say Simon you can't leave us here.

GREG MOREL

You have to get us out.

The Twins stare out desperately at Simon.

YOUNG SIMON TURNER

It's okay. I'm not going anywhere.  
(to Chapman and the police) They're up here.

Chapman exchanges glances with the other rescuers. He shrugs.

DI PHILIP CHAPMAN

Okay, Simon I better take a look then hadn't I. Here we better swap places.

He lifts Simon to the ground while he steps up onto the rock and peers into the gloom. There is no one there.

DI PHILIP CHAPMAN

(CONT'D)

(to Simon)

The thing is Simon I can't.....

Chapman turns to Simon but then he does hear something - he looks back down the tunnel.

DI PHILIP CHAPMAN

(CONT'D)

Hello? Who is that.....?

He is startled when he catches a movement across the grill and slips falling down from the opening.

DI PHILIP CHAPMAN

(CONT'D)

Wow. Christ. I nearly broke my neck...

But then he hears someone calling out....

## CHILDREN'S VOICES

(v/o)

Help us, someone help us....

....And climbs quickly back up and peers into the opening. Behind the grill he can see the police diver waving to him from the bottom of the dungeon shaft.

DIVER

Hello. Sir. Can you hear me.

DI PHILIP CHAPMAN

Bloody hell, Harmer you nearly gave me a heart attack. Stay there.

Chapman steps down beside Simon.

DI PHILIP CHAPMAN

(CONT'D)

It's just my diver Simon there's no one else there.

YOUNG SIMON TURNER

No. Nick and Greg are in there. What's the matter with you?

DI PHILIP CHAPMAN

Take a look for yourself.

He lifts Simon up to look into the tunnel.

DI PHILIP CHAPMAN

(CONT'D)

Harmer can you hear me?

DIVER

(v/o)

Yeah.

DI PHILIP CHAPMAN

Say hello to Simon.

DIVER

(v/o)

Hellooo.

Simon looks into the opening. Nick and Greg are weeping and desperately reaching out to Simon as they decompose before his very eyes.

NICK MOREL

Don't leave us here Simon.

GREG MOREL

You're the only one who can set us free.

Simon just stares in horror. Chapman lifts Simon gently down from the rock.

DI PHILIP CHAPMAN

See, there's no one there, Simon.

Simon starts to cry and struggle as Chapman carries him towards the house.

YOUNG SIMON TURNER

What's the matter with you people?  
Can't you see them?

NICK MOREL

(v/o)

Help us, Simon.

GREG MOREL

(v/o)

Please don't go.

He can hear Nick and Greg calling from the tunnel and high above him on the battlements of Guy's Cliffe house he can see two female figures silhouetted against the blood red sky. The older woman is dressed in black and with her is a young girl. They laugh as Simon is dragged away weeping.....

NICK & GREG

(v/o)

Simon, help us.

The heart rending cry of the Nick & Greg fills the skies and leads us into.....

**123 . EXT. GUY'S CLIFFE HOUSE. FUNCTION ROOM. THE PRESENT. NIGHT.**

.....The present. Simon explaining it all to Morgan.

SIMON TURNER

You see I should have died with them. It's my fault they're trapped in that dungeon. I have to release them.

Morgan nods, somehow she understands but in the distance police sirens can be heard approaching.

DS JULIE MORGAN

The police are going to be here any minute. You better do whatever it is you have to do. I'll try to grab you a few more minutes.

Simon takes the Sledgehammer and heads down the corridor that leads to the riverbank. Morgan heads back towards the front door.

**124 . EXT. GUY'S CLIFFE HOUSE. COURTYARD. THE PRESENT. NIGHT.**

Luntley screeches to a halt in the courtyard of Guy's Cliffe. Young and Jarvis leap out of the car. Young takes a quick look at Morgan's car.

DI YOUNG  
(calling)  
Morgan?

No reply. He looks towards the house and can see that the front door is open. He makes towards it but as he does so the door slowly starts to close.

DI YOUNG (CONT'D)  
Heh! Don't close that door!

Young runs towards the door but he gets there too late and the door slams his face and the bolts crash into place on the other side.

**125 . INT. GUY'S CLIFFE HOUSE. FRONT DOOR. THE PRESENT. NIGHT.**

Inside Morgan pushes the last bolt back and leans back on the door breathing a sigh of relief.

DI YOUNG  
(v/o)  
Morgan is that you? This is an order, Morgan, open this door.

Morgan says nothing.

**126 . EXT. GUY'S CLIFFE HOUSE. FRONT DOOR. THE PRESENT. NIGHT.**

Young leans into the door.

DI YOUNG  
Julie, this is insane. You don't realise how ill Turner is. You're putting lives at risk. Open this door.

**127 . INT. GUY'S CLIFFE HOUSE. FRONT DOOR. THE PRESENT. NIGHT.**

Morgan again says nothing. But then she becomes aware of the sound of the wailing children again.....

CHILDREN'S VOICES

(v/o)

Help us, please help us.

.....and within moments it has built to a terrible noise and she has to cover her ears from the sound.

**128 . EXT. GUY'S CLIFFE HOUSE. THE PRESENT. NIGHT.**

Simon quickly makes his way out of the back door of the house and runs towards the opening of the dungeon-overflow-shaft. He can now see that the shaft has become covered in vegetation. He quickly climbs up and desperately pulls at the ivy and creepers.

NICK MOREL

(v/o)

Simon, is that you?

GREG MOREL

(v/o)

See, I said he'd come for us.

SIMON TURNER

I'm sorry, they wouldn't let me come...

Simon looks into the grill and sees Nick and Greg staring out. They are obviously pleased to see him but he is appalled to see that they are ghostly, corrupted, rotting versions of the fresh-faced youngsters he knew 25 years before.

SIMON TURNER (CONT'D)

Get back, I'm going to get you out.

In desperation, Simon smashes away with the sledgehammer at the grill.

GREG MOREL

That's it smash it.

NICK MOREL

Harder Simon, harder.

GREG MOREL

Quickly, before they come.

The cliff above him begins to shudder but the grill itself will not budge. The repeated dull thud of his blows merge into.....

**129 . EXT. GUY'S CLIFFE HOUSE. FRONT DOOR. THE PRESENT. NIGHT.**

...The dull thud of the police battering ram as Young watches his team trying to break the door in.

DI YOUNG

Come on we haven't got all day. Get the bloody thing stove in.

**130 . INT. GUY'S CLIFFE HOUSE. FRONT DOOR. THE PRESENT. NIGHT.**

Inside Morgan tries to hold it closed but eventually it gives way.

DI YOUNG

(v/o)

Right, come on go, go go...

Morgan backs away down the corridor as the door is smashed open and a furious DI Young bursts in followed by Luntley & Jarvis.

DI YOUNG (CONT'D)

Okay, Julie, let's cut out the nonsense shall we. Where is he?

DS JULIE MORGAN

I don't know.

Young hears the thudding of Turner's sledge hammer smashing into the cliff far below them.

DI YOUNG

Is that him? Come on Julie out of the way...

He takes a step forward but Morgan blocks him.

DS JULIE MORGAN

No!

DI YOUNG

If he harms himself or anyone else it'll be on your head.

DS JULIE MORGAN

He's not going to harm anyone.

DI YOUNG

You mean, apart from the nurse he's already assaulted at the hospital.

Morgan can't hold Young's glare - he does have a point.

DI YOUNG (CONT'D)

Julie he clearly blames himself for the death of those twins back in '79. Who knows what he might do to himself?

Morgan looks to Jarvis who shrugs, having to admit that..

DR JARVIS

He's got a point.

Morgan looks at Jarvis and then back to Young. Shit! She's got no choice.

DS JULIE MORGAN

Follow me.

She leads Morgan, Luntley and Jarvis into the house.

**131 . EXT. GUY'S CLIFFE HOUSE. THE PRESENT. DAWN.**

Simon continues to smash at the grill which is now very loose in it's fixings.

NICK MOREL

Come on Simon, nearly there.

GREG MOREL

We're going to get out at last.

Morgan, Jarvis and Young burst out of the back door of the house and run towards Simon.

DI YOUNG

Okay, Simon come on, calm down, put that hammer down.

DR JARVIS

Simon, it's Dr Jarvis here. It's okay I'm not angry. We just need to talk.

Simon pauses shocked by the arrival Jarvis and so many policemen.

SIMON TURNER

Stay away from me! I'm not going back.

NICK MOREL

That's right. Don't listen to them Simon, remember what happened before.

GREG MOREL

Don't let them take you away from us again.

Morgan stares in disbelief because now the vegetation has been removed she too can see and hear the Twins in the tunnel.

DS JULIE MORGAN

My God! Look, they are there after all.

Luntley looks across he can clearly see Young, Jarvis and Simon but from his P.O.V there is no sign of Nick & Greg.

DC JOHN LUNTLEY

Sorry, Guv. Who do you mean?

Morgan looks at Luntley and realises that he cannot see anything.

DS JULIE MORGAN

What? Nothing, forget it.

Young and Jarvis are creeping closer and closer to Simon.

GREG MOREL

Come on Simon. You haven't any time.

With a superhuman effort Simon smashes the sledgehammer into the grill and it springs out of its moorings falling to one side leaving the entrance to the overflow open.

NICK MOREL

He's done it.

The cliff above Simon shudders ominously.

GREG MOREL

Oh, Simon, I knew you would.

Nick and Greg emerge from the tunnel and as they hit the dawn's early sunlight they become the fresh-faced 11 year olds Simon remembers in his dreams. Morgan stares in awe her face lit up by the beautiful light emanating from the boys.

DS JULIE MORGAN

(to herself)

They're free at last.

But she is woken from her reverie as Luntley grabs her and tries to pull her away.

DC JOHN LUNTLEY

Guv, watch out. The cliff it's coming down.

Morgan looks up and sees that Luntley is right the cliff is going to fall. She looks at Simon as he plays delightedly with Nick and Greg and realises that he is completely oblivious to what is about to happen.

DS JULIE MORGAN

Simon, look out.

Then a shadow falls over Morgan and she hears a woman's insane cackling laughter. She looks up and high up on the ruined walls of the house hundreds of feet above them, they are being watched by a female figure dressed in black and a young girl. Morgan can only see the vague silhouettes of these figures but she knows who they are and suddenly she realises that she and Simon have been tricked.

DS JULIE MORGAN

(CONT'D)

Oh, my God it's a trap.

DC JOHN LUNTLEY

What?

DS JULIE MORGAN

He should have been hers 25 years ago. She's brought him back here to kill him.

DC JOHN LUNTLEY

Who has? I'm sorry Guv, you've lost me here.....

DS JULIE MORGAN

(calling out)

Simon, get out of there it's a trap.

Simon waves and smiles at her. But the cliff is already starting to fall and Morgan points desperately to the cliff above.

DS JULIE MORGAN

(CONT'D)

Simon, the cliff, look....

She desperately tries to get away from Luntley who is determined to hang on to her.

DC JOHN LUNTLEY

Guv, what are you doing? The whole Cliff is coming down....

DS JULIE MORGAN

Simon, the cliff....

Simon looks up and suddenly he too understands what is about to happen. He turns to the Twins.

SIMON TURNER

The cliff it's falling

NICK & GREGG

We know.

SIMON TURNER

You tricked me.

NICK MOREL

We had to.

GREG MOREL

We're hers now.

And as the avalanche of rock and stone engulfs him they laugh conspiratorially and disappear into the dust cloud.

Jarvis, Young, Luntley and Barnes watch in horror as the rock fall smashes into Simon cracking into his shoulder and then breaking open his skull.

DS JULIE MORGAN

Simon, No!

Morgan is distraught and tries to break free from Luntley

DS JULIE MORGAN

(CONT'D)

Let me go. You don't understand.  
It's my fault. She's used me.....

But she freezes as the Twins lead the 11 year old Simon out of the dust.

NICK & GREG

What are little boys made of? Made  
Of? What are little boys made of?  
Frogs and snails, And puppy-dogs'  
tails; That's what little boys are  
made of.

SIMON TURNER

(to Morgan)

Help me, please help me.

And Simon's voice is like all the voices of the lost children that have been heard at Guy's cliffe for over a hundred years. The Twins turn and laugh at

Morgan before leading the 11 year old Simon away crying.

DS JULIE MORGAN

Oh, my God, what have I done?

Morgan breaks away from Luntley and runs after Simon and the Twins.

DS JULIE MORGAN

(CONT'D)

Let him go. He didn't do anything.  
Let him go....

The others watch as she chases nothing but dust. She drops to her knees sobbing.

DC JOHN LUNTLEY

Guv, what on earth is the matter?  
We couldn't have done anything....

DS JULIE MORGAN

But you don't understand. It's my fault. She's been using me all along to bring Simon back to her.

DI Young and the others look on with distaste.

DI YOUNG

(to Jarvis)

Looks like you've got another inmate for Hatton House.

Jarvis throws him a disgusted look and goes over to Morgan.

DR JARVIS

Come on, Julie. Lets get you in the warm shall we.

DS JULIE MORGAN

No! I can't leave him here. It's my fault....

DR JARVIS

(to Luntley)

Can you give me a hand?

DC JOHN LUNTLEY

Come on, Guv. It's okay. It wasn't your fault....

He and Jarvis start to lead Morgan away.

DI YOUNG

And don't think this is the end of it, Jarvis. I want a full report on

how Turner escaped on my desk on Monday morning.

Young shakes his head as the shambling figure of DS Morgan is led away. He turns to the uniformed officers.

DI YOUNG (CONT'D)

And you lot let's get a team down here and try and get Turner's body dug out.

Morgan is led away as high above her the two mysterious female figures look down and their mocking laughter fills her ears.

**132 . EXT. GUY'S CLIFFE HOUSE. THE PRESENT. DAY.**

Later that morning. The police and rescue workers have found Simon's crumbled body. What's left of him has been strapped to a stretcher and is being carried out from the mound of broken sandstone. DI Young, Barnes and Jenkins, are watching.

DC STEVE JENKINS

So we're putting the murders down to Turner then are we Sir?

DI YOUNG

Unless you've got a better idea?

Jenkins shakes his head - no not me.

Barnes is looking up at the house and suddenly shivers violently.

DI YOUNG (CONT'D)

And what's the matter with you Barnes?

DC HELEN BARNES

Nothing, Sir, someone just 'walked over my grave' that's all.

From high above, the three of them stand there, beneath the huge walls of the ruined house and looking very small.

DI YOUNG

Someone did what?

Suddenly Nick and Greg are running amongst them but the policeman can see or hear nothing.

NICK & GREG

(singing the nursery  
rhyme)

What are little girls made of? What  
are little girls made of? What are  
little girls made of? Sugar and  
spice, and all that's nice; That's  
what little girls are made of.

The 11 year old Simon watches from on top of the  
cliff crying.

DC HELEN BARNES

Sorry, sir, it's just a phrase  
that's all.

Nick and Greg are playing tag. Nick hides behind  
Jenkins as Greg tries to tag Nick who darts away  
just as Greg dives behind Jenkins who suddenly  
shivers too.

DI YOUNG

You too Jenkins?

DC STEVE JENKINS

It's been a long night, Sir, that's  
all.

Then suddenly the giggling Twins are with the  
weeping Simon 30 ft above Young on top of the cliff.

DI YOUNG

Yeah, well let's call it a night  
then shall we. De-brief tomorrow  
morning. My office. Eight thirty  
sharp.

The others move off but suddenly Young hears a child  
crying and others giggling and looks around alarmed.

DI YOUNG (CONT'D)

What the hell was that?....Did you  
hear that....?

He turns back but the others have already gone and  
Young finds himself suddenly alone. He looks back  
towards the dungeon overflow.....

DI YOUNG (CONT'D)

Hello? Is anyone there?

.....unaware that a large stone from on top of the  
cliff has become dislodged and is hurtling down  
towards him. It is going to land right on top of  
him. At the last moment Young hears a woman's laugh  
and looks up, sees the rock, and dives away. It  
crashes into the ground only inches from him.

DI YOUNG (CONT'D)

Jesus Christ!

On the top of the cliff the Twins laugh at Young sprawling on the ground below. Again Young thinks he hears children's laughter.

DI YOUNG (CONT'D)

(angry now)

What the hell do you thing you're doing?.....Who is that?

But of course there is no reply and from his P.O.V there is no one on top of the cliff. A chill wind rustles through the trees and Young suddenly feels very unsure of himself. Simon calls out to him..

YOUNG SIMON TURNER

Help me, please help me.

....But Young can hear nothing.

**133 . INT. HATTON HOUSE MENTAL HOSPITAL. RUBBER ROOM. DAY.**

Crash cut to: Morgan, restrained in a straight-jacket, being bundled screaming into the white, bright, rubber room by Belgrove & Rogers.

DS JULIE MORGAN

I can't leave him there. You've got to understand.....I've got to go to him.

NURSE BELGROVE

Get her down on the floor.

STAFF NURSE ROGERS

Hold her....

The two nurses try to hold Morgan as she desperately throws herself.

**134 . EXT. GUY'S CLIFFE HOUSE. THE PRESENT. DAY.**

Back at Guy's Cliffe someone watches from high above as Young takes one last look over his shoulder and heads towards the door of the house. As he disappears into the house the camera pulls back past Nick, Greg and Simon on top of the cliff. They turn and look directly into the camera as it passes and suddenly standing next to them is Peter Buttris the dead boy from just a few days ago whose disappearance kicked off Morgan's investigation. He too stares right at us as the camera pulls back &

back and then suddenly all the other lost boys are standing next to them, perhaps a dozen boys all together in costumes ranging from 1905 through the Thirties, the War years and The Sixties. All the boys stare directly at us with their blank accusing eyes.

**135 . INT. HATTON HOUSE MENTAL HOSPITAL. WARD. DAY.**

In Hatton House DI Chapman lies curled up on his bed weeping.

**136 . EXT. GUY'S CLIFFE HOUSE. THE PRESENT. DAY.**

We are now up very high, on the uppermost battlements of Guy's Cliffe House with all the boys still looking at us but now they are far below getting smaller and smaller in the frame.

Pull back even further and past two mysterious female figures on the battlements - a child and a woman - dressed in 19th Century costume, who are watching the boys far below.

The boys stretch out their arms to the two female figures begging for mercy and for the last time we hear the haunting wail of the lost.

CHILDREN'S VOICES

Help us, please, help us.

The mysterious girl in the foreground laughs at the boys and waves tauntingly.

**137 . INT. HATTON HOUSE MENTAL HOSPITAL. RUBBER ROOM. DAY.**

Dr Jarvis joins Belgrove & Rogers and attempts to sedate Morgan.

DR JARVIS

Hold her down.....Come on quickly, she's going to hurt herself.

As she struggles against the two nurses Morgan pleads with Jarvis.

DS JULIE MORGAN

Please, don't do this. I've got to get back to him.....Don't...

She is immensely strong but finally the two nurses pin her to the ground and Jarvis injects the sedative into her arm.

DS JULIE MORGAN  
(CONT'D)

No...please...I have to get  
back.....

But the sedative has done it's job and Morgan drifts into a troubled, drug induced stupor.

**138 . EXT. GUY'S CLIFFE HOUSE. THE PRESENT. DAY.**

.....Keep pulling back, then the camera comes to rest a few feet behind the female figures on the battlements as laughing they turn away from the boys towards the camera.

The child has pigtails and wears a girly Victorian child's dress but her face is appallingly disfigured by syphilis and her neck hangs at an impossibly odd angle with her tongue lolling out of her mouth.

The face of the Woman, Lady Mary Beaufoy, has been equally horribly disfigured by both syphilis and the fire that killed her. The horror of her injuries is emphasised as she moves in very close to the camera.

Her gruesome visage fills the screen and she looks directly at us and snarls a triumphant smile of such venom that it chills the blood.....FREEZE FRAME!

THE END

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