



Scripts.com

Ghostwatch

By Stephen Volk

The programme
you're about to watch
is a unique live investigation
of the supernatural.
It contains material which
some viewers
may find to be disturbing.
No creaking gates,
no Gothic towers,
no shutter windows,
yet, for the past 10 months,
this house has been the focus
of an astonishing barrage
of supernatural activity.
This footage was shot
by parapsychologists
investigating the case.
Now, you're about to see
one of the incidents
that have earned
this house its reputation.
-Let's see what you think.
-I can't sleep.
Turn the light off.
Mum said if you don't...
All right. All right.
(BANGING)
Mum.
Mum. Mum! Mummy,
it's back! It's back!
-Mum!
-Mum.
Mum. Mum.
-Help me.
-(SCREAMING)
-Help me.
-Don't touch me!
-(HIT ON THE DOOR)
-Don't touch me.
(SCREAMING)
-Don't..
-(BOTH SCREAM)
-Quickly!
-Mum! Mum!

-Mum.

-Mum.

(SCREAMING)

(THEME MUSIC PLAYING)

MICHAEL:

this Halloween night
to the first ever
TV Ghostwatch.
That's the scene in
Foxhill Drive in Northolt.
They are outside
broadcasting this
and there, that's the house
where it might
all happen tonight
or it might not. We shall see.
We're going to investigate
one of the most baffling
and fascinating areas
of human experience,
the supernatural.
Tonight, television is going
ghost-hunting
in an unprecedented
scientific experiment,
where we hope to show you
for the first time
irrefutable proof that
ghosts really do exist.
I'm joined in the studio
by Dr Lin Pascoe
to give her expert
technical advice.
Throughout the programme, I'll
be taking other expert opinion
about the supernatural
from both here and America.
You'll be telling us
your ghost stories.
And as our tale unfolds,
we'll be taking your calls
about just what you're seeing.
Well, let's go to the main

location of our programme,
the house in Foxhill Drive.
Craig Charles,
a well-known ghost hunter,
is our reporter.

Craig, how are you?

Hi, Michael.

Yeah, I'm fine.

I've taken the Valium, man.

Later on,

we're gonna be interviewing
the medium who tried
unsuccessfully
to exorcise
the house behind me.

I wonder if he's heard
from Elvis lately.

All right, there.

With me is Pam Early,
the mum of the house.

-Hello, Pam.

-Hello.

And she's gonna be taking us
through the whole
spine-tingling story.

(HUMMING THE TWILIGHT ZONE
THEME)

And after that, you can share
with us your own
supernatural experience
on our very own Halloween
witch-board.

I mean, switchboard.

-Over to you Smithy.

-MIKE:

We'll come back to you
later on.

All right,

this part of the studio
is your part of the studio
this evening, because this is
the phone number
we'd like you to call us on.

You can now see
our Ghostwatch team are here
ready to take your calls.
We particularly
want to hear from you
if you've had
any personal experiences
of ghosts or the supernatural.
Call us now.

As a matter of fact,
of course, Mike Smith
has a very particular reason
for keeping a beady eye
on the proceedings tonight.
-Michael.

-Well, so would you,
if your wife had just told you
she was gonna spend
the best part of her night
in the most haunted house
in Britain.

Of course we're taking about
Sarah Greene.

And Sarah is our reporter
who'll be spending the night,
actually,
inside our haunted house.
She was very keen to do it,
I understand, Mike.

Oh, yeah,
jumped at the chance.

Actually, so did I, because
we've both been interested
in ghosts and that weird
sort of stuff.

And to be honest,
I could never have
sat at home tonight on my own
and watched this programme.
I'm safer here.

MICHAEL:

thanks a lot.

Now, confrontations, of

course, with the supernatural,
can be devastatingly real.
Let's find out
what effect they've had
on Mrs Early and her family.
So, how destructive has
the haunting actually been?
Mum kept on blaming us
for breaking stuff.
We weren't doing anything.
I've lost track,
really, I have.
Plates, teapots, cups,
a broken tap,
we got this thick smell,
so disgusting, from the tap.
And stains got on clothes from
nowhere, out of thin air.
-And in the central
heating vent.
-The man came, and...
He couldn't understand it,
he said it was impossible.
Everybody said
it was impossible.
I said, "Great. You come
and live with 'impossible'."
So many things
have happened...
You start thinking...
I don't know...
Maybe you've done
something wrong.
It's wrecked my... My house,
my home, my family...

CRAIG:

Over to you, Michael.
Dr Lin Pascoe,
it's a disturbing interview,
that, isn't it?
You investigated
the Northolt poltergeist
for eight months, wasn't it?

What can be done
for people like Mrs Early?
According to
the evidence on that film,
clearly she's shattered.
Well, the first thing
we can all do for a start is
believe them.
Well, it's not always
that easy, is it?
Yes, but you can see,
it's obvious these people
are desperate for help.
Makes me so angry when
you still get people out there
denying that these things
even happen.
All right, Dr Pascoe,
for the moment, thank you
very much indeed.
Lin Pascoe will be giving
her expert commentary
right throughout
the programme.
And by the way, for those
night owls amongst you,
we'll be here with updates
roughly every hour,
right through the night.
Well,
now it's high time we met
our intrepid ghost-watcher,
Sarah Greene.
First hospital watch, Sarah,
now a ghost watch,
big difference.
Well, I suppose the truth is
I love a mystery,
and who knows, we may get to
the bottom of this one.
Actually, my own experience
with things ghostly,
albeit very brief,
was so intriguing,

I thought I might
get the chance to learn
a bit more tonight.
Well, perhaps,
we might get a chance
to hear more of your story
later on.
Yeah, if we get
an opportunity, I'd love to.
Actually, Smithy was there
when I had my encounter
with what I think was a ghost.
-But he wasn't quite as struck
as me, there, were you...
-Well, no. Well, yes.
I mean, I think,
this is the right environment
so study these things.
Yeah, that's why I get
sent out here to the frontline
and you stay all cosy
and safe and sound
in the studio, isn't it?
Well, good luck,
and I'll see you later.
Now, before we go into
the lion's den,
I'd like to introduce you
to Alan Demescu.
He is an electronics engineer,
and a member of the Society
for Psychical Research.
Now, Alan,
we have a whole array
of technology here with us.
What are you hoping
to discover tonight?
Well, the paranormal covers
a wide range of aspects,
but tonight,
we're concentrating on
what we call,
"Spontaneous cases."
What are they exactly?

Well, anything from
inexplicable noises,
footsteps, knocking,
irrefutative voices, presences,
the feeling of being watched,
er, electrical interference,
say, you know, your TV,
lights, telephone...
Right along at the far end
of the spectrum
to actual, full-blown
visual apparitions.
Now, we've got
our own BBC scanner here
but what are you
using it for exactly?
Well, we've got
a remote video camera
mounted in every room.
Erm...
We have our image analysis
equipment linked in,
the tape is timecoded.
And atmospheric condition
and temperature
are logged onscreen
by sensors.
Those are like
the little burglar alarms
-with the red lights.
-Right.
Except,
they're triggered by cold
instead of heat.
Erm, intense cold spots
are a secondary phenomenon.
We also want to detect
low and high frequencies.
Basically,
any aberration at all
could be a signal or a clue.
Well, we hope you get lots
of both of those.
-We'll leave you to it, Alan.

-Okay.

And, we'll go back outside where I'm going to be able to introduce you to two of the very important people who are at the frontline of this vigil, as psychical researchers call it.

Now, the first person is actually standing right behind the camera, and if he hands over to me, you'll notice two things. First of all, that his hand is a lot steadier than mine, and secondly, that he bears a remarkable resemblance to Mike Gattling.

Yes, you do. (LAUGHS)

-Chris Miller.

-Hi.

SARAH:

camera differ in any way from the sort of camera you'd normally use on an outside broadcast? Well, it's a normal lightweight mobile camera, but in this case, it's been adapted so we can use infrared as well.

-SARAH:

how that works, Chris...

-Yeah, sure.

...if I hand this back to you?

SARAH:

to demonstrate it?

CHRIS:

kill the lights...

SARAH:

pop the lights down now?

CHRIS:

SARAH:

-CHRIS:

quite clearly now.

-Oh, look.

Yeah, so can I, on a monitor.

I'm quite close to you though.

I mean, what about

the people down here?

If we move down here...

How fast can you move

with that thing

on your shoulder, actually?

-Quite fast.

-It's not bad.

Who needs a Steadicam

when you got Chris Miller?

That's what I say.

Oh, yes, there they are.

CHRIS:

(SARAH LAUGHING)

CHRIS:

get in the frame.

SARAH:

what they look like.

I'll tell you what though,

this means for us, doesn't it,

that nothing can lurk

in the shadows.

CHRIS:

there's no hiding place.
Absolutely.
Erm, right, let's have
the lights back up again then.
Okay, now,
we've got our vision back.
I think it's time to
meet sound.
Man of sound mind here,
Mike Aiton.
Not only can
this gentleman hear
an ant scratching
its back legs at 50 yards,
he's also
the unofficial chairman
of the Adrian Edmonson
Lookalike Society.
Right on.

SARAH:

scared of ghosts,
you're scared of that.
How are you feeling
about tonight?
Are you a bit nervous at all?
We will see.
Erm, how about you, Chris?
I'm okay.
-Are you ready to go in then?
-Yeah.
Okay.
Well, we'll see you later.
And... (CHUCKLES)
(ALL CLAPPING)
It's time to go
once more into the breach.
-Do I have to go first?

-CHRIS:

Yeah, typical.
Come on then, chaps.
Hello?
Here we are.

Hi, Pam.
Now, oh, look here we are.
This is the burglar alarm that
Alan Demescu
was talking about.
Can we make ourselves at home?
Kim, Suzanne.
Can I join you for a bit of
apple bobbing, do you think?
Well, we'll let Sarah
and her jolly team
settle down there
for the night.
I wonder if they'll remain
as jolly as that
all evening.
We shall find out.
Er, Dr Pascoe, let me ask you,
why did you first of all...
Why did you choose
that particular house?
Well, it was a decision we
made over many weeks really.
What happened is that
we ran a computer programme
of all the haunted locations
in the UK,
and then we did a census of
all the various investigators,
and they were all
unanimous that
Foxhill had more tangible
phenomena on record than...
I was gonna say any place
in the world,
but certainly
any place in the UK.
We'll see evidence of that,
of course, later on
in the programme.
What's the chance,
do you think,
of us seeing anything tonight?
I don't honestly know.

Sometimes
we saw nothing for weeks,
and then, other times
things were coming through
thick and fast,
I mean, so much so that
we had difficulty
logging it all.
I mean,
some nights it was like, er...
(EXHALES) Being in a circus
or a war zone or something.
-"A war zone"?
-It was that bad.
What about Halloween?
Will that make any difference,
do you think?
Yeah, I think it will.
Certainly, there were
more reports on Halloween
than almost any other night
of the year.
But maybe that's because
people expect to see things.
-I'm taking out no bets.
I'm hopeful.
-(CHUCKLES)
All right.
Yes, we're all hopeful.
Let's take a phone call.
Mike Smith,
what you got for us?
This is Emma Stableford,
and she's from Slough.
Thank you. Emma? Emma, hello.

-EMMA:

-Yeah.

EMMA:

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

-MICHAEL:

-EMMA:

But I feel a bit foolish.
Oh, don't worry
about that, Emma.
Never worries me.

EMMA:

Well, you know,
at the beginning
when you showed
the real footage
of that 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 faint,
but definitely a figure there.
A woman.
A person's body, at least.
Standing there
in a black dress.
Emma, I've examined
that particular piece of film
many times
and so I'm not sure...

MICHAEL:

what to do, Emma,
if you can actually spot up
the specific point
on that tape
where you saw this figure...
Tell one of our operators,
we'll actually spool it
back to the point
where you tell us,
and then I'll get
Dr Pascoe here
to have a good look at it.

Okay?

-Great.

-EMMA:

All right. Thanks for calling.
Before you go, Emma,
could you give
a full description of
what you thought you saw
to somebody manning the phones
please? Can you do that?

-EMMA:

Yeah, I will.

-Great.

-MICHAEL:

thanks a lot.

-Thank you.

-Bye-bye. Bye-bye.

-EMMA:

I tell you what we'll do.
While we search
for that piece of tape,
let's find out
what Sarah's up to.

MIKE:

did you hear that?

Somebody thinks they've seen
a presence in the house.

-Today?

-MIKE:

anything this evening,

-have you?

-No, nothing to
report from here yet,
except how absolutely useless
I am at apple-bobbing.

Come on, girls.

Yes, you've done it,

I can see.

(KNOCKING)

-Who's that?

-(KNOCKING)

Can you hear that?

Can you hear this?

Are you hearing...

(KNOCKING)

It's coming from in...

-(GROWLING)

-(SCREAMING)

You...

(ALL LAUGHING)

You are a complete
and utter beast.

"Beast"? I got it!

Look at that. It's worse
than Mike Smith, isn't it?

I don't know though.

Is it your idea, this, Smithy?

You set this up?

Well, I had a bet
with your husband,
I could get a four-letter-word
uttered on television,
I nearly did, as well. It was
"beast". B-E-A-S-T. Beast.

You're a class act.

I think that is such
a cheap shot, I have to say.

I mean, you know, I can take a
joke with the best of them,
but we're all holed up
in here...

Well, I'm sorry if
I'm being insensitive,
but it is my brief.

They said, "Craig, come along,
be insensitive."

Can you just get out
of the way a minute?

-You're in the middle
of my close-up.

-Oh, with pleasure.

They were in on it.

They were in on it.

-Give me an apple.

Give me an apple.

-You were?

Sorry, chaps, I love you all,
if there's any ghosts,
keep them to yourselves.

-SARAH:

and leave us, go on.

-I love you.

You needn't smirk, Mike Smith,
you were in on this.

I think you're in a certain
amount of trouble
with her indoors
for that little situation.

I'm sorry there, Doctor.

Our producer, in fact, created
a happening in the house
just in case we were on a wild
ghost hunt, so to speak.

-DR PASCOE:

I promise you.

-All right.

Well, let's go back to
Sarah now.

Sarah, when you're ready
let's hear the real story,
the strange happenings
at Foxhill Drive.

And by the way, have you
got over your shock yet?

Yes, I have recovered now,
thank you, Michael.

Let me fill you in on what's
been happening here so far.

Let's face it,
there's violence

at some time or another
in every part of London,
and this estate
is no exception.

But there are some days,
and certainly nights
when Mrs Early
and her two daughters
would rather be
out on the street
than right here,
within their own four walls.
Let's go upstairs
for a moment.

It all began in here
on December the 28th, 1991.
Who was the first person
to experience something?
Suzanne.

We had a bit of an argument
because Suzanne wanted
to stay up and watch some film
and I wouldn't let her.

-Go on, Suze,
you say what happened.

-No, you say.

She went to bed about,

-Erm...

-I was in bed.

Mum came in to tuck me in,
instead she just stood
by the bed, looking at me.
At least I thought it was her.
And then she just turned
and went.

The thing is, I didn't
tuck them in that night.

I always do,
but that night I fell asleep
in front of the television.

I told her
she must have been dreaming.
Then a few days later,
it was my room.

SARAH:

have a look?

A few days later,

these terrible noises woke me
coming from the walls
like a bat, like a thudding.
All around you?
Yes, like the whole room
was going to come apart.
Did anybody else hear it?
Yes, Suzanne and Kim heard it.
Kimmy, if you heard it too,
what sort of a noise was it?
(HITTING THE FLOOR)
We were screaming,
I was shouting,
"What is it? What is it?"
Well, I didn't know
what to say,
they were that terrified.
So, I said it was pipes.
You know, the central heating.
So, afterwards,
whenever Kim heard something
she'd say, "It's Pipes.
Pipes is here."

SARAH:

you could actually feel
something as well, could you?
Whereabouts was it
coming from?
There.

SARAH:

that's over there?
Pipes, that's where he hides.

SARAH:

Where does he live then?
Anywhere?
On the stairs.

SARAH:

he lives down there?
Because I saw him
through the crack.

He was there.

He was staring at me.

SARAH:

after you saw him?

I drew a picture of him.

-SARAH:

-Yeah.

-SARAH:

-Yeah.

Let's have a look.

Was that exactly how he looked
when you saw him?

KIM:

Really disgusting.

It's a good picture. Yeah.

No. (WHISPERING)

Keep it. It's a present.

Oh, thank you very much.

I'll tell you what, why don't
we put it up somewhere
where everyone can see it?

-Yeah.

-Where's a good place?

On the fridge in the kitchen.

-On the fridge?

-KIM:

SARAH:

Will it be all right putting
him up there, do you think?

Yeah, because

he likes everything freezing
and really cold.

Pam, there was something else,
wasn't there?

Yes, there's also this.

Once I looked in Suzie's
exercise book from school.

SARAH:

PAMELA:

I said to her,
"Did you write this?"
I was going to hit her,
I was so mad.
But it wasn't me.
I don't even write like that.
Then I said to her,
"Who was it, then?"
-"Who was it?"

-SARAH:

Who or what?
Michael.
Lots of questions there
that need answering,
perhaps we'll have a chance to
answer some of them tonight.
Just actually hearing
in my earpiece that
Mike Smith has some news.
Mike, what's happening?
Thanks very much. Thank you.
I've got eight or nine
phone calls here
which are like
Emma Stableford's
we had earlier on.
They too have seen
a mysterious dark figure
in the background of that shot
in the children's bedroom.
Michael?
"Dark, mysterious figure,"
Doctor.
Have we got that
sequence ready yet?
-Yes.
-Can we see that tape?
Yeah, I think we can.
I think we can see it
right now.

Let's roll the tape.
There you are,
up there on the screen,
that's the tape you wanted,
isn't it?
I can't sleep.
Turn the light off.
Mum said if you don't...
All right. All right.

MICHAEL:

the point where
Emma Stableford,
our caller,
said she could identify
that dark mysterious figure
in the corner of the room.
I don't see anything myself,
do you?

DR PASCOE:

MICHAEL:

-Let's rewind it.
-Can we play it again?
Can we play it back, BTL?
There you are.
Back a bit more.
-Yeah. Is that all right?
-Yeah.
-Can we go forward slowly?
-Sure, sure.

MICHAEL:

I'm doing that now.
-That's slow enough?
-Uh-huh.
I can't see anything now
myself. False alarm?
Yeah, I think
I can see what's happened.
Do you see the shadow
cast by the curtain there?
-See on the curtain,

on the left-hand side.

-MICHAEL:

I tell you what we'll do.

We've got a piece of,

I don't know... Wheel

that piece of sophisticated

technology in here.

You can actually use a light

pencil on the screen there

just to identify exactly

the area that

you're talking about.

-Is this it?

-Yes, that's right.

Just draw on it as you would

a normal pencil.

DR PASCOE:

I think...

There's a sort of shape there

a face maybe,

and a human form

I think the shadow's caused.

I wonder if it's that thing,

you know,

where you put your...

Your dressing gown on

the back of the bedroom door.

At a certain light,

you look at it

in the middle of the night

and it looks like

a human form or face.

I mean, it's easily done,

isn't it?

I think that's it. Exactly.

-"Faces in the fire."

-Yes.

Human perception is such that

the first thing

you attempt to create

in any abstract shape

is a human face or form.

Okay.
All right, then, well,
I'm sorry to disappoint you,
but I'll tell you
what we'll do,
let's go back over to
Foxhill Drive
and learn about the toll
that living there
has taken on the children's
mother, Pamela Early.

SARAH:

this has all been
a nightmare for you.
But what's been the worst
moment so far, do you think?
I'll show you.
I've got to get this
done properly.
My husband... My ex-husband
used to develop
his own photos in a darkroom
under the stairs.
A "glory hole", as we used to
call it when I was a kid.
Why have you boarded it up
like this then?

PAMELA:

(SIGHS) One night last January
I got it into my head
to try and find
one of my letter...
The solicitor's letters
about my divorce.
Erm, all of a sudden,
the door stuck.
Like somebody was trying
and pushing it from outside.

SARAH:

by this time?
Yeah.

I shoved, I tried to get out,
and then I started to panic.
It was like a coffin,
I couldn't breathe.
I started screaming
for Kimmy and Suzie,
but all I could hear
was my banging.
And all I could hear was
Kimmy shouting,
"It's Pipes, Mum, Pipes.
Pipes is here."

SARAH:

The girls got
you out eventually.
The thing is,
when I was in there I swear,
as God is my witness,
I heard, I...
Felt this man in there,
with me,
breathing right up
against my face.
Like strong,
like rotten cabbage.
I nearly died.
And... And when I got out,
my head went, my knees went.
Pam, let's go sit down.
Come on.
Tell us what happened next.
Well, after glory hole,
erm, I wrote to the Council
to try and get us moved.

SARAH:

But they wouldn't
take it seriously.
You know, like I was lying.
Just don't want to
know really.
We saw a social worker,
and they said we should

all see a psychiatrist.
Tell me what happened
when the newspapers got
their teeth into the story.
That was a disaster.
-Look at these.
You got a lot of coverage.
-Yeah.
"I believe in the Devil,"
says Spook House Mother."
Did you say that?

PAMELA:

No, I didn't, no.

SARAH:

PAMELA:

very friendly, but in the end,
they all made us look
even more like idiots.
So I went to the local TV.
-Can we have a look
at that, actually?
-Yeah.
Here we are.
(INDISTINCT CHATTERING)
I told her
it was the central heating.
So ever since then,
she calls the noises "Pipes".
So, Kim, aren't you
a little bit afraid?
Sometimes.

MAN:

Mr Pipes has come to hurt you?
I think he's come
to hurt everybody.
I think he wants to do
nasty things.

MAN:

Thank you very much.

Now...

Pam, thanks for letting us see that.

They're ready for you now in the other studio.

-All right.

-Yeah.

Pamela's just going to make her way outside now to our mini-studio.

She'll be there waiting to take your calls.

In the meantime, let's go back to our main studio.

And, Sarah, thank you very much indeed.

Dr Pascoe, what was your introduction to the Early family?

DR PASCOE:

I saw that programme that we've just seen an extract from and I offered to help if I could.

MICHAEL:

Mrs Early then, was she then at the end of her tether?

Yes, I'd had some experience of a fairly violent poltergeist case in Heidelberg, Germany.

So, I knew what it could do to a family, emotionally.

I see. Well, I believe that Mrs Early has joined us now.

Pamela, hello.

Thanks for joining us.

-Hello.

-MICHAEL:

And thanks also for allowing
our cameras into your home.
That can't have been an easy
decision to have taken.
Well, Suzanne was getting
fed up with the jibes
she was getting at school.
Erm, with the papers calling
us liars and everything.
And she said, "Mum, Dr Pascoe
wants us to do this BBC thing.
"So, let's do it.
And let's show everyone,
"and then,
they'll have to believe us."
Erm, Pamela, I understand that
you're quite keen to share
your experience
with our callers.
Yes.
And I want to tell
everyone that, erm,
they're not going mad like I
thought I was sometimes.
-That's right.
-All right.
Well, we've got some callers
on the line now.
Let's take our first caller.
Mike Smith, who is it?
This is Sandra Hughes
from Sussex.
Right. Let's pick up
the phones, Dr Pascoe.
Sandra, hello.

SANDRA:

Oh, he... Hello.
This is just that
when I was a girl,
I was brought up in
a house in Brighton,
and we had a ghost.
And we'd often

find things broken
and, you know,
those sorts of things.
You're not alone,
Sandra, honestly.

SANDRA:

And it's sort of coming out
about this boy who died there,
and how it's affected me.
Because at the time,
I didn't realise
how much it affected me.
That's...
That's all I wanted
to say, really.
Thank you, Sandra,
for your call. Thanks a lot.
Thank you too, Mrs Early,
for joining us.
Well, if you'd stay in
the studio, then we'll come
back to you in just a moment.
There are one or two
other things to talk about
first of all.
Thanks a lot.
Now, what I want to talk
about now, Dr Pascoe,
is this book of yours, which
I'll show to the camera there.
This is called
Angels of the Odd.
And it's a book
that you wrote,
your account of your
investigation into this case.
And you also made a film
at the same time.
We've got an extract
from the film.
Perhaps you could talk us
through what's happening here.

-MAN:

-Yeah.

DR PASCOE:

extensive interviews.

And we also used
the Ganzfeld technique.

MICHAEL:

we're seeing now.

And that's where
all the senses...

Sensory inputs are
blocked off.

DR PASCOE:

MICHAEL:

And you just feed in
the white sound...

DR PASCOE:

MICHAEL:

through the headphones there.

DR PASCOE:

MICHAEL:

DR PASCOE:

we would hear the voice.

"The voice"? Well, we should
hear the voice actually.

Let's hear it now.

Because this is intriguing.

Across here.

I should say that this tape
is completely undoctored.

There's no edit
on it whatsoever.

All right. We should also

warn our viewers

of a nervous disposition

that there are things
on this tape that they might
find a little bit distressing.
At one point, we filled
Suzanne's mouth
with coloured liquid,
and we sealed her lips
with tape,
and the voice continued
with absolutely no change
in quality whatsoever.
Let's hear it.
(PLATES CRASHING)

WOMAN:

above the sink's
just been shattered now.
There's no... Oh, my God!
Look, the chair has gone.
(GIRL SCREAMING)

GIRL:

towards me, Mum!

WOMAN:

the kitchen floor.

GIRL:

(PANTING)

WOMAN:

It's suddenly stopped moving.
And everything seems
to have gone quiet now.
(GHOST GRUNTING)

WOMAN:

or something like that.
If you can grunt,
can you speak?

GHOST:

the garden...

WOMAN:

GHOST:

One stone,
two stone, take her...

WOMAN:

What's your name?
-(GHOST TALKING INDISTINCTLY)

-WOMAN:

Are you joking?

GHOST:

Very funny.

WOMAN:

Are you in heaven?

GHOST:

go to bed.
(GHOST CONTINUES INDISTINCTLY)
Bizarre. And chilling too.
Well, forensic scientists
at Cambridge
examined the voice recording,
and compared it to Suzanne's
normal speech pattern.
And they defined it as the
voices of two separate people.
Two people, yeah.
-And, erm, we asked Suzanne
to see, if she could...
-Oh, my God!

DR PASCOE:

the voice recording.
And she was unable to do so
for more than a few seconds.

MICHAEL:

trying it there.

DR PASCOE:

-Try it again.

-(IMITATING GHOST)

Round and round the garden
like a teddy... Oh, my God.

-MICHAEL:

-No. Even under hypnosis,
we tried that.

-Really? And the same result?

-Still the...

What other evidence
do we have, Doctor?

Well, over the months,
Alan Demescu, my partner,
and I heard numerous noises...

Thuds, bangs, scratching on
the walls, knocking.

The sort of normal noises
you associate

with poltergeist activity?

What about this here, though?

Ah, well, this is...

This is my favourite, I think.

This pillow moved
diagonally to within

about a foot of my face.

Now, it's impossible to fake
that. How do you fake that?

MICHAEL:

I don't know really at all.

Let's have a look at some more
evidence over here.

This is the wreckage evidence,
if you like.

This is an extraordinary
assembly of...

-There is this cup here
for instance.

-Yeah.

Right? Let me show that
in the camera there.

Now, how did
these breakages occur?

-Were they dropped?

-DR PASCOE:

-The army did some analysis
of this for us.

-Yeah.

And they said it'd been caused
by intense temperature change.
Not by impact or shock.

MICHAEL:

-This temperature...
There you are.

-DR PASCOE:

MICHAEL:

the headless lady.
And lots more guys here,
and crockery.
-Look at that.

-DR PASCOE:

And clocks or watches
just stop when they're
in the house.
I mean, I just gave up
wearing one. There's no point.

MICHAEL:

in situations like this...
God, the spoons that are bent.
Quite remarkable.
Couple of regular little Uri
Gellers, those sisters.
Yes, they weren't even
in the room sometimes.
You'd just open the drawer
and they are there.
-And you saw all this happen?
-Yeah, many times.
Many, many times.
Extraordinary.
Let's now look at another

piece of evidence, Doctor.
And that's the situation where
Suzanne's face at times is
covered with marks,
with lesions.
Before I talk to you
about that,
I'd like to talk to Suzanne.
And I think that...
Yeah, there they are.
-We're on. Yeah. Here we are.
-We're going live over there.
So I'd like to talk
to Suzanne.
Suzanne, when did you first
get these marks on your face?
When did they first show?
About July, the first one was.
It was horrible.
Well, I'd just wake up
and it would feel like
someone was all over me.
And in fact, we've got there,
Dr Pascoe,
we've got some of the pictures
that were taken there
of the face of that girl
with these extraordinary marks
on them.

DR PASCOE:

them appear on her face,
quite literally in front of
our eyes.

MICHAEL:

another shot there. Look.
Remarkable.
Now we've seen, Dr Pascoe...
We've seen the evidence
that you've collected so far.
I'd like your theory.
From what we've seen,
do you think that the

poltergeist activity,
such that it is,
is now centred on Suzanne?
Well, certainly as a female
approaching puberty,
she does conform
to the classic
typical poltergeist focus.
-Yeah.
-Broken family background,
she's introverted.
She tends maybe to direct
her stress and anxiety inwards
until it has nowhere to go,
and then... Bam.
I see.
I think we've still got
Mrs Early there, in our
outside broadcast studio.
If she's... Yes.
There you are.
Mrs Early, I don't know quite
if you heard that,
what Dr Pascoe was saying.
Well, she said that Suzanne
was the classic
typical poltergeist focus.
She was the person that all
this energy was focusing on.
What do you think about that?
Well, there's nothing wrong
with my Suzie. I know that.
If my Suzie's funny,
well, how does that explain
the other things like, erm,
like the glory hole?
It doesn't and it can't.
So you disagree with
Dr Pascoe's theory that
Suzanne's psychological
problems are the cause
of these disturbances.
I think what you're saying
really is, in fact, that you

believe it's a natural ghost.
Don't you, Lin?
Pam, I'm not
disagreeing with you.
Please believe me.
I'm on your side.
I know that
there's something there.
I'm just trying to understand
what it is.
A poltergeist
can be location-based
or person-based.
I mean, who knows?
Maybe this is both.
I mean, of course a lot
of people would have it that
there's nothing there at all.
Yeah, well, a lot of people
would have it at one time that
you couldn't walk on the moon.
All right. Well, in order to
avoid any accusations of 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.
He's in New York.
Good evening, Dr Sylvestri.
Good evening.
Thank you for joining us.
You've looked at the evidence
in this case.
I'd like to hear your
conclusions. What are they?
Well, I think
it's pretty obvious
there's nothing in the tape
that couldn't be faked.
The bedroom footage is
totally inconclusive.

It could all be done
with wires, for all we know.

DR PASCOE:

on Suzanne's face?
Scratched by her fingernails.

DR PASCOE:

Believe her.
I'd love to.
The same as I'd love to
believe I'm going to heaven,
but... Doesn't make it a
scientific fact.

DR PASCOE:

believe in something,
surely, we shouldn't
discount it.
I mean, it's all part of
human experience and that's
what we're studying.
Well... Fine, fine.
But is it measurable?
Is it provable? No...
For years, parapsychologists
have been trying to prove
their loony theories
in laboratory conditions,
and they can't.
Yeah, that's right. We can't.
That's where we went wrong.
There are some things you
can't demonstrate in a lab.
Show me falling in love
in a lab.
Show me poetic inspiration
in a lab.
You can't. You've got to
get out of the lab
and into real life,
and that's what we're trying
to do tonight.
These people are not

deceiving us or themselves.
Look at them.
They're in trauma for God's
sake. Why would they do it
to themselves?
The Early family are suffering
just like people who've
had murder bereavements,
or plane crashes.
The only difference is that
nobody says that they don't
believe in plane crashes.
But most of us
don't believe that people
come back from them.
See, that's...
What you're always forgetting,
Emilio, is that you have
a belief system, too.
Your belief system is
blanket denial.
You joke about it because
you're afraid to face it.
(SCOFFS) That old chestnut.
Look, Lin, you ought
to be selling crystals
on Venice Beach,
or palm reading,
or a counsellor, a confidant,
a guide maybe.
But a scientist?
I don't think so.

MICHAEL:

Dr Sylvestri, for the moment,
thank you very much indeed.
I hope you'll stay with us
in our studio in New York,
and keep an eye on
what's happening here,
and from time to time, give us
a comment on proceedings.
Thanks for joining us.
Well, there you are, Lin.

What do you think about that?
CSICOP people have nothing
to do with parapsychology.
They're just a sign of
the times.

In what way?
They're the last
of the materialists.
Like the last
of the dinosaurs.
The world's changing.
Good doctor made you cross,
didn't he?

No.

Right. Do or do now.
Let's go straight over
to Sarah in Foxhill Drive.

Hang on.

Sarah, what's happening there?

It's quite quiet, actually.

A bit too quiet.

Though, I must say,
earlier on,

Suze turned off Dr Sylvestri.

I don't think

she was that enamoured.

What does he know?

He's not here.

MICHAEL:

we've got here now, Sarah,
perhaps you could tell us
that ghost story
you told us about earlier on.

Oh, yes, all right.

Well, it was sort of
a ghost story.

-It happened...

-I can start another one.

A couple of months ago now.

We were staying at some
friends of ours' home.

They live in the Cotswolds.

Beautiful 15th, 16th

century house.
And one night,
I was woken up by the sound
of this harpsichord music.
It was like chamber music.
But, you know, when a noise
comes into your dream,
and you're not quite sure
it's in the dream,
or whether it's
actually happening.
It was that kind of effect.
But it woke me up nonetheless.
And when I tried to get back
to sleep again,
I could still hear it.
But all I could see was this
Indian woman's face.
And she had her hair sort of
pulled across her forehead
and then tightly back.
And kohl around her eyes.
And her eyes were going
from side to side.
You know, like in
Indian dancing.
And slowly, the eyes lifted up
and rolled right back
until they were white,
and then the face went.
The next morning,
I couldn't wait to tell
everybody about this.
And the people
whose house it is...
They told me that the house
had once belonged
to the viceroy of India.
And he had had two
Indian concubines living
in the house with him.
And when they died,
he couldn't bury them
in consecrated ground.

He wasn't allowed to. So he
buried them out in his garden.
And there had been talk
in the village
of actually digging up
the grave to see what else
was down there.

And it became very clear to me
that this was a sort of
message to say,

"No, don't.

They mustn't do it."

And so, when I found out that
they weren't in fact planning
to do anything with the grave,
they wouldn't dream of it,
I went back up to the bedroom,
and I just sort of said,

"Don't worry.

Nothing's going to happen."

And it was as though
the atmosphere changed
straightaway.

I have to say Smithy was
a bit scared the next night.

He wouldn't admit it,
but he was.

But nothing happened.

And it was as though
everything had gone
calm again.

But the important thing here,
it wasn't scary. At all.

I mean, the music and the
vision was very beautiful.

But... That's why I wanted
to do this programme.

'Cause it's intriguing.

-You all right?

-(WHISPERING INDISTINCTLY)

Okay, yeah.

Kim just wants to go to bed
now. It's a bit late.

What time do you normally

go to bed?

-8:

-8:

You must be a bit tired.

KIM:

SARAH:

to Mum? Okay.

Well, tell you what?

If you look up

to that camera there...

-Yeah. Little thing there.

-That?

And you'll be speaking to her,

Kim. Say good night to her.

-Good night, Mum.

-Good night, love.

Sweet dreams.

Good night, Kim.

DR PASCOE:

Remember, there's nothing
to be scared of.

To bed.

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

SARAH:

Well, one says,

the paranormal's

no more scary than

the weather or the tides.

I mean, all those things

can harm us.

But we can also

understand them.

All right? Can I leave that

light on?

-Yeah. Good night.

-All right. Good night.

-Keep warm.

-Yep.

MICHAEL:

got anything to report at all?

No. Nothing.

Just the cold.

It's typical, isn't it?

A house full of technology,

and nobody's bothered

to find out

whether central heating switch

is on.

You okay, Suzanne?

-Yes, I am.

-Got your crisps?

-Yeah.

-Yeah? Good. All right.

Now, guys, I think we've

earned ourselves a cup

of coffee, don't you?

MAN:

Pam told me where

everything was, so...

It's just there.

Mike, how do you

take the coffee?

MIKE A:

one sugar please.

SARAH:

What about you, Chris?

CHRIS:

There we are.

You know what?

I think I'd almost feel

happier if something

was happening.

It's sort of eerier

just waiting, really,

don't you find?

MIKE A:

I might've heard
something earlier. Sort of...
Just like an animal scratching
its feet, but
they don't record in this
camera at all.
-Really?

-MIKE A:

CHRIS:

my watch had stopped.
-Really?

-CHRIS:

What time? When?

CHRIS:

we went on air.

DR PASCOE:

have a hard time.
Par for the course I'm afraid.
I'm fine.
Just as long as we all know,
eh?

MICHAEL:

No, it's all right.
That's what
we're being paid for.
We're okay, anyway. Look.
We've got an old hand
to help us over here.
Now I just put the kettle on.
Do you want a cup of tea
or coffee?
-No, thanks. I'm having
orange juice, okay?
-All right.
Can you get me a glass please?

-SARAH:

up here in the cupboard.

-Yeah, that's right.

While you're in the fridge,
just pass me some milk.

Yeah. Sure.

Whoo.

A balancing act. There we are.

-Mum!

-Hello, love.

Are you all right?

Yeah, I'm fine.

Are you all right?

Yes.

MICHAEL:

So far, so good.

Now as you know,
we asked you to join our
exploration of
the supernatural by telling us
your ghost story.

Well, here's someone
with a tale to tell,
who wants to conceal
his identity.

We had this dreadful day, er,
that first evening.
with duvets being
tugged off me.

Except for being
quite amusing, we'd been
laughing about it.

It wasn't at all malevolent
or nasty.

But this particular day,
it certainly was.

One of the first incidents
that day...

We were eating lunch and...

I think it was mackerel
or something like that.

We both looked down,
this is my half-sister and me,
and saw

what looked like saliva
all over the mackerel.
Of course we couldn't eat it.
And shortly after that,
I found again what looked like
saliva on the front doorstep.
Erm...
I start...
I lost my temper with it.
For the first time,
I say "it."
This presence,
whatever it was...
And I started shouting
and swearing.
And immediately,
again, spit...
What looked like spit
appeared on my shoes.
As if in retaliation.
And either shortly before
or shortly after this...
Literally was disgusting.
(STAMMERING) We found
excrement smeared
on a cupboard door
in the bathroom.
We had already,
in fact found, er,
such things in various parts
of the flat.
This was the first time
we actually found anything
smeared like that on the door.
So it had to be cleared up.
It was really horrible.
And from someone
who believes in ghosts
to someone who's not
quite sure.
Let's join Craig Charles.
Boo!
I bet that scared you,
didn't it?

No, this is not a mask.
This is Craig Charles, live,
you lucky people.
And here we have
the thrill-seekers.
Pillars of the community.
All waiting to see if the
ghost is going to arrive.
Welcome to Fright Night.
Now I'm gonna give you
a little guided tour
of the community.
And we're gonna meet some
people who are pretty upset
about some weird goings-on.
And we're gonna go to a pretty
sinister place.
Let's break into a little bit
of a jog, lads.
Gets me fit, this jog.
That's why I told Michael,
I hate Halloween.
I hate apples.
I hate dud apples.
I hate little kids all dressed
up in... Like the devil.
I'm going to meet this woman,
Yvonne Etherly.
And she's on this piece
of waste ground here, I think.
And then she's gonna tell us
some pretty peculiar things.
Erm, Yvonne Etherly.
Yvonne? Which one...
You're Yvonne.
Okay. Yvonne, can you...
Can you tell me about some
of the things that've been
going on around here?
Well, we live opposite Pam
at number 43,
and one night, ages ago now,
we heard all this banging.
So we went to the front door,

and it was obvious it was coming from Pam's house.

CRAIG:

Well, the top window was smashed, and Pam and Kimmy were in the garden crying. So, we made them a cup of tea. And they just come in into ours whenever they need to, basically.

CRAIG:

a little bit weird. What's it like living in England's Amityville? Well, it's no joke. I mean, it's not very funny. I mean, some really weird and horrible things happen around here.

CRAIG:

weird things? Well, there was that wee girl that went missing. -Judy Weiland. -Judy Weiland. It was in all the papers. What happened to her? We don't know. She just disappeared and then... Well, I know you're always reading about people that were knifed and that sort of thing. But somebody was knifed around here that was five years old.

CRAIG:

Okay. Can you tell me a little bit about this playground? Yeah.

Shall I go in?
Yeah, yeah. Come on.
Well, it was this summer.
My... My youngest son, Gary,
came running into the house
in a real state.
So, when I calmed him down,
it seemed that they'd been
playing in here,
and they'd found this
dead black Labrador.
Where did they find it?
It was about here.
And how had it died?
Well, it'd been cut open, like
something in a butcher's shop.
Can you imagine the kind of
person that would do
something like that?
Is that all that happened?
Well, it was pregnant.
There were fetuses
scattered all over.
The kids wouldn't play
for weeks.
I should imagine not.
So as you can see, this is a
pretty sinister place.
Now I'm gonna try and find the
guy who tried unsuccessfully
to exorcise Foxhill Drive.
A Mr Arthur Lacey.
Arthur Lacey?
Arthur Lacey.
Come with me, Arthur.
You got involved in your
professional capacity,
I believe.

ARTHUR:

By profession,
I'm a British Royal Guard.

CRAIG:

spare time, you're a medium?

ARTHUR:

I'm a spiritualist.

CRAIG:

ARTHUR:

I've been given the task,
when I can,
to help spirits that may
have lost their way.

So, you, erm...

You exorcised Foxhill Drive.

Well, it wasn't

the Rituale Romanum,
bell, book and candle.

No, I simply went
and prayed with the family.
And offered a guiding light
to whatever poor soul
might need it.

And can you tell us
what happened?

You know how they say that
pigs can sense it before they
get to the slaughterhouse?

Well, I had this
overwhelming sense of evil,
of spiritual decay, is the
only way I can describe it as.

Yeah, 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.

So do you believe there is
such a thing as...

I don't know, an evil place?

Well, there are degrees, yes,
shades in all places.

I mean, anyone who buys
a house finds themselves

weighing up these
vibrations subconsciously.
You see, I think that
just as we are the product of
our mothers and fathers
and their mothers and fathers,
I think that places somehow
inherit the genes
in their past too, somehow.
Yeah?

Hey, trick-or-treaters
I think.
-Hey, what's your name?
-Katie.
-And your name?
-Billy.
Billy and Katie.
Sounds a little bit like a...

MICHAEL:

I'm sorry to have to
cut you off there.
In fact, I've just heard that
we've got to go back to Sarah.
Sarah's got something
important for us.
Sarah?
Yes, what is it?
What have you got?
Yeah, we definitely got
something here.
Just look at this.
Now, can you see this?

MICHAEL:

I certainly can, clearly.

SARAH:

it could've gotten there.
I thought maybe an old tomcat
had got in or something.

DR PASCOE:

when did you see this?

Well, I took Suzanne
up to bed...
In fact, all of us
went upstairs.
Erm, nobody was
down here at all.
Ten minutes ago,
it wasn't here.

DR PASCOE:

a handkerchief?
Can you see if
the light fitting is working?
Thanks. That's great.
Yeah, we'll do that for you.
Better turn the light
off first, hadn't I?
All right. Okay.
Here we go.
I'll put this. This is strong
enough to hold me.
There we are. (EXHALES)

-DR PASCOE:

-Er...
There's nothing dripped off
here, first of all.

DR PASCOE:

on the ceiling?
Just see, if there's anything?

DR PASCOE:

-Forced concrete.

-SARAH:

this is all completely dry.

DR PASCOE:

come from below.
Is there any smell, Sarah?

SARAH:

DR PASCOE:

the hanky, maybe?
See if there's anything
on that now.
Any odour?
The hanky? (SNIFFS)
No, no, can't smell
anything at all.

DR PASCOE:

a sample for us?
Have you got anything
that you could...
Yeah, er, what can we use
for a sample?
Something to swipe it up.

CHRIS:

DR PASCOE:

that would do.
Yeah, we're gonna
use this to...
Can I give you this hanky?
Great. There.
See if we can suck some of
whatever it is up with this.
Here we are.

DR PASCOE:

it's typical.
It's typical poltergeist.
If you pour water from a jug,
it's almost impossible to...
To avoid getting
an erratic outline.
Now these pools are perfectly
oval, they're unbroken.

-SARAH:

-(SUZANNE COUGHS)

SARAH:

MICHAEL:

SARAH:

Yeah, I've just got
a bit of a nippy tummy.

SARAH:

Eno or something, hang on.
Doctor, when they've got
those samples that we saw them
taking there,
er, what do you do with them
when you get the sample?
Well, we'll test it to see
if the calcium
and the magnesium salts
match the hardness
of the local tap water.
And where does it come from?
Don't know.

Can't get any water out.

(BANGING)

(SCREAMS)

(LAUGHS)

(SIGHS) Can't get it off now.

There we are, soaked.

There you are, Suzanne.

Sorry I'm all wet.

Let's go upstairs, shall we?

Can I ask you now,

Dr Pascoe...

We've had a look at
what's been happening there
in the house.

What, in fact, do you make
of what we see?

Well, poltergeist activity has
a pattern...

A menu if you like, erm...

First, there are the noises,
the sounds and then water.

And then the third stage is
physical phenomenon,
moving objects.

And did you think that in fact
what we're seeing there
is something starting
to happen in Foxhill Drive?
Well, who knows.

MICHAEL:

find out. No doubt.
Things have been happening
in our phone rooms.
We've got another caller
on the line now.
He's Kevin Trip, from Neath.
Pick up your phone there,
please, Doctor,
let's talk to Kevin.
-Hello, Kevin.

-KEVIN:

MICHAEL:

KEVIN:

MICHAEL:

Do you have a story for us?

KEVIN:

Yes, yes. I can hear you fine.

KEVIN:

sitting here and stuff, er...
You ain't gonna believe this,
I'm telling you.
Well, you try us, Kevin.

KEVIN:

round to watch the videos
and we put on the programmes
about ten minutes ago.
Erm, I had this sandwich,
cheese and pickle sandwich
it was.
-Oh, yes.

-KEVIN:

to buggery, it did.
I was minding my own business
and this dirty grey plate
sitting on the arm of my chair
-just dived off.

-MICHAEL:

None of us nowhere near it
or nothing, mind.
It just leapt off with a mind
of its bloody own, it did.
Kevin, erm... How close
were you to the plate?

KEVIN:

My mates, er,
they went white, they went.
Yes, yes. All right, Kevin,
I think I get the picture,
certainly.
Thank you very much,
indeed for calling.
I suppose in fact we should
have been prepared for that.
I mean, it's Halloween night,
home brew time and all that.
I can see you're not as
sceptical as I am,
Doctor, that's all right.
But really,
serious calls, please.
The lines are still open
and we've got time for
just one other call, I think.
No, in fact, we haven't.
I'm sorry, apparently
we've got to go straight back
to Foxhill Drive, where...
Things are happening, so...
...from here wasn't it?
Did you hear?
Yes, this way.

Are you picking this up too?
Just put the light on.
(BREATHING HEAVILY)
You're going to have to be...
Get it out here.

MIKE A:

SARAH:

Are you all right?
Listen, I'll crawl down there,
all right?
(SCRATCHING NOISES)
Some scratching down here.
(SCRATCHING STOPS)
(MUFFLED FOOTSTEPS)
It's moved.

MIKE A:

Let's just get this
out of the way.
Can you hear this?
-I can't get it open.
-(BANGING)
(KIDS SHOUTING INDISTINCTLY)
We can hear him
in the kitchen!
(ALL YELLING SIMULTANEOUSLY)
You just go back to bed.
(BANGING)
Back into bed.
It's downstairs. Come on.
(BANGING)
It stopped. I can't
hear anything now.
What are these?
(PANTING)
It's all kids' pictures.
They weren't here before.
-(CAT MEOWS)
-(EXCLAIMS)
(BREATHING HEAVILY)
I didn't know they had a cat.
Did you?

-I don't know what to do.
Should we go back upstairs...

-MIKE A:

Shh!
(LOUD BANGING)
Upstairs. Children. Come on.

MICHAEL:

stay where you are, please.
Sarah, stay there.
Please, don't go upstairs.
Why?

MICHAEL:

Suzanne's got out of bed
but she's not yet...
Stay here? I don't know why.

MICHAEL:

on the landing.

SARAH:

Where... Where is she?
(BANGING CONTINUES)

DR PASCOE:

of its usual misdirection.
I just...
Trust me, Sarah.
Stay there.
(BANGING CONTINUES)
Suzanne must still be in
the bedroom.

MICHAEL:

DR PASCOE:

camera range, right in
the corner of the room.
Can we cut to the wall camera?
No, sorry.
Sorry, the landing camera.
No, the landing on the door.

-(BANGING CONTINUES)
-The other landing.
That's it, and zoom in.
Can we pan?
Can we pan left?
And down.
(BANGING CONTINUES)

MICHAEL:

-(SCREAMING)

-SARAH:

Come on.
Kimmy.
Suzanne, are you okay?
Are you all right? Come on.
-It wasn't me.
-It doesn't matter.
-It wasn't me!
-It doesn't matter!

MICHAEL:

that's quite extraordinary.
We set out to catch
a ghost and...
And sadly, very sadly, what we
witnessed was a remarkable
exposure of a hoax.
Let's not be too hasty.
Oh, come on, Doctor.
Please,
-we've surely got to accept
we saw it there.

-DR PASCOE:

Look, this is an
established pan.
Genuine phenomena
followed by the fakery stage
when the children feel obliged
to come up with the goods.
Doctor, really?
I'm sorry, because...
Well, I mean, after

eight months of commitment
and connected work
like you've been through,
I can understand you feel
upset because you've
been duped.
I'd be the first to admit it
if it was absolutely sure
I had been duped.
Oh, Doctor, really...
Please don't be simplistic.
This is one incident
amongst many.
Many dozens.
I was there. I've seen them.
I've seen inexplicable things.
One-hundred percent,
no question.
And this?
Let's not get sidetracked,
please.
Let... Let's not lose
the scent.
Maybe there's a kind of...
Ritualistic reason,
it's like sympathetic magic.
Acting out what they want
to happen.
The invoking process
that proceeds
the genuine appearance.
Doctor, before we get
too involved in that
kind of jargon,
let's see what Suzanne has
to say about this.
She might... Sarah, is Suzanne
able to speak to us?
Suzanne needs a glass of water
right now.

DR PASCOE:

MICHAEL:

I'd like to talk to her
first of all
if you don't mind.
Where's my mum?

MICHAEL:

I'd like to talk to you.
Did you put the writing
in your schoolbook?

SUZANNE:

I don't want to talk about it.

MICHAEL:

in the wall?

SUZANNE:

about it!

MICHAEL:

What about the scratches
on your face, Suzanne?
-(SOBS) Mum.
-It's all right, child.
Your mum's here.
Doesn't matter.
Can you look at me?

DR PASCOE:

You can tell me.

SUZANNE:

DR PASCOE:

have to show them.
Not like this.
Hmm? Why?
Tell them
you don't tell lies, Suzie.
It's all a mistake.
She doesn't know what...
She doesn't know anything.
Do you, love?
I thought you'd leave us.

DR PASCOE:

You thought I'd leave you?
All we were,
were noises to you.

DR PASCOE:

to make us stay?
Sometimes.

MICHAEL:

It was what you wanted,
wasn't it?
We just gave you
what you wanted!

KIM:

MICHAEL:

you've heard your daughter.
She's admitted the entire
thing was a deliberate fraud.
No, I'm sorry,
I don't accept that.
Dr Pascoe has seen in her
things, same as me.
-You can't just...

-MICHAEL:

Well, she's afraid,
she's frightened.
-She doesn't know anything.

-MICHAEL:

explained, Mrs Early.
My family are telling
the truth.
We're all telling the truth.
Well, fortunately,
after this turn of events,
we're able to return
to Dr Emilio Sylvestri.
Dr Sylvestri, who's in
New York, joins us again now.

Dr Sylvestri, I imagine
you're about to say,
"I told you so."
Well... (CHUCKLES)
I... I don't get any
vicarious thrill
out of seeing parapsychology
crucified in public.
But it does...
Validate my hypothesis.
Hmm, what hypothesis?
These are disturbed
attention-seekers...
Oh, rubbish.
We... (SNICKERS).
You played into their hands.
Primetime TV
Alice in Wonderland, couldn't
take it any more, they...
-End of illusion...
-This is not the end,
please believe me.
I almost... I almost feel,
whatever is in there, it's
deliberately muddying
the waters.
Well, Dr Pascoe, thank you.
And Dr Sylvestri,
thank you, too, for joining us
from New York. Thank you
and... And good night to you.
A lot of activity
in our phone room.
You won't be amazed to
hear that after what we've
just seen in Foxhill Drive.
Er, Mike Smith, what's
happening? What's the story?
(HESITATINGLY) Well,
the strange thing is
that we're still getting calls
about that shadowy figure,
that was seen
in the haunted bedroom

or people think they've
seen in the haunted bedroom.

Now...

What's really weird is that
these are all tallying
with the description.

These are all
different phone calls.

They're, generally, all saying
that it's an old man
or a woman.

Er, bald with
a skull-like head,
dark eyes,

or some are just saying,
"Holes for eyes."

Wearing a black robe
or a dress which is
buttoned up to the neck.

So, if anybody's seen this
gentleman tonight...

Michael, I'm sorry
to interrupt,
but this is important.

Er, can somebody
in the gallery,
tell me if it's possible
to access the tape interviews
I've shot at the university,
please.

I'm sure, I'm sure
it will be, yes, erm...

In view of what's happened
there's a sequence
I need to find, urgently.

Yeah, they're saying
they can... They can get to it
sometime further
on the programme.

Yes, okay.

We can do that for you.

Erm, in the meantime
we'll have another
Ghostwatch story.

And then after that, I'd like
to hear your opinion
on what we saw,
a moment ago,
in Foxhill Drive.
Is all of this,
all of this, a hoax
or as Dr Pascoe believes,
are things just about
beginning to happen?
Well, call me after this true
ghost story, coming up now.
When I was about
eleven or twelve,
we moved to this large,
old Devonshire house.
And part of the house is
a lot older than the other
part of the house.
And it had a nasty feeling.
It was cold.
Erm, things...
Doors opened,
things fell off the wall,
ornaments shattered,
and generally, it didn't have
a nice feeling.
Erm, my bedroom
was in part of that house.
Part of that, old part of the
house. And, er...
Shadows would move
at the end of my bed.
So, I asked for a night light.
I asked a grown-up,
I think it was my grandmother.
Erm... Which made
the situation worse
in a way, because...
(AUDIO SLOWING DOWN)
-(TAPE REWINDING)
-...in a way.
Wait, wait. Can we
just clear the set? (SNICKERS)

Yeah, well something's
gone very wrong
with that ghost story,
probably a poltergeist.
What do you think, Dr Pascoe?
Anyway, erm, we'll try
to get back to that, er...
Before the end
of the programme.
Er, meanwhile, what do we do?
We go back to your calls,
that's what we'll do.
Erm, Mike Smith?
(HESITATING) Erm, the only one
I got for you at the moment,
is this woman, try... Try her.
She wants to remain anonymous.
Wants to take part in
the programme, but insists
on anonymity. Try her.
Okay, Mike, thanks.
Doctor, pick the phone up.
-Hello?

-WOMAN:

-Yes.

-WOMAN:

Yes, You're, er... You're on
BBC One's Ghostwatch.
Now, what do you want
to tell me about?

WOMAN:

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.
The ambulance is just gone.
My children are frightened.
Why are you doing this?

Now look, I am sure your
children are in shock. Er...
Also want to say, I think,
it's high time, probably,
that your kids are in bed.
I mean, it is past

the 9:

WOMAN:

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

still shows 9:

Excuse me, have all
your clocks stopped?

WOMAN:

what's going on.
They won't take their eyes,
off the set.
(CRYING) And there's blood...
There's blood
all over the wallpaper.
Look, love, it's Halloween.
They're overexcited.
Er, you've had
a terrible accident. Now...
Now, please, would you switch
off the TV and please,
send your kids to bed.
Thanks for calling us,
but we've got to move on.
Thank you, love.
No, don't let her...
I'm sorry, she's gone.
Erm, listen, please...
If you're still there.
Don't touch anything,

and if you can,
take a photograph.
Now, this is very
valuable evidence.
I've got to say to everyone
watching.
Please, please, we don't want
to give anybody
sleepless nights.
We don't want to start panic.
Don't let your imaginations
run riot.
These things we're talking
about are very,
very rare, indeed.
And the chance of them
happening to you are
exceedingly remote.
Er, please, believe us.
Right, now I think that
Dr Pascoe, that
that tape you wanted,
that interview you did some
months ago with Kim Early,
I think that's ready now.
I think we can go to it.
It's coming up now.
There you are.
So, have ever
seen him then, Kimmy?
Pipes? Yeah.
And what does he look like?
Can you describe him
to me, then?
Well, he's really old.
And this eye's got all blood
over his eye and scratch
coming out and then...
-He's bald over his head.
-Mmm-hmm.
And then he's got a nose.
And in the middle, it's got
a scratch all the way down.
-Hmm.

-In there.

-And he's got a dress on.

A dress on.

-Does he?

Yeah. It's really long
and it's black.

-It's got buttons,
all the way down.

-Hmm.

-And then lots of petticoats
underneath.

-DR PASCOE:

-MICHAEL:

-DR PASCOE:

of the description.

All right,

can we roll it back, BTL?

Back to the start of it.

(TAPE REWINDING)

-There?

-Well, he's really old.

And this eye's got all blood
over his eye and scratch
coming out and then...

-He's bald over his head.

-Mmm-hmm.

Now, do you see what I mean?

Kim's description

exactly matches

what Mike's been getting
on the phones.

"Old, man,

"bald, he's got

a skull-like head, dark eyes,

"wearing a black dress."

-KIM:

-She says it's black.

-KIM:

-Buttoned.

Well, could they have read
the descriptions in
a newspaper, perhaps?
There's been nothing in the
newspapers, not containing
that description.
It's not appeared in print
one single time, I assure you.
Then what are you saying?
Well, we were drawn to
assuming it was Suzanne
at the centre of this
because she's at puberty,
but what if she isn't?
What if it's Kim?
-We've been looking at
the wrong person.

-DR PASCOE:

Fascinating. (CHUCKLES)
Er, Sarah seems to be
trying to get our attention,
er, quite agitated.
Sarah, what is it?
Thank you. It's Pamela.
Listen to this.
Cats. It's like cats.
-Can you hear it?

-MICHAEL:

It's all...
It's all around us.
Like they're trapped,
somewhere. Do you hear it?
(CAT MEOWING)
Cats running round up there
on the ceiling.

-MICHAEL:

hear anything, Sarah?
-Yes.
Yeah, I can hear it, now.
She's right.

-KIM:

-PAMELA:

(CATS MEOWING LOUDER)

KIM:

What do you mean?

What's wrong, Kimmy?

-PAMELA:

-(SUZANNE MOANING)

SARAH:

PAMELA:

Don't get upset, love.

Your mum's here.

-(CRYING) Oh, dear God.

-SARAH:

SARAH:

What do you want us to do?

-MICHAEL:

Are you all right?

-What should we do? (GASPS)

-Get away! Get away from...

-No Mum, they have to stay.

They have to see everything.

DR PASCOE:

it's all right. Don't worry.

It's some kind off allergenic
psychosomatic reaction.

MICHAEL:

self-mutilation.

She could've done it with her
own fingernails, you know?

SARAH:

her own fingernails for this.

"Fingernails"?

What flaming fingernails?

(KIM CRIES OUT)

Now, what do you
want us to do?

DR PASCOE:

I've seen it before.
It will subside.
Feel her temperature.

-SARAH:

-Get off me. Don't touch me.

SARAH:

in here. It's so cold.
Well, we can't move her,
because she is in agony
and she won't even
let me touch her.

SARAH:

want me to do.

PAMELA:

and get some water.

SARAH:

We'll get out of here,
come on.

-Sorry, I didn't mean to
drag you out.

-CHRIS:

I just think they need
a bit of time, here.

-(GHOST SIGHS HEAVILY)

-SARAH:

-CHRIS:

-(GASPING)

SARAH:

SARAH:

I saw somebody
standing behind the door.

CHRIS:

Sorry.
-Pam, here we are.

-KIM:

be punished. She's a bad girl.
It's all right. Just be quiet.

MIKE:

Sarah, should we send
someone in, now?

SARAH:

how she'd react.
-Just let... Let's, let
everything settle down now.
-(SUZANNE MUMBLING)
-What, darling?
-We've got to stay.
Pipes says we've got to stay.
Okay, okay.
I should tell you,
if you've joined
to see the next programme
that in fact we're staying
with what we have here
from Foxhill Drive,
because the events are...
Are so remarkable and dramatic
that we will be staying
with them
for as long as we have to.

SARAH:

than it was before?

MICHAEL:

Your theory that...
In fact, Kimmy was the focus
for the poltergeist activity.

What does this mean, now?

DR PASCOE:

they're both involved.
I mean, maybe
it's like a tandem effect.
Kim's creating the energy
and Suzanne's directing
the violence in on herself.
First, Suzanne,
then Kimmy,
then this.
You don't know, do you?
No, I don't.

SARAH:

darling...

MIKE:

in here. We've got a...
A very important phone call
which I think
you both should take
right now.
Doctor.
Er, hello,
who am I talking to?

WOMAN:

my name is Mary Christopher.
And I just wanted to phone
and tell you about this...
Well...
About my mother, really.
We were Northolt
born and bred.
And, erm, and as children,
if we were naughty
or couldn't get to sleep,
our mum used to say, "Mother
Seddons will come to get you."
It used to scare us rigid.
I don't know why she'd...
Parents do do some awful and

daft things, don't they, Mary?

MARY:

I found out that
she really did exist.
And she was a baby farmer,
like a child minder.
She used to take kids in,
but she used to kill them.
And she'd drown them
in the big coppers.
And why... Why I'm ringing is,
she used to live
in one of the old terraces
in Foxhill by the railway
as it was then,
and is now, Foxhill Drive,
and I'm just sure it's where
those poor girls live now.
And really,
that's all I have to say.
I just wanted
to make sure you knew.
Thanks for your call, Mary.
Thanks very much
for calling in.
Sarah, I wonder...
Sarah, Sarah,
did you hear any of that?
Sarah, can you hear me?
Could I talk to Sarah, please?
Mike, it's all right.
I can hear you. I'm fine.
Erm, Suzanne's feeling
a bit better now.
But we still don't know how
the scratches got on her face.
But, we feel it's probably
best to get the girls
out of the house now.
Er, things are still...
Feeling quite strange.

KIM:

Get it off!
I've got to talk to somebody.
Kimmy? Who?
Kim, who're you talking to?
Pipes.

SARAH:

Here.

SARAH:

Kimmy?
Like somebody's mum.

MICHAEL:

of those children
out of that house.

-PAMELA:

it's time to go.
-No!

MICHAEL:

take care of Suzanne as well.
Please, let's have
the kids out of the house.
-I want to speak to Pipes.
-Leave me alone.
I'm not a baby!

KIM:

you said you'd stay.

SARAH:

-(LOUD THUDDING)

-SARAH:

KIM:

SARAH:

SARAH:

Downstairs. Just outside.
Come on.

(INDISTINCT CONVERSATION)

KIM:

Pipes says we've got to stay.
Pipes wants to see everybody.
Look, everybody wants
to see him.

MICHAEL:

the children are on their way
out of the house now.
And once they are,
I suppose that'll be the end
of our program, the end of our
Ghostwatch programme.
I hope they...
They are out shortly.
Er, as we wait for them
to come out,
we'll go over
to our phone-in studio.
Mike, what's been happening?

MIKE:

it's understandably
fairly chaotic here.
Erm, we're getting all sorts
of calls.
In Derby, someone was ringing
to say that her clock
had stopped.

MICHAEL:

a clock stopping.
A Ken and Joyce Shrivener
from Telford in Shropshire,
their radio has gone dead.
And the microwave oven
is pinging repetitively.
Well, where are
they happening?
I mean, is there
a geographical pattern?
How many of these incidents

are there?

I don't know, I don't know
how many of these to take
with a pinch of salt.

Mrs Pinder from Chepstow,
her dog won't stop barking.

Er, in fact, we have
loads of instances
recorded here, this evening,
of pets acting up
all through the programme.

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

I'm sure we can assume
that many, if not all of
these calls, are jokes.

I'm more interested in
what's happening at the house.
Are they all out yet?

MIKE:

wait, wait, wait.

We've got one here that,
erm...

Just in the last few minutes,
a young lady, very distressed,
in response to something
that we showed earlier on.

And she's hung up
before we'd had a chance to
talk to her, so...

The point is,
there's someone here
who could take your call now.

We need to talk to you,
could you call back?

- Can we talk to these people?

-Let's get back to Sarah.

Sarah... Sarah,
are you all right?

Er, I'm s...

I can hardly hear you.

(AUDIO MUTES)

...you can hear
what I'm saying.
Erm,
Suzanne's a lot quieter now.
But, er...
They... They won't move.
They won't listen to me.
I think Suzanne's in...
In some kind
of a state of shock.
What do I do?
I can't leave them.
(LOUD FEEDBACK)
Sorry,
I've got to take this out.
-It's a terrible noise.
-(LOUD BANGING)
(BANGING CONTINUES)
I don't know what's going on.
Can you hear this?
Smithy?
-Michael?
-(FEEDBACK CONTINUES)
Dr Pascoe?
(BANGING CONTINUES)
There are incredible noises
coming from the walls.
And from the ceiling.
(SCREAMS)
-Oh.
-Jesus.
Kimmy. Kim!
-You all right?
-Can't you do something?
(SHRIEKS)
Suzie.
(IN DEMONIC VOICE)
What big eyes you have.
What big lips you have.

PAMELA:

Stop it, Suzie!
Suzanne,
you're coming with me.

Suzanne?
You're coming... Suzanne?
Listen to me, Suzie.
Suzie? Can you hear me?
Suzanne, do you hear me?
(IN OWN VOICE) Yes.
Yes. Get out.
Get out
if you don't want to be here.
I don't care.
You just mess things up.
You mess everything up.
I hate you.

SARAH:

Kimmy, if you can hear me,
just shout.
Let me know where you are,
so that we can help you.
Kimmy!
(PANTING)
Kim.
Just say something.
Kimmy?
Kimmy!
Kim?
(WATER RUNNING)
It's her bunny.
The fridge.
Kimmy. Come on, darling.
-Hmm?
-Pipes said to do it.
-Why?
-Pipes says he's a bad,
bad bunny.
Here are his eyes.
(CATS SHRIEKING)
What's that noise?
(SHRIEKING CONTINUES)
All right,
where is it coming from?

MICHAEL:

(RATTLING)

MICHAEL:

like an earthquake.

(CATS MEWLING)

-SARAH:

-(MEWLING CONTINUES)

It's in here.

It's in the glory hole.

SARAH:

over there, darling?

Stay... Stay over there.

It's in there.

SARAH:

(CATS SHRIEKING)

SARAH:

(SARAH GRUNTS)

(CATS MEWLING)

SARAH:

of the kitchen drawer?

(CATS SHRIEKING)

(SARAH GRUNTS)

Take this away. Yeah.

-(CRASHING)

-SARAH:

Oh, my God, what's happened?

Are you okay? Look.

Chris, stay there. I'm gonna

go and get help, all right?

-CHRIS:

-Just stay there with him.

(SUZANNE SCREAMING)

Suzanne...

SUZANNE:

Suzanne?

SUZANNE:

He's hurting me.
Get off me! Get away!
Get off me!
No! Go away!
Mum, help me!
Don't leave me, Mum! (SCREAMS)

MIKE:

the link completely?

MICHAEL:

Hang on, yeah, we're on.

MICHAEL:

We've honestly lost the link?
Well, the red light's on.
We are definitely on.
-Sorry, there seems
to be a bit of a...
-Okay, we can't get it back.
Bit of a bold, in TV speak,
I think we can say.

MIKE:

to get it back somehow.

MICHAEL:

Er, we're finding out.
Well, nothing to report so far
from the house.
-Eh...
-It all seems very quiet
and peaceful.
To tell you the truth,
I'm not really bothered.
I didn't really want the scoop
on the Headless Horseman.
I mean, like, where do you
put your microphone?
(LAUGHING)

MICHAEL:

to them? What's everybody
doing up there?

You're following me around,
kids, aren't you?
I think we're off again now.
God. I wish someone
would've said we were on then.
You know,
I'm shouting away and...
Only at the BBC, loves.

-DR PASCOE:

-What's going on then?

DR PASCOE:

MICHAEL:

MICHAEL:

Back in Foxhill Drive.

-Oh, fantastic.

-DR PASCOE:

MICHAEL:

but it looks peaceful enough,
doesn't it?

DR PASCOE:

MICHAEL:

I assume they've got him out,
actually. Obviously.
And back to... Back to normal.
They look happy.
Mike Smith's right.
He breathes a sigh
of relief, no doubt.
(STAMMERS) Yeah... No,
I'm delighted... I...
I was ready to, erm...
I don't know...
Oh, panic over, hopefully.
Can we see
the rest of the house?
I'm sure we can. I'd like to

talk to Sarah as well.
While we're working on trying
to talk to Sarah again,
perhaps there's time to take
one of those many phone calls
that are stacking up. Mike?
Yeah, I'll be delighted to.
Who is the next caller?
Talk to him...
-Hello. Your name is?

-MAN:

I don't want to give me name.
But I think I have some
information for you about
the history of the house.
Well, what do you know
about it?
Well, we've been into
all that. We've got the, er,
the deeds and searches going
back to the year it was built.
And the history of the site
as far the Doomsday Book,
and the, erm, the lay lines.

MAN:

Mr and Mrs Sellers?
Yes, they're on our list
of tenants.
They lived there in the '60s
I think.

MAN:

they sublet a room?
No, I didn't...
I didn't know that.

MAN:

it wouldn't be on
the official records.
The lodger was their nephew,
Raymond Tunstall.
How do you know him?

And why are you calling, sir?

MAN:

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.

MICHAEL:

MAN:

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.
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...
Hello? Are you still there?
If you are, please go on.
Hello?

MAN:

He tied a wire around his neck
to a lathe and switched it on.

He did it where he kept
his tools, under the stairs.
His aunt and uncle
were on holiday.
It was twelve days
before anybody found him.
They heard the cats screaming.
He had about a dozen cats.
The cats were locked in,
of course.
Of course...
Twelve days...
They got hungry.
They got to work, on...
On his face.

DR PASCOE:

I'm sure what you say is true.
We've no reason
to disbelieve you. But...
(SIGHS)
In order to substantiate...

MICHAEL:

Doctor, he's... He's hung up.
Sorry, but that's how it is.
He's gone.
Oh, dear...
I think this is
the onion skin.
-What is?
-(SIGHS)
I mean, what happened
on that spot,
how many terrible things
have...
Oh, this has got to be
nonsense, Doctor.
Before Turnstall, before
Mother Seddons, way back...
Maybe into prehistory...
Oh, nonsense. There'll be
no more calls, please.
Also,

our switchboard's jammed.
We've been inundated
with hoaxes...
The Rosenheim poltergeist
affected a telephone exchange,
rang up endless bills,
misdirected calls...
...poltergeist
or no poltergeist.
They are seeing it now,
for God's sake.
Don't close the lines!
We need to know
what's happening out there!
You're the expert!
What is happening out there?
I don't know.
-Jeez...

-MICHAEL:

Doctor, what's wrong?
What's the matter?
It's in the machine.

MICHAEL:

-Well, look at the picture.
-Where?

DR PASCOE:

The picture on the wall.

- MICHAEL:

the picture on the wall?
-Well, it's still there.
It hasn't fallen.
It's not come off the wall.
This picture we're seeing now
isn't live.
This is some earlier footage
from earlier in the evening.
This is just a cover.
-It's a dupe.
-(MICHAEL STAMMERS)

DR PASCOE:

happening now.

MICHAEL:

happening?

(SCREAMING)

(LOUD GROANING)

It's what you wanted,
wasn't it?

Well, we just gave you
what you wanted!

-DR PASCOE:

very shocked any more.

-KIM:

MICHAEL:

the recorder isn't shocked
any more. You're being silly.

(WIND HOWLING)

There's a wind.

Have you ever heard of

-in a studio?

-How many observers

do we have tonight?

-I don't understand.

-Jesus, Mike,

we've created a seance.

A massive seance.

MICHAEL:

What's this? This...

(SIREN BLARING)

This could be live. Is this is
happening outside the house?

-I think it is.

-The police! The police!

The police!

(SIREN BLARING)

MICHAEL:

to assume this is live,
actually happening.

-DR PASCOE:

Is that Kimmy? Yes.

-(DOGS BARKING)

KIM:

MICHAEL:

We've seen Mike come out.

We've seen Kim.

We've seen... We've seen Pam.

So that leaves Suzanne...

And Sarah.

Now... Now where are they?

Where can they be?

-Have you seen them?

-DR PASCOE:

still in there.

MIKE:

MICHAEL:

MIKE:

what are we seeing here?

DR PASCOE:

The infrared camera.

DR PASCOE:

SARAH:

MIKE:

DR PASCOE:

SARAH:

MICHAEL:

SARAH:

CHRIS:

-Where are you?

-CHRIS:

Oh, my God, you're there.

Can you see if you can
see her in that room?

CHRIS:

CHRIS:

down here.

I know, Chris. Have you still
got your lighter?

CHRIS:

Got it. There we are.

Oh...

(CLATTERING)

There we go.

Is it okay for you?

Is it okay?

CHRIS:

SARAH:

Chris, look.

(CAMERA WHIRRING)

SARAH:

CHRIS:

-(WIND HOWLING)

-(SARAH GASPS)

SUZANNE:

-(ELECTRICITY CRACKLES)

-SUZANNE:

Help me, Mum, please!

SARAH:

we're here!

Where are you?

SUZANNE:

-Help!

-CHRIS:

In the glory hole.

-(CHRIS GRUNTS) Shit.

-SARAH:

are you all right?

CHRIS:

SARAH:

SUZANNE:

SARAH:

SUZANNE:

Get away!

SARAH:

Suzie?

SUZANNE:

I can't open the door.

It's blocked. Suzie?

You've got to push it

from the inside.

SUZANNE:

Come on!

It's no good.

SUZANNE:

-(WIND HOWLING LOUDER)

-(SARAH GASPS)

Suzie?

-Thank God.

-(CAT MEWLING)

No one's gonna hurt you.

You're safe here.

MIKE:

(CAT SHRIEKING)

-(WOMAN GASPS)

-(CATS SHRIEKING)

MAN 1:

Get out!

Get out!

MAN 2:

People are leaving
the studio now.

-(LIGHTS BURST)

-The lights are blowing
all over the place.

MIKE:

-I'm not going.

Get the link back.

-(MICHAEL TALKING)

Get the link back. If somebody
can get the link back...

(INDISTINCT CHATTERING)

Lights... I think
we're losing power.

MIKE:

that my wife is safe, I'll go.
We have got an emergency
generator...

-Whether or not we should
bring it in, I don't know.

-MIKE:

MICHAEL:

completely dark.

Just... Just blackness now.

All the... The lights have
failed. The power's gone off.

We've got some...

Some lights in the studio.

I don't know...

This camera's... I don't know

which one's working. I mean...

(CHUCKLING)

There are no cameramen.

I mean, it's difficult to know
even if anybody's
still with us, but...

-If they are, this is the
scene in this...

-(CATS MEWLING)

In this studio.

This totally deserted studio.

Autocue's working.

"Round and round the garden...

"Like a teddy bear"?

(CATS MEWLING)

GHOST:

those stories about

Mother Seddons, did you?

Fee fie foe fum...

(CATS SHRIEKING)