

"THE VICTIM"

EPI SODE 103

Written by

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SHOOTING SCRIPT

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LILAC PAGE

DPU FROM 102: reprise the end of the final scene --

1

1

In CHRISTIAN GRAHAM'S POV -- following CRAIG MYERS --

Jumpy Craig is hyper-aware of people around him as he walks. But Christian is careful, keeps his hood up, eyes focused on Craig. PRELAP:

SOLOMON (V.O)
You got what you wanted, Anna...

Off Solomon's frustration --

CUT TO:

3

3

Craig walks on -- then STOPS, at an intersection. Christian stops too... Suddenly, he's within touching distance of the man who may have killed his son --

A WINDOW: part BOARDED and stared at by... REBECCA MYERS, faraway, sitting on the bed.

CAPTION:

Hearing indistinct VOICES, Rebecca moves to the half of the window still intact and looks out to see --

Craig and JESSICA MYERS: on the drive, putting picnic BA

Another CAR boot -- also being filled with BAGS.

Danny carries more to his car. In the B/G pick up LOUISE GRAHAM, visible through the o

LOUISE (CONT'D)
Your turn now...

ANNA
... I told him the same.

But Louise won't let Anna off the hook that easy.

LOUISE
You know what I mean; he knows
you're going to court and he's
scared.

ANNA
He's not the only one...

Their eyes meet and Anna's vulnerability is evident: Louise still one of very few people allowed to see it.

LOUISE
You've been through worse; you'll
be fine...

ANNA
... What about you?

Louise frowns: what about me? Anna gestures upstairs and lowers her voice:

ANNA (CONT'D)
You've only known him a year; he's
a lot older than you --

LOUISE
I'm eighteen, Mum --

ANNA
I'm not trying to stop you --

LOUISE
We're not getting married! He
lives nearer uni and... we all need
some space, don't we?

A beat and meeting Louise's eye, Anna manages another smile --

CUT TO:

9

9

Anna: WAILING, silently...

She sits on top of the toilet, convulsing (PILLS visible on the side), tears and spit and snot marking the heartbreaking aftermath of letting go of another child...

CUT TO:

ANNA
... Because we love you and we want
you to be happy --

BEN
You don't tell me anything...

Anna and Lenny share a glance...

ANNA
What do you mean?

But Ben remains silent.

LENNY
Do you mean about Liam?

And again.

ANNA
We've talked about what happened to
your brother...

BEN
(beat)
I still don't really know...

ANNA
I've told you everything I know --

BEN
There's more than that on the
internet...

Ben's prod at Anna is not only painful -- it also chills
he

ANNA

(to Ben)

But we're going to do everything

SOLOMON

And what is your occupation?

ANNA

I'm a registered nurse.

SOLOMON

How long have you cared for people?

WILLIAM
Where is she?

CRAIG

About five years back, I was walking through the town with Tom and some guy out with his pals said something; I don't even remember

CRAI G
... What do you mean?

As Rebecca searches Craig's pleading eyes, the moment is broken by the breathless arrival of an excited Jessica.

JESSICA

Can we take a picture? With Oscar
in?

Craig and Rebecca force smiles and CROUCH down with Jessica, Craig pulling out his PHONE. The trio pose close together (Jess holding Oscar next to her face) and Craig takes the family SELFIE we saw him looking at in the Witness Room in Ep1. Over their difficult smiles, PRELAP:

SOLOMON (V.O.)

Having been through what you
have

CONTINUED:

ANNA (CONT'D)
(off Gerry's smile)
Thanks for coming...

GERRY

I'm always here for you.

As Mo steps out of the court behind them, Anna regards Gerry with sudden intensity:

ANNA

Are you?

Gerry frowns at Anna, who checks the vicinity: what is this?

TIME CUT TO:

Gerry looks away and sighs -- but doesn't deny it.

ANNA (CONT'D)

If there's anything you can tell
me; a

ANNA

Ever since he got out. She's retired now but still sees a few clients; I don't know where she meets them...

Mo stares at Anna: knows that's now her 'job' -- and she looks immediately worried.

ANNA(CONT'D)

Can you find out?

Anna needs to go -- and not to be seen plotting with Mo by her family or Gerry. Seeing Mo's unease:

ANNA(CONT'D)

You've given your evidence. What are you worried about?

MO

Apart from being sent to prison and my kids going in to care?

ANNA

dh That won't happen

Craig. Standing on the landing, his attention utterly rapt.
Rebecca cranes to see that he's staring at --

Jessica. Oblivious, cleaning her teeth in the bathroom, door open, ready for bed. It's mundane -- but Craig stares at the spectacle as if witnessing magic: the love of his life...

Rebecca looks conflicted. Even more so when finally, Craig notices her -- and his smiles says: we're so lucky... Then he registers the pillows. And frowns.

REBECCA
(in explanation)
I said she can come in with me
tonight...

Craig eyes the pillows -- realising they're for him.

REBECCA (CONT'D)
She's still a bit frightened and we
can't find Oscar...

Cr

See that land -- with the Jury and in the Public Gallery.

ANNA (CONT'D)

I said Liam could go to the shop.
He'd done it before and I don't
know if he was lured away or if he
took it

*
*
*

30

30

Stay with Craig, pursuing something. Into the --

31

31

Where he FUMBLES with KEYS and lets himself out, into the --

32

32

FROWN deepening, Craig moves across the lawn -- and near the back fence, STOPS. He realises what he's looking at and reacts, HORRIFIED, at (t) Tj ET BT 12 0 0 12 Tf (l) Tj ET BT 12 BT3

Hastily-dressed Rebecca enters and sees Carl (still in pyjamas) at the kitchen table, holding t

CR

LOUISE

Mum?

But Anna is suddenly --

RUNNING! Out of the court and away from her family --

Shocked Lenny CHASES after her and we --

TI

CRAIG (CONT'D)
FuckTm /TT1 1 Tf (D) Tj ET BT 106

CRAIG
... Did you?

Grover frowns at Craig.

GROVER

And
you

Grover eyes Cr
intrigue becom

That
stati
(o
Were

Craig doesn' t an

GROVER (CONT'D)
Here's to the truth: whatever it
costs us...

Craig manages to TOUCH the brim of his cup to Grover's and
hold his eye -- but it's far from comfortable...

CUT TO:

47B

47B

Lenny checks his WATCH -- and his deepening anxiety is made
worse by the sight before him --

Anna: working feverishly on her hands and knees, fingers
caked with SOIL, court clothes dirty, determined to restore
the grave to its previous state.

LENNY
There's no time for this now; we
have to go...

But she continues working...

LENNY (CONT'D)
You can't be late; we have to go
now --

Still Anna continues. Lenny GRABS her arm --

LENNY (CONT'D)
Stop it!

But Anna THROWS him off: I leave me alone!

CUT TO:

47C

47C

TOM CARPENTER (in work gear, including a PAINT-spattered
SWEATSHIRT, most noticeably white and a yellow similar to
that from the cemetery), eats a hearty pub LUNCH with a PINT
of Lager. He glances to his side at --

Craig: preoccupied, sipping a COKE in an all but empty
daytime pub (NS BARPERSON glancing across throughout).

TOM
Why didn't you want to go to court toda 161 Tm /TT1 1 Tf (c

I wish Ms. M TOM

Craig continues staring at Tom: what is he saying?

TOM (CONT'D)

But I've built a life here...

Now Craig's exp

49 SCENE 49 OMITTED

49

49A

49A

BANG! The door to the Public Gallery is pushed heavily open and in BUSTLES --

Anna: soil on her shoes, hair ragged and altogether far from her earlier polished look. Worried Lenny follows her in and they're cutting it very fine as --

Solomon moves to the back of the court (all ready for the afternoon session). He's relieved she's made it but noticing her appearance, is perturbed --

SOLOMON
Are you OK?

Anna nods and unwilling to talk, heads for the dock --

Grover watches her with interest, then touches his jacket POCKET (his phone vibrating). He surreptitiously glances at his PHONE and looks at the number CALLING --

He frowns: unexpected. Grover MOVES to exit the court and take the call and we --

TIME CUT TO:

49B OMITTED

49B

50

50

Or

SOLOMON

And I'm not going to lie to you:
she's in a lot of trouble...

This is visibly painful for William to hear. Grover glances at his WATCH: time is against him.

GROVER (CONT'D)
You'd like to help her... wouldn't you?

Wary, William meets Grover's eyes fully now and without nodding, confirms it.

GROVER (CONT'D)
And you can... But it's important that you tell me the truth about how you've helped her in the past... Do you understand?

Off William's uncertainty, PRELAP:

GROVER (V.O) (CONT'D)
Where and when did you first hear the name Craig Myers?

54

54

Playing on SCREEN in court (and on MONITORS on front of the Jury and Anna in the Witness Box): the INTERVIEW from Ep1 (take Anna's eyes dueling with Ella's as it's played).

Solomon stares hard at Anna. She sighs: *this is futile...*

ANNA
... No comment.

GROVER
You used social media to instruct someone to attack Mr. Myers, didn't you?

ANNA
No comment.

55

55

Back with Grover and William. There is still an element of fishing from Grover but it's a confident punt:

GROVER
We both know you att~~e~~

GROVER (CONT'D)

If you want to help Anna -- and
yourself -- what you need to do now
is admit that she told you to do
i

No -- ANNA Anna! SOLOMON

ANNA
-- but I'm glad they did!

SOLOMON
Now we stop!

Ella presses the REMOTE CONTROL to stop th

His [CRAIG'S] life and Liam's don't
have the same value...

(at Craig)

The day he killed a child he gave
up his human rights. You can't
compare them...

Craig steels his jaw. Ella ~~lets~~

ANNA

No --

ELLA

And you know full well who

ELLA
Answer the question, please

ELLA
Do you believe that Craig Myers is
Eddie J. Turner?

A long beat. Anna stares again at Craig. Their

Indeed, you heard the accused state that she did not want Mr. Myers dead. . . Anna Dean is an experienced and dedicated nurse of eleven years standing: she cares for people --

JUMP CUT TO:

70

70

SOLOMON

The Crown has failed to prove beyond reasonable doubt that Anna Dean posted the accusation online; and has failed to prove beyond reasonable doubt that whoever did so intended the complainer to be murdered --

JUMP CUT TO:

71

71

ELLA

That's why you must find Anna Dean Guilty as charged.

JUMP CUT TO:

72

72

SOLOMON

Both elements must be satisfied for a verdict of Guilty to be returned. . .

Take Solomon -- has he done enough?

Take Ella -- has she done enough?

TIME CUT TO:

Anna reacts: deep breath, they're close.

ANNA (IN PHONE)
You're sure?

Mo looks at the picture of Judith again On the IPAD.

MO
The manager knows h

As Louise talks, Anna's eye is caught by something. She frowns, then --

FREEZES. STARES wide-eyed at something under the table -- and suddenly, she's finding it hard to breathe... Louise glances back at her, alarmed:

LOUISE (CONT'D)

Mum?

She follows Anna's hypnotic stare. To Ben's SHOES -- and to several telltale (if not to her) SPLASHES of the distinctive yellow SPRAYPAINT from the cemetery. This just as --

Lenny enters -- and registers all is not well just as Anna --

LUNGES at Ben and --

Lenny LUNGES at Anna! Stops her grabbing Ben wh

CLATTERS off his chair and on to the floor, COWE
against the unit, Louise protecting him then --

Moving to help Lenny, struggling to RESTRAIN Anna
cacophony of shouts and screams:

LOUISE (CONT'D)
Mum!

LENNY
Calm down!

LOUISE
Stop it!

LENNY (CONT'D)
Stay still!

And over them all, Anna stares at Ben in disbelief, sp
FURY and demanding:

ANNA
How could you? How could you?

From that noisy chaos --

TIME CUT TO:

78

78

Anna stands in silence -- but for her own uneven breathing...
Still in shock and struggling to process that her own son
coul

LENNY
This is how you get revenge,
Anna... by forgi vi ng hi m...

ANNA
(shaki ng head: no)
He doesn' t deserve it --

LENNY
(agai n)
It's nothing to do wi th hi m! It's
about you. Us... We can' t get
Li am back but we can get you
back... Hate' s not working, is it?
Look at you... It' s killi ng you!
It' s killi ng everythi ng...

She stares at L

ANNA
I can't... I'm sorry. I thought
you understood...

It's almost physically painful for Lenny. He looks away from
Anna, his heart breaking. Then he leaves the room...

Alone, Anna looks to the window, a plan forming --

TIME CUT TO:

79

79

Anna, WALKING, almost stumbling...

She turns a corner and STOPS. Looks up and surveys: a row of
large rundown HOUSES in an undesirable part of Edinburgh...
Where is she?

PRELAP a doorbell RINGING and --

CUT TO:

79A

79A

A forlorn Louise opens the door to and is surprised to see --
Gerry Tythe: agitated. Off Louise's curious smile --

CUT TO:

79B

79B

Gerry looks awkward, doesn't take off his coat.

LOUISE
Mum's not here but... sit down.

GERRY
I won't... I shouldn't be here at
all rea94 25Tm /TT1 1 Tf (1) 12 0 0 12 215 245 Tm3y

GERRY
How long have you known him, Lou?

LOUISE
... About a year. Why?

Gerry nods: makes sense.

LENNY
Is something wrong?.....

GERRY
(to both)
You n /TT1 1 Tf (o) Tj ET BT

GERRY

... No, for more than that; I don't
know details but...

(with feeling)

I do know he's bad news...

Now Lo 0 12 201 737 Tm / T12 (5 29729568) Tm / T1 (1) 3200956 (8) 376892 Tm / T1 (1) 258

LENNY
Why would you know him?

AS

A

CHRISTIAN
(understands)
But nowhere near as bad, eh...

Anna shakes her head slightly -- nowhere near. As Christi

(beat)
Is that why you came?

Anna searches Christian's face for a long beat. Then she
LUNGES again but this time she --

KISSES Christian... Surprised, he RESPONDS...

CHRISTIAN

But Lou said there's no actual proof...

As Anna considers that --

CUT TO:

Desperate Ann