APPLE TREE YARD

EPISODE 2 Green Pages by Amanda Coe

Based on the book by Louise Doughty

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PRETITLE/TITLE SEQUENCE

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

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

YVONNE [V/O]

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

GEORGE

[BLEARY] Home time ...

His tone in denial of what's just happened, and the state

I NTERCUT:

4 <u>EXT. UNI VERSI TY. NI GHT 10.</u>

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

YVONNE [V/O]

I NTERCUT:

- 5 <u>OMI TTED</u>
- 6 INT. OLD BAILEY CORRIDOR. DAY 33.

EL [the older West Indian holding officer] escorts YVONNE and her CUSTODY OFFICER down to the cells [from court] through Tj 1 0 0 1

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Her knickers from her handbag go in.

CUT TO.

4

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

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

[END MONTAGE]

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

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

CUT TO.

15 OMI TTED

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

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

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

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

JUMP CUT TO.

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

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

14

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15

16

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

HARD CUT TO.

18 EXT. BACK OF SHOPS. DAY 11.

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

CUT TO.

19 <u>INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 11.</u> 19

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

YVONNE [V/O]

TRANSI TI ON TO.

YVONNE, with her 'adultery' phone, thumbs through a couple of texts from COSTLEY [including 'Hey JBILF, want to come back to Apple Tree Yard?']. We see her text from their interchange the previous night: '

COSTLEY

YVONNE Thanks for coming --

Jesus.

COSTLEY [Don't be daft --]

YVONNE -- I know you've got stuff to do,

COSTLEY

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

YVONNE nods. Needs a moment.

YVONNE

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

COSTLEY [BEAT. WHAT THIS MEANS] Bruises are good.

YVONNE

'Good'.

COSTLEY Evidence. What about restraint

He kisses her forehead.

GARY

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

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

Affectionate look from GARY as he goes out.

GARY

I'll bring you a cuppa.

YVONNE

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

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

CUT TO.

25 <u>INT/EXT. YVONNE'S HOUSE - ADAM'S ROOM/POV OF GARDEN. DAY 1325</u>

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

CUT TO.

26

26 <u>INT. YVONNE'S HOUSE - BATHROOM. DAY 13.</u>

YVONNE checks her bruises. Purple now.

CUT TO.

INT/EXT. YVONNE'S HOUSE - ADAM'S ROOM/POV OF GARDEN. DAY 13.

(CONTI NUED)

10A 27

ADAM [O'S] Heya! Anyone in? YVONNE freezes. It's okay. Message filters into her brain.

YVONNE

Adam?!

CUT TO.

28 <u>INT. YVONNE'S HOUSE - STAIRS/HALL. DAY 13.</u>

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

ADAM

Hey Mum

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

ADAM (CONT'D) What are you doing in my room?

CUT TO.

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

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

YVONNE

Sure you don't want some toast or something?

ADAM

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

YVONNE

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

ADAM

It's just a couple of days. Just to ...

29

ADAM

Maybe I'll make myself some toast.

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

CUT TO.

12

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

30

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

YVONNE

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

She finishes the call.

CUT TO.

31 <u>INT/EXT. YVONNE'S HOUSE - SNUG/KITCHEN/GARDEN. DAY 13.</u> 31 <u>CONTINUOUS.</u>

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

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

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

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

[

29

]

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

CUT TO.

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

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

CUT TO.

32a <u>INT. YVONNE'S HOUSE - STUDY. DAY 13.</u>

31

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

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

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

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

FLASHBACK TO.

YVONNE

BACK TO.

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

TRANSI TI ON TO.

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

CUT TO.

31

32

32a

33 <u>EXT. SOUTHBANK. DAY 14.</u>

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

YVONNE

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

COSTLEY

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

YVONNE

In case of what?

COSTLEY

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

YVONNE

[BEAT] He knows about us.

COSTLEY

[WTF] How?

YVONNE

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

COSTLEY

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

YVONNE

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

COSTLEY

Tell me exactly what he said.

YVONNE

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

COSTLEY

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

YVONNE

I said something about Gary -- how great he is or something and he

YVONNE

He's spoken to you?

GARY

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

YVONNE [EAGER] Not what sher name? The one from the Halfway House? Ellie ...

GARY

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

YVONNE

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

GARY I knowit's hard.

YVONNE [HANGING ON] Hard. Yeah.

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

GARY

COSTLEY [O'S]

Ch dear.

YVONNE [BEAT. UNADORNED] Yeah.

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

I NTERCUT:

37

39

COSTLEY in his car, parked. [CONVERSATION INTERCUTS]

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

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

The call ended, COSTLEY drives of f. Fast.

I NTERCUT:

On YVONNE.

38 INT. GYM - POOL. EVENING 15.

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

INT. BAR. NIGHT 15.

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

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

YVONNE No point, is there? For a virus. It just takes a couple of weeks... Anyway. You and Chris. 17

39

38

CUT TO.

CUT TO.

SUSANNAH pulls a face.

SUSANNAH

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

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

SUSANNAH (CONT'D)

Okay, it was the sex.

YVONNE

Ch. Right. [AN EFFORT] No good?

SUSANNAH

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

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

SUSANNAH (CONT'D)

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

YVONNE

[GENUINE CONCERN/EMPATHY] On Sooz.

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

SUSANNAH

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

YVONNE

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

SUSANNAH

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

YVONNE

I mean, monstrous.

(CONTI NUED)

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

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

CUT TO.

19

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

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

GARY

Nice evening?

YVONNE

Yeah!

GARY can tell this isn't the case.

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

ADAM looks up, seeing GARY speaking.

YVONNE [HEADING UPSTAIRS] Can't stay away for ever!

ADAM

What?

GARY indicates he's been talking to YVONNE

GARY

Mum . . .

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

41 <u>OMI TTED</u>

MONTAGE SEQUENCE (sc. 42/43):

42 INT. TUBE CARRIAGE. DAY 16.

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

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CUT TO.

YVONNE [V/O]

CUT TO.

43 <u>EXT. WESTMINSTER STREETS/ PALACE OF WESTMINSTER. DAY. 16</u> 43

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

CUT TO.

44 <u>EXT. BEAUFORT INSTITUTE. DAY 16.</u>

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

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

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

YVONNE [V/O]

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

CUT TO.

45 <u>EXT. WESTMINSTER STREET. DAY 16.</u>

YVONNE sends a text, on the 'adultery phone': '0k, I'll talk to ur 'person'herself togethero togethero togetherour

44

COSTLEY

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

> COSTLEY (CONT'D) This is Kevin. He'll be able to fill you in on reporting a ... an incident like this.

Hand shake.

Yvonne!

YVONNE

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

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

KEVI N

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

YVONNE

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

KEVI N

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

CUT TO.

MONTAGED SHOTS SEQUENCE:

INT. WESTMINSTER COFFEE SHOP 3. DAY 17.

47

When he tried again I pushed him away and he, he hit me across the face with the flat of his hand. Really hard. And he told me if I screamed or, resisted -- he'd hit me again. That's all it took. Noone's hit me like that before. Then, he... Vaginally, and anally. He didn't ejaculate, not then. It seemed to last a long time. I was too scared to move, except when he told me to. It was as though, I don't know. It was happening to someone else.

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

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

KEVIN Did he speak at all?

YVONNE [BEAT] There were a few

YVONNE

At a party!

47

KEVI N

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

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

YVONNE

I see.

KEVI N

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

YVONNE

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

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

YVONNE (CONT'D) Will they go after my husband?

KEVI N

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

YVONNE

I [coul dn't] ... no.

KEVI N

Is Mark the only person you told before me?

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

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YVONNE

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

KEVI N

Is there anything like that?

YVONNE considering what to say.

YVONNE

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

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

YVONNE (CONT'D)

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

KEVI N

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

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

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

On YVONNE.

YVONNE

Damage ...

CONTI NUED:

The damage has already been done.

CUT TO.

25

48 INT. WESTMINSTER COFFEE SHOP 3. DAY 17.

More handshakes, KEVIN taking his leave.

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COSTLEY

Cheers, Kev.

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

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

CUT TO.

49 EXT. WESTMINSTER STREETS. DAY 17.

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

YVONNE

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

COSTLEY

[BEAT] I have no idea what that means.

YVONNE

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

COSTLEY

We've been really careful, you know.

YVONNE

[HA!] Yeah. 'Dummy camera'. Okay, so it comes to court. And the first thing anyone knows about me from now on is that I was, that George Sel way attacked me. (MORE) 47

48

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YVONNE (CONT'D)

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

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

COSTLEY

The world can be such a shitty place.

YVONNE

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

COSTLEY

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

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

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

COSTLEY

I wasn't -- [trying it on]

YVONNE

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

COSTLEY

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

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

YVONNE

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

She turns and goes. On COSTLEY.

CUT TO.

| 50 | INT. YVONNE'S HOUSE - STUDY. NIGHT 17. | 50 |
|----|--|----|
| | YVONNE types: 'Dear X' | |

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YVONNE [V/O]

On YVONNE. Everything she's feeling.

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

51 <u>INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 18.</u> 51 [NEW DAY] <u>December.</u> YVONNE checks her bruises. They're faint yellow now, almost gone.

CUT TO.

52 <u>OMI TTED</u>

52a <u>EXT. YVONNE' S HOUSE. EVENI NG 18.</u>

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

CUT TO.

CUT TO.

53 <u>INT. YVONNE'S HOUSE - HALL/ FRONT ROOM. EVENING 18.</u> 53

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

ADAM [O' S]

Hey!

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

CUT TO.

54 <u>INT. YVONNE'S HOUSE - HALL/ FRONT ROOM. EVENING 18.</u> 54

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

YVONNE

Dad still out?

27

52

52a

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

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

YVONNE Oh, no l'mfine with anything.

JAKE Unusual these days.

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

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

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

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

HARRY For God's sake Marcia --

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

MARCIA, an amiable woman, is taken aback.

YVONNE

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

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

CUT TO.

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

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

CUT TO.

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

They pull up outside the house.

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

YVONNE knows she has to produce something credible.

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

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

YVONNE

It's not that.

APPLE TREE YARD - EP 2 - 03.02.16 GREEN PAGES CONTINUED:

GARY

Really? [BEAT] What then?

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

GARY amazed by this.

GARY

Why?

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

GARY Since when? You've never said.

YVONNE shrugs.

YVONNE

I'm ashamed, I suppose.

GARY

Ashamed?

YVONNE

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

GARY

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

YVONNE Makes it worse, doesn't it?

GARY

So is it something specific, or --

YVONNE

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

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

CUT TO.

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

Later. GARY as leep in bed.

CUT TO.

33

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

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

TRANSI TI ON TO.

YVONNE typing. 'Dear X'

YVONNE [V/O]

CUT TO.

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

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

YVONNE

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

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

> ADAM [RE FOOD] You want some?

> > (CONTI NUED)

61

59

YVONNE shakes her head.

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

CUT TO.

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

62

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

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

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

ADAM

'The voice of reason'.

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

ADAM (CONT'D)

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

This is surprisingly confiding, for him

YVONNE

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

ADAM

'Insight into my condition'. All the shrinks say I'm good on that, right? It'd be a very bad idea for 0 1 168 260.52 Tm16CON

ADAM

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

YVONNE

Ohlove...

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

YVONNE (CONT'D)

There'll be someone for you.

ADAM

[ANNOYED] You don't know that.

YVONNE

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

ADAM

[JOKE] Not even you?

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

YVONNE

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

Doorbell goes [FX].

ADAM

l'll go.

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

ADAM (CONT'D)

Secret admirer ...

YVONNE'S first thought is that they're from COSTLEY, which gives her pause in front of ADAM, although she can't stop her face lighting up a little. She reads the card, its bland [dictated] handwriting: 'Sorry to hear you're leaving the Beaufort. Lets stay in touch. Remembering the good times. George x'

An immediate reaction. YVONNE drops the flowers. Frozen.

ADAM (CONT'D)

Mum? You okay?

YVONNE

Yeah. Yeah!

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

On ADAM - what's wrong?

CUT TO.

63

63 <u>INT. YVONNE'S HOUSE - TOILET. DAY 20.</u>

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

CUT TO.

64 <u>INT. YVONNE'S HOUSE - KITCHEN/ HALL. DAY 20.</u> 64

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

CUT TO.

64a <u>INT. YVONNE'S HOUSE - BATHROOM. DAY 21. - APPROX 3 WEEKS</u> 64a <u>LATER</u>

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

CUT TO.

65

66

65 OMI TTED

62

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

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

GARY

I'm off, Von!

YVONNE

Hang on!

66

36A 66

heading back. I thought he meant, as in the end of the week.

Long beat. Their history with ADAM

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

GARY

Your phone was ringing.

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YVONNE

Ta. Knock 'em dead!

GARY

[ROCK STAR] Hellooo Estonia!

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

CUT TO.

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

YVONNE carrying boxes up to the study.

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

YVONNE

Gar y!

CUT TO.

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

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

YVONNE

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

GARY

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

YVONNE

But not to say anything ...

GARY [EMBARRASSED] He mentioned to me last night, he was thinking of

(CONTI NUED)

CONTI NUED:

37A

68

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

GARY

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

YVONNE nods.

YVONNE

Hope it's fun.

GARY

'Fun'.

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

On YVONNE, looking at ADAM S empty room

CUT TO.

69 <u>OMITTED</u>

70 INT. CARRIE'S LAB. DAY 22.

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

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

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

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

CARRI E

Cheers Mum

YVONNE

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

CARRIE Sort of. [BEAT] I feel a bit bad about ... 69

YVONNE

What?

CARRI E

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

YVONNE

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

CARRI E

What the hell does that mean?

YVONNE

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

CARRI E

That's what Dad says.

YVONNE

He speaks a lot of sense, that man.

CARRI E

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

YVONNE

He's talked to you about it?

CARRI E

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

YVONNE

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

Carri e

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

YVONNE

I like working from home, that's all. And your dad's busier than ever, so I can afford to take my foot off the pedal a bit... 39

(CONTI NUED)

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70

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

CARRI E

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

YVONNE

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

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

YVONNE, preoccupied [thinking of COSTLEY/GEORGE], only semihears this.

YVONNE

[STARTLED] Accident?

CARRI E

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

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

CARRIE (CONT'D)

[APPRAI SI NG HER] Mum, you're not depressed are you?

YVONNE

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

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

CARRI E

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

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

CUT TO.

71 INT. HAIR SALON. DAY 23. - MONTAGE SEQUENCE

r ef l ect i on.

71

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

YVONNE in front of the mirror, forced to confront her

YVONNE [\vee/O]

TRANSI TI ON TO.

Blowdries ... YVONNE meeting her own eye.

YVONNE [V/O] (CONT'D)

TRANSI TI ON TO.

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

Mari O

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

YVONNE

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

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

CUT TO.

72 <u>INT. /EXT. HAIR SALON/STREET O/S HAIR SALON. DAY 23.</u> 72

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

BACK TO holding 9a2

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

80 <u>INT. YVONNE'S HOUSE - DOWNSTAIRS ROOMS. DAY 23. - MONTAGE</u> 80 <u>SEQUENCE</u>

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

CUT TO.

81 INT. /EXT. YVONNE'S HOUSE - BEDROOM. /STREET OUTSIDE. DAY 23.81

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

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

84 <u>EXT. YVONNE'S HOUSE - BACK STREET/GARDEN. NIGHT 23.</u> YVONNE runs to her house. Animal panic.

CUT TO.

84a INT/EXT. YVONNE'S HOUSE - KITCHEN/MASTER BEDROOM. NIGHT 2384a

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

CUT TO.

85 <u>INT. YVONNE'S HOUSE - STUDY. / EXT. PALACE OF WESTMINSTER - 85</u> <u>SECURI TY GATES. NI GHT 23.</u>

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

YVONNE

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

CONVERSATI ON I NTERCUTS:

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

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

YVONNE [O'S]

I haven't got a pen --

COSTLEY

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

YVONNE

12 Merthyr Court, Chamberland Road, SE11.

COSTLEY

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

YVONNE

Okay. Thank you.

COSTLEY

You going to be alright till then?

YVONNE

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

COSTLEY

Get a friend to come round, or your daughter.

YVONNE

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

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COSTLEY

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

YVONNE

[BEAT] Say my name again.

COSTLEY

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

He hangs up. On COSTLEY. Concerned. But pleased by the cont act.

I NTERCUT:

On YVONNE, calmer.

86 EXT. VAUXHALL STREET. DAY 24.

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

EXT. VAUXHALL FLAT. DAY 24. 87

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

A look between them <u>Big moment</u>. So many feelings. YVONNE'S huge relief.

CUT TO.

88 INT. VAUXHALL - COMMUNAL HALLWAY. DAY 24.

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

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

Then he unlocks the door.

CUT TO.

86

88

CUT TO.

CUT TO.

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 Sel way?

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

COSTLEY

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

YVONNE

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

COSTLEY Believe me, nothing would give me greater pleasure.

Their look. Both ruminating. A kiss.

COSTLEY (CONT'D) Well, almost nothing.

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

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

COSTLEY [BEAT/KISS] Then we need to be creative ... 48

49

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.

TRANSI TI ON TO.

91 <u>INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 25.</u> 91

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

GARY

Early.

YVONNE

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

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

GARY

Von.

She stops short. Guilty. GARY sits up.

GARY (CONT'D) I, um... the thing is. You should know, the conference. Rosa came to the conference with me.

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

YVONNE

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

GARY struggles with the admission.

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

[He means him and YVONNE!]

YVONNE

So it's my fault --

GARY

I'm not trying to blame you, it's an expl anat i on.

To his surprise, YVONNE seems to accept this.

GARY (CONT'D) Pretty standard mid-life crisis stuff, l'mafraid.

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

YVONNE

Surely you can do better than that.

She leaves the room

CUT TO.

92 INT. YVONNE'S HOUSE - HALL/ STAIRS. DAY 25. CONTINUOUS. 92

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

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

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

> GARY You don't need me.

YVONNE [RAW] Is that what you think?

CUT TO.

93 INT/EXT. YVONNE'S CAR/ YVONNE'S STREET (FRONT). DAY 25. 93

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

TRANSI TI ON TO.

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

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

CUT TO.

95 <u>SCENE DELETED.</u>

95

96

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

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

> COSTLEY You sure about this?

YVONNE

I said, didn't I --

COSTLEY

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

YVONNE No, I want to see you go in --

COSTLEY

... really.

YVONNE

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

COSTLEY Thought I'd freestyle it.

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

YVONNE

Be careful.

COSTLEY

l'malways careful.

CUT TO.

97 <u>EXT. SELWAY'S STREET. DAY 25.</u>

| 98 | INT/EXT. YVONNE'S CAR. / SELWAY'S STREET. DAY 25. | 98 |
|----|---|------|
| | Sense that YVONNE'S been waiting a while. She checks the mid-afternoon now. | time |

TRANSI TI ON TO.

(CONTI NUED)

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

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

Suddenly, a hand smacks against the passenger seat.

SMASH CUT TO.

99 INT. OLD BAILEY - COURTROOM. DAY 33.

98

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

KATE COSTLEY You fucking bitch! You deserve everything you get!

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

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

BACK TO.

100 INT. /EXT. YVONNE' S CAR. / SELWAY' S STREET. DAY 25. 100

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

> YVONNE You've been ages, is everything okay --

> > COSTLEY

Drive -- now!!

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

For the first time we see COSTLEY, in the dock next to

<u>YVONNE</u>. Diminished, cowed, and steadfastly not looking at her -- or his wife. YVONNE shoots a micro-glance towards him -

I NTERCUT:

101

his hands, his familiar suit.

101

INT. OLD BAILEY - COURTROOM. DAY 33.

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

> > BACK TO.

53

102 <u>INT/EXT. YVONNE' S CAR. / SELWAY' S STREET. DAY 25.</u> 102

COSTLEY and YVONNE in the car.

COSTLEY Yvonne -- just go! Go!

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

END OF EPISODE TWO