

**Production Office:** 

## YVONNE [ V/ O]

TO BLACK. [ END TI TLES]

## 6 INT. OLD BAILEY - COURTROOM. DAY 35.

6

PRICE in the swing of questioning JOHNS.

PRI CE

Ser geant Johns, how long have you been part of the security team of the Estate of the Palace of West minster?

**JOHNS** 

Just over three years now. Thirty eight months, to be exact.

PRI CE

The man we have in the dock here, Mr Costley, do you know him?

**JOHNS** 

Yes, I've worked with him throughout my time with the Estate.

PRI CE

On a daily basis?

**JOHNS** 

That's correct.

YVONNE notes that JOHNS continues to address PRICE -- she doesn't look over at COSTLEY at all.

PRI CE

Would you mind describing to the court Mark Costley's responsibilities as a security advisor, so far as you understand them?

JOHNS

Certainly. It was his job to, er, ensure compliance ... Health and Safety, arrangements for any special events, checking the duty log, supervising shifts for the CCTV monitoring crews, that sort of thing.

PRI CE

He was a bureaucrat, essentially?

3

6

JOHNS

Sorry. I'm not really sure what you mean ...

PRI CE

If something went wrong, if there was an incident of some kind -- would it be Mark Costley running down the corridor, or would he be filling in a form?

**JOHNS** 

Filling in a form

PRI CE

Thank you. He had a position of some responsibility, by the sound?

**JOHNS** 

It's a key job. He was crucial to the running of security ops at the Estate.

PRICE looks down at her notes for a few beats, creating an expectation that she's going to say something significant. YVONNE is aware of COSTLEY shifting forward in his seat: instead of just his hands and knees and feet, she can see him in profile. JOHNS still hasn't looked his way.

PRI CE

Was Mr Costley good at his job, Sergeant Johns?

**JOHNS** 

Yes, he was, on the whole. [BEAT] He was very reliable. Efficient.

PRI CE

During the time you worked together until he was arrested, did you have any cause to think Mark Costley might be suffering from a psychological disorder?

**JOHNS** 

No, I did not.

BONNARD hovers for an objection, affecting the wording of PRICE'S next question.

PRI CE

Did your colleague display any behaviour that led to concerns that he might be unstable psychologically? 6 CONTINUED:

JOHNS

No. He did everything he was required to do. He was ... normal.

PRI CE

'Normal'?

**JOHNS** 

To talk to, the way he acted.

PRI CE

Were you aware of any change in what you describe as his normal behaviour in the days before the killing of George Selway on March 12th this year? If you can recall?

**JOHNS** 

I can't remember any change. He seemed the way he always did.

PRI CE

What about prior to that? In November of the previous year, when Yvonne Carmichael told Mark Costley she'd been raped. Did you observe a change in your colleague Mark Costley then?

**JOHNS** 

No.

PRI CE

Are you confident you can remember accurately that far back, Sergeant Johns?

JOHNS

Yes. I don't remember any change what soever. He was just Mark.

TRANSITI ON TO.

7 INT. OLD BAILEY - COURTROOM. DAY 35.

7

BONNARD cross-examines JOHNS. <u>A beat as YVONNE notes that only SUSANNAH is in the visitor's gallery -- GARY'S place is vacant.</u>

BONNARD'S ball-of-the-feet energy in contrast to PRICE'S almost languid authority.

## 7 CONTINUED:

#### BONNARD

Sergeant Johns, you've told the Court that you saw no change in Mark Costley's behaviour in November of last year, is that correct?

**JOHNS** 

Yes.

#### **BONNARD**

That's not strictly true, is it?
[JOHNS' EXPRESSION -- WHAT'S THIS
ABOUT?] In respect of Mark
Costley's behaviour to was
there a change in November last
year?

**JOHNS** 

[FUDGING] Not really. I don't think so.

## **BONNARD**

Isn't it the case that during
November into December of last year
the two of you had had a shortlived relationship which ended
acrimoniously?

General interest at this from the Jury -- and specific interest from YVONNE.

JOHNS

[DEFINITE] No. That's completely untrue.

BONNARD

Which bit? That you and Mr Costley had been in a relationship, or that it was over?

**JOHNS** 

It wasn't a relationship. Not -- I wouldn't describe it like that at all.

BONNARD

How would you describe it?

JOHNS

[BEAT. RELUCTANT] I don't know. I would say ... Mark propositioned me.

For the first time, JOHNS shoots an involuntary, rattled look at COSTLEY -- who doesn't meet her eye.

BONNARD takes her time. YVONNE taking it all in. The jury alert, marking the change in atmosphere. KATE COSTLEY shaken.

**BONNARD** 

Had he 'propositioned' you prior to this, Sergeant?

JOHNS

No.

CONTI NUED:

**BONNARD** 

So this marked a change in his behaviour towards you, then, in November of last year?

JOHNS

[RATTLED] | suppose so. [BEAT] | thought you meant like [his general behaviour] --

BONNARD

[CUTTING HER OFF] You went for drinks after work with Mr Costley on, I believe, three or four occasi ons.

JOHNS

Not that many. Once or twice.

**BONNARD** 

Which was it? Once, or twice?

JOHNS

Twice, maybe.

BONNARD

On really. My information is that it was at least three times... On the last of these occasions, in early December of last year, you and Mr Costley had intimate contact in a Westminster pub called the Bull and Keg. Isn't that right?

**JOHNS** 

[FORCEFUL] Firstly, the first occasion we went out was with a group of people. So I would call it twice. Secondly, the contact you're referring to was initiated by him and I told him to stop.

BONNARD

Immediately? [JOHNS DOESN'T REPLY] Did you ask Mr Costley to stop immediately, Sergeant Johns?

7

JOHNS

No, not immediately.

The JURY [and YVONNE!] is transfixed. The note-takers among them have taken it up a notch.

#### BONNARD

After around an hour, you and Mr Costley left the pub together and walked to the Tube, where you parted amicably enough for a brief embrace, captured on CCTV. So perhaps you can take us through exactly what happened between the two of you before that, in the Bull and Keg?

BONNARD'S coolness contrasted with JOHN'S increasing agitation. YVONNE absorbing all this.

**JOHNS** 

[BEAT] We'd had a few drinks and Mark, Mr Costley had his hand on my knee. It was making me uncomf or table.

BONNARD

Just having his hand on your knee?

**JOHNS** 

[MORTIFIED] No . . .

## **BONNARD**

Sergeant, I have no wish to embarrass you, but I suggest you and Mr Costley had been drinking together since around 6pm He had his hand on your knee beneath the table -- you were being surreptitious because a group of colleagues were also in the pub -and at some point he moved his hand beneath your skirt, down your tights and into your underwear and proceeded, I believe the appropriate colloquialismis, to finger you. Isn't that right?

ANGLE ON: KATE COSTLEY struggles her way out of the public gallery, distraught. COSTLEY guards his reaction.

PRI CE

My Lord, I fail to see how this is in any way necessary --

7

## 7 CONTINUED:

BONNARD

Seeking to establish the fitness of this witness to assess the defendant's mental state, My Lord

JUDGE

I'll allow this question but move on swiftly please Ms Bonnard.

**BONNARD** 

Did Mr Costley insert his fingers into your vagina, Sergeant Johns?

JOHNS

[MORTIFIED] Yes.

**BONNARD** 

Did you prevent him from doing so, or object in any way?

JOHNS

Not at the time, no.

BONNARD

In other words, you and Mark Costley had intimate sexual contact, did you not? Which in many people's eyes constitutes a relationship?

ANGLE ON: A quick go-around of reactions on the JURY. One, a YOUNG MAN [a previous fidgeter], is embarrassed and snickering, which sets off a YOUNG WOMAN near him. A couple of the other WOMEN and an OLDER MAN look openly shocked. A WOMAN close to YVONNE'S age is looking at JOHNS with sympathy, seeing her reduced. Because she is, and is painfully flustered and upset, despite trying to maintain her self-control. YVONNE feels every moment of this for her.

JOHNS

[BEAT, SUBDUED] I told him that I didn't like it.

**BONNARD** 

Was this in the pub?

**JOHNS** 

No. The next day, at work. It was embarrassing.

She shoots another involuntary look at COSTLEY ... a vulnerable, searing beat of 'how could you?'

7 CONTINUED:

JOHNS (CONT'D)

I told him I wasn't interested and after that he made it clear he was giving me the cold shoulder. Things got a bit hostile on his part actually, he started ignoring me in meetings and so on. He made it really difficult.

BONNARD lets this settle.

## **BONNARD**

So when you told the Court that Mr Costley 'was just Mark' in both November of last year, when Yvonne Carmichael sought his advice following her rape by George Selway, and in the days immediately preceding the killing of George Selway, did his 'normal' pattern of behaviour include both the sexual advances towards you and the 'difficult' professional behaviour?

#### JOHNS

I just meant, day to day -- it was nothing I couldn't handle ...

#### BONNARD

Is being fingered by a colleague in the pub 'normal' as far as you're concerned, Sergeant?

**JOHNS** 

No! [TOTALLY HUM LIATED] Of course it isn't.

#### BONNARD

[TRIUMPHANT] No further questions for this witness, my Lord.

So now it's ROBERT'S turn. Standing.

## **ROBERT**

No questions, My Lord.

We stay on YVONNE, digesting all this as JOHNS leaves the witness stand. Many eyes on JOHNS, disapproving, wondering. [COSTLEY staring ahead, impassive].

YVONNE [ V/ O]

7 CONTINUED:

7

SUSANNAH shoots YVONNE a look -- SUSANNAH reacting to how unsavoury she thinks COSTLEY is, and feeling sorry for JOHNS. YVONNE looks away.

YVONNE [V/O] (CONT'D)

PRI CF

Calling Dr Frederick Sanderson next, my Lord.

CUT TO:

8 INT. OLD BAILEY - COURTROOM. DAY 35.

8

PRICE interviews expert witness DR SANDERSON [40s]. SANDERSON exudes irascible authority.

PRI CE

Dr Sanderson, can you tell the jury what you do?

SANDERSON

I'm a consultant forensic psychiatrist, and I have been practising as such for the last twenty three years.

PRI CE

You conducted an assessment of Mark Costley while he was on remand, is that correct?

SANDERSON

That's correct.

PRI CE

[RECEDING INTO BACKGROUND] Before we go into detail about your examination would you mind telling us the clinical definition of a personality disorder?

CUT TO:

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

9

BACK TO:

11

10 <u>INT. OLD BAILEY - COURTROOM. DAY 35.</u>

10

SANDERSON [ BACKGROUND] [

]

PRI CE

Dr Sanderson, having examined Mark Costley, do you assess him as suffering a personality disorder?

SANDERSON

I do not.

PRI CE

Why is that?

SANDERSON

An individual with a personality disorder would not possess Mr Costley's solid work record, for one, or his complete lack of psychiatric history.

(MORE)

It's also extremely unlikely for a personality-disordered individual to hold down a stable marriage, let alone a career in the civil service.

We're reminded, through a glance from COSTLEY, of KATE COSTLEY'S absence from court ...

SANDERSON (CONT'D)

And setting all that aside, during my assessment Mr Costley didn't display any of the signs or symptoms of a personality disorder.

PRI CE

What would those be? The 'signs or symptoms'?

SANDERSON

Emotional instability, lack of individual identity, inability to benefit from delayed gratification...

PRI CE

Thank you Dr Sanderson. So to be clear, during your examination, Mr Costley displayed none of these?

SANDERSON

He did not.

PRI CE

In your professional opinion, as a psychiatrist, as you say, of twenty three years standing, is Mark

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10 CONTI NUED: 10

[SANDERSON getting down from the witness stand/leaving court.]

CUT TO:

11 INT. OLD BAILEY - COURTROOM. DAY 35.

11

DI CLEVELAND in the stand, questioned by PRICE. YVONNE watching, trying to reassemble her shattered inner world.

YVONNE [ V/ O]

PRICE
[BACKGROUND/UNHEARD] Coming now to previous offences on file?

CLEVELAND
Yes ... In 2005, Mark Costley
pleaded guilty to the charge of
assault occasioning actual bodily
harm

PRICE
Thank you, Detective Inspector
Cleveland.

Hearing about this has quite an impact on the Jury. And YVONNE. BONNARD on tenterhooks, ready to object if PRICE says more. PRICE lets it linger.

PRICE (CONT'D)
That concludes the case for the Crown, my Lord.

CUT TO:

12 INT. OLD BAILEY - HOLDING CELL/ CORRIDOR. DAY 35.

12

YVONNE waits with EL and her CUSTODY OFFICER as COSTLEY passes with CUSTODY OFFICER, on the way to his prison van

YVONNE [ V/ O]

CUT TO:

13 <u>INT. HOLLOWAY PRISON - SIDE ROOM/ YVONNE'S HOUSE - KITCHEN.13</u> NIGHT 35.

Later. YVONNE conducts a supervised phone call with GARY. [INTERCUTTING BETWEEN YVONNE IN PRISON AND GARY AT HOME]:

YVONNE

Really?

ROBERT

Well, Mr Costley won't be going in the box, since they're running diminished. Any breakfast today?

**YVONNE** 

A bite or two. [BEAT] The assault the prosecution mentioned yesterday, that Mark was charged with -- do you know the details?

**ROBERT** 

He attacked a man who was chatting up his wife outside a restaurant, I believe -- broke his jaw. His defence managed to limit the admission, so the jury doesn't know that. Still, it won't exactly have improved their opinion of him, hearing he has a conviction.

YVONNE ponders this.

YVONNE

Do you think they believe it was murder?

ROBERT

In my experience it's never a good idea to try and second guess the way a jury's thinking. But hopefully the defence psychiatrist will make them forget Dr Sanderson and decide Mr Costley's mad, rather than bad. Not that we're relying on his defence, you understand.

YVONNE

It would help, though. Diminished responsibility. Manslaughter.

**ROBERT** 

It would certainly help.

On YVONNE.

CUT TO:

**OMI TTED** 

Everything as before [but still no KATE COSTLEY in the public gallery -- GARY isn't there either, though this won't be marked at this moment]. BONNARD stands to open the defence case. YVONNE'S peripheral view of COSTLEY.

YVONNE [ V/ O]

DR SADIQ
When I examined Mark Costley he displayed very highly developed coping mechanisms, considering the situation he was in - the stress he was under.

BONNARD

23 CONTI NUED:

23

## BONNARD

For give me Doctor -- would you mind putting that in layperson's terms?

23

There's a little reprimend in this, as though BONNARD has briefed her not to use jargon and she's forgotten. It earns a look from COSTLEY.

## DR SADIQ

Sorry. Patients like Mr Costley, they make themselves the hero of their own story? Almost like they're in a film or a book? As though they're watching themselves as the main character.

## **BONNARD**

So to be clear, for someone in this state, using made-up stories about themselves would be their way of coping with daily life?

DR SADIQ

Precisely, yes.

#### **BONNARD**

And to other people this tendency to make up stories, could it make the sufferer seem merely ... a bit of a fant asist?

This hits home to some JURY MEMBERS. Looks to COSTLEY.

## DR SADIQ

It could look like that on the out si de, yes.

## **BONNARD**

But it would represent an abnormality of mental functioning, is that correct?

DR SADIQ

That's correct.

## BONNARD

What happens, Dr Sadiq, when someone suffering from this type of disorder is put in an unusually stressful situation?

## DR SADIQ

Yes, well, if their sense of safety is challenged -- by the loss of their stable environment? (MORE)

23 CONTINUED:

DR SADIQ (CONT'D)T'D)

They decompensate.

BONNARD

What does that mean, 'decompensate'?

DR SADIQ

... act oddly, if you like. They might then start showing chaotic behaviour, disturbed behaviour, violent or self-destructive tendencies.

BONNARD

Vi ol ent, you say?

DR SADIQ

Yes. They might lash out, lose control completely.

BONNARD lets this settle a moment.

**BONNARD** 

And in an altercation such as we can assume took place between George Selway and Mark Costley --

PRI CE

Objection --

JUDGE

Ms Bonnard --

BONNARD

My Lord. [REGROUPING] To be clear, Doctor Sadiq, with a personality disordered individual of the type you're describing, could an argument or a physical threat substantially impair their ability to keep a grip on what a reasonable response might be?

DR SADIQ

I think so. Yes.

BONNARD

So their abnormality of mental functioning would, in this situation affect their ability to exercise self-control?

DR SADIQ

Yes it would.

## BONNARD

23 CONTINUED:

23

On COSTLEY, the JURY looking at him BONNARD sits, pleased with the impact this is having. ROBERT stands.

ROBERT

No questions for the witness, my Lord.

CUT TO:

## 24 INT. OLD BAILEY - COURTROOM. DAY 36.

24

PRICE rises to cross-examine DR SADIQ, who looks nervous at the prospect.

Movement from up in the public gallery catches YVONNE'S eye -- she sees GARY entering. Her face lights up as she sees him -- relief.

We see [YVONNE doesn't]: COSTLEY clocking this on her face -- a look from him up to GARY.

PRI CE

Dr Sadiq, this theory of yours, about so-called high-functioning personality disorders, am I correct in saying it formed the basis of your PhD thesis, at Kingston University?

DR SADIQ

Yes, that's right.

PRI CE

So would it be fair to say it's your pet theory?

SADIQ, sensing some line of attack, is wrong-footed by this -glances over at BONNARD for guidance, which makes her look uncertain. BONNARD tries to urge her on, silently. But there's a compromising pause.

DR SADIQ

[UNCERTAIN] Well, in a way ... it's certainly a theory l've done a great deal of work on, it ... it explains a lot, in my opinion?

PRI CE

Indeed. But isn't it the case your theory is countered by the recognized diagnostic cat egorisation systems used in psychiatry?

DR SADIQ

[BEAT] Well. [BEAT] I wouldn't say countered ...

## PRI CE

For instance, the Worldwide Disease Classification Index... Is 'high-functioning personality disorder' included in the current manual Dr Sadig?

## DR SADIQ

[FAZED BEAT] It ... it isn't in WDCl 10 but we're hoping by the WDCl 11 comes out it'll be included ...

## PRI CE

No doubt. But does 'highfunctioning personality disorder' appear anywhere in this highly respected reference work?

## DR SADIQ

Um... it isn't yet classified as a separate disorder in the WDCI. But in WDCI 11 the intention is to move to a spectrum based approach to

APPLE TREE YARD EP. 4 - 09. 03. 16 - LI LAC PAGES 22A CONTI NUED:

 $\begin{array}{ccc} & \text{DR SADI Q} \\ \text{Yes, that's right.} \end{array}$ 

24

## YVONNE [ V/ O]

PRI CE

'I find no clinical evidence that the so-called high functioning individual is able to disguise traits such as compulsivity or ant agonism from family members or medical professionals...

ANGLE ON:

Some Jury members scribbling notes.

ANGLE ON:

COSTLEY looking dismayed, glancing at BONNARD.

SADI Q

[AGITATED] They're missing the fundamental point of my thesis, which is that personality isn't a binary concept but a spectrum --

SADI Q

There's a group of individuals like Mr Costley with significant personality pathology which may fall short of the current diagnosis of personality disorder, but [these people have significant problems] --

PRICE Fall short. Indeed.

YVONNE [V/O]

PRICE sits. BONNARD stands, adjusts her wig [her only 'tell' about being under stress].

COSTLEY looks hopeless, almost surprised by how comprehensively his defence has been blown out of the water. YVONNE aware of this.

BONNARD My Lord. [BEAT] That concludes the case for the defence.

YVONNE [ V/ O]

24

#### JUDGE

I suggest we take the opportunity of this break in proceedings to adjourn, slightly early. [TO THE JURY] May I remind you, it's more important than ever you don't discuss any aspect of this case, either in person or through social media.

As everyone starts to disperse -- slight 'school's out' at mosphere -- YVONNE looks up at the gallery again. GARY smiles, mouths 'a boy', makes a cradling gesture. YVONNE'S face lights up in joy and relief, total surprise -- entirely distracted from the business of the court. GARY'S face is soft with delight and love. A big moment between them

## ANGLE ON:

We see part of this through COSTLEY'S POV: A decision.

#### ANGLE ON:

YVONNE as she moves excitedly out of the dock to the door -- she can't wait to leave and find out more. Tapping on the glass of the dock behind her. She turns and sees COSTLEY, behind the glass [ie, still in the dock], tapping to get BONNARD'S attention [BONNARD talking to a N'S JUNI OR]. He points, mouths, indicates he wants to speak to BONNARD.

# BONNARD [BACKGROUND] I'll be down to see you in a minute ...

And then, for a beat, COSTLEY looks straight at YVONNE, in a way he's been avoiding for the whole trial. It's a look that goes through her, but she's the first to turn away. Other things on her mind.

We see COSTLEY is still looking at the door, now empty of YVONNE.

CUT TO:

## 25 <u>INT. HOLLOWAY PRISON - VISITORS' ROOM. LATE DAY 36.</u>

25

YVONNE has a supervised visit from GARY. Both quite excited and emotional.

## YVONNE

25 CONTI NUED:

25

**GARY** 

Yeah. It's important though. I've been thinking about it. No more secrets. Nowhere we can't go together. That's how this all happened in the first place, and I'm just -- I wish you'd trusted me with it.

YVONNE

... I'm sorry.

Her very last chance to tell him about COSTLEY.

YVONNE (CONT'D)

[BEAT] Ckay.

The meeting's at an end -- indicated by CUSTODY OFFICER. GARY rises to go. On YVONNE. So alone.

CUT TO:

## 26 EXT. YVONNE'S HOUSE - GARAGE AREA. NI GHT 36.

26

GARY gets out of the car, weary, approaches the house. Stops short as he sees ROSA, sitting on the doorstep [checking her phone, sense she's been waiting]. GARY'S surprise -- not expecting her.

ROSA

Hey.

**GARY** 

[WEARY] This isn't a good idea ...

**ROSA** 

Isn't that up to me?

**GARY** 

Rosa ...

He doesn't have the energy either to argue or engage properly. He unlocks the door and indicates she can come in. They go into the house [GARY looking more like he's going to burst into tears than snog her once the door's closed].

CUT TO:

## 27 INT. OLD BAILEY - COURTROOM. DAY 37.

27

[NEW DAY] Everyone assembled in court, except the JUDGE. COSTLEY as before, head hanging. GARY and SUSANNAH in place in the public gallery, and so is KATE COSTLEY, once more. Also, JAS, who hasn't been in court since the opening day. YVONNE walks to the dock. Resolve and strength in YVONNE --determination to prove her innocence.

YVONNE being questioned by ROBERT. Composed, credible. Making the right impression.

## **ROBERT**

Dr Carmichael, can you give us some idea of the kind of work involved in appearing at a House of Commons Select Committee?

#### YVONNE

It doesn't really involve any extra work, apart from turning up. You're called to answer questions that cover your field.

**ROBERT** 

Your field being ...

YVONNE

The human genome and genetic engineering.

ROBERT

And it was on the last of these occasions that you met Mark Costley?

YVONNE

That is correct.

ROBERT

Can you tell me your impressions of him?

YVONNE

He was pleasant ... knowledgeable. I liked him He gave me a guided tour of the Great Hall of Westminster. [TINY BEAT] The Crypt Chapel.

COSTLEY'S face. YVONNE not looking at him

YVONNE (CONT'D)

We met for coffee a few times. I work -- I worked -- nearby.

ROBERT

Did you meet purely as friends?

YVONNE

Yes. His niece was considering a

[FOR GARY] My own daughter is a scientist. So we talked about that. I gave him some advice.

A little pause from ROBERT.

#### **ROBERT**

Doctor Carmichael. We now have to discuss the events that have led, indirectly, to you being here, in a position you never would have imagined yourself to be in.

A glance up at GARY and SUSANNAH. GARY'S look of compassion. Their conversation the night before [again, a look clocked by COSTLEY]. A deep breath.

TRANSI TI ON TO.

## 32 INT. OLD BAILEY - COURTROOM. DAY 37.

32

Later. It's clear as we move along the expressions of members of the Jury that they're deeply affected [in different ways] by YVONNE'S testimony about the rape. As are GARY and SUSANNAH.

YVONNE is just about holding it together, but finding it increasingly difficult to do so. Very emotional.

## YVONNE

... it didn't seem real, even though it was the most, most shocking thing that's ever happened to me. When he'd ... when it was over, he suggested we share a cab home ... he acted as though it was completely normal. [WONDERING] I did, I got in the cab with him t together, but findos Tc -0

... before it happened to me, I would have found it hard. To understand, I mean. But it seemed so clear. I didn't want -- what he did -- in my life, in my home. I didn't want to sit in my kitchen, having a meal with my husband and wonder ... even two years later, five, whatever, wonder if he was thinking about ... or for him to talk about it, raise it, when I wasn't ready. I wasn't ready. George Sel way had treated me like ... a collection of holes. At least, by not telling Gary I could have control over that one thing.

She's increasingly upset during this speech. When she looks up, one of the Jury members -- an older woman, is in tears. [ie, she's been raped too at some point in her life].

A little pause as YVONNE delves for a tissue. <u>GARY'S reaction.</u> SUSANNAH squeezes his hand.

#### **ROBERT**

[STILL GENTLE] What was your intention when you went to Mr Costley and asked for his advice about George Selway?

YVONNE tries to remain in control. But now the floodgates have opened [all to the good, from the point of view of the Jury's sympathies].

# YVONNE

I just wanted it to stop. The calls. When he -- when George turned up near my house ... I was so fright ened.

**ROBERT** 

To be clear -- did you wish George Selway physical harm?

YVONNE

No.

**ROBERT** 

Did you encourage or urge Mr Mark Costley to kill George Selway?

YVONNE

32 CONTINUED:

32

#### ROBERT

While you were waiting, in the car, were you aware of what was taking place in George Selway's flat?

YVONNE shakes her head, sobbing. All control totally gone.

# JUDGE

I suggest, given the very obvious distress of the witness ... we'll adjourn for a short break.

CUT TO:

# 33 INT. OLD BAILEY - TOILET. DAY 37.

33

YVONNE, under supervision by her CUSTODY OFFICER, splashes her face at the basin, blows her nose, tries to pull herself together.

CUT TO:

# 34 <u>INT. OLD BAILEY - CORRIDOR. DAY 37.</u>

34

EL waiting to take YVONNE and the CUSTODY OFFICER back up to court.

EL

Through the worst of it now, Mrs. Carmichael.

YVONNE is surprised and grateful for this.

CUT TO:

# 35 INT. OLD BAILEY - COURTROOM. DAY 37.

35

BONNARD cross-examines YVONNE, who has regained her composure. All in court as before.

# **BONNARD**

Dr Carmichael, I have no wish to distress you, but could I ask a few more questions about the night you claim you were attacked by the victimin this case?

YVONNE notes 'claim'.

YVONNE

Of course.

BONNARD

Earlier on that day, the day of the party, you were working at home?

That's right.

BONNARD

And you got into your party dress and took the Tube into town, is that correct?

YVONNE

Yes, that's correct.

A tiny little beat from BONNARD. Just enough to unsettle YVONNE.

**BONNARD** 

You have said you were at the party with Mr Selway for some hours, drinking with him, before you went with him up to his secluded office on the fifth floor, an area of the building you knew would be empty at that time of night?

**YVONNE** 

As I said, he mentioned getting some papers from his office.

**BONNARD** 

Yes. And just to establish -earlier, when you were drinking and
smoking with Mr Selway, you were
for a time seated together in a
courtyard in the middle of the
building?

**YVONNE** 

Yes. I wasn't smoking.

**BONNARD** 

You were keeping him company then. And when you were seated together outside, can you recall placing your hand on Mr Selway's knee?

YVONNE

No, I can't.

**BONNARD** 

Can you recall him placing his hand on your knee?

A beat as YVONNE genuinely tries to remember. ROBERT wondering where this is going.

35

#### BONNARD

I'm not talking about the party. [BEAT] Do you recall the occasion when you spent two days with George Selway, a month or so before he was killed?

[Maybe a cut away to PRICE during this questioning -- why is BONNARD doing her job for her?

#### **YVONNE**

You mean when we were interviewing for the junior research position? Of course I remember.

# BONNARD

Good. Then you might also remember telling George Selway in front of a roomful of people you were promiscuous.

# YVONNE

No. Absolutely not. I did no such t hi ng.

#### BONNARD

Really. Did you or did you not describe yourself as 'really easy'?

# YVONNE

That's ridiculous!

# BONNARD

So you do remember. 'I like to pretend I'm classy but I'm really easy' --

#### YVONNE

I was talking about the coffee machine -- he'd brought us cups of coffee --

#### BONNARD

Dr Carmichael, I'm not asking you for the context of the comment, I'm sure you were bantering away with Mr Selway on all manner of subjects, just please answer the question: 'really easy'. Did you use that exact phrase?

#### YVONNE

That's completely absurd. Anything can be taken out of context --

# **BONNARD**

Yes, or no?

You're trying to create a false impression of the kind of relationship we had --

**BONNARD** 

Yes or no?

YVONNE

[ANGUISH] Not in the way you mean!

This cry from the heart shocks everyone.

YVONNE (CONT'D)

[TO JURY] This is why! This is the reason I didn't want it to come to court in the first place!

A beat. BONNARD realises that this outburst on YVONNE'S part has done BONNARD'S line of attack more harm than good. Jury members are looking at BONNARD with some disapproval. ROBERT is clearly pleased. BONNARD gives her fractional adjustment of the wig.

**BONNARD** 

[QUIET] It's not the only reason, is it Dr Carmichael?

A shot across YVONNE'S bows. YVONNE'S first prickle of fear.

YVONNE

I beg your pardon?

**BONNARD** 

Why

[SHE'S ANSWERED THIS ALREADY] Full time, yes. Then part-time until recently.

BONNARD

Of course. But during the eight years you commuted every day? Tube to Piccadilly, then a walk?

YVONNE

Yes.

BONNARD

And lunch hours, coffee breaks, plenty of places to eat around there? Pubs after work and so on?

At this, ROBERT looks to the JUDGE, prepared to object.

BONNARD (CONT' DAnd lunch hot during taroundWit

The Jury reacting with varying degrees of dismay and judgement -- their opinion of YVONNE wholly changed.

# YVONNE [V/O]

YVONNE [BROKEN, INAUDIBLE] Yes.

Yes!

BONNARD

[BEAT] As you went to the party that night, after you had sex with my client, were you wearing underwear?

The final betrayal. YVONNE closes her eyes.

TO BLACK.

# 36 <u>INT. HOLLOWAY PRISON - VISITORS' ROOM. DAY 38.</u>

36

SUSANNAH is visiting YVONNE. Full of conflict and questions and anxious for her. YVONNE battling the humiliation she feels...broken. SUSANNAH gives her time. Deploys her usual persona.

SUSANNAH

Please at least tell me the sex was good.

Raises a smile. Message received: they can go anywhere with this conversation.

SUSANNAH (CONT'D)
[ALL SHE'S BATTLING WITH] Why him though? That's what I don't get ... a man like that?

What can YVONNE say?

YVONNE

He didn't seem -- the way it sounds in court. He made me feel ... [SHE REALISES HOW LAME THIS SOUNDS - 'SPECIAL'? LONG BEAT] If I could have told anyone about, about Mark it would have been you. HMEkmOt I don't get ...

Damage. The damage is done. You saw the jury's faces. I'm going to prison.

# SUSANNAH

[FEEBLE] You don't know that. The trial isn't even over.

# YVONNE

It is for me. Bet the papers are having a field day ... [SUSANNAH'S EXPRESSION CONFIRMS THIS] And Gary's always said, the one thing he can't take is -- humiliation. So.

# SUSANNAH

You didn't think -

You always hold Cary up as some sort of shining star --

SUSANNAH

He's a good man!

YVONNE

Of course he is! He is. You don't think it makes it all so much worse?

SUSANNAH [furtively, because of GUARDS] squeezes YVONNE'S

38

MAY looks at her, exaggerating her movements with the towel, deliberately not answering her.

MAY

Manners, innit.

YVONNE

I already said please.

MAY turns her back on her -- no intention of handing it over.

YVONNE (CONT'D)

Alright... Give. Me. My. Towel.

 $W\!D\!M\!E\!N$  surrounding  $M\!A\!Y$  have 'ooh . . . ' reaction, hoping for a fight.

YVONNE (CONT'D)

I'm not fighting yoù for it.

MAY

For real, cos l'd rinse you, bitch -

YVONNE

You know what ... I'm a human being. And I've had enough. I don't deserve to be here ...

MAY

Innit -

**YVONNE** 

-- I was raped.

[The first time she's owned this word and used it out loud.]

MAY

Join the club, love --

YVONNE

Then you know ... you know. Why make it worse? Don't you think we've all been through enough? Really? Cos everyone's going to screw us, the system's going to screw us and as far as I can see the only thing I'm guilty of -- the only thing I'm really on trial for is being a woman. [BEAT] I have lost everything. So give me my fucking towel.

A beat, then MAY chucks the towel at her. A concession [perhaps influenced by a GUARD hovering].

38 C

Man up, bitch.

38

38 CONTI NUED: 38

On YVONNE. A small victory.

CUT TO:

# 38a INT. OLD BAILEY - COURTROOM. DAY 39.

38a

[NEW DAY] YVONNE stares inscrutably ahead, riding out her humiliation. COSTLEY as he always is, next to her some seats away in the dock. She doesn't look towards him, though he's glancing towards her, trying to assess her state of mind. YVONNE looks across the court and sees SUSANNAH, but not GARY -- ADAM there instead. YVONNE reacts to this. Surprised, moved. [NB: no KATE COSTLEY, no JAS].

PRICE stands to launch into her closing speech.

#### PRI CE

And so, ladies and gentlemen, we come to the end of this trial. The dramatic revelations of the last days have served only to strengthen the prosecution case -- that it is beyond reasonable doubt that Mark Costley and Yvonne Carmichael are both guilty of the murder of George Sel way. The disclosure of a sexual relationship between the codef endants has endorsed the soundness of our argument, that -far from Mr Costley acting alone while suffering an abnormality of the mind -- these two defendants conspired and acted together to kill their victim...

YVONNE'S reaction.

TRANSITION TO.

# 39 INT. OLD BAILEY - COURTROOM. DAY 39.

39

Later. BONNARD is summing up, addressing the Jury. YVONNE still keeping her composure.

#### **BONNARD**

Ladies and gentlemen, it is for you, and you alone to decide if it is more likely than not that Mark Costley's personality disorder affected his ability to exercise self-control at the time of George Selway's death.

(MORE)

(CONTINUED)

It is our case that Mr Costley's already marked tendencies as a fantasist

You have heard Dr Carmichael admit she is a liar. You will recall how she only admitted the truth about her relationship with Mark Costley when cross-examined by me. You may well ask just how manipulative this highly intelligent woman, this is. [BEAT] What is in no doubt is that Yvonne Carmichael told her lover, my client, she had been raped, and later claimed she was being pestered by George Selway. So whose idea was it that they drive to Selway's flat that day? Yvonne Carmichael has admitted that it was idea. Overwrought and disturbed, so entirely did Mark Costley believe in his disordered fantasy of himself as this woman's avenger, her knight in shining armour, that he kept from the police and until very late in the day, this court, the fact that they were lovers, out of a misguided desire to protect her. But tragically, the personality disorder Mr Costley suffered from found its flashpoint at the unbearable moment when he confronted the man he believed to have raped his lover. Ladies and gentlemen: Mark Costley was responsible for the death of George Sel way. But as you have heard, he was not, at the time of that death, responsible for himself. And so, he cannot be responsible for George Selway's murder.

On COSTLEY, as BONNARD sits.

Ceemen: Mark 656.52

40

# ROBERT (CONT'D)

Dr Carmichael made a huge mistake, ladies and gentlemen. She had a fling with a man she didn't know well, a man who in every way was not as he seemed. The prosecution say Yvonne Carmichael planned the murder of George Selway with her codefendant, Mark Costley. Mr Costley of course admits to the killing. By his own admission he is not just a killer, but a fantasist, who charmed more than one woman, it seems. Well, Doctor Carmichael was charmed. She was taken in by him, entirely. She didn't assist or encourage Mr Costley to kill George Selway, and indeed, after that dreadful event, had no idea that this is what he had done. [BEAT] You have heard a lot about reality and fantasy over the past weeks. Ms Bonnard, Mr Costley's barrister, slings mud at Doctor Carmichael in the hope that it will distract from her own client's guilt. But be in no doubt about what is real, all too real -- Yvonne Carmichael had been through a brutal, degrading rape at the hands of George Selway. He then added to this quite devastating trauma, this indignity and assault, by stalking her. [BEAT] [BEAT] There is no evidence she want ed him dead. No evidence she asked for that, or ever contemplated it. Mark Costley was in his own world when he entered George Selway's flat, acting entirely on a mission of his own making. [BEAT] Ladies and gentlemen, the real Yvonne Carmichael is not here before you on trial for adultery, or even for perjury. It comes down to this: does having an affair with Mark Costley, keeping it secret, make Dr Carmichael a murderer? Not -- does it make her unsavoury, or inappropriate, a woman of her age and standing -- your private judgement is your own concern. Does it make her a murderer?

(MORE)

40 CONTINUED:

# ROBERT (CONT'D)

Members of the jury -- you know the answer to that: no. It does not.

TRANSITI ON TO.

40a <u>INT. OLD BAILEY - COURTROOM. DAY.</u>

40a

40

A look from YVONNE to ROBERT -- she gratefully recognizes the power of his closing speech. The end of the JUDGE's summing up [

1.

JUDGE

... I have no doubt you will give due weight to these points of law, but do be assured that you may take as long as you need to reach a verdict on all counts.

The JURY is dismissed. Sense of the release of tension at the end of this protracted process. An anxious look from COSTLEY to BONNARD. Bolstering look from ROBERT to YVONNE.

ANGLE ON: ADAM and SUSANNAH. What now?

CUT TO:

41 INT. OLD BAILEY - HOLDING CELL. DAY 39.

41

Later. YVONNE waits for the verdict. It's stuffy, she's incredibly on edge. She stands as EL comes for her.

EL It's time ...

YVONNE [ V/ O]

CUT TO:

42 INT. OLD BAILEY - CORRIDOR. DAY 39.

42

A version of the walk with EL YVONNE did during her 'dream sequence' [4/16 - 18], COSTLEY visible ahead of her with his CUSTODY OFFI CER.

YVONNE [ V/ O]

(MORE)

The teams of BARRISTERS chatting, tapping on laptops. JAS present for the verdict. COSTLEY'S hands on his legs, gripping for stability as he sees KATE COSTLEY in the gallery, also back for the verdict and looking very strained.

ROBERT indicates to YVONNE, with a flick of the eyes, that the Jury is filing back into the courtroom

# YVONNE [ V/ O]

She's filled with immediate dread. SUSANNAH in the gallery [again no GARY], with ADAM -- ADAM gives her a little raised fist sign of solidarity. It's almost too much to bear. And then, GARY enters the gallery. A moment of YVONNE'S relief -- GARY'S acknowledgement of her.

CUT TO:

# 45 INT. OLD BAILEY - COURTROOM. DAY 39.

45

The CLERK OF THE COURT follows the protocol for delivering the verdicts.

# **CLERK**

Madam For eperson, has the jury reached verdicts upon which you are all agreed?

#### **FOREPERSON**

Yes.

[The FOREPERSON j / 1 96 4t V ddl e-agt h i ht L7a0 Td - 0.187 Tc - 0gs ORE-0

45 CONTI NUED: 45

Even more relief from YVONNE.

48

**CLERK** 

Upon count two of this indictment do you find the defendant, Mark Liam Costley, guilty or not guilty of manslaughter?

**FOREPERSON** 

Guilty.

COSTLEY'S reaction. [KATE COSTLEY'S reaction, BONNARD'S reaction]. And now YVONNE'S fearing the worst.

CLERK

Do you find Yvonne Carmichael guilty or not guilty of manslaughter?

**FOREPERSON** 

We find the defendant not guilty.

It resonates; 'not guilty' -- YVONNE checks with ROBERT that she's heard correctly. He confirms it -- she's free. Reactions from ADAM and SUSANNAH. YVONNE can't believe it -- everything remote, unworldly, BONNARD stepping up to consult with COSTLEY, RAYMOND SELWAY exclaiming his dissatisfaction with the verdict ['

CUT TO:

46 <u>INT. OLD BAILEY - CORRIDOR. DAY 39.</u>

46

YVONNE is led out by EL [no handcuffs now] as ahead of her, COSTLEY is taken back down to the cells.

EL

I'll say goodbye to you now Mrs Carmichael. [NODS TO THE OTHER DOOR] You're free to go.

On YVONNE. Unsure, now, how she feels.

YVONNE

Thank you. You've been very kind.

She begins to move to the door leading to the body of the building, ROBERT and JAS coming to congratulate her. A moment amid this as YVONNE and BONNARD exchange looks. BONNARD, human now, is the first to look away -- is that a twinge of embarrassment from her, shame even, or just resentment at defeat?

CUT TO:

YVONNE walks out into the world. A free woman. Strangeness, the air on her face, a moment of uncertain anti-climax, then she sees SUSANNAH and ADAM Then GARY. A moment of her emotion as she sees them before they see her approach. Their joy and emotion ... SUSANNAH and ADAM reach for her first. YVONNE'S look to GARY. How is this going to be?

**GARY** 

Thank God ...

He reaches for her. Some complicated beats. They embrace, hold it  $\dots$ 

49 CONTI NUED:

49

It occurs to her that she might need to move from the swing seat. She starts to sit up.

ADAM

It's okay, I'll mow round you. [BEAT] If that's okay.

49 CONTI NUED:

YVONNE

Course.

YVONNE watches him go to the shed and get the lawnmower. From her POV of the house she can see GARY in the kitchen, on his mobile. The conversation seems to be intense [CARRIE? ROSA?] - glancing up and seeing YVONNE watching him, he moves of finto another room

On YVONNE.

YVONNE [ V/ O]

CUT TO:

50 INT. YVONNE'S HOUSE - MASTER BEDROOM. DAY 40.

50

49

YVONNE [ V/ O]

. . .

GARY getting ready to go to work, gathers papers into a brief case. The civility between the two of them masking many emotions.

YVONNE

When do you think Carrie will be ready to see me?

GARY

I think that's best discussed between the two of you, don't you?

YVONNE

... you can do no wrong in her eyes, you know that.

GARY

Yeah, well. We're all on a learning curve.

YVONNE

Gary -- [HE DOESN'T MEET HER HALFWAY] Does she know, about Rosa?

**GARY** 

There's nothing to tell, is there? Any more. So, no point.

. . . . . .

#### **YVONNE**

But surely ... it's only fair she should know something about what was going on with you ... with us

This triggers a depth charge of muted rage in GARY.

#### **GARY**

You really want to go there, do you? Jesus Christ. Fairness? Transparency? [BEAT] There were so many opportunities to tell me. So many points ... the rape, him I would have understood.

#### YVONNE

I know you would --

#### **GARY**

Then why? Because you had to win, you had to be the best, even at marriage?

#### YVONNE

That's not fair --

#### **GARY**

-- or could you just not bear the thought of not having something to hold against me for once, that both of us might have fucked up? Even stevens?

#### YVONNE

Is that what you think?

#### GARY

Yeah, I do. I think you think I've been the bad guy, that's how it's worked -- poor Yvonne, always doing more --

#### YVONNE

I did! You don't know what it was like for me when the kids were little!

#### **GARY**

Because you didn't tell me! [HER ASTONI SHIVENT AND OUTRAGE] You didn't!

#### YVONNE

Why couldn't you see for yourself?

ADAM
Do you want me to come with you?

YVONNE shakes her head. Deliberating something.

YVONNE watches a digger and WORKMEN at work in the space where she and COSTLEY had sex in the doorway -- the yard already transformed, developers signs up.

# YVONNE [ W/ O]

TRANSI TI ON TO.

57 <u>INT. MEN'S PRISON/SECURE HOSPITAL - VISITORS' RM. DAY 40.</u> 57

YVONNE

What about you?

She's facing COSTLEY, in his prison/hospital clothes, behind

57

55

YVONNE (CONT'D)

[HER STUFF] 'My knight in shining armour' ...

COSTLEY doesn't have an answer to this.

COSTLEY

I don't need you to -- I live with it, yeah? The consequences, every day.

And she can see this is the case. Long beat.

YVONNE

I lied to you.

This takes COSTLEY aback.

YVONNE (CONT'D)

Brilliant geneticist, one of the country's leading research scientists... I'm not. The truth is, I was part-time at the Beaufort because I've been treading water for years. I haven't produced an original piece of work since the last century. I was never anyone important. You ... made me feel important.

COSTLEY

I don't know what you want me to say.

YVONNE

We're even, I suppose.

And then, she touches the screen -- if only she could touch him -- a flash of tenderness and regret.

YVONNE (CONT'D)

I'm sorry. Mark. The feelings -- they were real. Mine, anyway.

COSTLEY

M ne too.

A flash of the old connection between them What YVONNE really came to say, and hoped to hear.

YVONNE

[PAINFULLY LIGHT] Well, you would say that, wouldn't you?

COSTLEY

Yvonne ...

57 CONTI NUED:

57

How she loves hearing him say her name.

COSTLEY (CONT'D)

I was going down, and once I told my barrister she twisted it all, took every detail ... I'm so sorry. But it wasn't panic.

YVONNE [DOESN'T GET IT] Apple Tree Yard...

COSTLEY

How else would anyone know? You'd wiped me out... I'd do this thing for you and no-one would know. That it had been real. Totally real.

The force of this hits her.

YVONNE

It was just everything else that wasn't.

ANGLE ON:

COSTLEY wat ches YVONNE I eave. A hollow man.

CUT TO:

58 <u>INT. VAUXHALL FLAT - BEDROOM. LATE DAY 24. - FLASHBACK</u> 58

CUT TO:

57

59 INT. TUBE CARRIAGE. DAY 40.

59

YVONNE doing the return journey.

YVONNE [ V/ O]

CUT TO:

60 <u>EXT. YVONNE'S HOUSE - FRONT. DAY 40.</u>

60

YVONNE stands outside the front door, searching for her keys in her bag. Looking up, she sees CARRIE at the front window with her BABY BOY. Both full of emotion -- CARRIE slightly dismayed to see her for a beat. Then she's moved by how painfully delighted YVONNE is to see the baby. CARRIE moves the baby's hand in a wave. A concession. YVONNE'S loving pleasure in this as ADAM opens the door. YVONNE goes inside with him, a beat of her trepidation about seeing CARRIE.

COSTLEY [ O' S]

Yvonne --

CUT TO:

61 INT. MEN'S PRISON/ SECURE HOSPITAL - VISITORS' RM. DAY 40. 61

Back to YVONNE with COSTLEY. The point where she's about to go, after she's said 'It was everything else that wasn't' [4/57]... He detains her.

COSTLEY

What you said to me, in the flat --

YVONNE

Your uncle's flat, you were trying to sell. 'The safe house'.

**COSTLEY** 

I never told them

This connects. A moment between them

61 CONTINUED:

61

#### YVONNE

People can anything. [BEAT. GENUINE REALISATION] You really can't tell the difference, can you?

TRANSITION TO.

62 INT. YVONNE'S HOUSE - LIVING ROOM. DAY 40.

62

YVONNE, with a sense of wonder, cradles her new GRANDSON. A moment as she looks up and catches her reflection in the mirror over the mantelpiece. It gives her pause. Is that who she is?

TRANSITI ON TO.

63 <u>INT. VAUXHALL FLAT - BEDROOM. DAY 24. - FL</u>ASHBACK

63

[A continuation of Ep 2 sc. 90.]

CUT TO:

64 <u>INT. YVONNE'S HOUSE - LIVING ROOM. DAY 40.</u>

64

YVONNE, holding the baby, turns away from the mirror and back to GARY, who's there on the sofa, holding out his arms for a turn with his GRANDSON, CARRIE and SATHNAM present along with ADAM Her family, its tensions and assumptions, her fragile marriage. The future.

ENDS.

The whole scene which begins in Ep 2 (sc. 90) as it runs below. Interpolated sections indicated by 'BREAK'.

# 2.90X INT. VAUXHALL FLAT - BEDROOM. LATE DAY 24.

2. 90X

YVONNE and COSTLEY are entwined, post-coital, COSTLEY dozing, YVONNE watching him while he sleeps -- something she's never been able to do before. A duvet with no cover and no sheets or pillowcases, a naked light bulb, flimsy curtain.

COSTLEY

I'm not asleep.

He opens his eyes to look straight at her.

YVONNE

Actually, my armis...

She extricates her arm from beneath him, tries to get some feeling back in it. Busying herself in this as a way of avoiding his gaze any longer. He strokes her bare back with his thumb. All very tender and intimate.

YVONNE (CONT'D)
[NERVOUSLY JOKEY] It's a bit of a relief to be doing it in a bed.
Saves a trip to the osteopath.

COSTLEY

Why don't you like me looking at you?

The sunlight shining into the room is harsh.

YVONNE

I don't bear close scrutiny. Not till after sundown, anyway.

**COSTLEY** 

Bollocks.

He reaches to kiss her.

COSTLEY (CONT'D)
So what do you want to do? About

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

COSTLEY

Believe me, nothing would give me greater pleasure.

Their look. Both ruminating. A kiss.

COSTLEY (CONT'D)

Well, almost nothing.

YVONNE kisses him, amused, touched Delighted to feel safe, for the burden to be lifted...the heat rising between them again.

YVONNE

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

**COSTLEY** 

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

A look from YVONNE? Does he mean this? Does she dare to want it?

COSTLEY (CONT'D)

Well, it can't go on, can it?

YVONNE

No.

[ BREAK]

COSTLEY

I wish I could make you feel safe.

YVONNE

I do, here. I feel safe with you.

[ BREAK]

COSTLEY

What did you think of me, the first time you saw me?

YVONNE

[AMUSED] ... I thought, 'I would'.

**COSTLEY** 

2. 90X CONTINUED:

2.90X

COSTLEY (CONT'D)

That's it? You just saw me and thought 'I would'?

YVONNE

No. Just ... You seemed to know what you were doing. [HIS AMUSEMENT] Not like that. Though like that... You seemed right. Sound.

**COSTLEY** 

?

He kisses her, affectionate.

[BREAK]

YVONNE

What about me? What did you think when you saw me for the first time?

COSTLEY

So ... comfortable in your own world. In that committee room Owning it. I loved that.

The shadow of the 'L' word ... COSTLEY I ooks at YVONNE deeply as she considers that, and what she's lost. A kiss.

COSTLEY (CONT'D)

You ... were very much the first person to qualify the Wedekind experiment.

YVONNE kisses him, amused, touched.

[BREAK]

COSTLEY (CONT'D)

Don't tell me you wouldn't like to put the wind up the pathetic little fucker?

YVONNE

Yeah. I would. I'd like him to crap himself with fear. Feel even half as, as terrified as he made me. But I'm hardly the one for that job, am I? As far as I'm concerned he obviously thinks he can do what ever he likes.

COSTLEY

So, that needs to change.

[TENTATI VE] I suppose you know people ...

COSTLEY

Yeah. But I'd like to see his face. Wouldn't you?

They kiss again, passionately ... [BREAK]

YVONNE I want you to kill him --