

APPLE TREE YARD

EPISODE 3 * U H Prages by

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Based on the book by Louise Doughty

^U^G) H E Uuary 2016

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This script is strictly confidential. Please do not discuss the contents of this script with anyone outside the production. The sending of this script does not constitute an offer for any part in it. PRE-TITLE/TITLE SEQUENCE:

1 INT. OLD BAILEY - COURTROOM. DAY 33.

A stylized entry into the moment [following Ep.2 sc.101] as KATE COSTLEY, screaming hysterical abuse at YVONNE [ad lib/unheard], is physically removed from the spectator's gallery by SECURITY GUARDS. YVONNE watches, shocked and appalled.

YVONNE [V/O]

Members of the court watching YVONNE'S reaction to the [unheard] verbal attack from KATE COSTLEY. Some of them openly judgemental in expression. YVONNE can't meet their eye.

YVONNE [V/O] (CONT'D)

I NTERCUT:

2

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

2

3

1

YVONNE driving away from SELWAY's at speed, COSTLEY glancing back to see if they're being followed [they aren't]. His agitation.

YVONNE [V/O]

COSTLEY Take one of these side roads, somewhere guiet --

YVONNE complies, bewildered ...

. . .

I NTERCUT:

3 <u>INT. OLD BAILEY - COURTROOM. DAY 33.</u>

The doors to the gallery are firmly closed, KATE COSTLEY gone, COSTLEY watching, diminished, impassive. Order restored, SYLVIA PRICE stands. Her eye briefly meets YVONNE'S -- a calmly confident look which seems to say 'you're going down'.

YVONNE [V/ O]

(MORE)

(CONTI NUED)

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 2

CONTI NUED:

3

YVONNE [V/ O] (CONT' D)

PRI CE

My Lord ...

I NTERCUT:

4 <u>INT/EXT. YVONNE'S CAR. / STREETS NEAR SELWAY'S. DAY 25.</u>

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

YVONNE

What did you say to him?

COSTLEY Does this take us to the station?

YVONNE

You have to cut up --

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

COSTLEY

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

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

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

COSTLEY

Just -- trust me.

CUT TO.

5 INT/EXT. YVONNE'S CAR/ SUBURBAN RAILWAY STATION. DAY 25. 5

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

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

6

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

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

YVONNE

[SHAKY] Risk assessment.

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

COSTLEY

Everything'll be okay.

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

COSTLEY (CONT'D)

Yvonne, just, stick to the story,

yeah?

5

6

YVONNE

Okay.

A little moment as COSTLEY rallies.

COSTLEY

See you in Apple Tree Yard.

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

YVONNE

Mark!

It's a cry into the void.

[End of Pre-title/title sequence.]

INT. YVONNE'S HOUSE - KITCHEN. DAY 25.

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

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

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

(CONTI NUED)

YVONNE

Right.

GARY dredging for the right thing to say.

GARY

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

YVONNE looks completely blank.

GARY (CONT'D) Sathnam's birthday. Von are you alright?

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

GARY

Great.

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

On YVONNE.

6

CUT TO.

7 INT. YVONNE'S HOUSE - LIVING ROOM (OR SNUG). DAY 25. 7

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

YVONNE [V/O]

TRANSI TI ON TO.

8 <u>EXT. WESTMINSTER STREETS. NIGHT 25. - MONTAGE SEQUENCE</u> 8

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

AND:

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

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 5

CONTI NUED:

YVONNE [V/O]

CUT TO.

9 <u>INT. CHINESE RESTAURANT. NIGHT 25.</u>

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

GARY

Remind me what we've got him again.

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

GARY

Excel I ent.

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

GARY (CONT'D)

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

YVONNE

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

GARY

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

YVONNE

Right.

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

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

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

8

9

CARRI E

Get a room, you two!

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

YVONNE

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

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

SATHNAM Last time you kip on our fantastically uncomfortable sofa --

CARRIE [EMBRACING YVONNE] Great hair!

YVONNE

How are you?

GARY

[TO SATHNAM] Happy birthday and all that --

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

CARRI E

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

GARY

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

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

CLEVELAND

Yvonne Carmichael?

YVONNE

Yes.

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 7 CONTI NUED:

CLEVELAND

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

YVONNE

The -- murder --

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

YVONNE [V/O]

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

YVONNE [V/O] (CONT'D)

TO BLACK.

10 <u>INT. POLICE STATION - INTERVIEW ROOM. NIGHT 25.</u>

10

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

> YVONNE I took some clothes to the recycling depot.

> > BROWN

Al one?

YVONNE

Yes.

BROWN

Then what?

YVONNE ... I went for a drive.

CLEVELAND You just fancied a drive? YVONNE

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

CLEVELAND

Where?

YVONNE Just, around. I can't remember.

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

YVONNE

[BAD LIE] No.

CLEVELAND

Right. You know we've arrested Mark Costley.

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

CLEVELAND (CONT'D) Were you there when Mark Costley beat and kicked George Selway to death, Yvonne?

The shock of this.

YVONNE

Beat ... no. .

CLEVELAND

It's very easy for us to check all this out, you know. Who was in the car with you, where you were ... that's APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 9 11 CONTINUED:

YVONNE

[BROKEN] No.

CUT TO.

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

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

YVONNE

Excuse me? Hello?

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

YVONNE (CONT'D) Is it possible to get some toilet paper please?

CUT TO.

13

13 <u>INT. POLICE STATION - INTERVIEW ROOM. NIGHT 25.</u> [M DDLE OF NIGHT].

BROWN

What's your relationship to Mark Costley, Yvonne?

YVONNE

He's a friend.

BROWN What kind of friend?

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

BROWN Would you describe him as a good friend?

YVONNE He's become quite a good friend, yes.

CLEVELAND

A I over?

YVONNE

No. [BEAT] I met him when I was working at the House of Commons. (MORE) He wanted some advice for a niece of his -- she's thinking of a career in science.

CLEVELAND

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

YVONNE gathers her resources.

YVONNE

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

A little look between DS BROWN and CLEVELAND.

BROWN

Why would you want him to do that?

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

CUT TO.

14 <u>INT. POLICE STATION - HOLDING CELL. NIGHT 25.</u>

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

CUT TO.

15 <u>INT. POLICE STATION - INTERVIEW ROOM. DAY 26.</u>

15

15

CONTI NUED:

YVONNE (CONT'D) [DOGGED] I went to Mark Costley because I knew of his background in security and I asked for his advice.

CLEVELAND

That's not what he says.

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

YVONNE [V/O]

CLEVELAND

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

YVONNE

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

CLEVELAND

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

YVONNE

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

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

CUT TO.

16 INT. POLICE STATION - INTERVIEW ROOM. DAY 26.

16

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

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

YVONNE Gary contacted you? APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 16 CONTI NUED:

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

YVONNE

How long will that take?

JAS

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

YVONNE

Holloway.

JAS

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

YVONNE

Oh thank God ... Sorry.

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

TRANSI TI ON TO.

17

17 INT. POLICE STATION - INTERVIEW ROOM. DAY 26.

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

YVONNE

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

JAS

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

YVONNE

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

(CONTI NUED)

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 13 CONTINUED:

17

JAS

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

CUT TO.

18 <u>INT. OLD BAILEY - COURTROOM (IN CHAMBERS). DAY 27.</u> 18

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

CUT TO.

19 <u>INT. OLD BAILEY - COURTROOM (IN CHAMBERS). DAY 27.</u> 19

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

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

JASPREET I understand it's in hand My Lady

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

MAGI STRATE' S JUDGE

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

(MORE)

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

YVONNE

Yes My Lady. Thank you.

CUT TO.

20 INT. OLD BAILEY. - COURTROOM. DAY 27.

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

CUT TO.

21 <u>INT. /EXT. GARY'S CAR. / LONDON STREETS (OLD BAILEY TO</u> 21 <u>YVONNE'S HOUSE). DAY 27.</u>

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

GARY They've taken your car. And the laptop and your computer from your

MADNNE

[BEAT] Adam?

GARY

He's been a bit knocked for six. YnunganWhiamagaibnoe 0.1.28BARY fine. I've talked to him quite a bit.

360ANE

What about Carrie?

CUT TO.

22 <u>INT. YVONNE'S HOUSE - KITCHEN. DAY 27.</u>

22

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

> **2048**RIEA I can't believe any of this is happening.

> > CUT TO.

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

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 16

3 CONTINUED:

GARY

Maybe your Mumis not ready to talk about it, right at this moment.

Grateful look from YVONNE.

YVONNE

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

CARRI E

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

YVONNE

-- Mark Costley --

CARRI E

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

YVONNE

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

CARRI E

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

YVONNE

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

This word lands heavily. YVONNE'S guilt.

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

YVONNE abandons the food.

YVONNE

I'm having a bath.

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

GARY [BRAVE FACE] She's knackered.

CARRIE starts to clear the plates.

GARY (CONT'D) Fred. It'll all be fine, you know.

[Her childhood nickname].

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

On GARY.

23

CUT TO.

24

24 <u>INT. YVONNE'S HOUSE - MASTER BEDROOM. NIGHT 27.</u>

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

GARY

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

YVONNE

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

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

GARY

When did it happen?

YVONNE

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

4 CONTINUED:

GARY

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

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES

YVONNE

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

GARY

From him?

YVONNE

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

GARY

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

YVONNE

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

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

YVONNE (CONT'D)

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

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

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

YVONNE That's not true. [WHAT SHE'S NOT TELLING HIM] Gary, it's not. 24

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

YVONNE

No.

24

27

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

CUT TO.

25 <u>INT. YVONNE' S HOUSE - STUDY. NI GHT 27.</u>

.

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

YVONNE [V/O]

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

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

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

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

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

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

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

YVONNE Sure. I'll call if there's any news. слт то.

27

CUT TO.

24

25

It means Costley's effectively pleading guilty to manslaughter.

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

JAS

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

Seeing YVONNE'S expression, he softens.

JAS (CONT' D7eans guf. 180 c - 0. 023 Tws' 0. 039 '

INT/EXT. YVONNE'S HOUSE - FRONT ROOM/ STREET 0/S YVONNE'S 29 HOUSE. DAY 28.

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

. . .

YVONNE [V/O]

31 CONTINUED:

CARRI E

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

YVONNE

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

[GARY, visible in the house].

CARRI E

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

YVONNE

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

CARRI E

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

YVONNE

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

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

YVONNE (CONT'D)

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

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

Carri e

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

YVONNE

We've got a barrister --

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

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

YVONNE

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

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

YVONNE

Carrie love ...

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

YVONNE (CONT'D) The thing to remember is, I'm

innocent.

CARRIE Course. [BEAT] Sending it to Dad

On YVONNE.

CUT TO.

32 <u>INT/EXT. YVONNE'S HOUSE - FRONT ROOM/ STREET 0/S YVONNE'S</u> 32 HOUSE. DAY 30.

[NEW DAY] LAURENCE [early-mid 30s], the consultant barrister, pulls up outside the house in his sleek car. As YVONNE watches [unseen by him], he pulls down the flap over the drivene'rstsheeat and checks himself out in the mirror there, smoothing his hair and flashing a chimpanzee grin, checking his teeth for food. An un91f8T1 257.04 284.E] iTm - 8ter, CUT TO: <u>She's electrified by this for a beat -- it can only be from</u> <u>COSTLEY</u> -- [a number she doesn't recognize]. GARY pokes his head round the door.

GARY

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

YVONNE

Competitive?

GARY

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

Doorbell goes. On YVONNE, her mobile.

YVONNE

Alright, message received.

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

CUT TO.

GARY

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

LAURENCE

The jury, always. Little tip. When you're in the witness box, point your feet towards the jury. Then you'll automatically address your answers to them -- it's all about APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 27

34 CONTI NUED:

LAURENCE (CONT'D)

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

GARY

Right. You do know how violent the rape was?

LAURENCE

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

GARY

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

LAURENCE

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

A beat. The question GARY hasn't asked.

LAURENCE (CONT'D)

[IN COURT MODE] Why your codefendant act as he did?

YVONNE

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

LAURENCE couldn't look more skeptical.

LAURENCE

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

The question he isn't asking. <u>All very tense</u>.

YVONNE

A few months.

LAURENCE

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

YVONNE is stunned.

GARY

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

LAURENCE

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

YVONNE

?

The

LAURENCE

I'm playing devil's advocate here. Why didn't you report the rape in

GARY (CONT'D)

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

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

LAURENCE I think you've made your point.

CUT TO.

35 EXT. YVONNE' S HOUSE. DAY 30.

34

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

CUT TO.

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

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

YVONNE

What's wrong?

GARY shakes his head, unable to talk.

YVONNE (CONT'D)

Gary.

GARY

Shit. Oh, shit.

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

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

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

(CONTI NUED)

34

35

GARY

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

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

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

GARY

Okay.

CUT TO.

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

. . . .

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

YVONNE [V/O]

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

YVONNE [V/O] (CONT'D)

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

CUT TO:

40 <u>INT. YVONNE'S HOUSE - HALL/ KITCHEN ROOM. DAY 31.</u> 40 [NEW DAY] SUSANNAH takes the haul out of her bags. Couple of

SUSANNAH

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

YVONNE

[BEAT] I'm so sorry Sooz.

SUSANNAH

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

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

YVONNE

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

SUSANNAH'S reaction ...

SUSANNAH

My mum would say 'still waters run deep'.

YVONNE

She doesn't know the half of it.

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

HARD CUT TO.

41 <u>INT. YVONNE'S HOUSE - HALL. DAY 31.</u>

41

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

> GARY I'll call Jaspreet --

> > CLEVELAND

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

41

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 33 CONTINUED:

SUSANNAH

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

YVONNE

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

SUSANNAH'S look as YVONNE'S taken away.

41

CUT TO:

42

42 INT. POLICE STATION - INTERVIEW ROOM. DAY 31.

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

JAS

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

YVONNE

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

JAS

And you sent a second text.

YVONNE can't answer this.

JAS (CONT'D)

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

YVONNE

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

JAS

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

Beat as YVONNE absorbs this blow.

JAS (CONT'D)

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

YVONNE [V/ O]

FLASH TO.

46 <u>INT. VAUXHALL FLAT - BEDROOM. DAY 24. - FLASHBACK.</u> 46

YVONNE

CUT TO.

47INT. HOLLOWAY PRISON - YVONNE'S CELL. NIGHT 32.47YVONNE in her cell, on her bed.

YVONNE [V/O]

CUT TO.

48 <u>INT/EXT. SECURE VEHICLE/ LONDON STREETS (HOLLOWAY TO OLD</u> 48 <u>BAILEY). DAY 33.</u>

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

CUT TO.

49

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

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

EL Chrissie will look after you now, Mrs

50 INT. OLD BAILEY - CONSULTATION ROOM. DAY 33.

ROBERT (40s), JASPREET and YVONNE and ROBERT'S JUNIOR [NS] have a pre-trial meeting [

]. Documents and files surrounding them Sense they've been going through these for a little while, and are getting to the end. YVONNE -- understandably -- very keyed up. An eye on the clock on the wall, coming up to 9:50.

ROBERT

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

He hands YVONNE a typed sheet [

]. She's too nervous to take

much in.

JAS

Feeling okay, Yvonne?

YVONNE

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

ROBERT

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

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

> YVONNE What are special measures?

> > JAS

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

ROBERT [CHECKING SHEET] The MI5 man, yes?

YVONNE'S reaction.

ROBERT (CONT'D)

Exciting times ...

ROBERT starts to gather in the paperwork.

JAS

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

YVONNE

I think that covers it. Thank you.

On YVONNE. Lit with a new hope.

JAS

Good Luck.

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

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

53	INT. OLD BAILEY - COURTROOM. DAY 33.	53
	The CLERK makes a standard declaration.	

(CONTI NUED)

CLERK

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

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

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

JUDGE

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

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

CUT TO.

54 INT. OLD BAILEY - COURTROOM. DAY 33.

YVONNE scans the twelve members of the jury ['

'] as they settle themselves to hear PRICE making her opening address for the prosecution. During all this, YVONNE looks over at GARY and SUSANNAH, now sitting next to each other in the spectator's gallery [KATE COSTLEY not among the spectators in this scene she's been taken out by security following her outburst, as seen in Ep 2, sc. 101]. SUSANNAH gives her the reassuring thumbs up, GARY a grimly affirmative smile. YVONNE is grateful. [possible sense that PRICE has been speaking for a little while].

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

(MORE)

You will hear medical evidence concerning the claim of the first defendant in this case, Mark Liam Costley, that he should be found not guilty of murder on the grounds of diminished responsibility, that he was not responsible for killing George Sel way because he has a ... 'personality disorder'. She lets this moment hang. And then there's a terrible sound, a gurgling wail from one side of the court, towards the back door. Everyone wheels round to look at who's making this awful, harrowing noise of anguish. It's a man in a wheelchair [RAYMOND SELVAY, 60s]. He's inconsolable, wailing. YVONNE's as disturbed as everyone else.

JUDGE

[SYMPATHETIC] Perhaps someone could attend to this gentleman?

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

RAYMOND SELVAY George -- Georgie! My boy ...

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

CUT TO.

55 INT. OLD BAILEY - CONSULTATION ROOM. DAY 33.

55

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

ROBERT

They've fed you, I hope?

YVONNE

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

ROBERT

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

JAS

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

YVONNE

What's wrong with him?

ROBERT

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

ROBERT (CONT'D) After lunch we're in for the long haul. Maps, photographs, forensic diagrams --

He sees YVONNE'S concern.

56

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 43 CONTI NUED:

YVONNE [V/O]

ANGLE ON:

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

CUT TO.

57 <u>INT. OLD BAILEY - COURTROOM. DAY 33.</u>

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

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

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

FLASH TO.

58 INT. VAUXHALL FLAT - BEDROOM. DAY 24 - FLASHBACK 58

BACK TO.

59 INT. OLD BAILEY - COURTROOM. DAY 33.

59

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

YVONNE [V/O]

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

TRANSI TI ON TO.

56

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

PRI CE

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

CONTI NUED:

WEATHERFIELD (CONT'D) In order to sustain that level of injury I would say the person applying the force would perhaps have been jumping as he or she stamped on him

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 45

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

> PRICE What was the extent of the injury to the nose?

WEATHERFI ELD

It was broken.

PRICE In the same way, through stamping, or jumping?

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

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

YVONNE [V/ 0]

TRANSI TI ON TO.

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

CUT TO.

61 <u>INT. OLD BAILEY - COURTROOM. DAY 33.</u>

INSERT: photo of GEORGE SELVAY '

' [SELWAY'S face disguised by pixellation] A lot of blood.

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

60

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

BONNARD

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

YVONNE [V/O]

WEATHERFI ELD

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

BONNARD

[BACKGROUND] So it could have been urine.

WEATHERFIELD [BACKGROUND] It could have been ...

BONNARD

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

BONNARD sits, ROBERT stands.

YVONNE [V/O]

ROBERT

My lord, I have no questions for this witness.

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

CUT TO.

ROBERT

No questions, my lord.

CUT TO.

63 INT. OLD BAILEY - COURTROOM. DAY 33.

62

63

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

ROBERT

I have no questions for the witness, my lord.

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

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

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

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

JUDGE

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

CUT TO.

64

64 INT. OLD BAILEY - DOWNSTAIRS CORRIDORS. DAY 33.

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

YVONNE [V/O]

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

<u>A moment as their eyes meet.</u> They're face to face.

YVONNE [V/O] (CONT'D)

64

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

EL

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

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

YVONNE [V/O]

FLASH TO.

65

65 <u>INT. VAUXHALL FLAT - BEDROOM. DAY 24. - FLASHBACK</u>

COSTLEY I wish I could make you feel safe.

YVONNE I do, here. I feel safe with you.

TRANSI TI ON TO.

66 <u>INT. HOLLOWAY PRISON - SHOWER AREA. NIGHT 33.</u> 66

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

YVONNE'S looking around for something.

TRANSI TI ON TO.

YVONNE remonstrates with the unsympathetic GUARD.

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

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

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 49 66 CONTI NUED:

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

MAY [SPITS INTO BASIN. INDIRECT] Toffeenosed bitch ...

On YVONNE. Protest is pointless.

CUT TO.

67 <u>INT. HOLLOWAY PRISON - YVONNE'S CELL. NIGHT 33.</u>

67

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

PRISONER [O'S] [VERY DISTRESSED] I want to talk to my daughter! Please let me talk to my daughter!

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

PRISONER [O'S] (CONT'D) Please, I'm begging you! Please! I need to talk to her. I need to talk to my girl ...

PRISONER 2 [O'S] Shouldn't have killed her then should you, you sad cow ...

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

CUT TO.

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

68

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

> GARY How long till they get to you?

YVONNE

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

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

68

GARY (CONT'D) She holds the baby up in the air and lets her feet burn. If it's the same experiment. On YVONNE.

CUT TO.

69 INT. OLD BAILEY - COURTROOM. DAY 35.

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

PRICE Prosecution now calls Witness A, my lord.

JUDGE Members of the Jury, this witness is to give evidence behind a

WITNESS A My title is Chief Training Operative, M 5.

The JURY all VERY alert and impressed. YVONNE sees COSTLEY'S hands give a tiny spasm before they resume their usual slack position on each of his knees. We see, from a fuller angle,

APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 53 CONTINUED:

70

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

PRI CE

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

WITNESS A

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

PRI CE

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

WITNESS A

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

PRI CE

Does this include combat training?

WITNESS A

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

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

PRI CE

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

WITNESS A

That's rather what it's designed to do, yes. Although I should emphasize it's not something we encourage. APPLE TREE YARD - EP. 3 - 23. 02. 16 - GREEN PAGES 54 CONTINUED:

PRI CE

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

She makes a gesture to demonstrate.

WITNESS A That's one of the techniques disseminated, yes.

This settles, to PRICE'S satisfaction.

PRICE And can I ask, in assessing Mark Costley did you find him suitable to the physical requirements for an M 5 officer?

WITNESS A [BEAT] Yes, we did.

PRICE Thank you, Witness A.

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

POSSI BLE FLASH MONTAGE:

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

FLASH TO.

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

BONNARD

Would the civil service be an appropriate cover?

WITNESS A

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

BONNARD

[HIDDEN IRRITATION] Quite.

WITNESS A

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

BONNARD

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

WITNESS A

Yes. Rather too well, you might say.

BONNARD

How so?

70

WITNESS A

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

BONNARD

A fantasist. How would you define that?

PRI CE

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

JUDGE

I agree, move along please.

BONNARD acknowledges this.

BONNARD

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

WITNESS A

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

BONNARD

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

PRI CE

Obj ect i on!

JUDGE

Really Ms Bonnard ...

BONNARD No further questions.

ANGLE ON:

YVONNE mulling all this over as ROBERT stands.

ROBERT

No questions for this witness my lord.

TRANSI TI ON TO.

PRICE re-questioning her witness.

PRI CE

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

WITNESS A

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

PRI CE

I'm dreadfully sorry, I always get the two mixed up -- are you in fact a psychiatrist? WITNESS A No, l'm neither a psychologist nor a psychiatrist. [NB: Public gallery and Jury box will have to be cleared for this, as when WITNESS A arrives.] But can jump cut to:

WITNESS A is led out, the curtain is pulled back once he's