

KUDOS

APPLE TREE YARD

EPISODE 3
Green Pages
by
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Based on the book by
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CONTINUED:

3

YVONNE [V/O] (CONT'D)

*Not a defence that'll ever stand up
in court. 'Shit happens, My Lord'.*

PRICE

My Lord ...

INTERCUT:

4

INT/EXT. YVONNE'S CAR./ STREETS NEAR SELWAY'S. DAY 25.

4

YVONNE driving over speed bumps, the ordinary Saturday streets passing, COSTLEY wound spring tight.

YVONNE

What did you say to him?

COSTLEY

Does this take us to the station?

YVONNE

You have to cut up --

Almost subliminally, YVONNE clocks COSTLEY wearing the hoodie he's taken from SELWAY'S house.

COSTLEY

Everything's under control. [BEAT]
But listen -- if it -- if it comes
to it, stick to the same story as
with Kevin ... met through work,
talked about my niece, you asked my
advice because of my contacts in
security. End of. I'll say the same
thing.

A few beats, driving. YVONNE playing scenarios in her head.

YVONNE

But ... do we need to call the
police?

COSTLEY

Just -- trust me.

CUT TO:

5

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

5

Car stopped within view of the station. A moment between YVONNE and COSTLEY.

COSTLEY

We'd better not be in touch for a
while. Just in case. Give me the
phone.

(CONTINUED)

YVONNE gets her bag, behind her seat. Rummages for the 'adultery phone', gives it to him.

COSTLEY unzips his gym bag and puts the phone in. A moment when he might kiss her -- first he automatically checks out CCTV surveillance.

YVONNE

[SHAKY] Risk assessment.

COSTLEY'S mirthless smile -- she can see how shaken he is. He kisses her [not sexual], in an attempt to reassure both of them.

COSTLEY

Everything'll be okay.

He starts to get out. Ducks back at the last moment to look at her.

COSTLEY (CONT'D)

Yvonne, just, stick to the story, yeah?

YVONNE

Okay.

A little moment as COSTLEY rallies.

COSTLEY

See you in Apple Tree Yard.

COSTLEY walks to the station. YVONNE watching him, blending in with the other travellers. The bag he's carrying. Her mixture of bewilderment and deep feeling for him.

YVONNE

Mark!

It's a cry into the void.

[End of Pre-title/title sequence.]

YVONNE boils the kettle, going through the motions, numb with shock -- as GARY enters, showered [wet hair], putting his watch on, bringing his own post-Rosa emotional weather. Which YVONNE can't begin to accommodate or address.

GARY

I'm, er, going out for a bit.
Yvonne?

He assumes from her preoccupation she doesn't particularly care, or that she's pissed off with him.

6

CONTINUED:

6

YVONNE

Right.

GARY dredging for the right thing to say.

GARY

It's still on for tonight is it?
Meeting the gang?

YVONNE looks completely blank.

GARY (CONT'D)

Sathnam's birthday. Von are you
alright?

YVONNE

God, sorry. Hormone brain. I've
booked a table. 'All you can eat'.

GARY

Great.

A moment as he can see something's going on with her -- about
to say something -- then he goes.

On YVONNE.

CUT TO:

7

INT. YVONNE'S HOUSE - LIVING ROOM (OR SNUG). DAY 25.

7

YVONNE watches News24 on TV, checking out that the scrolling
headlines have nothing to do with SELWAY -- an international
story, an accident on a motorway ...

YVONNE [V/O]

Dear X, will I ever see you again?

TRANSITION TO:

8

EXT. WESTMINSTER STREETS. NIGHT 25. - MONTAGE SEQUENCE

8

YVONNE walks through the scenes of her walk to work/locations
of her affair with COSTLEY. Perhaps including: **Ext. Coffee
Shop 1 and Ext. Beaufort Institute...**

AND:

A view of the Houses of Parliament before she walks on.

(CONTINUED)

YVONNE [V/O]

I knew the deal, after all, right from the start. [BEAT] We were never going to wander off into the sunset together...

CUT TO:

INT. CHINESE RESTAURANT. NIGHT 25.

YVONNE takes out a jokey photographic birthday card from her bag and hands it to GARY for signing. They're the first to arrive in the banquette/large table they've booked.

GARY

Remind me what we've got him again.

YVONNE

That speaker he wanted, the same one we've got in the kitchen ...

GARY

Excellent.

GARY finishes signing the card, business with the envelope. Unexpectedly, he squeezes YVONNE'S hand, on the table, hangs on to it -- saying more than he finds possible in words.

GARY (CONT'D)

You should know ... the thing with Rosa. Whatever it is. It's not serious.

YVONNE

[BEAT. SIDESWIPE] Right. Are you sure she feels the same way? Because she seemed quite serious when she came round to the house --

GARY

She knows how I feel about you, I've been very clear about it...

YVONNE

Right.

She decides not to open up the debate, though she'd have plenty to say ...

GARY

I'm sorry, love. I really am. [LONG BEAT] We've come through worse.

A reference to ADAM. YVONNE'S taken aback and touched as well as provoked by this display of affection. It's almost unbearable. A genuinely raw moment of emotion between them. A gesture or kiss.

(CONTINUED)

CARRIE

Get a room, you two!

CARRIE and SATHNAM are approaching, ADAM with them, to YVONNE and GARY'S surprise. General greetings and embraces.

YVONNE

Hey, you! I didn't know you were coming!

ADAM

Just, you know, stealing the limelight from Sathnam, he's much too popular in this family for my liking --

SATHNAM

Last time you kip on our fantastically uncomfortable sofa --

CARRIE

[EMBRACING YVONNE] Great hair!

YVONNE

How are you?

GARY

[TO SATHNAM] Happy birthday and all that --

Amid this little pop of Happy Families [conversation continues under, ad lib], YVONNE suddenly looks up and sees two plain clothes DETECTIVES [one of them DI ADAM CLEVELAND - middle-aged male, a resonance of Costley -- the other DS INGRID BROWN, 30s] approaching from the front of the restaurant [locked on to YVONNE, maybe a flash of police ID to the MANAGER]. **THE WORLD COLLAPSING, EVERYTHING INTO FREE FALL, THE FACES AND VOICES DISTORTED AS THEY APPROACH.**

CARRIE

Starving. God, I've actually been dreaming about their pork dumplings you know, proper dreams ...

GARY

Well, they'll keep bringing the trolley round, so fill your boots --

The delay in everyone else's reaction compared to YVONNE, heart thumping, who knows what's coming.

CLEVELAND

Yvonne Carmichael?

YVONNE

Yes.

CLEVELAND

I'm DI Cleveland, West Thames
Murder Investigation Unit. I'm
arresting you on suspicion of the
murder of George Selway ...

YVONNE

The -- murder --

Everyone reacting off the resonance of this [who's SELWAY?],
as CLEVELAND continues reading YVONNE her rights. ['You do
not have to say anything but it may harm your defence if you
do not mention when questioned something which you later rely
on in court. Anything you do say may be given in evidence
...']

YVONNE [V/O]

*Of course I knew there would be no
happy ever after. I'd known it all
along.*

GARY'S look of absolute confusion and appeal to YVONNE.

YVONNE [V/O] (CONT'D)

Hadn't you?

TO BLACK.

YVONNE interviewed [DUTY SOLICITOR present] by DS BROWN and
DI CLEVELAND. YVONNE'S mouth is dry, she's not lying at all
convincingly. This sequence conveys her disorientation, the
unsparing scrutiny of the police.

YVONNE

I took some clothes to the
recycling depot.

BROWN

Alone?

YVONNE

Yes.

BROWN

Then what?

YVONNE

... I went for a drive.

CLEVELAND

You just fancied a drive?

YVONNE

That's right. After I'd done the recycling.

CLEVELAND

Where?

YVONNE

Just, around. I can't remember.

CLEVELAND

Around. I see. Was anyone in the car with you?

YVONNE

[BAD LIE] No.

CLEVELAND

Right. You know we've arrested Mark Costley.

YVONNE attempts [not very successfully] to maintain a poker face.

CLEVELAND (CONT'D)

Were you there when Mark Costley beat and kicked George Selway to death, Yvonne?

The shock of this.

YVONNE

Beat ... no. No.

CLEVELAND

It's very easy for us to check all this out, you know. Who was in the car with you, where you were ... that's even before we've had a proper chat with Costley. God knows what he'll have to say for himself, eh?

CUT TO:

LATER.

On a video monitor, CCTV footage (from earlier that day) plays, showing YVONNE driving, COSTLEY in the passenger seat, near the station [him in SELWAY'S hoodie].

CLEVELAND

Are you telling me that's not you?

On YVONNE.

11

CONTINUED:

11

YVONNE

[BROKEN] No.

CUT TO:

12

INT. POLICE STATION - HOLDING CELL/ ADMISSIONS AREA. NIGHT 25. 12

YVONNE, embarrassed and fraught, presses the buzzer to summon the CUSTODY SERGEANT. A wait of a few beats. During this, YVONNE glances to the lidless fixed toilet in the cell.

YVONNE

Excuse me? Hello?

The [N/S] CUSTODY SERGEANT opens the wicket at body height so they can communicate.

YVONNE (CONT'D)

Is it possible to get some toilet paper please?

CUT TO:

13

INT. POLICE STATION - INTERVIEW ROOM. NIGHT 25.

13

[MIDDLE OF NIGHT].

BROWN

What's your relationship to Mark Costley, Yvonne?

YVONNE

He's a friend.

BROWN

What kind of friend?

YVONNE

Just a friend. I haven't known him for that long.

BROWN

Would you describe him as a good friend?

YVONNE

He's become quite a good friend, yes.

CLEVELAND

A lover?

YVONNE

No. [BEAT] I met him when I was working at the House of Commons.
(MORE)

(CONTINUED)

13

CONTINUED:

13

YVONNE (CONT'D)

He wanted some advice for a niece of his -- she's thinking of a career in science.

CLEVELAND

Right. So why was he in the car with you, going to George Selway's house?

YVONNE gathers her resources.

YVONNE

Since Mark worked in security I asked him for advice. He agreed to help me out. To, to warn George Selway off.

A little look between DS BROWN and CLEVELAND.

BROWN

Why would you want him to do that?

On YVONNE. Deep breath. The bigger story she knows she has to tell.

CUT TO:

14

INT. POLICE STATION - HOLDING CELL. NIGHT 25.

14

YVONNE on the narrow bed in her clothes, a strip light it's impossible to hide from, sleepless. Harrowed. The noises of the police station O/S.

CUT TO:

15

INT. POLICE STATION - INTERVIEW ROOM. DAY 26.

15

[NEW DAY] YVONNE is interviewed again by CLEVELAND and BROWN. She's tired, dishevelled.

CLEVELAND

So, you and Mark Costley were an item. You were sleeping together.

YVONNE

No, I've told you.

CLEVELAND

You were having an affair and he went nuts when he heard about you and George? Isn't that right?

YVONNE

There was no 'me and George'. I told you, George Selway attacked me, then he started stalking me.

(MORE)

(CONTINUED)

15

CONTINUED:

15

YVONNE (CONT'D)

[DOGGED] I went to Mark Costley because I knew of his background in security and I asked for his advice.

CLEVELAND

That's not what he says.

YVONNE is rocked for a micro-beat, then composes herself, aware they're watching her response. Everything stands or falls by this.

YVONNE [V/O]

Forgive me, my love. Just for that moment I doubted you. Just for that split second.

CLEVELAND

You two were close. Sounds to me like you were in a relationship.

YVONNE

[BEAT] And where does he say we conducted this relationship? Where did we meet for sex, if that's what was going on?

CLEVELAND

[BEAT] You tell me. Love always finds a way, doesn't it?

YVONNE

We weren't sleeping together. And if he'd told you we were, I think you'd be confronting me with details.

It's a punt, but CLEVELAND'S lack of a comeback shows it's worked. YVONNE'S relief.

CUT TO:

16

INT. POLICE STATION - INTERVIEW ROOM. DAY 26.

16

YVONNE, looking tired and dishevelled, is introduced to her solicitor, JASPREET DHILLON [30s/40s, smartly dressed, very focussed]. PC hovering in the background. JASPREET (JAS) offers YVONNE a firm, reassuring handshake.

JAS

Jaspreet Dhillon, Dhillon, Johnson and Waterford. Call me Jas. I can tell you, your husband's an extremely persistent man.

YVONNE

Gary contacted you?

(CONTINUED)

JAS

Not just the once, either! Now -- good news. We've already started the bail application.

YVONNE

How long will that take?

JAS

That's the less good news. Magistrates hearing first, probably a couple of nights in Holloway, then the bail hearing proper...

YVONNE

Holloway.

JAS

It really should be just a night or two. I'm fairly confident the bail hearing will go our way. We'll get you home if we possibly can.

YVONNE

Oh thank God ... Sorry.

She suddenly gives way, all the strain of the past days showing. JAS gives her a bracing look.

TRANSITION TO:

A little later. YVONNE sips a glass of water as JAS takes notes.

YVONNE

They keep talking about murder, but I wasn't even in the house -- surely there'll be forensic things that tell them that --

JAS

It doesn't matter Yvonne. The prosecution will argue you and Costley cooked up the idea to kill Selway together, you drove the car -- the getaway car, effectively.

YVONNE

That's not what happened! [BEAT] I didn't even know he was dead. I swear I didn't. I thought -- the worst I thought was that Mark might have knocked him around a bit.

17

CONTINUED:

17

JAS

[SEES HOW SHAKEN SHE IS] We'll establish all that when your case comes to court. At the moment, let's focus on bail, yeah?

CUT TO:

18

INT. OLD BAILEY - COURTROOM (IN CHAMBERS). DAY 27.

18

[NEW DAY]. YVONNE, looking harrowed by this stage, is led into court [by CUSTODY OFFICERS], which is 'in chambers' -- ie, regular court room but no spectators or jury. JAS present, also CLEVELAND and JUDGE [who we're calling MAGISTRATE'S JUDGE for reasons of clarity]. A moment as YVONNE sees GARY in the well of the court [ie, not in spectator's gallery]. A big moment for both of them. We see the strain on GARY.

CUT TO:

19

INT. OLD BAILEY - COURTROOM (IN CHAMBERS). DAY 27.

19

Later. YVONNE faces the [female] MAGISTRATE'S JUDGE, finding it all a bit of a blur.

MAGISTRATE'S JUDGE

I'm just about persuaded to give bail in the particular circumstances of this case -- despite the seriousness of the charge -- due to the defendant's previous excellent character and everything else that's been said. [TO YVONNE] You're to reside at your normal address and you must surrender your passport and pay into court a security in the sum of one hundred thousand pounds -- [LOOK TO JASPREET]

JASPREET

I understand it's in hand My Lady
...

A look of shock from YVONNE to GARY. £100,000?

MAGISTRATE'S JUDGE

You're to report to your local police station on Mondays, Wednesdays and Saturdays between 10am and 2pm. You will also abide by a curfew between the hours of 8pm and 8am which is to be electronically monitored by means of tagging.

(MORE)

(CONTINUED)

19

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19

MAGISTRATE'S JUDGE (CONT'D)

Above all, Dr. Carmichael, you are not to contact, directly or indirectly, Mark Liam Costley or any prosecution witnesses. Is that clear?

YVONNE

Yes My Lady. Thank you.

CUT TO:

20

INT. OLD BAILEY. - COURTROOM. DAY 27.

20

YVONNE is released to see GARY. A big, tight, embrace between them. It holds and holds, GARY trying to make everything alright. YVONNE sobbing dryly with relief. JASPREET standing discreetly by.

CUT TO:

21

INT./EXT. GARY'S CAR./ LONDON STREETS (OLD BAILEY TO YVONNE'S HOUSE). DAY 27.

21

GARY drives YVONNE in his car. Everything feeling a bit surreal to both of them, their layer of normality.

GARY

They've taken your car. And the laptop and your computer from your study. [BEAT] I imagine it's standard. For 'forensics'.

YVONNE

[SHIT!] Yes. I suppose it is.

For a beat, GARY appears inscrutable to YVONNE as he drives.

YVONNE (CONT'D)

Where on earth did you get a hundred grand?

GARY

Cashed in those bonds. And Ray and Tina have come up trumps, actually -
-

YVONNE

Oh god, you didn't ask them --

GARY

What else could I do? It's alright. We're remortgaging. Ray and Tina just stepped in to cover it until all the paperwork's done. They were happy to help, Von. People have been amazing.

(CONTINUED)

21

CONTINUED:

21

YVONNE

[BEAT] Adam?

GARY

He's been a bit knocked for six.
You can imagine ... But fine. I've
talked to him quite a bit.

YVONNE

What about Carrie?

CUT TO:

22

INT. YVONNE'S HOUSE - KITCHEN. DAY 27.

22

A little moment as YVONNE, alone, looks around the room. Its normality [family photos and artefacts]. Everything that's happened, everything she has to lose ... CARRIE enters. A moment registering the enormity of what's been happening to YVONNE, then an embrace.

CARRIE

I can't believe any of this is
happening.

CUT TO:

23

INT. YVONNE'S HOUSE - DINING ROOM. DAY 27.

23

YVONNE attempts to eat a meal which CARRIE has brought and prepared for her, the two of them at the table with GARY. YVONNE has no appetite.

YVONNE

This is lovely. I'll ring Sathnam
to say thank you.

CARRIE

There's more in the fridge. He
wanted to come but I thought you
might feel a bit ...

YVONNE

It'll be nice just to settle in.
It's delicious.

She attempts to eat.

CARRIE

Why didn't you go the police about
the rape?

CARRIE isn't accusatory, more trying to work out what's happened. GARY also curious.

YVONNE

Carrie, love ...

(CONTINUED)

GARY

Maybe your Mum's not ready to talk about it, right at this moment.

Grateful look from YVONNE.

YVONNE

I haven't even had chance to talk to Dad about it properly yet. [LONG BEAT, ALL EATING] I had my reasons.

CARRIE

But, I mean, didn't you feel a responsibility to the other women this man was working with, to come forward -- if he was a threat to them? And this other bloke, what's his name?

YVONNE

-- Mark Costley --

CARRIE

-- just roping in some random weirdo, what was that about --

YVONNE

-- he wasn't [a weirdo] --

CARRIE

-- but you don't even know him properly, what were you thinking?

YVONNE

[BREAKING] I don't know! I don't know. [ALL SHE CAN'T SAY] Carrie ... I know in your world every problem has to have a solution but I wasn't .. thinking about my responsibilities, I could barely put one foot in front of the other. And sometimes -- I know we brought you up to 'tell a policeman', but guess what, women are not served brilliantly by the legal system, whatever the line about new approaches and the caring face of the force ... I couldn't face it, okay? I didn't have the courage.

This word lands heavily. YVONNE'S guilt.

CARRIE

[BEAT. SMALL] I'm just trying to understand.

YVONNE abandons the food.

YVONNE

I'm having a bath.

She leaves the room. On CARRIE -- an appeal to GARY. All her compass points gone.

GARY

[BRAVE FACE] She's knackered.

CARRIE starts to clear the plates.

GARY (CONT'D)

Fred. It'll all be fine, you know.

[Her childhood nickname].

CARRIE

Oh for God's sake Dad, I'm not ten years old. [10 YEARS OLD] What if it isn't?

On GARY.

CUT TO:

YVONNE and GARY in bed. Neither able to sleep, each giving the other careful physical and emotional space. Then, out of the dark ...

GARY

I just don't get why you went to him. Costley. Why didn't you come to me?

YVONNE

[BEAT] I knew ... I knew if I told you, about George Selway -- you'd want me to go to the police.

Talking about any of this is incredibly difficult for GARY. [as well as YVONNE].

GARY

When did it happen?

YVONNE

It was that party at Central. Jonathon's leaving do. [BEFORE HE CAN ASK] George Selway is a senior researcher there, we've done panels and external exams together. You've probably heard me mention him.

GARY

Oh, Jesus Von ... I mean, the police, what you were saying to Carrie -- I get it, but we could have talked about it, surely.

YVONNE

I ... at first I didn't want the rest of my life to be -- contaminated with what he did to me. As long as I didn't bring it into the house I suppose I could pretend it had never happened. Then I took advice.

GARY

From him?

YVONNE

From a police officer he put me in touch with... [BEAT] They see it all the time. Women like me who don't want to see their lives dragged through the courts. They could have gone into anything, Adam, you and Rosa --

GARY

Yeah, thank god we're not going to be dragged through the courts! Thank god you've spared us from that!

YVONNE

I'm sorry. It's all gone so horribly ... it's all gone so wrong.

And she starts to cry, the terrible anguish of all that's happened.

YVONNE (CONT'D)

He's dead! Oh my god, he's actually dead ...

GARY's empathy for her replaces his anger. He reaches to comfort her.

GARY

It's not your fault. None of this is your fault.

YVONNE

That's not true. [WHAT SHE'S NOT TELLING HIM] Gary, it's not.

24

CONTINUED:

24

GARY

You weren't even there, when it happened. [BEAT. CRUCIAL] Were you?

YVONNE

No. No.

GARY

Selway raped you. It all goes from there. [BEAT] We're going to do everything we can, okay?

CUT TO:

25

INT. YVONNE'S HOUSE - STUDY. NIGHT 27.

25

YVONNE -- still sleepless -- switches the light on in the dark study. It's been ransacked by the police, papers no longer neatly stacked, photos removed, and there's a gap where the computer once was.

YVONNE [V/O]

Won't it save you, in the end? You being what you are? Do they train you, for places like Belmarsh?

CUT TO:

26

INT. YVONNE'S HOUSE - FRONT ROOM. DAY 28.

26

[Morning] YVONNE has an electronic tag fitted to her ankle by a SERCO. Flinches slightly as it clamps round her leg. [GARY maybe watching from the door].

SERCO gives her a surprisingly humane look, which YVONNE finds hard to bear.

SERCO

Apparently lolly sticks are good [DEMONSTRATES DELVING UNDER THE TAG] For scratching. Bit like having a pot on your leg.

CUT TO:

27

INT. YVONNE'S HOUSE - KITCHEN. DAY 28.

27

Later. SERCO gone. GARY gathers his stuff for work, JAS and YVONNE settled at the table.

GARY

Sure you don't need [me to stay] --

YVONNE

Sure. I'll call if there's any news.

(CONTINUED)

27

CONTINUED:

27

JAS nods a goodbye to GARY. Who kisses YVONNE an attentive, concerned goodbye. The way he's stepping up to all this.

CUT TO:

28

INT. YVONNE'S HOUSE - KITCHEN. DAY 28.

28

YVONNE prepares a cafetiere of coffee. JAS with files spread out, down to work.

JAS

We've had word from Mark Costley's team about his plea ... it looks like he's going for diminished responsibility -- [YVONNE'S LOOK] he's saying he's not guilty of murder.

YVONNE

Good, because he isn't. He couldn't be.

JAS

Do you know that?

YVONNE

Well... it makes no sense. [BEAT] Why not self defence? George must have just gone for him -- I know the kind of violence he's capable of. Was capable.

JAS

[BEAT] Given the nature of Selway's injuries, I'm afraid it would be fairly impossible to claim self-defence ...

YVONNE takes this in.

YVONNE

Oh.

JAS

Though Yvonne, I have to say -- Mark Costley's defence is a matter for him and his solicitor. My job is to defend you.

YVONNE

But, if we're being charged together ...

JAS

Diminished is what we call a partial defence.

(MORE)

(CONTINUED)

JAS (CONT'D)

It means Costley's effectively pleading guilty to manslaughter.

YVONNE

[PROCESSES THIS] So we'll both be charged with Selway's *manslaughter* ...?

JAS

[SHAKES HEAD] Joint enterprise isn't a charge. It's the prosecution's explanation of why you were both involved ... if they accept Mr Costley's plea -- and that's by no means guaranteed -- they can still go after you for murder.

Seeing YVONNE'S expression, he softens.

JAS (CONT'D)

Though diminished responsibility does make that a bit less likely. At the very least, if they accept diminished it makes our life easier. You're saying you had no idea Costley was going to kill George Selway. Costley's saying he was acting on a frolic of his own.

YVONNE'S last convulsive plunge of the cafetiere in reaction to this slops scalding coffee over her hand and the table. JAS immediately stands to help.

JAS (CONT'D)

Are you okay?

YVONNE

Sorry. It's fine. Clumsy!

She runs the tap to hold her scalded hand under.

YVONNE (CONT'D)

A 'frolic' ...

JAS

Well, whatever we want to call it. Costley was following his own agenda, anyway.

On YVONNE.

CUT TO:

29 INT/EXT. YVONNE'S HOUSE - FRONT ROOM/ STREET O/S YVONNE'S HOUSE. DAY 28. 29

YVONNE, sitting at the bay window, hand wrapped in makeshift kitchen paper bandage, watches JAS walk away from the house [heading to the tube]. Letting some of her emotion show -- the relief about COSTLEY'S plea.

YVONNE [V/O]

*You. No sunset maybe, but you are
my knight in shining armour ...
you're saying you acted alone.
Keeping me safe. Again.*

CUT TO:

30 INT. YVONNE'S HOUSE - BATHROOM. DAY 29. 30

[NEW DAY] YVONNE has an awkward bath. Her tagged leg stuck above the water on the rim, protected by a plastic supermarket bag.

CUT TO:

31 INT/EXT. YVONNE'S HOUSE - GARDEN/ KITCHEN. DAY 29. 31

CARRIE perches in the swing seat, feet planted, watching YVONNE pace round the garden. An extremely delicate atmosphere, as before. [GARY visible in and out of the kitchen/living room, on his mobile, glancing out at them sporadically]. First time CARRIE'S seen the tag.

CARRIE

You could just go for a walk ...You can't see it, in trousers.

YVONNE

I don't really feel like leaving the house to be honest.

CARRIE

[BEAT. RE TAG] D'you remember when Adam broke his ankle?

YVONNE

Don't. You were all 'Mum, I really think we need to go to the hospital, he's really limping' and I'm 'I'm not sitting for hours in A & E just to be told it's a sprain, I've got work to do!'. My catch phrase ... 'I've got work to do'.

She comes and sits by CARRIE. They rock for a few beats. A lot on both their minds.

(CONTINUED)

CARRIE

Sathnam's going to go part-time after the baby's born. [SEES YVONNE'S SURPRISE/POSSIBLE OBJECTION] It's his baby too.

YVONNE

Of course it is! That's great. I'm a bit jealous. I mean, Dad did a lot for you when you were babies but it was still always assumed you were basically my territory.

[GARY, visible in the house].

CARRIE

Didn't you talk it over, before you got pregnant?

YVONNE

We've never been great at that. The talking.

CARRIE

[INDIGNANT] That's not true! Sathnam always says he wishes his parents got on half as well as you and Dad ...

YVONNE

I'm not saying we don't get on ...

YVONNE can see how underlyingly emotional CARRIE is. CARRIE catches GARY'S eye, inside -- something going between them.

YVONNE (CONT'D)

I'm sorry all this is such terrible timing for you. I mean, no time would be ideal, but this is godawful ...

CARRIE, unable to accept consolation, cuts in, prompted by her look shared with GARY.

CARRIE

Ajay, Sathnam's brother? He has this friend from uni, trained as a barrister --

YVONNE

We've got a barrister --

CARRIE

He does consultancy now. Sort of PR ... helping people to make a good impression in court.

(MORE)

31

CONTINUED:

31

CARRIE (CONT'D)

[GETTING HER PHONE] Dad asked me to get his number.

YVONNE

You've discussed this together?
D'you both think I need help, then, making a good impression?

CARRIE

Well, don't you? Any help you can get ... [FINDS NUMBER ON PHONE]
Shall I send it to you, or Dad?

YVONNE

Carrie love ...

YVONNE can see how hard it is for CARRIE to face up to any of her anxieties about what's happening.

YVONNE (CONT'D)

The thing to remember is, I'm innocent.

CARRIE

Course. [BEAT] Sending it to Dad ...

On YVONNE.

CUT TO:

32

INT/EXT. YVONNE'S HOUSE - FRONT ROOM/ STREET O/S YVONNE'S HOUSE. DAY 30. 32

[NEW DAY] LAURENCE [early-mid 30s], the consultant barrister, pulls up outside the house in his sleek car. As YVONNE watches [unseen by him], he pulls down the flap over the driver's seat and checks himself out in the mirror there, smoothing his hair and flashing a chimpanzee grin, checking his teeth for food. An unlikeable little insight.

CUT TO:

33

INT. YVONNE'S HOUSE - FRONT ROOM. DAY 30.

33

YVONNE at the window. [LAURENCE getting out of the car, buttoning his well tailored jacket]

YVONNE

[TO GARY] He's quite young!

GARY [O/S]

[HEADING TO DOOR] Yeah well he would be...

A text beeps in on YVONNE'S phone ... she picks it up from the floor by the sofa. It reads: 'WEDEKIND EXPERIMENT'

(CONTINUED)

She's electrified by this for a beat -- it can only be from COSTLEY -- [a number she doesn't recognize]. GARY pokes his head round the door.

GARY

Just remember, he's costing a fortune. Don't get all competitive with him. [HER DISTRACTION] Von?

YVONNE

Competitive?

GARY

Let him do his job. Let him help you, that's what he's here for.

Doorbell goes. On YVONNE, her mobile.

YVONNE

Alright, message received.

Noises O/S of GARY greeting LAURENCE. Impulsively, YVONNE texts '**IS THAT YOU?**' then leaves the phone on the coffee table.

CUT TO:

LAURENCE sizes up YVONNE, who sits opposite him at the table. YVONNE self-conscious under his scrutiny. LAURENCE'S manner is professionally confrontational and provocative. Supreme self-assurance.

LAURENCE

So, Yvonne: are you guilty?

YVONNE

[BEAT] No, Laurence: I'm not.

Beat.

LAURENCE

Cool! That's what we want to see in court. Firm, but polite, no hint of doubt. First impressions are incredibly important, unfortunately.

YVONNE

Aren't they just?

A warning look from GARY as he distributes cups of coffee.

GARY

[INTERVENING] So, on that subject -- is there anything in particular Yvonne should be thinking of, in court?

LAURENCE

The jury, always. Little tip. When you're in the witness box, point your feet towards the jury. Then you'll automatically address your answers to them -- it's all about making a connection. [TO YVONNE] You might want to jot this down ...

YVONNE looks for pen and paper, not loving his patronizing tone. GARY jumps in to prevent conflict.

GARY

Anything she should be wearing?

LAURENCE

[LOOKS HER UP AND DOWN] Well ... we want the jury to see your feminine side.

YVONNE

Oh Jesus. Ribbons? Lace?

LAURENCE

Perhaps a blouse with a ... bit of embellishment. Nothing too low cut, obviously, something appropriate to your, er, age. Under a suit. And nothing too flash or designer -- you don't want them thinking you need taking down a peg or two. People only judge you thirty percent on what you say -- seventy per cent of it is how you look. [MORE HUMAN] None of this is me, you understand. The women, particularly, can be very hard on other women.

A look from YVONNE to GARY.

LAURENCE (CONT'D)

Talking of, I don't know if the prosecuting counsel will be a man or a woman. But if it is a woman, the jury will be more likely to think you're guilty during cross-examination about the rape. You know ... '

(MORE)

LAURENCE (CONT'D)

this nice lady barrister wouldn't be taking this on if she really thought this man had done something terrible'. [CONSULTING PAPERS] I also imagine this strategy won't have escaped Mr, er, Costley's defence team. He may well have a female silk.

GARY

Right. You do know how violent the rape was?

LAURENCE

Yes I've got the, details ... I'm sure your solicitor has been through this with you Yvonne -- legally speaking it makes your case rather worse, I'm afraid. An attack of this severity gives you such a strong reason to kill Selway.

GARY

So. Everything that should count for her will count against her...

LAURENCE

Exactly ... Of course what the rape doesn't do, is explain why Mark Costley killed Selway. If he acted alone.

A beat. The question GARY hasn't asked.

LAURENCE (CONT'D)

[IN COURT MODE] Why *did* your co-defendant act as he did?

YVONNE

[TENSE, PARTY LINE] He was warning George Selway off as a favour to me. He has a background in, in security. It must have gone wrong in some, some terrible way.

LAURENCE couldn't look more skeptical.

LAURENCE

Quite a favour. You hadn't known each other that long, had you?

The question he isn't asking. All very tense.

YVONNE

A few months.

LAURENCE

Mmn. [SUDDEN SWERVE] The prosecution *could* try to claim you were lying about the whole thing, that you and Selway had consensual sex and you were spinning Costley a yarn to get him into trouble.

YVONNE is stunned.

GARY

Why the hell would Yvonne do that? Unless she was a lunatic?

LAURENCE

Who knows? You were annoyed with Selway because he didn't call you afterwards, de da de da, the usual.

YVONNE

The *usual*?

LAURENCE

I'm playing devil's advocate here. Why didn't you report the rape in the first case, if there was evidence? It's a big problem. And if there wasn't evidence, does that mean you didn't fight back? Why not? [BEAT] We see it the whole time. You ladies do make our job rather difficult.

Suddenly GARY [who's been standing throughout] makes a lightning move to LAURENCE. He's got a knife [from the holder/magnetic strip by the cooker] and holds it against LAURENCE'S throat. LAURENCE'S shock. He's too paralyzed to speak or shout out.

GARY

What are you thinking, Laurence?

YVONNE

Gary, stop it, what are you doing!

GARY continues to hold the knife to LAURENCE'S throat. Enraged, but just about in control. A genuine sense of danger.

GARY

Shall I tell you what's going on in your head, biologically? [LAURENCE FROZEN IN FEAR/SHOCK] There's a part of your brain, the amygdala, it's telling you to do whatever you need to do to survive. It's like a siren -- 'survive!

(MORE)

34

CONTINUED:

34

GARY (CONT'D)

survive!' -- so loud it's drowning out your cerebral cortex, your logical brain. Your cortex knows I'm not going to cut your throat -- why would I do that? Our family's in enough trouble as it is. But your amygdala, it's pure instinct. It just feels [TWITCH OF THE KNIFE] the damage this can do. No bigger than a peanut... Taken by surprise, afraid for your life -- we're programmed to do whatever will ensure our survival. Sometimes, yeah? That's nothing.

A beat or two. Then LAURENCE slowly pushes the knife away.

LAURENCE

I think you've made your point.

CUT TO:

35

EXT. YVONNE'S HOUSE. DAY 30.

35

LAURENCE walks to his car. Composed, but underlyingly pissed off. A little, unconscious stretch of the neck.

CUT TO:

36

INT. YVONNE'S HOUSE - FRONT ROOM/ HALL. DAY 30.

36

YVONNE turns away from the door, from seeing off LAURENCE, still a little shocked herself. GARY sinks on to the stairs, head in his hands. A sudden, emotional giving way.

YVONNE

What's wrong?

GARY shakes his head, unable to talk.

YVONNE (CONT'D)

Gary.

GARY

Shit. Oh, shit.

YVONNE'S never seen him like this. She goes to comfort him, her instinct to do whatever she can.

YVONNE

Hey. It'll be okay. It'll all be okay ... I'm so sorry.

She's kneeling, trying to hold him, kissing him. Aiming to reassure, but suddenly he reciprocates and it escalates and something ignites between them sexually.

(CONTINUED)

36

CONTINUED:

36

They're kissing properly, for the first time in a very long time. A beat of mutual wonder, uncertainty, then they continue, clumsily ...

CUT TO:

37

INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 30.

37

On the bed, they remove clothes, on the way to making love. As GARY pulls at them, YVONNE'S trousers catch on her ankle tag.

GARY

Bloody hell ...

A tender, almost funny moment.

YVONNE

Stop! Stop.

It's no good. GARY realises this as well. The momentum is lost, they realise what they're doing. A mutual defeat.

CUT TO:

38

INT. YVONNE'S HOUSE - MASTER BEDROOM. EVENING 30.

38

Them cuddled together on the bed, partially clothed. Despite the failure of their sexual connection, something reparative between them. A new emotional weather.

YVONNE

I want you to promise me something.

GARY

Aye aye ...

[as in, joke -- this is going to be bad] She gives him a little kick.

YVONNE

If there's any point, during the trial, I don't want you to be there, I want you to promise you'll stay away.

GARY

But you know I want to be there, for the whole thing --

YVONNE

Please.

(CONTINUED)

38

CONTINUED:

38

GARY

And from everything Jas has said,
and that little shitheel, about
making the right impression -- it's
important I'm seen to be standing
by you.

YVONNE

I know. But I might not be able to
bear it. If I have to talk about
... about what Selway did. Please.

He kisses her, matter-of-fact but not happy about it.

GARY

Okay.

CUT TO:

39

INT. YVONNE'S HOUSE - STUDY. DUSK 30.

39

The light fading. YVONNE lying on the sofa in her study. The
gap where the computer used to be, the blank sky beyond.

YVONNE [V/O]

*Would you have seen it as a
betrayal, if Gary and I had made
love?*

She's looking at her phone: no more texts from the mystery
number: just '**Wedekind experiment**'. Her reply from earlier:
'**IS THAT YOU?**'

YVONNE [V/O] (CONT'D)

*Because one thing I do know, you
haven't betrayed me.*

She adds another text, and sends it: '**THANK YOU**'. Then she
deletes the text trail from her phone.

CUT TO:

40

INT. YVONNE'S HOUSE - HALL/ KITCHEN ROOM. DAY 31.

40

[NEW DAY] SUSANNAH takes the haul out of her bags. Couple of
bottles of wine and a selection of box sets. GARY having a
conversation with CARRIE on the phone [O/S, in kitchen or
hall].

GARY [O/S]

[BACKGROUND] No, Mum was great,
cool as a cucumber -- it was me who
lost it... seriously Carrie, you
had to be here, he was appalling!

(CONTINUED)

SUSANNAH

At least by the end of this we can finally have a conversation about 'The Bridge' ...

YVONNE

[BEAT] I'm so sorry Sooz.

SUSANNAH

Oh shut up. [BEAT] You don't have to talk about any of it if you don't want to. But if you do ...

On YVONNE. She so wishes she could talk ... sees SUSANNAH looking at her ankle tag.

YVONNE

God. Believe me, I so wish I could. I wish I'd talked to you about everything. [BEAT] 'Captain Sensible'.

SUSANNAH'S reaction ...

SUSANNAH

My mum would say 'still waters run deep'.

YVONNE

She doesn't know the half of it.

SUSANNAH'S curiosity about this, YVONNE'S great temptation to confide about COSTLEY, though she knows she can't ... suddenly the door bell rings O/S, accompanied by knocking and the rattling of the letterbox - who's that?

HARD CUT TO:

INT. YVONNE'S HOUSE - HALL. DAY 31.

Chaos and shock as DI CLEVELAND escorts YVONNE to the door. YVONNE bewildered/indignant, GARY and SUSANNAH rallying round. Handcuffs produced.

GARY

I'll call Jaspreet --

CLEVELAND

[TO GARY] You might think of getting a few things together for her.

41

CONTINUED:

41

SUSANNAH

[RE HANDCUFFS] There's no need for that -- she's not going to run away!

YVONNE

This is crazy! I haven't done anything! [TO SUSANNAH] I haven't done anything!

SUSANNAH'S look as YVONNE'S taken away.

CUT TO:

42

INT. POLICE STATION - INTERVIEW ROOM. DAY 31.

42

JAS with YVONNE. His manner's a little less buttoned up than before, on the hop. YVONNE very rattled.

JAS

Mark Costley texted you from prison and you replied, is that right?

YVONNE

I got a text. It wasn't from a number I recognized. I just asked who it was.

JAS

And you sent a second text.

YVONNE can't answer this.

JAS (CONT'D)

The point is, he made contact and you responded. Which is breaching the conditions of your bail --

YVONNE

But -- he's not even supposed to have a phone in jail, is he?

JAS

Clearly he got hold of one. I'm sorry, Yvonne. I'll do what I can but if the hearing doesn't go your way you'll be kept in Holloway on remand. At least we're close to the trial date.

Beat as YVONNE absorbs this blow.

JAS (CONT'D)

It could be deliberate, on Costley's part. Tit for tat. If he's in prison, why not you?

(CONTINUED)

YVONNE

He's not like that.

JAS

Isn't he?

A further question hangs in the air from JAS: how well does YVONNE know COSTLEY? JAS considers this, fiddling with his phone, which is on the table in front of him. Something clearly on his mind.

JAS (CONT'D)

He has a niece, who's good at science, is that right?

YVONNE

[WARY] Yes.

JAS

My eldest daughter's into science.

YVONNE

[BLEAK] Always good to hear.

JAS

She showed me this thing ... not sure she should have been watching it to be honest, though I suppose it's educational.

He looks for it on his phone. YVONNE wondering what this has to do with anything.

JAS (CONT'D)

You've probably seen it, there's footage on Youtube. This American who did experiments with monkeys in the 1950s? On animal behaviour. Rice, I think he was called ...

YVONNE

Not my field, animal behaviour.

JAS

So it's a mother with a baby, there's some kind of heating element on the floor of the monkey's cage ... pretty horrible, actually -- [REACTS TO PHONE] No wifi.

YVONNE'S reaction -- 'good'.

JAS (CONT'D)

... I think it's meant to be an experiment in altruism. They keep increasing the temperature.

(MORE)

42

CONTINUED:

42

JAS (CONT'D)

[YVONNE'S FACE] Yeah. The worst thing is - in the end, when its feet are burning, the monkey ... I suppose it's in so much pain. It drops its baby and stands on it.

YVONNE

Oh, Jesus.

JAS

I know. The internet...[BEAT] Interesting, though. The tipping point. Self-preservation.

On YVONNE. JAS gathering his stuff to go.

YVONNE

Is that what you think Mark's -- Mark Costley's reached? His tipping point?

JAS

It's worth bearing in mind.

He's still hoping YVONNE might crack and say something, but she's keeping the faith.

JAS (CONT'D)

[BEAT. FROM THE DOOR] What did it mean, anyway? The Wedekind experiment?

YVONNE

[LIE] Just, an experiment I was involved in, early in my career. I probably mentioned it when Mark, when he was asking about his niece. The one interested in science. Like your daughter.

JAS considers this. Goes. On YVONNE.

CUT TO:

43

OMITTED

43

44

OMITTED

44

45

INT. HOLLOWAY PRISON - REMAND WING (PROCESSING). DAY 32. - 45 POSSIBLE MONTAGE.

[NEW DAY] YVONNE is processed into the remand wing, a forbidding, cheerless process. [It includes her having her ankle tag removed, which brings a little pop of relief]. But she retains her composure, withstands the curiosity/hostility of other INMATES, locked into her own thoughts all the way to her cell.

(CONTINUED)

45

CONTINUED:

45

YVONNE [V/O]

*You wanted to let me know you're
keeping the faith. How can I blame
you for that?*

FLASH TO:

46

INT. VAUXHALL FLAT - BEDROOM. DAY 24. - FLASHBACK.

46

*YVONNE and COSTLEY in bed, as Ep 2, sc. 90, but unseen
footage. Intimate, post-coital [or even pre-coital]
atmosphere [following their conversation about SELWAY].
COSTLEY gazing at YVONNE.*

YVONNE

What? What?

COSTLEY

*You ... were very much the first
person to qualify the Wedekind
experiment.*

YVONNE kisses him, amused, touched.

CUT TO:

47

INT. HOLLOWAY PRISON - YVONNE'S CELL. NIGHT 32.

47

YVONNE in her cell, on her bed.

YVONNE [V/O]

No tipping point. For either of us.

CUT TO:

48

**INT/EXT. SECURE VEHICLE/ LONDON STREETS (HOLLOWAY TO OLD
BAILEY). DAY 33.**

48

*[NEW DAY] June. YVONNE'S first journey to the Old Bailey. [As
in Ep 1 opening].*

CUT TO:

49

INT. OLD BAILEY - HOLDING CELL AREA. DAY 33.

49

*YVONNE goes through security, processed by EL [for the first
time]. Moment of a sympathetic smile from EL as he directs
her over to her female CUSTODY OFFICER by the holding cell.*

EL

*Chrissie will look after you now,
Mrs Carmichael ...*

YVONNE walks over to the CUSTODY OFFICER.

CUT TO:

50

INT. OLD BAILEY - CONSULTATION ROOM. DAY 33.

50

ROBERT (40s), JASPREET and YVONNE and ROBERT'S JUNIOR [N/S] have a pre-trial meeting [*not YVONNE'S first meeting with ROBERT -- she'll have seen him on remand*]. Documents and files surrounding them. Sense they've been going through these for a little while, and are getting to the end. YVONNE - - understandably -- very keyed up. An eye on the clock on the wall, coming up to 9:50.

ROBERT

So, the order of the prosecution witnesses, though we won't get all the way through today ...

He hands YVONNE a typed sheet [*names to tally with witnesses we see in subsequent court scenes*]. She's too nervous to take much in.

JAS

Feeling okay, Yvonne?

YVONNE

No. Though I'm actually relieved we're starting, you know? I mean, I'm dreading it ...

ROBERT

Of course. You won't be called for a very long time, Dr Carmichael. Not sure if that makes it worse... But do bear in mind the jury will be able to see you throughout, so ... non-verbal communication. Just try to stay composed if you can.

YVONNE stops short as she sees a name on the witness list: **'Witness A'** -- and a note next to the name **'called under special measures'**.

YVONNE

What are special measures?

JAS

[CHECKING SHEET] Yes, that's the witness who has to retain anonymity. They'll be screened off so they can't be seen by most of the court. Including you.

ROBERT

[CHECKING SHEET] The MI5 man, yes?

YVONNE'S reaction.

(CONTINUED)

ROBERT (CONT'D)

Exciting times ...

ROBERT starts to gather in the paperwork.

JAS

So, Yvonne. Anything else to tell Robert? Or anything you want to know?

YVONNE

I think that covers it. Thank you.

On YVONNE. Lit with a new hope.

JAS

Good luck.

ROBERT

[REASSURING, OFFHAND] Luck has nothing to do with it ...

YVONNE'S a little wrong-footed by ROBERT'S low-key lack of bombast. But charmed.

CUT TO:

INT. OLD BAILEY - COURTROOM. DAY 33.

[First day of the trial] The set-up we've already seen in court, BARRISTERS, police including DI CLEVELAND: the milling atmosphere, 'like a busy railway station', as YVONNE is led into the dock, flanked by CUSTODY OFFICERS. COSTLEY is already seated at the far end of the dock, within YVONNE'S eyeline. Her sense of shock. [*This is before Ep 2/sc.101, which is the first time WE see COSTLEY in court -- but not the first time for YVONNE.*]

She glances at him, hoping not to be seen -- taking in the way his familiar suit is bagging [he's lost weight -- the suit is the one he wore at their first encounter], the slump of his shoulders, the lost look in his eyes. He seems diminished. And he's definitely not looking at her, just staring ahead, apparently without hope. A disconcerting moment for YVONNE.

YVONNE [V/O]

You. Is that really you?

FLASH TO:

INT. VAUXHALL FLAT - BEDROOM. DAY 24. - FLASHBACK

[*Re Ep.2, sc.90*] YVONNE running her hands along COSTLEY'S body in bed.

CUT TO:

53

INT. OLD BAILEY - COURTROOM. DAY 33.

53

The CLERK makes a standard declaration.

(CONTINUED)

CLERK

All persons having anything to do
at the Central Criminal Court draw
near and give your attendance ...

During this, everyone stands, BARRISTERS stop their consultations and conversations and scuttle back to their places. YVONNE has a moment of surprise as she sees a bolstering look from BONNARD to COSTLEY, as BONNARD takes her place as part of the defence team for COSTLEY. She now sees PRICE -- middle-aged, female, more like YVONNE herself -- is the prosecuting counsel. [IE, all as LAURENCE has warned]. All silent in court and standing as the JUDGE [50s/60s, male], enters.

JAS gives a firmly reassuring smile as the JUDGE approaches his seat. JUDGE bows, counsel [PRICE, ROBERT and BONNARD] bow back. JUDGE sits, gestures for everyone else to do the same.

JUDGE

[TO PRICE] I don't seem to have a
batting order ...

As PRICE gives him the document with the order of witnesses, as the spectators [including KATE COSTLEY, GARY and SUSANNAH] are allowed in ...

CUT TO:

YVONNE scans the twelve members of the jury [*'slight predominance of women, three black people and six Asian, ages ranging from around twenty to mid-sixties'*] as they settle themselves to hear PRICE making her opening address for the prosecution. During all this, YVONNE looks over at GARY and SUSANNAH, now sitting next to each other in the spectator's gallery [KATE COSTLEY **not** among the spectators in this scene - she's been taken out by security following her outburst, as seen in Ep 2, sc.101]. SUSANNAH gives her the reassuring thumbs up, GARY a grimly affirmative smile. YVONNE is grateful. [possible sense that PRICE has been speaking for a little while].

PRICE

... ladies and gentlemen. In the
coming weeks you will hear two
defences being offered in this
court.

(MORE)

PRICE (CONT'D)

You will hear medical evidence concerning the claim of the first defendant in this case, Mark Liam Costley, that he should be found not guilty of murder on the grounds of diminished responsibility, that he was not responsible for killing George Selway because he has a ... 'personality disorder'.

[We see YVONNE'S reaction of surprise to this ... more 'so that's the defence he's running' than any belief in this claim.]

PRICE (CONT'D)

You will also hear evidence from the second defendant, Yvonne Carmichael, that she is 'entirely innocent', that she knew nothing of Mr Costley's intentions when she drove him up to the doorstep of a man who had viciously assaulted her. When she was questioned by the police this eminent scientist claimed she had 'no idea' what might be going on as she sat waiting in the car outside that property, waiting, and waiting ... and waiting. The police were told she had 'no thought whatsoever' something might be amiss when Mr Costley took so long to return, having changed some of his clothes but having neglected to change his shoes, the shoes that transferred blood to the mat in the footwell of her car.

A beat as PRICE consults her notes, though she knows what she's going to say next.

PRICE (CONT'D)

The prosecution case, ladies and gentlemen, is that all this is *nonsense*. This was murder, pure and simple. Mark Liam Costley and Yvonne Carmichael planned and connived, quite coldly and in advance, that one would do the deed and the other drive the getaway car. Each encouraged and facilitated the other's behaviour -- and each, therefore, is as guilty as the other, of the violent and quite terrible death, the *murder* of George Simon Selway.

She lets this moment hang. And then there's a terrible sound, a gurgling wail from one side of the court, towards the back door. Everyone wheels round to look at who's making this awful, harrowing noise of anguish. It's a man in a wheelchair [RAYMOND SELWAY, 60s]. He's inconsolable, wailing. YVONNE's as disturbed as everyone else.

JUDGE

[SYMPATHETIC] Perhaps someone could attend to this gentleman?

CLEVELAND moves up to the wheelchair and nods at the FLO attending MR SELWAY, who's kneeling, trying to quiet him.

RAYMOND SELWAY

George -- Georgie! My boy ...

The FLO wheels RAYMOND SELWAY out of the court. YVONNE can see the JURY is moved and transfixed. A glance for GARY and SUSANNAH, who both look rattled, as the wailing continues O/S.

CUT TO:

[LUNCH BREAK] YVONNE with ROBERT and JASPREET. ROBERT'S wig off, him shuffling ring binders and files [NB possibly ROBERT'S NS JUNIOR should be present]. YVONNE still disturbed by the outburst in the previous scene.

ROBERT

They've fed you, I hope?

YVONNE

They brought me a sandwich. I haven't got much of an appetite.

ROBERT

Yes, well the catering in here can't help.

JAS

The judge will have a word about the father, Yvonne. He'll only be let back into court if he can keep himself under control.

YVONNE

What's wrong with him?

ROBERT

MS. The prosecution will probably raise it. Death of his only child ... It's a good idea to get something down if you can, Dr Carmichael.

(MORE)

(CONTINUED)

CONTINUED:

ROBERT (CONT'D)

After lunch we're in for the long haul. Maps, photographs, forensic diagrams --

(CONTINUED)

He sees YVONNE'S concern.

ROBERT (CONT'D)

Nothing to worry about. Smoke and mirrors.

JAS

The prosecution just wants to hammer it home, essentially. Guilty, guilty, guilty.

ROBERT

And I'm afraid Mr Costley's barrister might pile on the agony a bit as well. [YVONNE'S CONFUSION AT THIS] Brand new silk. They have a tendency to cross-examine every single witness.

YVONNE

Isn't that what you'll be doing?

ROBERT

No. No cross-exams for us. An innocent woman doesn't need to get bogged down in sordid details... that's our message. [BEAT] Seriously, I'd give the sandwich another go.

On YVONNE, as ROBERT goes.

TRANSITION TO:

Afternoon session, everyone reconvened. RAYMOND SELWAY in his place, but now calm and silent. PRICE takes up a ring binder.

PRICE

Ladies and gentlemen, may I invite you to turn to the first page of the jury bundle?

The JURY dutifully reach for their identical copies of this ring binder. Everyone else relevant, including YVONNE and COSTLEY, has a copy. YVONNE flips to a map of SELWAY'S street. Various lines with captions [SELWAY'S address, the location of YVONNE'S car, some CCTV images pulled out at the margins].

56

CONTINUED:

56

YVONNE [V/O]

*How quickly we stop being human.
George Selway, who had a father who
loved him, who terrified me to my
very marrow, is now just the sum of
all these facts.*

ANGLE ON:

COSTLEY'S jury bundle remains, as it does throughout, in front of him, unopened.

CUT TO:

57

INT. OLD BAILEY - COURTROOM. DAY 33.

57

Later. PRICE is talking everyone through one of the last maps in the folder. The jury, save a couple of members, is already flagging in the stuffy courtroom -- ROBERT was right.

PRICE

... for the end of the 210 bus route, I refer you to the larger map at tab 3, page 12 -- that's the bus that stops at the end of Lorimer Gardens...

YVONNE'S eyes stray to COSTLEY'S hands, visible to one side of her eyeline where they rest in his lap.

FLASH TO:

58

INT. VAUXHALL FLAT - BEDROOM. DAY 24 - FLASHBACK

58

COSTLEY'S hands, on YVONNE, in bed. [As Ep 2, sc.90 but 'unseen footage'.]

BACK TO:

59

INT. OLD BAILEY - COURTROOM. DAY 33.

59

PRICE

... the closest stop to George Selway's flat on Kenville Close...

YVONNE [V/O]

But it's not the truth, is it? Not about George, and not about us. And in the end the jury will judge you and me as the one thing they must never, ever know we are -- human beings.

YVONNE stifles a yawn. She knows it'll look bad if anyone's watching.

TRANSITION TO:

60

INT. OLD BAILEY - COURTROOM. DAY 33.

60

Later still.[The JURY is looking stale, fidgeting, doodling, one or two actually struggling to stay awake, only one or two notably very alert and taking notes.] YVONNE tries to martial her attention to the witness in the stand, pathologist NADIA WEATHERFIELD, who is being questioned by PRICE.

PRICE

Referring now to graphic four, at tab 7 in the bundle ...

Along with the JURY, YVONNE turns the page in her binder to computer graphic marking all the sites of SELWAY'S injuries.

During this, a look from CLEVELAND to the FLO attending RAYMOND SELWAY ... a whispered interchange, confirming a prior arrangement, as she wheels his wheelchair from court. YVONNE clocks this before she turns her attention to the graphic on the page in front of her.

INSERT: graphic [*'bruises to the upper body ... livid red mark on the forehead, a purplish bruise on the cheek. The lips are lacerated, the nose clearly flattened and broken. There is a strong red mark across the neck.'*]

The image makes YVONNE stop short. Now totally alert.

PRICE (CONT'D)

Can you clarify, Dr Weatherfield, what kind of force would have been needed to cause this level of injury to the victim's neck area?

WEATHERFIELD

It would have to be a blunt trauma injury of some force, consistent with stamping while the victim was face up on the floor.

YVONNE flinches. Looks from the JURY: WEATHERFIELD'S account has got their attention. COSTLEY as before, impassive, the folder unopened.

PRICE

And how can you tell the force would have been considerable?

WEATHERFIELD

Well, the bruising ... you can see the clear imprint of the attacker's trainers on the torso. And the victim's voice box was shattered.

(MORE)

(CONTINUED)

60

CONTINUED:

60

WEATHERFIELD (CONT'D)

In order to sustain that level of injury I would say the person applying the force would perhaps have been jumping as he or she stamped on him.

YVONNE involuntarily puts her head in her hands/hand across her mouth, in response to this awful detail, then attempts to compose herself from the Jury's viewpoint.

PRICE

What was the extent of the injury to the nose?

WEATHERFIELD

It was broken.

PRICE

In the same way, through stamping, or jumping?

WEATHERFIELD

There's no imprint of the shoe, in this case. The nose was almost certainly broken by a blow before the victim was on the ground, perhaps as a way of initiating the attack. There was considerable blood from the nose on the victim's clothes. Once he was supine -- on his back -- that wouldn't have flowed vertically down his clothes.

YVONNE shoots a brief, involuntary look to COSTLEY before righting herself to neutrality.

YVONNE [V/O]

What did you do?

TRANSITION TO:

YVONNE [and everyone else except COSTLEY] flips to the next page.

CUT TO:

61

INT. OLD BAILEY - COURTROOM. DAY 33.

61

INSERT: photo of GEORGE SELWAY 'in his flat, lying on his back, most of his body in the sitting room but his head close to the kitchenette...one leg of the jeans rucked up to reveal a white calf ...' [SELWAY'S face disguised by pixellation] A lot of blood.

BONNARD cross-examines WEATHERFIELD. In front of YVONNE in the binder the crime scene photo.

(CONTINUED)

YVONNE'S ongoing disguised shock at seeing and hearing all this turns the cross-exam into a degree of white noise ...

BONNARD

[KEEN AS MUSTARD]... Can we be clear on this Dr Weatherfield? Could the dilution of blood on the victim's clothes have been caused by him emptying his bladder? Rather than any purposeful dilution of the blood by Mr Costley in an attempt at clearing up after death?

YVONNE [V/O]

Was it because of your training?

WEATHERFIELD

Well ... it could. It's correct there were no tests done on the diluting component.

BONNARD

[BACKGROUND] So it could have been urine.

WEATHERFIELD

[BACKGROUND] It could have been ...

BONNARD

[BACKGROUND] Thank you. No further questions on behalf of Mr Costley.

BONNARD sits, ROBERT stands.

YVONNE [V/O]

Is this what you were taught? 'A cold-blooded killing machine'...

ROBERT

My lord, I have no questions for this witness.

This stumps the JURY. A few of them glance at YVONNE, as ROBERT sits again. ROBERT'S little prompting look of reassurance to YVONNE. What they discussed. YVONNE still shocked by the images, but trying not to show it, pulling her concentration/facade back into court.

CUT TO:

Later. Another WITNESS in the witness box. [The owner of SELWAY'S corner shop, the last person to see him alive]. ROBERT'S purposefully relaxed authority.

(CONTINUED)

62

CONTINUED:

62

ROBERT
No questions, my lord.

CUT TO:

63

INT. OLD BAILEY - COURTROOM. DAY 33.

63

[ELDERLY LADY -- the neighbour who we have seen pass YVONNE'S car outside SELWAY'S house in Ep 2, sc.96/98]

ROBERT
I have no questions for the witness, my lord.

The JURY is used to this by now -- some of them turned to ROBERT before he speaks, expecting it.

There's the little lull as the ELDERLY LADY is escorted out of the witness box. PRICE stands.

PRICE
My lord, the prosecution wishes to call Mrs Asuntha Jayasuriya. Unless you feel time has got the better of us today?

The JUDGE checks the clock -- it's ten to five.

JUDGE
I'd say it has, rather, wouldn't you?

CUT TO:

64

INT. OLD BAILEY - DOWNSTAIRS CORRIDORS. DAY 33.

64

YVONNE is led towards the back exit of the court [to the outside], in handcuffs and flanked by CUSTODY OFFICERS. She's in a bit of a daze.

YVONNE [V/O]
Smoke and mirrors ... Robert was right. It dazzles you, diverts you, stops you thinking about what it all means and where it's heading ...

They turn a corner to the exit and YVONNE stops short. COSTLEY is right there, handcuffed and flanked by his own CUSTODY OFFICERS, who are talking to EL. [Their departure is usually staggered so they won't meet like this].

A moment as their eyes meet. They're face to face.

YVONNE [V/O] (CONT'D)
To you. To us.

(CONTINUED)

What COSTLEY has avoided in court -- a moment of connection, the affirmation of all they've felt, before he looks away, unable to bear it. YVONNE rattled. His familiar, human, breathing presence. The texture of his skin, the flick of his eyes, the way he pushes his glasses up his nose, hampered by the handcuffs...

EL

Transport's stuck in traffic I'm afraid, just got a call. Accident in Holborn, there's nothing moving. Do you want to take Mrs Carmichael back to the holding cell?

YVONNE'S CUSTODY OFFICERS lead back in the direction she's just come. She's very affected by the meeting with COSTLEY.

YVONNE [V/O]

I know you. You're not a monster.

FLASH TO:

INT. VAUXHALL FLAT - BEDROOM. DAY 24. - FLASHBACK

Another moment in bed in the safe house [as Ep 2, sc.90 but 'unseen footage'], at the point of maximum intimacy.

COSTLEY

I wish I could make you feel safe.

YVONNE

I do, here. I feel safe with you.

TRANSITION TO:

INT. HOLLOWAY PRISON - SHOWER AREA. NIGHT 33.

YVONNE, dressed in remand clothes [ie her own clothes but not court outfit], wet hair, towel round her neck, in the utilitarian shower room, curtained cubicles next to each other. Other women showering, under supervision by a GUARD by the door.

YVONNE'S looking around for something.

TRANSITION TO:

YVONNE remonstrates with the unsympathetic GUARD.

YVONNE

I definitely brought it up with me!
[TO THE GROUP OF WOMEN] Has anyone picked up my toothbrush by mistake? It's blue.

Giggles from other PRISONERS. Notable among them is MAY, a young woman nearly 30 years younger than YVONNE.

66

CONTINUED:

66

She's ostentatiously brushing her teeth with what could very well be YVONNE'S toothbrush.

MAY

[SPITS INTO BASIN. INDIRECT] Toffee-nosed bitch ...

On YVONNE. Protest is pointless.

CUT TO:

67

INT. HOLLOWAY PRISON - YVONNE'S CELL. NIGHT 33.

67

YVONNE sleepless in her bunk, the sounds of the other prisoners around her.

PRISONER [O/S]

[VERY DISTRESSED] I want to talk to my daughter! Please let me talk to my daughter!

[Various calls for her to shut up/be given her meds].

PRISONER [O/S] (CONT'D)

Please, I'm begging you! Please! I need to talk to her. I need to talk to my girl ...

PRISONER 2 [O/S]

Shouldn't have killed her then should you, you sad cow ...

[Noises of intervention from GUARDS as the disturbance continues]. On YVONNE.

CUT TO:

68

INT. HOLLOWAY PRISON - VISITORS' ROOM. DAY 34.

68

[NEW DAY] YVONNE has a [weekend] visit with GARY. Conversation is difficult, as YVONNE is subdued and down. GARY attempting to cheerlead.

GARY

How long till they get to you?

YVONNE

The prosecution still has witnesses to call, and then the, the other defence goes before me.

GARY

They haven't said anything so far that makes it look like you were involved. I mean, apart from the opening speech ...

(MORE)

(CONTINUED)

GARY (CONT'D)

If I were on the jury I'd be
thinking he acted alone.

YVONNE nods, appreciative of the effort.

GARY (CONT'D)

I mean, it's not looking good for
him, is it?

On YVONNE.

GARY (CONT'D)

He looks different from the way I
imagined.

An odd thing for him to say -- but he takes it no further.

YVONNE

Do you know this experiment - Rice?
Animal behaviourist, nineteen
fifties I think --

GARY

Rice ... is that the one with the
monkeys? [YVONNE NODS] What's that
got to do with anything?

YVONNE

Just popped into my head. I don't
get to talk to anyone in here, or
in court for that matter ... have
you ever seen the footage?

GARY

Have I? I'm not sure. Maybe years
ago. It's the one with the heated
cage, right? Extraordinary.

YVONNE

Not the word I'd choose.

GARY

No, well, the experiment's
horrific. They'd never get away
with it these days. But the
outcome's pretty amazing. The power
of maternal love.

YVONNE

You're kidding! The whole point is
the monkey drops the baby.

GARY

She saves the baby. If I'm
remembering right. I'm sure I read
about it...

(MORE)

CONTINUED:

GARY (CONT'D)

She holds the baby up in the air
and lets her feet burn. If it's the
same experiment.

(CONTINUED)

68

CONTINUED:

68

On YVONNE.

CUT TO:

69

INT. OLD BAILEY - COURTROOM. DAY 35.

69

[NEW DAY] All assembled as before. Latest WITNESS [POLICE OFFICER -- past colleague of COSTLEY'S before his current job] leaving the witness stand.

PRICE

Prosecution now calls Witness A, my lord.

JUDGE

Members of the Jury, this witness is to give evidence behind a screen. You'll be led out while we make the necessary adjustments, and the gallery cleared. Thank you for your patience.

PRICE nods to the USHER, who in turn wrangles the other COURT OFFICIALS to various activities:

JURY is led out.

A heavy velvet curtain is drawn across the front part of the court, obscuring the view from the body of the court and public gallery.

The gallery is cleared while this happens. SUSANNAH shoots YVONNE a look as she goes -- what's this about? YVONNE looks away -- she, of course, knows. Galvanized by her secret knowledge. Her oblique view of COSTLEY.

YVONNE [V/O]

No, you're not a monster. And once everyone knows what you really are, they'll understand.

CUT TO:

70

INT. OLD BAILEY - COURTROOM. DAY 35.

70

All back in place with the curtain across and WITNESS A in place. PRICE'S manner with the witness is different, almost reverential, implying his authority. His voice indicates he's middle-aged, upper middle-class, and authoritative.[NB: we could cut between YVONNE/the public's view of the curtain and the JURY/JUDGE'S view of WITNESS A, late-middle-aged, fit, ex-army, a pillar of the establishment.]

PRICE

Witness A, would you please tell us what your job is?

(CONTINUED)

WITNESS A

My title is Chief Training
Operative, MI5.

The JURY all VERY alert and impressed. YVONNE sees COSTLEY'S hands give a tiny spasm before they resume their usual slack position on each of his knees. We see, from a fuller angle, that he is impassive, giving nothing away, but a lot is going on beneath. YVONNE sits on her hands to quell and disguise her agitation.

PRICE

Can you explain for us what a Chief
Training Operative is or does?

WITNESS A

Certainly. There are various roles,
but my particular responsibility is
to oversee the testing we put
operatives through, both physical
and psychological. As part of the
selection process for MI5.

The packed court room, the jury, intent: COSTLEY.

GARY'S look to YVONNE -- this is a turn up for the books.

PRICE

And how do you go about finding out
whether a given individual is
suited to a career in M15? [AS
WITNESS A IS ABOUT TO DEMUR] I do
understand the precise methods are
confidential but please try to give
the court a general idea.

WITNESS A

We begin with psychological
questionnaires, interviews and so
on.

PRICE

Physical tests?

WITNESS A

Yes of course. Then candidates who
make the first cut move to a more
extended period of training.

PRICE

Thank you. Witness A, do you know
the defendant, Mr Mark Costley?

WITNESS A

Yes. I met Mr Costley in the autumn
of 2008, when he applied to join
the security services.

Various JURY MEMBERS staring at COSTLEY in a new light. Great sense of tension and engagement throughout the court. But YVONNE'S exhaling with relief. Everything about to turn round.

PRICE

He made the 'first cut', as you would have it?

WITNESS A

Yes. I was responsible for assessing his application. Not exclusively, but I was the supervising officer.

PRICE

Could you tell us a little more about the training Mr Costley underwent as part of his application? As far as you are permitted to say?

WITNESS A

Candidates attend seminars, lectures, and they also undergo a period of more what you might call interactive training...

PRICE

Does this include combat training?

WITNESS A

There is a basic level of combat training. Of course Mr Costley had spent some years in the police force, so he was familiar with some of the principles.

ANGLE ON: BONNARD is wound tight as a spring, desperate to jump in.

PRICE

Indeed. Would this level of training give an individual an advantage against what you might call an ordinary citizen, in a fight?

WITNESS A

That's rather what it's designed to do, yes. Although I should emphasize it's not something we encourage.

PRICE

I'm glad to hear it. Just to be clear, does combat training -- as opposed to what Mr Costley had been taught as part of his police officer safety training -- include a technique for breaking an assailant's nose with the palm of one's hand?

She makes a gesture to demonstrate.

WITNESS A

That's one of the techniques disseminated, yes.

This settles, to PRICE'S satisfaction.

PRICE

And can I ask, in assessing Mark Costley did you find him suitable to the physical requirements for an MI5 officer?

WITNESS A

[BEAT] Yes, we did.

PRICE

Thank you, Witness A.

On YVONNE, glad with the way this is going, confirming what she knows ...

POSSIBLE FLASH MONTAGE:

2/23 EXT. SOUTHBANK. DAY 12. - FLASHBACK.

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.

FLASH TO:

1/59 EXT. WESTMINSTER COFFEE SHOP 1./ STREET OUTSIDE. DAY 5. - FLASHBACK.

YVONNE across the street from the first coffee shop where she met COSTLEY. There's a police car outside, along with an unmarked police car. Few BYSTANDERS on the pavement, some filming on phones.

YVONNE'S POV:

(CONTINUED)

70

70

As YVONNE watches, a young man [the BARISTA we saw in 1/54] is brought out of the cafe in handcuffs, flanked by UNIFORMED POLICE, and hustled into the car. Possible counter-terrorism operation.

FLASH TO:

2/88 INT. VAUXHALL - COMMUNAL HALLWAY. DAY 24. - FLASHBACK.

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

TRANSITION TO:

But now COSTLEY sits impassively through BONNARD'S cross-exam. BONNARD on the balls of her feet, incandescent with attack.

BONNARD

Witness A, why is the psychological testing of candidates for MI5 so important?

WITNESS A

One of the key skills a security operative needs is the ability to disguise their true profession from friends and family. Obviously they need to maintain this deceit over an extended period, otherwise they might put themselves at risk. And the service of course, and in the end, national security. As you can imagine, not everyone is suited to this.

BONNARD

Of course. If I may ask, how are operatives expected to 'maintain this deceit'?

On YVONNE. Her glance at COSTLEY'S hands.

WITNESS A

I can't go into too much detail, for obvious reasons. Let's just say, it helps to have the routine of a job that marries up with any travelling required, say, or irregular hours.

A glance to the gallery. Near to SUSANNAH and GARY is KATE COSTLEY -- currently composed.

(CONTINUED)

70

BONNARD

70

Would the civil service be an appropriate cover?

WITNESS A

[PATRONIZING] Well, of course members of the security services are already civil servants...

BONNARD

[HIDDEN IRRITATION] Quite.

WITNESS A

But yes, in other capacities. Even during the assessment period, we place potential operatives in a job where they have to assume a completely false identity -- false name, personal history and so on. Then we use members of our training staff planted within the company or organisation to test the candidate's ability to uphold their cover story.

BONNARD

And may I ask, how did Mr Costley fare during this process?

WITNESS A

Yes. Rather too well, you might say.

BONNARD

How so?

WITNESS A

Well, he didn't so much stick to a cover story as appear to come to believe in it himself. I'm afraid he was something of a fantasist.

BONNARD

A fantasist. How would you define that?

PRICE

Objection my Lord, the witness isn't qualified to define this.

JUDGE

I agree, move along please.

BONNARD acknowledges this.

(CONTINUED)

70

BONNARD

70

Believing your own cover story --
isn't that helpful if you have to
live what is effectively a double
life?

WITNESS A

No. It is absolutely essential for
an operative to be able to tell the
difference between reality and,
well, unreality. In a situation of
stress, they'd be a danger to
themselves and others.

BONNARD

This inability to distinguish
between truth, if you like, and
fiction -- it sounds close to being
a personality disorder...

PRICE

Objection!

JUDGE

Really Ms Bonnard ...

BONNARD

No further questions.

ANGLE ON:

YVONNE mulling all this over as ROBERT stands.

ROBERT

No questions for this witness my
lord.

TRANSITION TO:

PRICE re-questioning her witness.

PRICE

Witness A, forgive me -- do you
have a formal qualification in
psychology?

WITNESS A

No. Though obviously a degree of
training in psychology goes along
with my job.

PRICE

I'm dreadfully sorry, I always get
the two mixed up -- are you in fact
a psychiatrist?

(CONTINUED)

70

WITNESS A

70

No, I'm neither a psychologist nor
a psychiatrist.

PRICE appears to mull this over, landing her point.

PRICE

Thank you. I do apologise.
[STILETTO] Setting aside your lack
of qualifications -- during the
time you were assessing Mr Costley
did you ever feel sufficient
concern about his mental stability
to raise the issue with his line
manager in the Metropolitan Police
Force?

WITNESS A

I'm sorry? I don't quite see where
you're heading with this ...

PRICE

I'm asking if you -- as a medical
layperson, but a member of the
security services -- were happy
enough with Mark Costley's mental
state to allow him to continue
working as a police officer, and
then to move on into a sensitive
role involving the safety and
security of our Members of
Parliament, in a building which is
in a constant state of high
security alert? Despite your final
decision to reject Mr Costley's
application to join MI5?

On YVONNE. WTF??

WITNESS A

Erm, yes, I suppose so.[A BEAT OF
DISGRUNTLEMENT] It really wasn't my
role... It was purely for me to
turn him down as an unsuitable
candidate for the security
services.

PRICE

Thank you, Witness A.

YVONNE [V/O]

*I wasn't fucking a spook. The
spooks didn't want you ...*

PRICE indicates she's done [a little sense of her
satisfaction at putting him in his place]. BONNARD taking
this on the chin.

(CONTINUED)

70

PRICE

70

No further questions.

[NB: Public gallery and Jury box will have to be cleared for this, as when WITNESS A arrives.] But can jump cut to:

WITNESS A is led out, the curtain is pulled back once he's gone ... the empty witness box. YVONNE still reeling.

YVONNE [V/O]

*All the ways you made yourself
mysterious: the phones, the safe
house ... Why? Didn't you think sex
in the Crypt Chapel was strange and
exciting enough? It was for me.*

YVONNE looks around the court room, distressed...

YVONNE [V/O] (CONT'D)

*You're not a spook, Mark Costley,
you never were. You're just a man.*

... ending on her view of COSTLEY'S hands, the bitten nails. As the public gallery, including SUSANNAH and GARY, are led back in. A look from GARY to YVONNE.

YVONNE [V/O] (CONT'D)

*So what have I done? What have you
done?*

END OF EPISODE 3.