## OPEN TO BLACK SCREEN:

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# $! " \# \$ \% ( ( ' ! ) \% ) \% + \# ), -\% ' .\% , /\$ , . ) * 0, \% \\1, ), \# 1 2 " \Re * .\$ , 10*, ! ) \% \# . -\% 45 + (*) ", -\% \\\# 2 2 ' 5 .\$ ) \Re ! * \$ " \% ) ' 6, \% ) 2, ., ) \% 21, \# \$, -\% \& ' 1\% \\- 1 \# 6 \# \$ * 2\% 45 14 ' ), ) \%$

## EXT. COURT CAR PARK - DAY

IAN gets out of his car.

CUT TO:

#### <u>EXT. / INT. BLAKE CAR</u> / <u>COURT CAR PARK -</u> DAY

IAN and SUE, smartly dressed, peer at the instructions on the pay and display. They are both taut and pale with the weight of the day, the weight of it all.

Behind them, we see the BLAKE car drive in and ANN-MARIE in the passenger seat, whitefaced looking out at them.

JUMP CUT TO:

ANN-MARIE steps out of the car and glances over at IAN and SUE. SIMON exits the car tension ringing from him.

\$

CUT TO:

INT. PRISON VAN - DAY		 Scene: 10:00:39
BEN steps up into the van and is shown into a cramped compartment.	4*1*'\ <b>-&amp;41</b> )#//\	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	&2 ' #&1% ' & 3 / #1\$%	Credits In:
MARTYN.	& - & 1 2 & \\ ' * * !	10:00:48
From BEN.	6)1%6&#/)+%\$-#!''%</td><td>  Credit In: 10:00:53</td></tr><tr><td>CUT TO:</td><td></td><td></td></tr><tr><td><u>EXT. OXFORD. ROAD /</u> <u>OXFORD CROWN</u> <u>COURT - DAY</u></td><td></td><td>  Scene: 10:00:54  </td></tr><tr><td>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</td><td></td><td></td></tr><tr><td>Smith. OLIVER approaches the court house.</td><td>7 * 1 & ! '' & 1 %& ' #\$% 7& - ) \$%'' & ' 5 1 ) \$\$% & 1 1 &\4 ' #/ / +\</td><td>Credits In: 10:01:00  </td></tr><tr><td>CUT TO:</td><td></td><td></td></tr><tr><td><u>INT. WHITE VAN - DAY</u></td><td></td><td>Scene &</td></tr><tr><td>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.</td><td>.)!)'\\$(//#8&1\ '#45\3&'2)1\ -#4''&)/\\$''&)99)'</td><td>Credits In: 10:01:03              </td></tr><tr><td>CUT TO:</td><td></td><td></td></tr></tbody></table>	

INT. OXFORD CROWN COURT. SERVICE ENTRANCE - DAY		 Scene: 10:01:07   Credit In:
The cage trolleys are wheeled into the court. NATALIE talks on her mobile while she waits with some of the cages.	3#!"\\$")#/&\"&14*45	10:01:08
CUT TO:		
INT. OXFORD CROWN COURT. CORRIDOR - DAY		Scene: 10:01:12
BEN is led down a corridor by PRISON OFFICERS.		
CUT TO:		
INT. OXFORD CROWN COURT. CELLS - DAY		Scene: 10:01:14
MARK waits in the corridor, arms folded. PRISON OFFICERS, dangling with keys, lead MARTYN and BEN into	&12\\&11)\\')#2\\ ):)4(!#8)\\.'*2(4)'\$\\	Credit In: 10:01:15
their cells.	2)')5%3&:% 6'#&1%3 ** 2\$	Credits In: 10:01:22
MARTYN has his handcuffs removed watched by TIM MOLONEY QC, 40s,	υ πατη 5 - 2φ	
early 50s, quiet, fair, thoughtful. The responsibility for MARTYN weighs heavy on him.		
BEN looks back at MARK as they remove his handcuffs.	):)4(!#8)%.'*2(4)'\$% \$&'&''\.'')/.\$ \$&(/\\2#66	 Credits In: 10:01:28     

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.

CUT TO:

INT. OXFORD CROWN COURT. FAMILY ROOM - DAY

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.

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

From IAN.

On BEN.

PRISON OFFICER 2 (0.0.V)

MARTYN and BEN wait.

CUT TO:

INT. OXFORD CROWN COURT. FAMILY ROOM - DAY

The door opens and MARK enters, they all look up.

On SIMON and ANN-MARIE.

A moment, IAN does know that but still, it

.

\$

IAN heads out. SUE follows, a little look to NATALIE.

To SIMON.

SIMON nods.

On ANN-MARIE.

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.

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CUT TO:		
INT. OXFORD CROWN COURT. BEN'S CELL - DAY		Scene: 10:08:48
BEN reads.		
CUT TO:		
INT. OXFORD CROWN COURT. FAMILY ROOM - DAY		Scene: 10:08:52
CLOSE on ANN-MARIE.		
CUT TO:		
INT. OXFORD CROWN COURT. CORRIDOR - DAY		Scene: 10:08:57
An USHER leads ANN- MARIE to the court room. SIMON and NATALIE follow.		
CUT TO:		
INT. COURT ROOM - DAY - CONTINUOUS		 Scene: 10:09:11
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.	SWEENEY (O.O.V) Please bring in the defendants.	
CUT TO:		
INT. OXFORD CROWN COURT. CORRIDOR OUTSIDE BEN'S CELL - DAY		 Scene: 10:09:29   

		1
	ANN-MARIE They stopped. She picked up.	
CUT TO:		
INT. ROOM. RESPITE NURSING HOME - DAY / FLASHBACK		Scene: 10:11:20
FLASHBACK: ANN is propped up against pillows. She takes ANN- MA hand in hers.		
CUT TO:		
INT.ANN- <b>MARIE'S CAR.</b> COUNTRY ROAD - NIGHT / FLASHBACK		Scene: 10:11:23
FLASHBACK: ANN- MARIE sits in a dark car, her eyes filling with tears, she weeps.		
CUT BACK TO:		
INT. COURT ROOM - DAY		Scene: 10:11:26
Back with ANN-MARIE.	ANN-MARIE But coming to terms with what had happened. It was agony for her.	
BEN on the other side of the screen, he watches the blank blue material. ANN- beyond it.	by him. She was tortured by it.	Music In: 10:11:39          
CUT TO:		
INT. OXFORD CROWN COURT. CORRIDOR - DAY		Scene: 10:11:52
BEN and MARTYN are led out the back of the court building.		 Music Out: 10:11:55   

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## CUT TO:

## EXT. OXFORD CROWN COURT - DAY -CONTINUOUS

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.

CUT TO:

INT. PRISON VAN -DAY- CONTINUOUS

BEN is shut into his cramped compartment.

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

CUT TO:

EXT. OXFORD CROWN COURT - DAY

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

CUT TO:

INT. PRISON VAN - DAY - CONTINUOUS

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.

CUT TO:

EXT. OXFORD CROWN COURT - DAY -CONTINUOUS

The PRISON van drives away.

CUT TO:

## EXT. CAR PARK - DAY

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)			
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.	Thank you.			
CUT TO:				
INT. OXFORD CROWN COURT. CORRIDOR OUTSIDE FAMILY ROOM - DAY				 Scene: 10:14:55   
Through the small window in the door we see NATALIE comforting a sobbing LIZ.	LIZ (O.S) Oh God.			
CUT TO:				
INT. OXFORD CROWN COURT. CORRIDOR OUTSIDE MARTYN'S CELL - DAY				Scene: 10:15:02
Through the spy hole we see MARTYN on the bed eating his lunch, hunched over.				
CUT TO:				

CUT TO:

On IAN and SUE.

On IAN and SUE.

On NATALIE, MARK and RICHARD.

On THE JURY.

On BEN.

A shift round the court. TIM looks over at the JURY. On BEN and then on MARTYN.

CUT TO:

INT. PETER'S HOUSE. SPARE BEDROOM -NIGHT / FLASHBACK 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.

CUT TO:

<u>EXT. PUB - NIGHT /</u> <u>FLASHBACK</u>

FLASHBACK: MARTYN at the bar doing shots with friends.

CUT BACK TO:

INT. COURT ROOM -DAY

Back with MARTYN.

Drank too much-

CUT TO:

EXT. PUB/ PUB TOILETS - NIGHT / FLASHBACK

FLASHBACK: MARTYN does more shots.

JUMP CUT TO:

MARTYN in the toilets throwing up.

## CUT BACK TO:

## INT. COURT ROOM -DAY

Back CLOSE onMARTYN. His wet eyes.TIM (O.O.V)His raw skin.And when you discovered Peter Farquhar was

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## EXT. BLAKE HOUSE – DAY - CONTINUOUS

The minute the car parks, the REPORTERS descend on him. SIMON gets out, heads to the house, the rattle of the camera as a	WOMAN REPORTER (O.O.V) Mr Blake? Simon? Gabrielle Aide, Daily Mail. Just w Ben Field?
photographer takes photos and the REORTERS keep pace.	SIMON My family are in there. Pricks!
SIMON opens his front	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!
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?!
CUT TO:	
INT. BLAKE HOUSE. LIVINGROOM / HALLWAY – DAY - CONTINUOUS	
In the living room, the curtains are drawn, everything dark and shaded. The GIRLS watch TV. ANN-MARIE	WOMAN REPORTER (O.S) Tell us about your Auntie Ann and Ben Field! Ann-Marie?
gets up and heads to SIMON as he enters.	SIMON How long have they been out there?
	ANN-MARIE
	the one on trial.
To the GIRLS.	SIMON Hey d be gone soon.

\$

Scene: 10:19:48 To the GIRLS.

Out on SIMON taking off his coat.

## From SIMON.

CUT TO:

## INT. COURT ROOM -DAY

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.

CUT TO:

INT. COURT ROOM -DAY

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## INT. COURT ROOM -DAY

Back with BEN giving evidence. CLOSE on

<u>INT. BLAKES HOUSE.</u> <u>KITCHEN / DINING</u> <u>ROOM - NIGHT</u>		Scene: 10:27:10
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?	
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	WOMAN REPORTER (THROUGH MOBILE) Oh hi, Simon? Err -	
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.		
CUT TO:		
<u>INT. OLIVER'S OFFICE -</u> <u>NIGHT</u>		Scene: 10:28:21

OLIVER, RICHARD, MARK. OLIVER (O.O.V) Okay one last time.

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	OLIVER How was your fingerprint on the inside of the glass?	
	BEN	
	some other time.	
	OLIVER Why was the glass on the floor?	
	BEN	
On BEN.	OLIVER (O.O.V) Your defence case is that	
	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. BEN OLIVER	
	the agreed facts in mind, with your words to	
	guide us. L last night.	
CUT TO:		
EXT. PETER'S HOUSE - NIGHT / FLASHBACK		Scene: 10:39:26
FLASHBACK: Manor Park, all dark.		

### Streetlights and windows

room window glowing, the curtains undrawn.

CUT TO:

### INT. PETER'S HOUSE. SPARE ROOM - NIGHT / FLASHBACK

FLASHBACK: PETER

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on OLIVER.

CUT TO:

### INT. PETER'S HOUSE. LIVING ROOM - NIGHT / FLASHBACK

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Establishing shot the BELL CHIMES.

CUT TO:

## EXT. IAN'S CAR. CAR PARK - DAY

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

CUT TO:

INT. COURT ROOM -DAY

Crowded. All present, counsel and legal teams, journalists, police, all except the JURY and ANN ! "#\$%&' ("\$) \* + + , - . + #-(\$-

# EXT. PARK -

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

### CUT TO:

### INT. LIZ'S HOUSE - DAY

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.

CUT TO:

EXT. POLICE STATION -DAY

CLOSE on MARK giving his statement.

CUT BACK TO:

## INT. LIZ'S HOUSE - DAY

Back with LIZ watching the news.

CUT TO:

INT. PRISON. - DAY

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

CUT TO BLACK:		 Cut to Black: 10:55:11 
<u>EXT. RESTAURANT -</u> DAY		Scene: 10:55:15
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)	Music Out: 10:55:16
CUT TO:		
INT. RESTAURANT - DAY - CONTINUOUS		Scene & Music In: 10:55:20
ANN-MARIE and SIMON stand up, shaking hands with them. Shy smiles all round.		10.33.20       
CUT TO:		
<u>INT. RESTAURANT -</u> DAY - MOMENTS LATER		Scene: 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.		
SUE and IAN put their menus down.	ANN-MARIE I wanted us to all meet. I want to say.	

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 ANNin hers and holds it tight. A long moment, the fierce sincerity and certainty of

SUE You stopped him, Annhim.

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

CUT TO:

### EXT. ST MARY'S STOWE - DAY

Establishing shot.

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

CUT TO:

#### <u>EXT. ST MARY'S</u> STOWE. GRAVEYARD -DAY

On IAN and SUE at

earth and a bunch of flowers. Roses.

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SAMUEL ALLGOOD THE FLYING COLOUR COMPANY NANOOK STUDIOS
LOUISE BROWN MELTEM BAYTOK
JAMIE TALBUTT
HELEN FAULKNER
JAMIE CAPLE
FREYJA ELSY

FOR WILD MERCURY PRODUCTIONS

SUPERVISING SOUND EDITOR RE-RECORDING MIXER NEIL COLLYMORE

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