

KUDOS

APPLE TREE YARD

EPISODE 2
Green Pages
by
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Based on the book by
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PRETITLE/TITLE SEQUENCE

1 **INT. UNIVERSITY - GEORGE'S OFFICE. NIGHT 10.** 1

We are on YVONNE, traumatized, GEORGE SELWAY'S body heavy over her, in the aftermath of the attack he began in Ep 1. Her face leaves us in no doubt of the severity of what she's recently been through. Pain, shock, fear ... all play on her face, though we're now in a moment of hiatus.

YVONNE [V/O]
*Love changes everything. That's
what they say.*

YVONNE realises GEORGE has dozed off/passed out. A beat, then she begins, very slowly, to attempt to free herself from under him, hoping to escape. As she inches her arm out, which is pinned under him, his own hand shoots out and grabs her round the wrist. His eyes open. Her terror.

GEORGE
[BLEARY] Home time ...

His tone in denial of what's just happened, and the state YVONNE is in. Her absolute capitulation to him, trying to stay calm as she rearranges her clothes and picks up her coat, hands shaking. Edging to the door. He's enjoying her state of dissolution. His sadism evident.

GEORGE (CONT'D)
Hang on. I'll walk you down.

She freezes again. *What?*

CUT TO:

2 **INT/EXT. UNIVERSITY. NIGHT 10.** 2

YVONNE, shocked and numb, passes STUDENTS tipping the detritus of the party [plastic cups, paper plates] into binliners as GEORGE -- very much his normal self -- holds the door open for her ... the continuing sense of her trauma in the aftermath of GEORGE'S attack. Everything nightmarish, alien. Sour, bright lights.

YVONNE [V/O]
*From that first moment we met, you
made me feel special...*

INTERCUT:

3 **INT. OLD BAILEY - COURTROOM. DAY 33.** 3

Same sense of movement through outer space as YVONNE is led out of the dock by her female CUSTODY OFFICER, through the door that leads down to the holding cells.

(CONTINUED)

3 CONTINUED: 3

INTERCUT:

4 **EXT. UNIVERSITY. NIGHT 10.** 4

... GEORGE talks to the CAB DRIVER [parked in the road near the Institute], explaining where they're going, gestures for YVONNE to get in. [Little moment as the CAB DRIVER clocks YVONNE, the state she's in].

YVONNE [V/O]
But I'm not special, am I?

INTERCUT:

5 **OMITTED** 5

6 **INT. OLD BAILEY - CORRIDOR. DAY 33.** 6

EL [the older West Indian holding officer] escorts YVONNE and her CUSTODY OFFICER down to the cells [from court] through the grim corridors. An elaborate keypad security system/keys in locks, YVONNE handcuffed to her CUSTODY OFFICER ...

YVONNE [V/O]
I know what I am now... Nothing. No-one.

INTERCUT:

7 **INT/EXT. CAB/ LONDON STREETS. NIGHT 10.** 7

Close and emotional on YVONNE in the back of the cab. She sits on the edge of the seat, as though she's looking out of the window, but she sees nothing as the streets go by. In shock. A little dishevelled, and still fogged by alcohol. A few anxious/quizzical glances from the CAB DRIVER via the rearview mirror.

YVONNE [V/O]
So I was wrong about you and me.

GEORGE in the back seat with YVONNE, his behaviour 'normal' [though she's shrunk as far away from him as possible]. Seeing her dress has ridden up her legs, YVONNE automatically adjusts it back near her knees. Her hands are shaking.

INTERCUT:

8 **INT/EXT. CAB/ SELWAY'S STREET. NIGHT 10.** 8

YVONNE'S POV: The cab idles outside GEORGE'S nondescript suburban flat conversion as GEORGE walks up to his front door, unlocks it.

8

CONTINUED:

8

YVONNE [V/O]

*All it takes ... it turns out that
all it really takes for your life
and everything you thought about
yourself to change forever ...
isn't love, or passion.*

Cab pulls out to resume the journey. YVONNE sees, on the seat next to her, a ten and a five pound note [GEORGE has left for his share of the fare]. On YVONNE'S face, traumatized.

YVONNE [O/S]

*All it really takes is one good,
hard ...*

FLASH TO:

9

INT. UNIVERSITY - GEORGE'S OFFICE. NIGHT 10.

9

The moment of impact when GEORGE hits YVONNE across the face in Ep 1 (sc.107).

YVONNE [O/S]

... slap.

CUT TO:

10

INT. OLD BAILEY - HOLDING CELL. DAY 33.

10

SLAM. The cell door clangs shut as YVONNE closes her eyes.

TO BLACK.

[End of Pre-title/title sequence.]

MONTAGE SEQUENCE (sc.11-13):

11

INT. YVONNE'S HOUSE - BATHROOM. NIGHT 10.

11

YVONNE, in the shower, scrubs at her skin - which is already raw - with a flannel. In extremis. Pace frantic, emotional.

CUT TO:

12

INT. YVONNE'S HOUSE - MASTER BEDROOM. NIGHT 10.

12

YVONNE [wrapped in a towel] stuffs the dress, along with everything else she's been wearing that night, including her bra, into a binliner.

TRANSITION TO:

She chucks the flannel she used in the bath into the binliner. Unwinds the towel from round her body and stuffs that in there too. She's in a place beyond hysteria.

TRANSITION TO:

(CONTINUED)

12 CONTINUED: 12

Her knickers from her handbag go in.

CUT TO:

13 **INT. YVONNE'S HOUSE - TOILET. DAWN 11.** 13

YVONNE sits on the closed toilet seat, gingerly checking the finger bruises beginning to develop on her thighs. During this O/S, the phone rings. She makes no move to answer it.

[END MONTAGE]

14 **INT. YVONNE'S HOUSE - MASTER BEDROOM. MORNING 11.** 14

[Early morning.] YVONNE, dressed [trackie bottoms etc], handles the binliner of discarded stuff. She jumps as her mobile starts ringing, on the bedside table. Caller display shows 'GARY'. She decides not to answer. Seeing her high-heeled shoes on the carpet from the previous night, she puts them in the binliner as well. Her movements show she's feeling physically tender -- the effects of the rape.

CUT TO:

15 **OMITTED** 15

16 **EXT. YVONNE'S HOUSE - GARDEN. DAY 11.** 16

YVONNE goes into the garden, carrying the binliner, still moving gingerly. Listening to GARY'S answer message on her mobile.

GARY [O/S]

Hi you, it's me, hope it was fun last night ... just to say I'm going to stay on tomorrow and get a later train, Andy's persuaded me to go along to another funding meeting, apparently I'm some sort of mascot... So I won't be back for supper. I mean, don't make anything for me. See ya. Call me, obviously, if you like.

The message finished, YVONNE stares at the binliner, the home bin -- takes a decision.

JUMP CUT TO:

17 **INT/EXT. YVONNE'S CAR/ STREETS/ POLICE STATION. DAY 11.** 17

Driving, YVONNE passes the local police station. [Binliner on the passenger seat next to her]. Slows, watching a couple of OFFICERS heading inside. Pulls in to a space not far ahead. The station in her rearview mirror. Thinking about it, her hands unsteady on the wheel.

(CONTINUED)

17 CONTINUED: 17

A moment when she might get out of the car -- but can't. She accelerates away, the station receding from view.

HARD CUT TO:

18 **EXT. BACK OF SHOPS. DAY 11.** 18

YVONNE pushes the binliner at the bottom of a large bin at the back of some shops. Looking around, slightly furtively. Determined to get rid of the clothes. [Her car parked nearby.]

CUT TO:

19 **INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 11.** 19

And now she's curled on the bed ... sees the contents of her bag scattered on the floor where she rummaged to chuck out the knickers. They include her 'adultery phone'.

YVONNE [V/O]

Whatever it is between us ... it was never meant to bear much reality. That was the point, wasn't it? No real life. No feelings, no mess. So why are you the only person I want to tell?

TRANSITION TO:

YVONNE, with her 'adultery' phone, thumbs through a couple of texts from COSTLEY [including '**Hey JBILF, want to come back to Apple Tree Yard?**']. We see her text from their interchange the previous night: '**Ur busted, 007**'. And then a new text from him: '**??Wheres my photo u promised?**', followed by another, more recent one: '**??? Found another man?**' A grotesque evocation of YVONNE'S state before the rape. She can't continue.

CUT TO:

20 **INT. YVONNE'S HOUSE - FRONT ROOM. DAY 11.** 20

YVONNE dozing now on the sofa, the middle of the day. The phone ringing out again.

CUT TO:

21 **INT. YVONNE'S HOUSE - KITCHEN. EVENING 11.** 21

YVONNE does 1471 on the phone and doesn't get the number she's expecting -- eagerly, agitatedly, she pushes 3 and waits for the other number to pick up. A mode from her we haven't heard before -- upbeat, reassuring, eagerly maternal. A performance.

(CONTINUED)

21

CONTINUED:

21

YVONNE

Hi, Adam -- sorry it's Mum, I think you've been trying to ring. I'm here if you want to talk, hope everything's ... Hope everything's okay! Ring me back. Lots of love.

Hangs up. The energy this has taken. Opens the fridge, closes it in disgust. Then, suddenly, she's sobbing. It takes her aback. She's frightened and even disgusted with herself, but the tears hit her like an outside force. YVONNE slumps to the floor. She's helpless.

CUT TO:

22

INT. YVONNE'S HOUSE - MASTER BEDROOM. NIGHT 11.

22

On her laptop, YVONNE scrolls through the homepage for the UK RAPE HELP CENTRE. We see the sub-menu inviting a click on listed categories ... **Rape & sexual assault/Childhood sexual abuse/Domestic Violence/Prostitution & Trafficking/Sexual harassment/Female Genital Mutilation** ... then the highlighted phrase: **'Remember: the assault was not your fault'**.

YVONNE with the phone, paralyzed. Trying to urge herself to do something. Then the adultery phone rings, making her jump. A momentary hesitation, then she picks it up.

COSTLEY [O/S]

[JOKEY] Just checking I've got nothing to worry about ...

YVONNE is unable to speak.

COSTLEY [O/S] (CONT'D)

Hello? Yvonne? Is everything okay?

YVONNE

[ALL HER EMOTION] No.

CUT TO:

23

EXT. SOUTHBANK. DAY 12.

23

COSTLEY walks down from the street on to the towpath. He checks automatically for other exit points, as well as taking in a CCTV camera further along. Confirmation of his spook training, his default alertness. Somewhere during this YVONNE clocks him from the bench where she's sitting and it becomes her POV of his approach. YVONNE back in control of herself but almost unbearably tense.

A long moment as they look at each other. COSTLEY empathetic but guarded -- not the comforting embrace YVONNE expects and needs. Instead he sits, grips her hand.

(CONTINUED)

COSTLEY

Jesus.

YVONNE

Thanks for coming --

COSTLEY

[Don't be daft --]

YVONNE

-- I know you've got stuff to do,
but Gary's going to be back and I
didn't know who else to -- I needed
to see you. Sorry. I must look
awful.

A moment as he takes her in, properly.

COSTLEY

Talk to me. [SHE CAN'T] Who was he?

YVONNE

George Selway. He was, he was at
the party. He works at the
university -- sometimes we do
panels together or, or exam boards.
I've known him for a couple ...
I've known him for a couple of
years. He couldn't seem more
harmless.

And now she's crying. Trying not to. COSTLEY gives her space.

COSTLEY

You haven't told anyone?

YVONNE

[BEAT] I thought of calling
Susannah ... she's my best friend.
But the state of me, I'd end up
telling her about you and ... it's
not fair to get her to keep that
secret. 'It's not fair.' God, what
a mess.

He transitions from empathy into a more professional mode.
Still gentle.

COSTLEY

No marks on your face.

YVONNE

He ... he used the flat of his
hand.

COSTLEY

Sounds like he knew what he was doing. You got bruises anywhere else?

YVONNE nods. Needs a moment.

YVONNE

On my thighs -- finger bruises, from when he... [SHE CAN'T SAY IT] And I'm bruised -- I think I've got internal bruising. And an, an anal tear.

COSTLEY

[BEAT. WHAT THIS MEANS] Bruises are good.

YVONNE

'Good'.

COSTLEY

Evidence. What about restraint injuries, on your wrists or arms?

He looks at her hand he's holding.

YVONNE

He didn't need to, to restrain me. He just threatened to hit me again. [BREAKING DOWN] I didn't fight back.

And now [after a little glance to make sure no-one can see], COSTLEY holds her, and lets her sob. He softens.

COSTLEY

Hey... Listen -- do you want me to get some people to take a statement from you? A team used to handling this sort of thing --

YVONNE

I can't make a statement, you know I can't! I went to the police station and --

COSTLEY

You wouldn't have to go to a police station --

YVONNE

-- I wasn't even wearing knickers! If they, if they take a swab or whatever they call it, you, your semen will be on it as well as -- Jesus. As well as his.

CONTINUED:

They sit for a beat or two. COSTLEY thinking.

COSTLEY

You could leave it for a bit. They don't necessarily need forensic evidence to bring a prosecution. They'd log what they call a first complaint --

YVONNE

It's okay. I don't want you to -- I just needed to see you.

COSTLEY

[BEAT] What about your husband? Are you going to tell him?

YVONNE shakes her head.

COSTLEY (CONT'D)

Won't it be obvious there's something wrong --

YVONNE

I'll be ill, for a few days. I'll just be ill.

CUT TO:

YVONNE'S POV: She watches COSTLEY walking back the way he came, already on his phone. He breaks into a near-run -- must be running late. She feels very alone. A moment as she braces herself for what she has to do.

CUT TO:

INT. YVONNE'S HOUSE - ADAM'S ROOM. NIGHT 12.

GARY sits on the bed, YVONNE under the covers. He's feeling her forehead. [YVONNE has moved to ADAM'S room, made up the bed]. GARY still has his coat on, just back from his business trip.

GARY

You're not hot.

YVONNE

It comes and goes. I took some paracetamol. How was Sunderland?

GARY

Windy. You don't need to exile yourself in here, you know.

YVONNE

I might be up in the night. You know you never get back to sleep.

(CONTINUED)

24

CONTINUED:

24

He kisses her forehead.

GARY

Poor old thing. Sure it's not just
the hangover from hell?

YVONNE

[THE PAIN OF THAT. MASSIVE ATTEMPT
AT NORMALCY] Less of the old.

Affectionate look from GARY as he goes out.

GARY

I'll bring you a cuppa.

YVONNE

Oh, Adam rang! He didn't try you,
did he? Gary!

But there's no response from GARY. YVONNE settles back down into bed. She'll ask again later. A look to the bedside table, where there's a glass of water and a little tub of Vaseline/tube of ointment. YVONNE takes a dab of Vaseline/ointment, and, beneath the covers, winces as she anoints her sore places [genitals].

CUT TO:

25

INT/EXT. YVONNE'S HOUSE - ADAM'S ROOM/POV OF GARDEN. DAY 13.5

Morning. YVONNE'S POV from the window as GARY leaves the house to go to work.

CUT TO:

26

INT. YVONNE'S HOUSE - BATHROOM. DAY 13.

26

YVONNE checks her bruises. Purple now.

CUT TO:

27

INT/EXT. YVONNE'S HOUSE - ADAM'S ROOM/POV OF GARDEN. DAY 13.7

She's in bed again, reliving the attack [maybe a FLASH TO: GEORGE moving against her], not attempting to sleep, but unable to do anything. Suddenly, a noise from outside/downstairs. YVONNE tenses. There it is again, O/S. Someone's trying to get into the house.

YVONNE panics. Instant, animal fear. She shuts the door, but there isn't a lock on it. She drags a chair against it. Then finds her phone -- who to ring? Fumbles and drops it - it skitters across the floor and under a chest of drawers. YVONNE scrabbles to get the phone, terrified. O/S, sound of someone now in the house, mounting the stairs

(CONTINUED)

CONTINUED:

ADAM [O/S]
Heya! Anyone in?

(CONTINUED)

27

CONTINUED:

27

YVONNE freezes. It's okay. Message filters into her brain.

YVONNE

Adam?!

CUT TO:

28

INT. YVONNE'S HOUSE - STAIRS/HALL. DAY 13.

28

ADAM [25] responds to this -- he's a good-looking young man, shambolically styled [or non-styled], beardy and hairy, but not in a hipster way.

ADAM

Hey Mum.

YVONNE opens the bedroom door. The shock still evident on her face.

ADAM (CONT'D)

What are you doing in my room?

CUT TO:

29

INT. YVONNE'S HOUSE - KITCHEN. DAY 13.

29

YVONNE and ADAM with cups of tea. YVONNE maintaining the fiction she's 'got a bug'. ADAM ill at ease, pacing round the room, picking things up and putting them down again.

YVONNE

Sure you don't want some toast or something?

ADAM

I'm good, thanks. [BEAT] It's okay then, just for a bit?

YVONNE

Adam love, this is your home! I mean, I know you consider Manchester your home now ... you know what I'm saying. You can stay as long as you like.

ADAM

It's just a couple of days. Just to ... sort some stuff out.

YVONNE

Stuff? To do with your music, or ...

She's really trying to restrain her curiosity. We feel how strained their relationship is, on top of the strain YVONNE'S feeling anyway. ADAM fending off her concern, her trying to rein it in.

(CONTINUED)

29

CONTINUED:

29

ADAM

Maybe I'll make myself some toast.

He starts to head out to the kitchen. On YVONNE.

CUT TO:

30

INT. YVONNE'S HOUSE - HALL/ KITCHEN. DAY 13.

30

YVONNE on the phone. Straightens up the area around the toaster where ADAM has made toast [open peanut butter jar, knife etc]. We can tell she's leaving a message. Her professional persona. [Maybe see a few false starts on this, montaged].

YVONNE

[ON PHONE] You have reached Doctor Carmichael's phone. I'm now out of the office until [FRACTIONAL HESITATION] Wednesday November the 11th. Please leave a message and I'll get back to you then. For urgent enquiries contact my assistant, Rupa Patel, on extension 223. Thank you.

She finishes the call.

CUT TO:

31

INT/EXT. YVONNE'S HOUSE - SNUG/KITCHEN/GARDEN. DAY 13.
CONTINUOUS.

31

[YVONNE'S POV from KITCHEN]: ADAM watching TV -- or rather, the TV'S on, while he surfs his phone. She's touched to see him, but with mixed feelings.

YVONNE enters the snug, where her laptop sits on a table in the dining area. As she sits down [slight wincing and tensing] and opens her laptop, ADAM seamlessly gets up, still intent on his phone, and wanders out into the garden. We realise -- though it's not an open diss -- he isn't comfortable sharing the same space with YVONNE. YVONNE clocks this for a beat.

Goes into her emails, the usual haul of mixed nonsense. Then stops short: there's an email from GEORGE, a Central email address, headed 'HI'.

YVONNE shuts the laptop, immediately disoriented and panicked. Cold sweat.

[FLASHBACK TO: The moment GEORGE hits her, or another moment of the rape, his face contorted with sadistic violence]

(CONTINUED)

31 CONTINUED: 31

A few beats as she tries to compose herself. Looks out into the garden at ADAM, constructing a roll-up.

CUT TO:

32 INT/EXT. YVONNE'S HOUSE - SNUG/ GARDEN. DAY 13. 32

ADAM finishes his roll-up in the garden, shivering a little -- his feet are bare on the grass. He looks back to the house, expecting to see YVONNE at the table. But she's gone.

CUT TO:

32a INT. YVONNE'S HOUSE - STUDY. DAY 13. 32a

With the door shut, YVONNE stares at the open laptop, displaying the email she's received from GEORGE.

We see it again, the Central email address. This time she, and we read:

'Hi Yvonne, A reminder about our lecture in Swansea on Thursday 26th. If we meet at Paddington around 14.00 that should leave plenty of time. Getting there and back in a day is a slog, maybe we should book a hotel? Happy to arrange ... George x'

YVONNE is breathing hard now, trying to process this. Impulsively, in a spasm of energy, she presses 'reply' and types '**I'm not coming to Swansea. Don't contact me again**'. Then, as she's about to press send ...

FLASHBACK TO:

During the attack [close in, we don't need to pull back to see the details, it's enough to see GEORGE'S face, then YVONNE'S, their relative positions on the couch/floor]. YVONNE in extremis. Her fear.

YVONNE

Please. Please ...

BACK TO:

YVONNE refrains from sending, types in an addition to her email, so it reads: '**I'm not coming to Swansea. Please don't contact me again**'. Then sends.

TRANSITION TO:

In email settings, hands shaking, YVONNE blocks emails from GEORGE.

CUT TO:

33

EXT. SOUTHBANK. DAY 14.

33

YVONNE with COSTLEY, on the bench, as before. Emotional. Him delicately holding her mood. Attentive, contained.

YVONNE

There was this huge dog, well I, I remember it as huge -- it might have been a Yorkshire terrier or something. I was terrified of dogs when I was little. I used to go miles out of my way coming back from school to avoid it, barking through the fence. Just that fear, in your body ... it's the same with him.

COSTLEY

That's what he wants, the twisted little fuck. You did the right thing. Just, cut off communication. But log it, yeah? Somewhere. Any emails, any attempt to make contact. Just in case.

YVONNE

In case of what?

COSTLEY

Nothing. I'm sure he won't have the guts to do anything else.

YVONNE

[BEAT] He knows about us.

COSTLEY

[WTF] How?

YVONNE

I don't know. Maybe he saw me with the phone, or ... I don't know. It's as though he smelled it on me. The sex. Apple Tree Yard.

COSTLEY

[CONCERNED] Did you tell him anything about me? Mention my name?

YVONNE

Of course not! He doesn't know who you are, just that you exist ...

COSTLEY

Tell me exactly what he said.

(CONTINUED)

YVONNE

I don't know, we were talking and I was quite pissed ... why was I so pissed?

COSTLEY

Listen. None of this is your fault. None of it. What did he say?

YVONNE

I said something about Gary -- how great he is or something and he said is that why you're fucking someone else ... and that's when ...

Beat. She doesn't want to go there.

COSTLEY

It's okay. Yvonne. It'll be okay.

YVONNE

I'm sorry. You didn't exactly sign up for this.

COSTLEY

I signed up for you.

YVONNE is extremely moved and surprised by this. It changes everything [for COSTLEY too, though we won't realise quite how until later]. A genuine moment.

CUT TO:

34 **OMITTED**

34

35 **INT/EXT. YVONNE'S HOUSE - KITCHEN/ GARDEN. NIGHT 14.**

35

YVONNE loads the dishwasher, as GARY scrapes plates [one of them quite full of pasta and tomato sauce] into the bin.

GARY

My signature dish ... microwaved to perfection, if I may say.

YVONNE

I did try.

GARY

If you're not hungry you're not hungry.

GARY catches YVONNE watching ADAM, who's out in the garden, smoking.

GARY (CONT'D)

It's girl trouble.

(CONTINUED)

35

CONTINUED:

35

YVONNE

He's spoken to you?

GARY

A tiny bit. Just that really.
There's this girl --

YVONNE

[EAGER] Not whatshername? The one
from the Halfway House? Ellie ...

GARY

I don't think so. Von, don't go
rushing in --

YVONNE

For God's sake! You think I don't
know by now? I've barely asked him
a question.

GARY

I know it's hard.

YVONNE

[HANGING ON] Hard. Yeah.

GARY crosses to her, takes the plate she's loading.

GARY

Go back to bed. You look like
you're at death's door.Kisses her [purely affectionate]. YVONNE stiffens a little at
the contact, but complies. A glance out at ADAM as she goes:

CUT TO:

36

INT/EXT. YVONNE'S HOUSE - KITCHEN/ GARDEN. NIGHT 14.

36

[YVONNE'S POV from KITCHEN]: ADAM looks completely bleak and
lost as he smokes.

CUT TO:

37

INT. YVONNE'S HOUSE - STUDY./ INT/EXT. COSTLEY'S CAR./
STREET. NIGHT 14.

37

[The little sofa set up for YVONNE to sleep on]. YVONNE with
her adultery mobile. Reading text from COSTLEY. 'You ok?' She
texts back 'No'.A few beats as she sorts herself out for sleep then the phone
goes [on silent].

YVONNE

[BIT FURTIVE, QUIET] Hi.

(CONTINUED)

COSTLEY [O/S]

Oh dear.

YVONNE

[BEAT. UNADORNED] Yeah.

COSTLEY [O/S]

[BEAT] Listen, I've thought of something ... someone you can talk to about what happened. An expert.

INTERCUT:

COSTLEY in his car, parked. [CONVERSATION INTERCUTS]

YVONNE [O/S]

I'm not sure I want to talk to anyone, except you. [BEAT] Can I see you?

COSTLEY

It's a bit tricky. I've had to go away for a few days, for work. [YVONNE'S DISAPPOINTMENT] I'll text. Take care of yourself, yeah?

The call ended, COSTLEY drives off. Fast.

INTERCUT:

On YVONNE.

CUT TO:

INT. GYM - POOL. EVENING 15.

[NEW DAY] YVONNE, dressed, watches through a window/from the side as SUSANNAH tears through her lengths. YVONNE huddled into her [baggy] clothes as though she's cold.

CUT TO:

INT. BAR. NIGHT 15.

The post-exercise ritual, as in Ep 1 (sc.36), but only SUSANNAH with the post-exercise glow, and only her with a glass of wine - YVONNE sips a fizzy water. SUSANNAH can see YVONNE isn't herself, is concerned.

SUSANNAH

A steam might have helped, you know ... Have you been to the doctor?

YVONNE

No point, is there? For a virus. It just takes a couple of weeks... Anyway. You and Chris.

(CONTINUED)

SUSANNAH pulls a face.

SUSANNAH

No comment. [WITHELD EMOTION] How come we always end up talking about me and never about you?

A tiny moment as YVONNE considers confiding in SUSANNAH. But knows she can't.

SUSANNAH (CONT'D)

Okay, it was the sex.

YVONNE

Oh. Right. [AN EFFORT] No good?

SUSANNAH

It was great at the beginning. Well. Not, the best ever, but you know -- showed promise. [SLIGHTLY HUMILIATED] Basically I realised he was all about following a script... porn. Rough stuff. It wasn't making me feel good about myself. So.

YVONNE has a particular reaction to this, which SUSANNAH misreads.

SUSANNAH (CONT'D)

[FRONTING IT OUT] Plus I spotted a pair of Crocs in his wardrobe and I realised I needed to split up with him before summer [and he started wearing them] ...

YVONNE

[GENUINE CONCERN/EMPATHY] Oh Sooz.

SUSANNAH'S stuff ["why is YVONNE'S life apparently so perfect?"], versus YVONNE'S [how she wishes she could vulnerably spill the beans to SUSANNAH]...YVONNE warily watches a MAN [30s] who passes on his way to the bar.

SUSANNAH

You'd think I'd learned my lesson, right? After Jay. Me and men...

YVONNE

You're fantastic! [BEAT] There are some truly awful men out there.

SUSANNAH

Got that right. And I've dated some of the worst.

YVONNE

I mean, monstrous.

39

CONTINUED:

39

SUSANNAH not sure how to respond to the intensity of this.

SUSANNAH
[BEAT] How's the big G? Been
looking after you, I hope.

CUT TO:

40

INT. YVONNE'S HOUSE - FRONT ROOM/ HALL. NIGHT 15.

40

YVONNE getting in from the evening. GARY reading a book with
ADAM in the room [on laptop and headphones].

GARY
Nice evening?

YVONNE
Yeah!

GARY can tell this isn't the case.

GARY
You still look a bit wobbly. Sure
you're feeling well enough to go
back to work?

ADAM looks up, seeing GARY speaking.

YVONNE
[HEADING UPSTAIRS] Can't stay away
forever!

ADAM
What?

GARY indicates he's been talking to YVONNE

GARY
Mum ...

ADAM nods, resumes his concentration on his laptop. On GARY.
Worried about YVONNE.

CUT TO:

41

OMITTED

41

MONTAGE SEQUENCE (sc.42/43):

42

INT. TUBE CARRIAGE. DAY 16.

42

[NEW DAY] YVONNE on the Tube, with her briefcase, dressed for
work. All perfectly normal, but she's feeling nervous.
Hyperalert to everyone around her.

(CONTINUED)

42

CONTINUED:

42

YVONNE [V/O]

*You never talk about your work.
Official Secrets Act and all
that... But I've noticed you like
me to talk about mine. You like the
pleasure I take in it, I think.
It's true. Work's always been my
refuge.*

CUT TO:

43

EXT. WESTMINSTER STREETS/ PALACE OF WESTMINSTER. DAY. 16 43

YVONNE on her way to work, the same journey we saw in Ep 1 (sc.27) [including the view of the Houses of Parliament], marking here her entirely different emotional state.

CUT TO:

44

EXT. BEAUFORT INSTITUTE. DAY 16. 44

YVONNE approaches the Institute. Trying to front out her anxiety -- the first time she's been in since the rape.

She stops as she sees a MAN come out of a side street and head for the building, in front of her: is it GEORGE?

No. We see him more clearly as he turns to the door. But YVONNE'S stopped, having a panic attack, gasping for breath. She puts down her briefcase, tries to pull herself together.

YVONNE [V/O]

*Well, there are no more refuges for
me. No places of safety.*

A passing JOGGER reacts to the sight of her -- is she okay? She turns away from the Beaufort, heads in the opposite direction, breaking into a run.

CUT TO:

45

EXT. WESTMINSTER STREET. DAY 16. 45

YVONNE sends a text, on the 'adultery phone': **'Ok, I'll talk to ur 'person'. Yx'**

CUT TO:

46

INT. WESTMINSTER COFFEE SHOP 3. DAY 17. 46

[NEW DAY] Another coffee shop -- not one of the ones where COSTLEY and YVONNE have met before. COSTLEY is waiting at a table as YVONNE enters. A warm look for her. There are two coffees and a slice of carrot cake on the table: the normality of this gives YVONNE a pang. And sitting next to COSTLEY, 'a small, wiry man in a navy-blue suit': [DS] KEVIN PROCTOR [30s].

(CONTINUED)

COSTLEY

Yvonne!

He stands to greet her, formal in KEVIN'S presence, which sets a crucial marker down for the meeting -- hand clasp and kiss on the cheek. YVONNE gets it, equally distant. On edge.

COSTLEY (CONT'D)

This is Kevin. He'll be able to fill you in on reporting a ... an incident like this.

Hand shake.

YVONNE

It's good of you to see me, thank you. I'm sure you're very busy.

COSTLEY pushes one of the coffees along to YVONNE. She acknowledges the gesture -- flare of warmth and reassurance in their shared look. KEVIN alert to their connection, a bit confused.

KEVIN

Not at all. Now, Dr Carmichael ... obviously I've been filled in to some degree ... do you want to tell me the circumstances in detail, if you feel comfortable with that?

YVONNE

[QUEASY JOKE] Not really. [NO RESPONSE FROM KEVIN] I'll try.

KEVIN

I know it's hard, but just in your own words. As fully as possible. Take all the time you need.

CUT TO:

MONTAGED SHOTS SEQUENCE:

INT. WESTMINSTER COFFEE SHOP 3. DAY 17.

YVONNE gives her account of GEORGE'S attack. **Dialogue below, probably unheard/montaged.**

YVONNE

... we went up to his office to get his stuff. We were both quite drunk by this stage. There'd been a lot of drinking. He -- he tried to kiss me and I said don't be silly -- something like that, anyway. I wasn't taking it seriously.

(MORE)

(CONTINUED)

YVONNE (CONT'D)

When he tried again I pushed him away and he, he hit me across the face with the flat of his hand. Really hard. And he told me if I screamed or, resisted -- he'd hit me again. That's all it took. No-one's hit me like that before. Then, he... Vaginally, and anally. He didn't ejaculate, not then. It seemed to last a long time. I was too scared to move, except when he told me to. It was as though, I don't know. It was happening to someone else.

KEVIN listening intently, as is COSTLEY, although he has a more humane concern for how she's feeling and KEVIN is listening dispassionately, for the facts. For YVONNE, it's an exercise in self-control: shots of her gestures, the little indications [licked lips, a repeated tuck of her hair behind her ear, furious wagging of her foot beneath the table] of the incredible strength of feeling she's repressing. We feel the huge strain she's under.

She reaches the end. KEVIN considering what she's said.

KEVIN

Did he speak at all?

YVONNE

[BEAT] There were a few instructions. He said -- at one point he said 'give me your mouth'.

Long beat. There's no more to say. KEVIN heaves a sigh.

KEVIN

That's a terrible thing you've been through. I'm so sorry. From my point of view I'm just going to talk you through the process of reporting the rape, yeah? [YVONNE'S REACTION TO THE WORD, WHICH SHE NOTABLY DOESN'T USE] But I can give you contact details for counsellors trained to help women in a situation such as yourself.

YVONNE

Oh, I'm not sure I -- thank you.

KEVIN

Unfortunately -- I'm not going to sugar-coat it Dr Carmichael -- being drunk will be a gift to the defence. You spent the evening with this man --

YVONNE

At a party!

KEVIN

But you see where I'm going -- they'll try to frame it as a date rape-type situation. [BEFORE YVONNE CAN PROTEST] And the first thing this bloke's solicitor will do, if he's charged, is to try to get anything he can on you. Anything you've told his client, any skeletons in the closet, as it were.

YVONNE's gaze on KEVIN unwavering. Intensely aware of COSTLEY. COSTLEY maintaining a poker face.

YVONNE

I see.

KEVIN

They'll look at everything -- internet history, friends and family, colleagues -- anything they can get on your sexual history that suggests you like it rough. Sex tapes, photos.

YVONNE

There aren't any. And I don't.

A glance from KEVIN at her wedding ring, which she clocks.

YVONNE (CONT'D)

Will they go after my husband?

KEVIN

I don't know about 'go after'. But they'll definitely want to know about the state of your marriage. [BEAT] Did you tell your husband straight away after the attack?

YVONNE

I [couldn't] ... no.

KEVIN

Is Mark the only person you told before me?

YVONNE nods. The oddity of this resonates between the three of them.

YVONNE

[UNEXPECTED] What about mental illness in the family, depression, anything like that? Would that come up in court, if I pressed charges? I mean, if they were trying to discredit me?

KEVIN

Is there anything like that?

YVONNE considering what to say.

YVONNE

My mother committed suicide when I was eight. She had depression, probably exacerbated by post-natal depression. I mean, she never really got better. [ANOTHER BEAT. MORE DIFFICULT] And my son, when he was seventeen, my son was diagnosed with bipolar disorder.

A startled look from COSTLEY -- this is all news to him.

YVONNE (CONT'D)

[BEAT] Adam can't be part of this -- he's fragile.

KEVIN

It's very unlikely your son's illness would be seen as relevant to a rape case, Dr Carmichael. But once you've brought a complaint, it's not up to you to decide what's used in court and what isn't.

YVONNE and COSTLEY intensely aware of each other. Not looking at each other.

KEVIN (CONT'D)

Obviously I can't tell you what to do. But what I would say, is if you do decide to go ahead, you need to report the attack to the police today. Otherwise, the things that make this very tricky to prove -- not going to the police, not telling your husband, no forensic evidence, they could become overwhelming. You need to be thinking of damage limitation.

On YVONNE.

YVONNE

Damage ...

47

CONTINUED:

47

The damage has already been done.

CUT TO:

48

INT. WESTMINSTER COFFEE SHOP 3. DAY 17.

48

More handshakes, KEVIN taking his leave.

COSTLEY

Cheers, Kev.

KEVIN

[TO COSTLEY, UNDERTONE] You know I should log this.

Discreet little shake of the head from COSTLEY. All clocked by YVONNE.

CUT TO:

49

EXT. WESTMINSTER STREETS. DAY 17.

49

YVONNE and COSTLEY walk up to the tube together, careful to seem only innocuously connected. Full of feelings engendered by the meeting with KEVIN -- COSTLEY waiting for YVONNE'S response, wondering what's on her mind.

YVONNE

[SUDDEN] I was the first person to qualify the Wedekind experiment.

COSTLEY

[BEAT] I have no idea what that means.

YVONNE

When I started protein sequencing, we were pioneers - no computers. My team named genes as they were discovered, names that'll be used as long as science exists. But if I take this to court -- God, that's a big if, isn't it? Cos it sounds to me like it'll all come out, what we've been up to ...

COSTLEY

We've been really careful, you know.

YVONNE

[HA!] Yeah. 'Dummy camera'. Okay, so it comes to court. And the first thing anyone knows about me from now on is that I was, that George Selway attacked me.

(MORE)

(CONTINUED)

YVONNE (CONT'D)

Even if he goes to jail, that's who I am now. A victim.

A moment with the impulse to console her, then a pulling back.

COSTLEY

The world can be such a shitty place.

YVONNE

I thought you thought 'Life's a boon'.

COSTLEY

It can be. That's why ... [you need to enjoy whatever you can, every day] [HIS FEELINGS FOR HER] I'm sorry about your son. That must be really rough.

COSTLEY makes a move to kiss her, a gesture of comfort only. But she recoils.

YVONNE

I'm sorry. I can't imagine having sex ever again.

COSTLEY

I wasn't -- [trying it on]

YVONNE

What's the point? That was the reason for this. Strings-free sex or whatever they call it on websites. You've got your wife, I've got Gary. And now this. It's impossible.

COSTLEY

Hey. No such word. [BEAT] You were the first person to qualify the Wedekind experiment.

He touches her face. YVONNE softens. Moved. But unable to go further.

YVONNE

I really don't think we should be in touch any more. I think it's ... wrong. For both of us.

She turns and goes. On COSTLEY.

CUT TO:

50

INT. YVONNE'S HOUSE - STUDY. NIGHT 17.

50

YVONNE types: 'Dear X'...

(CONTINUED)

50

CONTINUED:

50

YVONNE [V/O]
*I loved you touching me.
 Everywhere. I can't imagine that,
 ever again. But I do still want
 you. Just, you. And it's terrible.
 Because it keeps me feeling. And
 the only way -- the only way I can
 see to get through this is to be
 numb. I'm sorry. You'll never know
 how much.*

On YVONNE. Everything she's feeling.

She turns off the adultery phone and shuts it in her desk drawer.

CUT TO:

51

INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 18.

51

[NEW DAY] December. YVONNE checks her bruises. They're faint yellow now, almost gone.

CUT TO:

52

OMITTED

52

52a

EXT. YVONNE'S HOUSE. EVENING 18.

52a

YVONNE approaches the house, carrying bags of Christmas shopping. Her phone is going in her pocket -- she fishes for it as she struggles to get her keys.

CUT TO:

53

INT. YVONNE'S HOUSE - HALL/ FRONT ROOM. EVENING 18.

53

YVONNE inside with her bags, sees a missed call from a number flagged as 'UNKNOWN'. COSTLEY perhaps?

ADAM [O/S]

Hey!

A nice thing for her, hearing his voice. Distracts her from thoughts of COSTLEY.

CUT TO:

54

INT. YVONNE'S HOUSE - HALL/ FRONT ROOM. EVENING 18.

54

ADAM is sprawled on the sofa, plugged into various devices [game on phone, film on TV] as YVONNE enters.

YVONNE

Dad still out?

(CONTINUED)

ADAM

[DISTRACTED] Think so ... Hey, I know this looks bad but I was trying to jack Spotify from your account and your laptop's gone nuts...

He hands YVONNE her laptop, open next to him on the floor.

ADAM (CONT'D)

Unless that's what you're into these days ...

YVONNE

Oh my god. What did you do?

YVONNE sits in dismay. There are multiple proliferating tabs open for porn sites.

ADAM

It wasn't me, I swear -- [JOKE] I've got my phone for that. Must be a virus - your hard disc's corrupted, you'll have to take it in. 'Embarrassing'.

On YVONNE. Snaps the laptop shut, disturbed.

CUT TO:

55

OMITTED

55

56

INT. HARRY AND MARCIA'S HOUSE. NIGHT 19.

56

A little look from GARY to YVONNE as they sit at the table in the large, elegant house -- a dinner party in full cry [festively decorated table]. Their whole marriage in that look: them against the world. HARRY [40s/50s, bit pompous] is holding forth at the other end of the table. YVONNE feeling very distant from the gathering [6 named guests including GARY and YVONNE, 4 N/S].

HARRY

... you've never seen me, down the terraces, 'giving it large' -- I've always found it absolutely incomprehensible, this trumped up love of football --

MARCIA

It's nothing to do with football, it's what these boys think they can get away with -- ...

JAKE

You're not gluten free I hope.

(CONTINUED)

This is the man next to YVONNE. He's holding a serving bowl for her.

GARY

[BACKGROUND, TO MARCIA] *It all comes down to money ... you're paid like a rock star you start behaving like one.*

SALLY

[BACKGROUND] *The money's crazy!*

GARY

[BACKGROUND] *You can't blame them for taking it... Any of us would.*

MARCIA

[BACKGROUND] *But that's what these girls are blinded by.*

JAKE

It looks like rice but it's orzo. Pasta.

YVONNE

Oh, no I'm fine with anything.

JAKE

Unusual these days.

She helps herself. No appetite. Half an ear on the conversation at the end of the table, hotting up.

MARCIA

I mean, oral sex ... That's what I don't get. How can you force anyone to give you a blow job? Wouldn't you just bite it off?

She's keeping the mood light. Takes a vicious chomp of bread to illustrate her point.

YVONNE tensing. Everyone else amused, including GARY. YVONNE feeling massively alienated from all this.

HARRY

For God's sake Marcia --

YVONNE

You know, it's bad enough when men peddle crap like that without women making it worse.

MARCIA, an amiable woman, is taken aback.

MARCIA

I'm just saying, logistically --
I'm surprised it doesn't happen.

YVONNE

They're terrified.

MARCIA

This girl wasn't, she'd gone back
to his hotel room. [STILL INTENT ON
ENTERTAINING] I mean, what was she
expecting? A game of tiddly winks?

YVONNE

I don't know. That he'd have some
consideration? That she'd be
allowed to change her mind? Maybe
she did say yes to sex but she
didn't mean yes to him assaulting
her in every available orifice,
roughing her up while he did it and
his mates filmed it on their
phones? Is that really where we are
now?

This isn't going well.

GARY

Von ...

MARCIA

Obviously he bears some
responsibility. And the rest of
them. It's horrible. But if these
girls are too drunk to think
straight --

YVONNE

Maybe you're too complacent to
think straight!

All this has been punctuated by the wailing cry of a baby
from upstairs. A TEENAGE GIRL [MARCIA and HARRY'S daughter]
appears.

GARY

Steady on.

TEENAGE GIRL

Er, baby's really crying?

SALLY

[TO JAKE] Can't you go? You've
nearly finished --

Clearly a long history of contentious childcare between JAKE
and SALLY. JAKE goes upstairs [resentfully].

(CONTINUED)

YVONNE

[TO MARCIA] I'm sorry. [BEAT] The thing is, you're lovely and you've got a lovely house and you give lovely dinner parties and everything in your world is lovely. So you don't have the imagination to see what it's like when bad things happen, just randomly -- great torrents of shit descending on, on innocent people. Human beings, who do all the stupid stuff we all do. So you go looking for who to blame. Cos that's less scary than facing up to the fact that awful things could happen, even to someone as lovely as you. Really awful things ... And you know what's even worse? People like you sit on juries all the time!

There's a very uncomfortable silence. The other GUESTS resettle into different conversations, to MARCIA'S relief. GARY staring at YVONNE.

CUT TO:

57 INT/EXT. GARY'S CAR/ SUBURBAN LONDON STREETS. NIGHT 19. 57

GARY driving, YVONNE in the passenger seat. GARY working on something, in the aftermath of her outburst.

CUT TO:

58 INT/EXT. GARY'S CAR/ YVONNE'S HOUSE - BACK. NIGHT 19. 58

They pull up outside the house.

GARY

[WITH DIFFICULTY] Is this my fault?
[YVONNE - WHAT?] You're -- you haven't been right for weeks, and don't tell me it's 'post-viral'.

YVONNE knows she has to produce something credible.

GARY (CONT'D)

[WITH DIFFICULTY] I'm sorry ... the business with Rosa -- nonsense. I realise I must have put you through it but I thought we'd moved on.

This is of course a million miles away from where YVONNE'S head is.

YVONNE

It's not that.

(CONTINUED)

GARY

Really? [BEAT] What then?

YVONNE

[BEAT] I've been thinking of leaving the Beaufort.

GARY amazed by this.

GARY

Why?

YVONNE

[LIE] I'm not enjoying it. It's really getting me down.

GARY

Since when? You've never said.

YVONNE shrugs.

YVONNE

I'm ashamed, I suppose.

GARY

Ashamed?

YVONNE

[IMPROVISING] You get the job of your dreams and it's not all it's cracked up to be. [BEAT] I'll make up the money -- I've got consultancy work coming out of my ears --

GARY

It's not the money. [BEAT] There's nowhere like it.

YVONNE

Makes it worse, doesn't it?

GARY

So is it something specific, or --

YVONNE

No! It's been building up, I suppose, just generally. And it exploded all over Marcia. I'll ring her tomorrow, to apologize.

The end of the conversation, closed down by YVONNE. On GARY. Bewildered, but mollified for now.

CUT TO:

59 **INT. YVONNE'S HOUSE - MASTER BEDROOM. NIGHT 19.** 59

Later. GARY asleep in bed.

CUT TO:

60 **INT. YVONNE'S HOUSE - STUDY. NIGHT 19.** 60

YVONNE switches on the adultery phone. There are no texts or answer messages. She switches it off again. A bit disappointed.

TRANSITION TO:

YVONNE typing. 'Dear X ...'

YVONNE [V/O]

*I think about you every single day.
Most minutes of each day, if I'm
honest. Makes a nice change from
... the other thing. I imagine it's
like those twelve step programmes,
AA or whatever. 'One day at a
time'. But craving, you know?
Always wanting that drink -- a
text, or your voice leaving a
message, seeing your face. [BEAT]
Is it the same for you?*

CUT TO:

61 **INT. YVONNE'S HOUSE - KITCHEN. DAY 20.** 61

[New day] JANUARY - all signs of Christmas gone. GARY, about to go out to work, in and out of the kitchen, watches YVONNE on the phone as ADAM makes himself a bacon sandwich -- there's a lot of mess everywhere and smoke coming off the pan.

YVONNE

[ON PHONE] -- Rupa's going to box everything up for me, there isn't that much... It's complicated. I never made any bones about hating the commute. [INSTANT TENSION] No, no leaving do. Liz, I mean it. I don't want one! Yeah, 'can't stand the sight of the place'... but let's have a drink, when the dust's settled. I'll email some dates... listen, better go!

YVONNE wants to intervene in ADAM'S cooking but tries to restrain herself. She switches the extractor on.

ADAM

[RE FOOD] You want some?

(CONTINUED)

61

CONTINUED:

61

YVONNE shakes her head.

On GARY, about to go - still troubled by YVONNE'S decision.

CUT TO:

62

INT. YVONNE'S HOUSE - KITCHEN/ HALL. DAY 20.

62

ADAM eats his sandwich creation as YVONNE drinks a mug of coffee [GARY now at work]. ADAM'S characteristic unease with YVONNE.

ADAM

Carrie says even smelling coffee at the moment makes her want to puke. [BEAT] I hope the baby's okay.

YVONNE

Everything seems fine so far. Most pregnancies are problem free, particularly at Carrie's age.

ADAM

'The voice of reason'.

YVONNE doesn't love this role. But accepts it. Her painful adoration of ADAM.

ADAM (CONT'D)

It's the closest I'll come, I suppose. To babies. Being an uncle.

This is surprisingly confiding, for him.

YVONNE

Well ... you don't know that, love. There's plenty of time.

ADAM

'Insight into my condition'. All the shrinks say I'm good on that, right? It'd be a very bad idea for me to pass on my genes. I'm surprised Carrie isn't worried.

YVONNE

There's no proof [it's genetic] --

ADAM

Anyway, no danger of me passing on mine. No-one wants them.

YVONNE'S surprised by this gesture of confidence.

YVONNE

[VERY CAREFUL] Dad says there's a girl you're interested in ...

(CONTINUED)

ADAM

She's so lovely, Mum. Perfect, you know? I don't mean just beautiful, though she is. Really beautiful. And kind and funny and everything, really. She can even sing. Like an angel. How stupid was I to ever, ever think she'd want to hook up with a fuck-up like me?

YVONNE

Oh love ...

She reaches her hand out for his but he's busy with his sandwich.

YVONNE (CONT'D)

There'll be someone for you.

ADAM

[ANNOYED] You don't know that.

YVONNE

Okay. You're right, I don't. But chances are ... [BEAT. HER OWN STUFF] It's easy to tell ourselves stories about people. That they're perfect. No-one is, you know.

ADAM

[JOKE] Not even you?

She accepts this little gesture of affection. Although she hears the implied criticism behind it [her high standards].

YVONNE

[ATTEMPTING JOKE] If I thought you really believed that I'd be worried about your meds.

Doorbell goes [FX].

ADAM

I'll go.

YVONNE makes stabs at clearing up as ADAM deals with the door [O/S]. He re-enters with a bunch of florist's flowers -- unextravagant and conventional. For her.

ADAM (CONT'D)

Secret admirer ...

YVONNE'S first thought is that they're from COSTLEY, which gives her pause in front of ADAM, although she can't stop her face lighting up a little.

62

CONTINUED:

62

She reads the card, its bland [dictated] handwriting: **'Sorry to hear you're leaving the Beaufort. Lets stay in touch. Remembering the good times. George x'**

An immediate reaction. YVONNE drops the flowers. Frozen.

ADAM (CONT'D)

Mum? You okay?

YVONNE

Yeah. Yeah!

She dumps the flowers in the sink and heads upstairs. Still holding the card.

On ADAM - what's wrong?

CUT TO:

63

INT. YVONNE'S HOUSE - TOILET. DAY 20.

63

YVONNE, in a state, tears the card up into the tiniest pieces possible and flushes them down the toilet.

CUT TO:

64

INT. YVONNE'S HOUSE - KITCHEN/ HALL. DAY 20.

64

ADAM runs the tap in the sink, around the innocuous flowers. Doing his bit. Wondering what's wrong with YVONNE. He's unsettled by this.

CUT TO:

64a

INT. YVONNE'S HOUSE - BATHROOM. DAY 21. - APPROX 3 WEEKS LATER

64a

[NEW DAY] February. YVONNE checks the bruises. They're gone. She's not sure how she feels about that ...

CUT TO:

65

OMITTED

65

66

INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 21.

66

GARY'S POV of the boxes of office stuff from the Beaufort ['Dr Carmichael' in pen on the outside of boxes], either out in the upstairs hall or in the bedroom as he swipes wallet and travel documents from the dresser [YVONNE in the shower, FX]. He manouevres a wheelie cabin-size suitcase, sense he's leaving on a trip.

GARY

I'm off, Von!

(CONTINUED)

CONTINUED:

YVONNE

Hang on!

(CONTINUED)

66

CONTINUED:

66

YVONNE appears from the bathroom. GARY indicates her mobile, on the dresser where he got his wallet etc.

GARY

Your phone was ringing.

YVONNE

Ta. Knock 'em dead!

GARY

[ROCK STAR] Hellooo Estonia!

She kisses him goodbye, follows him out: he's heading downstairs, her to the boxes.

CUT TO:

67

INT. YVONNE'S HOUSE - LANDING/STAIRS/ADAM'S ROOM/HALLWAY. 67
DAY 21.

YVONNE carrying boxes up to the study.

On YVONNE as she passes ADAM'S room -- the door is open. She's struck by something:

YVONNE

Gary!

CUT TO:

68

INT. YVONNE'S HOUSE - LANDING/STAIRS/ADAM'S ROOM./HALLWAY. 68
DAY 21.

The bed is stripped. Room back to its bare state -- nothing of ADAM'S on the floor, the furniture. GARY at the door with YVONNE.

YVONNE

I thought he was going at the end of the month.

GARY

He's had a good run -- stayed longer than we thought.

YVONNE

But not to say anything ...

GARY

[EMBARRASSED] He mentioned to me last night, he was thinking of heading back. I thought he meant, as in the end of the week.

Long beat. Their history with ADAM.

(CONTINUED)

CONTINUED:

YVONNE

What did I do? Why does he find it
so easy to talk to you and so
bloody impossible to talk to me?

(CONTINUED)

GARY

Adam loves you to bits, you know he does. There's a thin line, and all that. [GENTLE] I've got to get to the airport.

YVONNE nods.

YVONNE

Hope it's fun.

GARY

'Fun'.

A kiss on the cheek from GARY. He glances at the boxes in the hall. Unable to say anything about this -- to him -- still unfathomable situation.

On YVONNE, looking at ADAM'S empty room.

CUT TO:

69

OMITTED

69

70

INT. CARRIE'S LAB. DAY 22.

70

YVONNE with CARRIE in CARRIE'S lab. CARRIE'S pregnancy at 6 months, beneath her lab coat, which she's unbuttoning in order to change into her outdoor coat [YVONNE'S turned up for them to go out to lunch].

CARRIE'S picked up that YVONNE'S on edge. YVONNE perched on a stool by the door with her phone to hand, fiddling with it unconsciously as CARRIE gets ready to leave [final check of the computer/placing of files/turning on voicemail, making sure she's put her phone in her bag etc].

CARRIE

[RE HER VERY ROOMY TOP] Sathnam's sister brought me this sack of maternity clothes. I know she had twins but I'm thinking circus ...

YVONNE

Well, it's hard to imagine just how enormous you get, towards the end.

CARRIE

Cheers Mum.

YVONNE

Full disclosure. [BEAT] Did you speak to Adam before he went?

CARRIE

Sort of. [BEAT] I feel a bit bad about ...

(CONTINUED)

YVONNE

What?

CARRIE

Well, Sathnam, the baby. This job.
[WITH DIFFICULTY] It's hard not to
feel guilty.

YVONNE

Oh love ... You know, you're
entitled to be happy. [BEAT. THE
PHONE] 'Life is a Boon'.

CARRIE

What the hell does that mean?

YVONNE

The point is -- Adam's happiness,
or unhappiness, his illness -- you
should never, ever feel responsible
for that.

CARRIE

That's what Dad says.

YVONNE

He speaks a lot of sense, that man.

CARRIE

Though... the Beaufort ... he seems
a bit confused about you leaving.

YVONNE

He's talked to you about it?

CARRIE

In his way ... He said something
about your 'time of life', as
though resigning was like a symptom
of menopause. Is it?

YVONNE

It just didn't suit me any more. I
need a change of direction. Shake
... shake things up a bit.

CARRIE

You're not going to go off trekking
in Nepal, are you? Or start having
a wild affair? [RE HER BUMP] Cos,
you know, timing ...

YVONNE

I like working from home, that's
all. And your dad's busier than
ever, so I can afford to take my
foot off the pedal a bit...

CONTINUED:

YVONNE glances at her phone. CARRIE'S now ready to go.

CARRIE

Oh yeah, this conference in Estonia! Random. You expecting a call?

YVONNE

No, sorry. Habit. I seem to get loads of spam calls at the moment.

CARRIE

Once you're on the list...'Sorry to hear about your accident --'

YVONNE, preoccupied [thinking of COSTLEY/GEORGE], only semi-hears this.

YVONNE

[STARTLED] Accident?

CARRIE

You know. 'Or trip or fall anywhere'. Compensation bollocks. PPI.

YVONNE gets it. CARRIE still trying to work out what's wrong as YVONNE stands for them to leave together.

CARRIE (CONT'D)

[APPRAISING HER] Mum, you're not depressed are you?

YVONNE

No! Course not. [BEAT. AN ATTEMPT AT OPTIMISM] You do realise, me leaving the Beaufort frees up hours of babysitting time.

CARRIE decides to accept this gesture, but she's still looking for a solution.

CARRIE

Maybe it's a hair thing. [GESTURES] Kind of dragging everything down.

YVONNE touches her hair self-consciously as CARRIE opens the door for her. It's looking less styled than usual.

CUT TO:

INT. HAIR SALON. DAY 23. - MONTAGE SEQUENCE

[NEW DAY] YVONNE'S hairdresser, MARIO [30s], takes foils out of the front section of her hair, chatting away animatedly. YVONNE in front of the mirror, forced to confront her reflection.

(CONTINUED)

71

CONTINUED:

71

YVONNE [V/O]

*Dear X ... This is what I cling to:
that now and again, when you're off
saving the free world, you're
thinking of me.*

TRANSITION TO:

Blowdries ... YVONNE meeting her own eye.

YVONNE [V/O] (CONT'D)

*Because what we did together, it
could have been sordid. But you saw
me. I really think you did. And I
saw you. That's a rare thing
between two human beings.*

TRANSITION TO:

MARIO holds up a hand mirror to show YVONNE the back of her head. YVONNE nods in approval. Cheered. She looks great.

MARIO

There you go. Bit better than when
you came in, anyway! I hope your
husband notices the difference.

YVONNE

He doesn't usually. But he's away,
so he's off the hook ...

As MARIO puts the mirror down and goes to pick up a can of hair spray, YVONNE catches sight of something through the mirror she's facing that makes her turn to look out of the main window...

CUT TO:

72

INT./EXT. HAIR SALON/STREET O/S HAIR SALON. DAY 23.

72

[YVONNE'S POV from HAIR SALON]: GEORGE is standing on the opposite side of the street, facing the salon. He's looking in, standing casually, one hand in his pocket, the other holding his phone ... his eyes meet YVONNE'S and he gives a friendly wave.

BACK TO:

73

INT. HAIR SALON. DAY 23.

73

Immediate reaction of terror and agitation from YVONNE. She swivels away so that her back's to the window, blocking the view.

YVONNE

Just need the ...

(CONTINUED)

73 CONTINUED: 73

She stumbles to the back of the shop. On MARIO -- what's going on?

MARIO
[TO A JUNIOR, 'DISCREET'] IBS?

CUT TO:

74 INT. HAIR SALON - TOILET. DAY 23. 74

YVONNE tries to pull herself together. She's gasping for breath, shaking uncontrollably. A full blown panic attack.

CUT TO:

75 INT. HAIR SALON. DAY 23. 75

MARIO helps shaky YVONNE take off her protective gown. She hands him a tip, but her eyes are on the street outside.

CUT TO:

76 EXT. STREET OUTSIDE HAIR SALON. DAY 23. 76

[YVONNE'S POV from HAIR SALON]: No sign of GEORGE ...

MARIO [O/S]
Oh that's kind of you, thanks
Yvonne -- hope you're feeling
better darlin'.

CUT TO:

77 EXT/INT. STREET OUTSIDE HAIR SALON/YVONNE'S CAR. DAY 23 77

YVONNE rushes to her car and locks herself in. No sign of GEORGE. A moment to gather herself before she puts the key in the ignition.

CUT TO:

78 OMITTED 78

79 INT. YVONNE'S HOUSE - KITCHEN. DAY 23. 79

YVONNE chucks her car keys on the counter, feeling of relief and safety, here at home. She goes to the fridge, a moment of deliberation, then takes out a bottle of beer, cracks it and tanks it down from the bottle. That's better. Her mobile pings an incoming text, she picks it up, freezes. The message reads 'Love the hair. Special occasion?'

The address is UNKNOWN. It can only be from GEORGE.

It freaks YVONNE out completely.

CUT TO:

80 INT. YVONNE'S HOUSE - DOWNSTAIRS ROOMS. DAY 23. - MONTAGE 80
SEQUENCE

MONTAGED shots of YVONNE checking the front and back doors are locked and windows all shut and secure.

CUT TO:

81 INT./EXT. YVONNE'S HOUSE - BEDROOM./STREET OUTSIDE. DAY 23 81

YVONNE goes to the window, gazes out down the street.

YVONNE'S POV: Activity in the quiet street is innocuous. A few BUILDERS, a NANNY with a toddler in a pushchair, a supermarket delivery van ... back to YVONNE.

TRANSITION TO:

81a INT. YVONNE'S HOUSE - STUDY. NIGHT 23. 81a

YVONNE presses print and a sheaf of documents start printing out. She rubs her eyes, tired. She's worked a long time.

CUT TO:

82 INT. YVONNE'S HOUSE - KITCHEN. NIGHT 23. 82

YVONNE at the open fridge. She looks at the soft drinks on offer, a lone bottle of Guinness ...

TRANSITION TO:

The cupboards are also disappointingly bare [of wine].

CUT TO:

83 INT. CONVENIENCE STORE. NIGHT 23. 83

YVONNE puts a couple of bottles of Kiwi sauv blanc in her wire basket, heads towards the till -- it's a busy time of evening. Plenty of locals stocking up. Turning the corner to join the queue, she stops short.

SMASH: the basket crashes to the ground, the bottles shattering.

Reaction from the SHOPKEEPER and CUSTOMERS.

YVONNE running out of the shop.

GEORGE reacts to the sight of her running. He's in the queue to pay [packet of crisps].

His very ordinary face on the CCTV camera ... the merest flicker of the sadism behind his bland exterior.

CUT TO:

84 EXT. YVONNE'S HOUSE - BACK STREET/GARDEN. NIGHT 23. 84

YVONNE runs to her house. Animal panic.

CUT TO:

84a INT/EXT. YVONNE'S HOUSE - KITCHEN/MASTER BEDROOM. NIGHT 23 84a

YVONNE enters, slams the front door, and runs upstairs.

CUT TO:

85 INT. YVONNE'S HOUSE - STUDY./ EXT. PALACE OF WESTMINSTER - SECURITY GATES. NIGHT 23. 85

YVONNE has dragged a chest across the door of the study [which is at the top of the house]. She sits, trying to control her breathing, listening acutely for any strange sounds. Waiting for the landline to pick up.

OPERATOR [O/S]

Nine nine nine. Which emergency service do you require?

YVONNE

Sorry. Sorry I've made a mistake. It's not an emergency. Sorry.

YVONNE hangs up. What can she do? She can't think straight ... A glance out the window, then she opens the desk drawer, takes out the 'adultery phone', switches it on. Adrenalin still coursing through her system. Rings COSTLEY. It picks up after only one or two rings.

COSTLEY [O/S]

Hi.

YVONNE

I wasn't expecting you to [pick up] ... I was expecting to leave a message.

COSTLEY [O/S]

Has something happened?

YVONNE

It's George Selway. He's ... he won't leave me alone. He followed me to my hairdressers, and just now -- he was in the shop near my house.

COSTLEY [O/S]

Hang on -- are you saying he's stalking you now?

(CONTINUED)

YVONNE

I don't know - I've been getting all these missed calls, and thinking -- thinking maybe it was you. But he turned up, just now, and he's texted me... he sent me flowers a few weeks ago! I'm sorry, I'm blethering. [RELIEF AND ANGUISH] I'm so frightened.

CONVERSATION INTERCUTS:

COSTLEY on his mobile, in a tucked-away corner. He still makes sure no-one is in earshot. All reassuring efficiency.

COSTLEY

Okay, I'm going to give you an address -- you need to listen.

YVONNE [O/S]

I haven't got a pen --

COSTLEY

Don't write it down. You've got a good memory ... 12 Merthyr Court, that's M E R T H Y R, like the place in Wales, Chamberland Road, SE11. Repeat it to me.

YVONNE

12 Merthyr Court, Chamberland Road, SE11.

COSTLEY

I'll see you there tomorrow, as close to two as I can make it. We can talk properly there. And don't put it into your phone, okay? Not even in maps.

YVONNE

Okay. Thank you.

COSTLEY

You going to be alright till then?

YVONNE

Gary's, Gary's away at a conference.

COSTLEY

Get a friend to come round, or your daughter.

YVONNE

I'll be fine. I'm not taking any risks.

(CONTINUED)

85

CONTINUED:

85

COSTLEY

Don't. [BEAT] I'll see you tomorrow. I'm really glad you called, Yvonne.

YVONNE

[BEAT] Say my name again.

COSTLEY

Yvonne. We're going to see each other tomorrow. We'll be together.

He hangs up. On COSTLEY. Concerned. But pleased by the contact.

INTERCUT:

On YVONNE, calmer.

CUT TO:

86

EXT. VAUXHALL STREET. DAY 24.

86

[NEW DAY] YVONNE, slightly unsure of her bearings, walks along the road, which gets more down-at-heel the farther it is from the slick new developments around the Tube station.

CUT TO:

87

EXT. VAUXHALL FLAT. DAY 24.

87

YVONNE approaches the flat. As she goes up the steps to the front door, she hears footsteps behind her. COSTLEY, approaching from wherever he was waiting until he saw her. Carrying a takeaway coffee cup.

A look between them. Big moment. So many feelings. YVONNE'S huge relief.

CUT TO:

88

INT. VAUXHALL - COMMUNAL HALLWAY. DAY 24.

88

They wade through junk mail in the shared hall of the conversion. COSTLEY gesturing YVONNE upstairs.

He puts his cup down, runs his hands across the top of the door frame, automatically making some kind of tradecraft check. YVONNE watching.

Then he unlocks the door.

CUT TO:

89

INT. VAUXHALL FLAT - LIVING AREA. DAY 24.

89

The flat is small, anonymously and basically furnished. ['a low two-seater sofa, a drop-leaf table against the wall, net curtains'].

COSTLEY

We're not talking boutique hotel --

YVONNE

It's okay. It's safe. A safe house.
[LOOK FROM COSTLEY] I know you're
not allowed to talk about what you
do.

They stand, looking at each other. Lots of emotions playing between them.

YVONNE (CONT'D)

I'm sorry I've been out of touch --

COSTLEY

Do you want to take your coat off?

The awkward politeness of this strikes them both as slightly funny. YVONNE takes off her coat, puts it on the table. COSTLEY puts his coffee down on the table and moves towards her. He takes her by the upper arms, gently strokes them for a beat or two ['starting at my shoulders, ending at the elbows']. Tenderly focused on her, checking that this contact is okay. It is. They move in for a kiss, it develops. The contact is passionate, consensual, sensual -- everything GEORGE'S attack wasn't.

TRANSITION TO:

90

INT. VAUXHALL FLAT - BEDROOM. DAY 24.

90

They're entwined, post-coital, COSTLEY dozing, YVONNE watching him while he sleeps -- something she's never been able to do before. A duvet with no cover and no sheets or pillowcases, a naked lightbulb, flimsy curtain.

COSTLEY

I'm not asleep.

He opens his eyes to look straight at her.

YVONNE

Actually, my arm is...

She extricates her arm from beneath him, tries to get some feeling back in it. Busying herself in this as a way of avoiding his gaze any longer. He strokes her bare back with his thumb. All very tender and intimate.

(CONTINUED)

YVONNE (CONT'D)
[NERVOUSLY JOKEY] It's a bit of a relief to be doing it in a bed. Saves a trip to the osteopath.

COSTLEY
Why don't you like me looking at you?

The sunlight shining into the room is harsh.

YVONNE
I don't bear close scrutiny. Not till after sundown, anyway.

COSTLEY
Bollocks.

He reaches to kiss her.

COSTLEY (CONT'D)
So what do you want to do? About Selway?

YVONNE
What can I do? Maybe he'll get bored.

COSTLEY
No chance. The more frightened you are, the more he likes it. Sad little bastard gets off on fear. The Big Man.

YVONNE
[BLEAK JOKE] Can't you warn him off for me?

COSTLEY
Believe me, nothing would give me greater pleasure.

Their look. Both ruminating. A kiss.

COSTLEY (CONT'D)
Well, almost nothing.

YVONNE reciprocates -- delighted to feel safe, for the burden to be lifted...the heat rising between them again.

YVONNE
I can't report him to the police, you know I can't.

COSTLEY
[BEAT/KISS] Then we need to be creative ...

90

CONTINUED:

90

A look from YVONNE? Does he mean this? Does she dare to want it?

COSTLEY (CONT'D)

Well, it can't go on, can it?

YVONNE

No.

TRANSITION TO:

91

INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 25.

91

[NEW DAY] Early [March] morning. YVONNE moves about the room, getting dressed, on edge. GARY stirring slightly in the bed.

GARY

Early.

YVONNE

Stuff to do. Didn't even hear you get in last night...

GARY'S bare foot is poking out of the bottom of the duvet. YVONNE tweaks it perfunctorily as she heads out. [We see in passing GARY'S wheelie case, duty free bag -- lately back from his trip].

GARY

Von.

She stops short. Guilty. GARY sits up.

GARY (CONT'D)

I, um ... the thing is. You should know, the conference. Rosa came to the conference with me.

The last thing YVONNE is expecting to hear right at this moment, although the fact itself isn't surprising to her. She takes it on board.

YVONNE

Oh. [LONG BEAT] So you are sleeping with her.

GARY struggles with the admission.

GARY

I wasn't, before. I didn't lie.
[BEAT] We never have sex.

[He means him and YVONNE!]

YVONNE

So it's my fault --

(CONTINUED)

91

CONTINUED:

91

GARY

I'm not trying to blame you, it's
an explanation.

To his surprise, YVONNE seems to accept this.

GARY (CONT'D)

Pretty standard mid-life crisis
stuff, I'm afraid.

There are more questions to be asked, and answered. But
neither of them can face them, right at this moment.

YVONNE

Surely you can do better than that.

She leaves the room.

CUT TO:

92

INT. YVONNE'S HOUSE - HALL/ STAIRS. DAY 25. CONTINUOUS.

92

YVONNE gathers up plastic bags of clothes and household
discards she's assembled in the hall, keen to leave the
house. GARY behind her, on the stairs.

YVONNE

The recycling place gets mobbed on
a Saturday ... we can talk about it
when I get back.

GARY watching her, with the bags, getting the car keys from
their hook by the door. Unsure what to say or do.

GARY

You don't need me.

YVONNE

[RAW] Is that what you think?

CUT TO:

93

INT/EXT. YVONNE'S CAR/ YVONNE'S STREET (FRONT). DAY 25.

93

A moment as YVONNE starts up the car. Everything on her mind,
including the possibility that she should go back and really
get to the bottom of things with GARY ... but she takes her
decision and drives off.

TRANSITION TO:

94

INT/EXT. YVONNE'S CAR./ SUBURBAN RAILWAY STATION. DAY 25.

94

YVONNE, parked, waits at the station. The weekend throng.
COSTLEY leaves the exit, she toots the horn discreetly to
alert him.

(CONTINUED)

94

CONTINUED:

94

He's dressed as though going to the gym, dark tracksuit bottoms, carrying a sports bag [his alibi to his wife about his absence].

CUT TO:

95

SCENE DELETED.

95

96

INT/EXT. YVONNE'S CAR./ SELWAY'S STREET. DAY 25.

96

YVONNE parked at the end of GEORGE'S street [we saw it from the taxi in sc.8]. An ELDERLY LADY walks past them [who we'll see as a WITNESS in Ep 3], unremarked and unremarkable. YVONNE and COSTLEY both tense.

COSTLEY

You sure about this?

YVONNE

I said, didn't I --

COSTLEY

Yeah, but now you've dropped me you don't have to stick around you know...

YVONNE

No, I want to see you go in --

COSTLEY

... really.

YVONNE

-- I don't mind waiting. [BEAT. NERVOUS] What are you going to say to him?

COSTLEY

Thought I'd freestyle it.

COSTLEY goes [leaving the sports bag in the car].

YVONNE

Be careful.

COSTLEY

I'm always careful.

CUT TO:

97

EXT. SELWAY'S STREET. DAY 25.

97

COSTLEY approaches the multi-occupancy flat conversion, rings the doorbell marked 'SELWAY'. **YVONNE'S POV from the car.**

TRANSITION TO:

98

INT/EXT. YVONNE'S CAR. / SELWAY'S STREET. DAY 25.

98

Sense that YVONNE'S been waiting a while. She checks the time
... mid-afternoon now.

TRANSITION TO:

(CONTINUED)

98

CONTINUED:

98

A little later still. YVONNE looks up from her phone [checking her social media] for a moment to glance at SELWAY'S door, catches the eye of the ELDERLY LADY, now passing in the opposite direction with some shopping.

YVONNE pushes the button to unwind the window a little for some fresh air [so she's looking away from the flat -- doing this slightly to deflect the ELDERLY LADY'S curiosity about why she's STILL sitting in the car].

Suddenly, a hand smacks against the passenger seat.

SMASH CUT TO:

99

INT. OLD BAILEY - COURTROOM. DAY 33.

99

The impact of a hand smacking on the railing that divides off the spectator's gallery.

KATE COSTLEY

You fucking bitch! You deserve everything you get!

Reaction in the court-room. All the LAWYERS present, and the JUDGE. The panoply of justice. Grim faces. [beginning of the trial -- no jury yet].

YVONNE'S reaction paramount. [NB: We don't need to know who KATE COSTLEY is at this point.]

BACK TO:

100

INT./EXT. YVONNE'S CAR./ SELWAY'S STREET. DAY 25.

100

YVONNE reacts as COSTLEY suddenly opens the car door [his hand that smacked on the window], gets in. He looks harrowed, agitated. [he's wearing a hoodie he wasn't wearing when he went in but we might not notice this at this point].

YVONNE

You've been ages, is everything okay --

COSTLEY

Drive -- now!!

YVONNE

What's wrong -- Mark, what is it...

INTERCUT:

101

INT. OLD BAILEY - COURTROOM. DAY 33.

101

For the first time we see COSTLEY, in the dock next to YVONNE. Diminished, cowed, and steadfastly not looking at her -- or his wife. YVONNE shoots a micro-glance towards him - his hands, his familiar suit.

(CONTINUED)

101

CONTINUED:

101

KATE COSTLEY

Hope you're happy now you've
destroyed our lives, you bitch --
you evil bitch!

BACK TO:

102

INT/EXT. YVONNE'S CAR./ SELWAY'S STREET. DAY 25.

102

COSTLEY and YVONNE in the car.

COSTLEY

Yvonne -- just go! Go!

She starts the car -- a glance to see if SELWAY is pursuing.
They drive off at speed. YVONNE'S face: WTF?

END OF EPISODE TWO