

KUDOS

APPLE TREE YARD

EPISODE 4

Lilac Pages

by

Amanda Coe

Based on the book by  
Louise Doughty

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**Production Office:**

1<sup>st</sup> Floor, South Block, Ealing Studios,  
Ealing Green,  
London W5 5EP

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1 **INT. VAUXHALL FLAT - BEDROOM. LATE DAY 24. - FLASHBACK** 1

*YVONNE and COSTLEY, in the bedroom of the 'safe house' flat, get dressed after their rendezvous. A belt buckled, a shoe stepped into, the other shoe found under the bed and handed over to the owner ... A shared look. Intimacy. Complicity.*

YVONNE [V/O]  
*We have an agreement, you and I. To do whatever it takes so the world won't know our secret...*

INTERCUT:

2 **INT. OLD BAILEY - COURTROOM. DAY 35.** 2

*YVONNE and COSTLEY in the dock as SERGEANT AMELIA JOHNS [30s, uniformed police officer, self-possessed, 'neat'], is sworn in on the witness stand. The distance between them, in contrast to what we've just seen -- YVONNE coming out of her shock about the revelation that COSTLEY'S not a spook from end of Ep 3. [Everything else in court as at the end of Ep 3.]*

INTERCUT:

3 **INT/EXT. VAUXHALL FLAT. LATE DAY 24. - FLASHBACK** 3

*Fully dressed, the two of them leave the flat. COSTLEY ushers YVONNE out, does a last check round and picks up his takeaway coffee cup, left on the table, before shutting the door.*

YVONNE [V/O]  
*As long as we keep that safe, they can't get to the heart of us.*

BACK TO:

4 **INT. OLD BAILEY - COURTROOM. DAY 35.** 4

*YVONNE is aware of COSTLEY, next to her, watching JOHNS being sworn in. His impassivity. YVONNE'S reined-in emotion.*

YVONNE [V/O]  
*I may not know much about you, Mark Costley, but I do know this:*

INTERCUT:

5 **EXT. VAUXHALL FLAT. LATE DAY 24. - FLASHBACK** 5

*The two of them walking away from the flat, in opposite directions. YVONNE glances back and watches COSTLEY for a beat or two, checking his phone, tossing the coffee cup into a bin and walking on. Her feelings for him: this unknowable man.*

5

CONTINUED:

5

YVONNE [V/O]

*You know how to keep a secret. In fact, I'm beginning to think secrets are what make you feel most alive.*

TO BLACK. [END TITLES]

6

**INT. OLD BAILEY - COURTROOM. DAY 35.**

6

PRICE in the swing of questioning JOHNS.

PRICE

Sergeant Johns, how long have you been part of the security team of the Estate of the Palace of Westminster?

JOHNS

Just over three years now. Thirty eight months, to be exact.

PRICE

The man we have in the dock here, Mr Costley, do you know him?

JOHNS

Yes, I've worked with him throughout my time with the Estate.

PRICE

On a daily basis?

JOHNS

That's correct.

YVONNE notes that JOHNS continues to address PRICE -- she doesn't look over at COSTLEY at all.

PRICE

Would you mind describing to the court Mark Costley's responsibilities as a security advisor, so far as you understand them?

JOHNS

Certainly. It was his job to, er, ensure compliance ... Health and Safety, arrangements for any special events, checking the duty log, supervising shifts for the CCTV monitoring crews, that sort of thing.

PRICE

He was a bureaucrat, essentially?

(CONTINUED)

JOHNS

Sorry. I'm not really sure what you mean ...

PRICE

If something went wrong, if there was an incident of some kind -- would it be Mark Costley running down the corridor, or would he be filling in a form?

JOHNS

Filling in a form.

PRICE

Thank you. He had a position of some responsibility, by the sound?

JOHNS

It's a key job. He was crucial to the running of security ops at the Estate.

PRICE looks down at her notes for a few beats, creating an expectation that she's going to say something significant. YVONNE is aware of COSTLEY shifting forward in his seat: instead of just his hands and knees and feet, she can see him in profile. JOHNS still hasn't looked his way.

PRICE

Was Mr Costley good at his job, Sergeant Johns?

JOHNS

Yes, he was, on the whole. [BEAT]  
He was very reliable. Efficient.

PRICE

During the time you worked together until he was arrested, did you have any cause to think Mark Costley might be suffering from a psychological disorder?

JOHNS

No, I did not.

BONNARD hovers for an objection, affecting the wording of PRICE'S next question.

PRICE

Did your colleague display any behaviour that led to concerns that he might be unstable psychologically?

JOHNS

No. He did everything he was required to do. He was ... normal.

PRICE

'Normal'?

JOHNS

To talk to, the way he acted.

PRICE

Were you aware of any change in what you describe as his normal behaviour in the days before the killing of George Selway on March 12th this year? If you can recall?

JOHNS

I can't remember any change. He seemed the way he always did.

PRICE

What about prior to that? In November of the previous year, when Yvonne Carmichael told Mark Costley she'd been raped. Did you observe a change in your colleague Mark Costley then?

JOHNS

No.

PRICE

Are you confident you can remember accurately that far back, Sergeant Johns?

JOHNS

Yes. I don't remember any change whatsoever. He was just Mark.

TRANSITION TO:

**INT. OLD BAILEY - COURTROOM. DAY 35.**

BONNARD cross-examines JOHNS. A beat as YVONNE notes that only SUSANNAH is in the visitor's gallery -- GARY'S place is vacant.

BONNARD'S ball-of-the-feet energy in contrast to PRICE'S almost languid authority.

BONNARD

Sergeant Johns, you've told the Court that you saw no change in Mark Costley's behaviour in November of last year, is that correct?

JOHNS

Yes.

BONNARD

That's not strictly true, is it? [JOHNS' EXPRESSION -- WHAT'S THIS ABOUT?] In respect of Mark Costley's behaviour to you was there a change in November last year?

JOHNS

[FUDGING] Not really. I don't think so.

BONNARD

Isn't it the case that during November into December of last year the two of you had had a short-lived relationship which ended acrimoniously?

General interest at this from the Jury -- and specific interest from YVONNE.

JOHNS

[DEFINITE] No. That's completely untrue.

BONNARD

Which bit? That you and Mr Costley had been in a relationship, or that it was over?

JOHNS

It wasn't a relationship. Not -- I wouldn't describe it like that at all.

BONNARD

How would you describe it?

JOHNS

[BEAT. RELUCTANT] I don't know. I would say ... Mark propositioned me.

For the first time, JOHNS shoots an involuntary, rattled look at COSTLEY -- who doesn't meet her eye.

BONNARD takes her time. YVONNE taking it all in. The jury alert, marking the change in atmosphere. KATE COSTLEY shaken.

BONNARD

Had he 'propositioned' you prior to this, Sergeant?

JOHNS

No.

BONNARD

So this marked a change in his behaviour towards you, then, in November of last year?

JOHNS

[RATTLED] I suppose so. [BEAT] I thought you meant like [his general behaviour] --

BONNARD

[CUTTING HER OFF] You went for drinks after work with Mr Costley on, I believe, three or four occasions.

JOHNS

Not that many. Once or twice.

BONNARD

Which was it? Once, or twice?

JOHNS

Twice, maybe.

BONNARD

Oh really. My information is that it was at least three times... On the last of these occasions, in early December of last year, you and Mr Costley had intimate contact in a Westminster pub called the Bull and Keg. Isn't that right?

JOHNS

[FORCEFUL] Firstly, the first occasion we went out was with a group of people. So I would call it twice. Secondly, the contact you're referring to was initiated by him and I told him to stop.

BONNARD

Immediately? [JOHNS DOESN'T REPLY]  
Did you ask Mr Costley to stop immediately, Sergeant Johns?

JOHNS

No, not immediately.

The JURY [and YVONNE!] is transfixed. The note-takers among them have taken it up a notch.

BONNARD

After around an hour, you and Mr Costley left the pub together and walked to the Tube, where you parted amicably enough for a brief embrace, captured on CCTV. So perhaps you can take us through exactly what happened between the two of you before that, in the Bull and Keg?

BONNARD'S coolness contrasted with JOHN'S increasing agitation. YVONNE absorbing all this.

JOHNS

[BEAT] We'd had a few drinks and Mark, Mr Costley had his hand on my knee. It was making me uncomfortable.

BONNARD

Just having his hand on your knee?

JOHNS

[MORTIFIED] No ...

BONNARD

Sergeant, I have no wish to embarrass you, but I suggest you and Mr Costley had been drinking together since around 6pm. He had his hand on your knee beneath the table -- you were being surreptitious because a group of colleagues were also in the pub -- and at some point he moved his hand beneath your skirt, down your tights and into your underwear and proceeded, I believe the appropriate colloquialism is, to finger you. Isn't that right?

ANGLE ON: KATE COSTLEY struggles her way out of the public gallery, distraught. COSTLEY guards his reaction.

PRICE

My Lord, I fail to see how this is in any way necessary --



BONNARD

Seeking to establish the fitness of  
this witness to assess the  
defendant's mental state, My Lord  
...

JUDGE

I'll allow this question but move  
on swiftly please Ms Bonnard.

BONNARD

Did Mr Costley insert his fingers  
into your vagina, Sergeant Johns?

JOHNS

[MORTIFIED] Yes.

BONNARD

Did you prevent him from doing so,  
or object in any way?

JOHNS

Not at the time, no.

BONNARD

In other words, you and Mark  
Costley had intimate sexual  
contact, did you not? Which in many  
people's eyes constitutes a  
relationship?

ANGLE ON: A quick go-around of reactions on the JURY. One, a YOUNG MAN [a previous fidgeter], is embarrassed and snickering, which sets off a YOUNG WOMAN near him. A couple of the other WOMEN and an OLDER MAN look openly shocked. A WOMAN close to YVONNE'S age is looking at JOHNS with sympathy, seeing her reduced. Because she is, and is painfully flustered and upset, despite trying to maintain her self-control. YVONNE feels every moment of this for her.

JOHNS

[BEAT, SUBDUED] I told him that I  
didn't like it.

BONNARD

Was this in the pub?

JOHNS

No. The next day, at work. It was  
embarrassing.

She shoots another involuntary look at COSTLEY ... a vulnerable, searing beat of 'how could you?'

JOHNS (CONT'D)

I told him I wasn't interested and after that he made it clear he was giving me the cold shoulder. Things got a bit hostile on his part actually, he started ignoring me in meetings and so on. He made it really difficult.

BONNARD lets this settle.

BONNARD

So when you told the Court that Mr Costley 'was just Mark' in both November of last year, when Yvonne Carmichael sought his advice following her rape by George Selway, and in the days immediately preceding the killing of George Selway, did his 'normal' pattern of behaviour include both the sexual advances towards you and the 'difficult' professional behaviour?

JOHNS

I just meant, day to day -- it was nothing I couldn't handle ...

BONNARD

Is being fingered by a colleague in the pub 'normal' as far as you're concerned, Sergeant?

JOHNS

No! [TOTALLY HUMILIATED] Of course it isn't.

BONNARD

[TRIUMPHANT] No further questions for this witness, my Lord.

So now it's ROBERT'S turn. Standing.

ROBERT

No questions, My Lord.

We stay on YVONNE, digesting all this as JOHNS leaves the witness stand. Many eyes on JOHNS, disapproving, wondering. [COSTLEY staring ahead, impassive].

YVONNE [V/O]

*Poor Sergeant Johns.*

7

CONTINUED:

7

SUSANNAH shoots YVONNE a look -- SUSANNAH reacting to how unsavoury she thinks COSTLEY is, and feeling sorry for JOHNS. YVONNE looks away.

YVONNE [V/O] (CONT'D)

*Two weeks after I told you about what George Selway did to me, you had your fingers inside her. That's how special I was.*

PRICE

Calling Dr Frederick Sanderson next, my Lord.

CUT TO:

8

**INT. OLD BAILEY - COURTROOM. DAY 35.**

8

PRICE interviews expert witness DR SANDERSON [40s]. SANDERSON exudes irascible authority.

PRICE

Dr Sanderson, can you tell the jury what you do?

SANDERSON

I'm a consultant forensic psychiatrist, and I have been practising as such for the last twenty three years.

PRICE

You conducted an assessment of Mark Costley while he was on remand, is that correct?

SANDERSON

That's correct.

PRICE

[RECEDING INTO BACKGROUND] Before we go into detail about your examination would you mind telling us the clinical definition of a personality disorder?

CUT TO:

9

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

9

*[As Ep 2 sc 90, but unseen footage] YVONNE and COSTLEY in bed. Post-coital. Maximum intimacy.*

COSTLEY

*What did you think of me, the first time you saw me?*

(CONTINUED)

CONTINUED:

YVONNE

[AMUSED] ... I thought, 'I would'.

(CONTINUED)

COSTLEY

*You did.*

*Them both remembering. The shag in the cupboard.*

BACK TO:

INT. OLD BAILEY - COURTROOM. DAY 35.

SANDERSON

[BACKGROUND] *[Yes... personality disorders are a notoriously tricky area ... In the current Anthology of Psychiatric Diagnosis, APD-5, the main criterion cited is a significant impairment in the patient's emotional or behaviour control or their interpersonal relationships.]*

PRICE

*And what would be considered a 'significant impairment'?*

SANDERSON

*Just that. Something that stops the patient living a normal life. It would be seen in the inability to hold down a job or sustain a long-term relationship, a pattern of run-ins with the law, suicidal behaviours, addictions of various kinds.]*

PRICE

*Dr Sanderson, having examined Mark Costley, do you assess him as suffering a personality disorder?*

SANDERSON

*I do not.*

PRICE

*Why is that?*

SANDERSON

*An individual with a personality disorder would not possess Mr Costley's solid work record, for one, or his complete lack of psychiatric history.*

(MORE)

10

CONTINUED:

10

SANDERSON (CONT'D)

It's also extremely unlikely for a personality-disordered individual to hold down a stable marriage, let alone a career in the civil service.

We're reminded, through a glance from COSTLEY, of KATE COSTLEY'S absence from court ...

SANDERSON (CONT'D)

And setting all that aside, during my assessment Mr Costley didn't display any of the signs or symptoms of a personality disorder.

PRICE

What would those be? The 'signs or symptoms'?

SANDERSON

Emotional instability, lack of individual identity, inability to benefit from delayed gratification...

PRICE

Thank you Dr Sanderson. So to be clear, during your examination, Mr Costley displayed none of these?

SANDERSON

He did not.

PRICE

In your professional opinion, as a psychiatrist, as you say, of twenty three years standing, is Mark Costley suffering from a personality disorder?

SANDERSON

No. In my expert opinion he has difficulty telling the truth. But the pursuit of extramarital sex and a tendency to embroider facts do not mean he's mentally unwell. Otherwise half the men in the country would be receiving treatment.

On COSTLEY [impassive], the JURY'S judgemental response. Then YVONNE.

(CONTINUED)

10

CONTINUED:

10

[SANDERSON getting down from the witness stand/leaving court.]

CUT TO:

11

**INT. OLD BAILEY - COURTROOM. DAY 35.**

11

DI CLEVELAND in the stand, questioned by PRICE. YVONNE watching, trying to reassemble her shattered inner world.

YVONNE [V/O]

*You're just a man, Mark Costley. A man who likes risky sex and tries it on with any woman he thinks is up for it.*

PRICE

[BACKGROUND/UNHEARD] Coming now to previous offences on file?

CLEVELAND

Yes ... In 2005, Mark Costley pleaded guilty to the charge of assault occasioning actual bodily harm.

PRICE

Thank you, Detective Inspector Cleveland.

Hearing about this has quite an impact on the Jury. And YVONNE. BONNARD on tenterhooks, ready to object if PRICE says more. PRICE lets it linger.

PRICE (CONT'D)

That concludes the case for the Crown, my Lord.

CUT TO:

12

**INT. OLD BAILEY - HOLDING CELL/ CORRIDOR. DAY 35.**

12

YVONNE waits with EL and her CUSTODY OFFICER as COSTLEY passes with *his* CUSTODY OFFICER, on the way to his prison van

YVONNE [V/O]

*I don't know you at all, do I? I never did... And you're all that's standing between me and prison.*

CUT TO:

13

**INT. HOLLOWAY PRISON - SIDE ROOM/ YVONNE'S HOUSE - KITCHEN NIGHT 35.**

Later. YVONNE conducts a supervised phone call with GARY. [INTERCUTTING BETWEEN YVONNE IN PRISON AND GARY AT HOME]:

(CONTINUED)

GARY

Sathnam had a meeting so I took  
Carrie in for a check, that's all.

YVONNE

But everything's okay, isn't it --  
you would tell me if it wasn't?

GARY

It's absolutely fine -- of course  
[I'D TELL YOU] -- the baby's just  
not ready to come out yet.

YVONNE

Tell her I'm thinking about her ...  
she and Adam were both overdue, she  
knows that.

GARY

She's like you though -- hates to  
miss a deadline. All okay this  
afternoon?

YVONNE

[NO] Yeah. [BEAT] Smoke and  
mirrors, you know. My turn soon.

GARY

[SEMI JOKEY] Thank god they haven't  
called me as a witness.

YVONNE

No, thank god -

GARY

'Cos if the mini golf incident came  
to court ...

YVONNE

-- I wouldn't be able to talk to  
you if you were appearing. [GETTING  
IT] Sorry, completely lost my sense  
of humour.

Beat.

GARY

You know I love you. Stay strong,  
yeah? I'll see you tomorrow love.

YVONNE

Bye.

On YVONNE.

CUT TO:



14 INT. HOLLOWAY PRISON - YVONNE'S CELL. NIGHT 35. 14

Watched by a GUARD, YVONNE swallows a sleeping pill.

CUT TO:

15 INT. HOLLOWAY PRISON - YVONNE'S CELL. NIGHT 35. 15

Drugged sleep starts to overcome YVONNE, stretched out on the bed.

TRANSITION TO:

16 INT. OLD BAILEY - HOLDING CELL/CORRIDOR. DAY. - DREAM SEQUENCE. 16

[NEW DAY] EL escorts YVONNE out of the cell into the holding area ... a series of locked doors to negotiate with keys/key pads.

TRANSITION TO:

17 INT. OLD BAILEY - NEXT CORRIDOR. DAY. - DREAM SEQUENCE. 17

YVONNE continues through the next corridor, led by EL. Sense of claustrophobia. Ahead of them, YVONNE gets a glimpse of the receding back of COSTLEY, with his own CUSTODY OFFICER, making the same journey. Her emotion about seeing him.

TRANSITION TO:

18 INT. OLD BAILEY - NOOSE ROOM. DAY. - DREAM SEQUENCE. 18

EL opens the final door to YVONNE [no COSTLEY, though it's the door he's disappeared through in the previous sight of him]. In front of YVONNE, a noose.

CUT TO:

19 INT. HOLLOWAY PRISON - YVONNE'S CELL. NIGHT 35. 19

YVONNE wakes, sickly sweaty.

CUT TO:

20 INT. OLD BAILEY - CONSULTATION ROOM. DAY 36. 20

[NEW DAY] YVONNE as ROBERT enters with his JUNIOR. YVONNE a bit the worse for wear from her troubled night.

ROBERT

Good morning, Dr Carmichael. We're getting there ... even Ms Bonnard shouldn't be able to spin her case out beyond the end of the day.

(CONTINUED)

YVONNE

Really?

ROBERT

Well, Mr Costley won't be going in the box, since they're running diminished. Any breakfast today?

YVONNE

A bite or two. [BEAT] The assault the prosecution mentioned yesterday, that Mark was charged with -- do you know the details?

ROBERT

He attacked a man who was chatting up his wife outside a restaurant, I believe -- broke his jaw. His defence managed to limit the admission, so the jury doesn't know that. Still, it won't exactly have improved their opinion of him, hearing he has a conviction.

YVONNE ponders this.

YVONNE

Do you think they believe it was murder?

ROBERT

In my experience it's never a good idea to try and second guess the way a jury's thinking. But hopefully the defence psychiatrist will make them forget Dr Sanderson and decide Mr Costley's mad, rather than bad. Not that we're relying on his defence, you understand.

YVONNE

It would help, though. Diminished responsibility. Manslaughter.

ROBERT

It would certainly help.

On YVONNE.

CUT TO:

22 **INT. OLD BAILEY - COURTROOM. DAY 36.** 22

Everything as before [but still no KATE COSTLEY in the public gallery -- GARY isn't there either, though this won't be marked at this moment]. BONNARD stands to open the defence case. YVONNE'S peripheral view of COSTLEY.

YVONNE [V/O]  
*Which is it? Are you mad or are you bad?*

Possible interpolation:

22a **INT. VAUXHALL FLAT - BEDROOM. DAY 24. - FLASHBACK** 22a

Scene as ep.2 sc.90 (but unseen footage) continues.

COSTLEY  
*That's it? You just saw me and thought 'I would'?*

YVONNE  
*No. Just ... You seemed to know what you were doing. [HIS AMUSEMENT] Not like that. Though like that... You seemed right. Sound.*

COSTLEY  
*Sound?*

*He kisses her, affectionate.*

BACK TO:

22b **INT. OLD BAILEY - COURTROOM. DAY 36.** 22b

BONNARD  
*My Lord, calling expert witness Dr Ruth Sadiq for the examination in chief.*

CUT TO:

23 **INT. OLD BAILEY - COURTROOM. DAY 36.** 23

BONNARD questions her witness, DR RUTH SADIQ [early 30s]. SADIQ is softly spoken, with a likeable manner, but none of DR SANDERSON'S short-tempered authority; her younger tendency to upspeak further robs her of some authority compared to him. She's also slightly nervous.

(CONTINUED)

DR SADIQ

When I examined Mark Costley he displayed very highly developed coping mechanisms, considering the situation he was in - the stress he was under.

BONNARD

Coping -- isn't that the sign of someone who is psychologically healthy, Dr Sadiq?

DR SADIQ

Not necessarily. Not all people with disordered personalities have chaotic lives.

JUDGE

[GENTLY] Could you speak up a little Dr Sadiq, I'm having difficulty hearing you.

A point against her in terms of her impression of authority on the Jury.

DR SADIQ

Sorry. [MORE LOUDLY] Very intelligent people with good support systems? They can be what you could call high-functioning patients. Their coping in fact masks more deep-seated symptoms. Is that better?

JUDGE

Much, thank you.

ANGLE ON:

YVONNE notices GARY isn't in the gallery. SUSANNAH, seeing her clock this, makes a 'phone' gesture to indicate he's taking/making a call ...

BONNARD

Could you tell us, Dr Sadiq, how a personality disorder might be displayed in a patient of this kind?

DR SADIQ

So this depends very much on the individual and the personality traits they have? But in Mr Costley's case he dissociates. He detaches from real life and creates his own self-sustaining narrative --

CONTINUED:

BONNARD

Forgive me Doctor -- would you mind  
putting that in layperson's terms?

(CONTINUED)

There's a little reprimand in this, as though BONNARD has briefed her not to use jargon and she's forgotten. It earns a look from COSTLEY.

DR SADIQ

Sorry. Patients like Mr Costley, they make themselves the hero of their own story? Almost like they're in a film, or a book? As though they're watching themselves as the main character.

BONNARD

So to be clear, for someone in this state, using made-up stories about themselves would be their way of coping with daily life?

DR SADIQ

Precisely, yes.

BONNARD

And to other people this tendency to make up stories, could it make the sufferer seem merely ... a bit of a fantasist?

This hits home to some JURY MEMBERS. Looks to COSTLEY.

DR SADIQ

It could look like that on the outside, yes.

BONNARD

But it would represent an abnormality of mental functioning, is that correct?

DR SADIQ

That's correct.

BONNARD

What happens, Dr Sadiq, when someone suffering from this type of disorder is put in an unusually stressful situation?

DR SADIQ

Yes, well, if their sense of safety is challenged -- by the loss of their stable environment?

(MORE)

DR SADIQ (CONT'D)

They decompensate.

BONNARD

What does that mean,  
'decompensate'?

DR SADIQ

... act oddly, if you like. They  
might then start showing chaotic  
behaviour, disturbed behaviour,  
violent or self-destructive  
tendencies.

BONNARD

Violent, you say?

DR SADIQ

Yes. They might lash out, lose  
control completely.

BONNARD lets this settle a moment.

BONNARD

And in an altercation such as we  
can assume took place between  
George Selway and Mark Costley --

PRICE

Objection --

JUDGE

Ms Bonnard --

BONNARD

My Lord. [REGROUPING] To be clear,  
Doctor Sadiq, with a personality  
disordered individual of the type  
you're describing, could an  
argument or a physical threat  
substantially impair their ability  
to keep a grip on what a reasonable  
response might be?

DR SADIQ

I think so. Yes.

BONNARD

So their abnormality of mental  
functioning would, in this  
situation affect their ability to  
exercise self-control?

DR SADIQ

Yes it would.

BONNARD

Returning to Mark Costley. What conclusions did you draw about him during your examination?

DR SADIQ

I was struck by his almost inappropriate ability to manage this very stressful situation he was in -- as though he'd found a different story to tell himself, so to speak. Added to the nature of the crime he's admitted to, his history of risky sexual encounters ... even his attraction to the secret service -- in my opinion Mark Costley fits the profile of someone with a high-functioning personality disorder.



23

CONTINUED:

23

On COSTLEY, the JURY looking at him. BONNARD sits, pleased with the impact this is having. ROBERT stands.

ROBERT

No questions for the witness, my Lord.

CUT TO:

24

**INT. OLD BAILEY - COURTROOM. DAY 36.**

24

PRICE rises to cross-examine DR SADIQ, who looks nervous at the prospect.

Movement from up in the public gallery catches YVONNE'S eye -- she sees GARY entering. Her face lights up as she sees him -- relief.

We see [YVONNE doesn't]: COSTLEY clocking this on her face -- a look from him up to GARY.

PRICE

Dr Sadiq, this theory of yours, about so-called high-functioning personality disorders, am I correct in saying it formed the basis of your PhD thesis, at Kingston University?

DR SADIQ

Yes, that's right.

PRICE

So would it be fair to say it's your pet theory?

SADIQ, sensing some line of attack, is wrong-footed by this -- glances over at BONNARD for guidance, which makes her look uncertain. BONNARD tries to urge her on, silently. But there's a compromising pause.

DR SADIQ

[UNCERTAIN] Well, in a way ... it's certainly a theory I've done a great deal of work on, it ... it explains a lot, in my opinion?

PRICE

Indeed. But isn't it the case your theory is countered by the recognized diagnostic categorisation systems used in psychiatry?

DR SADIQ

[BEAT] Well. [BEAT] I wouldn't say countered ...

(CONTINUED)

PRICE

For instance, the Worldwide Disease Classification Index... Is 'high-functioning personality disorder' included in the current manual Dr Sadiq?

DR SADIQ

[FAZED BEAT] It ... it isn't in WDCI 10 but we're hoping by the time WDCI 11 comes out it'll be included ...

PRICE

No doubt. But does 'high-functioning personality disorder' appear anywhere in this highly respected reference work?

DR SADIQ

Um ... it isn't yet classified as a separate disorder in the WDCI. But in WDCI 11 the intention is to move to a spectrum-based approach to personality that includes [what I would call high functioning personality disorder.]

PRICE

[INTERRUPTING THIS] Thank you, Dr Sadiq.

YVONNE [V/O]

*You know this: none better. Thirty per cent on what we say, seventy per cent on how we look.*

The USHER/CLERK takes two copies of a document from PRICE to hand to the JUDGE and SADIQ. SADIQ looks very worried about getting the document.

PRICE

In the Biannual Study Papers of Mental Disorders, volume 24, dated March 2013, there is an explicit refutation of your theory in an article by Dr Michael Sedora, an expert in borderline personality disorder of some twenty two years standing. It's the footnote on page 72, my Lord, footnote five... 'See Sadiq, Kingston, 'High-Functioning Personality Disorder and the Disguise of Pathological Trait Domains' -- that is the name of your PhD thesis, Dr Sadiq? Dr Sadiq?

CONTINUED:

DR SADIQ

Yes, that's right.

YVONNE [V/O]

*We judge from appearances. That's how I judged you.*

PRICE

'I find no clinical evidence that the so-called high functioning individual is able to disguise traits such as compulsivity or antagonism from family members or medical professionals... '

ANGLE ON:

Some Jury members scribbling notes.

ANGLE ON:

COSTLEY looking dismayed, glancing at BONNARD.

SADIQ

[AGITATED] They're missing the fundamental point of my thesis, which is that personality isn't a binary concept but a spectrum --

PRICE

[READS ANOTHER CITATION] 'I *discount entirely* the existence of a high-functioning category separate from the current definition of personality disorders...'

SADIQ

There's a group of individuals like Mr Costley with significant personality pathology which may fall short of the current diagnosis of personality disorder, but [these people have significant problems] --

PRICE

Fall short. Indeed.

YVONNE [V/O]

*Mad, or bad? Right now, the jury thinks you're as sane as I am.*

PRICE

[ANOTHER CITATION]'...a sub-category of high-functioning Personality Disorder remains unsubstantiated'. [BEAT] No further questions my Lord.

CONTINUED:

PRICE sits. BONNARD stands, adjusts her wig [her only 'tell'  
about being under stress].

COSTLEY looks hopeless, almost surprised by how comprehensively his defence has been blown out of the water. YVONNE aware of this.

BONNARD

My Lord. [BEAT] That concludes the case for the defence.

YVONNE [V/O]

*They think you're a murderer.*

CONTINUED:

JUDGE

I suggest we take the opportunity of this break in proceedings to adjourn, slightly early. [TO THE JURY] May I remind you, it's more important than ever you don't discuss any aspect of this case, either in person or through social media.

As everyone starts to disperse -- slight 'school's out' atmosphere -- YVONNE looks up at the gallery again. GARY smiles, mouths 'a boy', makes a cradling gesture. YVONNE'S face lights up in joy and relief, total surprise -- entirely distracted from the business of the court. GARY'S face is soft with delight and love. A big moment between them.

ANGLE ON:

We see part of this through **COSTLEY'S POV: A decision.**

ANGLE ON:

YVONNE as she moves excitedly out of the dock to the door -- she can't wait to leave and find out more. Tapping on the glass of the dock behind her. She turns and sees COSTLEY, behind the glass [ie, still in the dock], tapping to get BONNARD'S attention [BONNARD talking to a N/S JUNIOR]. He points, mouths, indicates he wants to speak to BONNARD.

BONNARD

[BACKGROUND] I'll be down to see you in a minute ...

And then, for a beat, COSTLEY looks straight at YVONNE, in a way he's been avoiding for the whole trial. It's a look that goes through her, but she's the first to turn away. Other things on her mind.

We see COSTLEY is still looking at the door, now empty of YVONNE.

CUT TO:

INT. HOLLOWAY PRISON - VISITORS' ROOM. LATE DAY 36.

YVONNE has a supervised visit from GARY. Both quite excited and emotional.

GARY

They were a bit worried because her waters had broken and nothing was happening, so they induced her. It was all fast and furious after that, apparently --

(CONTINUED)

YVONNE

But Carrie's okay? The baby's okay?  
Who does he look like?

GARY

She's fine -- I don't know. I took  
pictures, on my phone ...[WHICH HE  
ISN'T ALLOWED TO HAVE WITH HIM]  
He's all purple and wrinkled, like  
they are -- my forehead, maybe?  
Poor little sod --

YVONNE

You've told her they won't let me  
ring the hospital --

GARY

-- I'll give her all your love. And  
Sathnam. Carrie knows you're  
thinking of her, love.

YVONNE

[EMOTIONAL] Oh god. I wish so much  
I could have been there...[TRYING  
TO CONTROL HERSELF] oh, bloody  
hell.

GARY

Hey. Come on. Home stretch. Just  
remember everything Robert's told  
you about making a good impression,  
and just think of getting out and  
seeing the baby, yeah?

YVONNE

[EMOTIONAL] Yeah. [BEAT] Tell  
Carrie I love her, won't you?  
[BEAT, TRYING TO COMPOSE HERSELF]  
What are they going to call him?

GARY

They haven't decided yet. I'm keen  
on Gary Junior, myself.

YVONNE can't bring herself to respond to this attempt at  
cheering her up.

GARY (CONT'D)

Von. [BEAT] I want to be there  
tomorrow. For all of it.

YVONNE

But we agreed, I don't want you  
there when I have to talk about,  
what Selway did ...



GARY

Yeah. It's important though. I've been thinking about it. No more secrets. Nowhere we can't go together. That's how this all happened in the first place, and I'm just -- I wish you'd trusted me with it.

YVONNE

... I'm sorry.

Her very last chance to tell him about COSTLEY.

YVONNE (CONT'D)

[BEAT] Okay.

The meeting's at an end -- indicated by CUSTODY OFFICER. GARY rises to go. On YVONNE. So alone.

CUT TO:

**EXT. YVONNE'S HOUSE - GARAGE AREA. NIGHT 36.**

GARY gets out of the car, weary, approaches the house. Stops short as he sees ROSA, sitting on the doorstep [checking her phone, sense she's been waiting]. GARY'S surprise -- not expecting her.

ROSA

Hey.

GARY

[WEARY] This isn't a good idea ...

ROSA

Isn't that up to me?

GARY

Rosa ...

He doesn't have the energy either to argue or engage properly. He unlocks the door and indicates she can come in. They go into the house [GARY looking more like he's going to burst into tears than snog her once the door's closed].

CUT TO:

**INT. OLD BAILEY - COURTROOM. DAY 37.**

[NEW DAY] Everyone assembled in court, except the JUDGE. COSTLEY as before, head hanging. GARY and SUSANNAH in place in the public gallery, and so is KATE COSTLEY, once more. Also, JAS, who hasn't been in court since the opening day. YVONNE walks to the dock. Resolve and strength in YVONNE -- determination to prove her innocence.

(CONTINUED)

27

CONTINUED:

27

A peal of laughter draws YVONNE'S attention -- it's BONNARD, who has her wig off, on the table in front of her. BONNARD'S rummaging in a bag of mints offered round by one of the JUNIORS. Suddenly she looks young and human -- and high-spirited. An odd little moment for YVONNE.

YVONNE [V/O]

*Who is anyone, really?*

She sits, next to COSTLEY. That peripheral, partial view of him.

INTERCUT:

28

**INT. VAUXHALL FLAT - BEDROOM. LATE DAY 24. - FLASHBACK.** 28

*YVONNE and COSTLEY in bed, run on from 2/90 as before.*

YVONNE

*What about me? What did you think  
when you saw me for the first time?*

COSTLEY

*So ... comfortable in your own  
world. In that committee room.  
Owning it. I loved that.*

*The shadow of the 'L' word ... COSTLEY looks at YVONNE deeply  
as she considers that, and what she's lost.*

BACK TO:

29

**INT. OLD BAILEY - COURTROOM. DAY 37.** 29

At the CLERK'S instruction to stand [JUDGE about to enter the court], BONNARD snaps out of it -- puts on her wig and re-assumes her professional persona.

TRANSITION TO:

30

**INT. OLD BAILEY - COURTROOM. DAY 37.** 30

ROBERT addresses the court.

ROBERT

I call Doctor Yvonne Carmichael.

ANGLE ON:

YVONNE approaches the witness stand. Settling herself there, she remembers LAURENCE'S tip about pointing her feet towards the Jury. [SECURITY GUARD seated nearby].

CUT TO:

31

INT. OLD BAILEY - COURTROOM. DAY 37.

31

YVONNE being questioned by ROBERT. Composed, credible. Making the right impression.

ROBERT

Dr Carmichael, can you give us some idea of the kind of work involved in appearing at a House of Commons Select Committee?

YVONNE

It doesn't really involve any extra work, apart from turning up. You're called to answer questions that cover your field.

ROBERT

Your field being ...

YVONNE

The human genome and genetic engineering.

ROBERT

And it was on the last of these occasions that you met Mark Costley?

YVONNE

That is correct.

ROBERT

Can you tell me your impressions of him?

YVONNE

He was pleasant ... knowledgeable. I liked him. He gave me a guided tour of the Great Hall of Westminster. [TINY BEAT] The Crypt Chapel.

COSTLEY'S face. YVONNE not looking at him.

YVONNE (CONT'D)

We met for coffee a few times. I work -- I worked -- nearby.

ROBERT

Did you meet purely as friends?

YVONNE

Yes. His niece was considering a career in science. It's a bit of a hobby horse of mine, getting girls and women into science as a career.

(MORE)

(CONTINUED)

31

CONTINUED:

31

YVONNE (CONT'D)

[FOR GARY] My own daughter is a scientist. So we talked about that. I gave him some advice.

A little pause from ROBERT.

ROBERT

Doctor Carmichael. We now have to discuss the events that have led, indirectly, to you being here, in a position you never would have imagined yourself to be in.

A glance up at GARY and SUSANNAH. GARY'S look of compassion. Their conversation the night before [again, a look clocked by COSTLEY]. A deep breath.

TRANSITION TO:

32

**INT. OLD BAILEY - COURTROOM. DAY 37.**

32

Later. It's clear as we move along the expressions of members of the Jury that they're deeply affected [in different ways] by YVONNE'S testimony about the rape. As are GARY and SUSANNAH.

YVONNE is just about holding it together, but finding it increasingly difficult to do so. Very emotional.

YVONNE

... it didn't seem real, even though it was the most, most shocking thing that's ever happened to me. When he'd ... when it was over, he suggested we share a cab home ... he acted as though it was completely normal. [WONDERING] I did, I got in the cab with him. I didn't know what else to do.

ROBERT

[VERY GENTLE] You were in a state of shock?

YVONNE

Yes. I suppose I was.

ROBERT

[STILL GENTLE] Some people will find it hard to understand why you didn't even tell your husband about this horrible, vicious attack. Why didn't you?

A glance up to GARY [noted by some of the Jury].

(CONTINUED)

YVONNE

... before it happened to me, I would have found it hard. To understand, I mean. But it seemed so clear. I didn't want -- what he did -- in my life, in my home. I didn't want to sit in my kitchen, having a meal with my husband and wonder ... even two years later, five, whatever, wonder if he was thinking about ... or for him to talk about it, raise it, when I wasn't ready. I wasn't ready. George Selway had treated me like ... a collection of holes. At least, by not telling Gary I could have control over that one thing.

She's increasingly upset during this speech. When she looks up, one of the Jury members -- an older woman, is in tears. [ie, she's been raped too at some point in her life].

A little pause as YVONNE delves for a tissue. GARY'S reaction. SUSANNAH squeezes his hand.

ROBERT

[STILL GENTLE] What was your intention when you went to Mr Costley and asked for his advice about George Selway?

YVONNE tries to remain in control. But now the floodgates have opened [all to the good, from the point of view of the Jury's sympathies].

YVONNE

I just wanted it to stop. The calls. When he -- when George turned up near my house ... I was so frightened.

ROBERT

To be clear -- did you wish George Selway physical harm?

YVONNE

No.

ROBERT

Did you encourage or urge Mr Mark Costley to kill George Selway?

YVONNE

[WITH GREAT EFFORT] No!

YVONNE is sobbing now. ROBERT waits for her to compose herself.

32

CONTINUED:

32

ROBERT

While you were waiting, in the car,  
were you aware of what was taking  
place in George Selway's flat?

YVONNE shakes her head, sobbing. All control totally gone.

JUDGE

I suggest, given the very obvious  
distress of the witness ... we'll  
adjourn for a short break.

CUT TO:

33

INT. OLD BAILEY - TOILET. DAY 37.

33

YVONNE, under supervision by her CUSTODY OFFICER, splashes  
her face at the basin, blows her nose, tries to pull herself  
together.

CUT TO:

34

INT. OLD BAILEY - CORRIDOR. DAY 37.

34

EL waiting to take YVONNE and the CUSTODY OFFICER back up to  
court.

EL

Through the worst of it now, Mrs  
Carmichael.

YVONNE is surprised and grateful for this.

CUT TO:

35

INT. OLD BAILEY - COURTROOM. DAY 37.

35

BONNARD cross-examines YVONNE, who has regained her  
composure. All in court as before.

BONNARD

Dr Carmichael, I have no wish to  
distress you, but could I ask a few  
more questions about the night you  
claim you were attacked by the  
victim in this case?

YVONNE notes 'claim'.

YVONNE

Of course.

BONNARD

Earlier on that day, the day of the  
party, you were working at home?

(CONTINUED)

YVONNE

That's right.

BONNARD

And you got into your party dress and took the Tube into town, is that correct?

YVONNE

Yes, that's correct.

A tiny little beat from BONNARD. Just enough to unsettle YVONNE.

BONNARD

You have said you were at the party with Mr Selway for some hours, drinking with him, before you went with him up to his secluded office on the fifth floor, an area of the building you knew would be empty at that time of night?

YVONNE

As I said, he mentioned getting some papers from his office.

BONNARD

Yes. And just to establish -- earlier, when you were drinking and smoking with Mr Selway, you were for a time seated together in a courtyard in the middle of the building?

YVONNE

Yes. I wasn't smoking.

BONNARD

You were keeping him company then. And when you were seated together outside, can you recall placing your hand on Mr Selway's knee?

YVONNE

No, I can't.

BONNARD

Can you recall him placing his hand on your knee?

A beat as YVONNE genuinely tries to remember. ROBERT wondering where this is going.

YVONNE

He may have done -- yes, I think he did -- just on my leg, to steady himself.

BONNARD

Can you be more specific?

YVONNE

We were all laughing -- it wasn't just the two of us, we were in a group. There were these bacteriologists, other guests, having an argument ... I was a bit unsteady and so was he. I put my hand on his knee to steady myself.

BONNARD

You put your hand on *his* knee?

YVONNE

[LITTLE RATTLED] Or he did on mine, he was filling my glass. It might have been both.

BONNARD

You were flirting, weren't you?

YVONNE

I wouldn't say so. We were talking, joking I suppose, there were a lot of other people ...

BONNARD

Let's not get into a detailed discussion of the definition of flirting Dr Carmichael. [BEAT] Did you, or did you not, tell George Selway you were promiscuous?

YVONNE

[STUNNED] No! Absolutely not!

BONNARD

You seem very certain about that.

YVONNE

I am. If anyone thinks they heard me say that they were ... mistaken. Or drunk. There was a lot of drinking going on that night.



BONNARD

I'm not talking about the party.  
[BEAT] Do you recall the occasion  
when you spent two days with George  
Selway, a month or so before he was  
killed?

[Maybe a cut away to PRICE during this questioning -- why is  
BONNARD doing her job for her?]

YVONNE

You mean when we were interviewing  
for the junior research position?  
Of course I remember.

BONNARD

Good. Then you might also remember  
telling George Selway in front of a  
roomful of people you were  
promiscuous.

YVONNE

No. Absolutely not. I did no such  
thing.

BONNARD

Really. Did you or did you not  
describe yourself as 'really easy'?

YVONNE

That's ridiculous!

BONNARD

So you do remember. 'I like to  
pretend I'm classy but I'm really  
easy' --

YVONNE

I was talking about the coffee  
machine -- he'd brought us cups of  
coffee --

BONNARD

Dr Carmichael, I'm not asking you  
for the context of the comment, I'm  
sure you were bantering away with  
Mr Selway on all manner of  
subjects, just please answer the  
question: 'really easy'. Did you  
use that exact phrase?

YVONNE

That's completely absurd. Anything  
can be taken out of context --

BONNARD

Yes, or no?

YVONNE

You're trying to create a false impression of the kind of relationship we had --

BONNARD

Yes or no?

YVONNE

[ANGUISH] Not in the way you mean!

This cry from the heart shocks everyone.

YVONNE (CONT'D)

[TO JURY] This is why! This is the reason I didn't want it to come to court in the first place!

A beat. BONNARD realises that this outburst on YVONNE'S part has done BONNARD'S line of attack more harm than good. Jury members are looking at BONNARD with some disapproval. ROBERT is clearly pleased. BONNARD gives her fractional adjustment of the wig.

BONNARD

[QUIET] It's not the only reason, is it Dr Carmichael?

A shot across YVONNE'S bows. YVONNE'S first prickle of fear.

YVONNE

I beg your pardon?

BONNARD

Why *didn't* you report the alleged rape by George Selway?

YVONNE

[BEAT] I was told there's a name for us. Too much to lose victims. Because these kind of trials are often conducted as though, as though the victims have committed a crime. I'd -- I felt I'd been through enough.

BONNARD

Well, this isn't a rape trial. And you have been charged with a crime, the most serious crime there is. [CHANGE OF TACK] Forgive me, you say it was eight years you worked for the Beaufort Institute?

YVONNE

[SHE'S ANSWERED THIS ALREADY] Full time, yes. Then part-time until recently.

BONNARD

Of course. But during the eight years you commuted every day? Tube to Piccadilly, then a walk?

YVONNE

Yes.

BONNARD

And lunch hours, coffee breaks, plenty of places to eat around there? Pubs after work and so on?

At this, ROBERT looks to the JUDGE, prepared to object.

BONNARD (CONT'D)

Forgive me my Lord, I'm getting there ...

JUDGE

Then do, please, Ms Bonnard.

BONNARD

Doctor Carmichael, in your professional capacity you've been working in or visiting the Borough of Westminster for, what, around twelve years? Longer?

YVONNE

Longer, probably.

BONNARD twitches an involuntary smile, meeting YVONNE'S eye, utterly confident -- exactly what she wanted to hear. And in response, we see on YVONNE'S face a flicker of real terror.

BONNARD

So ... It would be fair to say you're very familiar with the area? With all the commuting and walking and lunch hours and so on?

YVONNE

It ... Yes.

YVONNE takes an involuntary deep breath, then another. The atmosphere in court begins to change, responding to her tension -- the Jury suddenly keenly interested. And in response to their interest YVONNE'S breathing gets more laboured. Sweat starting to prick her skin. BONNARD noting this, relishing it. ROBERT looks up from his document, reacting as he sees the state YVONNE is suddenly in.

BONNARD

You know it intimately, this little patch of St James. All the highways and byways. The shops, the cafés ... the side streets ... the back alleyways.

YVONNE is hyperventilating now, taking deep, gulping breaths. COSTLEY'S hands in fists on his knees.

BONNARD (CONT'D)

You're familiar, Doctor Carmichael, with a small alleyway called Apple Tree Yard?

This is the end of the world. YVONNE closes her eyes, still gulping for breath.

The Jury, looking at YVONNE.

BONNARD (CONT'D)

Apple Tree Yard is the alleyway in the Borough of Westminster, St James to be precise, where you had intercourse with your lover, Mark Costley, in a public street -- quite quickly I imagine -- during rush hour, standing up in a doorway. Isn't that the case, Doctor Carmichael?

Frisson sweeping the court-room, ROBERT dismayed and stunned. GARY bewildered. On COSTLEY, attempting to retain his usual impassivity.

YVONNE

I ... no, I ... it wasn't rush hour ..

BONNARD

I apologize for any inaccuracy as to timings but you'll forgive me for doubting the absolute credibility of any account you're willing to give the court?

YVONNE is cornered, panicking.

BONNARD (CONT'D)

Doctor, you're facing a charge of murder, not a driving offence. Don't you think it's time you started telling the truth? You've lied haven't you? You've lied to your husband, you've lied to the police, you've lied to this court: well, haven't you?

The Jury reacting with varying degrees of dismay and judgement -- their opinion of YVONNE wholly changed.

YVONNE [V/O]

*It's all over. Twenty five years of being a respectable scientist and a model suburban mum, of five a day and please and thank you and paying my taxes and giving to charity and always, always recycling -- none of it counts. Not set against one quick shag in a doorway.*

YVONNE

[BROKEN, INAUDIBLE] Yes.

GARY is poleaxed, so is SUSANNAH. And ROBERT, too, looks amazed. JAS is less surprised -- it's as he feared.

BONNARD looks to the Jury. YVONNE can see they're looking at her in shock and grim disapproval.

BONNARD

I beg your pardon?

YVONNE

[PROFOUND HUMILIATION] Yes.

ANGLE ON:

COSTLEY puts his head in his hands. But YVONNE is transfixed by SUSANNAH, then GARY'S face. Horror, incomprehension, pain ...

BONNARD

Did you ask my client to kill George Selway?

YVONNE

No.

BONNARD

Are you telling the truth?

YVONNE

Yes.

BONNARD

Did you tell him you were raped, Doctor Carmichael?

YVONNE

I've said ... yes.

BONNARD

And were you, raped? Is that the truth?

35

CONTINUED:

35

YVONNE

Yes!

BONNARD

[BEAT] As you went to the party that night, after you had sex with my client, were you wearing underwear?

The final betrayal. YVONNE closes her eyes.

TO BLACK.

36

**INT. HOLLOWAY PRISON - VISITORS' ROOM. DAY 38.**

36

SUSANNAH is visiting YVONNE. Full of conflict and questions and anxious for her. YVONNE battling the humiliation she feels...broken. SUSANNAH gives her time. Deploys her usual persona.

SUSANNAH

Please at least tell me the sex was good.

Raises a smile. Message received: they can go anywhere with this conversation.

SUSANNAH (CONT'D)

[ALL SHE'S BATTLING WITH] Why him though? That's what I don't get ... a man like that?

What can YVONNE say?

YVONNE

He didn't seem -- the way it sounds in court. He made me feel ... [SHE REALISES HOW LAME THIS SOUNDS - 'SPECIAL'? LONG BEAT] If I could have told anyone about, about Mark it would have been you. But it wasn't fair to put it all on you, make you lie to Gary. [BITTER SELF-HATRED] So noble of me, right?

SUSANNAH

Gary wants to talk to you so much, you know.

YVONNE

I can't. It'd finish me off.

SUSANNAH

But think about it -- aren't you doing more damage this way?

(CONTINUED)

YVONNE

Damage. The damage is done. You saw the jury's faces. I'm going to prison.

SUSANNAH

[FEEBLE] You don't know that. The trial isn't even over.

YVONNE

It is for me. Bet the papers are having a field day ... [SUSANNAH'S EXPRESSION CONFIRMS THIS] And Gary's always said, the one thing he can't take is -- humiliation. So.

SUSANNAH

You didn't think -

She stops herself.

YVONNE

What? If you can't be honest with me after all this it really is time to shoot myself --

SUSANNAH

Don't. I just ... surely if you were having this thing with Mark Costley --

YVONNE

'thing' --

SUSANNAH

-- whatever it was -- didn't that mean your marriage was over anyway?

YVONNE

[NO!] Do you really think it's that cut and dried? I'd expect it from Carrie, but God Sooz --

SUSANNAH

I'm just trying to understand --

YVONNE

-- you of all people know a marriage is never what it seems on the outside.

SUSANNAH

[ACCEPT THIS. BEAT. BUT ...] Jay was a bit different from Gary.

YVONNE

You always hold Gary up as some  
sort of shining star --

SUSANNAH

He's a good man!

YVONNE

Of course he is! He is. You don't  
think it makes it all so much  
worse?

SUSANNAH [furtively, because of GUARDS] squeezes YVONNE'S  
hand. Almost more than YVONNE can take.

YVONNE (CONT'D)

[LONG BEAT. BLEAK] When I started  
my degree I was going to dedicate  
my life to science. The first week  
of the first term, there he was ...  
so ... *specific*. There in the lab  
being so bloody certain about  
everything. Shirt tucked in. That  
thousand mile stare. Thirty years,  
nearly.

SUSANNAH

It's got to be worth fighting for.

CUT TO:

**INT. HOLLOWAY PRISON - YVONNE'S CELL. DAY 38.**

YVONNE, harrowed, sits on the basic bed, handles a post-card -  
- a self-consciously cheesy 1970s shot, of a kitten suspended  
by its front paws from a railing, and the legend 'HANG ON IN  
THERE'. She flips it round so we see the writing: '**love you  
Mum. Adam xx**' Her reaction to this, moved, shaken.

CUT TO:

**INT. HOLLOWAY PRISON - SHOWER AREA. DAY 38.**

YVONNE finishes dressing, as before [wet hair, or tied back],  
reaches for her towel [hanging on hooks by each cubicle] --  
it's missing. Something snaps in her.

TRANSITION TO:

YVONNE approaches MAY, who took YVONNE'S toothbrush in ep 3  
(sc.66), and is ostentatiously towelling herself -- her  
flaunting of her nudity an aggressive statement to YVONNE.

YVONNE

Can I have my towel please?

(CONTINUED)



MAY looks at her, exaggerating her movements with the towel, deliberately not answering her.

MAY  
Manners, innit.

YVONNE  
I already said please.

MAY turns her back on her -- no intention of handing it over.

YVONNE (CONT'D)  
Alright... Give. Me. My. Towel.

WOMEN surrounding MAY have 'ooh ... ' reaction, hoping for a fight.

YVONNE (CONT'D)  
I'm not fighting you for it.

MAY  
For real, cos I'd rinse you, bitch -  
-

YVONNE  
You know what ... I'm a human  
being. And I've had enough. I don't  
deserve to be here ...

MAY  
Innit -

YVONNE  
-- I was raped.

[The first time she's owned this word and used it out loud.]

MAY  
Join the club, love --

YVONNE  
Then you know ... you know. Why  
make it worse? Don't you think  
we've all been through enough?  
Really? Cos everyone's going to  
screw us, the system's going to  
screw us and as far as I can see  
the only thing I'm guilty of -- the  
only thing I'm really on trial for  
is being a woman. [BEAT] I have  
lost everything. So give me my  
fucking towel.

A beat, then MAY chucks the towel at her. A concession  
[perhaps influenced by a GUARD hovering].

CONTINUED:

MAY

Man up, bitch.

38 CONTINUED:

38

On YVONNE. A small victory.

CUT TO:

38a **INT. OLD BAILEY - COURTROOM. DAY 39.**

38a

[NEW DAY] YVONNE stares inscrutably ahead, riding out her humiliation. COSTLEY as he always is, next to her some seats away in the dock. She doesn't look towards him, though he's glancing towards her, trying to assess her state of mind. YVONNE looks across the court and sees SUSANNAH, but not GARY -- ADAM there instead. YVONNE reacts to this. Surprised, moved. [NB: no KATE COSTLEY, no JAS].

PRICE stands to launch into her closing speech.

PRICE

And so, ladies and gentlemen, we come to the end of this trial. The dramatic revelations of the last days have served only to strengthen the prosecution case -- that it is beyond reasonable doubt that Mark Costley and Yvonne Carmichael are both guilty of the murder of George Selway. The disclosure of a sexual relationship between the codefendants has endorsed the soundness of our argument, that -- far from Mr Costley acting alone while suffering an abnormality of the mind -- these two defendants conspired and acted together to kill their victim...

YVONNE'S reaction.

TRANSITION TO:

39 **INT. OLD BAILEY - COURTROOM. DAY 39.**

39

Later. BONNARD is summing up, addressing the Jury. YVONNE still keeping her composure.

BONNARD

Ladies and gentlemen, it is for you, and you alone to decide if it is more likely than not that Mark Costley's personality disorder affected his ability to exercise self-control at the time of George Selway's death.

(MORE)

(CONTINUED)

## BONNARD (CONT'D)

It is our case that Mr Costley's already marked tendencies as a fantasist -- noted by a highly qualified MI5 officer -- his inability to tell the difference between reality and a story of his own invention, noted by Dr Sadiq, grew out of control during his illicit affair with Yvonne Carmichael.

Intense scrutiny on YVONNE from all sides, including some PRESS interest in the press gallery. She withstands it.

## BONNARD (CONT'D)

We'll never know the truth of what happened between George Selway and Yvonne Carmichael that night, the night she had sex with both Mark Costley and George Selway within the space of a few hours, the first in a public doorway, the other in a university office after a drunken party. [YVONNE'S REACTION TO THIS] George Selway, tragically, is dead.

(MORE)

BONNARD (CONT'D)

You have heard Dr Carmichael admit she is a liar. You will recall how she only admitted the truth about her relationship with Mark Costley when cross-examined by me. You may well ask just how manipulative this highly intelligent woman, this *scientist*, is. [BEAT] What is in no doubt is that Yvonne Carmichael told her lover, my client, she had been raped, and later claimed she was being pestered by George Selway. So whose idea was it that they drive to Selway's flat that day? Yvonne Carmichael has admitted that it was *her* idea. Overwrought and disturbed, so entirely did Mark Costley believe in his disordered fantasy of himself as this woman's avenger, her knight in shining armour, that he kept from the police and until very late in the day, this court, the fact that they were lovers, out of a misguided desire to protect her. But tragically, the personality disorder Mr Costley suffered from found its flashpoint at the unbearable moment when he confronted the man he believed to have raped his lover. Ladies and gentlemen: Mark Costley was responsible for the death of George Selway. But as you have heard, he was not, at the time of that death, responsible for himself. And so, he cannot be responsible for George Selway's murder.

On COSTLEY, as BONNARD sits.

CUT TO:

**INT. OLD BAILEY - COURTROOM. DAY 39.**

ROBERT's summing up. His low-key, almost intimate style a contrast to BONNARD'S grandstanding and PRICE'S formality. As the speech continues, it begins to exert its own power on the jury.

ROBERT

During this trial, Yvonne Carmichael has been laid bare before you. A wife, a mother, an eminent scientist -- a human being, flawed as we all are.

(MORE)

(CONTINUED)

ROBERT (CONT'D)

Dr Carmichael made a huge mistake, ladies and gentlemen. She had a fling with a man she didn't know well, a man who in every way was not as he seemed. The prosecution say Yvonne Carmichael planned the murder of George Selway with her co-defendant, Mark Costley. Mr Costley of course admits to the killing. By his own admission he is not just a killer, but a fantasist, who charmed more than one woman, it seems. Well, Doctor Carmichael was charmed. She was taken in by him, entirely. She didn't assist or encourage Mr Costley to kill George Selway, and indeed, after that dreadful event, had no idea that this is what he had done. [BEAT] You have heard a lot about reality and fantasy over the past weeks. Ms Bonnard, Mr Costley's barrister, slings mud at Doctor Carmichael in the hope that it will distract from her own client's guilt. But be in no doubt about what is real, all too real -- Yvonne Carmichael had been through a brutal, degrading rape at the hands of George Selway. He then added to this quite devastating trauma, this indignity and assault, by stalking her. [BEAT] *She just wanted it to stop.* [BEAT] There is no evidence she wanted him dead. No evidence she asked for that, or ever contemplated it. Mark Costley was in his own world when he entered George Selway's flat, acting entirely on a mission of his own making. [BEAT] Ladies and gentlemen, the real Yvonne Carmichael is not here before you on trial for adultery, or even for perjury. It comes down to this: does having an affair with Mark Costley, keeping it secret, make Dr Carmichael a murderer? Not -- does it make her unsavoury, or inappropriate, a woman of her age and standing -- your private judgement is your own concern. Does it make her a murderer?

(MORE)

(CONTINUED)

40

CONTINUED:

40

ROBERT (CONT'D)

Members of the jury -- you know the answer to that: no. It does not.

TRANSITION TO:

40a

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

40a

A look from YVONNE to ROBERT -- she gratefully recognizes the power of his closing speech. The end of the JUDGE's summing up [*which would be very long indeed, so this comes at the end of a painstaking recap of the witness's evidence and legal guidance about the nature of the verdicts*].

JUDGE

... I have no doubt you will give due weight to these points of law, but do be assured that you may take as long as you need to reach a verdict on all counts.

The JURY is dismissed. Sense of the release of tension at the end of this protracted process. An anxious look from COSTLEY to BONNARD. Bolstering look from ROBERT to YVONNE.

ANGLE ON: ADAM and SUSANNAH. What now?

CUT TO:

41

**INT. OLD BAILEY - HOLDING CELL. DAY 39.**

41

Later. YVONNE waits for the verdict. It's stuffy, she's incredibly on edge. She stands as EL comes for her.

EL

It's time ...

YVONNE [V/O]

*Courts don't exist to establish the truth. They exist to establish who has told the most convincing story.*

CUT TO:

42

**INT. OLD BAILEY - CORRIDOR. DAY 39.**

42

A version of the walk with EL YVONNE did during her 'dream sequence' [4/16 - 18], COSTLEY visible ahead of her with his CUSTODY OFFICER.

YVONNE [V/O]

*You know all about stories -- you're the expert. A spider can string a thread from a hedge to a fence post metres away...*

(MORE)

(CONTINUED)

42

CONTINUED:

42

YVONNE [V/O] (CONT'D)

*It won't look like much of a web,  
but as long as it catches a fly,  
it's done the job.*

CUT TO:

43

**INT. OLD BAILEY - NEXT CORRIDOR/ COURTROOM. DAY 39.**

43

EL opens the door for YVONNE -- not to a noose, but to the courtroom. COSTLEY settles in place at the other end of the dock.

YVONNE [V/O]

*You caught me so easily. But then I  
think, now, I was waiting to be  
caught.*

CUT TO:

44

**INT. OLD BAILEY - COURTROOM. DAY 39.**

44

Waiting for the Jury to arrive for the verdict. The FLO fetching RAYMOND SELWAY, in his wheelchair, a glass of water. DI CLEVELAND glances up to look at YVONNE, settling in the dock, who looks away.

(CONTINUED)



CONTINUED:

The teams of BARRISTERS chatting, tapping on laptops. JAS present for the verdict. COSTLEY'S hands on his legs, gripping for stability as he sees KATE COSTLEY in the gallery, also back for the verdict and looking very strained.

ROBERT indicates to YVONNE, with a flick of the eyes, that the Jury is filing back into the courtroom.

YVONNE [V/O]

*So what's the truth of it? Of you  
and me?*

She's filled with immediate dread. SUSANNAH in the gallery [again no GARY], with ADAM -- ADAM gives her a little raised fist sign of solidarity. It's almost too much to bear. And then, GARY enters the gallery. A moment of YVONNE'S relief -- GARY'S acknowledgement of her.

CUT TO:

**INT. OLD BAILEY - COURTROOM. DAY 39.**

The CLERK OF THE COURT follows the protocol for delivering the verdicts.

CLERK

Madam Foreperson, has the jury reached verdicts upon which you are all agreed?

FOREPERSON

Yes.

[The FOREPERSON is a middle-aged woman.]

CLERK

Would the defendants please stand?

YVONNE and COSTLEY stand.

CLERK (CONT'D)

Do you find the defendant Mark Liam Costley guilty or not guilty of the murder of George Selway?

FOREPERSON

We find the defendant not guilty.

YVONNE'S surprise, along with COSTLEY'S surprise and relief.

CLERK

Do you find the defendant Yvonne Carmichael guilty or not guilty of the murder of George Selway?

FOREPERSON

Not guilty.

(CONTINUED)

CONTINUED:

Even more relief from YVONNE.

45

CONTINUED:

45

CLERK

Upon count two of this indictment  
do you find the defendant, Mark  
Liam Costley, guilty or not guilty  
of manslaughter?

FOREPERSON

Guilty.

COSTLEY'S reaction. [KATE COSTLEY'S reaction, BONNARD'S  
reaction]. And now YVONNE'S fearing the worst.

CLERK

Do you find Yvonne Carmichael  
guilty or not guilty of  
manslaughter?

FOREPERSON

We find the defendant not guilty.

It resonates; 'not guilty' -- YVONNE checks with ROBERT that  
she's heard correctly. He confirms it -- she's free.  
Reactions from ADAM and SUSANNAH. YVONNE can't believe it --  
everything remote, unworldly, BONNARD stepping up to consult  
with COSTLEY, RAYMOND SELWAY exclaiming his dissatisfaction  
with the verdict [*'It's murder! They murdered him!'*].

CUT TO:

46

**INT. OLD BAILEY - CORRIDOR. DAY 39.**

46

YVONNE is led out by EL [no handcuffs now] as ahead of her,  
COSTLEY is taken back down to the cells.

EL

I'll say goodbye to you now Mrs  
Carmichael. [NODS TO THE OTHER  
DOOR] You're free to go.

On YVONNE. Unsure, now, how she feels.

YVONNE

Thank you. You've been very kind.

She begins to move to the door leading to the body of the  
building, ROBERT and JAS coming to congratulate her. A moment  
amid this as YVONNE and BONNARD exchange looks. BONNARD,  
human now, is the first to look away -- is that a twinge of  
embarrassment from her, shame even, or just resentment at  
defeat?

CUT TO:

47

**EXT. OLD BAILEY - STREET NEAR GARY'S CAR. DAY 39.**

47

YVONNE walks out into the world. A free woman. Strangeness, the air on her face, a moment of uncertain anti-climax, then she sees SUSANNAH and ADAM. Then GARY. A moment of her emotion as she sees them before they see her approach. Their joy and emotion ... SUSANNAH and ADAM reach for her first. YVONNE'S look to GARY. How is this going to be?

GARY

Thank God ...

He reaches for her. Some complicated beats. They embrace, hold it ...

CLEVELAND

Yvonne Carmichael --

YVONNE turns and sees DI CLEVELAND.

CLEVELAND (CONT'D)

I'm arresting you on suspicion of perjury ...

He continues to read her 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', etc ...] as she re-enters the nightmare.

TO BLACK.

48

**OMITTED**

48

49

**EXT. YVONNE'S HOUSE - GARDEN/ KITCHEN. DAY 40.**

49

July. YVONNE in the swing seat -- a change of season since we were last there [ie some time passed]. She looks frail, exhausted. The garden needs some work -- clearly no-one has the inclination or energy to take it in hand.

YVONNE [V/O]

*So this is how our story ends. Even with good behaviour and the all-clear from your psychiatrist, you won't be free for five years.*

ADAM appears from the house. He's in better shape than we've seen him, has a newly nurturing relationship with YVONNE.

ADAM

Thought I might try mowing the lawn.

Slight delay in her reaction.

YVONNE

I suppose it could do with it.

(CONTINUED)

CONTINUED:

It occurs to her that she might need to move from the swing seat. She starts to sit up.

ADAM

It's okay, I'll mow round you.  
[BEAT] If that's okay.

(CONTINUED)

YVONNE

Course.

YVONNE watches him go to the shed and get the lawnmower. **From her POV of the house she can see GARY in the kitchen, on his mobile.** The conversation seems to be intense [CARRIE? ROSA?] - - glancing up and seeing YVONNE watching him, he moves off into another room.

On YVONNE.

YVONNE [V/O]

*I pleaded guilty to perjury.  
Suspended sentence. Sounds about  
right. Hanging above me, a sword  
that could fall at any time...*

CUT TO:

INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 40.

YVONNE [V/O]

*... and of course my good behaviour  
has to last a life time.*

GARY getting ready to go to work, gathers papers into a briefcase. The civility between the two of them masking many emotions.

YVONNE

When do you think Carrie will be ready to see me?

GARY

I think that's best discussed between the two of you, don't you?

YVONNE

... you can do no wrong in her eyes, you know that.

GARY

Yeah, well. We're all on a learning curve.

YVONNE

Gary -- [HE DOESN'T MEET HER HALFWAY] Does she know, about Rosa?

GARY

There's nothing to tell, is there? Any more. So, no point.

(CONTINUED)

YVONNE

But surely ... it's only fair she should know something about what was going on with you ... with us ...

This triggers a depth charge of muted rage in GARY.

GARY

You really want to go there, do you? Jesus Christ. Fairness? Transparency? [BEAT] There were so many opportunities to tell me. So many points ... the rape, him. I would have understood.

YVONNE

I know you would --

GARY

Then why? Because you had to win, you had to be the best, even at marriage?

YVONNE

That's not fair --

GARY

-- or could you just not bear the thought of not having something to hold against me for once, that both of us might have fucked up? Even stevens?

YVONNE

Is that what you think?

GARY

Yeah, I do. I think you think I've been the bad guy, that's how it's worked -- poor Yvonne, always doing more --

YVONNE

I did! You don't know what it was like for me when the kids were little!

GARY

Because you didn't tell me! [HER ASTONISHMENT AND OUTRAGE] You didn't!

YVONNE

Why couldn't you see for yourself?

50

CONTINUED:

50

This hits home, for both of them. The bedrock of their relationship: too much history to confront.

YVONNE (CONT'D)  
[LONG BEAT] You said we'd come  
through worse ... with Adam.

A beat of connection.

YVONNE (CONT'D)  
I'm sorry. I am. I'll say it every  
day, for as long as it takes.

There's nowhere else for them to go. GARY leaves the room.  
The outcome uncertain.

CUT TO:

51

**INT. YVONNE'S HOUSE - STUDY. DAY 40.**

51

YVONNE'S computer stands back in its place on the desk,  
covered in a heavy duty police evidence bag. YVONNE rips off  
the clear plastic.

CUT TO:

52

**INT. YVONNE'S HOUSE - STUDY. DAY 40.**

52

YVONNE switches on the computer, everything appearing on her  
desk-top. She looks for her folder, 'VATquery3', which  
contains her 'letters' to COSTLEY. When she double-clicks on  
the folder icon, it's empty. A moment of bafflement. She uses  
a search programme to find the files containing 'Dear X'.  
Nothing.

CUT TO:

53

**INT. YVONNE'S HOUSE - FRONT ROOM. DAY 40.**

53

ADAM, headphones on, works on a music programme on his  
laptop. The leaping, silent graphic levels ... he looks up  
and sees YVONNE at the door. [Noises FX O/S of GARY leaving  
to go to work].

ADAM  
Grass was too wet ...

He notices she's more 'dressed' than she has been. Takes off  
the headphones.

ADAM (CONT'D)  
You going out?

YVONNE  
I've got to try it sometime.

(CONTINUED)



ADAM

Do you want me to come with you?

YVONNE shakes her head. Deliberating something.

YVONNE

Did ... my computer, when I was arrested -- did Dad --

ADAM

He called me. We stripped some things off the hard disc.

YVONNE

I didn't think you could --

ADAM

Well you can't, not really. But enough ... they can't have looked very hard.

YVONNE

Thank you. [BEAT. PAINFUL] Did you read any of the files?

ADAM

Course not.

YVONNE

What about Dad?

CUT TO:

**EXT. YVONNE'S HOUSE - FRONT. DAY 40.**

YVONNE, on the doorstep, watches GARY drive away. An unfathomable look between them: what does GARY know? What is he prepared to forgive?

CUT TO:

**INT. TUBE CARRIAGE. DAY 40.**

YVONNE sits on the tube, pondering her conversation with ADAM (4/53). She's self-conscious, head down, paranoid that she might be recognised. Are those TWO YOUNG WOMEN glancing over at her and talking, talking about her?

YVONNE [V/O]

*How do you live a life with no secrets left in it?*

CUT TO:

56 **EXT. 'APPLE TREE YARD'. DAY 40.**

56

YVONNE watches a digger and WORKMEN at work in the space where she and COSTLEY had sex in the doorway -- the yard already transformed, developers signs up.

YVONNE [V/O]  
*Maybe the first step is finding a  
new story to tell yourself.*

TRANSITION TO:

57 **INT. MEN'S PRISON/SECURE HOSPITAL - VISITORS' RM. DAY 40.** 57

YVONNE  
What about you?

She's facing COSTLEY, in his prison/hospital clothes, behind a screen. COSTLEY shrugs, shocked to be facing YVONNE.

YVONNE (CONT'D)  
I was the lucky one. I'm not  
kidding myself about that.

COSTLEY  
[UNEASY] It's not the best idea,  
you know, this. [BEAT. PAINFUL] In  
court, I ... I couldn't see any  
other way. I'm sorry.

For a moment, she relives the humiliation.

YVONNE  
You panicked, it's understandable.  
Is that what happened with  
George?... [SHE CAN'T QUITE GET TO  
WHY SHE'S THERE] all the versions  
we heard in court, I mean, I know  
you didn't mean to kill him. Why  
would you have let me drive you to  
his house if you intended to kill  
him? Whatever the story was you had  
going on in your head, I don't  
think it was 'hired assassin'?  
[DOUBT] Was it?

COSTLEY  
[WITH DIFFICULTY] I wanted to teach  
him a lesson. I wanted you to see  
that I had, for you to feel safe.

YVONNE  
[BEAT] Or did you just want me  
there to witness you being the  
avenging hero?  
(MORE)

(CONTINUED)

57

CONTINUED:

57

YVONNE (CONT'D)

[HER STUFF] 'My knight in shining  
armour' ...

COSTLEY doesn't have an answer to this.

COSTLEY

I don't need you to -- I live with  
it, yeah? The consequences, every  
day.

And she can see this is the case. Long beat.

YVONNE

I lied to you.

This takes COSTLEY aback.

YVONNE (CONT'D)

Brilliant geneticist, one of the  
country's leading research  
scientists... I'm not. The truth  
is, I was part-time at the Beaufort  
because I've been treading water  
for years. I haven't produced an  
original piece of work since the  
last century. I was never anyone  
important. You ... made me feel  
important.

COSTLEY

I don't know what you want me to  
say.

YVONNE

We're even, I suppose.

And then, she touches the screen -- if only she could touch  
him -- a flash of tenderness and regret.

YVONNE (CONT'D)

I'm sorry. Mark. The feelings --  
they were real. Mine, anyway.

COSTLEY

Mine too.

A flash of the old connection between them. What YVONNE  
really came to say, and hoped to hear.

YVONNE

[PAINFULLY LIGHT] Well, you would  
say that, wouldn't you?

COSTLEY

Yvonne ...

(CONTINUED)

57

CONTINUED:

57

How she loves hearing him say her name.

COSTLEY (CONT'D)

I was going down, and once I told my barrister she twisted it all, took every detail ... I'm so sorry. But it wasn't panic.

YVONNE

[DOESN'T GET IT] Apple Tree Yard...

COSTLEY

How else would anyone know? You'd wiped me out... I'd do this thing for you and no-one would know. That it had been real. Totally real.

The force of this hits her.

YVONNE

It was just everything else that wasn't.

ANGLE ON:

COSTLEY watches YVONNE leave. A hollow man.

CUT TO:

58

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

58

*The continuation of ep 2 sc 90.*

COSTLEY

*Don't tell me you wouldn't like to put the wind up the pathetic little fucker?*

YVONNE

*Yeah. I would. I'd like him to crap himself with fear. Feel even half as, as terrified as he made me. But I'm hardly the one for that job, am I? As far as I'm concerned he obviously thinks he can do whatever he likes.*

COSTLEY

*So, that needs to change.*

YVONNE

*[TENTATIVE] I suppose you know people ...*

(CONTINUED)

58

CONTINUED:

58

COSTLEY

*Yeah. But I'd like to see his face.[BEAT] Wouldn't you?*

*A Rubicon crossed. They kiss again...*

CUT TO:

59

**INT. TUBE CARRIAGE. DAY 40.**

59

YVONNE doing the return journey.

YVONNE [V/O]

*Relationships are about stories, not the truth. And this is the end of ours. But life has, as they say, to go on.*

CUT TO:

60

**EXT. YVONNE'S HOUSE - FRONT. DAY 40.**

60

YVONNE stands outside the front door, searching for her keys in her bag. Looking up, she sees CARRIE at the front window with her BABY BOY. Both full of emotion -- CARRIE slightly dismayed to see her for a beat. Then she's moved by how painfully delighted YVONNE is to see the baby. CARRIE moves the baby's hand in a wave. A concession. YVONNE'S loving pleasure in this as ADAM opens the door. YVONNE goes inside with him, a beat of her trepidation about seeing CARRIE.

COSTLEY [O/S]

Yvonne --

CUT TO:

61

**INT. MEN'S PRISON/ SECURE HOSPITAL - VISITORS' RM. DAY 40.**

61

Back to YVONNE with COSTLEY. The point where she's about to go, after she's said 'It was everything else that wasn't' [4/57]... He detains her.

COSTLEY

What you said to me, in the flat --

YVONNE

Your uncle's flat, you were trying to sell. 'The safe house'.

COSTLEY

I never told them.

This connects. A moment between them.

(CONTINUED)

61

CONTINUED:

61

YVONNE

People can say anything. [BEAT.  
GENUINE REALISATION] You really  
can't tell the difference, can you?

TRANSITION TO:

62

**INT. YVONNE'S HOUSE - LIVING ROOM. DAY 40.**

62

YVONNE, with a sense of wonder, cradles her new GRANDSON. A moment as she looks up and catches her reflection in the mirror over the mantelpiece. It gives her pause. Is that who she is?

TRANSITION TO:

63

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

63

[A continuation of Ep 2 sc.90.] YVONNE and COSTLEY in bed.  
Aroused.

YVONNE

*I want you to kill him --*

*They kiss passionately.*

YVONNE (CONT'D)

*-- I want you to smash his fucking  
face in ...*

*They continue, at one. Lost in each other, on the bed. Desire  
finding fulfilment. Everything to come, as ...*

CUT TO:

64

**INT. YVONNE'S HOUSE - LIVING ROOM. DAY 40.**

64

YVONNE, holding the baby, turns away from the mirror and back to GARY, who's there on the sofa, holding out his arms for a turn with his GRANDSON, CARRIE and SATHNAM present along with ADAM. Her family, its tensions and assumptions, her fragile marriage. The future.

**ENDS.**

(CONTINUED)

The whole scene which begins in Ep 2 (sc.90) as it runs below. Interpolated sections indicated by 'BREAK'.

2.90X

**INT. VAUXHALL FLAT - BEDROOM. LATE DAY 24.**

2.90X

YVONNE and COSTLEY are 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.

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.

2.90X CONTINUED:

2.90X

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 kisses him, amused, touched. 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 ...

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.

[BREAK]

COSTLEY

I wish I could make you feel safe.

YVONNE

I do, here. I feel safe with you.

[BREAK]

COSTLEY

What did you think of me, the first  
time you saw me?

YVONNE

[AMUSED] ... I thought, 'I would'.

COSTLEY

You did.

Them both remembering. The shag in the cupboard.

[BREAK]

(CONTINUED)



2.90X CONTINUED:

2.90X

COSTLEY (CONT'D)

That's it? You just saw me and  
thought 'I would'?

YVONNE

No. Just ... You seemed to know  
what you were doing. [HIS  
AMUSEMENT] Not like that. Though  
like that... You seemed right.  
Sound.

COSTLEY

*Sound?*

He kisses her, affectionate.

[BREAK]

YVONNE

What about me? What did you think  
when you saw me for the first time?

COSTLEY

So ... comfortable in your own  
world. In that committee room.  
Owning it. I loved that.

The shadow of the 'L' word ... COSTLEY looks at YVONNE deeply  
as she considers that, and what she's lost. A kiss.

COSTLEY (CONT'D)

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

YVONNE kisses him, amused, touched.

[BREAK]

COSTLEY (CONT'D)

Don't tell me you wouldn't like to  
put the wind up the pathetic little  
fucker?

YVONNE

Yeah. I would. I'd like him to crap  
himself with fear. Feel even half  
as, as terrified as he made me. But  
I'm hardly the one for that job, am  
I? As far as I'm concerned he  
obviously thinks he can do whatever  
he likes.

COSTLEY

So, that needs to change.

(CONTINUED)

2.90X CONTINUED:

2.90X

YVONNE

[TENTATIVE] I suppose you know  
people ...

COSTLEY

Yeah. But I'd like to see his face.  
Wouldn't you?

(CONTINUED)

2.90X CONTINUED:

2.90X

They kiss again, passionately ...

[BREAK]

YVONNE

I want you to kill him --

They kiss passionately.

YVONNE (CONT'D)

-- I want you to smash his fucking  
face in ...

And on they go, lost in each other ...

END SCENE