(Name of Project) by (Name of First Writer)

(Based on, If Any)

Revisions by (Names of Subsequent Writers, in Order of Work Performed)

> Current Revisions by (Current Writer, date)

Name Address Phone

1 EXT. REAR. ROYAL COURTS OF JUSTICE. 5.30PM DAY 1.

Law I and - a Dickensian pub, four red phone boxes in a row, the gothic splendour of the court building and a nervy I ooking barrow boy standing next to crates of booze - JAKE round the back of the RCJ. Eight boys straight out of Abercrombie and Fitch come round the corner carrying boxes of booze. They put them down with the other booze then I ook to JAKE for their cue. JAKE in charge here and that's quite complicated for him JAKE I ooks at his watch. JAKE I ooks at his phone. JAKE I ooks at the Abercrombie boys and feints some boxing moves. They stare back at him He checks his phone again.

2 EXT. SHOE LANE. 5.30PM DAY 1.

JOHN outside chambers next to Clive's polished up motorbike. He removes a speck of dust from the bike. He looks at his phone. He looks at his watch.

3 EXT. FRONT. ROYAL COURTS OF JUSTICE. 5.30PM DAY 1.

HARRIET HAMMOND stands with phone in hand down by her side. A whiff of Clint about her stillness, like she might narrow her eyes soon. She's wearing a designer suit but it 's probably the same outfit she wears every day. She's wearing DM shoes. The waiting now so concentrated it's almost like listening. She glances down at her phone and back up again.

4 INT. COURT. ROYAL COURTS OF JUSTICE. 5.30PM DAY 1.

BETHANY sitting alone in an empty court room. She looks very small in there. Her phone in her hand - ready.

1

2

3

COTTON LJ

We're sorry to sit so late but we're very conscious of just how important this appeal is to all of you here and we don't want to keep you waiting any longer.

COTTON makes brief eye contact with Foster's WFE and DAUGHTER. He wouldn't do this if the result wasn't going their way, would he? MARTHA risks a glance over at the dock. JOHNNY looks about five years old. His WFE and DAUGHTER holding hands more tightly. It's going to be all right, isn't it? But COTTON also looks at the POLICE OFFICERS - a democratic judge, an inclusive tribunal.

COTTON LJ (CONT'D) Having listened with great care to the arguments over the last three days it is our unanimous decision that this appeal be refused. We'll give our reasons in our judgement next week. Take him down.

What? Oh no. WHAT? MARTHA gob-smacked. JOHNNY collapses.

JOHNNY

Ch God. That's wrong. No. Please.

WFE and DAUGHTER stunned. JOHNNY being taken down. JUDGES get up and bow to counsel. GIBB and the two JUNIORS on their feet - all bow. MARTHA hasn't moved. She's too overwhelmed to do all the things she's supposed to do. COTTON waits, looks at her, giving her the time to snap out of it. From the steps down to the cell area comes a roar of anguish:

JOHNNY (CONT'D)

NO.

It's the sound of the end of a man's life. It goes right through MARTHA. The JUDGES go. BETHANY, about to be upset, remembers why she's there and sends a text.

7 EXT. FRONT. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 1. 7

HARRIET gets the text. She looks up.

8 EXT. REAR. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 1. 8

JAKE gets the text. He looks up at the ABERCROMBLE BOYS.

9 EXT. SHOE LANE. LATE AFTERNOON 1.

JOHN revs the engine and rides Clive's motorbike down past Doctor Johnson's Buildings.

10 INT. GREAT HALL. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 1.10

The ABERCROMBLE BOYS bringing crates of booze in through the back door to a holding position in the cloistered zone behind the pillars at the top of the Great Hall. JAKE getting the hang of, and quite liking, being in charge here.

11 INT. COURT. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 1. 11

MARTHA on her own in court. She hasn't moved. She can't believe it. BETHANY approaches, slowly, carefully.

BETHANY

M ss?

A beat. MARTHA turns her head about a quarter of an inch.

MARTHA They fitted him up. And three years later they're still fitting him up.

A beat. BETHANY leaves. The moment the door at the back of court shuts, MARTHA (she hasn't moved) backhand swipes three glasses and a decanter of water - an explosion of anger and frustration at an injustice done. A cut in the soft, fleshy part of her hand. Quite a lot of blood.

12 I NT. GREAT HALL. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 1.12

The last few BARRISTERS and COURT STAFF heading down the length of The Great Hall towards the exit and the week-end. Just inside the entrance HARRIET waiting. The last BARRISTER goes out. SECURITY MAN nods at HARRIET. HARRIET nods at JAKE who hits a switch and the party lights come on.

13 EXT. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 1. 13

JOHN rides the bike up onto the paved area just outside the gates to the RCJ and parks it. It's an announcement of whose party this is. Like balloons on a gate at a child's party.

14 INT. CLOISTERED AREA. ROYAL COURTS OF JUSTICE. LATE AFTERNOODN 1.

The ABERCROMBIE BOYS bring out long tables, white table cloths, ice buckets, booze, glasses into The Great Hall. The set up is choreographed to within an inch of its life, all very practised and precise and done in silence with lots of eye contact that's as good as speaking - a perfectly executed scene change. A rope cordon put up to map out the rectangle inside the bigger rectangle of the great hall within which the party guests will be asked to stay, shrinking the space so that the Luhrmannesque number of extras we're using will make a throbbing throng.

15 INT. ROBING ROOM ROYAL COURTS OF JUSTICE. LATE AFTERNOON 11.5 MARTHA comes in fast holding her hand up to stem the blood loss. She goes to her bag and rummages in it one-handed. The

ALAN

How much?

18

HARRI ET

Forty five new silks and they're all having parties tonight. So we have to stand out, this has to be memorable, because tomorrow morning every solicitor in London will be saying to themselves: Who had the best party? Who should we brief?

ALAN

How much, Harriet?

HARRIET Twelve thousand pounds.

ALAN

Twelve grand?

HARRI ET

Have you seen the future? I have. I've looked at exactly what life will be at the Criminal Bar twelve months from now if we don't fight with everything we've got right now. Shoe Lane? Won't be here. All of this will have turned into costume drama and we'll be the fossils in it. One big hit tonight, Alan. Pray it works.

CLIVE walking towards them, beaming.

HARRIET (CONT'D) Three drinks, no more.

CLIVE raises an eyebrow.

HARRI ET (CONT'D)

You've got a speech to make and it matters more than any speech you've ever made so you need to be sober.. and brilliant.

Over his shoul der:

HARRIET (CONT'D) And these two you really need to impress.

They look at NICOLA and MATT, a handsome clean-looking pair, around forty, approaching.

5. 18 ALAN Ken and Barbie are running the CPS..

CWin from the side.

CW I had a Barbie but I bit her head off.

Off she goes. In she sails.

19 I NT. ROBING ROOM ROYAL COURTS OF JUSTICE. EARLY EVENING 1.19

MARTHA stands. Onwards, despite everything. I-pod on - music will help her move on. She walks out listening to The Clash -Bank Robber. The song plays over:

20 I NT. ROYAL COURTS OF JUSTICE. EARLY EVENING 1. 20

CW walks in, takes a glass of champagne from the first of the Abercrombie boys, has a quick look around to make sure noone's watching, drinks it in one, hands the glass back, takes

7.

22

SILK 3 EPI SODE 1 - SHOOTI NG SCRIPT - 14/06/2013 CONTI NUED:

CLI VE

Looks..charm. gravitas.

JAKE considers - and rules out two of the three.

JAKE

What's the third one mean?

BETHANY glances over at them JAKE goes red.

CLI VE

You should just tell her, Jake.

Jake's face. What?

22

CLIVE (CONT'D) That you love her.

BETHANY has a whispered word with HARRIET drawing her attention to: CW taking her fifth glass of champagne from a passing ABERCROMBIE BOY. HARRIET joins CW

CW

Then I got a doll called Julia. Julia had thighs and hair and a big wink and every Sunday morning she had sex with my brother's action man - I say sex, action men are anatomically disappointing, aren't they? It's all l've ever done, Harriet. Day in, day out. Sex, sex, sex.

HARRI ET

What do you want?

CW I want some dishonesty in my life.

HARRIET heads over to MATT who is with NICOLA and CLIVE.

NI COLA

(To CLIVE - pure seduction) It's a very late return and it's big - so it needs someone with guts and balls. Four months in Manchester prosecuting all the men who make horse racing corrupt.

CLI VE

Great.

NI COLA

Pre trial hearing on Tuesday.

Bloody hell. Gulp. CLIVE doesn't miss a beat.

CLI VE

Great.

22

NICOLA smiles. CLIVE smiles. CWI ooking on. HARRIET bringing MATT back over to CWI eaving CLIVE and NICOLA together.

> HARRIET This is CW She's looking to do less sex.

CW smiles and doesn't disguise doing a once over of Matt from head to toe and back up again. HARRIET looks back over at CLIVE and NICOLA getting on like pre-coital rabbits (Nicola removes a thread from Clive's lapel) and then back at CW and MATT (CW whispers in his ear and he laughs). Rabbits everywhere; she's clerking like a dream JOHN sees her have this thought and their exchanged glance speaks of their mutual satisfaction. BUT then JOHN and HARRIET's POV of:

MARTHA walking up the steps from Robing Room to the Great Hall. She's still plugged into her I pod. The Clash. The first people she sees as she reaches the top step are:

COTTON LJ, BRIDGE LJ and ABRAHAMS LJ on their way out, bypassing the party but heading for MARTHA. MARTHA grabs a beer and downs most of the bottle. The three judges reach her. She looks at them They look at her. Gunfight. Her i-pod still playing so what she says is too loud.

> MARTHA They lied - the police. They lied and lied and lied.

She takes her i-pod off. It's all gone quiet.

MARTHA (CONT'D) Forget about the law, the evidence, sometimes you just KNOW, don't you? Johnny Foster is innocent.

COTTON I think you're a bit..

MARTHA

What?

COTTON

Emotional.

Wrong word. He's right and there is absolutely no sexism intended but MARTHA reads it as a gender based put down. CLIVE sees this is heading for trouble and leaves NICOLA to go to MARTHA, scooping up a bottle of beer on his way. NICOLA watches him go. MARTHA

You're right. I am emotional. Is it

because l'm a woman, do you think?

COTTON I didn't say that. You know I didn't.

She's not listening and she presses on:

22

MARTHA

Or is it because a man is serving a life sentence for something he didn't do?

CLIVE arrives and hands her the bottle of beer. She gives him her empty. HARRIET, seeing that NICOLA is looking over at CLIVE and MARTHA, steps in to explain their relationship and maintain the sexual availability of Clive. MARTHA whacks back most of the contents of the second bottle.

> HARRI ET They're like brother and sister.

> > NI COLA

(Not buying this) Right.

COTTON

Standing up and bowing matters when we leave court. Not because of the tradition or anyone's status but because it says we all move on.

MARTHA

Move on? It's a miscarriage of justice. Move on?

COTTON

I think you're a fearless advocate and fearlessness goes a long way. But it's not the whole story. When you have the sword of justice in your hand you can do what you like with it - stick it in police officers, wave it at us if you like - anything except sit on it. Good night, Mss Costello.

He goes. BRIDGE and ABRAHAMS follow.

MARTHA (To CLIVE) What does that mean?

CLI VE Forget about it. It's a party.

MARTHA

Where's the dancing? There should be dancing.

MARTHA goes over to the sound system, takes the incidental pop off, hooks up her i-pod to the system and whacks up the volume. Joy Division - Love Will Tear us Apart. MARTHA dances. Ian Curtis dance - all arms and backward half trips and topples, like bad backstroke in a big sea. Blood is coming through her makeshift bandage, the pink ribbon unraveling. People staring. JAKE puts himself next to CLIVE and holds his beer bottle down by his crotch in both hands in exact mimicry of CLIVE.

CLI VE

I love her when she loses and I love her when she dances. She's so very, very bad at both.

JAKE

You should just tell her, sir.

CLIVE stares at JAKE. YES. He goes up to MARTHA. In her ear:

CLI VE

I love you.

She stops dancing. Face to face, alone on the dance floor.

MARTHA

Say it again.

CLI VE

I love you, Martha Costello.

The music ends. She can't see anything in his face to say he doesn't mean this. JCHN revving the bike engine very loudly just outside the door to get everyone's attention. ALAN up on a makeshift stage.

ALAN

May the ninth, 1997, Snaresbrook Crown Court. I knew Clive Reader was exceptional when I saw him cross examine a very senior police officer who came into the witness box smiling and confident of what he would say and left it forty minutes later smiling and confident of what he had said. Chief Inspector Richard Frears made his way from witness box to courtroom door completely unaware that his trousers were round his ankles and ute05 Tc 0 Tw (CLIVE) Tj 1 0er a makeshift s5 Tw (Inspect

CW and MATT standing side by side listening to and looking at Alan. CW's hand on Matt's bottom. JAKE glances over at BETHANY. FREDDLE whispers something which makes her laugh and blush. JAKE feels out classed and jealous but he's also quite drunk and he might do something about this tight-shirted pretty boy stealing the love of his life.

> ALAN (CONT'D) Clive has that rarest of gifts killing a witness softly.

23

22

INT. COURT. ROYAL COURTS OF JUSTICE. EVENING 1.

23

CLIVE and MARTHA come in. The same courtroom her appeal was heard in.

> MARTHA I loved Joy Division. I mean, with all my heart I loved them

CLI VE I know. Me too.

MARTHA Yeah right. Genesis, Kylie.. lan Curtis.

CLI VE I meant what I said.

MARTHA

Did you?

CLI VE More than The Clash?

MARTHA My big brother used to play London Calling big and loud in our front room They're in my bones.

CLI VE Pete Howard.

MARTHA

What?

CLI VE

Of all The Clash drummers - he's the one for me. I mean late in the day and all that but he came in and held them together really... he was the last bit of strength they had left. Don't you think?

He looks at her. She looks at him Are they going to kiss? She turns around and looks at the empty court.

He moves up behind her. She's very still. This is it. He puts his arms around her. This is what he wants, has always wanted. Loss of blood, fast beers, the pain of defeat and injustice and now this, combine to make her feel faint. He can't know this.

CLIVE (CONT'D)

Martha..

She faints - a full on, hit the floor faint. She's gone. Drop dead unconscious. Arms up above her head like a freeze frame from Curtis dance.

CLIVE (CONT'D) Marth? Martha? On God. MARTHA.

He doesn't know what to do. He bends over her, loosens her shirt, tries to feel for a pulse, stands up again. Should he go for help or stay with her?

> CLIVE (CONT'D) Jesus Christ. Martha. Please. Please.

He bends over her again. She opens her eyes and as they open:

MARTHA

Billy?

24 I NT. GP'S SURGERY. EVENING 1.

BILLY's face. Eyes shut. Very still. Not much colour in his face - waxy. Dead? The camera moves down to his abdomen. Is he on a mortuary slab? An implant being fitted by DOCTOR.

BI LLY

How I ong?

DOCTOR Your testosterone levels will come down very quickly.

BI LLY

I meant..

DOCTOR It works - the cancer stops spreading - and then it doesn't work. Six months? Three years? Every case is different.

BILLY How much less of a man will I be?

(CONTI NUED)

DOCTOR Up a couple of bra sizes, throw away the electric razor and no more mister big boy in the morning. Do you cry easily?

BI LLY

No.

DOCTOR

You do now.

25 I NT. GP'S SURGERY. EVENING 1.

BILLY leaving. He stops and bends down, hands on knees for support. That was hard in there. He stands up. He switches his phone on. It goes berserk - a hundred text messages and missed calls. His reaction to their content. JESUS CHRIST.

26 INT. COURT. ROYAL COURTS OF JUSTICE. EVENING 1.

MARTHA sitting on the floor with her back against the witness box. Blood, hair all over the shop. CLIVE sitting beside her, blood on his shirt.

MARTHA

I fainted.

CLI VE

Swooned.

MARTHA That's not even a word anymore.

CLIVE In my arms as I was about to kiss you. Full on Barbara Cartland.

MARTHA

I hat e you.

She looks over at the empty dock. He sees her looking.

MARTHA (CONT'D) Johnny Foster was here; Johnny Foster has gone. The world keeps turning.

27 EXT. ROYAL COURTS OF JUSTICE. EVENING 1.

BILLY approaching the RCJ. A deep breath before going in.

28 I NT. STAI RWAY. ROYAL COURTS OF JUSTI CE. EVENING 1. 28

CLIVE and MARTHA coming down the stairs to The Great Hall.

26

25

CLI VE Ckay?

BILLY hesitates again.

BILLY (CONT'D) Pushes one of the coppers - two hands, hard, in the chest.

ALAN controlling his emotions.

ALAN

David..

BILLY That's what they're saying.

ALAN

And how did...

A beat. ALAN can't finish the sentence.

BI LLY

PC Webster cracked his head on the bottom of a lamp-post, bleed inside the skull, pressure on the brain, dead two hours later.

CLIVE (blood on his shirt), CW (hair doing something wild and interesting), JAKE (fighting nausea and a sore hand), BETHANY (frightened) all join them JOHN flags down a cab, speaks to the driver and holds the door open for ALAN.

> ALAN Sorry, Clive - about all this.. at your..

CLIVE shrugs away the apology. BILLY ushers a broken looking ALAN into the cab. BILLY in beside him

BILLY Who do you want, sir?

Their POV of MARTHA. She realizes (shirt sleeves, buttons not done up in the right button holes, hand throbbing with pain) that she's freezing cold. A shiver.

30 I NT. CELL. POLICE STATION. NIGHT 1.

DAVID looking TERRIFIED. He's right in the corner of the cell. He's wearing a bright red hoodie. He puts the hood up (the strings are missing) so that only a part of his face remains visible, which he turns to the wall. Arms up as though protecting his head. Stressed fetus.

29

31 INT. CUSTODY RECEPTION. POLICE STATION. NIGHT 1.

The same as above on a monitor. MARTHA, BILLY and ALAN watching as three POLICE OFFICERS go into the cell and take DAVID's clothes including his pants off and replace with a white all in one plastic suit. They bag each item of clothing separately. DAVID is passively unhelpful and the Police Officers have to strip and dress him which is very disturbing. ALAN upset. INSPECTOR ARTHUR WRIGHT, late forties, a big beast - smart, strong, confident, has come in without them noticing. He addresses ALAN and BILLY:

WRIGHT

This is personal, isn't it? One of ours/one of yours. Which makes it so important that we all remain completely professional.

WRIGHT turns to look at MARTHA.

WRIGHT (CONT'D) Are you the Mum?

32 I NT. CELL. POLICE STATION. NIGHT 1.

ALAN in with DAVID. ALAN doesn't hug him or touch him

33 I NT. CUSTODY RECEPTION. POLICE STATION. NIGHT 1.

MARTHA and BILLY looking at David in the monitor.

WRIGHT

A barrister in a police station. Isn't that against your rules?

Her sarcasmis shot through with barely contained anger.

MARTHA

An eighteen year old boy in a cell for the first time in his life.. does he need me? Does he need a lawyer at all? I mean, you'll look after him, won't you? And then it won't cost anything and who cares anyway about criminals and their fat cat barristers? Unless of course it's you, or your son - but then it never is. Is it? His mum is dead by the way.

34

INT. CELL. POLICE STATION. NIGHT 1.

ALAN sits down a few feet away from his son - a careful not too far/not too close placement of himself.

(CONTI NUED)

34

31

32

ALAN

David. Just tell me. Because.. Just tell me now so I know.. did you..

Davi D

Don't.

ALAN No. Okay. Sorry. What do you want me to do?

David's face - which Alan can't see.

DAVID (Only just audible) Go away.

Alan's pain at this. But he goes. We see the pain (hidden from his father) on David's face. He didn't want to say what he's just said. ALAN stops at the door.

ALAN

Will you talk to Martha?

35

INT. INTERVIEW ROOM POLICE STATION. NIGHT 1. 3

35

MARTHA alone with DAVID. He's not looking at her.

MARTHA Six of them.

He looks at her.

MARTHA (CONT'D) Riot gear?

A nod - just about.

MARTHA (CONT'D) Coming for you?

He shrugs.

MARTHA (CONT'D) Did you think they were going to hurt you?

He nods.

MARTHA (CONT'D) Say it for me, David.

Davi D

Yes.

MARTHA So self defence. Two hands up to defend yourself.. 18.

He nods. She nods. That's enough for now..

MARTHA (CONT'D) Do you want to see your Dad again?

He goes very still. Then shakes his head.

MARTHA (CONT'D) He's here for you. We all are.

36

INT. CUSTODY RECEPTION. POLICE STATION. NIGHT 1.

MARTHA comes back into custody reception. Her POV of ALAN and BILLY watching DAVID being put back in his cell on the monitor. BILLY ushers ALAN away to keep him from being more upset. MARTHA lingers. A shout from down the cell corridor.

Davi d

Dad. DADDY. DADDY!

37

INT. MARTHA AND CLIVE'S ROOM CHAMBERS. MORNING 2.

MARTHA looking at footage from earlier on the march. She has found DAVID in his red hoodie. She rewinds and replays. He looks anxious and jumpy. He keeps looking over his shoulder. Replay. She freezes the frame. She blows a loose strand of hair up off her face. She looks exhausted. SHE IS EXHAUSTED. She's been up all night. CLIVE over her shoulder.

> CLIVE Don't Look Now.

MARTHA

What?

CLIVE And Schindler's List. Children in red. What's he saying?

MARTHA He was attacked by six men. He defended himself. The six men happen to be police officers.

CLIVE Why? Why would they do that?

She doesn't have more.

CLIVE (CONT'D) CCTV? That'II tell us. 36

MARTHA

There isn't any. Not in the kettle. The police know where they're going to set up a kettle and there's no CCTV. Bit convenient, don't you think?

CLI VE

You and CI d Bill toe to toe at the Bailey. You should sell tickets.

BILLY comes in.

BI LLY

Solicitor's saying he can't be at court.

MARTHA Don't tell me - he's not coming because it's not billable.

BI LLY

I'm just the messenger, Miss.

MARTHA

Clear my diary. I'm doing all of this - I'll be the barrister and the bloody solicitor. Who's prosecuting?

BI LLY

Hugo Milson.

CLIVE's face. He grabs his jacket.

38 EXT. TEMPLE. MORNING 2.

CLIVE and MARTHA walking.

MARTHA What's he like? Milson?

CLIVE Like a sherbert lemon suppository. Acid, sharp.. surprising.

MARTHA There's a civilian witness. One of the demonstrators.

CLIVE Right. From?

MARTHA

Peckham

38

What kind of Peckham?

MARTHA Peckham Peckham

CLIVE So not naturally pro police..

MARTHA Yeah, thanks Clive.

39 I NT. I NTERVI EW ROOM CELLS. MAG STRATES COURT. DAY 2. 39

MARTHA and CLIVE waiting for David.

MARTHA You'll get bullied.

CLI VE

What?

MARTHA In Manchester. With your funny accent.

Noises off. David about to arrive. CLIVE times what he says next so there's no time for a reply.

CLIVE You mean you'll miss me..

40 I NT. I NTERVI EW ROOM CELLS. MAGI STRATES COURT. DAY 2. 40

MARTHA and CLIVE with DAVID trying not to look frightened.

DAVID Will I get bail?

MARTHA hesitates. She really wants to be positive.. CLIVE and MARTHA exchange a look.

CLIVE It won't be easy in there, David.

MARTHA gives him a sharp look.

CLIVE (CONT'D) The police witnesses are all saying the same thing about the death of their colleague. You went berserk.

DAVID glances at MARTHA.

DAVID I'd been taking pictures of them They don't like that.

(CONTI NUED)

21. 38 40

MARTHA They came for the camera.

He doesn't say no.

MARTHA (CONT'D) And it was obvious they'd use physical force to get it.

CLIVE What about the boy from Peckham?

DAVID He's in it too.

CLI VE

ln it?

DAVID turns away, almost like he's in pain.

CLIVE (CONT'D) Your friends were on the march, right? So they'll be witnesses for us. David?

DAVID (Not looking at them) Leave me alone.

CLIVE looks at MARTHA. He gets up to go.

DAVID (CONT'D) Please get me bail.

41

INT. FOYER. MAGISTRATES COURT. MORNING 2.

MARTHA and CLIVE walking towards court.

CLIVE "It was obvious they'd use physical force.." You're coaching him

MARTHA Confirming instructions.

CLIVE Confirming what you've decided he should say. Coaching.

MARTHA Why are you being like this?

CLI VE

You win trials by seeing what the other side sees, not by putting blinkers on and getting angry with the police. 22. 40

MARTHA

Still fits with self defence. If you're defending yourself sometimes you hurt your attacker. "Had to do it..." Imperative. No choice.

CLIVE Fits a lot better with guilty.

She flashes him an angry look.

SILK 3 EPI SODE 1 - SHOOTI NG SCRIPT - 14/06/2013 26. CONTI Ni 8792. 48 Tm - 0 was' g4E1 0i 9 96 777. 48 Tm - 0. 232 2D' mem - 0. 196 N

BETHANY

I love his..

HARRI ET

What?His..?

BETHANY

St ubbl e.

Laughter. CLIVE comes in fast. BETHANY goes.

CLIVE Get me out of Manchester.

HARRI ET

Not possible.

CLIVE I need to be here. For David.

HARRIET He's got Martha Costello.

JAKE slides out of the room CLIVE looking at HARRIET.

CLI VE

Billy would..

HARRI ET

Billy would lie, the CPS would know he was lying and they'd stop briefing us. That's what Billy would do; that's what I'm not doing.

CLI VE

David's going down. Too much love and not enough lawyering. We're getting this wrong.

CLIVE goes. BILLY comes in fast and angry (JAKE in tow).

BI LLY

(To John) Get me the CPS.

JCHN not sure what to do. He picks up the phone.

HARRI ET

Put the phone down, John.

JCHN carries on holding the phone but not dialling.

BI LLY

What did you do before this job?

He knows this, he's making a point.

SILK 3 EPI SODE 1 - SHOOTI NG SCRIPT - 14/06/2013 CONTINUED: (2)

HARRI ET

Eight years at Annesty.

BILLY And what next? Fighter pilot? Neurosurgeon?

HARRI ET

What?

47

BILLY I've always been here. It's all of my life. Shoe Lane was my first breath and it will.. [be my last]

He stops himself becoming emotional.

BILLY (CONT'D)

How does eight years of anything else qualify you to work here? This is family and if you weren't born into it..

HARRI ET

The Corleone family?

BI LLY

This is you making your move..

HARRI ET

I've been brought in to clean this place up and that's what I'm doing and I will not take lectures in chambers politics from a man who took fifty thousand pounds in backhanders from the most corrupt solicitor of all time.

BI LLY

I did that for chambers. None of that money went into..

HARRI ET

ARE YOU DEAF? You are this close to extinction. I'm the only reason you're allowed to carry on existing, Billy. Get used to me evolve - or you'll be swimming with the dodo's.

JOHN puts the phone down. HARRIET goes. BILLY stares at JOHN. JOHN picks up a brief and walks out.

> JOHN Survival of the fittest..

BI LLY

What did you say?

But he's gone. BETHANY goes to put new briefs in pigeon holes. JAKE and BILLY left alone. JAKE feels he should say something helpful.

> JAKE Can dodos swim?

48

INT. CELLS. MAGISTRATES COURT. DAY 3.

MARTHA in with DAVID.

MARTHA What happened to the camera, David?

DAVID They took it.

MARTHA

Who did?

DAVID I'm not sure. Maybe an EG.

MARTHA What's an EG?

Door opens. GAOLER.

GAOLER

Let's go, son

DAVID hesitates. GAOLER reaches to take hold of his wrist. MARTHA spots injury on David's forearm just above the wrist.

> MARTHA What happened to your arm? Is that a cigarette burn?

> > GAOLER

Let's go.

She's on her feet, white with anger.

MARTHA You I eave hi m al one.

He keeps a hold of David's wrist.

MARTHA (CONT'D) Who did that to you?

DAVID very distressed.

SILK 3 EPI SODE 1 - SHOOTI NG SCRIPT - 14/06/2013 CONTI NUED:

DAVI D LEAVE ME ALONE. LEAVE ME ALONE.

GAOLER hits the alarm outside the cell. SECOND and THIRD GAOLER pile in to get a distressed DAVID out of the cell.

MARTHA

Your Dad sends his love...

49 DAVID turns and looks at her.

48

INT. MARTHA & CLIVE'S ROOM CHAMBERS. EVENING 3. 49

HARRIET comes in to see CLIVE.

HARRI ET

Do you want a career prosecuting everything that matters or the odd bone tossed your way by a clerk running Shoe Lane on booze and bull shit?

CLI VE

Billy..

HARRI ET

Billy does defence - it's all he knows and he thinks he's got all of the angels on his side defending the dispossessed and the disempowered. Is the serial rapist powerless? Must we always look for the damaged child in the armed robber? And the bottomline? Very soon there'll be no defence work left. Shoe Lane has to re-define itself and that means prosecuting. I want you to lead this set into a new tomorrow. I've got Nicola at the CPS all set to make you her main man and send your career into prosecuting heaven. But let her down here and she'll move on.

CLI VE

Billy's right. This is about you.

HARRI ET

Me, you, the future, the past. Defining moment, Clive. Old life or new?

He's very torn.

HARRI ET (CONT'D)

There is one way you can have your cake and eat it.

29. 48

49

CLI VE

How?

HARRIET Nicolathinks you'reverytalented, she really, really admires your advocacyskills..

She looks at him She's telling him what he already knows - $\ensuremath{\mathbf{Ni}}$ cola fancies him

50

SILK 3 EPI SODE 1 - SHOOTI NG SCRIPT - 14/06/2013 CONTI NUED:

ALAN comes in. It goes quiet.

ALAN

How is he?

MARTHA Asking for you.

ALAN

I can't get a visitors order.

MARTHA

Prison bureaucracy..

ALAN No. I can't get a v/o because David won't ask for one.

MARTHA Probably it's too upsetting for him to see you..

CLIVE goes. MARTHA glances at his departure. MARTHA and ALAN walk and talk back towards her room

MARTHA (CONT'D) I don't agree about trousers, by the way. I'min favour of yanking them down with question one and keeping them there.

ALAN

You don't need my permission for anything, Martha. I trust you with this.. with him It's your case.

They're into her room But he's your son, she's thinking..

MARTHA

I'm just going to say this. He's your son. And you're a lawyer.. so you're in a unique position to tell me the things about David that can help me win.

She puts a sheet of paper in front of him

MARTHA (CONT'D) List of friends who were on the march. Which of them would do best under pressure at the Bailey?

ALAN stares at the list.

MARTHA (CONT'D) What about Ruby? ALAN doesn't know who this is. He looks blank.

MARTHA (CONT'D) His girlfriend.. You didn't know?

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ALAN
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The thing about boarding schools it's not like Tom Brown's School days 51

SI LK 3 EPI SODE 1 - SHOOTI NG SCRI PT - 14/06/2013 CONTI NUED:

CLIVE picks up the phone.

CLI VE

Hello.

CLIVE looks at MARTHA and makes a decision.

CLIVE (CONT'D)

Love to.

52

INT. CLERKS ROOM CHAMBERS. EVENING 3.

Billy staring into the middle distance very moved by something. MARTHA comes in.

MARTHA Penny for your thoughts.

BILLY Mo Farah, London 2012. Steve Cram's commentary.

53 I NT. PUB. EVENI NG 3.

MARTHA sits down with the drinks she's just bought.

MARTHA "Kelly Holmes. You are the double Olympic champion."

BI LLY

What?

MARTHA The other one that gets me every time.

BILLY Ciga Korbut, David Wilkie..

MARTHA I don't go that far back.

BILLY Nordid I.

MARTHA Are you all right, Billy?

BILLY (Half a hesitation) Yes. No.

MARTHA

What is it?

A long beat. He looks at her. Will he tell her? BILLY grabs her arm - a slightly shocking gesture.

33. 51

BILLY You have to win this for us.

He's close to tears. Now she's feeling even more pressure and even more alone. He goes to the loo.

54 INT. PUB. EVENING 3.

CLIVE has just told NICOLA he's not going to Manchester.

NI COLA There has to be a very good reason.

CLI VE

Yes.

A long beat. CLIVE looking at his drink, finding this hard.

NI COLA So what is it?

On CLIVE. Like it's the hardest thing he's ever done. MARTHA looking on. She sees CLIVE lean in closer to NICOLA.

> CLI VE It's personal.

NI COLA I think I'm entitled to know.

CLIVE looks into NICOLA's eyes. Here we go..

CLI VE

I don't want to be in Manchester.. because I want to be here.

Now she gets it.

NI COLA

Martha..

CLI VE

Martha?

He looks straight at her. No, he's saying. Not her, you. BILLY returns from the toilet. She's gone - Martha has left. NICOLA leans in closer to CLIVE. CLIVE catches BILLY's eye.

CLIVE (CONT' DIVE

SI LK 3 EPI SODE 1 - SHOOTI NG SCRI PT - 14/06/2013 54 CONTI NUED:

> CLIVE (CONT'D) I think David Cowdrey will go to prison for life if I'm not here to stop it happening.

She looks into his face.

NICOLA I respect that. Enough to brief you next time.

55

INT. CHAMBERS. CORRIDOR. EARLY MORNING 4.

CLIVE outside Martha's room - he watches her for a moment and then goes in.

CLIVE I'm all yours. Manchester - I'm not going.

She's not as pleased as he'd hoped she'd be.

CLI VE (CONT'D) You haven't been home..

She shrugs. She looks at his suit - the same as yesterday.

MARTHA You haven't been home either..

CLI VE

Bit paranoid?

She thinks he means her.

MARTHA

What?

CLIVE Most teenagers think the whole world is about them but not many think half the Met is out to get them personally..

MARTHA Evidence gatherers. Non-uniform, mixing with the marchers. He's right to be paranoid.

CLIVE Don't tell me, they've got EG written in big letters across their foreheads.

MARTHA Yes, actually. 35. 54

She shows him a freeze frame of the march and two plain clothes police officers with EG written on their baseball caps. Then she hits the enter button on her laptop and we get: montage of a frightened looking David on the march.

MARTHA (CONT'D)

This is before the kettle. This is the boy who takes on six big police officers? How's he looking, Clive? Aggressive? Violent? I'd call it: incredibly anxious.

CLI VE

Probably about whether Arsenal will finish in the top four. This is hours before Webster dies.

MARTHA

He's a vulnerable child.

CLI VE

It's just like the good old days. Orgreave, poll tax, Guildford, Birmingham.

MARTHA

They're still here - the good old days. Ask Alfie Meadows or the Tomlinson family or Stephen Lawrence's brother.

CLI VE

Blinkers on, Martha. You're seeing only what you want to see. What a jury really want is to hear from people who were there when it happened. That's what matters. How many defence witnesses have you got?

MARTHA They're slow in coming forward.

CLI VE

Why? They're his friends. One of them is his girlfriend. They'd stand up for him if they could..

She starts packing up to go.

CLIVE (CONT'D) What? You want to stop now? You 56

INT. ANDREWS CAFE. GRAY'S INN ROAD. DAY 4.

MARTHA and CLIVE across a table from RUBY CARTER, twenty, pretty, thin, smart, sloppy cardigan with pockets - a Camden girl. She's staring down at the table. A short silence.

CLI VE

When we were pupils they used to do brilliant rock cakes in here. You can't get a rock cake for love or money nowadays.

RUBY

Do you know what it feels like - a police horse pushing you back?

MARTHA

Yes.

RUBY It's terrifying.

MARTHA

I know, Ruby. Tell me about David on the march.

RUBY He took photographs. Anything the police did, he'd grab a picture.

MARTHA

Such as?

RUBY

A pregnant woman being thrown in the back of a police van. A police dog backing a man up against a wall and his handler laughing.

MARTHA

Were the police aware of what he was doing?

RUBY Of course. They hate it when the camera's turned round.

MARTHA And then the kettle..

RUBY (Quickly) I didn't see what happened.

CLIVE None of it?

RUBY

We had an argument just before. David wanted to talk to the police about being allowed out. I said that was giving them what they wanted.

She puts her hands in her pockets.

RUBY (CONT'D) It's not like they'd say yes.

MARTHA Was he taking pictures in the kettle?

She shrugs, half nods, hands deeper into her pockets.

CLI VE

Of who?

RUBY

Random

MARTHA How was he, Ruby? In the kettle..

RUBY looks upset. She shakes her head.

57 EXT. SHOE LANE. DAY 4.

MARTHA and CLIVE heading back to chambers.

CLIVE According to you the six coppers come in like it's Apocalypse Now and Ruby sees nothing?

MARTHA stops. Suddenly it's a bit much.

CLIVE (CONT'D) This IS what you asked me to do.

He senses her vulnerability. Maybe he's been too tough.

CLIVE (CONT'D) Are you all right?

MARTHA

Of course.

CLIVE Do you want a hug?

MARTHA Yes, pl ease.

SILK 3 EPISODE 1 - SHOOTING SCRIPT - 14/06/2013 CONTINUED:

They hug. Good, strong, warm

57

CLI VE

Snog?

They laugh. She feels better. She walks on. We see in his face how strongly he feels about her.

58 INT. MARTHA AND CLIVE'S ROOM CHAMBERS. NIGHT 4.

MARTHA working. CLIVE working. BILLY comes in. He gives her copies of pages from police notebooks.

BILLY It's like the early days. You two up half the night with a bottle of scotch and a couple of street robberies that I'd killed myself to clerk you into. Remember?

CLIVE You can't live in the past, Billy. What's that?

MARTHA Copies of police notebooks.

CLIVE There's crossing t's and dotting i's and then there's obsessive overpreparation..

MARTHA There's no record of why the six coppers went in. Nothing.

CLIVE You're saying it's one of the EGs?

MARTHA Has to be. Spotted the boy in red who'd been taking all the embarrassing photographs. "Come and get him boys.."

CLIVE But it wasn't. I've been through everything - and accounted for all of them No EGs in the kettle.

BILLY 'Night, sir. 'Night, miss.

BILLY goes leaving a half bottle of scotch on the desk which he places with real care, like a kiss on the forehead of a dead relative.

39. 57

59 INT. CORRIDOR. CHAMBERS. NIGHT 4.

> BILLY's POV through the half open door of JAKE and BETHANY sharing a bag of chips.

> > JAKE It's all my life. Shoe Lane was my first breath and it will be my last.

Jake is using Billy's speech from earlier.

JAKE (CONT'D) And that gives you something. What it gives you.. is gravitas.

BILLY slips away. He closes the door out of chambers quietly.

60 INT. CELLS. OLD BAILEY. MORNING 5.

MARTHA and CLIVE in with DAVID.

DAVI D They spotted me in the kettle.

MARTHA Taking pictures? Who?

DAVID mumbles into his collar. Inaudible.

MARTHA (CONT'D)

Davi d?

He does it again, audible this time.

DAVI D "The boy in red. The boy in red needs taking out."

MARTHA What's that? Who said that?

CLI VE Okay. Listen to me. There were no Evidence Gatherers in there. If you make things up a prosecutor this good will be on it - and it'll finish us.

DAVID shakes his head.

DAVI D They pretend to be us.

CLI VE

They?

59

SILK 3 EPISODE 1 - SHOOTING SCRIPT - 14/06/2013 CONTINUED:

> MARTHA (It dawns on her) Undercover officers..

Sudden noises off. Cells rumpus. DAVID looks frightened.

DAVID Where's Dad?

CLIVE Looks at MARTHA.

MARTHA In chambers. Do you want us to..

Davi D

No.

MARTHA

David..

DAVID (Not looking at her) NO.

61

INT. CWIS ROOM CHAMBERS. DAY 5.

61

41.

60

ALAN comes in quietly. CW drinking from a water bottle. She sees him and screws the lid on the bottle.

CW Not at The Bailey?

ALAN He doesn't want me there.

CW

When I was eighteen I was in love. Overwhelmingly, furiously in love with a man who was thirty something, married and like I was then - a Catholic. Dark and Irish, he was - George Best Irish. God I loved him We spent a lot of time in the back of his Volkswagen Variant. I got pregnant. I didn't tell him and I didn't tell him. and then I had to. Cher is wrong it's not in his kiss. It's in every single thing he does and says.

ALAN

What happened?

CW I had a late abortion. And there was a problem. (MORE)

Twenty third of January 1979 I gave up my God, motherhood and the love of my life .. in a day.

A long stare into nothing. Finally:

CW (CONT'D) I wish I could do it again. I wish I had the chance you've still got with your son.

62 INT. COURT. CROWN COURT. DAY 5.

62

DAVID in the dock. PC AARON LEWIS in the witness box.

LEW S

MARTHA

Eight hundred people and you have no idea if any of them are asthmatic or epileptic or pregnant or claustrophobic..

No response.

MARTHA (CONT'D) Did you used to be called the Special Patrol Group.

LE₩ S

Yes.

MARTHA Why were you re-branded?

LEWIS The SPG had a reputation that wasn't helpful..

MARTHA A reputation for what? Violence? Racism?

JUDGE You really can't generalize like that.

MARTHA

Lord Macpherson was happy to. Institutional racismis general, isn't it?

LEW S

This is not about race.

MARTHA Why did you go into the kettle?

LEW S

I was just told to get in there. I assumed somebody in the team knew.

MARTHA

I haven't seen copies of your not ebooks.

CLIVE's face. What? Yes, she has.

MARTHA (CONT'D) Could I just...?

His notebook is passed to her via the USHER.

MARTHA (CONT'D)

There's no record in here of why you went in... who the information came from. but there wouldn't be..

LEW S

Exact I y.

MARTHA

That record will be somewhere else.

He nods. CLIVE looking on - what's she doing?

63 I NT. COURT. CROWN COURT. DAY 5.

PC JAMES BUTCHER in the box. M LSON on his feet.

BUTCHER I don't think he saw him I think he felt him coming and just had time to turn towards him. before..

BUTCHER a bit emotional. MILSON gentle with him

M LSON I know this is hard for you.

BUTCHER takes a drink of water. The hardest part now.

BUTCHER I heard the sound. His head on the ... I knew it wasn't good. Sorry. I'm sorry..

BUTCHER struggling with his emotions.

JUDGE This might be the moment to adjourn for the day. Usual warning, officer.

64 INT. CELL. CROWN COURT. LATE AFTERNOON 5.

MARTHA in with DAVID. A rap on the door. DAVID recoils.

GAOLER

Two minutes.

MARTHA, feeling the pressure, snaps and shouts at the door.

MARTHA Will you leave us alone. Nobody comes in here until I say.

DAVID looking at her, feeling safer.

SILK 3 EPISODE 1 - SHOOTING SCRIPT - 14/06/2013 CONTINUED:

DAVI D

Lick the bowl ...

MARTHA stares at him

MARTHA

What?

DAVID The toilet bowl in my cell at the police station. Or else..

MARTHA

Who said it?

He looks frightened - he shouldn't have said this.

MARTHA (CONT'D) Who was it? "Or else" what? What was the threat, David?

DAVID upset and shaking his head.

65 I NT. CLERKS ROOM CHAMBERS. EVENING 5.

65

JAKE eating a big fried egg sandwich. JOHN at Billy's desk. HARRIET comes off the phone. Bethany overhears.

JAKE

I'm going for a dump.

He goes, taking his sandwich and The Daily Mirror with him BILLY comes in. JOHN knows he's there and he doesn't move. HARRIET reads what's happening.

> HARRIET Hot desking. It's open and it's democratic.

BILLY It's my bloody desk. What are you talking about, democratic?

HARRIET It stops people hiding in corners doing bad things secretly.

In close on BILLY. Strong feeling tips over into emotion and he has to fight to keep it down.

BILLY You think hot desks and democracy help David Cowdrey? No. I do that. By being a proper clerk. (Calling) Jake. JAKE! 45. 64

A long beat. JAKE comes in fast, tucking his shirt in, holding his sandwich (egg yoke smeared on his chops) and wiping his hands on the back of his trousers.

66 INT. MARTHA AND CLIVE'S ROOM CHAMBERS. EVENING 5. 66

MARTHA watching hours of footage of David in his police

SILK 3 EPISODE 1 - SHOOTING SCRIPT - 14/06/2013 CONTINUED:

CW

MARTHA

You were sixteen..

Yep.

66

MARTHA So thirty years later makes you forty six now..

CW

Oh look. This Custody Sergeant does a cell check every 30 minutes through the night. But no record of one at eleven thirty. Which is when David is talking to whoever is at the cell door. Interesting.

MARTHA replaying and replaying David speaking.

MARTHA

"Leave me al one".

CW

What?

MARTHA Read his lips.

She does. They do.

CW Bingo. Who's he talking to?

67 EXT. STREET. EVENING 5.

JAKE following PC LEWIS and PC BUTCHER. They're both wearing civilian waterproof jackets over shirt sleeves, so no appearance of being in uniform They stop outside a house. JAKE hangs back. They go up to the front door. JAKE takes a picture on his phone.

68 INT. MARTHA AND CLIVE'S ROOM CHAMBERS. EVENING 5.

CW packing up to go.

CW I had five years from the age of eighteen when time pretty much stood still - so I don't count those years towards my age.

BILLY comes in holding his phone. He shows MARTHA and CW the photo on his phone of Lewis and Butcher sent by Jake.

MARTHA MY GOD. When was this taken?

(CONTI NUED)

67

68

47. 66 SILK 3 EPISODE 1 - SHOOTING SCRIPT - 14/06/2013 CONTINUED:

BI LLY

Two minutes ago.

MARTHA Now we're in this trial.

CW ready to go. She looks at MARTHA.

CW

You're up against it, aren't you?

MARTHA doesn't say no.

CW (CONT'D) You stay on the police station. I'll take the boy from Peckham home.

BILLY shout s:

BI LLY

John. JOHN.

JCHN at the door. He hands him his phone with the photo up.

BILLY (CONT'D) Fifteen copies. One each for the jury, one for the judge, one for Mss Costello, one for the sherbert lemon.

BILLY addresses Martha and CW but it's intended for JOHN.

BILLY (CONT'D) Would Mrs Squeaky Knickers have got us a game changer like this? No? Do Practice Managers go anywhere near the coalface? I don't think so. But thank God for hot desking..

He winks and goes. CLIVE comes in.

MARTHA

I need you to go through everyone in that police station and pin down where they were at eleven thirty. Get hold of the night duty roster, front desk officer - work it out.

CLI VE

The thing about throwing mud, Marth is that you have to back it up with your own story or else it just looks like throwing mud.

MARTHA Dothework, Clive..

68

SILK 3 EPISODE 1 - SHOOTING SCRIPT - 14/06/2013 CONTINUED: (2)

A direct pick up from early scene in Court of Appeal:

CLIVE I hate you too.

He means the exact opposite. She looks at him working.

MARTHA Who would he have been? Or she?

CLI VE

Mm?

MARTHA The child we didn't have. Boy? Girl? Astronaut?

CLIVE Police Officer?

69 I NT. COURT. CROWN COURT. DAY 6.

BUTCHER back in the box. MARTHA on her feet.

MARTHA What was the last thing His Lordship said to you last night?

BUTCHER

Not to talk to anyone about the case.

MARTHA

Because a witness half way through his evidence talking to another witness who has finished his...

BUTCHER

Breaks all the rules.

BILLY and JAKE come in and sit at the back of court. In anticipation of the slam dunk moment to come.

MARTHA Did you and PC Lewis meet last

ni ght ?

A beat. BUTCHER trying to hide his surprise. Hesitation.

MARTHA (CONT'D) Yes or no? Simple question. Or do you need more time to work out whether to lie?

BUTCHER

We met.

49. 68

Big, big moment, big admission. She gets the copy of Jake's photo ready.

MARTHA

At nine o'clock last night did you and PC Lewis meet at an address -29 Raveley Street in Kentish Town?

No answer. BUTCHER really struggling here.

MARTHA (CONT'D)

Officer?

JUDGE

I must warn you that perverting the course of justice is a very serious offence and you should be extremely careful about saying anything now that might incriminate you.

MARTHA I think we've said enough, haven't we, PC Butcher?

MARTHA sits. Bingo. Bent coppers. BILLY and JAKE look at each other - pride in a job well done. MILSON to his feet.

M LSON Who lives at 29, Raveley Street?

MARTHA looks up. BUTCHER reluctant to say.

BUTCHER

Mary.

M LSON

Mary?

BUTCHER Webster. John's wife...

MARTHA's face. Oh no.

BUTCHER (CONT'D) She's too upset to come to court. We promised her we'd visit at the end of every day during the trial.

MARTHA's face. Shit. SHIT. BUTCHER takes a sip of water. MARTHA looks behind her. Billy and Jake have gone.

JUDGE

You better put your case to the witness, Miss Costello.

Hopeless now, because the jury are hugely on Butcher's side. M LSON's small smile. 69

MARTHA

I suggest that you identified David Cowdrey earlier in the march - he took your picture and others too and you didn't like it because they showed you being violent and nasty. You marked him out - the boy in red - and when he was kettled you targeted him and you went in to get him with mob-like aggression.

BUTCHER

Where's the camera?

MARTHA

Maybe I should be asking you that?

JUDGE

Throw the kitchen sink at the police, Mss Costello but let's hear what your side is going to be saying when it's your turn.

MARTHA

You've destroyed it or you've hidden it.

BUTCHER

That's a hell of a conspiracy theory.

MARTHA

PC Lewis told us that pressing the kettle makes it safer for demonstrators.

BUTCHER

If they're packed tightly they take more care and they don't climb on things..

MARTHA

They're like sardines in there.

BUTCHER

You could say that.

MARTHA

Lewis says David Cowdrey came at Webster fast. He ran at him The word he used was "berserk".

BUTCHER waits.

DARREN

Paedo.

They're looking at a pasty sixty year old man with thick glasses, dandruff and too many rings on his fingers.

DARREN (CONT'D)

Crackwhore.

They're looking at desperate looking CRACKWHORE. Then they look at young, black MAN in a decent suit. DARREN and FRIEND speak simultaneously and now it's not funny, the game.

FRI END/ DARREN

DWB.

MARTHA listening in. DARREN turns and catches her eye. CW approaching MARTHA. MARTHA looking at DARREN.

CW

I didn't go home last night. I went to see my new squeeze from the CPS. Your Peckham boy Darren Goodchild is the younger brother of the better known Jason Goodchild.

72 I NT. COURT. CROWN COURT. DAY 6.

DARREN in the witness box.

DARREN He went crazy. He just went for the police. That's it.

MLSON sits. MARTHA to her feet.

MARTHA You've got a brother.

DARREN

Yeah?

MARTHA On the same day as the demo he was arrested. Unconnected to this.

DARREN doesn't say no.

MARTHA (CONT'D) And taken to the same police station as David Cowdrey.

DARREN

Yes.

MARTHA How do you know that? Have you been there?

DARREN To see my brother.

MARTHA

Jason.

DARREN

MARTHA

What did they say to you?

DARREN shakes his head.

MARTHA (CONT'D)

I'd say the most important thing for you to think about is not that David Cowdrey will go to prison for a very long time if he's found guilty but how the rest of your life is going to feel if you do the wrong thing now. I'm going to sit down, this is not about me, it's about you..

She sits but carries on looking at him A beat.

DARREN

They told me if I co-operate on this they'd leave my brother alone.

MLSON to his feet.

M LSON

You've been lying about how you came to be a witness in this trial..

DARREN

Yeah.

M LSON You wouldn't be here if it weren't for your brother and the offer the police made to you..

DARREN

No.

M LSON

But that's not the big question.

DARREN

I don't understand.

M LSON

You were on the demo; you're here now, you're under oath; and this is the question that actually matters: Is it true? What you saw? Did David Cowdrey attack PC Webster?

DARREN

Yes he did.

73 INT. OUTSIDE COURT. CROWN COURT. DAY 6.

CLIVE walking fast. MARTHA smoking out the window.

USHER Mss Costello? Judge is coming in.

CLIVE reaches her.

CLI VE I've eliminated everyone who was in the police station that night at eleven thirty. Nobody had a go at David through his cell door.

MARTHA It has to be someone.

CLI VE Well, it isn't. However much you want it to be.

BILLY arrives and CLIVE goes to join him MARTHA sees BILLY gesture for CLIVE to go into the loo with him

74 INT. TOLLET. CROWN COURT. DAY 6.

BILLY has just told CLIVE something big.

BILLY Don't tell her.

MARTHA comes in. She just walked into the gents toilet.

MARTHA Don't tell her what? Billy?

BI LLY Johnny Foster killed himself last ni ght.

Tannoy: Will Mss Costello of counsel please come to court one immediately.

> MARTHA Inspector Wright is next up.

CLI VE Martha. Don't lose it in there.

INT. COURT. CROWN COURT. DAY 6. 75

INSPECTOR ARTHUR WRIGHT in the witness box.

75

74

(CONTI NUED)

WRI GHT

I'm the bronze. So I'm on the ground but I'm a step back from things so I have an overall picture of everything that's going on.

M LSON sits. MARTHA stands and looks at him for a long time. She moves the copy of his notebook out into clear space on the desk. CLIVE is in court - his concern for her here.

> MARTHA You have uniform officers and men not in uniform.

> WRIGHT They're called evidence gatherers.

MARTHA They wear baseball caps with EG written on them

WRIGHT

Yes.

MARTHA

Is he making it up?

WRIGHT

Sorry. I'm unable to answer that.

MARTHA

Why not just say yes, Inspector? If they don't exist.. tell us they don't, tell us David Cowdrey is paranoid and imagining things..

WRIGHT

I can't comment.

MARTHA

David took pictures of the man mumbling into his collar. That's why he was a target for your snatch team

WRIGHT

Snatch team? Pure fiction. The product of too many years at the criminal bar bashing the police.

MARTHA

You're getting confused, officer. I just act on instructions. It's not me who says you did this, it's my client. This is professional, not personal, Inspector Wright.

WRIGHT looks at her.

MARTHA (CONT'D) Are you staring at me?

WRIGHT I'm waiting for a question.

MARTHA (CONT'D)

These notes are signed and dated by you having been written up at the earliest possible opportunity after the incident.

WRIGHT Late that same night.

MARTHA Will you read the last three lines?

The notebook goes back to WRIGHT.

WRI GHT

"I received information from members of the public that there was a disturbance inside the kettle. In order to preserve the safety of those in the kettle I sent in a team of officers to deal with it."

She holds up her copy of the page from the notebook.

MARTHA

This is a copy of your notebook. I asked for it to be sent to me some weeks after you completed your original notebook entry and signed and dated it. But before this trial. Only there's something not there in the copy. What's missing?

He stares at her. She hands up the copy.

WRIGHT

The last bit.

MARTHA

The last three lines are missing. The bit about the disturbance..

WRIGHT

What are you saying?

MARTHA

I'm saying you've added those lines and I'm willing to bet you did it

WRI GHT

He confessed. Are you going to be calling witnesses to say he didn't act like a madman?

MARTHA

And the purpose of the addition to your notes is to cover for the real reason you sent men in - to arrest the boy in red and destroy his camera.

WRIGHT

Are you staring at me?

MARTHA I'm waiting for an answer.

76 I NT. CELL. CROWN COURT. DAY 6.

MARTHA in with DAVID who is not eating the revolting lunch on a tray on his lap.

MARTHA

The jury might believe these police officers have lied and cheated. And that would be enough if it weren't for Darren Goodchild. It's fifty/fifty, David. I really need more from you. Who told you to lick your toilet bowl? Was it Wright?

DAVID shrugs, not looking at her.

MARTHA (CONT'D) I know you spoke to whoever it was. "Leave me alone." you said. Look at me. I've never pushed you when I didn't think you could take it, but now. I need you to help me. Why can't you tell me?

DAVID accidentally (or is it?) upsets his lunch tray. A big clatter and the moment passes.

davi d

Sorry. Sorry.

He turns away, that thing he does of seeming to be talking to someone else who isn't in the room

DAVID (CONT'D) I promise l'II talk to you later.

77 EXT. SHOE LANE. GLOAM NG 6.

MARTHA heading back to chambers. A figure waiting. RUBY.

60. 75

76

77

MARTHA

Ruby?

RUBY "The boy in red. He needs taking out."

MARTHA What? You heard that?

RUBY

Yes.

MARTHA

There was an undercover copper..

This is massive.

RUBY I heard him say it. He was right behind David.

Dynamite. The undercover copper exists. This blows the prosecution apart.

MARTHA Okay. Okay. Did David take his picture?

RUBY

Yes.

MARTHA And the camera..?

RUBY When the uniform police officers came for him he took the camera.

This is everything she needs.

MARTHA

So they came for the camera. Will you give evidence about this?

RUBY

No.

MARTHA Why not? You have to. Ruby? If the jury hear this from you..

RUBY

I can't.

MARTHA But you're here, you've come to tell me this so why wouldn't you..

RUBY

Because of David.

MARTHA

What do you mean?

RUBY

DAVI D And I.. And I.. I have to do it.

MARTHA What will happen if you don't?

DAVI D

I'm not allowed to tell anyone. I have to do what he says and I mustn't tell anyone.. (To the voice) Sorry. Sorry. I'm really sorry, Believe me. PLEASE.

Suddenly he has a hold of her.

DAVID (CONT'D) Help me. HELP ME.

She holds him tight and he holds her very tight back.

DAVID (CONT'D)

Murmy.

79 INT. INTERVIEW ROOM CROWN COURT. DAY 7. 79

CW and CLIVE with MARTHA who has just told them about David.

CLI VE

Voi ces?

MARTHA

One voi ce.

CW Schi zophr eni a.

A beat. MARTHA knows this is right.

MARTHA I don't know what to do.

CLI VE It's over. New trial.

CW Can you win? From where you are in the trial?

CLI VE Hang on. WHAT? You can't carry on. I mean, have you asked him if the voice was speaking to him on the demo?

She looks at him - no, she hasn't. CW still looking at her.

79

SILK 3 EPISODE 1 - SHOOTING SCRIPT - 14/06/2013 CONTINUED:

MARTHA

(To CW) Yes. Touch and go. But yes.

CW

And if you pull out now and there's a new trial with a new brief running diminished?

MARTHA

Mental health disposal..

CLI VE

Martha..

CW

Have you been inside a psychiatric unit? Have you any idea what that does to a young person? Look at me, Clive. What do you see? I'm still not over it thirty five years later. How would David Cowdrey get on in hell? Every other question, every other consideration is completely irrelevant. Bugger being a lawyer and taking instructions and rules - do the right thing for that boy. Be human, Martha.

80 EXT. OUTSI DE COURT. CROWN COURT. DAY 7.

80

CLIVE and MARTHA walking. CW standing by interview room door.

CLI VE

You're ONLY A LAWYER.

She stops and looks at him

CLIVE (CONT'D) And if you keep on trying to be more than that you'll end up like her, sipping vodka from water bottles in court. I know why you fainted - because it's too hard being everybody's Mother.

MARTHA

You didn't see him

CLI VE

What?

MARTHA Just now. Down there.

ALAN comes into the corridor. They look at him CW goes to 806e with him MARTHA into court.

64. 79

MARTHA (CONT'D) Nobody could get to him So in a way it was a small moment of freedom. In that moment he took a razor blade to his wrist. He's dead; he died. He was serving a life sentence for something he didn't do and that made his life intolerable. Why was he in prison? Because the police fitted him up? Yes. But also because a jury and then the Court of Appeal failed to see what the police had done. Juries have a duty to look very hard at police evidence. You are our protection against police corruption.

WRIGHT in court. She looks at him

MARTHA (CONT'D)

Inspector Wright is guilty of a deliberate attempt to mislead you, me, this court and the process of justice. Darren Goodchild was induced into giving false evidence by the police. Are we really to believe that PC's Lewis and Butcher met up but didn't talk about the case during the trial?

The prosecution bring this case and they have to prove it. The defendant doesn't have to prove anything. If you think the police have lied and cheated then you must act by telling this prosecution and this police force that they have not reached the standard required by law to send a young man down for life. You must find David Cowdrey not guilty of the unlawful killing of PC Webster.

83 I NT. CELL. CROWN COURT. DAY 7.

MARTHA sitting with DAVID. He's distracted by the voice. She sees it and she helps him

MARTHA Leave him al one.

A big moment. DAVID gets strength from it and her.

DAVID (To the voice) You heard her.

He holds her hand. She's very moved by this.

66. 82

83

INT. OUTSI DE COURT. CROWN COURT. DAY 7. 84

ALAN pacing. CW sitting. ALAN sits next to CW and then stands and resumes pacing.

ALAN How long have the jury been out?

CW Five minutes longer than when you last asked me.

INT. CELL. CROWN COURT. DAY 7. 85

MARTHA with DAVID.

MARTHA Whoisit?

Davi D Dad. "Do what I say or ... "

MARTHA

84

Finally, she breathes out and the breath has the shudder of more emotion than she has ever felt before in it.

87 I NT. OUTSI DE COURT. CROWN COURT. DAY 7. 87

ALAN comes out. BILLY waiting. He doesn't know. He looks at ALAN - now he knows. He hugs ALAN.

88

89

88 I NT. COURT. CROWN COURT. DAY 7.

MARTHA hasn't moved. Reprise of her alone in the Court of Appeal at the start. CLIVE comes in.

CLI VE

Marth?

He comes up to her, slowly, carefully.

CLIVE (CONT'D) They all want to see you.

She moves her head a quarter of an inch.

CLIVE (CONT'D)

lt's over.

They head to the door. As they reach it, CLIVE holds back.

CLIVE (CONT'D) You go. Your moment.

89

INT. OUTSIDE COURT. CROWN COURT. DAY 7.

MARTHA comes out. CW, JAKE, BETHANY and BILLY. ALAN slightly apart from the others. ALAN comes over to MARTHA.

ALAN

Thank you.

DAVID approaching. He stops and looks at ALAN.

MARTHA

I'm done. The lawyers are finished.