

UNDER THE BRIDGE

EPISODE 108:

"MERCY ALONE"

Written by

Samir Mehta

Based on the nonfiction book
"Under the Bridge" by Rebecca Godfrey

Best Day Ever
ABC Signature Studios

©2022, ABC Signature Studios, Inc. All rights reserved. This material is the exclusive property of ABC Signature Studios and is intended solely for the use of its personnel. Distribution to unauthorized persons or reproduction, in whole or in part, without the written consent of ABC Signature Studios is strictly prohibited.

1 INT. SEVEN OAKS - JOSEPHINE'S ROOM (FLASHBACK, 11/14/97) 1

Glimpses from the pilot:

"Kick in the Door" plays. The girls rapping to the track--

Josephine DANCES--gyrating her hips, loving the attention. Reena grins at Dusty, thrilled to see her "friends" enjoying her CD.

Reena sings back, participating loudly, loving this--

Josephine holds her hands up like she's got a GUN--the rest of the girls follow suit, chasing each other around the room like fake gangstas. Reena gets a little too enthusiastic, laughing and jumping up on Josephine's bed. Immediately, Jo's mood SWINGS from excitement to sharp annoyance --

JOSEPHINE

Reena! Get the fuck off my bed,
you're gonna break it.

Reena clambers down, clearly embarrassed. Josephine sighs, shutting off the music, as if Reena has ruined all their fun.

JOSEPHINE (CONT'D)

C'mon. Connor Fields will sell us
some chronic if we go to his place.

Josephine heads off with Kelly. Dusty shoots Reena a secret sympathetic look, then follows behind.

JOSEPHINE (CONT'D)

Reena, you're not invited.

WE COME INTO FOCUS ON: Josephine's ADDRESS BOOK.

REENA stares at it, contemplating the move that will seal her fate.

She snatches it.

2 INT. CONNOR FIELDS' HOUSE - DAY (FLASHBACK, 11/14/97) 2

A PHONE RINGS. CONNOR FIELDS picks it up.

CONNOR

I told you to stop calling me.

CONNOR HANGS UP the PHONE, annoyed--

(CONTINUED)

Just as JO and DUSTY wander into Connor's house, looking to buy some "chronic." A few of Connor's BUDDIES hang around, rolling blunts.

Connor sticks one in his mouth, lights it. He catches one glimpse of Josephine and is immediately annoyed.

CONNOR (CONT'D)

What do you want?

JOSEPHINE

Weed. Duh.

(then)

Lemme hit that.

Jo reaches for his joint, Connor swats her away.

CONNOR

Nah. I've heard you got AIDS--

Jo's face CONTRACTS.

JOSEPHINE

...What?

Connor's buddies LAUGH at these young girls. Jo SEETHES, feeling small, her sense of status slipping away...

Dusty LOOKS NERVOUS. Realizing Reena has escalated things.

CONNOR'S FRIEND

Yeah, apparently your tits are fake too--

CONNOR'S FRIEND 2

And you've had like, three abortions.

Josephine's cheeks burn red. Her world spinning. There's something deeply UNSETTLING about watching these older guys speak to her so crassly.

JOSEPHINE

Shut up. Who said that?

CONNOR

Her name's like Tina or something...

Josephine starts putting it together. She says the name aloud, but not believing it could be possible.

JOSEPHINE

...Reena?

(CONTINUED)

UTB EP#108 "Mercy Alone" 3.
CONTINUED: (2) 2

CONNOR

Yeah.

Time SLOWS as anger floods Jo's face, realization dawning.

3 INT. ELLARD HOUSE - KELLY'S BEDROOM - NIGHT (FLASHBACK, 11/14/97) 3

Kelly lays on her bed, phone pressed to her ear. LIVID.

KELLY

I'll break her bones with a bat.
And burn her at the stake!
(beat, then)
And cut off her toes.

We punch out to reveal--SUSAN ELLARD putting away laundry in Kelly's room. Hearing EVERY WORD--glancing at her daughter briefly, who gets more and more animated...

KELLY (CONT'D)

Wait, Jo! We should go into the forest and dig a big hole in the dirt! And push her in and bury her alive!

But Susan ROLLS HER EYES, brushing this off as play-acting.

As we INTERCUT WITH:

4 INT. SEVEN OAKS - HALLWAY - NIGHT (FLASHBACK, 11/14/97) 4

Josephine seethes.

JOSEPHINE

...Yeah. Let's fucking kill her.

ON THE OTHER END: Kelly takes this as gospel. Believing it.

Jo HANGS UP. So mad, so embarrassed. A private BEAT-- She furiously wipes a glimmer of a TEAR from her face. But there's no time for crying. She's out for blood...

As she storms down the hall, back to her room--

5 INT. SEVEN OAKS - JOSEPHINE'S ROOM - NIGHT (FLASHBACK, 11/14/97) 5

--Jo enters her room. Dusty is there, hoping the fallout of Reena's phone calls won't land on her.

(CONTINUED)

JOSEPHINE

Is that what you're wearing to the
Shoreline party?

DUSTY

Yeah.

Jo goes to her bed, digs out a bag from underneath. Pulls out the puffer coat she wore the night of Reena's murder, works to remove the STORE SECURITY TAG with her SWITCHBLADE. As she does, her BACK to Dusty--

JOSEPHINE

Can you fuckin' believe Reena?

Dusty stiffens a little. Very much caught in the middle.

DUSTY

Uh. I dunno.

JOSEPHINE

You didn't know about this?

DUSTY

Nah. I didn't have anything to do
with it.

Jo thinks. Feeling Dusty's FEAR. And then...AN IDEA.

JOSEPHINE

No, I know. You wouldn't do that.

(then)

I guess I've been kind of a bitch
to her, huh?

Dusty turns to look at Jo, surprised. *What?*

JOSEPHINE (CONT'D)

Honestly, I'm kinda impressed. I
didn't think she had the balls.

Josephine looks at Dusty with an expression as though she is
impressed.

JOSEPHINE (CONT'D)

Maybe we should make her CMC?

DUSTY

(skeptical)

...You're asking me? I'm not even
CMC.

(CONTINUED)

5

JOSEPHINE

Of course you are. We were just
fucking around.

Off DUSTY--trying to figure out if this is real or not. As if
to confirm, Jo GRABS HER SWITCHBLADE.

JOSEPHINE (CONT'D)

Here.

Jo flicks it open--and CUTS HER PALM. Holds it out to Dusty.

Dusty, unsure what else to do, holds her palm out.

Jo CUTS DUSTY'S PALM. Then RUBS THEIR HANDS TOGETHER.

JOSEPHINE (CONT'D)

Omerta. We're family. And family
protects their own.

Jo looks at Dusty MEANINGFULLY. As if asking, "*Who knows what
would happen if I wasn't here to protect you?*" Like a true
mob boss. Jo smiles.

JOSEPHINE (CONT'D)

C'mon. We can initiate Reena
tonight. It'll be a surprise!

Off Dusty--

6

INT. VIRK HOUSE - NIGHT (FLASHBACK, 11/14/97)

6

The PHONE RINGS at the Virk dinner. Reena jumps up--

REENA

Hello?

JOSEPHINE (PHONE)

Hey Reena. It's Josephine.

A long, silent beat. Reena waits, wondering--*Does Josephine
know what she did? Is she impressed or mad?* Then, brightly--

JOSEPHINE (PHONE) (CONT'D)

*Do you wanna party with us at
Shoreline tonight?*

SERIES OF SHOTS:

We INTERCUT through the four girls faces, all determined, all
with their own agendas--none of them realizing that that
night will change everything.

(CONTINUED)

DUSTY. JOSEPHINE. KELLY. REENA.

REENA (V.O.)
I thought I wasn't invited.

JOSEPHINE (PHONE, V.O.)
*No. You should come. It's gonna be
fun.*

Reena is EXCITED.

Reena hangs up--

END OF TEASER

ACT ONE

7 INT. GODFREY HOUSE - DINING ROOM - EARLY NIGHT (5/28/98) N16 7

It is BLUE HOUR. Rebecca stands in her pajamas, distressed, in her kitchen. Looking out the window at the water, the CLIFF outside her home.

She grabs some wine, throws on her jacket, and steps outside.

REBECCA (V.O.)

*Stay away from the bridge, parents
said, as if it was a place, an
abyss, holding all the savagery...*

8 EXT. CLIFF - EARLY NIGHT (5/28/98) N16 8

Still blue hour. Rebecca walks, drunk, wine glass in hand. She approaches the CLIFF near her house.

REBECCA (V.O.)

*Dark forces who could beat and
attack your daughter, or who could
turn your daughter into a brutal
and careless thug. Everyone at
Shoreline had been told by their
parents "you are never going out
again." As if this darkness was
something they could hide from,
rather than something that lives
within us all...*

She STOPS SHORT of it. Shuts her eyes. She can't do it. Can't go there.

9 INT. MEDIUM SECURITY PRISON - NIGHT - INTERCUT (5/28/98) N16 9

Now 18, Warren has been moved to an ADULT PRISON. A few OLDER PRISONERS wait around him at a PHONE BANK.

REBECCA (V.O.)

*So how then can one begin to
confront this darkness and what is
right when it takes a life?*

10 INT. GODFREY HOUSE - REBECCA'S BEDROOM - NIGHT (5/28/98) N1610

Rebecca enters her room. There is a stack of marked up MANUSCRIPT PAGES scattered on her desk.

(CONTINUED)

REBECCA (V.O.)
*Maybe it starts with a simple task.
Accept the part you played. Because
you don't catch a killer. They
catch themselves.*

Rebecca picks up a page, reading the passage--then drops it onto the desk to join the others. Her expression UNREADABLE.

The PHONE RINGS. Rebecca grabs it.

REBECCA
Hello?

RECORDING (PHONE)
You have a collect call from
Vancouver Island Correctional
Centre from:
(Warren's recorded voice)
"Warren Glowatski."
(beat)
Do you wish to accept?

REBECCA
Yes.

Rebecca sits up, moves to her balcony door and props it open, immediately lights a cigarette. Trying to calm her nerves.

WARREN (PHONE)
Hey...

REBECCA
Hi.

We INTERCUT:

11 INT. MEDIUM SECURITY PRISON - NIGHT - INTERCUT (5/28/98) N1611

WARREN
You haven't been around much.

REBECCA
I know. I've been busy writing the
book. And... trying to do things I
meant to do when I got here.

She means: visiting the CLIFF. But she doesn't say this.

WARREN
Well you should come visit me soon.
It's been forever.

(CONTINUED)

Rebecca is distant, tortured by something. She avoids this request from him, changes the subject.

REBECCA
Have you been sleeping better?

WARREN
Not really. You?

REBECCA
No.

Warren is silent, something on his mind he is struggling to say. Then--

WARREN
I started this group therapy thing here. I've never really done anything like that before. It's kinda hard -- They said we need to learn to live with what we did, but I don't know if I know how to do that...

Rebecca shuts her eyes, knowing there's a painful reality behind this curtain. A long silence.

WARREN (CONT'D)
...Cause I haven't been honest.

Rebecca reacts -- this isn't news to her, but she's been deeply avoiding it. But now she can't, as Warren states it plainly to her.

REBECCA
I know.

WARREN
I guess everybody does, huh?

Rebecca exhales, something heavy here.

WARREN (CONT'D)
Why have you never asked me about that night?

REBECCA
I think I've just been scared.

A beat, then--

WARREN

Me too. We're having a session soon where we can say pretty much anything. And we're supposed to invite someone. Like, our family. So we won't be judged when we say what we did. And I was thinking, the only person I'd really want there is you.

Rebecca FEELS Warren wanting to confide in her, but crossing this next boundary is a bridge too far --

WARREN (CONT'D)

Maybe it will feel less scary if I tell you about it here.

REBECCA

I don't think that's a good idea, Warren...

WARREN

Why not?

REBECCA

Because I'm going back to New York and...

(beat)

I just don't think I'm the right person for that. I should hear it in court with everyone else

Warren is SILENT. Then, wryly--

WARREN

...You're really gonna leave me alone here by myself?

Off Rebecca--RELATING to this question, but unsure how to navigate the crushing responsibility...

The camera slowly explores SEVEN OAKS, which looks unlike we've ever seen it--BARE and DEVOID OF LIFE. The rec room is EMPTY, squares of dust on the ground where the furniture once was. Martha's office is stacked with cardboard moving boxes.

We reveal: CAM is walking through it, wearing PLAINCLOTHES. Taking it all in.

MARTHA and a few other COUNSELORS pack up, glancing up as they notice Cam. Martha stiffens.

(CONTINUED)

MARTHA

Here to kick us out a day early?

CAM

No.

Cam watches as they pack.

CAM (CONT'D)

I want you to know, I didn't have anything to do with the Ministry's decision. Seven Oaks isn't responsible for what happened.

Martha doesn't say anything. Cam looks around, then--

CAM (CONT'D)

I got a call, maybe I had a file here? My papers, from when I stayed here...

Martha just INDICATES to a file cabinet. On top, a stack of manilla folders.

MARTHA

Yeah it's on the counter behind you.

Cam picks up the top manila file. Holds it in her hands. She looks down at it for a long beat...

Finally, she OPENS it -- It's a black and white photo of a FIVE YEAR OLD CAM. But it's printed out in the style of a newspaper ADVERT, advertising a child as if she was a puppy in need.

The source is something called: **AIM**. Below the logo, the words: **ADOPT INDIAN METIS**

Her birth name, printed at the top is: "**Mary. Safe in your hands!**"

HOLD WITH HER, as she has a STRONG emotional reaction to what's inside...

But she quickly stuffs the feelings down, not wanting to let this moment happen here.

She shuts it, then quickly looks back to Martha.

CAM

I assume you'll be stripping the girls' rooms? Is it ok if I go grab a few things?

13 INT. VICTORIA YOUTH CUSTODY CENTRE - "JUVIE" - REC ROOM - DAY 3
(5/29/98) D17

ON TV: A newscaster NARRATES as a handful of KIDS and GUARDS watch the news.

NEWSCASTER

*Today begins the trial of the
infamously nicknamed "Killer Kelly"
-- Kelly Ellard was only fifteen
years old when she allegedly
murdered Reena Virk. But now she
will be tried as an adult.*

Onscreen, we see Kelly walking between her parents,
surrounded by hungry press. She gives them a KILLER GLARE.

Her shirt is RED and shockingly skimpy, with a tan cardigan.

MAYA

She looks like a slut.

JUVIE BOY

I think she looks hot.

JOSEPHINE

Shut up, perv. I want to hear.

Josephine turns up the VOLUME. Just as CAM enters the room,
holding a CARDBOARD BOX. Still in plainclothes. Jo spots her.

CAM

Josephine Bell.

JOSEPHINE

What the fuck are you wearing?

14 INT. VICTORIA YOUTH CUSTODY CENTRE - "JUVIE" VISITOR'S ROOM 14
DAY (5/29/98) D17

In a private interview room at Juvie, Cam sets the BOX down
in front of Josephine.

JOSEPHINE

What is this?

CAM

Seven Oaks is shutting down. Too
much controversy from the case. I
thought you might want some of your
stuff.

(CONTINUED)

Jo opens it. She finds cigarettes in a purse in the box. She quickly snatches it out, ducks under the table to light it.

Just as quickly, a GUARD steps forward and takes the cigarette wordlessly from her. Jo sits back. Narrows her eyes:

JOSEPHINE

Why are you really here?

CAM

(beat)

...I know you refused to testify at Kelly's trial.

(as Jo opens her mouth)

I just thought deserved to hear the truth first.

Cam takes out--a CASSETTE TAPE PLAYER. Jo looks at it warily. Cam hits PLAY.

KELLY (VIA TAPE)

Josephine's got some psycho problems. She says weird, and demented things all of the time. She hated Reena.

Cam hits STOP. Jo stares at the tape player, suddenly UNMOORED.

JOSEPHINE

What is this from?

CAM

My interview with Kelly. The night we arrested her.

Jo's eyes SPARK. *What the fuck?* But she feigns nonchalance.

JOSEPHINE

She's scared. I can hear it in her voice.

CAM

(shakes head)

She's not scared, Josephine. She's trying to pin this on you.

A long silence. Then-- Cam lets her sit with this a moment. Then Jo leans forward and pushes PLAY:

(CONTINUED)

KELLY (VIA TAPE)
*Josephine is so twisted. She said,
and I quote, "let's fucking kill
her!"*

Jo hits STOP again. Jo tries to hide her EMOTION, growing vulnerable on the inside. Both from the betrayal...and from a flash of REGRET. Realizing--

JOSEPHINE
I didn't think she'd actually do
it.

A beat. Jo realizes--she's SLIPPED. Admitting for the first time to Cam, it's all true. Not that it really matters any more. FIRMLY, swallowing a GLINT of a tear--

JOSEPHINE (CONT'D)
I still won't testify. I'm not a
rat.

Cam takes this in. The loyalty to the end, even in the face of betrayal, is strangely almost MOVING.

CAM
Okay. You know, that means you'll
get another 90 days in here, right?

JOSEPHINE
...It doesn't fucking matter
anymore, does it? It's not like I
have anywhere else to go.

Jo's eyes slide to the box of her belongings. This hits Cam. She finally moves to take the recorder--but Jo stops her.

JOSEPHINE (CONT'D)
Wait--can you just play the tape
again? I just wanna hear her voice.

Cam pauses. Then nods. Jo is BROKEN HEARTED, but a GANGSTER to the end...

INT. PROVINCIAL COURT OF BC - COURTROOM - DAY/NOON (5/29/98) 15
D17

ANGLE ON: KELLY ELLARD sitting with a pout. She is now wearing a TURTLENECK layered under her low cut red shirt. She tugs at it.

The time has come for the Trial of Kelly Ellard. Though Warren's trial was also a much-hyped public affair, it pales compared to this.

(CONTINUED)

STAN LOWE (O.S.)

Not only is Kelly Ellard guilty,
she is proud of what she did.

We see that Stan Lowe is giving his opening remarks before a FULL seating gallery. Overflow OBSERVERS stand in the back. Assorted TEENS sit cross-legged on the floor, wherever space allows. The JURY is seated, a diverse TWELVE. MADAME JUSTICE MCGLENBY resides (40s, elegant, her face slim and austere, brown curls neatly and tightly arrayed).

STAN LOWE (CONT'D)

Let that sink in a moment. After committing this ruthless act of violence, she *bragged* about it to anyone who would listen.

We clock SUMAN AND MANJIT sitting together.

STAN LOWE (CONT'D)

The Crown is going to prove to you beyond a reasonable doubt that Kelly Ellard murdered Reena Virk in cold blood. And beneath that innocent veneer you will see the truth -- a person capable of a heinous crime.

TRANSITION TO: ADRIAN BROOKS, a loud and brash orator, now puts on his show for the defense.

ADRIAN BROOKS

"Monster!" "Killer Kelly!" I trust you've all remained impartial to the media, but believe me when I tell you, you have never seen such judgment laid upon an upstanding young lady before she's even gone to trial.

BEHIND THE CROWN COUNSEL TABLE, SCOTT, ROY, and CAM are seated, in uniform.

Roy's eyes fall on DUSTY, MAYA, and LAILA in the PRISONERS BOX. His expression betrays CONFUSION and FRUSTRATION.

ADRIAN BROOKS (CONT'D)

Are newspapers and television broadcasts, desperate to shock and titillate, the arbiters of whether someone is guilty or innocent?

(sudden burst)

NO! I know you don't believe that.

(MORE)

(CONTINUED)

ADRIAN BROOKS (CONT'D)

And I know you'll give her a fair
shake in this trial.

As the dueling perspectives land on Judge McGlenby, she
proceeds:

JUDGE MCGLENBY

Will the Crown and the defense
please present the order of
witnesses?

As Stan Lowe and Adrian Brooks make their way to the Judge,
presenting documents for review, Roy leans over to Cam.

ROY

Hey. We really need Glowatski. You
need to go talk to Godfrey.

Cam looks ahead, clearly holding some tension. She snaps--

CAM

Go talk to her yourself.

Roy shoots her a look, not quite understanding her attitude.

ANGLE ON: REBECCA standing alone (un-slept, pale) against the
back wall, notebook and pen at the ready, her steady gaze
picking up the tiniest of details throughout the room.

Roy SIDLES up to Rebecca, speaking to her in a HUSHED TONE.

ROY

Hey, Rebecca. You haven't heard
from Glowatski, have you?

REBECCA

No, why?

ROY

Because he hasn't answered his
summons. He got on the shuttle this
morning, then chickened out.

(off her blank look)

C'mon. You're the only one he
listens to.

Rebecca finds Cam behind Roy, STARING BACK at this exchange.
Rebecca quickly averts her eyes and returns to Roy.

REBECCA

We don't talk about the trial.

ROY

Why not?

(CONTINUED)

Rebecca's stomach twists into a knot.

REBECCA

Because I'm not his lawyer. It's not my place.

ROY

I don't know if you've noticed but Kelly Ellard's got the best lawyer in BC. And Warren is the only person who can say what she did. So if Warren doesn't show up she's probably gonna walk.

REBECCA

(firmly)

I'm here to observe. I'm not here to get involved.

ROY

Jesus Christ, Rebecca. You're fucking involved.

Rebecca PROCESSES this.

END OF ACT ONE

ACT TWO

16 EXT. PHONE BOOTH - LATER (FLASHBACK, 11/14/97) 16

Reena runs.

JOSEPHINE

Reena!

KELLY

Reena! Slow down!

We replay the moment from the pilot as the girls PULL REENA UNDER THE BRIDGE.

17 EXT. UNDER THE BRIDGE - NIGHT (FLASHBACK, 11/14/97) 17

A BARREL FIRE is lit. Reena sits under the overhang, struggling to understand what exactly is happening here.

Josephine, Maya, Laila, Kelly and Dusty "hang out" under the bridge with Reena, though they're blocking the exit. They're drinking and smoking.

The energy is confusing -- a roller coaster ride between threatening and kind. But the entire thing reads as though Reena is a HOSTAGE. These girls are clearly messing with her, but it's somewhere between a gang initiation that *could* end in friendship -- or it's true, genuine danger.

KELLY

You scared?

LAILA

Yeah, you little pussy!

Finally, sick of waiting--and feeling a bit SPOOKED--Reena turns to Jo.

REENA

Jo. I know I said some shit.

Kelly FUMES, watching Reena like she's prey. Snapping--

KELLY

Yeah. A lotta shit.

More KIDS come down under the bridge, including Warren, Dimitri, Marissa, and Tanya.

But Reena's eyes are on JO.

(CONTINUED)

REENA

I just said what everyone's thinking.

JOSEPHINE

What's that?

REENA

You take whatever you want from people. Say what you want. And we're fucking sick of it.

JOSEPHINE

Who's "we?"

Reena and Jo both look to Dusty. Reena desperately hopes for support in this moment, to stand up to the bully together. Jo puts Dusty to the test.

JOSEPHINE (CONT'D)

Dusty? You got a problem?

Dusty looks at Jo, Kelly, Laila, and Maya -- she's severely outnumbered. In pure survival mode, with a HEAVY HEART, Dusty AVERTS her eyes.

DUSTY

No...

Jo turns back to Reena, who is now firmly in the crosshairs. FEAR consumes Reena, now firmly realizing she is moments from being attacked. As a last ditch effort...

REENA

I'm sorry...

But Jo just takes a LONG DRAG of a CIGARETTE. Then looks down at it. THE BURNING CHERRY...

As Josephine suddenly LUNGES FORWARD to put the cigarette out on Reena's FOREHEAD--

WE CUT TO:

PRESENT. We PAN across LAILA, MAYA, AND DUSTY waiting to testify in the prisoners box, we HEAR the continuation of the AUDIO from the flashback. We hear SCREAMS, a SCUFFLE:

We pan across LAILA as she remembers:

(CONTINUED)

LAILA (OVERLAP)
Grab her arms!

The shot continues across MAYA, as she remembers:

MAYA (OVERLAP)
Don't let her leave!

We land on DUSTY as we hear:

JOSEPHINE (OVERLAP)
Dusty, hit her!

KELLY (OVERLAP)
DUSTY YOU FUCKIN' PUSSY! HIT HER!

We hear the fight ESCALATE in her memory as Dusty's eyes slide to Kelly. Direct, not backing down.

Kelly GLARES BACK at her as the sound of the memory RINGS OUT.

MOMENTS LATER: MAYA is now in the witness box. She's quiet, her time in juvie having sapped her of any vitality she once had.

MAYA
Jo put her cigarette out on Reena's forehead. Then the five of us jumped her.

STAN LOWE
And what did you think was happening?

We reverse to see--it's LAILA in the box now.

LAILA
Kelly just called me saying they needed help beating up some girl who messed with Jo.

STAN LOWE
What do you mean by "messed with Jo"?

We now see DUSTY in the box.

DUSTY
Reena just wanted to show that we could be as tough as them. It started with us just joking around...
(then)
(MORE)

(CONTINUED)

DUSTY (CONT'D)

But then Reena took it further. She started spreading these rumors about Jo--and Jo got pretty angry... And I dunno. I got scared.

STAN LOWE

When the fight began, what did you think was happening?

DUSTY

They told me it was an initiation. Like what the Crips do.

STAN LOWE

And you believed them?

The question hits hard. Dusty really THINKS. Finally--

DUSTY

I don't know.

(then)

I should have had her back. But I thought that if I did... they'd come for me, too.

A BEAT as this lands.

STAN LOWE

How was Kelly acting that night?

We CONTINUE to INTERCUT.

MAYA

She loved it. She was probably the most aggressive one there.

STAN LOWE

Did you hear rumors Kelly murdered Reena?

DUSTY

Not rumors. She told me herself. When I saw Reena's boots in her closet.

Lowe nods to her, appreciative, and sits. Kelly GLOWERS.

Now Brooks rises.

ADRIAN BROOKS

Maya. Maya, you've had problems with drugs in your past, have you not? You're a regular user of marijuana?

(MORE)

(CONTINUED)

ADRIAN BROOKS (CONT'D)
(to the jury, before she
can respond)
That must leave your judgment, and
memory, quite impaired?

MAYA
Uh...

On Maya, THROWN, as we see Brooks rapid firing off questions:

ADRIAN BROOKS
Laila, do you find Warren Glowatski
attractive? You ever have a crush
on him?

REVERSE SHOT, REVEAL: It's now LAILA on the stand.

LAILA
Are you being serious?

ADRIAN BROOKS
Isn't it true you spoke with Warren
in Juvie on the morning of his
trial? Isn't that when you two
conspired to pin what you did on
Kelly?

REVERSE SHOT, REVEAL: Dusty on the stand.

DUSTY
We talked... But I didn't tell him
what to say.

Brooks NARROWS HIS EYES at Dusty. In a careful, yet
condescending tone:

ADRIAN BROOKS (O.S.)
Dusty...you have a history of anger
problems, isn't that right? You
once threatened to kill your niece?
Put a knife to her throat?

Small GASPS in the gallery. The Jury reels as Dusty clams up.

DUSTY
It didn't happen like that.

ADRIAN BROOKS
...Just like the fight under the
bridge didn't happen the way you
said, either, right?

Dusty tries to stay strong.

(CONTINUED)

ADRIAN BROOKS (CONT'D)
You followed Reena Virk across the
bridge to finish the job.

Off MAYA--*fuck no.*

ADRIAN BROOKS (CONT'D)
You planted those boots in Kelly's
closet!

Off LAILA--confused, unable to get a word in edgewise--

ADRIAN BROOKS (CONT'D)
You killed Reena, didn't you,
Dusty?

Off Dusty. A long beat. And then, finally--

DUSTY
...We were all a part of this--

ADRIAN BROOKS
(whipping to the Jury)
"We were all a part of this"! You
hear that? "We were all a part of
this."
(then)
No further questions, Your Honor.

Cam's heart TWISTS. Brooks' strategy has become clear:
discredit, confuse, and accuse.

FIND Suman and Manjit. FEARING Kelly may get away with this...

19 INT. BAR - NIGHT (5/29/98) N17

19

A local bar by the courthouse where the COPS and LEGAL TEAM
arrive to drink after court. Cam beelines for the bar.

CAM
Whiskey neat, please.

ROY (O.S.)
I'll have a ginger ale. Fish and
chips.

Cam notices her dad beside her. He doesn't seem thrilled--but
at the same time, he doesn't seem to be carrying quite as
much WEIGHT as she is about the day's proceedings.

ROY (CONT'D)
Ok? Hey -- Don't let the day get
you down.

(MORE)

(CONTINUED)

ROY (CONT'D)

We already got one guilty verdict.
(then)

I can't wait for this to be over, I
gotta be honest. Get back to
regular life. See my barber and
talk about *anything* else.

Roy grins a little, but Cam stares daggers at her father.
They're seeing things very, very differently. Sarcastic--

CAM

Yeah, must be really hard on you.

Roy looks at her like, *excuse me?*

CAM (CONT'D)

Doesn't this make you sick? Even a
little bit?

ROY

Cam, what is this? What's going on
with you?

A beat. Then finally, Cam fishes a SMALL NEWS CLIPPING out of
her bag. From her file at Seven Oaks. She sets it down in
front of Roy.

Roy LOOKS AT THIS for a long, long beat.

ROY (CONT'D)

Where did you get this?

CAM

Seven Oaks. It was in my adoption
file.

A long beat. Cam waits for Roy to explain. He doesn't.

CAM (CONT'D)

You told me my birth family didn't
want me. Said I was abused, covered
in bruises.

ROY

That's what they told me.

Cam pulls out a handwritten note from the file.

CAM

(reading)

"Child has several bruises
clustered at the base of her
spine." That's my fucking
birthmarks.

(CONTINUED)

She points to the newspaper clipping

CAM (CONT'D)

You know about this program? AIM? I read about it. Adopt Indian Metis. You know what they did? They took Native kids away from their families. They had the fucking cops take me to Seven Oaks.

A long beat.

ROY

...Cam, look. I never tried to hide anything from you. They told your mom and I you needed a family. So we gave you a family. That's it.

Cam stares her father down, restraining her rage, understanding that he just isn't ready to face this.

CAM

You fucking told me I was from Alberta.

ROY

I said, maybe.

CAM

My family is a ferry ride away--
(then)
I'm wearing the fucking uniform. I look like the people who took me away.

Cam gets up, recognizing that she's losing her temper, and grabs her jacket.

ROY

I don't know what this is... but I'm your dad. I'm always gonna be your dad.

CAM

Yeah, I know. But maybe I was supposed to be something else.

She storms out. The pain raw inside her.

The house is in DISREPAIR. A pillow and blankets on the couch suggest Suman and Manjit have been sleeping separately.

20

DISHES are PILED UP in the sink.

Manjit unboxes TAKEOUT for SAJAL and AMAN, attempting to keep the domesticity of this house going, but a dark cloud hangs over everything. Manjit looks toward the hallway, concerned.

MANJIT

I'm just going to check on mom, ok?

21

INT. VIRK HOUSE - SUMAN AND MANJIT'S BEDROOM - MOMENTS LATER
(5/29/98) N17

Manjit enters, finding Suman laying on the bed, completely shut down.

MANJIT

Suman? Suman, come have dinner?

Suman is silent, a shell of herself.

MANJIT (CONT'D)

Suman? You have to eat sometime, yeah? The children miss you.

Nothing. Manjit sits down on the bed with her.

MANJIT (CONT'D)

Suman? My mother just called. She keeps saying, this wouldn't have happened back home. In India.

Suman turns a bit to look at him, unsure.

MANJIT (CONT'D)

Perhaps she's right, yeah? Perhaps we can try for a few months? The children will love it. We can find a place with good schools? The weather is so nice.

Suman finally sits up, shaking her head.

MANJIT (CONT'D)

We can't stay here! We can't. There is something wrong with this place.

SUMAN

It's not this place...

Suman takes a long beat, something dawning on her.

(CONTINUED)

21

SUMAN (CONT'D)
Manjit, we can't run away from
this.

HOLD ON the two of them, haunted by this question.

22

EXT. VIRK HOUSE - DAY (D18)

22

Rebecca hesitantly steps up to the Virk doorstep with a stack
of pages in her hand. She places them at the door.

She turns to walk away, then thinks a moment, getting cold
feet, and returns to pick them up.

But as she walks away, she hears a VOICE.

SUMAN (O.S.)
Rebecca?

Rebecca turns to see SUMAN closing the door behind her.
Rebecca looks mortified, regretting coming.

SUMAN (CONT'D)
(eyes the pages)
What is this?

REBECCA
My chapters on Reena. I found out
as much as I could. I tried to be
respectful as possible, but I'm
sure I could have done more. I know
I could have done more. I haven't
done enough with my part in all
this...

Suman looks at Rebecca, skeptical. Rebecca offers more--

REBECCA (CONT'D)
And I'll encourage Warren to
testify.

Suman nods. Rebecca feels awkward, about to turn away, then
says one last thing. No agenda, no purpose, nothing but an
honest expression of her understanding of grief:

REBECCA (CONT'D)
What you're facing is unbearable, I
know.

SUMAN
It's excruciating.

(CONTINUED)

REBECCA

(nods)

I want to believe that when something tragic happens it can make you more able to see the beauty that's still left in the world. That didn't happen for me, but I hope it happens for you.

Rebecca's stark, honest, vulnerable confession allows something in Suman to shift.

Rebecca turns to leave, full of self-loathing, as Suman looks on, the wheels turning in her head...

END OF ACT TWO

ACT THREE

23 EXT. MEDIUM SECURITY PRISON - YARD - DAY (5/30/98) D18 23

Warren sits on the bleachers, alone, staring out at the other INMATES. Until a DOOR opens on the facility.

GUARD

Glowatski!

His eyes find REBECCA, BEHIND A FENCE, escorted by a GUARD.

His EYES LIGHT UP. He hurries over.

WARREN

What's up? It's good to see you.

Rebecca isn't quite sure how to feel.

WARREN (CONT'D)

You almost done with your book?

A long beat.

REBECCA

Yeah. I am.

(beat)

It's mostly about you.

As this lands on a surprised Warren--

REBECCA (CONT'D)

I don't know how that happened.
Everyone keeps asking me why. But I
don't really have an answer.

WARREN

I dunno. We just have, like...a
bond.

He looks at her, hopefully. She isn't sure how to respond.

REBECCA

(beat)

Can I talk to you inside?

Rebecca nods at the guard, who leads them back inside.

24 INT. MEDIUM SECURITY PRISON - HALLWAY - MOMENTS LATER 24
(5/30/98) D18

In the hall, approaching the visitation room with the GUARD.
Warren watches Rebecca, sensing something is off--

WARREN
I know why you're here.

REBECCA
You do?

WARREN
You're going back to New York,
aren't you? You're saying goodbye.

Rebecca shakes her head.

REBECCA
No. Actually somebody told me they
wanted me to bring you to them.

Warren looks confused, then turns, and through the window of
the door, he sees:

SUMAN VIRK, seated at an empty table inside.

Warren's mind starts to SPIN. He looks back at Rebecca,
thrown.

REBECCA (CONT'D)
It's totally up to you.

OFF WARREN, STRUCK by the strangeness of this...

25 INT. MEDIUM SECURITY PRISON - VISITING ROOM - MOMENTS LATER 25
(5/30/98) D18

Warren TREMBLES as he steps into the room...

SUMAN sits before him. Rebecca and Suman exchange a terse but
polite nod, then Rebecca exits, to leave them be...

Warren is frozen, unsure what to do with himself for a long
beat.

Warren...walks towards her. Sits, frightened. They look at
each other.

SUMAN
I wanted to see you. Well, you and
Kelly, but her lawyer won't allow
it.

(CONTINUED)

WARREN

Okay...

Warren takes a nervous breath.

SUMAN

You have done the worst thing
imaginable to my family.

Warren nods, deeply ashamed.

SUMAN (CONT'D)

I've started losing sleep, thinking
about ways to hurt you. I'm not able
to be a mother to my children
because I'm too afraid to love them,
in case I lose them too.

(beat)

You took away my chance to fix
things with my daughter. You
poisoned our lives, Warren. You
poisoned our life. And I need it to
stop.

Suman looks at him. Steels herself.

SUMAN (CONT'D)

In my faith, we believe in mercy.
So, I came for that.

(beat)

To say, *I forgive you.*

It's PAINFUL for her to say this. But she has to.

A beat. Warren is SHOCKED. This is UNTHINKABLE. SURREAL.

WARREN

...Really?

SUMAN

It's the only way out of this,
Warren.

Suman looks away, not wanting to look into Warren's eyes much
longer.

Warren looks down at his lap. His eyes fill with TEARS.

WARREN

I don't know why I did it.

Suman feels his honesty. GIVING HIM THIS--

(CONTINUED)

25

SUMAN

I don't know, Warren. If someone had shown you kindness earlier, my daughter would have lived.

As this lands on both of them...

26

INT. PROVINCIAL COURT OF BC - COURTROOM - DAY (6/2/98) D19 26

We return to Kelly's trial. CAM enters to see a CROWDED GALLERY (Note, in attendance: Suman, Manjit, Roy, Scott, Rebecca, Warren, Kelly, George and Susan Spiros).

She eyes her father and brother, then CHOOSES instead to sit by Rebecca, who is surprised by the gesture.

STAN LOWE (O.S.)

Warren. It's time to choose.

JUMP CUT TO: Warren ON THE STAND, faced with his FINAL CHANCE.

AT THE CROWN COUNSEL TABLE, Stan Lowe steps forward.

STAN LOWE (CONT'D)

This opportunity won't come again. Would you like to tell us what happened once you and Kelly got to the other side of the bridge?

Warren stares down a moment, thoughtful. Then looks right at REBECCA. He goes on, relieving himself of the heavy burden. Holding nothing back.

WARREN

The first thing I remember was Kelly telling her to take off her shoes. I didn't know why at first. I thought maybe she was robbing her.

STAN LOWE

And what happened after that?

WARREN

Kelly started hitting her. I jumped in. 'Til she was on the ground. We were kicking her, all over her body, her head-- jumping in the air, with two feet.

A long, long silence. And then--

(CONTINUED)

STAN LOWE

...Why?

Warren really tries to remember. To be HONEST, here.

WARREN

A rush. Like a release. I just had a lot of negative shit going on in my life. There was something about it that felt good, to get out all that anger.

A long silence. You could hear a pin drop in the room. The stark BRUTALITY of the story is both horrifying and cathartic, to finally know the truth.

INSERT: Rebecca writing -- *"I had a lot of negative shit going on in my life. There was something about it that felt good, to get out all that anger."* While TEARS start to hit the ink...

Stan looks at Warren for a long time.

STAN LOWE

What happened after that?

WARREN

...We started dragging her. That's when her pants came off. Me and Kelly grabbed her by the legs. She was face down, almost unconscious when we brought her to the water. Then Kelly started drowning her. She was puking blood.

STAN LOWE

Where were you?

WARREN

I was right there. And when Kelly held her head under the water, I didn't tell her to stop. That was a lie when I said that. I didn't say anything at all.

KELLY SIMMERS at the defense counsel table. Her blood BOILING.

STAN LOWE

...And what were you thinking?

WARREN

...That we were killing her.

(CONTINUED)

Warren's eyes find SUMAN, in the gallery. TEARS wet her face. The combination of horror and relief in finally hearing the truth...

WARREN (CONT'D)

Neither of us showed her any mercy.
I wish we did. I know what I did to
her family. And to her. And I'm
sorry. And I'll be sorry for the
rest of my life.

IN THE GALLERY -- SUMAN feels a certain CATHARSIS, even in the pain. She finally knows what happened to her daughter.

Now, we find REBECCA. This display of guilt and remorse hitting her HARD somewhere deep --

Warren looks right at her. Relief flooding his body as he's finally told the truth.

But Rebecca is frozen. Her face difficult to read. Finally, she stands. Cam's eyes follow her as she leaves--

REBECCA

Excuse me.

INT. PROVINCIAL COURT OF BC - HALLWAY (6/2/98) D19

Rebecca BOOKS IT into the hallway, where she stops--

And leans against the wall.

She realizes, she is sobbing.

INT. PROVINCIAL COURT OF BC - COURTROOM - LATER (6/2/98) D1928

FIND: Kelly Ellard now sitting on the witness stand. She appears so shy, so frightened, so childlike.

Rebecca SLIPS BACK IN, red-eyed, as Stan Lowe is mid-questioning. Quickly grabbing her notebook to catch up. Cam notices.

STAN LOWE

Kelly, all these people who have
come forward and told us that you
said you killed Reena. Why would
they do that? Are they conspiring
against you?

KELLY

(softly)

I don't know. Everyone is always
mean to me.

STAN LOWE

It seems everyone else has the same
story but yours is somehow
different.

Kelly responds with a strange affectation, responding with
performative SWEETNESS:

KELLY

I am not a liar, Mr. Lowe.

A PAUSE. There's no doubt: the girl is speaking with a
British accent.

STAN LOWE

Kelly, have you ever bragged about
holding Reena's head underwater?

KELLY

No. I wasn't even there to know if
she was dead or drowned!

Cam looks to Rebecca.

Lowe clears his throat--

STAN LOWE

Let's talk about your friend
Josephine Bell.

Lowe is deliberately using a condescending voice, and it's
beginning to grate on Kelly. She won't look at him, rolling
her eyes and yawning.

STAN LOWE (CONT'D)

If Reena were to try and hurt
Josephine, you'd want to protect
her, wouldn't you?

Kelly's voice is now NORMAL again.

KELLY

Of course. Jo's my best friend.

STAN LOWE

That makes sense. You're a
sensitive person, aren't you?

Kelly thinks, genuinely caught off guard.

(CONTINUED)

KELLY

Um yeah. I am a sensitive person...

STAN LOWE

So you would punch Reena out of love for your friend Josephine. Could you show us how you would punch her?

Kelly creates a fist and swings up her hand, swiftly and easily, like she's smashing the air, almost as if saying to Lowe -- *look what I can do to you, too.*

The JURY clocks this, quizzical.

Kelly realizes she made a mistake and quickly shoves her hand back down in her lap. She glares at Lowe for tricking her.

STAN LOWE (CONT'D)

You said while the fighting was going on, you just stood there, watching. Why were you watching Reena? Did you like seeing her get beat up?

KELLY

No!

It comes out as a bark, a lashing response. Lowe lets it settle on the jury, for effect.

STAN LOWE

You seem distressed, Kelly. Is it the recollection of Reena getting beat up that's causing you distress?

KELLY

Um, no. It's you!

Kelly seems to be unraveling, so Lowe capitalizes --

STAN LOWE

So the recollection of Reena getting beat up does not cause you distress. I thought you were a sensitive person...

Kelly ROLLS her eyes, shaking her head as if she's had enough of this man and it's time to go home.

Lowe senses that she's on the threshold of coming undone, so he goes in for the killshot --

(CONTINUED)

He snatches a small plastic EVIDENCE BAG from the Evidence Table, then unveils a small TIN DISH from his coat pocket.

Lowe places the dish on the ledge of the witness stand and opens the EVIDENCE BAG --

Dumping out EIGHTEEN PEBBLES, one by one, into the tin.

DINK! DINK! DINK! DINK! DINK! DINK!

He takes his time. Letting each one fall individually.

STAN LOWE (CONT'D)

These are eighteen pebbles, which were once at the bottom of the Gorge waterway. These were retrieved from Reena's lungs.

Quiet GASPS in the gallery. It's a devastating detail.

STAN LOWE (CONT'D)

You all heard the testimony of Warren Glowatski...

As Lowe turns to Kelly and continues, each subsequent word lands harder on Kelly until she's finally had enough:

STAN LOWE (CONT'D)

Is it true that you drowned Reena Virk so violently that she sucked these up instead of air?

She sits forward with an irritated sigh --

KELLY

Obviously not! I told you already I wasn't there! I did not kill Reena Virk.

STAN LOWE

We'll get to that. Did Reena--

KELLY (CONT'D)

You keep wasting time! How many times do I have to say it? *I did not kill Reena Virk!*

We HEAR MURMURS in the gallery. Kelly is losing it.

STAN LOWE (CONT'D)

When it comes to the bridge --

KELLY

I did not cross the bridge! I am not the killer! I did not kill Reena Virk!

(CONTINUED)

Kelly is SCREAMING now, nearly launching herself out of the witness box. Any time Lowe begins a word, she interjects --

KELLY (CONT'D)
I did not kill Reena Virk! I did
not cross the bridge! I DID NOT
KILL REENA VIRK!

Lowe waits for each outburst to subside before he resumes, but anytime he attempts another word, she's screaming --

KELLY (CONT'D)
I did not kill Reena Virk! I did
not kill Reena Virk and I will
repeat it and repeat it until the
day I die! I don't care how much
jail time I do, I did not kill
Reena Virk, I DID NOT KILL REENA
VIRK!

Haunting SILENCE in the courtroom after the outburst. Lowe just holds on her a beat, then looks to the jury. There's nothing that will be more convincing than what they just saw.

STAN LOWE
No further questions, your Honor.

END OF ACT THREE

ACT FOUR

29 INT. VIRK HOUSE - LIVING ROOM - DAY (6/7/98) D20 29

SCORE over a new day. At the Virk house, RAJ, wearing a suit, stands with AMAN and SAJAL. SAJAL adjusts a headband. Both are dressed nicely for court.

RAJ

Hey. Ok. You ready to go?

AMAN

Can I have some help with the tie?

RAJ

With the tie? Of course you can.
Wow, you look so grown up in your suit.

SAJAL

I'm ready.

RAJ

You look very nice.

SAJAL

Thank you, you too.

30 INT. VICTORIA YOUTH CUSTODY CENTRE - "JUVIE" - REC ROOM 30

JOSEPHINE watches the news on TV.

NEWSCASTER

Today is the day. We are mere hours from learning the verdict in the trial of Kelly Ellard.

31 EXT. PROVINCIAL COURT OF BC - DAY (6/7/98) D20 31

Outside the courthouse -- it's time for the verdict.

32 INT. PROVINCIAL COURT OF BC - DAY (6/7/98) D20 32

Deathly quiet. The air is thick with dread as the JURY FOREMAN walks the verdict to Judge McGlenby. Kelly Ellard watches.

(CONTINUED)

Rebecca and Cam give each other a look of support as the hammer is about to drop. Putting aside all their tension up until this point...

Judge McGlenby skims the verdict, taking a long pause, face unreadable. Then hands it back. She nods, and the Foreman announces:

JURY FOREMAN
After five days of deliberations...

A palpable ANXIETY in the room.

JURY FOREMAN (CONT'D)
We find the defendant, Kelly Ellard...
guilty of second degree murder.

The gallery EXPLODES into chatter.

ON SUMAN AND MANJIT -- they gently embrace. Though there is no mirth, at least there is closure. RAJ, beside them with Sajal and Aman, holds the kids close.

ON CAM AND REBECCA -- sharing relieved SIGHS. The monster has finally been vanquished.

JUDGE MCGLENBY
Quiet please.

Judge McGlenby BANGS THE GAVEL, leans forward as the court SETTLES. She speaks as though she is a disappointed teacher lecturing a classroom.

JUDGE MCGLENBY (CONT'D)
As for sentencing...we must view the accused as an individual. Kelly Ellard has an extraordinary and diverse network of friends, and a large and loving close extended family. She's achieved good marks in school.

IN THE GALLERY -- Cam and Rebecca trade a look. *What the fuck? Why is she speaking so generously?*

JUDGE MCGLENBY (CONT'D)
On account of all these reasons, it is incumbent on me that a fifteen-year-old receive the minimum sentence of five years in prison.

GASPS ripple through the gallery. SUSAN SPIROS lets out a SOB as a beaming GEORGE hugs her tight, shocked and grateful for this leniency.

(CONTINUED)

JUDGE MCGLENBY (CONT'D)
Quiet please.

Judge McGlenby turns to Kelly, continuing, warmly:

JUDGE MCGLENBY (CONT'D)
Kelly, you are young and
intelligent. You have a wonderful
family that believes in you--and I
can only say that you must never
let them down. More importantly,
you must never let yourself down
again. I think you owe it to Reena
Virk to live a life that is
exemplary. Court dismissed.

IN THE GALLERY -- Cam and Rebecca are DUMBSTRUCK. Nearly
everyone is shocked speechless--

But none more than the VIRKS. Suman and Manjit stare at each
other in disbelief. Raj shakes his head. *This... is justice?*

33 INT. BAR - DAY (6/7/98) D20

33

Rebecca and Cam sip drinks at a table at the local bar.

CAM
Some "justice", eh?

Rebecca nods her head wryly.

REBECCA
My publishers will be thrilled.

CAM
Bad for the world is good for you,
I guess.
(off her look)
Sorry. Didn't mean it like that.

REBECCA
No. ...You were right. About
Warren.
(beat)
I thought that the reason that I
felt close to Warren was because he
reminded me of my brother. But...I
think he just reminded me of
myself.
(then)
Because we're both the reason
someone died.

(CONTINUED)

Cam is STRUCK SILENT by this. Almost in disbelief that Rebecca really feels this.

CAM
Becca. Gabe fell.

REBECCA
I don't know that Gabe fell.

CAM
Even if that's true. That's not on you. And I never should have said it was.

Rebecca just looks at Cam. Actually hearing this, maybe for the first time. Cam sees the PAIN in her.

CAM (CONT'D)
You and Warren are not the same.

Rebecca smiles a little, wryly, sadly. Overwhelmed.

REBECCA
Yeah.

Cam looks at her. Feeling the MESS of guilt she's untangling.

THEN, their eyes TURN toward the door as she sees Roy, Scott, Stan Lowe, and a few other COPS and members of the PROSECUTION TEAM come in, ready to relish the small victory the best they can. Or at least what feels like the end.

REBECCA (CONT'D)
You need to go sit with them?

Cam downs the rest of her whiskey.

CAM
Not officially.

REBECCA
What do you mean?

CAM
I'm actually resigning.

REBECCA
(surprised)
Really?

CAM
I'm sick of people being scared when I walk into a room.

(CONTINUED)

Rebecca grins at her.

REBECCA
You finally gonna leave Victoria?

Cam smiles back.

CAM
Maybe. I found out my birth
family's from Tsleil-Waututh. Just
on the mainland.

REBECCA
Are you gonna meet them?

CAM
(nods)
Yeah. I think so.
(beat)
What about you? Finally got
Victoria out of your system?

REBECCA
Yeah.

They both LAUGH. But it's bittersweet. Knowing that this is
the end of the line for them.

And then--making a decision, Cam puts her HAND on Rebecca's,
displaying affection unabashedly in front of her family and
all the cops.

CAM
It was good to see you again after
all these years, Becca.

REBECCA
It's been good seeing you too, Cam.

CAM
Take care of yourself.

REBECCA
Can't make any promises.

CAM
Just try, punk.

They look at each other one last time. Cam SQUEEZES her hand.
Then moves off with a newfound sense of independence, of
liberation, to approach her father and take a new control of
her life.

Rebecca watches her go.

(CONTINUED)

UTB EP#108 "Mercy Alone"
CONTINUED: (3)

44.
33

33

MUSIC UP: "I Won't Hurt You" by The West Coast Pop Art
Experiment Band

BEGIN MONTAGE --

34

EXT. CLIFFSIDE - DAY (6/14/98) D21

34

For the first time, we're ON the CLIFF where Gabe Godfrey
died. Rebecca STEPS INTO FRAME... a place she hasn't dared
step foot in nearly a decade.

She grows EMOTIONAL... but underneath it all, is a hint of
WARMTH. Suggesting maybe, just maybe she is learning to
forgive herself...

A TEAR slips down her cheek.

REBECCA (V.O.)

*The nights with your friends held
certain promises. A girl would have
her first kiss. A boy would get
high for the first time, and with
his red eyes he would laugh at the
sky and say it looked like a lake.*

(beat)

*But after that night, in the dark
waters of a saltwater inlet known
as the Gorge, they found the body
of a girl.*

Across the sky, a BLUE HERON flies by...

35

EXT. TSLEIL WAUTUTH TERRITORY - DAY (6/14/98) D21

35

Cam DRIVES UP to the territory and parks.

REBECCA (V.O.)

*It was a strange occupation for the
police of Victoria. Looking for
something they didn't really want
to find.*

She steps out of the car, and looks out to the WATER. She
sees TEENAGERS preparing for a canoe journey on the bank.

It's a portrait of community, that was lost in her own youth,
but it's not too late to start now...

36 INT. VICTORIA YOUTH CUSTODY CENTRE "JUVIE" - COMMON ROOM - 36
DAY (6/15/98) D22

A GUARD ushers a CONVICTED Kelly Ellard BACK into the JUVIE facility...

Opposite her, her "friends," Maya, Laila, and Josephine look BACK at her. DARKLY SATISFIED, she's right back with them.

REBECCA (V.O.)

Under the bridge, there might have been discovered some malevolent spirit. The force seemed unreal to the youth of View Royal, as if the night continued to linger, to hold them in some kind of fierce embrace. But this darkness, this evil spirit was revealed, in the end, to be something oddly human: A misspoken word. A broken heart. Pain, buried deep.

37 INT. VICTORIA YOUTH CUSTODY CENTER "JUVIE" - DUSTY'S ROOM - 37
DAY (6/15/98) D22

In her room, Dusty TURNS a page in LORD OF THE RINGS.

REBECCA (V.O.)

After the events of this night, there would never truly be closure. Stories never really end. There can be only the promise, the hope for reconciliation.

38 INT. MEDIUM SECURITY PRISON - WARREN'S CELL - NIGHT (6/15/98) 38
N22

Warren is SOUND ASLEEP. Finally able to get some rest.

REBECCA (V.O.)

As though being at a sleepover, and a girl is dared, "Tell me your secrets." So she shares all the worst things about herself...

39 INT. SEA PLANE OR SUBWAY OR TBD - DAY (6/21/98) D23 39

Rebecca sits on the sea plane, as we first met her. Writing these final lines in her notebook--

(CONTINUED)

REBECCA (V.O.)
*And from the pillow next to her,
she hears a whisper: "That's okay.
We can still be friends."
(beat)
All there can be, is a call for
mercy. It's mercy, and mercy alone,
that transforms the human heart.*

Rebecca looks up, out the window. Until her eye catches something--

The man sitting next to her is reading a newspaper. In it, a LARGE PHOTO of REBECCA is printed beside the article TITLE:

JUSTICE FOR REENA?

A PANG in Rebecca's stomach as she looks at the ironic pairing...

40 INT. VIRK HOUSE - DAY (6/21/98) D23

40

Suman has transformed Reena's room, restoring it from bare and stripped, back to something fit for a pre-teen girl. She makes the bed with fresh linens. Manjit works a DRILL, finishing putting the DOOR back on the room.

Suman pulls the linens taut around the mattress--then STOPS, finding something tucked beneath.

From its hiding spot--Suman pulls out Biggie's "*Life After Death*," the CD Raj gave Reena in the pilot. She grins.

Manjit moves to SMOOCH's cage, looking in at his daughter's bird lovingly.

MANJIT
Smoochie...

Suman's eyes find a stereo. She goes over and places the disc into it and turns it on. It's *Kick in the Door*. As the track CUES up, Suman sits on the bed.

Suman and Manjit look at each other, listening to what their daughter loved...

The music BLARES. "*This goes out to you...*" The lyrics foreign to them. The sound clearly does not register with either parent...

And then, Manjit LAUGHS. At the feeling of them sitting here, listening to gangsta rap together, it's impossible NOT TO LAUGH.

(CONTINUED)

Suman SMILES back at him. At the insanity of the lyrics, their lives. Remembering Reena. It's emotional. A moment of CATHARSIS. Manjit moves and sits on the bed beside her.

Suddenly, their eyes DART to the doorframe, reflected in the mirror, as a FIGURE steps in...

...we see that it's REENA.

Ending on this tableau, Reena is gone, but she stands there with them through the "looking glass."

END OF SERIES

OVER BLACK:

We leave the audience with a taste of these characters' futures...

Josephine Bell went on to work as an exotic dancer in biker bars after serving a year in juvie. Her sentence was extended after she escaped. Twice.

Dusty Pace was one of the only teens who spoke openly about her regrets around the crime to the press, stating: "We should have got more time. We were monsters."

Warren Glowatski devoted his life to restorative justice, in conjunction with connecting with the Métis Nation and his Native heritage. He was ultimately granted parole in 2010 after Suman and Manjit Virk advocated on his behalf.

Kelly Ellard appealed, was granted two additional trials, and was ultimately sentenced to life, in a legal battle that would span over a decade. After denying involvement in Reena's murder across the years, she finally took responsibility in 2016, while seeking day parole. She now has two children of her own.

Rebecca Godfrey passed away in 2022, just weeks before filming began on the television adaptation of Under the Bridge, and after much involvement in its development. She and Warren Glowatski kept in touch for over twenty years.

The Virks have become symbols of anti-bullying activism across Canada. Manjit Virk went on to write a book about Reena, which was included in the development of this series. Suman Virk passed away in 2018.

In loving memory of REENA VIRK, March 10, 1983 - November 14, 1997