





BEN steps up into the van and is shown into a cramped compartment.

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Scene:  
10:00:39

Credit In:  
10:00:40

BEN  
Thank you very much.

The door closes behind him. The van pulls off and in another cramped compartment sits MARTYN.

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Credits In:  
10:00:48

From BEN.

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Credit In:  
10:00:53

Scene:  
10:00:54

High summer. Early morning. A MAN in a dark suit. He is late 40s, early 50s walks along with airpods in his ears, listening to Bach. He is OLIVER SAXBY, QC. He is the Crown v Field and Smith. OLIVER approaches the court house.

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Credits In:  
10:01:00

The back door of a large white van opens shuttling up with a rattle. Inside, safely secured, are cage trolleys loaded with evidence boxes. NATALIE waits outside the van.

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Scene &  
Credits In:  
10:01:03



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DAVID JEREMY QC, tall,  
dark, a magnetism.  
Follows BEN into his cell

TIM immediately goes quietly to his own chair

moving, in full flight of speech. OLIVER takes an earbud out of his ear.

OLIVER

OLIVER puts his Air pods away.

On OLIVER.

From OLIVER.

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A plain, unadorned room. NATALIE sits with the FARQUHARS and the BLAKES. IAN is standing, shoulders hunched. SIMON on the edge of his chair, elbows on his knees. SUE perches. ANN-MARIE sits very still. Their stomachs churn, Their blood is thready.

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NATALIE quiet, that presence. Some moments pass. The silence is thick. Eventually...

From IAN.





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Enters off camera and  
EVERYONE sits down.

On MARTYN.

OLIVER rises, turns to  
the jury. He speaks  
without recourse to notes.

bowed.

A moment.

OLIVER turns to BEN  
and MARTYN. MARTYN

his name is mentioned.

watching a not  
particularly good student  
play. OLIVER turns back  
to the jury.



!"#%&'()\*+,-.:/01\*23456789!:"#\$

<p><u><b>COURT. BEN'S CELL</b></u></p> <hr/> <p>BEN reads.</p> <hr/> <hr/> <hr/> <p>CLOSE on ANN-MARIE.</p> <hr/> <hr/> <hr/> <p>An USHER leads ANN-MARIE to the court room. SIMON and NATALIE follow.</p> <hr/> <hr/> <hr/> <p>ANN-MARIE walks to the witness box. She looks at the she passes. On ANN-MARIE - as she steps into the witness box we see a blue screen has been placed between the witness box and the defendants.</p> <hr/> <hr/> <p><u><b>OUTSIDE BEN'S CELL</b></u></p>	<p>SWEENEY (O.O.V) Please bring in the defendants.</p>	<p>Scene: 10:08:48</p> <p>Scene: 10:08:52</p> <p>Scene: 10:08:57</p> <p>Scene: 10:09:11</p> <p>Scene: 10:09:29</p>
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The small yard with the prison van parked up. OFFICERS waiting. MARTYN is walked out and put into the van first. JOURNALISTS are shouting out to BEN, cameras flashing.

MALE REPORTER (O.O.V)  
Did you enjoy having sex with her, Ben?

BEN follows, so calm, so easy as he is put into the van.

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BEN is shut into his cramped compartment.

FEMALE REPORTER 1 (O.S)  
Ben, did you have sex with Peter as well?

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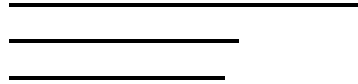
The prison van is driving, pulling away, turning. PHOTOGRAPHERS and JOURNALISTS follow after.

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In his cramped compartment with its tiny window, MARTYN hears the shouts and sees the flashes of photographers, ducks down.

And in his cramped  
compartment, BEN out at  
the PHOTGRAPHERS  
through the tiny window.  
The flashes of the  
cameras. It excites him.



The PRISON van drives  
away.

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SIMON and ANN-MARIE  
heading back to the car.  
ANN-MARIE is furtive,  
glancing around, edgy.

ANN-MARIE

girls  
bloody car, Simon?

. Where is the

SIMON

A beat.

You know you

He puts his hand on her  
back and ANN-MARIE  
shakes it off angrily,  
stalks away. With  
SIMON, a sudden surge  
of hurt and anger.

On ANN-MARIE.





MARTYN breathes out minimally. BEN stares at LIZ.

That, that just that I as good as it was.

that My memory is not

Music In:  
10:14:38

On OLIVER as he hands one of his TEAM a note  
SHIT!

TIM (O.O.V)  
Thank you, Mrs Zettl.

On the NOTE.

LIZ (O.O.V)  
Thank you.

LIZ looks over at MARTYN with a sad smile. MARTYN glances up at her and what we see is sorrow. Something lost. He liked her too.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Scene:  
10:14:55

Through the small window in the door we see NATALIE comforting a sobbing LIZ.

LIZ (O.S)  
Oh God.

\_\_\_\_\_  
**OUTSIDE MARTYN'S**  
\_\_\_\_\_

Scene:  
10:15:02

Through the spy hole we see MARTYN on the bed eating his lunch, hunched over.









TIM  
What did you do the rest of that day and the  
night Peter Farquhar died?

MARTYN  
I just went to the pub with friends.

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FLASHBACK: MARTYN  
at the bar doing shots  
with friends.

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Back with MARTYN.

Drank too much-

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FLASHBACK: MARTYN  
does more shots.

MARTYN in the toilets  
throwing up.

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Back CLOSE on  
MARTYN. His wet eyes.  
His raw skin.

TIM (O.O.V)  
And when you discovered Peter Farquhar was

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Scene:  
10:19:48

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The minute the car parks,  
the REPORTERS  
descend on him. SIMON  
gets out, heads to the  
house, the rattle of the  
camera as a  
photographer takes  
photos and the  
REPORTERS keep pace.

WOMAN REPORTER (O.O.V)  
Mr Blake? Simon? Gabrielle Aide, Daily Mail.  
Just w  
Ben Field?

SIMON  
My family are in there. Pricks!

WOMAN REPORTER  
I just wanna talk to Ann-  
for an exclusive interview.  
get her side of the story. I  
what her Aunt got up to!

SIMON opens his front  
door and as he steps in,  
he turns to the  
REPORTERS and  
PHOTOGRAPHERS.

SIMON  
Fuck off.

On SIMON, as he shuts  
the door.

WOMAN REPORTER (O.O.V)  
Ann-Marie?!

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In the living room, the  
curtains are drawn,  
everything dark and  
shaded. The GIRLS  
watch TV. ANN-MARIE  
gets up and heads to  
SIMON as he enters.

WOMAN REPORTER (O.S)  
Tell us about your Auntie Ann and Ben Field!  
Ann-Marie?

SIMON  
How long have they been out there?

ANN-MARIE  
the one on trial.

To the GIRLS.

SIMON  
Hey d  
gone soon. be

To the GIRLS.

Out on SIMON taking off  
his coat.

From SIMON.

---

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DAVID stands. A rustle  
around the court as BEN  
is brought into the  
witness box. A sense of  
PEOPLE shifting in their  
seats. REPORTERS  
craning forward.  
JURORS turning to fresh  
pages in their notebooks.  
This is him. BEN walks  
with the knowledge that  
he is the cynosure of all  
eyes. Once in the witness  
box BEN takes his oath.  
His voice is clear and  
reasonable.

On NATALIE, MARK and  
RICHARD.

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Back with BEN giving  
evidence. CLOSE on



Scene:  
10:27:10

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ANN-MARIE looks through the blinds. A TV plays in the background. SIMON is sat at the dining table when his mobile rings. They look at each other. SIMON answers.

SIMON (INTO MOBILE)  
Hello?

WOMAN REPORTER (THROUGH MOBILE)  
Oh hi, Simon? Err -

SIMON disconnects. It rings again immediately. SIMON turns it off. A moment. The landline starts to ring. They both stare at it. SIMON leaps up from his chair, enough now, enough, he rips the lead of the phone out of the wall. They hiss, voices low because of the girls asleep upstairs.

ANN-MARIE

SIMON

Everything is

Keyed up, driven beyond himself, he punches the wall.

Argh! Argh!

ANN-MARIE  
Oh, well done, yeah, punch a wall, that makes sense.

SIMON  
Shit!

From ANN-MARIE.

**INT. OLIVER'S OFFICE**

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Scene:  
10:28:21

OLIVER, RICHARD,  
MARK.

OLIVER (O.O.V)  
Okay one last time.

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<p>On BEN.</p> <p><b><u>EXT. PETER'S HOUSE</u></b></p> <hr/> <p>FLASHBACK: Manor Park, all dark.</p>	<p>OLIVER How was your fingerprint on the inside of the glass?</p> <p>BEN</p> <p>some other time.</p> <p>OLIVER Why was the glass on the floor?</p> <p>BEN</p> <p>OLIVER (O.O.V) Your defence case is that</p> <p>you did all these things, the drugging, the gaslighting, the defrauding nasty person. An unhappy person who enjoyed lying, who was cruel and deceitful for the pleasure of it, who was an er, what was it? An ironic spectator of his own life, who wanted to be interesting to himself. All your journals, your plans, the raps, the poems, the plots, just thoughts, just words, thinking with a pen in your hand. Not guilty of murder, just nasty, all of this was nothing to do with killing Peter Farquhar and attempting to kill Ann Moore-Martin.</p> <p>BEN</p> <p>OLIVER</p> <p>the agreed facts in mind, with your words to guide us. L last night.</p>	<p>Scene: 10:39:26</p>
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Streetlights and windows

room window glowing, the  
curtains undrawn.

**INT. PETER'S HOUSE.**

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FLASHBACK: PETER

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on OLIVER.

**INT. PETER'S HOUSE.**

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Establishing shot the  
BELL CHIMES.

**EXT. IAN'S CAR. CAR**

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IAN and SUE pull up and  
park in the car park.

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Crowded. All present,  
counsel and legal teams,  
journalists, police, all  
except the JURY and  
ANN



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Nothing special. Nothing unique. And this is it now. The walls. The gates. The locks. The razor wire.

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### **LIZ'S HOUSE**

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LIZ is watching the TV news - MARK is giving a statement. We can see RICHARD and NATALIE in the back of the shot. She has a massive glass of wine.

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CLOSE on MARK giving his statement.

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### **INT. LIZ'S HOUSE**

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Back with LIZ watching the news.

---

BEN sits in his cell. EXTREME CLOSE on his face for a while.

|  
Cut to Black:  
10:55:11  
|  
Scene:  
10:55:15  
|  
Music Out:  
10:55:16

\_\_\_\_\_  
\_\_\_\_\_

Big glass windows. At a table by the window, we see ANN-MARIE and SIMON waiting at a table for 4. They see SUE and IAN arriving and get up.

SIMON (O.S)

\_\_\_\_\_  
\_\_\_\_\_

ANN-MARIE and SIMON stand up, shaking hands with them. Shy smiles all round.

Scene &  
Music In:  
10:55:20

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

A WAITRESS hands out menus.

SIMON  
Thanks.

IAN  
Thank you.

SUE  
Thank you.

SUE and IAN start looking at their menus.  
ANN-

building herself up to speak. SIMON gives her a surreptitious nod.

ANN-MARIE  
I wanted us to all meet.  
want to say.

SUE and IAN put their menus down.

Scene:  
10:55:20

ANN-

-

IAN  
Well so have you-

ANN-MARIE  
No b Peter  
had two years believing a thing that you could

And then I threw a rock and smashed  
everything And you had to find out all  
these... these terrible things that had been  
done.

SUE reaches across and  
takes ANN-  
in hers and holds it tight.  
A long moment, the fierce  
sincerity and certainty of

SUE  
You stopped him, Ann-  
him.

-

eyes. He nods at her.  
You stopped him. SIMON  
puts an arm around her.  
She smiles at him. ANN-  
MARIE places her hand

**EXT. ST MARY'S**

\_\_\_\_\_

Establishing shot.

VICAR (V.O)  
Pale beneath the blaze hung the transparent

**EXT. ST MARY'S**

\_\_\_\_\_

\_\_\_\_\_

On IAN and SUE at  
  
earth and a bunch of  
flowers. Roses.

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POST FACILITY COORDINATOR SAMUEL ALLGOOD  
VFX THE FLYING COLOUR COMPANY  
TITLES NANOOK STUDIOS

FOLEY ARTISTS LOUISE BROWN  
MELTEM BAYTOK  
FOLEY MIXER JAMIE TALBUTT  
FOLEY EDITOR HELEN FAULKNER  
DIALOGUE EDITOR JAMIE CAPLE  
SOUND EFFECTS EDITOR FREYJA ELSY  
SUPERVISING SOUND EDITOR DOUG SINCLAIR  
RE-RECORDING MIXER NEIL COLLYMORE

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