

GREYWATER

"The Ledger"

Episode 204

Written by

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BLUE REVISION

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- * 18 split into 18pt1 / 18pt2 for the two-day shoot (no page change)
- * 24A added (Finn under the wharf)
- * 27 OMITTED
- * 36A added

Greywater Productions Inc.

Director: Ewan Carrick

CAST

1.	IRIS CALDER	Maren Oduya
2.	DET. ALDOUS REYNE	Tobias Vann
3.	NELL CALDER	Anousha Vail
4.	WILLEM GREVE	Roland Sacher
5.	TOMAS GREVE	Felix Arnautov
6.	DR. LENA BRANDT	Sigrid Halvorsen
8.	FATHER EMERIC OSEI	Kwabena Mills
11.	CASS TEAGUE	Julian Abara
24.	FINN CALDER	Oliver Tran
33.	CST. RANA DEOL	Harleen Bassi
51K.	HARBOURMASTER DOT	Eleanor Quist

1 EXT. GREYWATER HARBOUR - DAWN**1**

Fog on the water. The cannery stack, the breakwater, a gull working the tide line. GREYWATER wakes up the way it always has: slowly, and with its back to the sea.

A skiff noses in under the government wharf. FINN CALDER, twelve, ships the oars and listens.

Above him, boots on the planks. Two men, talking low. We do not hear the words. Finn does.

2 INT. CALDER HOUSE, KITCHEN - DAWN**2**

IRIS CALDER, forties, cannery office manager and the only person in town who balances a ledger for fun, pours coffee for one and drinks it standing.

The back door. Finn, wet to the knees.

IRIS
You were on the water.

FINN
(a beat)
I was under it.

IRIS
That is not better.

3 INT. GREYWATER CANNERY, OFFICE - DAY**3**

Ledgers. Real ones, bound in cloth, the kind nobody keeps anymore. Iris keeps them.

She opens the current book to a page and stops. Reads it again. Closes it.

Through the glass, the line is running. NELL CALDER, her sister, thirty, is on it, knuckles already black.

4 EXT. RCMP DETACHMENT - DAY**4**

A one-room detachment with a two-car lot. DET. ALDOUS REYNE, fifties, out of the city and not happy about it, gets out of an unmarked sedan and looks at the town like it owes him money.

CST. RANA DEOL, local, meets him at the door.

DEOL
Detective. They said Tuesday.

REYNE
They say a lot of things.

5 INT. RCMP DETACHMENT - DAY

5

A whiteboard. One name on it: TEAGUE, C. Under it, a date.
Under that, nothing.

REYNE
Cass Teague. Deckhand. Missing
eleven days and nobody filed.

DEOL
Deckhands go missing. They come
back.

REYNE
This one did not come back.

6 INT. ROADHOUSE - NIGHT

6

HARBOURMASTER DOT, seventies, runs the roadhouse the way she
ran the harbour: nobody ties up without her say. She dries a
glass. She has been drying it for some time.

Reyne at the bar. He orders nothing.

DOT
You are the police.

REYNE
I am a police.

DOT
The other one drank.

7 EXT. GREVE HOUSE - NIGHT

7

The big house above the town, every window lit. WILLEM
GREVE, seventy, owns the cannery, the wharf and most of the
people on it. He stands on the porch and watches the sedan
go by below.

TOMAS GREVE, thirty, his son, comes out with a coat for him.
Willem does not take it.

WILLEM
That is the detective.

TOMAS
You said he would not come.

WILLEM
I said he should not.

8 INT. RCMP DETACHMENT - DAY

8

Morning. Deol sets a file on Reyne's desk. Thin.

DEOL
The statement. The one that was
withdrawn.

REYNE
(reading)
Withdrawn by whom?

DEOL
By the man who gave it.

REYNE
People do not recant on a Sunday,
Constable. Somebody drives them to
it.

9 EXT. GOVERNMENT WHARF - DAY

9

Pallets, nets, the smell. Cass Teague's boat is still tied
where he left it. Reyne walks its length.

FATHER EMERIC OSEI, forties, the town's priest and the only
man on the wharf not working, falls into step.

OSEI
He was at Mass the Sunday before.
He never came to Mass.

REYNE
What did he want?

OSEI
To be seen wanting something. I
think.

10 INT. CALDER HOUSE, FINN'S ROOM - NIGHT**10**

Finn under the covers with a flashlight and a page torn from a ledger. Columns of figures. One line circled in pencil that is not his.

Iris in the doorway. He kills the light too late.

IRIS

Where did you get that.

FINN

It was in the skiff.

IRIS

Finn.

FINN

It was in the water. Near the skiff.

11 INT. CALDER HOUSE, KITCHEN - NIGHT**11**

Iris alone with the page and a glass of something. She holds it against the current ledger. The circled line is not in the book.

She looks at it for a long time. Then she folds it very small.

12 INT. GREYWATER CHAPEL - DAY**12**

Sunday. The nave half full and hot, the lights up for the camera they rent to stream to the shut-ins.

Osei in the pulpit. Willem in the front pew, hat on his knee.

OSEI

A town keeps two books. The one it shows the bank, and the one it shows God. I am told God is the patient one.

He lets it sit. Willem does not look up.

OSEI

He is. But He is not the only one reading.

13 EXT. GREYWATER CHAPEL - DAY 13

After. Willem shakes the priest's hand as if nothing was said. Tomas waits by the car and watches the detective watch his father.

14 INT. CANNERY, LOCKER ROW - DAY 14

Nell, shift over, grime to the elbows. The foreman's locker has a padlock. It also has a key, on a nail, because the foreman is the kind of man who forgets which is which.

She pockets the key. She does not hurry.

15 EXT. GOVERNMENT WHARF - DAY 15

Reyne and Deol walk the pallets. Reyne counts stencils. Deol counts Reyne.

REYNE

These say GREVE. These say GREVE.
This one says nothing.

DEOL

Some of them come in unmarked.

REYNE

From where?

DEOL

From the sea, Detective.

16 INT. MORGUE - DAY 16

DR. LENA BRANDT, forties, the regional pathologist, in a room that has never seen daylight. She is filing. Reyne in the door.

BRANDT

You want a body. I do not have one.

REYNE

I want to know what you would look
for if I brought you one.

BRANDT

(a beat)

Water in the lungs, or no water in
the lungs. Everything else is a

story.

17 INT. CALDER HOUSE, KITCHEN - DAWN 17

Iris burns letters in the sink. Not all of them. She reads each one first, which is not how you burn letters.

Finn on the stairs, unseen. He counts the ones she keeps.

18 INT. GREYWATER CANNERY, FLOOR - DAY 18

The line shudders and stops. That never happens. Forty people look up at once.

At the far door, three men in good boots. UNION MEN, or men who say so. The FOREMAN between them, sweating.

Nell steps off her station, knuckles black with machine grease, and puts herself between the men and the door.

NELL
You want the key, you go through
the shift.

CASS TEAGUE, thirty, the deckhand everybody thought was gone, stands up from the gutting table where he has apparently been working all morning. Alive. Wet. Nobody says his name.

The stand-off holds. Nobody moves for a long moment, and then the foreman turns the line back on and the noise takes the room.

CASS
(quietly, to Nell)
They will not come through the
shift.

NELL
Then they will not come through.

A cut on her lip, fresh. She does not touch it.

19 EXT. GREYWATER CANNERY, LOADING DOCK - DAY 19

The union men leave the way they came. Tomas Greve watches from the cab of a truck, engine running, and does not get out.

20 INT. RCMP DETACHMENT - DAY**20**

Reyne writes TEAGUE on the whiteboard a second time and draws a line to the first. Deol reads it upside down.

DEOL

So he is alive.

REYNE

So somebody wanted eleven days
where he was not.

21 EXT. CALDER HOUSE, PORCH - NIGHT**21**

Tomas on the step. Iris in the door, not inviting him further.

TOMAS

My father says you keep the real
books.

IRIS

Your father says a lot of things at
your dinner table.

TOMAS

He says the detective will ask you
for them.

IRIS

Then your father should have asked
me first.

That was the wrong question and they both know it.

22 INT. ROADHOUSE - NIGHT**22**

Last call. Cass at the end of the bar with his hands around a glass he has not lifted. Dot puts a coffee in front of him instead.

DOT

Whatever you are about to do, do it
sober.

CASS

I am not about to do anything.

DOT

That is what the last one said.

23 INT. GREVE HOUSE, STUDY - NIGHT**23**

Willem alone. A safe, open. Inside it, a ledger that matches the ones at the cannery except that it is older, and thinner, and has a page torn out.

24 EXT. GOVERNMENT WHARF - DAY**24**

Gulls. Wind off the water. Iris and Reyne at the end of the wharf where the whole town can see them, which is the point. Reyne wants it seen.

She hands him the folded page. He does not open it.

IRIS

If you are wrong about him, this ends me.

REYNE

I am not wrong about him. I might be wrong about you.

IRIS

(a beat)

That is fair.

24A EXT. GOVERNMENT WHARF, PILINGS - DAY**24A**

Below the deck line, Finn watches from the skiff, close enough to hear and young enough to think he has not been seen.

Above, Reyne's boots stop directly over him. Then move on.

25 INT. ROADHOUSE - DAY**25**

Daylight does the roadhouse no favours. Iris at the bar. Six regulars pretending not to listen.

IRIS

Who drove Cass Teague to the detachment on the Sunday?

The room has already decided not to answer. Dot keeps drying the same glass.

DOT

Nobody drives anybody in this town, Iris. We walk.

26 INT. ROADHOUSE, BACK BOOTH - DAY**26**

Reyne, waiting. He has heard all of it.

REYNE

Whatever you think you are doing,
do it somewhere I cannot see you.

IRIS

Then close your eyes.

She goes. He does not.

27 OMITTED**27****28 EXT. GREVE HOUSE - DUSK****28**

The lights come on in the big house one window at a time.
Tomas's truck in the drive. The sedan at the bottom of the
hill, engine off.

29 INT. GREVE HOUSE, PARLOUR - NIGHT**29**

Willem in the good chair, twenty years older than the man we
met on the porch and entirely himself. Tomas across from him
with papers.

WILLEM

Everything has a number, Tomas. The
trick is knowing who wrote it down.

TOMAS

Sign it and it is over.

WILLEM

Nothing is over. It is only paid
for.

INSERT - THE PAPERS. Willem's hand, liver-spotted, signs.
Holds on the hand.

30 EXT. BREAKWATER - DUSK**30**

The search line forms on the rocks: Deol, four TOWNSMEN, a
coil of rope. Cass Teague, shirt off, is the one going in,
because the tide only turns once tonight and he is the only
one who knows where the ledger went over.

31 EXT. BREAKWATER - DUSK**31**

Cass goes in. The water is nine degrees. The rope pays out.

Iris on the rocks with Deol, soaked to the waist where she waded in after him and was pulled back. Her lips are blue before his are.

The rope stops paying out.

DEOL
(into the radio)
Pull him.

They pull. What comes up is Cass, and he is holding the ledger against his chest like a child, and he is not moving.

IRIS
Cass. Cass. Look at me.

He looks at her. Then he does not.

32 EXT. BREAKWATER, ROCKS - NIGHT**32**

Later. Lights on stands. Reyne crouches over the ledger on a tarp, the pages fanned and dripping. Iris watches him not read it.

REYNE
What the tide left. It is all here.

IRIS
It was all there before.

33 EXT. BREAKWATER - NIGHT**33**

Brandt's van backs down to the rocks. Deol lifts the tape. Reyne stands.

REYNE
Call it.

BRANDT
(checking her watch)
Twenty-one forty.

REYNE
Not the time, Doctor. The town.

34 INT. MORGUE - DAY**34**

Cass on the table. Brandt reads the water out of his lungs the way Iris reads a ledger: twice, and then once more to be sure.

BRANDT

Salt water. He drowned where they found him.

REYNE

That is the story?

BRANDT

That is the water. The story is yours.

She turns his hand over. Under the nails, not sand. Machine grease.

35 INT. RCMP DETACHMENT - DAY**35**

The whiteboard, wiped. Reyne writes one word: GREVE. Deol does not read it upside down this time. She reads it straight.

36 INT. GREVE HOUSE, STAIR - DAY**36**

Tomas on the stair with a coat over his arm. His father's. It is wet.

36A INT. GREVE HOUSE, STAIR - DAY**36A**

He puts it back on the hook exactly as it was. Then he takes it down again and goes to find the detective.

END OF EPISODE