that was then

episodes 1 to 5
of a fifteen-part serial
by jonathan myerson

broadcast June 2017
A PODCAST DRAMA

This serial is an attempt to create a new way of presenting radio drama.

Tapping into the hunger for podcasts which explore unsolved crimes (Trace, 48 Hours...) or miscarriages of justice (Serial, Criminal..), this drama series aims to do the same.

It also exploits the modern ubiquity of both recording devices (we all carry one in our pockets) and recorded material from our pasts (everyone is taping everything). No generation has ever existed with so much of its history recorded and recordable.

So in this drama, there is no fourth wall. Everything that is recorded is knowingly done so...by the central character. It is 'her' podcast. All the dialogues exist entirely as she taped them, discreetly setting her phone recorder app. In other words, if you tuned accidentally into a random episode, for a while you could imagine it’s a true crime podcast.

Therefore this narration from Anna is central. But it is not Recollected-in-Tranquillity narration, nor Suspended Disbelief narration. Anything but. Rather it is the sound of Anna recording her ongoing story into her iPhone, here and now, and then cutting in what she has recorded in the last days or hours – often with bad acoustics and thumbs on microphones, interruptions and drop-outs. We do not cut to scenes to which we somehow have magical access – as in a normal, fourth-wall drama.

The source of everything we hear is explained. Like any of those non-fiction podcasts. Except this is happening to our ‘reporter’, our narrator, live, day by day.

Also echoing the memoir fiction crossover of writers like Knausgaard and Cusk and Coetzee, this serial aims to occupy the same territory for drama: is it the narrator’s autobiography or is it a story? To what extent is the protagonist inventing or being invented by it?
that was then
by jonathan myerson

studio draft

EPISODE 1

cast
ANNA
REPORTER
THE BEESTON BATMAN
HARRY
LAUREN

on tape, aged 20ish, in 1995
ANNA
HARRY
STUART
VINNY
ROZ
PHOEBE
BEN
NOTTINGHAM 1995: STUDENT HOUSE, MAIN ROOM: SUMMER EVENING

A DRUNKEN GAME OF INDOOR CATCH IS IN PROGRESS. 
EVERYONE IS SLIGHTLY DRUNK AND TALKING OVER EVERYONE, SO ALL THIS IS SUPER-CHAOTIC. 
'THE BENDS' LP IS PLAYING.

ANNA IS FILMING IT – SO WHEN SHE SPEAKS, SHE IS RIGHT BY THE MICROPHONE.

ANNA IN ITALICS IS ANNA WATCHING IT IN 2017, SPEAKING OVER THE RECORDING¹

STUART You dropped it! You floored that bear!

PHOEBE I got him by the leg long before he – look! Leg hold. Official leg hold!

MEANWHILE:

HARRY He totally belly-flopped, Phoebs. He skidded.

ANNA That was a drop. I got it here on tape.

PHOEBE Ruling! I demand a ruling.

VINNY Give that girl a ruling.

THEY ALL TURN TO BEN

BEN It is written, it is verily written, my brethren, in the Book of BearCatch, Verse Seven, Chapter Eighty-Three.

OVER BEN:

ANNA (IT HURTS TO SEE HIM AGAIN) Ben, Ben, Ben.

VINNY Get on with it!

¹ as it will very quickly become the minority, I am using italics for Anna's Voice Over, when she is speaking into her voice recorder, and non-italics for the actual scenes/recordings/clips which will make up the lion's share of the action.
ANNA (OVER) Oh Ben. How did it happen? How did we let it?

ANNA IS SPEAKING INTO HER PHONE, RECORDING HERSELF AS SHE WATCHES. THERE IS AN URGENCY BUT ALSO A FEAR: NOT OF SOMEONE OR SOMETHING BUT OF WHAT SHE IS NOT ADMITTING TO HERSELF.

CONTINUING:
ANNA And chapters come before verses.

ANNA (AT HERSELF) This is – stop, stop, why'm I doing this?

BEN It is written, that if the ear of the Teddy shall graze the ground, but the bear it faileth to make full and unclean contact with the linoleum...

STUART (OVER, MOCK-BORED) Please, God, take me now.

BEN ...The Bear Dropper shall forfeit one shot of pepper tequila.

VINNY Man, the pepper tequila.


PHOEBE You're just trying to get me drunk.

BEN Why on earth would I do that?

ROZ (POURING AND OFFERING) Just drink it, sweetheart.

ANNA You always had to be in charge, didn’t you, Roz?

PHOEBE He didn’t tou –

OTHERS Drink, drink, drink.
Down, down, down

PHOEBE I’ve got that essay to do, you know. I wasn’t lying.

ANNA Phoebe! What are you doing now? Are you better?
BEN Then thou shouldst not allow the Holy Tedward to smite the godless ground.

PHOEBE (MID-COUGH) I caught his leg. His ear might have slightly skimmed the –

STUART Everyone, ready. She does this, pretends to talk about something else, does it to surprise you.

ANNA Look at you. Look at you – so young, so everything. Oh, Stuart.

HARRY She’s getting ready. It’s so obvious.

AND ACROSS THIS:

PHOEBE (ANNOUNCING THE CATCHER) Stuart!

SHE THROWS THE TEDDY BEAR AND STUART LAUNCHES HIMSELF ACROSS THE SOFA. SOMETHING BREAKS, OTHER THINGS ARE KNOCKED ASKEW, THE RECORD PLAYER JUMPS.

HARRY (OF HIS RECORD) Careful! I just bought that.

STUART Foul throw! Impossible.

PHOEBE THEN OTHERS Drink, drink, drink!

OVER:

ANNA I have to make a start. A proper start. Make some sense of all this. Put it in some sort of order.

CONTINUING:

STUART Total fix.

BEN (RESCUING TEDDY) Come here, Teddy, come here, did that hurt?

STUART My elbow. We got to stop this.
OTHERS   Drink, drink, drink!

STUART I’ve presenting at the seminar tomorrow. It’s alright for you guys. I do a real subject.

OTHERS (OVER HIM) Drink, drink, drink!

STUART That throw, Phoebe, this means war. Total war.

PHOEBE Bring it on, bad boy.

STUART I’m coming for you.

MEANWHILE ALSO STARTING AT >> (AND CLOSE ON MIC):

ANNA  (TO BEN) Is he alright?

BEN   Look, Anna, he’s broken his ankle, he’s limping.

ANNA   Teddy, can you keep going? We need you.

BEN   (AS TEDDY, BIG SMOKER) Well, Anna, it’s been ++ a tough season – but if the team wants me to go out there and perform, well, nothing’s more important than the –

OVER THIS, STARTING AT ++:

ANNA   (TO HERSELF) Stop it, stop it, stop it. You’ve got to stop watching this.

AND NOW SHE STOPS THE TAPE

SUDDENLY A CRACKLY SILENCE IN HER ROOM

LONDON: ANNA’S ROOM: SATURDAY AFTERNOON.

SHE PAUSES.
SHE TIDIES THINGS ON HER DESK
MORE GATHERED (BUT ONLY JUST):

ANNA When this all shit disappears, when it all turns out to be nothing, I’ll delete it. Chuck this bloody phone in the river, tell them I got mugged.
A MOMENT.
Determination and Fear.

ANNA I need to do this. I know how to do this. Got it all lined up here. ('THROAT CLEAR', THEN:) This is Anna Sandwell. This is – this is my first – recording, I suppose. (THEN:) It started with a phone call. From Nottingham – of course. Here – (READING:) – it was – Wednesday 11:43am.

SHE IS SCROLLING THROUGH HER PHONE, THEN
SHE CLICKS IT IN:

LONDON: ANNA'S CHURCH OFFICE: WEDNESDAY AFTERNOON.

ANNA – ello?

REPORTER Hello, is that – I'm looking for Anna Marmion?

ANNA That's – that's me. My old name, I mean.

REPORTER You're not so easy to find, Anna.

ANNA Sorry, what's this about? Is this parish business?

REPORTER You're the Anna Marmion who was at Nottingham University, right?

SHE PAUSES THE RECORDING DURING THESE LAST WORDS:

ANNA Sorry, should've explained. Out of the habit. Sorry. This was about three days ago. No, it was exactly three days ago. Wednesday. OK. (THEN:) I'll go back. (A MOMENT AS SHE CONCENTRATES ON HER THUMB WORK) There.

CLICK:

ANNA – t's this about? Is this pari –

SHE CUTS IT OFF AGAIN.
ANNA  
*That thing I said just now about habit. I'll explain that too. Just – (THUMBING) Back again.*

**CLICK INTO:**

ANNA  
Sorry, what's this about? Is this parish business?

REPORTER  
You're the Anna Marmion who was at Nottingham University, right? 1995?

ANNA  
Sorry, who is this?

REPORTER  
I'm from the Nottingham Evening Post. We're putting together a piece for today. We want to know: are you shocked by this decision? Are you angry, your friend's killer has been – ?

ANNA  
Sorry?

REPORTER  
You haven't been – ? The Court of Appeal, Jules Winter, his appeal, I mean.

ANNA  
(SHE KNOWS THIS NAME. TOO WELL) Jules Winter?

REPORTER  
He's been released. This afternoon. He's one free man.

ANNA  
What? I didn’t even know there was –

REPORTER  
His lawyers found an alibi. Proves he couldn't've done it.

ANNA  
(TOTALLY THROWN, BARELY KEEPING UP) Alibi?

REPORTER  
You really didn’t even know this was – ?

ANNA  
(TETCHY) Obviou – does it sound like I – ?

REPORTER  
He was in hospital, would you believe? In the local A & E, getting pumped full of charcoal, suspected overdose.

ANNA  
Why has this – this was never discovered – I mean not even –
REPORTER He was too out of it to remember. Someone worked it out. Dug out the records. You know, those old brown envelope things. In the basement. Doctor's notes, timed. Sorry, booked in under a false name. The Appeal Judges, they quashed his conviction.

ANNA But – I don't – after so long?

REPORTER They were pretty categorical. Jules Winter could not have killed Benedict Nelson.

ANNA He came in our house, he stole Ben's wallet, how did they explain that?

REPORTER Not their job. So, could you describe, how was it, when you found the body? The transcript mentions substantial quantities of his blood on your clothing –

ANNA What?

REPORTER Have you ever got over that? The shock, the horror of it? The victim was your – you lived together, right, you and Ben?

ANNA We shared a house. Students. You make it sound like I was –

REPORTER I'm trying to track down some of the others. Can you give me a number for Phoebe Crow? Aravind Thakar? You guys are all still in touch, right?

ANNA We haven't – we don't –

REPORTER What about Harry Sandwell, do you still –?

SHE CLICKS IT OFF

ANNA It was so weird to hear someone say those names. Roz, Vinny, Phoebe. We don't talk about them, it. What was I supposed to do? If Harry had been around, I would've... (BREATH) Someone tells you something like that. You google. I found this guy. Probably easiest if I just...

SHE CLICKS INTO:
LONDON: FLEET STREET. MIDDAY.

THE BEESTON BATMAN  Subscribers, Gothamites, Justice Hunters, right on. I am standing here, on the Strand in Central London – Trafalgar Square's just down there, the Old Bailey's

OVER BB:

ANNA  YouTube. I went to the Evening Post and clicked this link and now he keeps – the man who runs it, he calls himself the Beeston Batman, 'Fighting For Justice On The Streets Of Nottingham'.

BB (YOUTUBE)  over there somewhere. The chick with the sword and the weighing thing. I am right here outside the tonkin Law Courts and I've got to say it's one of the superbest days of my life. Total tragedy is I can't wear my mask today so you’re only going to see

ANNA  And yup, rest of the time he wears a full Batman outfit: mask, pointy ears, cape. It'd be laughable if it wasn't –

CONTINUING:

BB  other people in this one. But this is about them, not me. He's going to be out here very soon – they said ten minutes but I know these people, there'll be forms and paperwork and they'll make him sweat. >> But I can wait. Jules Winter is about to talk out here, into London, into his new life as a free man. Here he comes! Right on! Here he is!

BB NOW TURNS AND FILMS THE PRESS GAGGLE ROUND WINTER AND HIS FAMILY. CAMERAS AND QUESTIONS (HE CONTINUES, ALL OF WHICH IS UNDER ANNA).

Man, look at them, they are swamping him. Let him breathe, people! Give the man a break. Twenty years inside and now he's got flash cameras going crazy in his eyes – he's going to think he's some kind of superstar. Some kind of reality TV star. And he is! Look at it all. I’m not getting involved in that. Questions and cameras and they all want interviews for the telly, for everything. I'm going to leave them to it.
COMING OVER, STARTING AT >> ABOVE:

ANNA It goes on like this. And then, there, on the Strand, he does appear. Julian Winter, through those railings. He looks much as I remember him. Which is odd. You'd think he'd be thinner or fatter or greyer or even happier. But he isn’t. There’s an emptiness about him –
And then there's a rush and all the reporters asking him things and taking photographs and then he gets his clenched fists in the air and the people round him hold up his arms. You don’t think of him having a mother and a sister. Well, I know they were at the trial but...
AND NOW SHE SEES IT:
There. Look. They have it – happiness. Winter, his mother, his sister, nephews, nieces, and I don't know who that is. They're happy. And now we're not.

THE YOUTUBE HAS MEANWHILE CUT TO BEESTON BATMAN BACK IN NOTTINGHAM, SO COMING IN UNDER THE LAST:

NOTTINGHAM: BEESTON: BEDROOM.

BB OK, Justice Lovers, I’m back in The Justice Room here in Nottingham. I think you got to agree ++ that was truly something. The day we've been waiting for, the day we have all earned. The man walks. Live man walking. The D Day – Dark Knight Day, the Dark Knight Rises and the Justice is restored to –

OVER HIM STARTING AT ++:

ANNA He's sitting there, in front of his wall of photos. Shots of the house, the murder weapon, he's got the six of us – in our mortar boards, must've – from some university thing – looking so sensible.

SHE CLICKS IT OFF.

ANNA It was so weird, those faces that once meant so – Roz all stern and doing it right, Vinny looks plain terrified, Phoebe doesn't
care, still wishing she was at Cambridge...And Harry. Not the real Harry. And Ben. Who never got older.

BREATH

I thought about Ben and that day and the trial and that man and seeing him and how much I hated him and how much it was wrong to hate him – and I had to talk to someone. OK, here's the – let me find the next. (AS SHE SCROLLS) I mean I wasted a whole night watching this stuff – this sad little wannabe gangster bloke in Nottingham and his crazy theories and his little scraps of evidence and conspira – Here. At the end of it, I had to speak to someone – and he is my husband. (BUT) This is when it starts to get...

AS SHE SCRUBS:

ANNA  Hang on. I won't do all the...

THEN, CLICK INTO THE MIDDLE OF:

HARRY  [I tho] – ught it was some terrible emergency.

HARRY IS IN A FIELD (SOMEWHERE IN THE BRITISH COUNTRYSIDE)

ANNA  It is. Sort of. Harry, don't you see it is?

HARRY  Someone hurt. Someone – I don’t know. That's the deal. Emergency only.

ANNA  I was so...

SHE CLICKS IT OFF

ANNA  Another thing. Should explain. There was this man, stalking me, about six months ago. Nothing sexual, it was a religious thing, you get them. Something to do with the Apocrypha. He wasn’t a well man. But it was always his word against mine. So – a Call Recorder app.

SHE CLICKS IT BACK ON
HARRY What?

ANNA (SLIGHT PULLING TOGETHER) How are the boys?

HARRY We’re – really, Anna, the whole point, a week off-grid, no devices, me, the boys, tent, forest, you know how much I value this we – Oh –oh no.

ANNA What is it?

HARRY Bloody buggering hell.

ANNA (PANICKED) What’s wrong?

HARRY (MOSTLY OFF) Let me just handle this.

HARRY IS EFFORTFULLY EXTRICATING SOMETHING, DURING WHICH:

ANNA Harry, you OK? Harry? Harry?

HARRY (BACK INTO PHONE, TETCHY) I stepped in something, alright?

ANNA What do you mean?

HARRY Fox or badger or – I don't know what.

ANNA I thought you liked all that.

HARRY I like walking in shit? What’s wrong with you, Anna?

ANNA I’m sorry, I’m not very – Harry, this man, he rang up, said he wanted to talk to you – I'm sorry.

HARRY I have no intention of talking to anyone about –

ANNA I know but –

HARRY But what? Oh no, it’s up my jeans.
ANNA  Don’t you realise – ?  [what this means?]

HARRY  (NOT LISTENING) I'll have to make up something about why you rang. Rang the emergency phone. And now they know I do have a phone.

ANNA  Throw it away.

HARRY  What if there's a real emergency?

ANNA  What, like you step in another cowpat?

HARRY  It’s really not funny, Anna. None of this.

ANNA  (BACKING DOWN) I’m sorry, ‘sjust I’m really confused.

HARRY  What’s so confusing?

ANNA  That man, he didn’t kill Ben.

HARRY  Of course he did.

ANNA  He can’t have done it. He was on a trolley in Queens Medical Centre. Fact. All afternoon. Absolute fact.

HARRY  Look, I'm back the day after tomorrow. Until then, I’d rather not waste time grinding through ancient history which honestly has little or no –

SHE CLICKS IT OFF.

ANNA  I was wrong to ring, I mean. One week a year he gets with the boys – no phones, no TV, no Facebook. I ruined it. But I was upset. I think you can hear that. And he wouldn't... I'm just going to – I need to pray.

EDIT NOISE OUT\(^2\)

\(^2\) as the entire piece exists only as Anna’s ‘rough edit podcast’, which she assembles periodically – we are listening to her ‘assembly’ – this sound will occur whenever she switches the ‘overall’ recording app off, then on again. It will require something like thumb against microphone or electronic burple.
DEAD AIR

EDIT NOISE IN

LONDON: ANNA'S ROOM: (STILL) SATURDAY AFTERNOON.

ANNA That was Thursday. This is Anna Sandwell, this is my second tape, file, whatever you call it. Tape Two. Right. That was just Harry being Harry. I told myself. Then this WhatsApp. From Friday.

SHE CLICKS INTO WHATSAPP VOICE MESSAGE:

HARRY Look, I just wanted to – look, I've been worried that you might have done something stupid. (INSTRUCTION:) Do not contact anyone till I get back. Do you understand me? OK?

ANNA And on Saturday.

CLICK INTO WHATSAPP:

HARRY And you – sorry, meant to – the boys are in the service station. M11, you know the one, where Pip threw up that time – you haven't gone crawling around in the loft, have you? You mustn't, you promise me that? Alright?

SHE CLICKS IT OFF

ANNA Not once, not once, did I think of those tapes. Harry reminded me. And he wouldn't have, would he, if – ? Harry. Maybe. Just like he said, it was in the loft. Behind the Lego and the Playmobil – I loved Playmobil – the real stuff, the farm, the zoo, ambulance station, the public sector stuff – none of that dragon rubbish. Behind the trunk of clothes I couldn't give up, my father's stuff. As soon as I saw the box – Maxwell House, do they still make that? – the tapes stacked neatly inside, labelled, and on top, the camera, my camera.

SHE PICKS IT UP
ANNA  The man in the phone shop found the right cable. He recognised me, treated me like I was important. And these little tapes – we thought they were so cool – mini VHS, plastic matchboxes.

SHE CLICKS IT OUT OF THE CAMERA AND BACK IN THEN BEEPS THE PLAY BUTTON. 
SO (BACK) INTO:

BEN  It is written, that if the ear of the Teddy shall graze the ground, but the bear it faileth to make full and unclean contact with the linoleum...

OVER, AS IT CONTINUES 3:

ANNA  I didn't say. Before, I mean. I was making this film – back then. It was part of my dissertation – yes, it was a Media Studies degree – about the people I lived with, in that house. I was doing interviews, like I was going to follow them for years, see what happened. It was going to be my life's work.

BREATH.
SHE FORCES HERSELF INTO, STILL OVER THE TAPE:

ANNA  No, no, no, this is the thing. This Is The Thing. Seven of us living in that house. Ben. Then Stuart and me – we're the ones who found Ben. Which leaves four. Four people. The four people who could've... Phoebe. Vinny. Roz. And Harry. And Harry wants me to forget all about it.

SHE IS VERY EMOTIONALLY HEIGHTENED, VERY SCARED/ANXIOUS. FINALLY:

EDIT NOISE OUT

END OF EPISODE

3 the tape we heard at the outset
that was then
by jonathan myerson

studio draft

EPISODE 2

cast
ANNA
SWITCHBOARD
THE BEESTON BATMAN
HARRY
STUART

on tape, aged 20ish, in 1995
ANNA
STUART
ANNA'S SON'S BEDROOM: TUESDAY AFTERNOON.

ANNA IS SITTING, LEGS ACROSS THE BED, LAPTOP EПONYMOUSLY PLACED, AS SHE DIALS HER PHONE. 4
IT RINGS.
AS IT IS ANSWERED, RECORDING CLICKS IN:

SWITCHBOARD Hello, Unity Learning.
ANNA Hello, is it possible to speak to Stuart Henshaw?
SWITCHBOARD Sure. I'll see if he's available. Who's speaking, please?
ANNA (QUIET, DIFFIDENT) Could you tell him – it's an old friend.
SWITCHBOARD I'm sorry, I didn't catch that. Who shall I say is calling?
ANNA Just say it's –

ANNA HANGS UP.

CLICK OFF.

ANNA Please God, stay with me. That was wrong, that was disloyal. Stupid. (THEN:) Sorry, this really hasn't been the best few days of my life. This is...my third tape, session, whatever. My name is Anna Sandwell. OK.
About Stuart. This is why I want to ring him, speak to him.
This is us. 17th March 1995.

SHE CLICKS INTO A TAPE:

NOTTINGHAM 1995: WALKING THROUGH RESIDENTIAL STREETS

STUART AND ANNA ARE WALKING ALONG THE STREET,
ANNA FILMING AND STUART VERY PUMPED UP, OVER-ENERGISED

__________________________
4 italics for Anna's Voice Over, and non-italics for the taped scenes.
STUART British theatre is so dull, Anna! So unbelievably tedious. It’s all blah-blah-blah so-sorry-darling-I-trod on-your-pun.

ANNA *(CHORUSING, SHE’S WATCHED IT TOO MANY TIMES)*
Blah-blah-blah.

STUART Physical theatre – that’s the future, no more of that Alan Bennett upitsarsery – it’s open. *(IRRITATED)* Phoebe!

THEY ARE WALKING IN THROUGH THE FRONT DOOR AND ALONG THE HALL.
ANNA CONTINUES FILMING:

ANNA And if the National Theatre rang you up tomorrow? Hello, it’s Peter Hall and I –

STUART Richard Eyre now.

ANNA Richard Hare and I’d like you to play –

STUART God, I need a coffee.

ANNA You’re avoiding the question.

STUART Ben? *(THEN:)* Ben?

ANNA Stuart, answer me, how can you hope to –

STUART *(MORE URGENT)* Ben, are you alright?

STUART BENDS DOWN TO WHERE BEN IS LYING ON THE KITCHEN FLOOR.

STUART For Christ’s sake.

ANNA Is that blood? God, is all of this...?

STUART Anna, quick, do something.

ANNA What? Oh God. What?
STUART  Turn that bloody thing off. Help me. Ben's – he's been attacked or something. Quick, dial nine nine –

THE TAPE ENDS.
WHITE NOISE

ANNA IS HOLDING BACK HER TEARS

ANNA  I’m just going to –

IMMEDIATE EDIT NOISE OUT

A MOMENT OF DEAD AIR, THEN

EDIT NOISE IN

BEDROOM: TUESDAY AFTERNOON (CONTINUED)

ANNA  (SNIFFING DOWN TEARS) Sorry, that was difficult. I shouldn’t’ve got it back out. I keep hoping I’ll see something. A clue or a giveaway or just... And each time it leaves me....you know, I thought twenty years was enough. You really would think.

BREATH.
THEN CONCERTED SHIFT OF ENERGY INTO:

ANNA  But why would there be? A clue, I mean. It was just another day. 17th March. Stuart had got – that was Stuart, right? – he had the lead in a student production. Faustus. He wasn’t a good actor but charismatic. People thought he was gay. He just didn’t have a girlfriend. Anyway, I wanted some footage of him rehearsing but I was late getting to the Union and so I said I’d film him as we walked back home and walked straight into – so he’s the only one I can – ## – he’s the one I have to –

SHE IS INTERRUPTED BY A NOTIFICATION AT ##


A DEFEATED SIGH AS SHE CLICKS IT OPEN.
Alright. Show me what crazy theory you've got now.

**WITH ANNA AS SHE WATCHES:**

**NOTTINGHAM: BEESTON: BEDROOM.**

**BB** Welcome, Gothamites and Justice Hunters. OK, yesterday was the big day but maybe today is bigger. For all of us who wish to see justice done, there's one question left. Isn't there, right? One super-biggie, yeah?

**HE CONTINUES UNDER, DURING:**

**ANNA** This man and his photos and bits of string and his whole 'Justice Room' set-up – it's his bedroom, for crying out loud. His pictures of the house – that's our house, it's ours – and Julian Winter and his maps of Nottingham, and arrows and photographs – like they always have in TV programmes – and pictures of us. I mean, us. And the murder weapon.

**SHE MOUSES, AND THEN CLICKS INTO:**

**BB** If it wasn't – I mean, now that we know it wasn't Julian Winter, who was it? Who stabbed Benedict Nelson that day in March 1995?

(ANOTHER DELIBERATE PAUSE)

For years I been telling them, couldn't be Julian Gordon Winter. He was a paid-up, gottheTshirt, 24-7 junkie – his word, first to admit it. Sure, he stole a thousand car ## radios. And got caught. Time and again. He has seventy-nine convictions for theft. (WAVING THE PAPERS) Seventy-nine! He was sooooo bad at it!

But – listen up now, Gothamites – never once was our man arrested for a crime of violence, not one single time, never once arrested in possession of a weapon, yougetme?

**OVER, COMING IN AT ##:**

**ANNA** It was Roz who found the house – Eleven Carwardine Street NG65 2KL – and she knew Phoebe, not sure how, and she knew Ben, and Ben knew Harry and Vinny and Stuart. We
hadn't shared in the second year. We all knew each a bit. We felt lucky. It was a great house.

CONTINUING (AND WE NEED TO HEAR):

BB And then you hit this Mulder-Scully moment: the only thing stolen was Nelson's wallet, but if Winter wasn't there, factually couldn't've been in that house, how did he end up with Nelson's wallet? Did someone plant it on him? Was he fitted up by the 5-0? Or if it wasn't the coppers, was it...? Man, you got to think this one through. Bigly. Right? And basically, there was only six people who could've got that wallet and put it somewhere, slipped it onto our man Jules somehow, youknowwhatImean? And here they are. Anna Marmion, Phoebe Crow, Harry Sandwell, Stuart Henshaw, Aravind Thakar, Rosalind Hillier. They all look like good guys, right? With their monitor boards and gowns – sort of photo you expect to see on Granny's shelf. But, it's not – there wasn't no other DNA found in that house. No trace of nobody else. And now we got them judges saying it wasn't Winter, so it has to be one of the other students living in that house, yougetme?

THE DOOR OPENS SUDDENLY BEHIND HER,
HARRY IS ENTERING AND SPEAKING:

HARRY What are you doing in here?

ANNA Harry, you scared me.

HARRY What – I heard some kind of – what is this?

ANNA I just wanted some – I needed some quiet.

HARRY You're watching that bloody thing again, aren't you? I thought we did this. Didn't we, Anna?

ANNA (AS SHE FUMBLES TO PAUSE YOUTUBE) I didn't hear you come in. Harry, did you forget, you're getting the boys from swim – ?

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5 italics because it is being recorded as part of Anna's assembly; it's 'happening in the now'
HARRY  I dropped them at KFC. Their reward.

ANNA  Are they alright? You mean they’re on their own?

HARRY  Their carb intake is buggered but they’re in no danger from anything else. Really.

ANNA  Pip, you know the way he wanders off, anything can distract –

HARRY  We agreed you’d leave this all alone.

ANNA  Were you out there spying on me?

HARRY  Spying?

ANNA  Eavesdropping.

HARRY  I heard this man’s voice coming from Pip’s bedr – (HE SNATCHES HER LAPTOP) – show me that.

HE STRUGGLES TO GET THE LAPTOP OUT OF HER HANDS

VERY CHAOTIC:

HARRY  Give it to me.

ANNA  No!

HARRY  Why the hell?

ANNA  You don’t get to –

HE NOW HAS THE LAPTOP

HARRY  You’re hiding in here. Watching this idiot.

ANNA  I wanted somewhere –

HARRY  You promised to unsubscribe. You did promise.

ANNA  I didn’t, actually.
ACROSS THE FOLLOWING, HARRY BECOMES INCREASINGLY GENTLE, CARING:

HARRY What are we worth to you, Anna?

ANNA What?

HARRY How much do you value this? Everything we've got?

ANNA Harry, what's this apocalyptic talk? OK, I am a little obsessed. No different from you and Tottenham.

HARRY I go and see the odd football game?

ANNA All those things you buy. The socks Dodger Dimkins wore at the FA Cup decider in Nineteen-Sixt –

HARRY You're entitled to mock me. Sure. But this, this man in his Batman wig, this whole murder thing, it's a completely different – don't you remember how you – last time this... You were a total mess.

ANNA This again.

HARRY Sweetie, you get too deep in this, (HE IS HALF-CONCENTRATING ON HER LAPTOP) you'll – it'll happen again.

ANNA (JUMPING OFF THE BED) What are you doing?

HARRY I am unsubscribing you. For your own good.

ANNA Give me that.

HARRY Come on, Anna, you know what this is going to –

ANNA SLAPS HIM. A PROPER, PUNGENT SLAP TO THE FACE.

HARRY What the –?
ANNA (SNATCHING IT BACK) Give it to me.

HARRY You hit me.

ANNA You didn't give me any choice.

HARRY I would never –

ANNA You're the one resorting to playground – you're butting me

HARRY (SAD, CALM) I could never raise my hand to you.

ANNA You grabbed my...

HARRY Never. I love you, Anna.

ANNA IS MEANWHILE SHUTTING DOWN HER LAPTOP.

ANNA Blah-blah-blah, Harry. Blah Blah BLAH.

SHE WALKS OUT THE ROOM

EDIT NOISE OUT

DEAD AIR

EDIT NOISE IN

SHE IS STARTING A NEW ASSEMBLY, THE NEXT DAY

DURING THIS, SHE'S BEEN FUMBLING ROUND THE MICROPHONE:

ANNA'S ROOM: WEDNESDAY 7PM.

ANNA I should unsubscribe. Harry's right. The man's a total nuisance. He actually uses the word 'self-investigate'.

THEN:
ANNA: That was yesterday. And it was wrong – to leave the mic up like that. But he did just walk in. It's not like I meant...

THEN:

ANNA: I went and apologised. Harry was very nice. He's always very very very nice. It's his thing. Grown-up, caring. So I told him that I'd put the tapes back in the loft. That I was stopping, he was right. He came over to me, on the bed, did that bear-hug thing round me, said how pleased he was. I said He was right, as usual. (DOES SHE BELIEVE THIS OR IS SHE JUST TELLING HERSELF?) He said, Not as usual. I told him he's always so nice and reasonable and kind that I may have to kill him. He said I shouldn't talk like that. I didn't mean it like that. And it was all bollocks. Because the box is still here, under my desk, big blue logo, still Full Of Beans, still full of tapes.

THEN:

Which was stupid. Because I started going through them again, indexing them. Like this one. Date....November 1994.

SHE CLICKS AND PLAYS:

1994: NOTTINGHAM: PUB: NOVEMBER EVENING.

ANNA: What do you mean he was your fag?
STUART: I mean he had to do whatever I told him.
ANNA: Was this a sex thing?
STUART: You people always think public schools – you think buggery is obligatory.
HARRY: Wasn’t it?
STUART: (TRYING TO REMEMBER) Who was your fag?
HARRY: Levinson.
STUART  Jesus, what a freak. Those ears.

HARRY  Bloody useful when you needed to –

ANNA  Will you please explain –?

HARRY  'For the camera,' Stu, for the camera.

ANNA  – what was this boy required to do for you?

STUART  Fetch things, clean things, toast crumpets.

ANNA  He was your servant?

HARRY  Anna, we did it in our time.

STUART  (TRYING TO REMEMBER) Who did you fag for?

HARRY  You’ve forgotten? Humphries.

ANNA  Were you required to have sex with him?

HARRY  Piss off.

ANNA  I’ll take that as a yes.

HARRY  If I saw him now... (IMPLYING HE WOULD HURT HIM) If I saw him, I wouldn’t be responsible for my –

ANNA  Did he abuse you? Harry?

STUART  God, it was an awful place. You weren’t allowed to do anything. Everything was controlled. Rules, rules, rules.

HARRY  I think I would kill him, totally slowly. He’d have to know he was dying. I’d anaesthetise him, so he could watch his blood flowing out, he’d be watching it and he’d know that soon, even though he couldn’t feel anything, not a thing, he was going to be dead.

A MOMENT OF SILENCE.
HARRY (SUDDEN URGENCY) Another round? (STANDING, NOT WAITING FOR AN ANSWER) Pints, right?

HE STRIDES OFF

STUART You won’t use that, will you?

ANNA SAYS NOTHING

STUART (PROMPT) Annsey?

THE TAPE ENDS. WHITE NOISE.

SHE CLICKS IT OFF

ANNA’S ROOM: WEDNESDAY (CONTINUED)

ANNA People say things, people change, right? That was then. This is now. Harry loves me. Harry looks after me. Time to get back to work. Next call: Wednesday 09.17. This morning.

CLICK:

CUTTING ACROSS THE FIRST FEW WORDS:

ANNA – ow down, slow down, where are you?

LAUREN I’m at St. Charlotte's.

ANNA (URGENT) What's wrong?

LAUREN Well, nothing, I think.

ANNA Lauren?

LAUREN It was last night. He wouldn't stop.

ANNA Stop what? Was it Mike? Has he hurt you?

LAUREN No, nothing like that.
ANNA  You promise? Remember you promised to tell me if he ever –

LAUREN  No, really, I –

DURING THIS LAST, ANNA SWITCHES IT OFF, FOR:

ANNA  Lauren is one of the congregation. I'm not sure she believes – but after the social workers, after the psychologists, after the key workers, after the counsellors, I'm the one who's left, still listening to her. The problem is Mike, her husband. And even God seems to have his work cut out finding a solution to Mike.

SHE SWITCHES IT BACK ON:

ANNA  You promise he didn’t hurt you?

LAUREN  It's not me. It's Michael. This sort of rash.

OVER:

ANNA  You know what sort of man you're dealing with, when his son has to have the same name. Michael Junior.

AND BACK TO:

LAUREN  They’re testing for various things.

ANNA  You said 'last night, he wouldn't stop'.

LAUREN  There was a thing, you see. With Mike.

ANNA  Lauren! We've been over this. It isn’t your fault. That's what he wants you to –

LAUREN  I said I was embarrassed. That's not fair. He was the one who was embarrassed.

ANNA  Lauren! How can you –?
LAUREN The dinner, it wasn't – he wanted it to be something special and I just did – he didn’t warn me he was bringing his mate back and I wasn’t –

ANNA (CONSTANTLY OVER THIS) Lauren, stop, stop. Lauren.

SWITCH OFF

ANNA I picked her up from A & E. There was nothing wrong with Michael. Of course.

A BREATHE

ANNA Lauren and I prayed together, there in her sitting room. Lauren seemed better afterwards. I didn't. Then I... (SHE'S REMEMBERING) ... kids tea – we got some pizza bases and we made pizzas together. Michael Junior wanted cheese strings and baked beans – I think he’s eleven. And there’s twins, aged five, maybe four and a half. We let them have rice krispies with tomato and maple syrup. And once they were eating, I slipped into the hall.

SHE CLICKS IT OFF

AND SCRUBS FORWARD, AS SHE SAYS:

ANNA That thing you do, that it doesn't count because you’re doing something else, because you’re at work, it means you're not really... Stupid.

AND CLICKS US INTO

HER PHONE RINGING SOMEONE THEN:

STUART (CAUTIOUS) Hello?

SHE SAYS NOTHING (PIZZA EATING KIDS IN THE BACKGROUND)

STUART Hello, who is this? I can’t hear you.
ANNA (VERY, VERY TINY) Stuart?

STUART Yes. (THEN:) Who is this? Hello? OK, one last chance – hello?

SHE HANGS UP.

THE BUZZ CONTINUES, UNTIL SHE DISCONNECTS.

ANNA’S ROOM: WEDNESDAY (CONTINUED)

ANNA And because I couldn't talk to Stuart, when I got back here I knew I had to face him. Find him and finally... But I did something worse. Wrong. Lord God, please forgive me. I picked up my phone and I held it just here, like this, like I was about to make a call – except I wasn't – and I went down to the kitchen. The boys were in the garden.

SHE CLICKS INTO:

KITCHEN. EVENING.

HER FINAL FOOTSTEPS INTO THE ROOM AND THEN:

ANNA Harry?

HARRY (CONCENTRATING ON COOKING) What?

ANNA What do you mean? Yesterday. I'll 'get hurt'?

HARRY For God's sake, Anna, please I thought we were done with this.

HARRY IS PREPARING TO COOK

ANNA I can't.

HARRY Let's wait till the boys are in bed. Then we can –

ANNA Harry, what did you mean?

HARRY BANGS DOWN A FRYING PAN.
HARRY    Don’t you realise how destructive this is?

ANNA     What, Harry? Destroy what?

HARRY    What we've got. Here.

OVER:

ANNA    Why did he say that? Why would it? Why would anything we have be destroyed?

CONTINUING:

ANNA    Did you not hear anything I told you? That man didn't kill Ben. He couldn't've killed Ben. Someone else killed him. Someone killed our friend and he's still out there, probably. Don't you realise, we've been living a lie for twenty years.

HARRY    No—no one's been lying? What is this? You’re being ridiculously melodramatic, Anna.

ANNA     I am?

HARRY    OK, I've got to say, I'm worried about you. That's all this is about.

ANNA     You said I'd 'get hurt', what do you mean?

HARRY    I meant—oh, for God's sake!

ANNA     What's going to hurt me?

HARRY    Can I just get the boys' supper?

ANNA     I said I would.

HARRY    Can I? (PURE, COLD THREAT) Are you going to let me? Are you, Anna?

CLICK OFF

ANNA    And now I'm up here. And he's down there making fish fingers or carbonara and I'm still thinking about the Promise Not To
Contact Anyone. And about Get Hurt. And now there’s Destructive. And I don’t want to – I don’t want to have to – what does he mean?

THEN:

I’m switching off now.

THEN:

Did he mean to frighten me?

EDIT NOISE OUT

END OF EPISODE
that was then
by jonathan myerson

studio draft

EPISODE 3

cast
ANNA
STUART
THE BEESTON BATMAN
MIKE
WAITER

on tape, aged 20something
ANNA
STUART
HARRY
ANNA IS ON THE PAVEMENT, HEAVY TRAFFIC, SHE IS SPEAKING INTO HER PHONE


BREATHE OUT
THEN SHE STARTS

ANNA OK, I am standing outside the offices of the Unity Learning Trust. That’s the building, there, right behind me. This is where Stuart Henshaw works. They do academy schools and things like that. I think there’s a millionaire involved somewhere.

CUT TO:

FROM THE WEBSITE, GENERIC SERIOUS BUT UPBEAT MUSIC BEHIND:

STUART Hi, my name's Stuart Henshaw and I'm the Chief Executive of the Unity Learning Trust. The Trust was founded in 2006. Since then Unity has re-launched eleven secondary schools and sponsored

COMING IN OVER:

OFFICE: FRIDAY AFTERNOON

ANNA His face, it’s filled out. He’s lost some of his swagger. Or he’s behaving. His eyes, they’re the same. That smile, it’s still there. You’d call it Blairite now.

CONTINUING UNDER:
STUART three new-build schools. The Unity ethos is all about discipline.

SWITCH OF VENUE: HE IS NOW IN A SCHOOL: HAPPY CHILDREN

---

6 it is not immediately apparent when/where she is assembling this: this time we go straight into recordings
Discipline generates safety, safety generates the right atmosphere for learning. Our emphasis on safety and well-being gives children the freedom to reach their potential. Isn’t that what counts? Does anything matter more when it comes to choosing the best for your children? Keeping students safe.

CUT BACK TO:

ISLINGTON: STREET: FRIDAY MORNING

ANNA I came here, intending to walk right in there. And now I’m standing out here. Just walk in and then, once you’re there, you won’t be able to go back, you can’t just hang up. That’s what I told myself. Shit.

CLICK BACK TO:

OFFICE: FRIDAY AFTERNOON

ANNA I didn’t go in. That was this morning. This is my – this is another recording. I stood there, watching the beards and flat whites go past on Upper Street. And then I went back into the tube.

A BREATH

ANNA And now I’ve been catching up.

CLICK TO YOUTUBE:

NEWSCASTER Stuart Henshaw today spoke briefly, outside his office in Westminster.

FLASHING CAMERAS, TRAFFIC, SHOUTS OF 'STUART' AND 'MINISTER':

STUART (READING FROM A STATEMENT) There have been a series of accusations made against me in the press over the last few days. I strongly contest both the letter and the spirit of these unfounded allegations. But in order to be wholly free to contest these falsehoods, without jeopardising the care and
representation my constituents deserve, I have therefore, with a heavy heart, taken the decision to resign as MP for Batter –

SLAM CLICK INTO:

FROM THE PREVIOUS WEBSITE VIDEO:
STUART   Does anything matter more when it comes to choosing the best for your children? Keeping students safe.

SLAM CLICK INTO:

NEWSCASTER   Former Labour MP Stuart Henshaw was arrested earlier today, following a disturbance in a private members club in Soho. No-one else was arrested. The former Labour MP was found guilty earlier this year for misappropriation of public funds and served three months of a six-month sentence. The Prime Minister’s office declined to comm –

EDIT NOISE OUT

EDIT NOISE IN

PIMLICO: STREET: FRIDAY EVENING.
SHE IS TALKING INTO HER PHONE
ANNA   OK. (COLLECTING HERSELF) This is Pimlico. It’s a nice street. Victorian terraces, nicely painted, gleaming white. Whatever shitstorm hit Stuart Henshaw, disgraced MP, he didn’t lose everything. He came out, found a job in the charitable sector, and here he is.

TRAFFIC CONTINUES

ANNA   There’s a doorbell over there. Henshaw on the top tag. There are no lights on in the top floor.

OVER, WATCHING THIS TAPE:
ANNA IN HER OFFICE

ANNA  I told Harry I was seeing Lauren. He didn’t even ask who Lauren is. It's been like that the last few days.

CLASHING SLIGHTLY WITH:

ANNA  I got lamb chops for the boys. I should be cooking them. Harry always –

ACROSS THIS, SEVERAL PACES DISTANT:

STUART  Anna?

ANNA  (TURNING) Hello?

STUART  Is that you? Is it? Anna?

ANNA  Sorry?

STUART  Sorry, sorry, sorry, you’re on the phone.

ANNA  No. I – Stuart?

STUART  It is you. My God. Wow. What are you doing here?

ANNA  I was – (QUICK, FFS!) – I had a meeting. Over there.

STUART  Over there?

ANNA  Well, you know...what about you? Are you...?

STUART  I live there. Right there.

ANNA  You’re kidding?

STUART  This is crazy.

ANNA  Isn't it?

A MOMENT
STUART I mean, do you want to – do you want to come in for a drink? Have you got –? [the time]

ANNA The kids. I should be getting home, do their supper.

STUART You got kids?

ANNA Two boys. But you've got – I mean, I've seen things, obviously, read things.

STUART It's OK.

ANNA I meant to get in touch, you know, when things were bad. See if I could do any –

STUART I got what I deserved. That's history now. How many kids?

ANNA Two. Two boys.

STUART That's – Wow.

ANNA You've got a –

STUART A son. I don't see him as much as I... It doesn't end when they let you out.

ANNA I know. I mean, I can imagine.

STUART This is so weird.

ANNA Well, they say London, you know, it's actually only –

STUART I mean it was in the news, wasn't it? Just last week.

ANNA Oh. Yes, right. I'd – that is weird, isn't it?

STUART You sure? A quick drink. We could go over there, the Granby isn't too bad. They don't even recognise me.
ANNA I really – I bought these lamb chops and my husband, it's crazy he always –

STUART OK. It's OK.

ANNA Can I ring you? We could maybe set something up?

STUART Give me your phone.

ANNA Sorry? What?

STUART I'll zap you my contact details.

ANNA Right. Yes, good. ## Let me just – I've got to just –

NOTIFICATION NOISE AT ##

ANNA (OVER) Shit.

SHE CLICKS OFF THE TAPE:

SHE IS ASSEMBLING THIS ON

OFFICE: SATURDAY EVENING

ANNA OK. Let's see what new hell he's...

SHE CLICKS INTO:

BEESTON BATMAN OK, Justice Lovers, I'm back. The last few days have been chocka with developments. Bare news to report. Banginest was we had contact from one of the prime suspects. Direct from that horsey's mouth, Tuesday I gets a

OVER:

ANNA (ALL BUT WHISPERED) What?

BEESTON BATMAN call from Anna Marmion. You heard me. One of the six students. As you know, we

ANNA Fudgebuckets.
AND THEN OVER THE COMPENSATION BIT OF THE FOLLOWING:


BEESTON BATMAN reckon that it had to be one of these six who should have spent the last twenty years cotching in prison, not our man Jules Winter. Who’s doing very well, thank you very much and right now very busy filling in his compensation claim. The lawyers are talking seven figures. Eat that, Spreadsheet Phil. Anyway, back to the updates. Here's what she sent me:

HE PLAYS ANNA'S VOICE MESSAGE:

ANNA VM Your last post – you were saying it was, you know, you were saying it was one of the other people who lived in the house. Are you sure of that? Do you have someone in mind?

OVER THIS, WHILE BANGING HER HEAD AGAINST THE WALL BEHIND:

ANNA Bastard, bastard, bastard.

BEESTON BATMAN This is the lady. Take a look. Yup, that is her getting appointed. [ANNA: Ordained] Look at that guy next her with the curly stick – and those garms. That's right – she's a vicar. Here's her opening some village fair. Cool donkey, right? Not so sure about – But vicars are people too. Anyway, she was just a student back then. A Media Studies student, what's more, and you know how whacky they are. Peng too, usually. And she is hyping it. She rings again, next day:

ANNA'S VM I'm just really into your story. I mean your

OVER HER VM:

BEESTON BATMAN True that, Vicar. Not at all surprised to have attracted your interest. More tea?

ANNA'S VM campaign. You've done something really good. But then you said – I mean, you named the other six people, the students in that house, I mean. Could it be any of them? Or do you have one in mind?
Lady vicar, cominatyou, how could it not be? That's what we're all asking ourselves. And I think this holy lady is asking us too. So, justice hunters, here's another brick in the wall, yougetme.

Please, Lord, hear me now. Please, let nobody hear this. Please, disable the internet, for a few days. Please. OK, just Google.

That was Saturday. I did my Sunday. I tried to forget about it.

Then – he probably rang during Evensong.

Hi, there, that was just amazing to run into you the other day. How about dinner? How about Tuesday? I've booked a table at one of my favourites – Flâneur, Shoreditch High Street, don't know the number, just past the – opposite the church, what is it, St.Charlotte's?

[ANNA: There is no Saint Charlotte] Where the road forks?

Yeah, I know what you're thinking but it's actually good. Eight-thirty Tuesday, yes? I want to hear all about you. It says here you live in a vicarage, that's cool. Tuesday unless I hear from you, OK? I'll be the one without a hipster beard who wishes he still looked like your old friend Stuart.

He hasn't changed. Here's – this is the last time we were together in London. January 1995. Two months before. A gig.

January 1995: The Belvedere: Night
STUART IS SINGING

STUART
She done it with a doctor
On a helicopter
She sniffin’ in a tissue
Sellin’ –

COMING IN OVER THIS, BUSTING INTO THE ROOM, TALKING EXCITEDLY AS SHE ENTERS

ANNA You aren't going to believe this. (THEN SEEING HIM) What are you doing?

STUART Thought I’d show you some of my moves.

ANNA You turned my camera on?

STUART It was all set up.

ANNA (DISGRUNTLED) Stuart.

STUART I pressed that little button there. That’s all.

ANNA You know – I’ve told you – I don’t like people to –

STUART I’m not going to break your camera.

ANNA It's not that. It's – it's an authorial thing.

STUART Sor-ree, Mister Tarkovsky.

ANNA It's OK. Sorry. It’s – sorry.

THEN:

STUART What am I not going to believe?

ANNA Oh. The guy out there.

STUART The concierge?
ANNA That's a little – he just made me, us, an offer.

STUART I've had too much weed already.

ANNA He said he'll tear up our bill.

STUART What?

ANNA For a threesome.

STUART What?

ANNA He – he's quite hard to understand –

STUART Really?

ANNA He said he'll come in here. It'll take – this is what he said – only thirty minutes "Maybe twenty" he said that – and "we have some fun. Then I – " and he did this pretend of tearing up our bill. You know, with a sloosh noise.

STUART It's only twenty-three fifty.

ANNA Not very flattering, is it?

STUART I should go and knock his block off.

ANNA Very Queensbury.

STUART It's an outrage.

ANNA Do you think he gets many takers?

STUART You think he –

ANNA It was like – he'd done it before.

A MOMENT'S SILENCE FALLS.
THEY ARE MORE SUBDUED NOW.
ANNA It was quite a gig, wasn't it?

STUART Two encores.

ANNA They did three at Birmingham that time.

STUART Noel didn’t look willing.

ANOTHER MOMENT

ANNA We don’t have to...

STUART What?

ANNA We don’t – the concierge – we don’t need him.

STUART We can definitely afford twenty-three quid.

ANNA I meant – if you and me – if we –

STUART What?

ANNA I know we said – but if we wanted to... Nothing. Sorry. That concierge has really got to me.

STUART Poor you.

ANNA Shall we get ready for bed?

STUART One more spliff?

ANNA I thought you – ok, sure, if you ro – [ll it]

SHE CLICKS OFF THE TAPE

ANNA I should have listened to that before I went. I didn’t. Eight thirty, he said. Shoreditch.

CLICK TO

SHOREDITCH. RESTAURANT. NIGHT.
STUART  Seriously, that is unbelievable, on just so many levels.

ANNA  There are days I don’t believe it myself.

STUART  You always thought Harry was the – there was always this friction with you two, trying to catch each other out. Snarking and sniping.

ANNA  Classic romcom.

STUART  (No) Classic horror slasher movie, "I'm just going on one date with this guy, Mom, I know everyone says he's a vampire but he's really –" (SCHLOOP NOISE) Head off in a single slice. If she's lucky.

ANNA  Slasher movie?

STUART  You know 'Saw' or 'The Hills Have – ' – the sort of thing you get stuck with in a hotel at two in the –

ANNA  (TOO SERIOUS) Why that sort of movie?

STUART  (SHEESH) It was a joke, Anna.

ANNA  Sorry, I'm just –

WAITER  (SUDDENLY ARRIVING) Who's the carpaccio?

STUART  Again?

WAITER  Wafer-sliced aubergine with the –

ANNA  Sorry, that's me.

HE PLACES THE PLATE. AND THEN THE OTHER:

WAITER  And the snails. Enjoy, guys.

THE WAITER WALKS AWAY
ANNA  Don’t you hate it when they call you guys? I’m not his – I’m not one of his –

STUART  I notice you still start most sentences with 'sorry'.

ANNA  It’s polite.

STUART  It’s evasive. It’s attention-seeking.

ANNA  It can’t be both.

COMING OVER THIS LAST

ANNA  It goes on. It goes on – let me –

AS SHE SCRUBS THE RECORDING FORWARD TO:

THEY ARE EATING

STUART  Come on, it’s so not our problem.

ANNA  They’ve let him go. The man did not do it.

STUART  Unsafe conviction. It doesn’t mean he didn’t do it.

ANNA  That’s exactly what Harry says.

STUART  Smart lad. Went to a good school.

ANNA  It’s just, there was no evidence of anyone in the kitchen, the whole house. Nothing. They combed it.

STUART  That place must have been so rammed with DNA – people were in and out of there all day every day. How are you ever going to find – ?

ANNA  Yes, but –

STUART  But what? Anna, it happened. It was shit. Now move on.

ANNA  'Shit'? Someone was killed.
STUART I don’t mean to under – underwhatever it but you know what I mean, yes, obviously, worst of all for Ben, totally, but we have to keep going, you and me, and Harry, we can’t keep living twenty years ago, dragging that guilt around with us.

ANNA What if we are guilty?

STUART What do you mean? What did we do?

ANNA Sorry, no, I –

STUART (CONTINUING) What, we should have babysat Ben, every hour of the day, in case some crazy junkie walked in with a carving knife?

ANNA You know what sort of knife it was?

STUART Hyperbole, Anna. You never used to be this literal-minded.

ANNA That’s not fair.

STUART What then?

ANNA I’m worried.

STUART What?

ANNA That one of us did do it.

STUART Bloody hell, Anna, you really have gone off the deep end.

ANNA It’s just –

STUART So me? I killed him, did I?

ANNA You and I, Stuart, we’re the only ones who – we found him, we were – you’re the only one I can talk to about this. I need you to help – [me]

WAITER (ARRIVING) So can I get you –
STUART  Don’t call her guys, whatever you do.

WAITER  Sorry?

STUART  And that’s her word.

ANNA  We’re fine, thanks, don’t need anything. Sorry.

WAITER  (BAFFLED, GOING) If you – just – sure.

ANNA  Please, Stuart, this is serious.

STUART  (FLIP) Of course it is, if you’re sleeping with a murderer.

ANNA  It's the crazy thought, it keeps going round and round.

STUART  'Cksake.

ANNA  You’re the only one, you have to help me.

STUART  Help you how? I don't get it.

ANNA  (ALMOST EXASPERATED) I don't know. It's our duty, Stuart, please, we have to – people are saying it's one of us.

STUART  Who?

ANNA  You know. They're bound to, till they find who really did.

STUART  Christ, that's all I need. They'll drag it – you know, me, the thing – they'll drag it all up again.

SHE SCRUBS THE RECORDING FORWARD TO:

STUART  You don’t recognise this place, do you?

ANNA  I don’t often – you know, kids, babysitters are so –

STUART  It hasn't always been this place.
ANNA      Nothing here's the same.

STUART    It was a cheap hotel. Called The Belvedere.

A MOMENT.

ANNA      You’re kidding?

STUART    No, we stayed here. Pub, rooms above.

ANNA      Stop making it sound like – we didn't, you and me.

STUART    I take the blame for that.

ANNA      Uh-huh? We got back from Oasis and –

STUART    Had a smoke. You could smoke in hotels then. Heaven. Smoke anything.

ANNA      I just remember how filthy it was.

STUART    I remember you being pretty fil –

ANNA      Stop it.

A MOMENT.

ANNA      Please. Sorry.

STUART    And that's the full hundred.

ANNA      What?

STUART    Sorr ys.

ANNA      (REALISING:) Did you book this place deliberately?

STUART    Come on, Anna. I was so stupid that night, I'm not going to be stupid again.

ANNA      Stuart, this isn't remotely what I –
STUART You came alone. That tells me something. And I've always regretted –

ANNA I've got to go. (STANDING)

STUART Anna, stop, don't.

ANNA No, really, I see I've – I've given the wrong impression.

STUART I was teasing. Sit down.

ANNA (AMID FUMBLY JACKET AND HANDBAG) No, I don't – look, you've got me wrong.

STUART I thought we were going to – you asked for my help.

ANNA (IT'S A LOSE-LOSE) And I thought you were the one who could help me.

STUART I am. Sit down.

ANNA Forget it, Stuart. I was hoping you might have changed.

STUART What the –

ANNA (CONTINUING) I'll do this on my own. Forget it. This whole thing –

STUART Sit down, plea –

ANNA It's bad enough that I – I realise now – (FINAL STATEMENT) I've got to do this alone.

SHE WALKS AWAY

**EDIT NOISE OUT**

**END OF EPISODE**
that was then
by jonathan myerson

studio draft

EPISODE 4

cast
TAXI DISPATCHER
ANNA
STUART
TAXI CUSTOMER
WAITER

on 1995 tape only
DIRECTOR
NOTTINGHAM: MINICAB OFFICE ‘WAITING AREA’: 7PM

ANNA IS SITTING, WAITING?

THE HATCH OF THE PHONE ROOM OPENS. HE SPEAKS THROUGH (MIDLAND ASIAN):

DISPATCHER  We get someone. Very soon.
ANNA  Thank you.
DISPATCHER  Is crazy busy time.
ANNA  Really, it’s OK.
DISPATCHER  And long way to London.
ANNA  Really, I can wait, till someone wants the job.
DISPATCHER  Not long, not long.

DURING THIS ANNA’S PHONE STARTS RINGING

DISPATCHER  I let you – you answer.

THE HATCH SLIDES CLOSED.

ANNA’S PHONE GOES ON RINGING. SHE DOESN’T ANSWER IT. SHE PRESSES ONTO SPEAKER AND LISTENS TO HIS VOICE MESSAGE

STUART  Anna, where the hell are you? What’s going on? Answer me, I’m starting to worry. Really, I am. I mean. Please.
ANNA  Please God, guide me through this. Show me the light and the strength.

INTO HER PHONE, RECORDING, CAUTIOUS SOTTO VOCE:

7 not italics because I don't feel she is 'assembling' this, merely speaking into her phone

BREATH IN

ANNA  It really has only been twenty-four hours...

SHE IS SCROLLING THROUGH RECORDINGS.³
SHE CLICKS ON ONE:

ANNA  This was yesterday. 19.22.

ISLINGTON: UPPER STREET: WEDNESDAY EVENING

NOISY STREET, HOMEBOUND RUSH HOUR

STUART  (SURPRISED) Christ, my God, you surprised me.

ANNA  Sorry, I didn’t mean to – I had to catch you.

STUART  There’s a reception desk, Anna. They have these devices that can contact me, little plastic things you speak into.

ANNA  I’m sorry about the other night.

STUART  Left me the whole bill.

ANNA  (REACHING FOR) Sorry, I’ll give you some money, how much – ?

STUART  That was a joke, Anna.

ANNA  OK. (THEN:) I get that now.

STUART  You’re a great audience. I love you, London.

ANNA  Can I – I mean, I want to say an actual sorry for how I behaved, the other night.

³ she is now consciously assembling, albeit in the Taxi Office
STUART  It was quite a panic.

ANNA  Just everything got – I got the wrong end of everything.

STUART  Now that is the Anna I remember.

ANNA  (LIKING THIS) Really?

STUART  You were always, you never got anything. You were making your film about all of us – and you hadn’t the slightest idea who we actually were.

ANNA  (NOT CARING IT’S SUDDEN) Can we go to Nottingham?

STUART  (ALMOST LAUGHING) What?

ANNA  We’ve got to – we’ve got to do something. I want to go. Right now.

STUART  I’ve got a job, you know – see that building I just walked out of.

ANNA  Tomorrow. Thursday. Please. Friday’s my day off. Please.

SHE CLICKS IT OFF:

ANNA  I went home on the tube.

SHE CLICKS TO:

SPEAKING INTO HER PHONE ON THE TUBE

ANNA  I know it’s wrong. I know I should tell him I’m recording all this. But I want to – I have to be able to know, everything, have to be able to show.... OK, he agreed. I asked him to pick me up. Tomorrow. At home.

CLICK TO:

NORTH LONDON: TRAFFIC: INSIDE THE CAR
RECORDED ON ANNA’S PHONE: DRIVING THROUGH LONDON

STUART  No, sorry, it’s absolutely, gorgeously, and really quite attractively unbelievable.

ANNA   I didn’t want to tell you. I wanted you to meet me – again, I mean – and decide without all the garbage that –

STUART  I mean that you actually are. I get that you didn’t tell me. I’d probably do the –

ANNA   OK, so now you know.

STUART  Only because I got here early.

ANNA   Why do you think – Come on, Stuart – why did I ask you to pick me up here, at home?

STUART  See Harry, I suppose, I don’t know.

ANNA   He’s at work.

STUART  You – I’m not going to say you lied. But you did really.

ANNA   I don’t pay for dinner, I don’t tell you I’m a vicar and I run out on you. Kill me now.

STUART  Vicar. I mean wow.

ANNA   It’s a job. It’s social work, it’s counselling, it’s community –

STUART  No, no, no, no, that’s the bollocks you sold me the other night. This is vicaring, this is kneeling, and praying and getting other people to drink slugs of wine.

ANNA   We’re very low church.

STUART  Whatever that means.

ANNA   We don’t do incense and processions and –
STUART And you believe in God and everything?

ANNA What a question to ask.

STUART Did you – I mean, did you then?

ANNA I went to that church school, you know that – (URGENT) – Isn’t that the turning? The motorway?

STUART God, yes. (HE INDICATES AND CONCENTRATES ON THE MANOEUVRE) Please, please, let me through. (AND HE MOVES LANE) Did I just blaspheme? Was that a problem? Do I need to say some Hail Marys, do a penance?

ANNA Is it going to be like this the whole way?

STUART (REMEMBERING) What about all those drugs?

ANNA It was only weed, never any –

STUART OK, but quite a – [lot of it]

ANNA You think God cares about that?

STUART Done any of your vicaring stoned?

ANNA I haven’t done anything stoned for a decade, Stuart.

CLICK TO:

NOTTINGHAM: LENTON: STREET. DAYTIME

STUART OK, now what?

ANNA I don’t know.

STUART You – now, I hate to be pernickety but this was your big plan. Got to do something, Stuart.

ANNA I had to see it again.
STUART It’s a house. It’s nothing special.

ANNA Except for...

STUART Still just bricks and windows and a whole lot of pebble dash.

ANNA They’ve repainted it.

STUART Anna, it’s twenty-two years.

ANNA Look at the rest of the street, looks just the same, not repainted.

STUART For it to look the same, it would all have to’ve been – forget it.

A MOMENT

STUART What are we really doing here, Anna?

ANNA No-one could say this place has been over-loved.

STUART Anna, answer me.

ANNA What?

STUART What on earth are we supposed to achieve by coming –

ANNA Look, don’t you remember, you having to get the squirrel out of the chimney? Cricket bat.

STUART Anna, please, listen to me. Anna.

ANNA You’re doing that serious ‘Anna’ thing again.

STUART You think...you – I get it now. Why we’re here. Why you need me to... What this whole thing is. (THEN:) You think it was Harry.

A MOMENT.
ANNA SAYS NOTHING.

STUART Not just anyone. You’ve got it into your head it was Harry.
ANNA SAYS NOTHING, MAYBE SOME SEMI-MUMBLES AS SHE TRIES TO SAY SOMETHING

STUART  Anna, answer me. Is this what you think?

ANNA  I can’t.

STUART  If it’s what you think – say it. Come on, say it.

ANNA  I – what do I? What do I do, Stuart? Stuart?

CLICK TO:

NOTTINGHAM: BAR: EARLY EVENING

ANNA  But that was – I’m sorry, Stuart.

STUART  What did you do? I don’t get it.

ANNA  Ignored you. All that time, reading about you in the paper. I just read. I didn’t do anything.

STUART  It was my own fault. I was guilty. Bang to rights. Unlike Harry.

ANNA  Ignore me. That was just...

STUART  Harry’s a kitten. He’s a timid little duckling who couldn’t –

ANNA  But he’s been – thing is, he’s been really strange lately.

STUART  Lately?

ANNA  Since this – since this all came back.

STUART  Maybe there’s – don’t you remember? – what happened?

ANNA  What when?

STUART  When we told him. You’ve forgotten.
ANNA  Sorry –

STUART  He threw up, all over my shoes.

ANNA  Was I there?

STUART  I think you’d remember. It came out of him, like a fire hose – it was like the Exorcist. Hey, have you done an exorcism?

ANNA  Please.

STUART  I had to throw those shoes away. Paul Smith. Lilac suede.

ANNA  What does this prove?

STUART  It was total shock.

ANNA  Or total fear that he was going to get caught.

STUART  Your husband?

ANNA  Hey, what time is it, I said we’d be back by –

STUART  I’ve drunk too much now.

ANNA  What?

STUART  OK, after the first, it wasn’t an accident.

ANNA  Stuart! What do we – ?

STUART  We go over there. Boutique Hotel, whatever that means. We book two rooms – you’ll let me pay – we have a nice dinner – I let you pay, this time – and by the end of dinner, you might even believe you’re not married to a mass murderer.

ANNA  Not an accident?

STUART  Friday’s your day off. Right?

SHE CLICKS IT OFF
(STILL IN) MINICAB OFFICE

ANNA  I rang, got my curate to cover me and we got rooms.

CUTTING OVER HER:

CUSTOMER  (WALKING IN, KNOCKING ON THE HATCH) Need to get to Caythorpe, right now.

DISPATCHER  Wait, please.

CUSTOMER  Right now. Got to get to –

DISPATCHER  Outside. Green Mazda.

CUSTOMER  How much?

DISPATCHER  He tell you.

CUSTOMER  (MOVING OFF) Green Mazda?

DISPATCHER  Green Mazda.

SHE WALKS OUT.

DISPATCHER  Sorry, very soon, very soon.

ANNA  It’s fine.

THE HATCH SLIDES SHUT

ANNA  This should be dinner, with my phone on the table.

SHE CLICKS INTO:

NOTTINGHAM: HOTEL: DINING ROOM.

ANNA  We were together when we found him.

STUART  What?
ANNA  You must remember.

STUART  I....

ANNA  You want to see?

STUART  You’ve got a tape of that as well?

ANNA  (HALF CONCENTRATING ON FINDING IT IN HER PHONE) You know, my dissertation, the thing, speaking to each of you?

STUART  Sort of.

ANNA  I met you after a rehearsal.

STUART  OK.

ANNA  (PASSING IT) Here.

IT PLAYS:

CHAOTIC DOORWAY OUTSIDE UNION BUILDING⁹

ANNA  Sorry, I’m late.

STUART  It’s OK.

ANNA  Has it finished?

STUART  We’re rehearsing every day this week.

ANNA  OK, thanks, tomorrow?

STUART  You’ll miss my big slapstick scene.

ANNA  When are you doing that?

STUART  I don’t know –

---

⁹ when a pre-existing tape is played within another tape, Arial becomes the font – to keep the distinction clear
OVER THE PREVIOUS, FROM THE OTHER SIDE OF THE FOYER, THE DIRECTOR SHOUTS AT HIM:

DIRECTOR TOO FAR OFF MIC – PLUS THE NOISE OF OTHERS – TO BE AUDIBLE.

STUART (TURNING) Sure, you know, things.

DIRECTOR INDISTINCT.

STUART Cool, man.

DIRECTOR INDISTINCT.

STUART Off the book tomorrow. Promise you. (TO ANNA) Shall we go?

ANNA Interview you on the way?

STUART Sure. Is that already rolling?

ANNA You know me.

STUART OK, can we cut all that and start properly?

ANNA I'll cut it.

STUART Can't you just wind back?

ANNA Just get your hair right. OK? ....Tell me about this play.

STUART I am playing the part of –

OVER, IN THE BAR:

STUART Do I really have to watch my own juvenile self?

ANNA It’s charming.

STUART Don’t look back.

ANNA OK, look, I'll scrub it forwards...
SHE LEANS OVER HIM AND SCRUBS IT FORWARDS:

STUART You smell nice.

ANNA Shut up.

STUART Chanel?

ANNA John Lewis' Best. ...We go down all these streets –

STUART I continue pontificating.

ANNA That's true, look at your mouth, heavy-heavy-duty pontificating.

STUART OK, we're getting to the house.

ANNA SETS IT PLAYING AGAIN:

STUART – ennett upitsarsery – it's open. (IRRITATED) Phoebe

OVER THIS TAPE (TINNY AND OFF):

ANNA (PASSING HIM THE PHONE) I don't want to see this again.

STUART (AS HE WATCHES) Oh my God. You were filming.

ANNA I didn't realise what was – I didn't know what was happening, not till...

STUART I'd forgotten this.

THE TAPE STOPS

STUART My God, I'd – I'd blotted all that.

ANNA I don't know how much I'd remembered, not before I...you know.

---

10 this continues the tape as heard in Episode 2
WAITER  (APPROACHING) Excuse me, we’re closing the bar...if there’s any last...?

ANNA  I didn’t realise how late it was.

STUART  We’re fine, thanks.

WAITER  (GOING) Thank you.

ANNA  Oh, maybe I –

STUART  I’ve got a bottle of tequila in my room.

ANNA  Minibars are the devil’s own work.

STUART  *(If you come)* I’ll tell you where Harry was that afternoon.

ANNA  What?

STUART  *(STANDING)* Walk this way.

SHE CLICKS IT OFF

ANNA  *(He really didn’t – I didn’t have a choice.)*

THEN:

ANNA  *(OK, it was stupid. (THEN:) I'll bring it back in...(SCRUBBING)...here.)*

SHE CLICKS INTO:

NOTTINGHAM: HOTEL. STUART’S HOTEL ROOM.

ANNA  Why wouldn’t he tell anyone this?

STUART  Apart from the fact she was twice his age?

ANNA  This was murder. If you’re suspected of murder you stop worrying about –

STUART  He wasn’t suspected. He never was.
ANNA                      We all were.

STUART                    Lightly. On the list. And then they arrested Winter.

ANNA                      He was that embarrassed?

STUART STANDS AND POURS MORE IN HER GLASS, AS HE SAYS:

STUART                    She taught him, marked his work. She could have lost her job. Everything would've been –

ANNA                      No, I think I've had too much.

STUART                    I feel terrible having told you.

ANNA                      No, you – [had to]

STUART                    You were so –

ANNA                      This woman. What was she like?

STUART                    Mid-fifties, ordinary – a Senior Lecturer in Geophysics.

ANNA                      OK, but –

STUART                    It was a sex thing. He said. That's all. That's was –

ANNA                      Harry always – back then, I mean – he always seemed so self-contained.

STUART                    You mean sexless?

ANNA                      It was like he didn’t need a girlfriend.

STUART                    And all the time he was scooting up to the Physics Building to –

ANNA                      How long did it last?

STUART                    I don’t know. It stopped when Ben was – he sort of blamed it for what happened.
ANNA    Poor Harry.

STUART    He doesn’t know you’re here, does he?

ANNA    What do you think?

STUART    Are you allowed to lie? Professionally speaking, I –

ANNA    Please, when will you –?

STUART    I’m stopping now.

ANNA    I don’t like lying. (BURST OF NERVOUS LAUGHTER) Wow. (SHE STANDS) This is the whole reason he’s been so – why he’s been – what did he think I was going to say – twenty years ago, like it matters, him and a –

HE STANDS AND TOPS UP HER GLASS. IT SPILLS.

STUART    Careful.

ANNA    Does it stain?

STUART    (BRUSHING HER DOWN) Does it matter?

ANNA DRINKS

STUART    Don’t tell him it was me.

ANNA    And you won’t tell him...

STUART    What?

ANNA    That I dragged you here.

STUART    We’ve had a good day. I’ve really enjoyed being with you.

ANNA    Me too.
STUART  I like who you’ve become, you know. This sort of half-holy half-merciless woman.

ANNA  Which half do you prefer?

THEY ARE GETTING CLOSER AND QUIETER THROUGHOUT THIS

STUART  I think there’s another half in there.

ANNA  Your maths is terrible.

CLOSER

ANNA  I should get back to my room.

STUART  Really?

ANNA  That’s where the three halves of me belong.

STUART  You could leave a fourth in here? Keep me company.

ANNA  I could.

STUART  Who would ever be able to count them all?

ANNA  (AN EDGE OF DECISIVENESS) But I think I should go.

SHE MOVES AWAY

ANNA  Wow. It’s a long time – I’ve drunk too much.

STUART  Anna.

ANNA  I’m going to my room.

SHE WEAVES ACROSS THE ROOM. GOING OFF MIC.

SHE REALISES AND WEAVES BACK.

ANNA  (TOTTERING) My phone.
STUART Careful.

ANNA See you in the morning.

STUART (NOW GOING OFF MIC) I’m not a breakfast person, you –

SHE CLICKS IT OFF.

(STILL IN) MINICAB OFFICE

ANNA Thing is, I’d drunk myself awake. And that thing about Harry and the – I wanted to ring him and say sorry. Or did I really want to go back and knock on Stuart’s door?

SHE CLICKS INTO:

NOTTINGHAM: HOTEL BEDROOM: NIGHT.

SHE IS LYING IN HER BED

ANNA It’s...four thirty. I keep watching this bit of tape. Our last minutes before we knew. It had already happened. But we didn’t know.

SHE CLICKS IT AGAIN, MID-WAY

CHAOTIC DOORWAY OUTSIDE UNION BUILDING

STUART You’ll miss my big slapstick scene.

ANNA When are you doing that?

STUART I don’t know –

OVER THE PREVIOUS, FROM THE OTHER SIDE OF THE FOYER

DIRECTOR Stu???, ?? must ?? ??? ??ase ????? ?omo????.

STUART (TURNING) Sure, you know, things.

DIRECTOR ?????????? hours ?????????????t’s shit.?????.
ANNA This is Jaap, the director. He was a PhD student. He was deeply cool. But serious.

STUART Off the book tomorrow. Promise you. (TO ANNA) Shall we go?

ANNA Interview you on the way?

ANNA What's he saying?

SHE CLICKS IT OFF.
CLICK ON TO TEN MINUTES LATER, INTO HER PHONE:

ANNA OK, I've downloaded this app. Some sort of sound thing. Equaliser Toolbox Pro. Six ninety-nine. They have it way too easy now. So that up, maybe, that down. Let's try it. goes.

SHE PLAYS IT AGAIN.

THE OVERALL SOUND IS VERY DIFFERENT,
AND THIS TIME THE DIRECTOR IS MORE THAN HALF AUDIBLE

DIRECTOR Stuart, we must ?????? chase scene tomorrow.

STUART (TURNING) Sure, you know, things.

DIRECTOR We ???? ?? two hours in here. If ??????? ?? ten minutes,
it's shit. ??????? shit.

STUART Cool, man.

DIRECTOR Got to be on ??????. Nearly ??????.

ANNA Let's try two more decibels off the bass. And a bit of...

SHE RESTARTS IT.

DIRECTOR Stuart, we must do the chase scene tomorrow.

STUART (TURNING) Sure, you know, things.
DIRECTOR We only get two hours in here. If I only get you for ten minutes, it's shit. Show will be shit.

STUART Cool, man.

DIRECTOR Got to be on time. Nearly two hours late.

STUART Off the book tomorrow. Promise you. (TO ANNA) Shall we go?

OVER THIS LAST:

ANNA What? (IT'S TRULY SINKING IN NOW) What?

SHE CLICKS IT OFF AND BACK TO:

NOTTINGHAM: MINICAB OFFICE ‘WAITING AREA’: EVENING.

SHE IS LISTENING TO HIS VOICE MESSAGE AGAIN

STUART Anna, where the hell are you? What's going on? Answer me, I'm starting to worry. Really, I am. I mean. Please.

DISPATCHER (ENTERING) Car is ready. He take you.

ANNA CLEARLY DOESN'T MOVE OR EVEN REACT

DISPATCHER Madam?

ANNA Sorry?

DISPATCHER You ready, to go to London, yes? Yes? You go home?

ANNA I don't know. I don't.

EDIT NOISE OUT

END OF EPISODE
that was then
by jonathan myerson

studio draft

EPISODE 5

cast
ANNA
PIP
HARRY
STUART

on tape
MONK
ROZ
**THE RECORDING CUTS IN AS SHE IS TURNING IT ON:**

VICARAGE: SATURDAY MORNING

ANNA IS ENTERING THE HOUSE, WITH HER SON, THUMBS ON PHONE

ANNA  – ng on, wait, hang on. You said you had homework to do.

PIP   Not till Tuesday.

ANNA  You've got that field trip on Monday. Haven't you?

PIP   Mum, she said we shouldn’t spend more than twenty minutes on it.

ANNA  She actually said that?

HARRY  Hullo.

HARRY APPEARS AT THE OTHER END OF THE HALL

PIP   Dad, they've got the new Fifa.

HARRY  And you played it all night, I suppose?

ANNA  William took it away at ten o'clock.

HARRY  Clever guy.

PIP   Da–ad.

HARRY  Did I hear your mother mention homework?

PIP   (SHOOTING UP THE STAIRS) I have to – before I – I'll do it after.

HE IS GONE

---

11 so it is not yet apparent when she is assembling this; this time she is just going straight into the clips
HARRY   Where's Tom?
ANNA     I said he could stay, come back on the tube.
HARRY   Clare was OK with that?
ANNA     Keeps them both busy.
HARRY   ’Suppose.

A MOMENT.
THEN CAUTIOUS, AFFECTLESS:

HARRY   Did you – where have you been, Anna?
ANNA     Nottingham.
HARRY   Bloody hell.
ANNA     I just had to.
HARRY   Really?
ANNA     I'm sorry I lied. You wouldn't've let me.
HARRY   I'm not your jailer.
ANNA     You know what I mean.
HARRY   I don’t actually. I don’t actually understand a single word you're saying. A single thing you’re doing.
ANNA     } Can we sit down, I’ve got something to tell you?
HARRY   } (CONTINUING) And I haven’t for weeks.
ANNA     Please, it wasn't – not completely – Harry, it's terrible.

AND THE LUMP IS IN HER THROAT.

HARRY   What is this?
ANNA Can we just sit down? Please.

HARRY Well, quick, if you're quick.

CLICK OFF

ANNA IS SITTING IN:

LONDON: STREET: NIGHT: INSIDE A CAR

ANNA We went into the kitchen. He hadn't cleared up. I wanted a cup of tea. He said I had to sit down and tell him, whatever it was, right off. I put my phone on the table.

CLICK BACK INTO

ANNA I went to Nottingham – I went with Stuart.

HARRY (SURPRISED BUT NOT TOO SURPRISED) What?

ANNA Stuart and me, we're the ones – we found Ben, that means something.

HARRY What, what does it mean? I can't see it has any meaning?

ANNA We're – we were in some kind of bond. It did bond us. Like that.

HARRY (BREATH, THEN:) I know where this is going.

ANNA What do you mean, what on earth?

HARRY The two of you, you'll work yourselves up into some kind of –

ANNA Stuart's not like that. He's like you, he kept telling me I was crazy.

HARRY Crazy about what?

SHE WAITS A MOMENT, GATHERING HER ANSWER
ANNA  What I've been thinking.

HARRY  Which is?

ANNA  I've been – I got it into my head – I'm so sorry, Harry.

HARRY  (IMPATIENT) Come on, what?

ANNA  I got so – you've been acting so strangely.

HARRY  I've been looking out for you.

ANNA  It felt like you were protecting yourself.

HARRY  Are you saying what I think you're saying?

ANNA  I'm sorry, Harry.

HARRY  Man alive, all I want to do is protect you!

ANNA  I'm sorry.

HARRY  Thinking about you, your happiness, your mental –

ANNA  I know.

HARRY  And that makes me into a murderer.

ANNA  Don't say that.

HARRY  What else? What bloody else? That's what you're –

ANNA  Stuart said, he said right from the start it wasn't you.

HARRY  'Course he bloody did.

ANNA  He told me... [BUT CAN'T SAY: about the tutor]

HARRY  What?
ANNA Nothing. We went to the house.

HARRY And what did that tell you? What epiphany unfolded there?

ANNA Not much.

HARRY And you – where did the two of you – [stay the night]?

ANNA Harry, I had this tape –

HARRY Those tapes!

ANNA The one of Stuart and me, you know, talking on the way to the house?

HARRY I have no idea what you’re talking about.

ANNA The day. The tape from the day. I was interviewing him, on the way back from rehearsal, that’s when we found the – found Ben.

HARRY Maybe. I can't remember.

ANNA Have you really – ?

HARRY What's this about, Anna? (IMPATIENT) You really have to stop fixating on everything to do with –

ANNA He wasn't at rehearsal that day.

HARRY What? I thought you said – you just said on the way back from rehearsal –

ANNA We have to go the police.

HARRY What?

ANNA I never realised till yesterday. I did a thing with the sound levels. Stuart was rehearsing when Ben was killed, right? Except he wasn't.
HARRY I don’t understand what you're –

ANNA We have to tell the police. His alibi is a complete –

AND THE FRONT DOOR OPENS.

SIMULTANEOUS:

ANNA } Who's that?
STUART } (IN THE DISTANCE, AS HE CLOSES THE DOOR AND WALKS THROUGH) I think your man went to frigging Brazil to get the beans. And then of course he had to breed the cow to get the milk. I have never known someone take so long to –

HE HAS NOW ENTERED THE ROOM:

STUART Anna. Wilkommen.

A MOMENT, THEN:

ANNA (TO HARRY) What? (BAFFLED) Harry?

STUART I got you a pain au raisin. Is that OK?

HARRY He insisted on going out for coffee.

STUART You guys have got to get some decent coffee in this house. Nespresso would do.

ANNA Stuart?

STUART What?

ANNA I don’t understand – how long have you been here?

STUART Anna, hey, you're the one who went AWOL. Remember? Not me. I was worried. I rang Harry.

ANNA (TO HARRY) You two have already...?

HARRY He got here – what, half an hour ago?
ANNA    [But] You were talking like...Harry?

HARRY    I'm sorry, I just wanted you – I wanted to give you a chance – I wanted to hear you out. It was the least you deserved.

ANNA    I get a chance to be heard? What is this?

STUART    We're worried about you. Very worried.

HARRY    It was bad enough that you contacted that stupid Batman man.

ANNA    How do you know that?

STUART    It's on the interweb, Annsey. It's quite funny, you asking him for –

ANNA    You knew too?

HARRY    Anna, you're making a fool of yourself. How long before someone in the parish sees it? The Bishop?

ANNA    (TO STUART) Why are you suddenly calling me that? 'Annsey'?

STUART    I – didn't I always – I mean sometimes – didn't I?

HARRY    Darling, Stuart's told me everything.

ANNA    No, he bloody hasn't! Did he happen to finally mention that –

STUART    Harry's told me, about – about your breakdown.

ANNA    'Cksake, what's that got to do with –

HARRY    Honey, you were just the same then.

STUART    It's nothing to be ashamed of.

ANNA    } Do I look ashamed? Largely because I have nothing to be ashamed of.
STUART  } (CONTINUING) Where do you think I ended up after all my – after they threw all that shit at me. Sent me to prison for –

ANNA  You did it!

A TINY MOMENT

STUART  What are you saying? (PRESUMING SHE MEANS THE MURDER)

ANNA  You embezzled that money or whatever it was.

STUART  An expenses error.

ANNA  You resigned, you got prosecuted. You should've had a breakdown.

STUART  I didn't actually –

ANNA  Nor did I. I decided to change my life.

HARRY  Honey, honey, you were a wreck.

ANNA  I was – you're not going to use this.

HARRY  I'm not using anything. I'm trying to keep you happy. Keep you even.

SUDDENLY IN THE DOORWAY

PIP  Mum, what's going on?

ANNA  It's OK, Pip, we're just –

SHE CLICKS IT OFF

ANNA  I took him upstairs. It was – maybe it was useful. Cooling down.

A MOMENT:
ANNA  This 'breakdown' they kept talking about. It wasn't a breakdown. Sure, I was – it was a time to rethink my life. That's pretty obvious – I took a turn. I'll play you – there's one bit – this is how it start – no, there isn't at it. This is what he's talking about.

SHE CLICKS INTO:

ANNA  But when you’re praying, when you are engaged in the act of praying, do you feel you are communicating with someone, someone actual?

OVER THIS:

ANNA  I mean this is how it – the it thing – kind of started.

MONK  Very much. It's a conversation with someone who I can trust absolutely.

ANNA  But are you seeking some favour, for Him to do something?

MONK  Ah. The capitalism of prayer. I spend, I spend my words on you Oh Dear Lord and in return you pass over, gift wrapped, the benison I have paid for. My words cease to be a conversation and they become a duty, a toil. Is that any way to talk to God? Would you talk to your mother like that, your father? Only the most spoilt of children would behave like that.

DURING THIS, OVER:

ANNA  It sounds special, doesn’t it? Sadly I was only doing it to pay the rent, a series of 'brand signifiers' for a credit card company. They wanted to associate themselves with some kind of spirituality, you know, the whole 'what money can’t buy' shtick – you’ve been blessed by this monk – he was Greek Orthodox, I think I was the first woman he'd seen in a decade – he's touched your credit card with his holy hand and so now you are holy every time you tap in that pin number. (A MOMENT, THEN:) This wasn't why I became a film-maker.

(CONTINUING)

MONK  God invites us to reveal ourselves. Some people have compared it to a visit to the therapist. But this also makes it too
transactional. Even the word conversation is inadequate – too often, our conversations today are aimed at getting something.

ANNA
So why do you talk to Him?

MONK
You see, again, you want something in return.

ANNA
This wasn't going where we needed it to go. But I wanted to ask him. To keep asking.

ANNA
I mean, if I talk to my husband, my neighbour, I don't always want something.

MONK
Are you sure?

ANNA
What?

MONK
Are you sure? Anna, you strike me – you do, I can see it – you are someone who cares more about these things.

ANNA
What things?

MONK
Getting. Getting and spending. Laying waste our days. Yes?

ANNA
Well, you know, I make other fil – [ms]

MONK
I don't mean these films. These cameras and microphones. I mean what you want from life.

ANNA
Me?

MONK
There is something more, something else you need to resolve. Yes? (IT'S A QUESTION BUT HE IS CALMLY CERTAIN)

ANNA
(VOICE CRACKING) I don't think so.

ANNA
This is where the camera moves to me. Bloody cameraman, too good at his job.

MONK
Tell me what is that's troubling you.
ANNA      We really need to – (TO CAMERAMAN) – we need to hear what you have to – [say about]

OVER, SPORADICALLY OVER THE REST OF THE TAPE:
ANNA      Did he know about the murder?
       Could he have found out?
       Did he read it in me?
       How did he – how did he know?

MONK      There is something inside you, something that's rubbing at your being.

ANNA      (TEARS NOW) Please, the interview, we really need to...

MONK      Anna, let it out. Let it come.

ANNA      There's – nothing – I don't – prayer, please –

MONK      Come here. You're just a child. Just a child.

SHE IS NOW WEEPING, NOTHING BUT WEEPING

ANNA      I didn't make another film after that. I didn't finish that one. It was a waste. I was alive and Ben was dead and....

SHE CLICKS IT OFF

ANNA      I went upstairs with Pip. Sat over him while he finished his homework. Avoiding my husband and... I heard someone coming up the stairs.

CLICK INTO (SWITCHING ON IN MID-CONVERSATION)

VICARAGE: LANDING. MORNING.

TALKING SEMI-QUIETLY:

ANNA      I finally got him to sit and do his maths.

STUART    Right.
ANNA  He hates maths.

STUART  Good man.

ANNA  Maybe if you'd been better... (SHE TRAILS OFF)

STUART  What?

NO REPLY

STUART  What?

ANNA  You might not have got caught. The fraud thing.

STUART  Wow. The gloves are off now.

ANNA  Sorry.

STUART  Are you?

ANNA  What's going on, Stuart?

STUART  Harry – he's right. This is getting out of hand. You're whole obsession thing. I thought, last night, we put the whole thing –

ANNA  You weren't at that rehearsal.

STUART  What?

ANNA  That day. The day we found Ben.

STUART  Anna, that isn't – you have to stop fixating on all that. That day. The whole murder thing. It almost did for you before.

ANNA  Will you stop with that – [drivel]

STUART  Harry told me. You went to hospital.

ANNA  I needed a rest.

STUART  OK, sure, let's call it 'a rest'.

thatwasthen:studiodraft:2017:page91
ANNA  Why did you move on me last night?

STUART  What?

ANNA  All that – suddenly you want me. Suddenly after all this time, you –

STUART  Christ. Sorry. God, anyone would – sorry – you know, hotels, we’d been drinking –

ANNA  You wanted to shut me up, didn’t you?

STUART  What?

ANNA  If that was our secret, that we slept together, I’d have to keep yours, wouldn’t I? That’s why you suddenly...

HE TAKES A MOMENT

STUART  Anna, please, you’re not making sense. Can we sit down somewhere? Can we go in there?

ANNA  What’s that smell?

STUART  Anna, please, we need to talk about –

ANNA  Something's burning.

SAYING THIS, SHE PUSHES PAST HIM DOWN THE STAIRS BUT STOPS HALFWAY: WHEN SHE SEES OUT THE WINDOW:

ANNA  What's he doing out there?

STUART  (HALF AFTER HER) Anna, stop, let's just sit and talk.


AND SHE SHOOTS DOWN THE STAIRS.
WE GO WITH HER, THE PHONE IN HER HAND.
STUART Anna, stop, please.

ANNA (SHOUTING BUT NOT STOPPING OR LOOKING BACK AS SHE CAREERS DOWN THE STAIRS) Did you know about this? You bloody did, didn’t you?

WE ARE GOING WITH HER THROUGH THE HALL, THROUGH THE KITCHEN AND OUT TO THE GARDEN (WITH STUART: Anna, please, come back. Hold on. AND AD LIB)

ANNA Harry! Harry, what the hell are you doing?

SHE IS NOW APPROACHING THE BRAZIER. A HEALTHY FIRE IS GOING.

HARRY I should have done this years ago.

ANNA That's my property.

HARRY And property is theft.

ANNA What the hell does that mean?

HARRY (GETTING THE LAST PILE OUT OF THE BOX) These tapes are stealing your life.

ANNA Give me those.

SHE LURCHES AT HIM AND THE PLASTIC CASES GO SPILLING

STUART (ARRIVING AND TAKING HER IN A HOLD) Anna, stop. Let him.

ANNA Get off me.

HARRY Just let me.

THE PLASTIC CASES ARE BANGING AGAINST THE SIDE OF THE BRAZIER AND INTO THE FLAMES

COUGHING AD LIB
ANNA  (WRIGGLING FREE) Get off me. Give me those.

STUART  Anna, we need to – let us help you.

HARRY  Anna, you’re going to get hurt.

ANNA  (TO HARRY) You’re helping him, don’t you see?

HARRY  I'm helping you.

ANNA  He wants these burned. He wants the evidence destroyed.

HARRY  Anna, all this detective stuff. Let it go, alright?

ANNA  (STEPPING BACK) I see. You’re in this together. You’re doing this – you both want this.

STUART  Anna –

ANNA  You send him up there, to make sure I don’t see what you’re doing.

HARRY  You’re being ridic – everything you say tells me I’m doing the right thing.

ANNA  You're protecting each other.

STUART  (COUGHING) That's a terrible smell. Can we go inside.

ANNA  Pip. Oh no.

SHE NOW STORMS INSIDE. WE GO WITH HER.

FADING INTO THE DISTANCE, AS SHE GOES:

HARRY  Anna, what are you – Stuart, go and stop her from doing something else stupid.

ANNA IS MEANWHILE CHARGING BACK THROUGH THE KITCHEN AND UP THE STAIRS. SHOUTING:
ANNA  Pip! Pip, come here! Pip, quickly.

PIP EMERGES FROM HIS ROOM, URGENT:

PIP What is it?

ANNA Come with me. We're going.

PIP I haven't finished my homework.

ANNA Don't worry about that.

PIP But –

ANNA Come on, downstairs. Quick.

AS THEY GO DOWNSTAIRS:

PIP Are we getting Tom?

ANNA Probably. Yes. We will.

PIP Can we go for KFC?

ANNA Sure. Yes. Good idea.

AT THE FOOT OF THE STAIRS

STUART Anna, please.

ANNA Get away from me. Don't come anywhere near me!

STUART Anna, calm down.

PIP Mummy?

HARRY (ENTERING) What's happening?

ANNA (HANDING HIM THE KEYS) Pip, go and get in the car.

PIP What about my –?
ANNA       Just get in the car. I'm coming. Stay there.

PIP STARTS TO MOVE

HARRY      Pip, just –

ANNA       (TO HARRY, COLDLY FIERCE) Don't.

PIP        (SCARED) Dad?

HARRY      Go on, son.

PIP OPENS THE FRONT DOOR AND GOES

HARRY      He shouldn't have to hear this.

ANNA       Really?

HARRY      I'm going to call the doctor.

ANNA       Call who you like.

STUART     Anna, Harry, this is – let's all sit down, I'll get us some more coffee, this can all be –

ANNA IS MEANWHILE GRABBING KEYS AND HER COAT AND BAG

ANNA       Don't try and stop me. Alright?

HARRY      Anna.

ANNA       Don't ring me, don't follow me.

STUART     Harry, we have to do something.

ANNA       Don't. Just do – [n't]

SHE CLICKS IT OFF
ANNA  So here I am, sitting in my car, outside KFC. Pip and Tom are inside. I have my IPad. This phone. And this message.

CLICK INTO VOICEMAIL:

ROZ  Is that – I'm guessing, that's Anna, right? Anna Marmion. This tape you sent me. It's like – I can't play it, it's so old. What's on it? What is it?

EDIT NOISE OUT

END OF EPISODE

.....to be continued and completed in ten further episodes