

GHOSTWATCH

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NODDIES

(working title)

by

Stephen Volk

90 minutes

SCREEN ONE

Director: Lesley Manning

Producer: Ruth Baumgarten
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'Uri Geller's demonstration of his amazing powers (on the Dimbleby Talk-In, BBC, Friday 23 November 1973) produced other effects which were even more incredible than he had achieved himself. For it turned out that in hundreds of homes throughout Great Britain, cutlery had been bent and timepieces, long defunct, restarted...'

from *Superminds* by John Taylor

'In 1964, Anglia TV filmed a documentary at an alleged haunted 16th Century manor house, Morley Old Hall in Norfolk. Anthony Cornell demonstrated how a ghosthunter worked. After a night's investigation, he was interviewed in a room where the ghost was said to have appeared. He concluded there was little evidence for the haunting. Five people contacted the TV company to say they had seen a "hooded monk" between Cornell and the interviewer, Michael Robson. Although Robson could see nothing when he re-ran the film, he decided to broadcast it again, asking viewers to write in if they saw anything strange. Twenty-seven wrote in, fifteen saying they saw a monk or priest – one a hooded skull...'

from *Ghosts*, ed. Peter Brookesmith

'I won't believe it until I see it on TV.'

John Waite, on hearing of the release of hostage cousin Terry (Nov 1991)

Who are you
In armour, visiting our rivers? Speak
From where you are, stop there, say why you
come.
This is the region of the Shades, and Sleep,
And drowsy Night. It breaks eternal law
For the Stygian craft to carry living bodies.

Virgil, THE AENEID, Book VI

NOTE:

Certain parts will be played by real television personalities, using their true names. These are given generic titles throughout the script, and where first names are used in conversation, this is indicated by abbreviations in brackets, as follows:

PRESENTER, first name represented by (P)

REPORTER (R)

PHONE-IN PRESENTER (PH)

INTERVIEWER (I)

1. EXT. FOXHILL DRIVE - DAY (VT) SUNLIGHT

The silly chimes of an ice cream van to the tune of 'Popeye the Sailorman'. It is Summer, and there is a small queue of CHILDREN waiting for their Mister Whippee cones.

CAMERA TURNS and CLOSES IN on a single, unremarkable council house, no different from the rest.

PRESENTER (V.O.)

No creaking gates, no gothic towers.
No shuttered windows. Just uPVC.
Yet for the past ten months this house
has been the focus for an astonishing
barrage of supernatural activity.

2. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT (VT)

Caption: Amateur video. CAMERA is positioned in a corner of the room, looking at twin beds with a small cabinet between.

The bedside light is on. The beds are occupied by two girls, KIM EARLY (7) and SUZANNE EARLY (11). KIM is asleep, SUZANNE reading a teenage magazine. On the radio is the Beautiful South song 'I Should Have Kept my Eyes Shut'.

PRESENTER (V.O.)

This footage was shot by parapsychologists investigating the case. You are about to see one of the incidents that have earned the house in Foxhill Drive, Manchester, an unenviable reputation as Britain's most haunted house...

KIM (whining)

Put the light off. I can't get to sleep. Suzanne. Mum said if you –

SUZANNE

All right, all right.

Caption: July 12, 1992 11.45pm: SUZANNE tosses her magazine to the floor, reaches over and switches off the radio and bedside lamp. Silence and darkness for a few seconds.

KIM (whining)

I can't get to sleep now.

SUZANNE

Try. Stop moaning.

The reggae beat of a nearby party. Car doors slamming.

KIM

Are you awake?

SUZANNE

No.

KIM

What's the difference between a
cartload of sand and a cartload of babies?

SUZANNE

You can't unload the sand with
a pitchfork. Kim, that's sick.
I'm telling Mam you said that.

KIM

What do you call a man with a
seagull on his head?

SUZANNE

Cliff. Shut up. Good night.

SUZANNE turns over, tugging her duvet. There is the sound of tomcats caterwauling and fighting outside.

MIX TO:

3. INT. CHILDREN'S BEDROOM – LATER THAT NIGHT (VT)

Caption: 1.32am: All is quiet except for the reggae beat – like a tense heartbeat...

SUZANNE (in her sleep)

I'm hot. I'm hot. I'm hot.

Pig. Pig.

SUZANNE sighs, tosses in restless sleep. She kicks back the duvet, one bare leg over the top. She groans irritably.

After a few seconds of stillness, the RADIO BURSTS INTO LIFE playing an old Max Bygraves song: 'Abadabadaba said the Monkey to the Chimp.' SUZANNE sits bolt upright. She hits the snooze button of the clock-radio, muttering, rubbing her eyes.

SUZANNE

What time is it? Bugger.

SUZANNE flops back in the bed. The room is still in darkness.

MIX TO:

4. INT. CHILDREN'S BEDROOM – LATER THAT NIGHT (VT)

KIM (a whisper)

Suzanne?

Caption: 4.00am KIM sits up in the dark, switches on the bedside light and gets out of bed, waddling past CAMERA and out of the door.

The light casts a yellow arc. The door creaks. We hear the toilet flush in the bathroom.

Suddenly there is a BANGING LIKE FISTS on the WALL. SUZANNE wakes out of her sleep, kneeling on the bed, terrified. The RADIO bursts alive again, LOUDLY.

SUZANNE (screaming)
Oh God! Mum, it's back! It's back!

Suddenly a picture above the bed spins 90 degrees and falls to the floor with a THUMP.

SUZANNE starts to SHRIEK uncontrollably. She hammers on the wall. The grinding, rasping noises get louder.

SUZANNE stands on the bed in her nightie, rigid with fear. Eyes wide, gleaming. The radio is gabbling French, German.

KIM runs into the room and is screaming too, running round the room like a rat in a box, hysterically yelling 'Pipes, Pipes!'

Books from a bookshelf off screen spill into view across the floor.

SUZANNE'S hands are spidering over her body. She is winding in convulsions, her limbs and head jerking as she paws her chest. Sobbing wildly.

SUZANNE (hysterical)
Get off me! Get off me! You're
cold! You're cold!

She grasps between her legs, curls into a ball protectively wrapping the duvet around her on the bed.

KIM covers her head as something else flies across the room, narrowly missing her – her shrieking is high-pitched now. Something smashes. In the dimness, the sheet seems to explode like flapping wings from KIM's bed.

MRS EARLY, in a dressing gown, rushes into the room as the bedside light RISES into the air and is HURLED into the wall, smashing. In the spill of light from the hall, SUZANNE runs to her mother, the eleven-year-old's face distorted with horror and panic as we

FREEZE FRAME

PRESENTER (V.O.)
Tonight, on live television, we are
returning to Foxhill Drive with all
the technology of the BBC at our
disposal. To catch a ghost.

CUT TO:

5. TITLE SEQUENCE – 'GHOSTWATCH': MUSIC is the style of John Carpenter's scary Halloween theme.

The graphics in the urgent style of 'Casualty' intercutting footage and rostrum camera of parapsychology and the supernatural, with the technology of TV. Utilise footage of Kensal Avenue OB Unit: equipment being checked and loaded on big grey trucks called Scanners. It is like a military

operation. In one cab is a Ghostbusters Shiner toy.

The Scanners pull out of their bay and drive off, BBC logo strobing past camera. A light meter held up to a gloomy, dark-clouded sky. Cables laid. Silver camera boxes being moved into the house. Cameras set up. A laptop autocue in action. A Sound Recordist setting up, muffler on his mike. Children watch bemusedly from the nearby playground. Lighting being rigged, aluminium ladders erected. Spotlights come on, as if lighting a sports arena.

SUPER LOGO: GHOSTWATCH.

6. INT. BBC STUDIO, WOOD LANE, LONDON – NIGHT

Caption: (PRESENTER'S NAME). He steps forward into a set which is a cross between Election Night Special and The Cabinet of Dr Caligari. Newsnight by way of The Addams Family. Technology rubs noses with gothic: candles, cowbebs, skulls.

PRESENTER (to CAMERA)

Welcome, live, this Halloween night,
to the first ever TV Ghostwatch.

ANGLE – THE SET

PRESENTER walks to a fireplace with a picture over the mantle:
Helwein's bedsheet-ghost painting in a gilded frame, flanked by grinning pumpkin heads.

PRESENTER (cont'd)

For the next 60 minutes, television
will be turning the full attention of
its cameras on one of the most baffling
and fascinating areas of human experience
– the supernatural.

He stands in front of a bank of 16 TV MONITORS stacked in a square. On each screen are inputs from various CAMERAS.

PRESENTER (cont'd)

In an unprecedented scientific
experiment, we intend to put
'things that go bump in the night'
seriously under the microscope,
and if we're lucky, tonight, even
record on videotape, the first
concrete, irrefutable proof that
ghosts really exist.

DR LINDSAY PASCOE is an attractive woman in her 40s. She is dressed smartly in a Issey Miyake suit and has close-cropped, Annie Lennox hair. She resembles singer Laurie Anderson.

PRESENTER (cont'd)

To that end, we've enlisted expert
technical advisers like Dr Lin Pascoe,
head of Bath University's Anomalous

Perception Centre, to supervise the proceedings.

LIN PASCOE looks more like a model or a media personality than a scientist. Certainly not a mad one. She is making notes on a clip-board from the monitors she is observing.

PRESENTER (cont'd)

So turn down the lights and join us if you dare. We're going to be spending the night in the most haunted house in Britain.

7. EXT. FOXHILL DRIVE – MANCHESTER – NIGHT

CUTAWAY to one of the TV SCREENS. Caption: (INTERVIEWER'S NAME). He is talking into a hand-mike. Behind him have gathered a few dozen eager ONLOOKERS, all trying to get on telly.

INTERVIEWER (to CAMERA)

I'm all right, (P), I've taken the valium!... Later, I'm going to be talking to the medium who tried unsuccessfully to exorcise the house behind me. I wonder if he's heard anything from Elvis lately?

He walks over to a woman standing at the garden gate of the house in Foxhill Drive. She is MRS PAMELA EARLY, late forties. She has the strained, martyred, long-suffering look of one of the wives of the Birmingham Six.

INTERVIEWER (cont'd)

Anyway, Pamela Early is here with me, the mum of the house...

INTERVIEWER (cont'd)

She's going to be taking us through the full, spine-tingling story. And after that, you'll be able to share *your own* supernatural experiences with her via our special Halloween switchboard -- or should I say 'witchboard'?

8. INT. PHONE-IN OFFICE (BBCTV CENTRE) – NIGHT

CUTAWAY to another of the inputs on the SCREENS. A busy office full of OPERATORS answering telephones. Caption: (PHONE-IN PRESENTER'S NAME). Ghostwatch logo is on the wall.

PHONE-IN PRESENTER

Yes indeed. Our eyes are peeled and our ears are well and truly cocked.

Super:(‘Ghostline’ phone number.)

PHONE-IN PRESENTER (cont’d)

The phone lines are open, so do please call with any experiences you personally may have had of a ghostly or paranormal nature. We want to hear from you.

9. INT. STUDIO – NIGHT

PRESENTER stands beside the crackling fire and the armchairs of the stylised, expressionist Haunted House set.

PRESENTER (to CAMERA)

Also, we’ll be linking up by satellite to get scientific word from across the pond.

He indicates a MONITOR.

PRESENTER (cont’d)

And we’ll be interspersing our visits to 41 Foxhill Drive with some of the true ghost stories you’ve been telling us, up and down the country. Like this gentleman from darkest Tunbridge Wells...

10. EXT. SHOPPING CENTRE – DAY (VT)

(VOX POP: AT THIS POINT, A MEMBER OF THE PUBLIC WILL GIVE HIS OR HER TRUE STORY OF THE SUPERNATURAL, TO CAMERA, AGAINST A LIVELY BACKGROUND LOCATION.)

REPRISE LOGO – ‘GHOSTWATCH’

11. INT. STUDIO – NIGHT

PRESENTER

And there are many more goosebumps to come.

He turns from the SCREENS, walking closer to big BLOW-UP GRAINY PHOTOGRAPHS of KIM, SUZANNE and the haunting.

PRESENTER (cont’d)

But I hope nobody nowadays thinks ghosts are exclusively residents of stately homes, with their heads tucked underneath their arms. Confrontations with the supernatural can be devastatingly real...

12. EXT. BACK GARDEN/PATIO – EARLY HOUSE – NIGHT

INTERVIEWER is with MRS EARLY, SUZANNE and KIM at cheap garden furniture. The kitchen window in the background.

INTERVIEWER

How destructive has the haunting really been, then?

KIM

Mam would blame us for breaking stuff. We weren't doing nothing. We were just sitting there.

MRS EARLY

I've lost track, really I have. Plates, teapots, cups. A broken tap – we got this thick smell so disgusting from the tap. Stains got on clothes just from nowhere. Out of thin air.

SUZANNE

Then the central heating went.

MRS EARLY

The man came. He couldn't understand it. Said it was impossible, everybody said it was impossible. I said, 'Great, you come and live with impossible!' MRS EARLY is on the verge of tears.

MRS EARLY

So many things have happened, you start thinking – I don't know, that you've done something wrong...

NOTE: IN THE DARKNESS OF THE KITCHEN WINDOW THERE IS AN INDISTINCT IMAGE – PERHAPS MERELY A STRAY REFLECTION – BUT WE GLIMPSE A STRANGE STATIC FIGURE WITH A RED LIGHT LIKE AN EYE. However, MRS EARLY moves forward, obscuring the figure and when she leans back, it is gone.

MRS EARLY (cont'd)

It's wrecked my house, my home. My children...

The CAMERA eases in to a CLOSE-UP as her voice cracks. MRS EARLY hesitates, bites her lip as she feels tears coming to her eyes. She mouths 'Sorry.' The CAMERA voyeuristically laps it up.

13. (SCENE DELETED)

14. INT. STUDIO – NIGHT

At a desk set-up, DR LINDSAY PASCOE is looking with frowning concern at the monitor nearby.

PRESENTER

Dr Lin Pascoe, you've investigated the Manchester Poltergeist for over 8 months. What can be done for people like Mrs Early whose lives seem to be so shattered?

PASCOE

Well, the first thing we can all do, for a start, is believe them.

PRESENTER

It isn't easy, always.

PASCOE

These people are desperate for help. It makes me so angry when you still get people out there denying these things even happen.

PRESENTER

Is that what you see as your job, then? Bringing these things to the eyes of the public?

PASCOE

Absolutely. That's why I'm here. That's why I agreed to help you with this programme. People like the Early family are living with parapsychology all the time. Not in some laboratory. In real life. Where it really happens.

PRESENTER

Well, we shall see. Do stay with us, Lin.

PRESENTER turns to CAMERA.

PRESENTER (to CAMERA)

Lin Pascoe will be giving her expert commentary right through the programme. By the way, for those night owls amongst you, we'll be here with updates roughly every hour, right through the night.

Behind them, on a big MONITOR SCREEN, appears a LONG SHOT of Foxhill Drive.

PRESENTER (cont'd)

Now it's high time we met our intrepid ghostwatcher (REPORTER'S NAME).

NOTE: (The introduction here might be adapted to relate to the specific personality of the REPORTER as known to the public.)

15. EXT. FOXHILL DRIVE – NIGHT

CRANE SHOT looking down at the arrangement of OB vehicles, Control Room and other units positioned in the street and drive of the 'Brookside' style close. They are grouped like a military pincer movement round the council house.

REPORTER (to CAMERA)

Well, I'm not sure about intrepid, (P).

I was terrified when I saw 'SNOW WHITE' and I've been a wimp ever since.

In fact, I'm not sure why I'm here.

Caption: (REPORTER'S NAME). She is dressed in a jacket with the Ghostwatch logo on it, with a radio-mike and headset, she is with ALAN DEMESCU, a Bohemian-looking Bob Geldof type with pigtail and designer stubble.

REPORTER (cont'd)

But before we go in the lion's den...

Alan Demescu, you're an electronics engineer as well as a member of the Society for Psychical Research.

(cont'd)

What exactly are you looking for, with all this technology?

ALAN DEMESCU

The paranormal covers a wide range of aspects, but tonight we're concentrating on what we call Spontaneous Cases.

REPORTER

What's that exactly?

ALAN DEMESCU

Anything from inexplicable noises, footsteps, knocking – through to voices, presences, the feeling of being watched...

REPORTER and DEMESCU go up the short run of steps into a big Scanner truck, CAMERA following.

ALAN DEMESCU (cont'd)

Electrical interference, your TV, lights, telephone – right along at the far end of the spectrum to actual

full-blown visual apparitions.

16. INT. SCANNER TRUCK – NIGHT

They enter a Production Gallery where VISION MIXER, DIRECTOR and PRODUCER sit at a long desk of buttons and faders, facing a monitor stack of 24 screens: colour, monochrome, graphics and various other inputs. The central one runs a time code.

ALAN DEMESCU (cont'd)
Now this is a BBC Type 5 'Scanner' truck handling up to 8 cameras apiece. We have a remote video camera mounted in every room.

Each room is on a monitor, various angles.

(A caption reminds viewers of the Ghostline phone number.)

ALAN DEMESCU (cont'd)
We have our image analysis equipment linked in. The tape is time-coded, and atmospheric condition and temperature are logged on screen from sensors.

REPORTER
Little red lights like burglar alarms.

ALAN DEMESCU
That's right, except triggered by cold instead of heat – intense cold spots are a secondary phenomenon.

They move through to the Sound Control Area.

ALAN DEMESCU (cont'd)
We also want to detect high and low frequencies. Basically, any aberration at all could be a signal or a clue.

REPORTER
Thank you, Alan.

17. EXT. FOXHILL DRIVE – NIGHT

REPORTER leaves the Scanner by the steps from the Sound Control Room.

REPORTER (to CAMERA)
Well, at the front line of the 'vigil' as the psychical researchers call it, is this gentleman. Our cameraman.

CUT TO reveal the CAMERAMAN who has been following them in and out of the Scanner. It is

LEO EDWARDS, a good-looking black guy in his early twenties. He is dressed in a blue flying suit. As he explains about the camera mechanism we CUT to its own CAMERA P.O.V.

REPORTER

Now, Leo, what's special about this bit of equipment?

LEO

Well, basically it's a lightweight mobile video camera, but for this programme I can switch to infra-red so that I can see in the dark. If you want to I can show you –

REPORTER (shouts)

OK. Can we kill the lights for a moment, chaps?

The lights set up on scaffolding beside the BBC trucks fade down.

The CAMERA P.O.V. changes to resemble the INFRA-RED footage from the night-sights familiar from TV coverage of the Gulf War.

LEO turns, pointing the CAMERA at the crowd of onlookers. LEO'S CAMERA P.O.V.: He moves in smoothly closer to the FACES of the crowd. They wave and grin. He turns 360 degrees, PANNING round the OB trucks, etc.

In INFRA-RED the shadows and moonlight form bizarre shifting patterns. Then LEO'S P.O.V. returns to REPORTER.

LEO

It's nicknamed Owl Vision. You probably remember the same effect on some of the night footage during the Gulf War.

REPORTER

So it can't even hide in the shadows. Tremendous. Lights!

Normal lighting returns.

REPORTER (cont'd)

Right, and this is our man of Sound mind. Ben Brocklesby, king of the bacon butties. No qualms about working in a haunted house, Brock?

LEO'S CAMERA is on the Sound Recordist, BEN BROCKLESBY. Burly, bearded. Bashfully, he shakes his head, then mock-scared, chews his fingernails.

REPORTER

Men of stout heart, here! All right, then. Once more into the breach, dear friends.

18. (SCENE DELETED)

19. (SCENE DELETED)

20. LONG SHOT FROM CRANE, RISING

The assembled crowd gives a ripple of applause as REPORTER, LEO (CAMERA P.O.V.) and BROCK the sound man, go up the garden path and enter the house.

REPORTER opens the front door and goes in.

21. INT. HALL – EARLY HOUSE – NIGHT

LEO'S MOBILE CAMERA follows them inside... Decoration through the house is a bad taste combination of pastel green, mauve and bilious yellow...

22. INT. STUDIO – NIGHT

On the SCREEN, REPORTER goes through the HALL to the KITCHEN to meet SUZANNE, KIM, and MRS EARLY. PASCOE and PRESENTER watch.

PRESENTER

Lin Pascoe, while (R) and the team get settled in, what made you choose Foxhill Drive as the location for this once-in-a-lifetime experiment?

PASCOE unravels seemingly endless pile of computer paper.

PASCOE

Well, it was a decision we made over many weeks, as you know. We ran a computer programme of all the haunted locations in the UK. Also we made a census of various Investigators. They were all unanimous that Foxhill had more tangible phenomena on record than almost any place in the world.

PRESENTER

We'll hear more about that soon. But what are the real chances of us seeing something tonight?

PASCOE

I honestly don't know. Sometimes we saw nothing for weeks, other times it came thick and fast, so much so that we had difficulty logging it all. Some nights

it was like a circus, a war zone.

PRESENTER

Of course, Halloween has always been traditionally associated with spirits being abroad...

PASCOE

Certainly there are more reports on Halloween than any night of the year, but maybe that's because people expect to see them. I'm taking out no bets. I'm just hopeful.

PRESENTER

Well, it's time we took our first phone call...

(picks up phone)

Emma Stableford from Poole in Dorset.

A GRAPHIC comes up on the big screen, with a GHOST-TYPE LOGO over the location of the caller on a map of Britain.

EMMA (V.O.) (phone filter)

Hello. I did have a story, but there's actually something else I'd like to say to Dr Pascoe. But I feel a bit foolish.

PASCOE (smiles)

Don't worry about feeling foolish, Emma. I don't.

EMMA (phone filter)

Well you know at the beginning, when you showed that real footage of the Haunted Bedroom? Well I know it was dark, but I was sure I could see a figure standing behind, against the wall, just by the curtain. Very very vague, but definitely a figure there.

PRESENTER

A figure?

EMMA (phone filter)

A woman, a person's body at least. Standing there in a black dress.

PRESENTER isn't sure what to say, but an eyebrow is raised and we detect a smile. PASCOE takes up the caller.

PASCOE

Emma, I have examined that particular piece of tape a good many times, so I don't know what you may or may not have seen...

PRESENTER

But I'm sure we can play back that section if you can tell one of our operators exactly where it was, and we'll have Dr Pascoe take a very close look at it.

PASCOE

Sure.

PRESENTER

All right? Thank you, Emma.

EMMA (phone filter)

It's probably nothing, I know.

PASCOE

Before you ring off, Emma, make sure you give a full description of what you saw to somebody manning the phones. Would you do that for me?

EMMA (phone filter)

I will.

They place the telephones down. PRESENTER is still smiling.

PRESENTER

Well! Can we talk to (R)? Let's see what (R) thinks of this. Did you hear that, (R)? Somebody rather thinks you have company tonight.

23. INT. KITCHEN – EARLY HOUSE – NIGHT

REPORTER

Do they?

PRESENTER (V.O.)

I presume you haven't noticed.

The kitchen is strictly MFI and badly needs redecoration. The sisters SUZANNE and KIM now have their hands behind their backs, blindfolded, trying to bite into the big green apples dangling from string, Halloween-fashion. There is also a sink bowl of apples on the kitchen table. A small black-and-white TV MONITOR is secreted in one corner.

REPORTER

Sorry. Nothing to report except
how useless I am at apple-bobbing!
Look, soaked!

PASCOE (V.O.)

I think maybe our friend Emma's eyes
are playing tricks a little bit.

REPORTER

I hope so.

REPORTER catches an apple in her teeth.

We begin to hear a gentle: Knock. Knock. Knock.

REPORTER (cont'd)

D'you hear that? Did you hear that?

PRESENTER (V.O.)

Hear what?

The sisters take off their blindfolds.

REPORTER (to the children)

Where did it come from? Did you
hear it too? You did hear it.

KIM giggles nervously. SUZANNE grabs round her, covering her sister's mouth as if to shut her
up. MRS EARLY is quiet.

From the PANTRY: Knock, knock, knock, knock.

REPORTER looks at the CAMERA. Swallows. Hesitates.

Suddenly the latch of the door CLICKS UP and stays there. REPORTER jumps. Takes a step
back.

REPORTER (cont'd)

Oh, sh – sugar.

PRESENTER (V.O.)

What is it?

REPORTER

Wait a minute. Wait a minute.

It's probably a stray draught
or something.

She walks tentatively towards the PANTRY DOOR. There is no sound now. MOBILE CAMERA
follows, angling round the kitchen table past the sisters.

REPORTER reaches out her hand...

Suddenly the DOOR is THROWN WIDE OPEN. A HAND grasps her by the WRIST. A FIGURE is LURCHING OUT AT HER – into her – a GROTESQUE, WAXEN, HORRIBLE FACE with EYELESS SOCKETS and LANK HAIR. She SHRIEKS in ABSOLUTE TERROR, recoiling back –

Immediately the 'GHOST' has its arm around her and the RUBBER MASK is whipped off to reveal – the INTERVIEWER we saw outside the house. We hear KIM'S laughter.

INTERVIEWER (to REPORTER)
Now, don't swear on primetime TV, darling. This programme is brought to you by Ex-Lax.

REPORTER
You – beast! Who did this? Who knew about this? –

REPORTER, stunned, tries to get her breath back. She laughs.

INTERVIEWER
I know. It's worse than Jeremy Beadle, isn't it?
(looks at mask)
Oh, I don't know, though.
REPORTER (to CAMERA)
Who set this up? Really?

INTERVIEWER
The producer said you were into method acting, love, that's the trouble.

She punches him playfully. They laugh. SUZANNE and KIM giggle too, enjoying the joke, but MRS EARLY is rather dubious and embarrassed. She takes the children out of the room and upstairs for their next appearance.

INTERVIEWER (cont'd)
Anyway, I shall be outside, so if you do have any real close encounters – keep them to yourself, all right?

INTERVIEWER goes through the house, back outside.

24. INT. STUDIO – NIGHT

PRESENTER (to PASCOE)
I'm sorry, Doctor. Our producer wanted to plan a little something, just in case we were on a wild ghost chase, so to speak...

PASCOE

We aren't, I promise you.

PRESENTER

Have you got over the shock, (R)? When you're ready, let's hear the story of strange happenings at 41 Foxhill Drive...

25. INT. KITCHEN – EARLY HOUSE – NIGHT

REPORTER, more composed now, faces the MOBILE CAMERA.

REPORTER (to CAMERA)

When my heart's stopped beating. Well, not stopped beating, I hope...

She walks towards CAMERA, CAMERA MOVING BACK with her as she enters the hall...

26. INT. HALL/STAIRS – EARLY HOUSE – NIGHT

REPORTER (cont'd)

Yes... This housing estate in Manchester, like most, has its fair share of violence and fear on the streets...

She turns and ascends the narrow staircase.

27. INT. UPSTAIRS LANDING – EARLY HOUSE – NIGHT

A HIGH MOUNTED CAMERA picks her up as she comes up onto the upstairs landing. LEO is following her.

She turns and enters the children's bedroom. LEO follows.

REPORTER (to CAMERA)

Most people won't venture out at night. But for Pamela Early and her children, it's even more terrifying to stay within their own four walls.

28. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT

The girls' bedroom is dominated by posters of Madonna, Michael Jackson, Kylie Minogue and Jason Donovan.

REPORTER (to CAMERA)

It all began here, in this room, on December 28th, 1991...

SUZANNE is sitting on her bed, rather shy, introverted and moody. MRS EARLY standing. KIM is in the background, taking out her toys to show the CAMERA.

REPORTER (cont'd)
Now who was the first to
experience it?

KIM (points)
Suzanne.

MRS EARLY
We had a bit of a row because
Suze wanted to stay up late to
watch some film and I wouldn't
let her.
(turns to SUZANNE)
Go on. What happened after
you went to bed?

SUZANNE
You say.

MRS EARLY
She went to bed round about –

SUZANNE lies back in her bed, acting it out. Her mother stands beside the bed. CAMERA
P.O.V crouches low to ANGLE UP at MRS EARLY, back-lit, almost silhouetted.

SUZANNE (cuts in)
I was asleep. My Mam came to
tuck me in, but instead she just
stood there, by the bed, looking
at me. At least I thought it were her.
I sat up to see her face, but she
turned and went...

MRS EARLY
Thing is, I didn't tuck them in that
night. I always do, but I didn't
that night. I fell asleep downstairs
in front of the box. I told her she
must've been dreaming. Then a few
days later, it was my room...

MRS EARLY leads them out to her bedroom. REPORTER follows.

29. INT. MRS EARLY'S BEDROOM – EARLY HOUSE – NIGHT

CAMERA accompanies MRS EARLY, and REPORTER, into the room. She stands looking
around it. Remembering.

MRS EARLY
A few days later, these terrible

noises woke me up coming from the walls. Godawful din, it was. Like a banging, like a thudding. Like the whole room was going to come apart.

On one wall is a Sacred Heart. Plus the remnants of Mrs Early's hairdressing business. Strange, big hair dryers. Scattered plastic bags, curlers. Wig stands, etc. They return to:

30. INT. CHILDREN'S BEDROOM – EARLY HOUSE – DAY

KIM sitting on the bed. The bedside table and lamp behind her. She plays with a little toy – a fluffy bunny she calls 'Bubby'.

REPORTER

You heard it, Kimmy. How did it go?

KIM stamps on the floor – bang, bang, bang.

KIM

I was crying. I was scared. I was shouting: 'What is it? What is it?'

MRS EARLY

I didn't know what to say, they were that terrified. So I told Kim it was the pipes. You know, the central heating. Then afterwards, whenever she heard something, she'd call it Pipes. She'd say 'It's Pipes! Pipes is here!'

REPORTER

So by now, Kim, you were sensing some kind of an evil presence too?

KIM nods, leading LEO and the CAMERA across the room. She points to a boarded-up fireplace.

KIM

There.

REPORTER (off CAMERA)

What's there, Kim?

KIM

Pipes. That's where he hides.

REPORTER

Is that where he lives?

KIM shakes her head.

REPORTER (cont'd)

Where does he live? Anywhere?

KIM leads REPORTER and CAMERA out of the room onto the landing.

31. (SCENE DELETED)

32. (SCENE DELETED)

33. INT.LANDING/STAIRS/HALL – EARLY HOUSE – DAY (VT)

KIM leads CAMERA and REPORTER down the stairs into the hallway, where she points to the DOOR UNDER THE STAIRS.

REPORTER

Have you ever seen him?

KIM (mumbles)

He's got one red eye that shines
and his face is full of blood
and he stares at you. And Suzi
told me to look through the hole in
the door and he was looking back at me.

REPORTER

And you did a drawing of him, didn't
you? Can we see it?

KIM nods and takes her through to the living room.

34. INT. LIVING ROOM – EARLY HOUSE – NIGHT

KIM goes to a drawer and takes out a crayon drawing of an abstract, vaguely DEMONIC face with slitted, wolfish eyes. She holds it up for the CAMERA. Reminiscent of a Modigliani, one eye is an outline while the other is coloured vivid RED.

REPORTER

Is that what he was like?

KIM

He was like the Devil, only
worsen than the Devil. Much worsen.

She hands it to REPORTER.

KIM (cont'd)

It's a present for you to keep.

REPORTER

Is it? Oh, well, listen. Let's
put it up somewhere we all can
see it, shall we?

KIM hurries out of the room. REPORTER follows her.

35. INT. KITCHEN – EARLY HOUSE – DAY

KIM fixes the drawing to the door of the refrigerator using jokey fridge magnets.

KIM

He likes it there. He likes
it cold.

REPORTER

Now, Pamela...

MRS EARLY

There's also this, you see...

MRS EARLY and SUZANNE have come down from upstairs. MRS EARLY takes an exercise book from a shelf.

MRS EARLY

One day I looked in Suzi's exercise
book from school.

CAMERA LOOKS AT the pages as she opens them on the kitchen table. On page after page is normal, neat handwriting – then suddenly it changes to a page scrawled in spidery scrawl as if by someone who doesn't know how to hold a pencil.

The words and phrases include: 'BLOOD – BABIES – LOVESME – LOVESME – I will love it like none of them – ROCK A BYE BABY Blood Blood Blood Bloody Bloody' – some of the words are in pictograms. Drops of blood are drawn in red ink. The word 'SHIT' in block letters has Jesus crucified on the 'T' and He is urinating in a spray.

MRS EARLY

I was so shocked. I said to Suzi,
did you write this? I was livid. I
was going to hit her, I was that mad.
She said, 'No. Don't look at me.
I don't write like that.'

SUZANNE

It wasn't me. Why would I do that
in my own schoolbook? I've have to
be stupid, wouldn't I?

MRS EARLY

'Well,' I said to her. 'Who was it,
then?'... Who was it?

REPORTER (to CAMERA)
Who? Or what? Over to you, (P).

36. (SCENE DELETED)

37. (SCENE DELETED)

38. INT. STUDIO – NIGHT

PRESENTER (to CAMERA)
Perhaps we'll have some answers
tonight. Thank you very much indeed.

PRESENTER looks down, then up at CAMERA, uncertainly.

PRESENTER (cont'd)
I'm sorry. I'm hearing now that
we've had, it seems...

He picks up a sheet of paper OFF CAMERA.

PRESENTER (cont'd)
...Eight or nine calls now from
people saying that, like Emma
Stableford, they've seen a...
(he smiles)

(cont'd)
...mysterious, quote 'dark,
shimmering' figure in the background
of that shot in the children's bedroom.

PASCOE
Can we see that sequence again?
Do we have that ready yet?

PRESENTER
Yes. It's coming up right now.

They look at the nearby monitor.

39. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT (REPLAY)

Caption: July 12. 1992 11.45pm: Suzanne tosses her magazine to the floor, reaches over and switches off the bedside lamp. There is silence and darkness for a few seconds.

KIM (whining)
I can't get to sleep now.

SUZANNE
Try. Stop moaning.

PRESENTER (V.O.)

Now this is the part Emma Stableford,
the first viewer, identified...

KIM

What's the difference between a
cartload of sand and a cartload
of babies?

IMPORTANT NOTE: Unlike the first time we saw the tape, in the background there is an INDIS-
TINCT, SHADOWY FIGURE, out-of-focus and half-hidden by the heavy drape of the curtain.
NEITHER PASCOE NOR PRESENTER SEE THIS. THE AUDIENCE WILL.

As SUZANNE replies 'I'm telling Mam you...' the picture FREEZE FRAMES.

PRESENTER

Well, I didn't see anything.
Did you?

PASCOE

No. Can we rewind it, please?
Can we freeze it when I say?

The picture on the monitor screen goes on FAST REWIND to the opening frames of the
sequence.

PASCOE (cont'd)

Just there, that's it. Now
forward one frame at a time.

IMPORTANT NOTE: Last time, there was somebody standing there. THIS TIME THERE IS NO
FIGURE. Merely a vague and suggestive shadow of the curtains in the corner.

PRESENTER

False alarm, then.

PASCOE

I think I can see what's happened.
You see the shadow cast by the curtain?
It's like a face.

PRESENTER

Use the light pen.

PASCOE uses the utensil to delineate a shadow like a profile, cast on the wallpaper. We see her
mark on the BIG SCREEN.

PRESENTER

Yes. Of course. It's the old
syndrome of the dressing gown on
your bedroom door casting a shadow
like a witch's face.

PASCOE

Exactly. Faces in the fire. Human perception is such that the first thing we attempt to create in any abstract shape is a human face.

PRESENTER (to CAMERA)

Well, Emma, sorry to disappoint you...
Let's go back over to 41 Foxhill Drive and learn about the toll it's taken on the children's mother, Pamela Early...

40. INT. LIVING ROOM – EARLY HOUSE – NIGHT

REPORTER

Pam, I know it's been such a nightmare. What's the most frightened you've ever been in this house?

MRS EARLY thinks hard. She shakes her head in despair. The whole of her life in the last two years has been a total nightmare. (The two sisters are no longer present).

MRS EARLY

I'll show you.

She gets up and goes into the hall. REPORTER follows her.

41. INT. HALL – EARLY HOUSE – NIGHT

MRS EARLY stands beside the DOOR UNDER THE STAIRS. CAMERA hovers. It is BOARDED OVER by planks nailed into the wall over a panel of hardboard.

MRS EARLY

My husband, my ex-husband, used to develop his own photographs in a darkroom under the stairs. The Glory Hole, as we used to call it when I was a kid.

REPORTER

You've boarded it up now.

MRS EARLY

Too blinking right, I have.

REPORTER

Why's that?

MRS EARLY

It were back about January. That's it. One night after a bottle of gin, I got it in my head to try to find one

of my – the solicitor's letters, you know, to do with the divorce... All of a sudden, the door stuck. I swear, just like somebody was pushing it from the outside.

REPORTER

And you were inside?

MRS EARLY

I shoved, I tried to get out. Then I started to panic. It was like a damned coffin in there. I couldn't breathe. I started screaming for Suzi and Kimmy, but all they could hear was my banging and I could hear Kimmy shouting 'It's Pipes! Mam, it's Pipes, it's Pipes!'

REPORTER

Dreadful. Eventually they got you out.

MRS EARLY (cont'd)

But the thing is this. While I was in there, I swear as God's my witness – when I was in there, I heard this – felt this man in there with me. Just his breathing right up against my face. I nearly died. When I got out, my head went, my knees went...

MRS EARLY'S face shows considerable tension even at the memory of her experience. She returns to the Living Room. The CAMERA and crew follow her.

42. INT. LIVING ROOM – EARLY HOUSE – DAY

MRS EARLY sits down, retains her composure. SUZANNE and KIM come downstairs now in their night clothes and sit with them.

REPORTER

What happened then?

MRS EARLY shows a stack of letters.

MRS EARLY

After the Glory Hole, I wrote to the council to get us moved, but they wouldn't take it seriously, like I was lying.

REPORTER

They didn't want to know.

MRS EARLY

We saw a social worker. They said we should all see a psychiatrist.

I went to the doctor I was seeing for my nerves since I split up with my husband, and he just put me on one more tablet a day... I'm not mad. Not unless this flaming place has driven us mad.

REPORTER

Then, of course, the newspapers got their teeth into the story.

MRS EARLY shows CAMERA some newspaper cuttings:

A hokey illustration of the eyes in the Glory Hole. BLACK AND WHITE PHOTOGRAPHS of KIM and SUZANNE. Headlines: 'Supernatural Sisters in Council House of Horror' 'The Ghost in Coronation Street' 'Weird Horror of Fear Estate'.

MRS EARLY

That was a disaster. Everyone was very friendly, but in the end they all made us look even more like idiots. So I went to the local TV.

REPORTER picks up a VHS cassette.

REPORTER

Right. Let's take a look.

REPORTER puts the VHS tape in the video player. The TV SCREEN flickers into life:

43. INT. BBC NORTH WEST STUDIO – MANCHESTER – DAY (VT)

GRAPHICS: 'NORTH WEST TONIGHT'

A LOCAL TV PRESENTER is interviewing MRS EARLY, SUZANNE, and KIM, who clings to the cuddly toy rabbit 'Bubby' that accompanies her constantly. PICTURE is a BIG BLOW UP WITH HORIZONTAL LINES, as if CAMERA is an inch from a TV SCREEN:

LOCAL TV PRESENTER

Big smile. Aren't you scared?

KIM

Sometimes.

LOCAL TV PRESENTER

When?... Why? Do you think Mr Pipes has come to hurt you?

KIM thinks for a while. She chews on her thumb.

KIM

I think he's come to hurt everybody. I think he wants to do nasty things.

KIM'S FACE FREEZE-FRAMES.

44. INT. LIVING ROOM – EARLY HOUSE – NIGHT

REPORTER has frozen the frame. She looks at CAMERA.

REPORTER

Well, here we are, live, waiting for 'Mr Pipes' to make his presence felt.

44A. EXT. FOXHILL DRIVE – EARLY HOUSE – NIGHT

CRANE SHOT: MRS EARLY leaving the house and entering a portakabin customised in Ghostwatch graphics, amongst the huddle of OB vehicles.

REPORTER (V.O.)

Pamela's gone to our mini-studio to take your calls. So, for now, back to the studio...

44B. INT. STUDIO – NIGHT

PRESENTER and PASCOE are in the armchairs at the fireside now. The STILL FRAME of KIM is on the MONITORS.

PRESENTER

So, Lin Pascoe, this was what introduced you to the Early family?

PASCOE

Yes. I happened to see that programme. I offered to help, if I could.

PRESENTER

It was clear to you that Pamela was at the end of her tether?

PASCOE

Oh yes. I'd had some experience of a violent poltergeist case in Heidelberg, Germany, so I've seen what it can do to a family, emotionally.

PRESENTER

Pamela Early, welcome, breathless.

45. INT. MINI-STUDIO – FOXHILL DRIVE – NIGHT (INTERCUTTING)

PAMELA EARLY takes her seat in the portakabin, facing a STATIC CAMERA. She adjusts her

earpiece, smiles.

PRESENTER (cont 'd)

Thank you for letting the cameras into your home. It couldn't have been an easy decision.

MRS EARLY

Suzanne was getting fed up with all the gibes she was getting at school, the papers calling us liars and all that, and she said: 'Main, Dr Pascoe wants us to do this BBC thing. Let's do it, let's show everybody. Then they'll have to believe us, won't they?'

PRESENTER

Do you feel nervous at all about leaving them in the house?

MRS EARLY

With this army of people? All these lights and whatnot? I feel safer tonight than I have done for ten months.

PASCOE

It's being alone that's scary.

MRS EARLY

A matter of fact, the kids didn't want me. They want to be film stars. They told me I'd get in the way of the cameras.

PRESENTER (laughs)

Well they're in safe hands, I promise you.

PASCOE

Actually, it's curious but it's a fact that in spite of all the banging and throwing, nobody's ever been seriously hurt in any recorded poltergeist case. Ever. It's like it would be 'breaking the rules' if it did.

PRESENTER

That's reassuring.

(shuffles paper)

Now you were quite keen, I understand, to share your experiences with some of our callers?

MRS EARLY

Yes. I want to tell them that they're

not going nuts like I thought I was sometimes. That's right.

On the SCREEN in studio is MRS EARLY.

PRESENTER

Right-oh, well we have a call right now.
Sandra Thomas from Hull. Hello, Sandra.

They pick up telephones, MRS EARLY included.

SANDRA (phone filter)

When I was a little girl in Brighton,
we had a ghost. We used to find things
broken.

MRS EARLY

You're not alone, Sandra. Honestly.

SANDRA (phone filter)

I'm having therapy now, and it's all
coming out about this boy who died there
and how it affected me. I had no idea
how deeply it affected me, back then.
That's all I wanted to say, really.

MRS EARLY

Sandra, I just hope people are listening
to this, and watching. If we can face
it, and not deny it, we can beat it.

PRESENTER

Thank you, Sandra.

MRS EARLY

And pray. We can pray, too.

They place down the phones. PRESENTER shows CAMERA a hardback book with a photograph of Kim and Suzanne in a wrecked room on the cover. Their eyes are obliterated by black rectangles to protect their anonymity. 'ANGELS OF THE ODD' by LINDSAY PASCOE.

PRESENTER

Lin Pascoe, this is the book you wrote
about the case, 'Angels of the Odd'.

PRESENTER (cont'd)

Show us what you found out in your
8 months of investigation...

A MONITOR SCREEN across the studio shows:

46. INT. STUDY LAB – BATH UNIVERSITY A.P. CENTRE – DAY (VT)

(AMATEUR VIDEO:) SUZANNE is in a comfortable chair, eyeshades over her eyes like a sun-bather. Her palms and forehead are stickered with electrodes leading to a machine beside her. Caption: Anomalous Perception Centre. Bath University. Off CAMERA, ALAN DEMESCU is asking questions, SUZANNE replying.

PASCOE and PRESENTER approach the MONITOR.

PASCOE

We did extensive interviews.
According to the GSR responses,
the children weren't lying. We
also used the Ganzfeld Technique.

PRESENTER

Which means cutting out all sensory information, playing white noise
through headphones.

On SCREEN (AMATEUR VIDEO:) Suzanne in Ganzfeld Technique, with half pingpong balls over
her eyes.

PASCOE

That's when we first heard the voice.

PRESENTER

Now this is quite extraordinary.

They sit beside a rostrum on which sits a standard Revox quarter-inch tape recorder.

PASCOE

I ought to say there is only one
edit. Other than that, the tape is
completely un-doctored.

PRESENTER (to CAMERA)

Now I should warn you, some viewers
may find what we are about to hear
very disturbing indeed.

PASCOE

At one point, we filled Suzanne's mouth
with coloured liquid and sealed her lips
with tape. And the voice continued with absolutely no change in quality.

PRESENTER

Let's hear it.

PASCOE starts the tape. Initially, we hear knocks and the sound of things spilled or breaking,
and the startled reactions of those watching. Then:

KIM ON TAPE

What's that? Where is he now?

PASCOE ON TAPE

The kitchen cabinets are opening and closing. The waste paper bin has just thrown something out over the floor, I don't know what. I suppose it's trying to be clever.

There is a BANG! as loud as a gunshot. KIM yelps in fear.

PASCOE ON TAPE

Oh, you don't like me being sarcastic at all, do you?

EDIT – another tape sequence. CAMERA closes in on the TAPE as the lights go down and the Revox is picked out in a vertical spotlight. The tape wheels turn. BREATHING...

PASCOE ON TAPE

Suzanne? Suzanne?...

SUZANNE/DEEP VOICE (distorted)

Round and round the garden, like a Teddybear – one step, two step...

THE VOICE IS NOT SUZANNE'S AT ALL, BUT AN OLD MAN'S, like somebody speaking without a voicebox, in rasping gulps. Every syllable is laboured and guttural, at times unintelligible.

DEEP VOICE ON TAPE

Tickle... Tickle under there...

PASCOE ON TAPE

Who are you? What's your name?

DEEP VOICE ON TAPE

Jesus Christ.

PASCOE ON TAPE

Jesus Christ. Now you're joking.

DEEP VOICE ON TAPE

Ha ha very funny.

PASCOE ON TAPE

What are you doing?

(no answer)

What are you doing here?

DEEP VOICE ON TAPE

Playing.

PASCOE ON TAPE

Playing what?

DEEP VOICE ON TAPE

Playing silly buggers.

PASCOE ON TAPE

Yes, I know you are. Are you
dead? Or alive?

NOTE: IN THE DARK OF THE STUDIO BEHIND PASCOE AND PRESENTER, WE ARE NOT
SURE IF WE GLIMPSE THE BAREST SHADE OF A FIGURE.

DEEP VOICE ON TAPE

Lie. Rhymes with bed. Pee the bed.

PASCOE ON TAPE

Why aren't you in Heaven?

DEEP VOICE ON TAPE

All good children go to Heaven.

PASCOE ON TAPE

Why are you here?

DEEP VOICE ON TAPE

'Cause I smell blood. Fe fi fo fum.
Y-E-S spells NO. Get it?

PASCOE reaches and switches off the tape. LIGHTS fade up. PRESENTER gives a 'pew'
expression. The voice was chilling.

PASCOE

Forensic scientists at Cambridge
compared the voice recording to
Suzanne's normal speech pattern.

INSET on SCREEN: Two green slides showing the jagged graph of two voice characteristics,
side by side and very different.

PASCOE (cont'd)

They defined them as the voices
of two separate people.

ON THE MONITOR: THE STUDY LAB

SUZANNE tries to say 'Round and round the garden...' but she can't lower her voice. It tickles.
She begins to giggle. She can't do it. She shakes her head.

PASCOE

And when Suzanne was asked to imitate
the man's voice, she was unable to

do so for more than 20 seconds.
Even under hypnosis.

PRESENTER

Let's look at the other evidence.

PASCOE

Over the months, Alan Demescu,
my partner, and I heard raps, thuds,
bangs, scratching like
animals in the walls. Knocking.

They go to ONE OF THE BLOW-UPS: SUZANNE and KIM in bed, fluffy slippers neatly beside.
KIM hugs Bubby. A pillow is in mid-air.

PASCOE (cont'd)

This was a lovely one. This pillow
moved diagonally to within a foot
of my face. Impossible to fake.

PRESENTER

And we have here some of the breakages.

On the coffee table between them, in the artificial glow of the pumpkin heads and the log fire, is a
cardboard box from which PRESENTER takes various objects. It seems to be a mound of bro-
ken junk.

PRESENTER holds a broken cup for the CAMERA in CLOSE UP.

PASCOE

The Army did an analysis of this
for us. They said it had been caused
by an intense temperature change, not
by impact or shock.

PASCOE unpacks more broken crockery. Including a ceramic black and white cow. She lays
down two, three watches.

PASCOE (cont'd)

Clocks and watches just stop when they're in the house. I stopped wearing one.

PRESENTER takes out cutlery now. A kitchen knife, spoons. All are bent or twisted in different,
erratic ways.

PRESENTER

My Goodness, the sisters are
little Uri Gellers, look at these.

PASCOE

They weren't even in the room. You'd
just open the drawer sometimes.

PRESENTER

And you saw this happen?

PASCOE

Oh, many times.

PRESENTER lays the items on the table: a legacy of destructive haunting.

PRESENTER

Incredible. But you never caught the ghost?

PASCOE

On our beg-borrow-and-steal funding we finally managed to commandeer a camcorder. But we only once caught it in the act.

PRESENTER

The bedroom footage we've seen.

They look at the MONITOR which is showing:

47. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT (VT) (INTERCUTTING)

(AMATEUR VIDEO:) The sisters sleeping. Basic home video lighting. More of the Bedroom Footage.

SUZANNE huffs and blows as if irritably trying to get to sleep, or in a restless dream.

PASCOE

That's correct. It was like it was thumbing its nose at us. We'd be shooting in the bedroom and it'd break something in the hall. Next night we'd stake out the hall, it'd do some mischief in the kitchen. We'd see it, but we wouldn't get the evidence. It was like a game.

ON MONITOR: A sound from downstairs. The CAMCORDER WHIP PANS. The image blurs. Lights burst like suns in the lens.

ALAN DEMESCU (on VT)

Downstairs! Downstairs!

CAMCORDER PANS uncertainty, finding the startled expressions of the children blinking drowsily awake.

48. INT. STUDIO – NIGHT

PRESENTER goes to floor plans of the house, upstairs and ground floor. Camera angle tem-

plates laid over.

PRESENTER

Well, tonight, with all the hardware, we can cover every corner of every room in the house.

PASCOE

Exactly. There's nowhere left for it to hide.

PRESENTER turns to the BIG SCREEN:

PRESENTER

Suzanne? Now, tell us about the markings. When did they start?

49. INT. LIVING ROOM – EARLY HOUSE – NIGHT

SUZANNE is curled up on the sofa. She is watching the programme – and herself – on TV.

SUZANNE

About July, the first one was.

PRESENTER (V.O.)

And what was it like?

SUZANNE

Horrible. Awful.

PRESENTER (V.O.)

Tell us about it. Can we bring up the photograph, please?

INSET IN CORNER OF FRAME: HEAD-ON STILL of SUZANNE in the cold manner of a medical photograph. A VIVID RASH, like scratches, covers SUZANNE'S throat and cheeks.

SUZANNE

I just wake up and – it feels like somebody's all over me...
It's horrible...

ANOTHER INSET: PROFILE. BLOW UP DETAIL. A mirror, held up, shows the same raw reaction on the back of SUZANNE'S neck.

SUZANNE (cont'd)

Dr Pascoe said psychiatrists call them hysterical lesions or summat. Whatever that means.

PASCOE (V.O.)

Alan and I actually watched the skin blistering and reddening in front of our eyes.

PRESENTER (V.O.)
Incredible. Thankyou, Suzanne.

50. INT. STUDIO – NIGHT

The pictures on the BIG SCREEN cover the Early House.

PRESENTER
So your theory centred on Suzanne?

PASCOE
As a female approaching puberty, she does conform to the classic, typical poltergeist focus. Broken family background. Introverted. Tends maybe to direct her stress and anxiety inwards, till it has nowhere to go until – pow!

PRESENTER
What about Kim? Why not her?

PASCOE (smiles)
Kim expresses herself. Externalises through drawing.
(cont'd)
She picked up on the ghost by talking to her older sister. Kim has a healthy, active imagination, that's all.

PRESENTER
Pamela? You go along with that?

51. INT. MINI-STUDIO – FOXHILL DRIVE – NIGHT (INTERCUT)

MRS EARLY
There's nothing wrong with my Suzi, I know that. If my Suzi's funny, how does that explain the other stuff? The noises, the breakages, the Glory Hole? It don't. It can't.

PRNTER
So you disagree with Dr Pascoe's theory that Suzanne's psychological problems are somehow the cause of the disturbances? You believe it's a discarnate entity – an actual ghost?

MRS EARLY
Don't you, Lin?

PASCOE

I'm not disagreeing, Pam. I'm on your side. I know there's something there. I'm trying to understand what it is. A poltergeist can be location-based or person-based. Who knows? This may be both.

PRESENTER

Well, some people would have it there's nothing there at all.

(smiles wryly to CAMERA)

In order to avoid any accusations of BBC bias, I'd like to bring in physicist Emilio Sylvestri, a former member of the sceptic society CSICOP, the Committee for the Scientific Investigation for Claims of the Paranormal. Hello, in New York.

52. INT. AMERICAN 'SATELLITE' LINK STUDIO – DAY (INTERCUT)

On the BIG SCREEN, a MEDIUM SHOT of a smart, besuited man of 40 looking like he's just stepped from Wall Street. He sits against a New York backdrop, looking off-camera, then looks up. Caption: DR EMILIO SYLVESTRI.

PRESENTER

Dr Sylvestri, what exactly do you have against Lin Pascoe's view?

SYLVESTRI (American accent)

Well, isn't it obvious? There's nothing on the tapes that couldn't be faked. And the bedroom footage is totally inconclusive. It could all be done with wires for all anybody knows.

PASCOE

And the lesions on Suzanne's face?

SYLVESTRI

Scratched by her fingernails.

PASCOE

She's not lying. Believe her.

SYLVESTRI

Oh, I'd love to. Same as I'd love to believe I'll go to Heaven – doesn't make it a scientific fact.

PASCOE

We can only perceive what we can conceive. If we don't go looking, it won't come to us.

That's what human spiritual experience teaches. Belief.

SYLVESTRI

Fine, but is it measurable? Provable? No. For years parapsychologists have tried to prove their loony ideas in laboratory conditions. They can't!

PASCOE

That's right. We can't. That's where we went wrong. There are some things you can't prove in a lab! Who was it said: Show me 'love at first sight' in a lab? You have to get out of the lab and into real life. That's what we're trying to do tonight.

SYLVESTRI has a smug smile on his face. PASCOE is impassioned.

PASCOE (cont'd)

Look. These people are not deceiving us, or themselves. Look at them. My God. They are in trauma. As a psychologist I dealt with murder bereavements, plane crash survivors.

(cont'd)

The Early family are suffering just like those people. The only difference is, nobody says they don't believe in plane crashes.

SYLVESTRI

People also don't come back after them, in my opinion.

PASCOE

What you always forget, Emilio, is that you have a belief system too. Your belief system is a blanket denial. Out of fear.

SYLVESTRI (laughs)

Oh, that old chestnut. Lin, you ought to be out selling crystals on Venice Beach. Reading palms. Counsellor, comforter, Guide – fine. Scientist, I don't think so.

PASCOE is simmering, barely concealing her anger. The Satellite link ends – it goes to a 'New York' caption.

PRESENTER

Professor, thank you for joining us.

We hope you'll watch us from afar
and give us your comments.

PASCOE

The CSICOP people. They have nothing
to do with parapsychology. They're
just a sign of the times.

PRESENTER

In what way?

PASCOE

They're the last of the materialists.
The tide is turning. They're clinging
to the wreckage as the tide's coming in.

PRESENTER

Yes. Let's return to (R). How are
things in our Haunted House of Horror?

53. INT. LIVING ROOM – EARLY HOUSE – NIGHT

REPORTER

What do they say in the movies? It's
Quiet, too quiet. I'm not complaining.

Behind her, SUZANNE and KIM are playing 'Sorry'.

REPORTER (cont'd)

Suzi just switched off Dr Sylvestri.
I don't think she was too enamoured.

SUZANNE

What does he know? He's not here.

PRESENTER (V.O.)

Now, (R), a little bird tells me you've
a ghost story of your own.

REPORTER

God, who told you that?

PRESENTER (V.O.)

Oh. You know the BBC canteen.

REPORTER

Do I have to tell you this? It's
very boring, really.

She sits at a small table. Talks into the MOBILE CAMERA.

REPORTER (cont'd)

All right. It was a long time ago. In convent school, all girls together, of all places. We did this ouija board thing. And I just remember watching this bed rise up about five feet off the floor. It gave us all the absolute willies. Awful.

KIM comes over to REPORTER, rubbing her eyes.

PRESENTER (V.O.)

What's wrong?

REPORTER

Oh, nothing. I – er – I think the excitement's a bit too much for her.

REPORTER takes KIM upstairs. MOBILE CAMERA follows into:

54. INT. HALL/STAIRS – EARLY HOUSE – NIGHT

REPORTER (cont'd)

A little bod like her isn't used to being in the spotlight. She's overtired. I'm popping her upstairs. (KIM mumbles) She wants to say goodnight to her Mum.

KIM waves into the FIXED CAMERA.

MRS EARLY (V.O.)

Bless her. Night night, love. Don't let the bedbugs bite.

PASCOE (V.O.)

Sleep tight, Kimmy, darling. Tell her there's nothing to be scared of, OK?

55. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT

REPORTER tucks KIM up in bed.

PRESENTER (V.O.)

You really think there's nothing to be scared of?

PASCOE (V.O.)

The paranormal is no more scary than the weather, the tides, the sun. All those can harm you. But you can also understand them. There's no such thing as inherent Evil. Only in the Bible.

56. INT. HALL/STAIRS – EARLY HOUSE – NIGHT

PRESENTER (V.O.)

So... Anything to report, (R)?

REPORTER comes back down the narrow staircase into the hall. A radio-microphone is holstered on her hip. There are semi-hidden camera lights in strategic positions around the house.

REPORTER (to CAMERA)

Only the cold. All this technology and nobody bothered to ask how the central heating worked! Apart from that...

She looks into the LIVING ROOM, where SUZANNE is slouched on the sofa watching a video.

REPORTER (cont'd)

Everything all right in here?

Plenty of crisps?

SUZANNE nods dopyly.

CAMERA follows REPORTER to the KITCHEN.

57. INT. KITCHEN – EARLY HOUSE – NIGHT

REPORTER switches on the light. The fluorescent tube flickers endlessly before coming on. On the draining board is a doll. A pumpkin head grins from the top of the fridge. Apples still dangle on strings. REPORTER fills the electric kettle and switches it on. She gets out the coffee jar.

REPORTER (tongue in cheek)

A quick fix of caffeine to settle our jangling nerves here.

58. INT. CHILDREN'S BEDROOM – NIGHT

LOCKED-OFF CAMERA P.O.V.: KIM sits up in bed, a storybook open. She is playing with a toy that makes a MOO sound when she turns it over. The bedside light is on.

KIM (reading for CAMERA)

Once upon a time there were three bears. Mama Bear, Daddy Bear and Baby Bear...

59. INT. KITCHEN – EARLY HOUSE – NIGHT

The kettle boils. It is eerily quiet. Beyond the kitchen window it is dark out in the garden.

BROCK

Actually, I think I picked up something just now, very quickly.

LEO'S MOBILE CAMERA turns on BROCK.

PASCOE (V.O.)
What was it like?

BROCK
Difficult to describe. Little taps
at first, like little hammer taps,
then scrabbling, like an animal's claws
on bare floorboards. I don't know
if I was hearing things. They couldn't
hear it in the Scanner.

LEO
And my watch has stopped. Look...

REPORTER
Really?

LEO
Three minutes ago.

PASCOE (V.O.)
I said watches have a hard time. It's
par for the course, I'm afraid.

REPORTER
Fine. Fine.

She takes a Bart Simpson mug from a line of six assorted varieties on a shelf.

PRESENTER (V.O.)
Listen, don't spook yourself.

REPORTER
I thought that's what I was
being paid for. Anyway, I've got
an old hand here to look after me. Look.

SUZANNE, in Marks & Spencer night dress and dressing gown, has walked in. REPORTER
hugs an arm around her. She switches on the portable and SUZANNE sees herself on TV.

PRESENTER (V.O.)
Does she want to say hello to her Mum?

REPORTER puts her headphones/microphone on SUZANNE.

60. INT. MINI-STUDIO – FOXHILL DRIVE – NIGHT (INTERCUTTING)

MRS EARLY looks at the MONITOR to one side of her CAMERA.

SUZANNE
Mam?

MRS EARLY

Hello, love. Are you all right?

SUZANNE

I'm fine. How are you?

PRESENTER (V.O.)

You look very cheerful, Suzanne.

I'm not sure I would be! Why
did you want to do this so badly?

To be on TV, is it?

MRS EARLY

Because Dr Pascoe said, remember?

SUZANNE

Dr Pascoe said if you keep a secret
too long it hurts, and it's better to
share it with people. And I didn't
do anything wrong, and that people
have to understand.

MRS EARLY

That's right.

PRESENTER (V.O.)

And you're not scared? Not a
little bit?

SUZANNE shakes her head.

PRESENTER (cont'd)

Well, that's very brave of you.

Thank you. And thank you, (R).

61. INT. STUDIO – NIGHT

PRESENTER (to CAMERA)

Well, while we keep our cameras rolling in Foxhill Drive, this young lady from Nottingham has her own sweaty-palmed encounter with the other side to tell us about...

62. EXT. HIGH STREET – DAY (VT)

(VOX POP: ANOTHER MEMBER OF THE PUBLIC WILL GIVE HIS OR HER TRUE GHOST STORY. TO BE SHOT ON LOCATION.)

REPRISE LOGO – 'GHOSTWATCH'

MIX TO:

63. EXT. FOXHILL DRIVE – NIGHT

In OB, reminiscent of a telethon link, the INTERVIEWER stands facing CAMERA surrounded by a crowd of eager onlookers, adults and children, muffled against the chill night.

INTERVIEWER

No, this isn't a mask, this is really me. If you'll just follow me, I'm off to join someone who's had first hand experience of our friendly neighbourhood phantasm...

A MOBILE CAMERA follows INTERVIEWER as he crosses the road to an adventure playground with climbing frame and swings.

64. EXT. ADVENTURE PLAYGROUND – FOXHILL DRIVE – NIGHT

The PLAYGROUND is extremely sinister by night, deserted and crisscrossed with SHADOWS. The fencing makes it look like a prison. It is lit by VIDEO LIGHTS casting SINISTER SHADOWS.

INTERVIEWER meets YVONNE ETHERLY and WENDY STOTT.

INTERVIEWER

Yvonne Etherly. Tell us about it.

YVONNE

We live at number 43. One night there was all this banging and we looked over. The window was smashed and Pam and Kimmy were in the garden crying. They were always coming in to us, in shock, when anything happened.

INTERVIEWER

So what's it like, Wendy Stott, living in England's answer to Amityville?

WENDY

This is a horrible place. I always hated it. That little girl Judy Wheland going missing a couple of years back. Somebody was knifed last week, 5 years old.

INTERVIEWER

Good gosh.

WENDY

It's right. The people here, it's a bad place. Nothing won't put it right.

INTERVIEWER

Tell me about the playground.

YVONNE

One day my Gary come running in,
I thought he'd seen an accident he
was that upset. Couldn't even speak.

YVONNE leads him to a ROUNDABOUT turning gently.

YVONNE (cont'd)

The kiddies had found this black
labrador dead in the playground.
It was right here, cut open like
something in a butcher's shop.

WENDY

I couldn't believe who'd do summat
like that.

YVONNE

And what was worse – I don't know
if I can say this without being sick –
it were pregnant. It had these tiny
babies, foetuses, scattered all over.

WENDY

The kiddies weren't right for weeks.

INTERVIEWER turns to a dapper man, ARTHUR LACEY, resembling Dennis Thatcher wearing
an anorak.

INTERVIEWER

Arthur Lacey, you got involved in
your professional capacity.

LACEY

Well, not exactly. By profession
I'm a British Rail guard, but...

INTERVIEWER

But in your spare time you're a medium.

They walk through the playground, past climbing frames. Crawling pipes, sinister in the dark.
Caption: ARTHUR LACEY

LACEY

I'm a Spiritualist and yes, through
God I've been given the task, when I
can, to help spirits than may have
lost their way.

INTERVIEWER

And your name isn't even Doris. Isn't

that remarkable! Now, you came and did an exorcism at number 41, I hear.

LACEY

Well, it wasn't the Rituale Romanum, bell book and candle. I simply went and prayed with the family and offered a guiding light to whatever poor soul...

INTERVIEWER

And what happened?

They ascend a slope. The EARLY HOUSE, lit by CAMERA LIGHTS, looms in the gloom. They walk towards it.

LACEY

You know they say pigs can sense it before they get to the slaughterhouse? I had this overwhelming sense of, of evil, of spiritual decay I can describe it as. I was physically sick for a week. I smelt blood on my hands. Something didn't want me near it, didn't believe it was dead.

INTERVIEWER

Do you believe there's such a thing as an 'Evil' Place?

LACEY

There are degrees, shades, in all places. Anyone who buys a house finds themselves weighing up those vibrations, subconsciously. I think, just as we are the product of our mothers and fathers, and their mothers and fathers, I think places inherit the genes from their past, too, somehow.

INTERVIEWER

Thank you, Doris – sorry, Arthur. And we have two junior ghostwatchers here. Up late tonight. What are your names?

Two CHILDREN of about 10 years old are dressed up in Halloween costumes.

JASON

Jason.

JASON is a devil in red tights and horns, and make-up beard and moustache, and trident and red cape.

JENNIFER

Jennifer.

JENNIFER is a witch in black cloak and pointy hat.

INTERVIEWER

And are you tricking or treating?

PRESENTER (V.O.)

Sorry – sorry to cut you off
there...

65. INT. STUDIO – NIGHT

PRESENTER shuffles his papers, looks behind CAMERA uncertainly, then turns to the SCREEN again.

PRESENTER

Sorry, I hear we have to go back
to (R) again. (R) has something.

66. INT. STAIRS/HALLWAY – EARLY HOUSE – NIGHT

REPORTER sits on the stairs addressing the MOBILE CAMERA
P.O.V. She gets up, moves forward as she speaks. She seems ill at ease, does a good job of covering her nerves.

REPORTER (to CAMERA)

We've definitely got something
here. Just look at this.

67. INT. LIVING ROOM – EARLY HOUSE – NIGHT (intercutting)

CAMERA FOLLOWING HER looks down at a round puddle, about 12 inches in diameter, in the centre of the carpeted floor.

REPORTER (cont'd)

Do you see it?

PRESENTER (V.O.)

Yes, we do. Clearly.

REPORTER

There's nowhere it could have come
from. I thought a dirty old tomcat
had got in and made his mark.

CAMERA ZOOMS IN on the pool.

PASCOE

When did you see this?

REPORTER

I took Suzanne up to bed. We've all been up in the bedroom. None of us has been down here. Nothing was here ten minutes ago.

PASCOE

(R), do you have a handkerchief?
See if the light fitting is wet.

REPORTER pulls over a chair. BROCK switches off the light. In the dimness, REPORTER stands on the chair and wipes the light flex and lampshade.

REPORTER

Nothing. Look. No leaks.

PASCOE

And no stains on the ceiling?

REPORTER shakes her head.

PASCOE (cont'd)

And the floor is concrete. It couldn't come from below. Is there any odour?

REPORTER

No, nothing.

PASCOE

(R)? Can you hear me? Can you take a sample for us please?

REPORTER looks around.

REPORTER

Absolutely. Brock's giving me his lens duster to suck it up.

PASCOE

Excellent.

REPORTER is handed a little rubber phial and takes off the soft brushy end. She kneels on the floor and carefully takes a sample of the water. Her hands are shaking.

PASCOE (to PRESENTER)

Typical, typical poltergeist. It's almost impossible to fake a pool like that. If you pour water from a jug, you can't avoid getting an erratic outline. These pools are perfectly oval, unbroken.

PASCOE'S light pen delineates the perfect roundness.

PASCOE (cont'd)

We'll test to see if the calcium and

magnesium salts match the hardness
of the local tapwater.

PRESENTER

Where does it come from?

PASCOE

We don't know. Except 80% of body tissue
is water. We normally excrete two and
a half quarts a day.

REPORTER suddenly looks up with fright.

The CAMERA WHIP PANS to detect SUZANNE standing in the doorway. She looks in, groggily.

PRESENTER (V.O.)

How is Suzanne?

REPORTER

They want to know how you feel, Suzanne.

SUZANNE

A bit sick. I've got an iffy tummy.

REPORTER

Oh dear.

SUZANNE sits on the edge of the sofa and watches as REPORTER hands the syringe of water
to BROCK, who puts it safely in a nearby, zippered camera bag.

PASCOE

Poltergeist activity has a pattern,
a menu. First sounds, raps. Then water.
Then phase three: physical phenomena...

68. INT. KITCHEN – NIGHT

FIXED CAMERA, HIGH: REPORTER comes in with SUZANNE.

REPORTER gets a sachet of Eno from the cabinet. She gets a glass and turns on the tap.

Nothing.

Then... A hiss, a gurgle. A knock. Knock. Bang.

With a sudden cough, the water gushes out. REPORTER jumps back, splashed, then rapidly
turns it off.

REPORTER gives SUZANNE the fizzy water and escorts her back upstairs...

69. INT. STUDIO – NIGHT

REPORTER and SUZANNE on the TV SCREEN behind them.

PRESENTER (to CAMERA)

So the expert thinks the signs may be showing already... Well... We have another caller on the line now. Kevin Tripp from Trowbridge in Wiltshire. Hello, Kevin.

PASCOE and MRS EARLY (ON BIG SCREEN) have also picked up their telephones. Trowbridge is flagged on the MAP on the SCREEN behind them.

KEVIN (phone filter)

Hello?

PRESENTER

Hello. What story have you got for us?

KEVIN (phone filter)

Hello? Can you hear me? Yer, I was just sitting here and stuff. You ain't gonna believe this, I'm telling you.

PRESENTER (smiles)

Try us.

KEVIN (phone filter)

Me mates were round to watch the videos, and we put on the programme, oh about 10 minutes ago. I had this sandwich. Cheese and pickle sandwich, it was...

PRESENTER raises an eyebrow to PASCOE. PASCOE smiles...

KEVIN (cont'd)

Frightened I to buggery, it did. Minding me own business and this dirty great plate sitting on the arm of me chair just dived off! None of us nowhere near it or nothing, mind. Just leapt off with a mind of its bloody own, it did!

PASCOE (smiling)

I see. How close were you to the plate, Kevin?

KEVIN (phone filter)

Miles away. My mates – well – they went white, they went.

There are voices in the background. Laughter.

KEVIN (to his friends)

You tell 'em, then. I can't tell 'em.

PRESENTER

All right, Kevin, I think that's enough.
I think we get the picture. Thank you
for calling.

PRESENTER turns to PASCOE. Both are smiling.

PRESENTER (to CAMERA)

I suppose we should have been prepared
for one. It's Halloween, after all.
Jolly japes and home brew time.

PRESENTER (cont'd)

Serious calls, please. The lines are
still open, and we have just time for...

PRESENTER pauses. An earpiece message.

PRESENTER (cont'd)

No, we're not. I'm sorry...
Apparently we're going straight back
To 41 Foxhill Drive...

70. INT. MRS EARLY'S BEDROOM – NIGHT

LEO'S MOBILE CAMERA P.O.V. circles REPORTER 360 degrees, increasing a sense of disorientation. BROCK switches on a bedside light. The room seems sinister with its hair dryers and wig stands.

REPORTER

It came from up here. I'm sure.

REPORTER goes over to the far wall, moves the flat of her hands over the wallpaper.

REPORTER (cont'd)

Quiet.

REPORTER and BROCK struggle to shift the ungainly double bed away from the wall.

PRESENTER (V.O.)

What's going on? Dr Pascoe?

PASCOE (V.O.)

Your guess is as good as mine.

REPORTER is on all fours. MOBILE CAMERA down low with her.

REPORTER

There's something moving in the wall.
We can hear it. Are you getting it?

Here! Here!

BROCK follows his mike along the skirting board. We hear the sharp SCUTTling of claws on wood. REPORTER touches the wall. Her mouth hangs open. She backs away.

The SCUTTling stops. A short bump-bump-bump. DANG DANG DANG - something CLANGING on metal. DANG DANG. Then an EEEEEEE like chalk on a blackboard.

71. INT. MINI-STUDIO – FOXHILL DRIVE – NIGHT

MRS EARLY'S reaction.

72. INT. MRS EARLY'S BEDROOM – NIGHT

BROCK gives an OK sign to CAMERA. It's recording. CAMERA TURNS to REPORTER. She stares, dumbstruck.

SUZANNE and KIM run in. SUZANNE is frightened and KIM excited. REPORTER drops to a crouch, KIM'S level.

KIM

He's downstairs. He's under the floor. He's down there...

SUZANNE

She says she can hear him down in the kitchen...

REPORTER looks at CAMERA.

REPORTER (to girls)

Bed. Bed, come on...

73. INT. HALL – EARLY HOUSE – NIGHT

REPORTER takes the sisters to the bedroom.

PRESENTER (V.O.)

It's happening. We're actually seeing it happen, aren't we?

PASCOE (V.O.)

It fits the pattern. The scratching. The puddle – now it'll be Spontaneous PK. Moving things...

REPORTER comes out. CAMERA follows her downstairs and into the kitchen.

74. INT. KITCHEN – EARLY HOUSE – NIGHT

REPORTER looks around her. She stands against the big darkness of the kitchen window.

Nervously. She bends to pick up some sheets of paper and felt-tipped pens from the floor.

REPORTER

I don't hear anything. Or see anything. There are some things scattered here on the floor. I don't know how they got there.

She stands up. On the window ledge outside the window stands a BIG TABBY CAT, looking in, opening its mouth hungrily.

REPORTER walks over and taps the glass by its nose. Frightened, it suddenly leaps away into the dark, clattering dustbins. She circles the room. (We notice a red light on a water heater on the wall. The answer to those stray reflections?)

REPORTER looks into CAMERA.

SUDDENLY – the CLANGING AGAIN, like a maniac in the plumbing.
CLANG CLANG CLANG CLANG.

REPORTER's eyes go to the ceiling.

REPORTER

Upstairs. The children.

75. INT. MINI-STUDIO – FOXHILL DRIVE – NIGHT

MRS EARLY showing more concern now.

76. INT. HALL – EARLY HOUSE – NIGHT

CAMERA following REPORTER. Sound continues: CLANG CLANG.

PRESENTER (V.O.)

Wait a minute, (R)... The message I'm getting is that – apparently, Suzanne has got out of bed – presumably gone to the bathroom –

REPORTER pauses, listening to her headset.

REPORTER

Yes?

PRESENTER (V.O.)

But she hasn't appeared on the landing for some reason...

77. INT. UPSTAIRS LANDING – EARLY HOUSE – NIGHT

HIGH ANGLE CAMERA: The empty upstairs landing. The SOUNDS of the haunting are getting LOUDER and more excruciating.

78. INT. DOWNSTAIRS HALL – EARLY HOUSE – NIGHT

CLANG CLANG CLANG. We pick up REPORTER on LEO'S MOBILE CAMERA, coming out into the hall, looking perturbed as she listens to her headphones.

PRESENTER (cont'd)

No, stay where you are, (R).

Get the recording. We're covering them upstairs...

79. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT

HIGH ANGLE CAMERA: The beds. KIM is holding her ears. She looks distressed. The other bed is empty.

For a second we bring up an INSET SQUARE in the CORNER OF THE SCREEN showing MRS EARLY's reaction. Then the INSET is gone.

PASCOE (V.O.)

Suzanne is still in the room.

PRESENTER (V.O.)

Where? I can't see her.

PASCOE (V.O.)

Out of shot range. Underneath the camera. Beside the wardrobe. Right in the corner of the room.

We can see no sign of her.

PRESENTER (V.O.)

What's happening?

80. INT. STUDIO – NIGHT

PASCOE says nothing. She is intently watching the SCREEN.

81. INT. CHILDREN'S BEDROOM – NIGHT

The cold, flat HIGH ANGLE of the room.

We begin to hear a harsh knocking, like fists rapping, hoofbeats, footfalls. BAM-BAM. BAM-BAM-BAM. BAM-BAM-BAM.

KIM is propping herself up on her elbows, looking round the room. BAM, BAMBAM BAM, BAMB-BAM.

KIM

Pipes... Pipes... Pipes...

Again, the SCRATCHING like CLAWS. Rats' feet on wood. And the gentle sobbing of another voice – SUZANNE's.

PASCOE (V.O.)

Camera Three. Camera Three!

82. INT. UPSTAIRS LANDING – EARLY HOUSE – NIGHT

CAMERA THREE: The CAMERA HIGH in the angle of the stairwell. REPORTER is coming up the staircase, three at a time.

PASCOE (cont'd)

No, (R). Stay downstairs.

Please. Camera Three, pan and

Tilt – left and down. There...

Now down...

CAMERA THREE PANS – TILTS to centre on the four-inch gap of the OPEN DOOR to the CHILDREN'S BEDROOM.

PASCOE (cont'd)

Zoom in. Zoom in!

CAMERA ZOOMS IN. Instantly OUT OF FOCUS on shapes in the dark. The lens FOCUSES hurriedly, CAMERA FRAMES UP – on a hand switching a plug in a wall socket. From the bedroom the radio blasts up, belting out 'The Girl from Ipanema' at TOP VOLUME.

KIM is crying out in the background.

We see SUZANNE's hands fumbling furtively again, spidering on the skirting board – SCRATCHING.

PASCOE (V.O.)

Stay on Three. Stay on Three.

CAMERA TILTS, ZOOMS IN, FOCUSES – trying to stay in EXTRA CLOSE UP: SUZANNE picks up a shoe and starts knocking the copper central heating pipe at the corner of the radiator.

PRESENTER (V.O.)

Good Lord.

PASCOE (V.O.)

Cut to One. Back to One.

83. INT. CHILDREN'S BEDROOM – NIGHT

KIM is sitting on her bed, SCREAMING SHRILLY – with excitement or fear, it's hard to tell. She throws her Bubby across the room. The CLANGING on the pipes echoes loudly, hollowly. WANG WANG WANG WANG.

KIM

Mam! Mam! It's Pipes! It's

Pipes!

A MUG flies across the room from the hidden corner, SMASHING full force against the far wall, raining in pieces to the floor.

PASCOE

Cut to Three!

84. INT. UPSTAIRS LANDING – EARLY HOUSE – NIGHT

Now we see SUZANNE's face. Fearful, tense, excited, gleeful. Manic. Her hair is in her eyes. She bites her lip. She is shaking. She picks up another object to throw.

REPORTER (off CAMERA)

Kimmy!

REPORTER is coming across the landing.

At the voice, SUZANNE turns. SHE LOOKS STRAIGHT INTO CAMERA THREE. Her eyes dilate. Frozen for a split second. Cold. She realises it has seen everything.

Her bare leg lashes out, viciously kicking the bedroom door SHUT with a SLAM.

85. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT

HIGH ANGLE: SUZANNE scrambles across the floor on all fours, leaping onto her bed. She tears at the sheet, howling. She starts yelling hysterically with her full lungs.

KIM is rolling around in a ball on her own bed. CAMERA looks down at her accusingly, impassive.

INSET SQUARE: MRS EARLY tears off her earpiece and leaves her chair in the MINI-STUDIO.

REPORTER rushes in, CAMERAMAN LEO closely behind. REPORTER tries to restrain SUZANNE, lie her on the bed, but SUZANNE breaks free of her and HURLS the DUVET up over the HIGH ANGLE CAMERA, SWAMPING THE SCREEN TO BLACK

CUT TO: MOBILE CAMERA, tight in with REPORTER.

PASCOE (V.O.)

I don't believe it. I don't believe it.

SUZANNE

It wasn't me! It wasn't me!

SUZANNE struggles with REPORTER, finally reaching out and covering the CAMERA LENS with her HAND making a BLACK SCREEN

86. INT. STUDIO – NIGHT

Static on PRESENTER. The stillness of shock.

PRESENTER (to CAMERA)

We have seen – incredibly, ironically,
we set out to catch a ghost and sadly
...sadly, we've witnessed a remarkable
– exposure of a hoax...

PASCOE (cuts in)

Let's not be too hasty...

PRESENTER (laughs)

Come on, Doctor. Surely. You have
to accept –

PASCOE (cont'd)

No, I don't. Because a person
relies on dishonesty once doesn't
indicate blanket, wilful deception.
This is an established pattern.
Genuine phenomena followed by the
fakery stage, when the children feel
they have to come up with the goods...

PRESENTER

Oh, really!

PASCOE

I'm sorry. Because a – because
there's very complex psychology at
work here, it's not as clear-cut as
'real' or 'fake'. Is a shoplifter
wilfully criminal if they're found to
be unbalanced?

PRESENTER (to PASCOE)

Well, of course, after 8 months commitment
it's not easy to admit you've been duped...

PASCOE (firmly)

I'd be the first to admit it. If I was
absolutely sure I had been duped.

PRESENTER

You can't seriously put up any –

PASCOE is pushed to anger now.

PASCOE

Look. Please don't be simplistic.
This is one incident amongst many.

Many dozens. I was there. I have seen them. I saw inexplicable things. 100% – no question.

PRESENTER

And this – ?

PASCOE

Let's not get sidetracked, please. Let's not lose the scent. Look, maybe there's a kind of ritualistic reason. It's like sympathetic magic. Acting out what they want to happen. The invoking process that precedes the genuine –

PRESENTER (cuts in)

Well, let's see what Suzanne has to say. (R)?...

87. INT. HALLWAY – EARLY HOUSE – NIGHT

REPORTER is escorting SUZANNE downstairs covered by MOBILE CAMERA. Behind, KIM trails along, bewildered and confused, holding REPORTER's hand, Bobby clasped tightly to her chest.

REPORTER

Suzanne wants a glass of water.

88. INT. KITCHEN – EARLY HOUSEHOLD – NIGHT

PASCOE (V.O.)

Can I talk to her?

PRESENTER (V.O.)

Do we have talkback? Yes, go ahead.

They get to the kitchen. MOBILE CAMERA floats in towards SUZANNE, who sits stiffly at the breakfast table, half-covering her face embarrassedly, emotionally. She is weeping. She goes to the small black-and-white TV MONITOR.

SUZANNE (a whisper)

Where's my Mum?

PRESENTER (V.O.)

Suzanne? Did you put the writing in the schoolbook?

SUZANNE

I don't want to talk about it.

PRESENTER (V.O.)

And the noises in the walls?

SUZANNE

I don't want to talk about it.

PRESENTER (V.O.)

And the scratches on your face?

SUZANNE gets up. The chair legs rasp against the lino.
She turns her back.

SUZANNE (a sob)

Mam...

MRS EARLY is now in the room. She hugs SUZANNE to her.

MRS EARLY

Your Mam's here, love. It's all right.
It doesn't matter. You hear me?

89. INT. STUDIO – NIGHT

PASCOE, staring at the monitor. At SUZANNE'S face. Her own face looks shell-shocked. Hurt.
Saddened. Devastated.

PASCOE

Why, Suzi? You can tell me, can't you?

90. INT. KITCHEN – EARLY HOUSE – NIGHT

SUZANNE

To show them.

PASCOE (V.O.)

But you didn't have to show them.
Not like this. Don't you see?

MRS EARLY

Tell them it wasn't you, Suzi.
Tell them you don't tell lies.

SUZANNE

We...

PASCOE (V.O.)

What?... Tell me... Please...

MRS EARLY

It's all a mistake. She doesn't know
anything. Do you, love?

SUZANNE

We thought you'd leave us.

PASCOE (V.O.)
Leave you?

SUZANNE rocks agitatedly. She has difficulty speaking.

SUZANNE
All we were was noises, to you.

PASCOE (V.O.)
And you lied to make us stay?

SUZANNE
Sometimes.

PRESENTER (V.O.)
Only sometimes?

More than an edge of anger bursts out now. SUZANNE sobs.

SUZANNE (looks at CAMERA)
It was what you wanted, wasn't it? We just gave you what you wanted, didn't we?

MRS EARLY tries to calm SUZANNE by going 'Shush, shush.' REPORTER'S expression tells the CAMERA to back off.

KIM stands in the background, angry and upset. In fact, it is like she is upset and angry at SUZANNE rather than in sympathy with her sister's distress.

KIM
No, no, no, no...

KIM walks out of the room. We hear her footsteps as she stomps angrily upstairs.

91. INT. STUDIO – NIGHT (INTERCUTTING)

ON SCREEN: MRS EARLY, in the KITCHEN, looks completely stunned. Unable to speak, and near to tears herself.

PRESENTER
Pamela, you've heard your daughter.
She's admitted the whole thing was
a deliberate fraud.

MRS EARLY is shaking her head. Her mouth is a tight line.

MRS EARLY
No, I don't accept that. I'm sorry.
Dr Pascoe has seen and heard things,
the same as me. You can't just –

PRESENTER

But Suzanne herself explained –

MRS EARLY

She's frightened. She's afraid.
She doesn't know what she's saying.

SUZANNE

I want to go to bed. I want to go to bed.

MRS EARLY (shouting)

My children are telling the truth!
We're *all* telling the truth!

MRS EARLY takes the sniffling SUZANNE back up to bed. ANOTHER ANGLE – PRESENTER

On the SCREEN we now see we have re-established the satellite link with New York.

PRESENTER (to CAMERA)

Well, fortunately after this turn
of events, we're able to return to
Emilio Sylvestri. Dr Sylvestri,
I imagine you're about to say 'Told you so'?

92. INT. AMERICAN 'SATELLITE' LINK STUDIO – DAY (intercutting)

SYLVESTRI is trying to conceal smug satisfaction.

SYLVESTRI

Well, I don't get a vicarious
thrill from seeing parapsychology
crucified in public, but it does
validate my hypothesis.

PASCOE (bitterly)

What hypothesis?

SYLVESTRI

These are disturbed attention-seekers.

PASCOE

Oh, rubbish!

SYLVESTRI

Well. You played into their hands.
Primetime TV. Alice in Wonderland
couldn't take it. The end of illusion,
that's all.

PASCOE is resolute.

PASCOE

This is not the end. Please,

believe me. I almost feel – well,
whatever's in there – it's
deliberately muddying the waters...

PRESENTER has been distracted by an earpiece message.

PRESENTER (to CAMERA)
Excuse me... We'll return to
(R)in a minute. Yes. (PH)?

93. INT. PHONE-IN OFFICE (BBCTV CENTRE) – NIGHT

PHONE-IN PRESENTER (to CAMERA)
We've had a few more calls, now,
about the shadowy figure in the
Haunted Bedroom, would you believe?
The peculiar thing is that many of the descriptions actually seem to tally...
PHONE-IN PRESENTER has an air of cynicism.

PHONE-IN PRESENTER (cont'd)
'Tall, thin man – or woman. Bald,
skull-like head. White face. Dark
eyes or just holes for eyes. Wearing
a black robe or dress buttoned to the
neck.' So if any of you recognise
this gent, please...

PASCOE (cuts in)
Excuse me. Sorry to interrupt.
This is important...

PASCOE seems agitated. She looks for somebody behind CAMERA.

PASCOE (cont'd)
Can somebody up in the gallery tell
me if it's possible to access the tape interviews I shot at the University?

(cont'd)
In view of what's happened, there's a
sequence I need to find very urgently.

PRESENTER
I'm sure we can. We'll see how
quickly VT can bring it up.

Super: ('Ghostwatch' phone-in number.)

PRESENTER (to CAMERA)
And after the following Ghostwatch
story, I'd like to hear *your* opinion
on what we've just seen. True or fake?
What do you think? Call us now.

94. EXT. COVENT GARDEN – NIGHT (VT)

(VOX POP: A MEMBER OF THE PUBLIC WILL GIVE HIS OR HER TRUE STORY OF THE SUPERNATURAL. TO BE SHOT ON LOCATION.)

FREEZE FRAME, suddenly and unexpectedly, halfway through the story, in mid-vowel. The FACE doesn't move.

VT has snarled to a HALT. A microphone is open in the STUDIO and we hear the shuffling of papers uneasily.

PRESENTER (V.O.)(hardly audible)
Ready phones. I'll busk it.

CUT TO:

95. INT. STUDIO – NIGHT

PRESENTER (to CAMERA)
Apologies for the problem with that
Ghostwatch story. We'll try to get
back to it before the end of
the programme. Meanwhile...

The GHOSTWATCH logo is on the screen behind him.

PRESENTER (cont'd)
Back to your calls. I'd like to ask
the next caller what they think of
recent developments. Has the haunting
been disproved, or do you side with
Dr Pascoe?

ANONYMOUS WOMAN (phone filter)
Hello. Am I on?

PRESENTER
Hello, yes, you're on BBCI's Ghostwatch,
live. Who am I talking to?

ANONYMOUS WOMAN (phone filter)
I – I have a son and a daughter,
one son and one daughter...

PRESENTER
I'm sorry. Did you hear my question?

The WOMAN seems frightened. There is a tremor in her voice.

ANONYMOUS WOMAN (phone filter)
The ambulance is just gone. He

was just passing our – we have this – big glass table. My husband just rested one finger on it and it exploded. Glass everywhere. His face and hands were cut. There's blood on the wallpaper...

PRESENTER

My goodness, what a tragic, freak accident. I'm –

ANONYMOUS WOMAN (phone filter)

My children are frightened. Why are you doing this? I –

PRESENTER

I'm sure your children are in shock. I think it's high time your children were in *bed*, actually. It's well past the 9 o'clock watershed...

ANONYMOUS WOMAN (phone filter)

That's it. That's just it. They won't go to bed. I can't drag them away from the TV. I tell them to look what time it is, but the clock still shows 9.30...

PASCOE

Pardon me. Have all your clocks stopped? Which clocks have stopped?

ANONYMOUS WOMAN (phone filter)

I don't know what's going on. They won't take their eyes off the set.

(voice breaks)

And there's blood. Blood all over the wallpaper...

PRESENTER

It's Halloween, they're over-excited. You've had a terrible accident. Please. Switch off the TV and send them to bed. We must move on –

PRESENTER puts down the phone.

PASCOE (to PRESENTER)

No, don't let her go!

Too late.

PASCOE (cont'd)

Listen please, if you're still there.

(to CAMERA)

Take a photograph, don't touch anything. This is valuable evidence...

PRESENTER (cuts in)

I must now say to everyone watching: please, please. We don't want to give anybody sleepless nights. Don't let your imaginations run riot. These things we're talking about are very, very rare indeed. The chances of them happening to you are... well, infinitesimal.

PASCOE is saying nothing.

PRESENTER (cont'd)

Now I think Dr Pascoe wanted to take a look at footage from an interview with Kim Early made months ago. We have it ready... Right here...

PASCOE

Good. Watch this carefully. They look to the TV MONITOR, a VT recording comes up:

97. INT. STUDY LAB – BATH UNIVERSITY A.P. CENTRE – DAY (VT)

KIM, sitting primly in a chair as she is questioned.

PASCOE (OFF CAMERA VOICE)

Have you ever seen him?

KIM

Pipes?

PASCOE

Yes, Pipes.

KIM

Suzi said it was a dream.

PASCOE

What did he look like in the dream?

KIM is hesitant at first, formulating her thoughts.

KIM

He had an old face. No hair. And a black dress done right up tight to here.

KIM mimes dotting buttons up to her neck, then giggles.

PASCOE (LIVE)

OK. That part again, please...

FREEZE FRAME. FAST REVERSE, then forward at NORMAL SPEED.

KIM (REPEAT)

He had an old face. No hair. And a black dress done right up tight to here.

PASCOE picks up and reads a sheet of paper.

PASCOE (reads)

'Tall, thin man – or woman. Bald, skull-like head. White face. Dark eyes or just holes for eyes. Wearing a black robe or dress buttoned to the neck.'

The FREEZE FRAME of KIM'S giggling face looms behind them.

PRESENTER

Coincidence, surely?

PASCOE

How could they know? That tape has never been seen outside my office. Nobody's ever seen it. How could anyone out there *possibly* know what Kim said in it?

PRESENTER

Perhaps the people who've phoned in got the description from the newspapers...

On the SCREEN behind, the picture changes the FREEZE FRAME of KIM for LIVE COVERAGE OF REPORTER. It is clear that REPORTER has something urgent to say, live, from 41 Foxhill Drive.

PASCOE

There was nothing in the newspapers. Not containing that description. It hasn't appeared in print one single time, I promise you.

PRESENTER

What are you suggesting?
REPORTER mouthing mutely on the BIG SCREEN behind them.

PASCOE

Suzanne lied when she said she'd seen Pipes first. She was protecting her sister. Kim saw Pipes first. It wasn't imagination, it wasn't a dream.

PRESENTER

Meaning?

PASCOE

It's been staring us in the face!
Suzanne was faking it, yes. Suzanne
is the trickster. Her sister Kim is
the *real* poltergeist focus all along!

PRESENTER gets a message in his ear, finally notices REPORTER on the SCREEN.

PRESENTER

(R), go ahead. We're running
short of time...

97. INT. KITCHEN – EARLY HOUSE – NIGHT

REPORTER stands against the blackness of the KITCHEN WINDOW.
Bushes and bin bags rustle in the wind outside. LEO'S MOBILE
CAMERA circles her and MRS EARLY.

REPORTER

It's Pamela. Listen to this.

MRS EARLY is looking around the room.

MRS EARLY

It's cats. Like cats, crying. Do
you hear them?

PRESENTER (V.O.)

Where, Pam?

MRS EARLY

All round. All round us. As if they're trapped somewhere. Oh my Gosh. What's happening?
Can you hear it? Cats up there on the ceiling running round.

PRESENTER (V.O.)

Pamela, I think you're –

REPORTER

No, I can hear it too. She's right.

CAMERA turns to BROCK, in headphones.

BROCK shrugs, shakes his head.

REPORTER (cont'd)

Am I going mad? I can hear it too!

NOTE: Unseen by anyone in the studio, WE GLIMPSE INCIDENTALLY THAT BEHIND HER
ONE OF THE MUGS ON THE SHELF LIES IN PIECES.

There is a moo-moo noise. REPORTER turns.

KIM pads barefooted into the kitchen half-asleep – in a kind of dazed sleepwalk. KIM opens a kitchen cabinet and peers in, frowning.

MRS EARLY
What is it, Kimmy?

KIM
What's wrong with Suzi?

REPORTER
What do you mean 'wrong' with
her, darling?

INTERFERENCE fuzzes the picture. We lose sound completely. Only for a second or two...

PRESENTER (V.O.)
(R), ask Kimmy if she hears anything.
Can you hear me? (R)?

98. INT. STAIRS – EARLY HOUSE – NIGHT

MOBILE CAMERA P.O.V. goes with REPORTER and MRS EARLY following KIM up the narrow staircase, jostling and losing focus, negotiating a turn in the steps. We hear loud POP MUSIC from above: The Spacemen-3 song, 'Why Couldn't I See?'

99. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT

In the same CONTINUING SHOT, MOBILE CAMERA follows tightly behind REPORTER and MRS EARLY as they enter the bedroom.

REPORTER
Suzanne?

A tape in the cassette radio is playing the dirge-like tune.

(NOTE: At this point the soundtrack should put out a high frequency tone sufficient to get a reaction from viewers dogs. This will be remarked upon later.)

SUZANNE is lying on her bed, the upper part of her body coiled in a white sheet. Her face is covered. She has her bare, pink legs up against the wall. One leg jerks spasmodically.

MRS EARLY
Our Lord in Heaven. Not again. Not again.

PRESENTER (V.O.)
She's playing. Playacting.

PASCOE (V.O.)
Quiet.

REPORTER
Suzanne, love, are you OK?

REPORTER is afraid to get too close. SUZANNE is shivering. MRS EARLY sits on SUZANNE'S bed.

MRS EARLY

Don't get upset. Don't get upset.
There. Mam's here. Mam's here.

REPORTER peels back the bedsheets that are wrapped round SUZANNE, to reveal that her cheeks and throat are covered in the same painful-looking rash that we saw in the stills earlier. Like vivid, criss-cross scratches all over her neck. VIVID, WELT-LIKE SCRATCHES. KIM gives a moan of horror.

MRS EARLY (sobbing)
Dear God love her.

KIM is standing in the room, stock-still, staring.
KIM
Pussies. Pussies.

MRS EARLY huddles KIM to her too. The mother embraces her two children protectively.

MRS EARLY
My children. My babies.

The STUDIO CAMERA ZOOMS IN to capitalise on MRS EARLY'S emotion. REPORTER approaches the CAMERA.

REPORTER
What's happening? What's –

MRS EARLY (to CAMERA)
Get away! Get away from her!

KIM
No, Mam! They have to stay! They
have to see everything!

MRS EARLY (to REPORTER)
We have to get them out.

100. INT. STUDIO – NIGHT

PASCOE
There's nothing to be afraid of.
It's some kind of allergenic,
psychosomatic reaction.

PRESENTER
It's a guilt reaction. It's self

mutilation. She's used her own fingernails.

101. INT. CHILDREN'S BEDROOM – NIGHT

MRS EARLY (harshly)
Fingernails? What flaming fingernails?

MRS EARLY holds up SUZANNE'S hand. CAMERA ZOOMS IN. The fingernails are bitten to the quick. There's no way she could have used them to cause the marks. SUZANNE reacts in pain to her mother's grip on her arm. She squirms away from her.

SUZANNE
Don't touch me! Don't touch me!

REPORTER (to CAMERA)
What's – ? What do you want me to do? Please, I –

PRESENTER (V.O.)
Just stay there, (R).

PASCOE (V.O.)
There's nothing to worry about. It'll subside in a few minutes. We've seen it before. How's her temperature? Feel her temperature.

REPORTER feels SUZANNE'S brow. SUZANNE flinches at her touch.

REPORTER
Burning up.

PRESENTER is beginning to sound nervous.

PRESENTER (V.O.)
Has this ever happened –

REPORTER touches a radiator. She is shivering. SUZANNE is lying on the bed, her teeth chattering. MRS EARLY is afraid even to touch her. She is in a kind of fit.

SUZANNE (mumbling)
Please, please don't touch me...

KIM (to CAMERA)
See? See? It's real. It's happening.

REPORTER
It's so cold in here. It's like a meat locker.

PASCOE (V.O.)

Stand back from her. Don't touch her.
Now we're into phase four. Do we have
the temperatures?

MRS EARLY sees that SUZANNE'S wrist where she touched her has a painful red BURN MARK
on it.

MRS EARLY (to REPORTER)
We can't move her like this. She's
in agony. She won't let me touch her!

GRAPHICS SUPER on SCREEN: (Digital figures give temperatures from the sensors dotted
round the house.)

PRESENTER
Below zero in the bedroom.
Dropping. Look at it.

PASCOE
It's how it gets its energy. A drop
of a few degrees creates enough energy
to throw a table across a room.
MRS EARLY feels the feverish heat on SUZANNE'S brow. SUZANNE flinches in pain, jerks
away.

MRS EARLY (to REPORTER)
Get a flannel. Get some water.

102. INT. UPSTAIRS LANDING – EARLY HOUSE – NIGHT

REPORTER and CAMERA come out onto the landing.

REPORTER mouths at CAMERA, but there is no sound. The vision is also crackly and uncertain
again.

PASCOE
Damn.

103. INT. STUDIO – NIGHT (intercutting)

PRESENTER
I think we're getting transmitter
problems up north, by the look
of it – or the weather...

104. INT. BATHROOM – EARLY HOUSE – NIGHT

REPORTER enters the bathroom. LEO'S MOBILE CAMERA following close behind her. She
grabs a flannel from the towel rack.
She turns on the cold tap, soaks the flannel thoroughly.

REPORTER casually looks up in the bathroom cabinet mirror and suddenly gives a LOUD GASP

OF BREATH. She spins round.

MOBILE CAMERA WHIP PANS to what she sees –

FOCUSING on the back of the bathroom door, where an ordinary wire coat hanger dangles from a hook. It is rattling gently.

REPORTER

Oh God. Oh God.

REPORTER'S eyes are wide and her breath is trembling. CAMERA follows her out.

105. INT. UPSTAIRS LANDING – EARLY HOUSE – NIGHT

REPORTER slams the door of the bathroom after her. She leans against the wall, getting her breath back. Very frightened.

PRESENTER (V.O.)

(R). What is it?

REPORTER

Something was there. I swear.
Somebody was standing there,
in the mirror.

REPORTER hurries back to the children's bedroom.

106. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT

HIGH ANGLE CAMERA: REPORTER comes in.

KIM

Pipes says she's got to be
punished. Pipes says she's done
wrong, she's been a bad girl.

REPORTER

Sssh, darling. Quiet.

SUZANNE is lying still, head rocking from side to side. KIM is sitting cross-legged on her bed, humming 'Abadabadaba said the Monkey to the Chimp'. REPORTER hands MRS EARLY the saturated flannel. REPORTER sits on KIM'S bed.

PRESENTER (V.O.)

Shall we send somebody in?

REPORTER

No. God knows how she'd react.
Don't do anything. Let's just let
her settle down.

MRS EARLY

It's all right, love. We're not

going to hurt you...

KIM

Got to stay.

REPORTER

What, sweetheart?

KIM

We've got to stay. Pipes says
we've *got* to stay.

SUZANNE is starting to calm. They still dare not touch her.

MRS EARLY

She's cooling down now. She's
still. Quiet. Stable, I think...

HIGH ANGLE CAMERA: the tableau.

PASCOE (V.O.)

Stay on this shot, please – just stay
on the children's bedroom. This is
where things will happen now...

Stillness. Our eyes are naturally drawn to the SHAPE the SHADOW OF THE CURTAIN makes
in the corner of the room, cast by the yellow glow of the bedside lamp...

PRESENTER (V.O.)

For those of you who have tuned in
expecting the next programme, I'm
afraid we are overrunning a little...
Because of the nature of tonight's
events... we'll be staying with this –
this extraordinary live coverage,
as it happens... Lin Pascoe?

107. INT. STUDIO – NIGHT

PRESENTER (cont'd)

Doesn't what we're seeing happen to
Suzanne fly in the face of your theory
that *Kim* is the real focus?

PASCOE

Maybe they're both involved.

(cont'd)

Maybe it's a tandem effect – Kim creating
the energy and Suzanne directing the
violence in at herself. Maybe –

PRESENTER

You don't know?

PASCOE

No, I don't know.

107. INT. PHONE-IN OFFICE – BBCTV CENTRE – NIGHT

PHONE-IN PRESENTER at the phone-in desks.

PHONE-IN PRESENTER

(P), we have an important call here.

I think you'd better take it.

109. INT. STUDIO – NIGHT

PASCOE and PRESENTER with the Children's Bedroom on the BIG SCREEN behind them. They pick up their phones.

PRESENTER

Hello. And your name is?

ANONYMOUS MAN (phone filter)

I don't want to give my name, but I think I have some information for you about the history of 41 Foxhill Drive.

PASCOE

We have the deeds and searches to the year it was built, plus the history of the site as far as the Domesday book and ley lines.

ANONYMOUS MAN (phone filter)

Do you know Mr and Mrs Sellars?

PASCOE

On our list of tenants. They lived there – in the sixties, wasn't it?

ANONYMOUS MAN (phone filter)

Did you know they sub-let a room?

Troubled thoughts cross PASCOE'S face.

PASCOE

No, I didn't.

ANONYMOUS MAN (phone filter)

Being illegal, it wouldn't be on the official records. The lodger was their nephew, Raymond Tunstall.

PRESENTER

How do you know him? Why are you calling, sir?

ANONYMOUS MAN (phone filter)

I worked as his social worker when he came out of psychiatric hospital. He had several convictions for molestation, aggravated abuse, abduction of minors. He should never have been let anywhere near any community. He was a very disturbed man, in my opinion.

PASCOE listening attentively. Behind PASCOE and PRESENTER, the tableau in the CHILDREN'S BEDROOM remains. REPORTER tucks the sheets in around SUZANNE.

PRESENTER

In what way?

ANONYMOUS MAN (phone filter)

From the time he moved to Foxhill Drive, he developed paranoid fantasies. He used to tell me there was a woman on the inside of his body, taking over his thoughts and actions. Making him do things he didn't want to do. He started to wear dresses.

PASCOE

What happened to him?

KIM lies on her bed. REPORTER is reading a storybook to her.

ANONYMOUS MAN (phone filter)

The delusions got so bad, there was only one way to escape them. He took his own life. That's why I called. When I heard... When I was sitting here watching the TV and –

He pauses, gives a long sigh. He finds it difficult.

PRESENTER

Hello? You're still there? Go on. Please.

ANONYMOUS MAN (phone filter)

Tunstall hanged himself. He tied wire round his neck to a lathe, and switched it on. Did it where he kept his tools. Under the stairs. It was kept out of the papers...

PRESENTER

I beg your pardon?

PASCOE tries to show no reaction.

ANONYMOUS MAN (phone filter)

His Aunt and Uncle were on holiday...

It was 12 days before anybody found him. They heard the cats, screaming.

He had about a dozen cats. The cats were locked in, of course, and of course...

12 days...they got hungry...they got to work...on his face...

It is as if a cold hand grips the studio. The atmosphere is tangibly frozen.

PASCOE

Mr – whoever, I'm sure what you say is true. We have no reason to disbelieve you, but to substantiate...

PRESENTER

He's gone. He's hung up.

(turns to SCREEN)

(R), did you hear that call?

110. INT. CHILDREN'S BEDROOM – EARLY HOUSE – NIGHT

REPORTER sits at the bottom of SUZANNE'S bed, as the MOBILE CAMERA hovers. The DARK CORNER in the background.

REPORTER (to CAMERA)

I'm sorry, no. Suzanne was talking to me. She said, 'It was our story – like the soaps. We made it up, and people thought it was real.' Then she – then she started to cry...

LEO'S MOBILE CAMERA floats to one side to FRAME on Suzanne lying motionless in her bed.

MRS EARLY is trying to put a dressing gown on KIM.

MRS EARLY

Come on, love, we're going.

KIM

No. We can't.

We hear the 'MOO' of KIM'S little toy. CAMERA PANS BACK to see that REPORTER has turned to see KIM has broken away from her mum and walked over and is standing, looking intently, fixedly at one spot in the corner. KIM mouths words.

PASCOE (V.O.)

Ssh. What did she say?

MRS EARLY tries to grab KIM but KIM whispers again.

REPORTER

What, sweetheart?

KIM (louder)

It's Pipes. It's Pipes.

REPORTER

What's Pipes?

KIM lifts an arm to point into the dark CORNER OF THE ROOM – A CORNER THICK WITH SHADOW CAST FROM THE BEDSIDE LIGHT. NOTE: THIS IS THE CORNER IN WHICH EMMA STABLEFORD, THE FIRST VIEWER, SAW THE 'DARK FIGURE'.

KIM

Pipes. Over there.

THE CORNER IS EMPTY. There is nothing and nobody there. The darkness is somehow laden with expectation. NOTHING – yet KIM is convincingly SEEING SOMETHING. It is spooky. Chilling. It jangles REPORTER'S nerves.

MRS EARLY stiffens, SUZANNE is squirming as if in a nightmare.

REPORTER (to KIM)

What does he look like, darling?

MOBILE CAMERA floats around KIM intrusively, but KIM seems totally oblivious to it.

KIM'S eyes are fixed in the corner. Her expression changing.

KIM (laughs)

Like somebody's Mam.

KIM starts to walk forward – towards the DARK CORNER.

REPORTER grabs KIM by the shoulders, yanks her back to her, protectively. KIM moans complainingly, trying to shove REPORTER away.

KIM

No! No!

REPORTER

I think we'd better go downstairs,
don't you?

KIM

No! We got to stay! That's the *point!!* We *can't* go!

PRESENTER (V.O.)

I think it's time to get them both out of there. Really. I'd like someone to take care of Suzanne. We can't...

REPORTER hustles a less than eager KIM towards the door.

REPORTER

Pam, help me.

(to CAMERA)

Yes, I hear you.

(to BROCK)

Get Suzanne.

REPORTER and MRS EARLY struggle to hurry KIM out onto the landing, but the little girl is fighting every inch.

KIM

You said you were going to stay.

It's not fair! You lied to us!

You lied!! You *LIED!!!*

Suddenly a LOUD THUMP and a BANG.

REPORTER

What was that?

CAMERA catches BROCK, the Sound Recordist, picking up SUZANNE from the bed. She is wrapped cocoon-like in the duvet. BROCK follows REPORTER out of the bedroom, carrying SUZANNE in his arms.

REPORTER

OK, we're out. We're out.

When REPORTER, BROCK and the GIRLS are gone, LEO'S CAMERA does a quick 360 degree WHIP PAN around the room. NOTE: As the familiar room BLURS PAST we GLIMPSE – ONLY GLIMPSE – WHAT SEEMS TO BE A BLURRED, DARK FIGURE STANDING LIKE A WAXWORK IN THE SHADOWS –

Instinctively the CAMERA stops.

As if remembering the BLURRED, PALE FACE... LEO SLOWLY PANS BACK...

But there is nothing – nobody – there. The room is empty.

111. INT. HALL – EARLY HOUSE – NIGHT

LEO comes downstairs. The others are already in the hall.

REPORTER (to KIM)

Put on your coat, sunshine.

I think we should go.

KIM

Go where?

REPORTER

Just out. Only outside. Just for –

KIM

No. Where's Suzanne?

REPORTER

Suzanne's coming.

REPORTER struggles to get KIM nearer the front door. KIM wriggles, refusing.

KIM

No, Pipes wants us to stay.

We've got to stay and see Pipes.

We can't go till everybody's

seen him! Dr Pascoe said!

REPORTER

Well, that's changed now.

Come on, darling –

KIM (points to CAMERA)

No! Everybody wants to see him.

Look!

112. INT. STUDIO – NIGHT

PRESENTER can hear a message from the Control Room in his earpiece. He looks distracted for a second, listening.

PRESENTER (to CAMERA)

Well, as we wait for them to
come out...

112B EXT. FOXHILL DRIVE – NIGHT

The HIGH CRANE SHOT of the area again.

PRESENTER (V.O.)

Sadly, now it looks as if our

Ghostwatch is over, tonight...
However, it appears... er – that
we are getting quite a number of
calls, telephone calls...

113. INT. PHONE-IN OFFICE (BBCTV CENTRE) – NIGHT

The busy office of MEN and WOMEN answering telephones as before. There is more of an air of a frantic dealing-room. There is a cacophony of phones ringing. People talking.

PHONE-IN PRESENTER

Yes. It's chaotic here, honestly.
(laughs nervously)
In Derby someone was ringing to
say her clock stopped.

PRESENTER

Again a clock stopping?

PHONE-IN PRESENTER

Ken and Joyce Shrivener from
Telford, Shropshire. Their radio
has gone dead, and their microwave
is 'pinging repetitively'...

A RUNNER hands PHONE-IN PRESENTER a sheet of paper.

PASCOE

Where are they happening? Is
there a geographical pattern?
How many of these incidents...

PRESENTER (V.O.)

Can somebody tell me – are they all
out of the house yet, do we know?

CAMERA unsteadily FRAMES tighter on PHONE-IN PRESENTER, cutting out some of the exasperated and concerned faces behind.

PHONE-IN PRESENTER

Obviously we don't know how many of
these calls to take with a pinch of
salt, but – a Mrs Pinder from Chepstow,
her dog won't stop barking. We have
many instances of pets acting up...

(NOTE: See earlier reference to high frequency tone.)

PHONE-IN PRESENTER (cont'd)

Mr Naro from Cheltenham says his son
is making glasses break...

PASCOE

Is it the children?

PRESENTER

I'm quite sure many if not all these calls must be jokes. It's Halloween, there are parties –

PHONE-IN PRESENTER is looking white, flustered.

PHONE-IN PRESENTER (to CAMERA)

We did have in the last few minutes a young lady – very distressed – in response to something we showed earlier. She hung up before we had a chance to talk to her. Please. We really do want to hear from you. Please, please call us back.

114. EXT. FOXHILL DRIVE – NIGHT

The HIGH ANGLE of the house. Nobody has come out.

PASCOE (V.O.)

Well, can we *talk* to these people?

PRESENTER (V.O.)

Not for the moment. For the moment, we're going back to (R).

115. INT. LIVING ROOM – EARLY HOUSE – NIGHT

REPORTER (to CAMERA)

Er — I can't hear you. Nothing's coming through. Can you hear me? Suzanne has –

PRESENTER (V.O.)

Good Lord. They're still inside.

REPORTER

They won't move. They won't listen to me. I think Suzanne is in shock. What do I do? I can't leave them...

There is a loud screeching WOW in her headset, she has to take them off. Her voice therefore from now on is less distinct.

HIGH ANGLE CAMERA: SUZANNE has crammed herself into the corner of the room. She has the gaunt, startled expression of a terrified Munch painting. A rabbit caught in headlights.

Frightened, dazed. Strangely vacant, semi-catatonic.

MRS EARLY

It's all right, love. It's all right.

REPORTER feels out of her depth, unable to cope. She looks at the CAMERA.

PRESENTER (V.O.)

(R), get them out of there.

Drag them out, if you have to.

PASCOE (V.O.)

Behind you, look. Kimmy –

REPORTER cannot hear a thing they are saying. She didn't see KIM slipping away, out of the room when everybody's back is turned.

Suddenly there is a BANG! as a framed picture drops off the wall. REPORTER jumps.

REPORTER picks it up. It is a hokey Vatican souvenir, a Jesus Christ with eyes that open and close as you tilt it. She holds it up for the CAMERA. She laughs, but it is a laugh of terrified nerves. Caption: There may be interference on vision. Please do not adjust your set.

PASCOE

Can we see outside, in the street?

116. EXT. FOXHILL DRIVE – NIGHT

PRESENTER

They don't seem to be doing anything.

Surely they must be seeing what's going on in there. What are they – ?

117. INT. LIVING ROOM – EARLY HOUSE

REPORTER

Know if –

(dead space...)

you can – hear me...

(dead...)

– incredible noises coming from...

(dead, crackly...)

getting...

With a harsh POP, we resume SOUND on REPORTER. MOBILE CAMERA PANS desperately as noises come from nowhere. MRS EARLY is fearful.

BAM BAM BAM BAM. Knocking, knocking, knocking on metal. BAM

BAM BAM. Heavy, dull. Pipes. Like a vicious, reverberating

GONG being struck in the WALLS. BAM BAM BAM.

PRESENTER (V.O.)

It's Kim. Kim's doing it. She must be.

PASCOE (V.O.)

Where is Kim? Give us the
bedroom.

MRS EARLY looks up at the CAMERA.

MRS EARLY

For God's sake, do something.

118. INT. CHILDREN'S BEDROOM – NIGHT

HIGH ANGLE SHOT: The empty bedroom. Twin beds, as we left them. Bedside lamp on its side. A baleful glow in the gloom.
CORNER THICK IN SHADOW.

PASCOE

How are the sensors reading?

Super Graphics: (Digital readings of temperatures.)

PASCOE (cont'd)

There's a patch reading on fifteen,
sixteen, seventeen. The rest of
the room is near normal. There's
a cold spot in the corner of the room.

119. INT. LIVING ROOM – NIGHT

REPORTER, MRS EARLY, SUZANNE. The 'knocking in the pipes' has become like a horrible,
pounding heartbeat. Like irate neighbours trying to batter through the walls.

PRESENTER (V.O.)

My God, can't they hear any of
this outside? What are they *doing*
out there?

PASCOE (V.O.)

They're cut off. If the entity can
produce sounds maybe it can also
stop sound travelling.

PRESENTER (V.O.)

Why isn't somebody *helping* them?

REPORTER

Kim? Kim?

(to CAMERA)

Where is she?

REPORTER realises that KIM isn't in the room and goes to look for her. SUZANNE has buried herself in the sofa. She has a cushion over her face.

DEEP VOICE/SUZANNE

What big eyes you have. What big ears you have.

MRS EARLY

Stop it. Stop it.

MRS EARLY pulls away the pillow from SUZANNE'S face.

MRS EARLY (cont'd)

Suzanne? Suzanne. You're coming with me. Suzanne, listen. You're coming with me.

MRS EARLY is distraught. Picture flickers.

120. INT. STUDIO – NIGHT

PRESENTER tries to keep his cool. Only a flicker in his eyes. The pretence that nothing is happening. But this is like the coverage of the Challenger disaster. Something is going horribly wrong. 'News' is happening before our very eyes.

PRESENTER

(R), are you there? Can you hear me? We're sending someone in to help you. Can we see outside, please?

121. EXT. FOXHILL DRIVE – NIGHT

An awkward, inpromptu angle. On INTERVIEWER.

A grinning crowd behind waving at camera. He is grinning too – seemingly oblivious to what is going on in the house.

INTERVIEWER (to CAMERA)

Well, I presume I'm on the air, the little red light being on. We seem to have suffered a bit of a jinx tonight. Balls-up in technical parlance. You can see us, we can't see you. However – Alan Demescu...

ALAN DEMESCU

Well, nothing so far to report from the house –

PASCOE (V.O.)

What are they talking about?

ALAN DEMESCU

It all seems very quiet and peaceful.
Sorry it's a bit of a disappointment.

INTERVIEWER

Listen, Alan, I never particularly
wanted the scoop on the Headless
Horseman. Apart from anything else,
where do you thrust the microphone?

ALAN DEMESCU laughs.

122. INT. LIVING ROOM – NIGHT

MRS EARLY is trying to rescue SUZANNE.

MRS EARLY

Suzi. Do you hear me? Can you
hear me? Suzanne. Do you – ?

SUZANNE suddenly sits bolt upright.

SUZANNE (yelling)

Yes, yes! Get out! Get out if you
don't want to be here. Leave us then,
we don't care. We don't need you!
What do we need *you* for? You just –
you just mess things up – you mess
everything up, you do!

MRS EARLY tries to pacify her.

MRS EARLY

Come on, Suzi. Please! Don't make me –

SUZANNE

Make me, make me! That's right. 'Listen
to your mother speaking!' I hate you!

SUZANNE is on her feet and up standing on an armchair, her face looming right up into the
HIGH ANGLE CAMERA wedged into the ceiling corner of the room. MRS EARLY tries to pull her
back. They struggle together.

SUZANNE (to CAMERA)

It's her fault! She's what's wrong
with this house! She's sick, she's
cracking up – she takes pills for it.
Here! Look!

SUZANNE turns on MRS EARLY and tries to plunder her pockets. MRS EARLY whimpers as
SUZANNE hits her roughly.

SUZANNE (to CAMERA)

She's mad, look at her. She's seeing this bloke about it.

(to MRS EARLY)

No, I'm not going to stop – you can't stop me!

(rapid fire now)

She cries in the middle of the night for no reason. She even drove our Dad to do things – until he couldn't stand it any more! He didn't want to leave us. He loved us. *She* made him! *She*. Who's *she*? The cat's mother. And if he hadn't gone away, none of this would have happened! It's *her* fault – the cat's bloody MOTHER!

MRS EARLY is trying to pull SUZANNE away from the CAMERA, but the vitriolic verbal assault has reduced her to tears. She has tried to plead with SUZANNE throughout to no avail.

PRESENTER (V.O.)

Is Kim – is Kim out of there?

SUZANNE is clinging up close to the HIGH CAMERA. BROCK is there, unsure whether to comfort MRS EARLY or pull SUZANNE away from the CAMERA...

REPORTER (from HALL)

Kimmy?

123. INT. DOWNSTAIRS HALL – EARLY HOUSE – NIGHT

REPORTER comes down the stairs, stumbling against the doorway. She looks round and round.

REPORTER (calls)

Kimmy. Where are you?

The CAMERA PANS 360 DEGREES also. We cannot see KIM.

We still only get broken sound. REPORTER is speaking but with the interference it's impossible to make out her words. The picture goes fuzzy, snowy flickering. As it clears, REPORTER turns to the Kitchen. It is in pitch darkness.

Caption: There may be interference on vision. Please do not adjust your set.

124. INT. KITCHEN – NIGHT

PRESENTER (V.O.)

Why aren't the crew out there seeing what's going on? What's happened to the Scanner equipment?

PASCOE (V.O.)

Can't we get any communication with the OB team?

As she goes in, REPORTER hears water running. She switches on the light.

LEO'S MOBILE CAMERA is close with her. The fluorescent tube flickers into life – well, almost... The initial stutter becomes a consistent, hesitant STROBE flashing the room LIGHT and DARK.

REPORTER walks into the STROBE. Light. Dark. Light. Dark. The Halloween apples dangle like gibbets.

The taps are on, furiously filling the metal sink. The water is gushing noisily, the pipes rattling, knocking. As she gets to the sink. Light. Dark. Light. Dark...

MOBILE CAMERA P.O.V.

The sink is filling with water. In the muck of dirty plates, Kim's cuddly toy rabbit 'Bubby' is submerged under the water. A sinister effigy, child-like.

REPORTER plucks it out, places it on the draining board like a drowned rat.

REPORTER turns to see KIM standing by the fridge.

KIM hangs on the open fridge door, lit by the light from within, looking as if she knows she has done something wrong. On the door is her drawing of Pipes, with one red eye.

KIM

Pipes said to do it. Pipes said
he was a bad Bubby. Here's his eyes.

KIM holds out her palm, proudly.
She has taken out the button eyes of her toy rabbit.

REPORTER closes the fridge, puts her arm round KIM. We hear KNOCK-KNOCK-KNOCK in the wall by KIM.

125. INT. LIVING ROOM – NIGHT

SUZANNE stands glued to the wall, panting, sobbing. MRS EARLY sits there, staring into space, talking to the CAMERA.

MRS EARLY

There was nothing wrong in my house.
Nothing. I was a good mother to my
children. My babies.

PRESENTER (V.O.)

What's the knocking? Is that some
kind of – signal – ?

MRS EARLY (to CAMERA)

You! You said it would be *safe!*

KNOCK-KNOCK-KNOCK. SUZANNE'S eyes go to the ceiling.

PASCOE (V.O.)

Bedroom sensors. Quickly.

126. INT. CHILDREN'S BEDROOM – NIGHT

HIGH ANGLE SHOT: The same, empty room. Laden with mysterious shadows. Nothing there. Graphics: temperature readings.

PASCOE (V.O.)

They're all more or less regular now. Good God, that kind of temperature change so fast...

Can I see a full review of the sensors, please?

Super graphics: (A run of digital numbers in tabulation.)

PASCOE (cont'd)

Look at those bottom figures.

The cold spot is moving. It's moved down to the Hall. Cut to the Hall camera...

127. INT. HALL – EARLY HOUSE – NIGHT

HIGH ANGLE FIXED CAMERA: The drab floral wallpaper, the Woolworths print.

DEEP VOICE/SUZANNE

Round and round the garden, like a teddybear. One step, two steps...

SUZANNE takes two steps out of the Living Room. She is now facing the GLORY HOLE.

BROCK, the Sound Recordist, watches her. He has his headphones on and is moving the directional microphone around – like a man with a dowsing rod – trying to detect the source of sound. He moves SUZANNE aside.

PASCOE (V.O.)

Where's our sound? What the heck is he doing?

PRESENTER (V.O.)

He's found something. He can hear something.

SUZANNE has backed out of shot now.

The STROBE from the kitchen providing a flickering backdrop, BROCK is now moving the directional mike around the perimeter of the boarded-up GLORY HOLE under the stairs. It's as if he's detecting something with a Geiger counter. He looks up at the HIGH ANGLE CAMERA. He gives a thumbs-up.

BROCK looks around him, lays down the microphone. He picks up one of the children's school rulers, he proceeds to wedge it through a crack between the hardboard and the wall, and begins shuffling it.

He is cutting the paintwork away, easing the hardboard away from the wall. Jamming his fingers in, and trying to prise the hardboard away.

PRESENTER

What does he think he's doing?

PASCOE

Look at the mirror. Look at the mirror.

Brock can't see it, but the HALL MIRROR is shaking. In mirror-image within it, seen by our P.O.V., the whole hall is TREMBLING.

PRESENTER

It's like an earthquake. It's like the San Andreas fault.

128. INT. LIVING ROOM – NIGHT

MRS EARLY sits in the room alone.

MRS EARLY

Is there anybody there to hear us?
Please. Hail Mary, help us in
our hour of need, Mother of God...

129. INT. KITCHEN – NIGHT

PRESENTER (V.O.)

(R), can you hear us? If you
can hear us, say something.

A QUICK CUTAWAY to HIGH ANGLE CAMERA: The flickering fluorescent. REPORTER with KIM. LEO watching them with the MOBILE CAMERA.

The picture FRAGMENTS, gets SNOWY. And ALMOST SUBLIMINALLY we glimpse, in the DARK WINDOW OF THE KITCHEN, IN A NEAR MATCH TO THE EARLIER WINDOW SHOT – A PALE FACE AND RED EYE GLARING FROM THE SHADOWS BEYOND. It is gone in a flicker.

Suddenly there is a LOUD SMASH of GLASS and a MOAN of pain from the HALL.

PASCOE (V.O.)

God. What was that?

REPORTER instinctively stands up as LEO'S MOBILE CAMERA hoists into action. LEO rushes

into the HALL.

130. INT. HALL – NIGHT

MOBILE CAMERA P.O.V.: The hardboard is off the Glory Hole, it lies on the floor. The TRIANGULAR DOOR to the Glory Hole is OPEN, banging as if in a strong wind. Leo throws it SHUT, just as we glimpse the featureless DARKNESS within.

On the floor in front of him lies the almost-unconscious, sprawled body of BROCK. The heavy MIRROR lies on top of him. LEO lays aside his CAMERA at a SCREWY ANGLE. The EDGE OF FRAME catches, as he lifts off the mirror, part of Brock's bloodied face as jagged shards of glass fall out of the mirror frame onto the floor.

Cut to: HIGH ANGLE CAMERA.

PRESENTER (V.O.)

He's not – oh my gosh, he's hurt –

Now the Hall lights, too, are flickering. REPORTER is in the Kitchen with KIM, too frightened to step out.

REPORTER reaches into the Hall, holds the Glory Hole shut.

Latches it firmly.

MRS EARLY (OFF SCREEN)

Forgive me, O Lord, for I have sinned.

It was me. I did this. I brought
this evil upon them.

131. INT. STUDIO – NIGHT

PASCOE

(R). Get out. Get everybody
out of there. Now!

PRESENTER

She can't hear you.

132. INT. LIVING ROOM – NIGHT

REPORTER comes in with KIM and LEO'S CAMERA P.O.V. MRS EARLY is staring blankly into the middle distance. She has become glazed, in a kind of dissociated state now.

MRS EARLY

A child is without Sin. I'm
the one to blame. I've been
used by Satan. I am evil. Satan
took over this brain, this body
– he used my body...

SUZANNE starts to scream again – from somewhere. MRS EARLY is too far gone to hear it now.

SUZANNE (OFF CAMERA)
He's touching me! He's touching
me! He's touching me!

REPORTER wipes her hair from her face. VISION is threatening to break up again. REPORTER is looking round her as if there are noises all over the place. She is absolutely terrified.

REPORTER (to LEO)
Get Suzanne. Get Suzanne!

HIGH ANGLE CAMERA: Beyond LEO, the Glory Hole door is shaking. LEO'S CAMERA P.O.V. goes out –

133. INTO THE HALL

Suddenly a stroboscopic belt of INTERFERENCE breaks up the picture in a swirling SNOW. It FLICKERS, SWIMS becomes a BLURRY ABSTRACT IMAGE and finally completely dies on a

CUT TO BLACK

PRESENTER (V.O.)
Can we get it back? Have we
lost the link?

134. INT. STUDIO – NIGHT

PRESENTER (cont'd)
Can somebody please tell me?...
(edge of irritation)
Thank you. We've lost the link.
OK. We can't get it back.

PRESENTER is trying to maintain BBC composure. The odds are against him succeeding.

PASCOE
Have we lost contact with – ?

PRESENTER
We're finding out. Is somebody
seeing to them? What's everybody
doing up there, for Heaven's sake?

135. EXT. FOXHILL DRIVE – NIGHT

INTERVIEWER is still with the gathered crowds. Ghostwatch logos are emblazoned on banners over the Scanner trucks. INTERVIEWER has his back to us and is talking casually to Alan Demescu, the young parapsychologist.

Some technicians are looking at a TV MONITOR – clearly it isn't working.

PRESENTER (V.O.)

Obviously, I don't have any idea whether they know what's going on inside the house. It looks like they can't possibly.

The TWO CHILDREN in Halloween gear are playing catch around the CAMERA, making faces into the lens.

136. INT. STUDIO – NIGHT

PASCOE

The police. Has anyone – ?

PRESENTER

We're in the process of contacting the Manchester police, I believe. (PH), what news on the phone lines?

137. INT. PHONE-IN OFFICE (BBCTV CENTRE) – NIGHT

PHONE-IN PRESENTER stands in the foreground. Behind, the mad activity of the over-stretched Ghostwatch phone OPERATORS.

PHONE-IN PRESENTER

The Manchester area is completely out, as a matter of fact. Some major, major fault in the network. (P), it's amazing. The calls that are coming through. Breakages, destruction.

PRESENTER

Do we have any first thoughts about any pattern to these – disturbances?

PHONE-IN PRESENTER

Well, our reports are being cross-checked with news agencies. (cont'd) They do seem to be happening for real.

PRESENTER

What are we seeing? This is extraordinary.

PHONE-IN PRESENTER

Well, we're certainly seeing a mass reaction. I wouldn't like to say mass hysteria.

PRESENTER

A kind of infectious, contagious...

PHONE-IN PRESENTER

There are families sitting at home, watching the TV set, and objects are moving. Things are breaking. They're hearing things. Even *seeing* things...

PRESENTER

Dr Lin Pascoe.

138. INT. STUDIO – NIGHT

There is a flicker of picture on the SCREEN behind: The HIGH ANGLE shot of the CHILDREN'S BEDROOM. Breaking up with INTERFERENCE.

PASCOE

I think the Manchester case somehow has acted as a kind of a trigger for these other children – awakening some kind of need.

PRESENTER

In certain families?

PASCOE

We don't know who. Perhaps anybody.

PRESENTER

In certain children?

PASCOE

We don't *know* who! We don't even know *why*! We –

PRESENTER (cuts in)

Wait a minute...

A message in his ear, PRESENTER turns to the SCREEN.

PRESENTER (to CAMERA)

We're back in 41 Foxhill Drive.
Fantastic.

PASCOE
Thank God...

139. INT. LIVING ROOM – EARLY HOUSE – NIGHT

MOBILE CAMERA P.O.V.: The room is calm. LEO is covering REPORTER and KIM, sitting at the small coffee table before the fireplace. They seem in perfectly fine spirits. They are playing the board game 'Sorry', again.

PRESENTER
Still no sound. It looks
peaceful again.

PASCOE
It certainly does. At last.

PRESENTER
Where is the sound man? Somebody
got him out. Obviously, he's being
taken care of. And Pamela is
safely outside too, by the look of it.

PASCOE
Why are they staying in there?

PRESENTER
Back to normal. They look happy.

PASCOE
Look how Suzanne's face has cleared up.
Can we check the rest of the house?

140. INT. CHILDREN'S BEDROOM – NIGHT

HIGH ANGLE SHOT: The twin beds, ruffled sheets, bedside lamp, as we last saw it.

141. INT. STUDIO – NIGHT

There is a sense of huge relief in the studio. PRESENTER and PASCOE share a smile.

PRESENTER (to CAMERA)
Well... While we're working on
trying to talk to (R) again, perhaps
there's time to take one of the many
phone calls that are stacking up. Hello?

On the SCREEN, we RESUME the Living Room shot:
REPORTER and KIM playing 'Sorry'.

MARY CHRISTOPHER (phone filter) Mary Christopher. I live in Iffley, near Oxford. I'm a pensioner. I'm 89 years old.

PRESENTER

Well, congratulations. What do you have to tell us, Mary?

MARY CHRISTOPHER (phone filter) Yes, I'll hurry up, shall I? Anyway, when I was a little girl – my mother was Manchester born and bred, by the way –

PASCOE picks up the telephone.

MARY CHRISTOPHER (cont'd)

She used to forever say to us, if we were naughty, she'd smack us and say: 'Mother Seddons will come for you if you don't watch out.' It used to petrify me.

PRESENTER (smiles)

Parents do some awful things.

MARY CHRISTOPHER (phone filter)

It wasn't till many years later I found out there really was a Mother Seddons. In Victorian times, like Jack the Ripper.

On the background SCREEN, the picture vacillates between the LIVING ROOM and the static CHILDREN'S BEDROOM.

PASCOE (sits up)

In Manchester, you said?

MARY CHRISTOPHER (phone filter)

She was what they called a baby farmer. People gave her children to look after and she'd kill them and bury them in the garden. They hanged her in the end.

PASCOE

Hanged?

MARY CHRISTOPHER (phone filter)

But she used to drown them in one of those big coppers they used to boil their sheets in, you know. Big metal drum...

PRESENTER

This sounds like a tall tale, Mary.

MARY CHRISTOPHER (phone filter)

It's true. It was Manchester. I don't know where. 200 children she got rid of,

and 6 of them her own.

PRESENTER

All right, Mary...

MARY CHRISTOPHER (phone filter)

We used to imagine her at the side of our bed. Our Mam used to say, 'I'll send up Mother Seddons to tuck you in...'

PRESENTER

Thanks for your call, Mary.

PRESENTER puts down the phone.

PASCOE

No, don't let her go. This is the onion skin. Don't you see?

PRESENTER

Onion skin? What 'onion skin?'

PASCOE

Don't you see it? Layer by layer, peeling away? Back in the past, further and further?

PRESENTER

What is?

PASCOE

I don't know. Some force. Some energy. What happened on that spot – how many terrible things?

PRESENTER

This has to be nonsense.

PASCOE

Before Tunstall, before Mother Seddons...
Way back, maybe into prehistory.

PRESENTER (to CAMERA)

No more calls, please. Our switchboard is jammed. We've been inundated with hoaxes, wrong numbers, calls with nobody there...

PASCOE

The Rosenheim poltergeist affected a telephone exchange. Rang up endless

bills. Misdirected calls...

PRESENTER

Poltergeist or no poltergeist –

PASCOE

They're *seeing* it now, for God's sake!
Don't close the lines. We need to
know what's happening out there!

PRESENTER

You're the expert! What *is* happening
out there?

PASCOE stands now. The CAMERA has difficulty refraining on her. She is not sticking to studio rules. She walks to the bank of TV SCREENS.

PASCOE

I don't know. When I was a psychologist,
I worked with children. If a child is
in a car crash, if you watch him play
afterwards with a toy car, he'll crash
it, over and over, re-experiencing it,
trying to control it.

On the SCREEN, KIM still playing 'Sorry'.

PASCOE (cont'd)

Maybe society has the same reaction to
trauma. The past re-enacting itself,
over and over. Is that what ghosts are? Flashbacks? Trauma?

PASCOE peers closer at the SCREEN. Goes very still.

PRESENTER

What is it?

PASCOE says nothing for a moment. She looks around her at the technology of the studio...

PASCOE (quietly)

It's in the machine.

PRESENTER looks blank.

PASCOE (cont'd)

Look at the picture. Look at
the wall. Look, the Vatican souvenir.
The Christ with open-and-shut eyes.

PRESENTER

Where?

PASCOE

It's still on the wall.

PRESENTER

What do you mean, still – ?

PRESENTER is stunned, horrified.

PASCOE

It hasn't fallen. It isn't broken yet. This picture we're being fed isn't live. We've been watching stuff from earlier in the evening. All this footage, it's not real, not happening. It's a cover, a dupe...

PRESENTER (panic)

So what is happening?

PASCOE

I don't *know*!

REPORTER and KIM on the SCREEN, playing happily. Suddenly a new picture flashes up on the SCREEN, next to PASCOE'S face:

ON THE MONITOR (VTR REPLAY): KIM being interviewed.

KIM (REPLAY)

He was like the Devil, only worsier than the Devil. Much worsier.

PASCOE stares at the bank of TV MONITORS. Shots are coming up willy-nilly, random. Almost making a pattern on the block of twelve screens, doubles, quadruples, middle four blanking out, then the outer rim...

PRESENTER (listens to earpiece)

The Vision Control's gone down.

PASCOE

We aren't choosing the shots any more.

PRESENTER laughs as if to convince himself of the levity of the situation, or to give some semblance of control.

PRESENTER (to CAMERA)

I suppose it's – inevitable with such a mountain of electronic gadgetry that – er – something has to –

PASCOE

It's playing.

PASCOE is watching, almost hypnotised, as the TV MONITORS flicker. They are now showing VTR we have seen already.

Segments of interviews. Some of them speed up, or freeze frame. The ghost, the poltergeist, is mischievous, playful. Or just getting the feel of the system.

PASCOE

I saw (R). (R)'s there.

PRESENTER

We haven't lost her. Where is she?

PASCOE

Gone again. It's playing with us.

On a MONITOR they see:

142. EXT. FOXHILL DRIVE – NIGHT

The OB Unit outside the house. A dull, vibrant THUNDER on the SOUNDTRACK. INTERVIEWER now looks like a correspondent from Bierut. The wind is gusting strongly, blasting his clothes. The CAMERA on him is unsteady.

Papers, caught by the wind, take the air like crackling tumbleweed. A polystyrene reflector cart-wheels across the background.

The picture is broken with INTERMITTENT INTERFERENCE. We see the reflective vests of PARAMEDICS huddled over a stretcher.

PRESENTER (V.O.)

Who is that? Is that Suzanne?

PASCOE (V.O.)

Brock. The sound recordist.

There is a sense of panic, as if at a motorway pile up. People are shouting orders and running around. Other people are wandering, dazed, in shock.

PASCOE (V.O.)

Look. In the background.

A SMALL FIGURE, like a white ghost comes out of the front door. It is KIM. She is struggling to pull MRS EARLY with her. MRS EARLY collapses to her knees on the front garden. KIM is looking round her bemusedly.

PASCOE (V.O.)

Where's Suzanne?

MRS EARLY gets up and tries to head into the house. Two of the O.B. CREW hold her back.

CUT TO BLACK

143. INT. STUDIO – NIGHT

PRESENTER (to CAMERA)
Control Room? Control Room?

There is no response.

Another CAMERA SHOT flips up on the MONITORS.

144. INT. HALL – EARLY HOUSE – NIGHT

MOBILE CAMERA P.O.V. as it lies on its side, on the floor of the hall. THE HALL IS IN DARKNESS. Muffled BANGING – like the banging of people trying to get in.

PASCOE
(R)? – is she getting sound?
Can she hear us?

PRESENTER (V.O.)
What are those shapes? What
are we looking at?

Ceiling, banister rail, light fitting. Everything is out of kilter, walls where you'd expect the ceiling.

PRESENTER (cont'd)
Where are we?

In the far distance of the SHOT, an arc of LIGHT shines.

REPORTER
She's not up there. She's
nowhere...

After a few moments it registers – REPORTER is sitting on the top step of the staircase. She has found a flashlight. It is just about all the light we have.

REPORTER (calls out)
Suzanne?

REPORTER crawls downstairs, on all fours. She looks dishevelled, haggard now. A total contrast to the unworried person in the VT we have been played. She looks emotionally shattered.

PRESENTER (V.O.)
(R)?... Can you hear us at all?
Tell us if you can hear us.

There is no reply. REPORTER goes OUT OF FRAME.

REPORTER (off CAMERA)
Leo. Get up. We've got to find her.
She's in here somewhere. Help me.

Somebody picks up the MOBILE CAMERA – OUR P.O.V. – from the floor and hoists it onto their shoulder. As CAMERA PANS, LEO catches a REFLECTION of himself and CAMERA in the glass of an unbroken mirror. The RED LIGHT on top of the CAMERA glares in the dark.
PASCOE (V.O.)
One red eye...

LEO
I'm hit. I'm bleeding. Shit.

MOBILE CAMERA P.O.V.: LEO switches the CAMERA to its INFRARED NIGHT SIGHT. A FILTER comes over the P.O.V., as with the effect we saw him demonstrating earlier.

REPORTER
Do you hear that?

LEO
Hear what?

LEO walks back through the Hall towards the Kitchen, following
REPORTER.

REPORTER
I can hear it. Listen. Listen.

145. INT. KITCHEN – EARLY HOUSE – NIGHT

REPORTER picks up BROCK's directional microphone as she steps into the darkness of the kitchen. There are glassy puddles of water now all over the lino floor.

She turns in 360 degrees, SCANNING with the directional mike. We begin to hear the clear sound of SOBBING.

SUZANNE'S VOICE
Mam? Mam? Help me, Mam... Please...

146. INT. HALL – NIGHT

REPORTER
It's all right, Suzi. We're here.
We won't leave you. Where are you?

SUZANNE'S VOICE
It's dark, it's so dark. Help me...

She starts up the stairs. The sobbing she can hear via the microphone is pitiful, heart-rending. Then she realises.
...it is coming from the direction of THE GLORY HOLE.

REPORTER discards the mike, walks towards the Glory Hole. Her hand reaches out. She takes off the latch.

PRESENTER (V.O.)

What's she doing? Why doesn't she get out of there? Why doesn't she get help?

PASCOE (V.O.)

Don't leave her, (R). For God's sake, don't leave her for one second!

REPORTER

It's blocked. It won't open. Suzi? Can you push it open, sweetheart?

SUZANNE'S VOICE

Help me...

MOBILE CAMERA hesitantly pulls back, over REPORTER's shoulder, into the LIVING ROOM. Directly opposite the Glory Hole.

LEO'S CAMERA P.O.V. lowers to a crouch, FRAMING the SHOT on the triangular Glory Hole Door, and REPORTER. HOLDING THERE FIRMLY...

147. INT. STUDIO – NIGHT

Fire alarms start to sound. PRESENTER holds his earpiece.

PRESENTER (to CAMERA)

I think we ignore that alarm. Clearly the electronics are playing tricks on us tonight.

The true professional, he is helming even as the shipwreck is happening around him. He is carrying on bravely. Some might say stupidly.

The studio lights flutter. We hear cutlery clattering.

PRESENTER

Something's here. In the studio.

PASCOE

Not just here.

A STUDIO CAMERA PANS to the box of breakages which Pascoe brought on the studio. A broken saucer is spinning on the floor. A half-cup teeters. Another piece flies up in the air as if popped from a geyser. A bent fork tinkles. ON THE OTHER CAMERA:

PASCOE (cont'd)

How many 'observers' do we have tonight? Ten million? Twelve? All joining in the experiment.

PRESENTER

I don't understand.

The awful realisation dawns on PASCOE.

PASCOE

We've created a seance, a
massive SÉANCE. Don't you see?...
Everybody's joined hands in the dark.

Suddenly a LIGHT BULB BLOWS. They flinch instinctively. Another message in PRESENTER'S earpiece.

Shadowy shapes are passing in front of CAMERA. Floor Assistants are leaving the set. One STUDIO CAMERA turns to catch ANOTHER CAMERA deserted by its CAMERAMAN.

DIRECTOR'S V.O. (from the box) Mike, you stay. Robin, we don't need you. Anybody not essential we want off the –

A WOW from the talkback.

148. INT. LIVING ROOM/HALL – EARLY HOUSE – NIGHT

The GLORY HOLE DOOR opens. LEO'S CAMERA P.O.V. is holding grimly, unsteadily, on the Glory Hole Door. There is a wind whipping through the house. We can hear distinctly the sound of SUZANNE'S plaintive sobbing from within.

PRESENTER (V.O.)

Get out. Get out.

REPORTER faces the utter BLACKNESS inside.

149. INT. STUDIO – NIGHT

STUDIO CAMERA is on PASCOE and PRESENTER. We hear footsteps. Lights in the rig are blowing and cutting out in a slow pattern. The set is exposed as suddenly artificially thin.

PRESENTER

Can you hear? Do you hear that?

He can't cover his fear now. We can hear knocking. Just like the CLANGING ON THE PIPES – CLANGING ON A 'COPPER' – just like Kim and Suzanne heard in the Early House.

PASCOE is looking terrified too. Staring at the MONITOR:

150. INT. HALL – EARLY HOUSE – NIGHT

The DARKNESS of the Glory Hole.

SUZANNE (from within)

Mam?... Mam?... I'm hurting...
I'm hurting... Help me...

REPORTER

It's OK, love. You're safe now.

REPORTER moves into the dark...

151. INT. STUDIO – NIGHT

Another light cuts out. The studio is slowly being plunged into darkness.

PRESENTER (to CAMERA)

The – the generator has packed
in. In a couple of seconds our
emergency generator should –

He is INTERRUPTED by KIM'S laughter (from Scene 23), the sound looped over and over, like somebody playing around with the VTRs again.

The sound of distant voices in the studio. Shuffling of feet. The alarm still ringing – drilling and incessant.

A STUDIO CAMERA, wandering undisciplined, gives a REVERSE ANGLE – backstage, floor hands, technicians, the gallery.

We hear the childish piping tones of the ICE CREAM VAN playing 'POPEYE THE SAILORMAN' over:

152. INT. HALL – EARLY HOUSE – NIGHT

REPORTER (softly)

It's all right, Suzi. Nobody's
going to hurt you...

LEO'S MOBILE CAMERA. Still with the INFRA-RED EFFECT. Still on REPORTER. Still pointing at the Glory Hole, as she takes one STEP into the DARK TRIANGLE.

153. INT. STUDIO – NIGHT

With a distant hum, the subsidiary generator comes alive. Emergency lights, alongside the dead studio lights and dimmer, come on, bathing the arena in a glow more stark than the flatness of normal TV lighting.

PASCOE has her face in her hands now. The STUDIO CAMERA re-frames on PRESENTER, taking PASCOE out of the picture.

PRESENTER (to CAMERA)

We're being told to...to evacuate
the building. But you can...see
what's going on around us here. We

have barely any control over any of our equipment any more.

PRESENTER soldiers on, almost hypnotised by shock.

PRESENTER (cont'd)

I just want to take a few moments to describe to you – the atmosphere of, of absolute, absolute disbelief in fact...

A STUDIO CAMERA's shadow, like an abandoned robot, slants against the set behind him.

PRESENTER (cont'd)

The lights, the autocue... Now I see the autocue is working again... 'Round and round the garden...'

PRESENTER freezes. Finally, his cool is shaken.

PRESENTER (cont'd)

'Like a... Like a... teddy bear...'

In the gloom of the background, there are flickering lights. The picture itself FLICKERS.

154. INT. HALL/GLORY HOLE – EARLY HOUSE – NIGHT

CAMERA on REPORTER IN THE DARK OF THE GLORY HOLE as she crouches down as if to help a child. We still her the sniffing sobbing of SUZANNE.

REPORTER (from darkness)

There there...

SLOWLY, AS IF TURNING UP A DIAL, SUZANNE'S VOICE IN THE DARK BECOMES THE HORRID, RASPING VOICE OF THE MAN IN HER SLEEP.

SUZANNE/MAN' S VOICE

There there... There there...

(deeper, more guttural)

There there... There there...

Suddenly the GLORY HOLE DOOR slams shut. Shutting REPORTER inside. CAMERA SHUD-DERS as LEO gets to his feet.

155. INT. STUDIO – NIGHT

PASCOE

No!

The trite Halloween additions to the set seem stupid now. The pumpkin head disarmingly jolly. There's a woman's scream from somewhere. KIM's face on the square of 16 TV MONITORS.

KIM (REPLAY)

I think he's come to hurt everybody.
I think he's come to hurt everybody.
I think he's come – he's come –
he's come –

VTRs are splashing up RANDOMLY on the SCREENS. We hear sounds, replayed extracts, emanating from the CUBE OF TV SCREENS. Tauntingly, like a madhouse.

PASCOE silhouetted against the MONITOR SCREENS.

PRESENTER (rambling to CAMERA) There's a pool of... I see a circle of watery liquid in front of me. Amongst the camera cables. It's shaking. I can feel the place moving under my feet now...

156. INT. HALL – EARLY HOUSE – NIGHT

LEO puts down CAMERA, ON ITS SIDE, and hammers on the Glory Hole door – trying to pull it open but it won't budge.

157. INT. STUDIO – NIGHT

The TV MONITORS are playing the extract of SUZANNE with the SCRATCHES on her face. Laid over it is the sound of the GUTTURAL, EERIE VOICE from her sleep. Also, snippets of Mary Christopher saying 'Mother Seddons will get you, get you, get you, get you...'

PRESENTER looks around, dazed. He feels that he is going mad.

158. CUT TO: MONTAGE

A chaotic selection of images are being dredged up from the depths of TV memory: FLICKERING HALF-IMAGES OF Songs of Praise, Blue Peter in black and white, the Val Doonican show, the potter's wheel, the Woodentops, newsreel of Northern Ireland atrocities, Morecambe and Wise.

ERIC MORECAMBE (VT)
There's no answer to that.
There's no answer to that.
There's no answer to that.

Like an maddening litany. Faces, shapes, voices, crosscutting insanely.

Finally the inane THEME SONG to 'Jim'll... Jim'll Fix It...':

159. INT. HALL – EARLY HOUSE – NIGHT

LEO returns to pick up the MOBILE CAMERA, PANNING round the hallway 360 degrees.

SUZANNE (REPLAY)

It was what you wanted, wasn't it?
We just gave you what you wanted
didn't we? Didn't we? Didn't we?

VISION is starting to fragment and flicker, as if some force is trying to pull it apart at the seams.

LEO'S CAMERA P.O.V, BLURRING AS HE PANS

ALMOST SUBLIMINALLY AGAIN but for the longest time yet, we see a SHAPE IN THE DARK.
VAGUE, SHIMMERING, INDISTINCT

On the SECOND CIRCUIT of the room, the PALE BLURRED SKULL-LIKE FACE even CLOSER
TO LEO for a FLICKER and

Then the INTERFERENCE swamps the PICTURE like a feeding frenzy, tearing the picture apart
and finally

CUT TO BLACK

Silence. A buzz fizzes, a snow of static in a band passes up and down the screen, zipping and
hopping uncertainly but raising nothing.

BLACKNESS AND SILENCE

Absence of any signal... Five long seconds of this...

A Caption Card comes up: There is a technical fault. We shall return to the scheduled pro-
gramme as soon as possible. It is accompanied by the usual nondescript MUSIC.

NO CREDITS

FADE OUT