

(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. 1

Law land - a Dickensian pub, four red phone boxes in a row, the gothic splendour of the court building and a nervy looking 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 look to JAKE for their cue. JAKE in charge here and that's quite complicated for him. JAKE looks at his watch. JAKE looks at his phone. JAKE looks 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. 2

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. 3

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. 4

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

5 INT. CELLS. ROYAL COURTS OF JUSTICE. 5.30PM. DAY 1. 5

MARTHA sitting next to JOHNNY FOSTER, her client. He's in his early sixties, with the kind of pallor that being inside for too long leaves you with. His suit is slightly too big for him. He is nervous. He's also innocent. MARTHA takes his hand. He smiles bravely. Bang. Wicket gate in the door slams down. The face of the GAOLER at the gate and then the door is opened. GAOLER comes in and nods. It's time.

6 INT. COURT. ROYAL COURTS OF JUSTICE. 5.35PM. DAY 1. 6

BETHANY looks up.

USHER

All rise.

All stand. MARTHA into court fast just as three JUDGES come in. They bow and sit. MARTHA and IAN GIBB QC, counsel for the Crown and their respective JUNIORS remain standing.

(CONTINUED)

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 WIFE 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 WIFE 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

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

WIFE 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 ABERCROMBIE BOYS.

9 EXT. SHOE LANE. LATE AFTERNOON 1. 9

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 110

The ABERCROMBIE 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

Miss?

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 INT. GREAT HALL. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 112

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 AFTERNOON 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. ROBINING ROOM. ROYAL COURTS OF JUSTICE. LATE AFTERNOON 115

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 rummage produces a used tissue. Useless. She catches sight of herself in the mirror. She rips her bib off and wraps it tight round her hand using the velcro to secure it.

16 INT. ROYAL COURTS OF JUSTICE. EARLY EVENING 1. 16

HARRIET inspecting the party set up. White drapes (twenty feet long, six feet wide) hang down from the balconies. Has Nuremberg come to the RCJ? Is Harriet some kind of Leni Riefenstahl? The drapes each have a blown up photograph printed on them - Clive Reader through the years.

JAKE and JOHN follow HARRIET as she looks at:

A photograph of Clive as a toddler with his father's barrister's wig on in some ancient courtroom. HARRIET approves. She moves on - a picture of Clive held by Billy in a headlock in the clerks room at Shoe Lane.

HARRIET

Not this one.

JAKE looks at her, hesitates.

HARRIET (CONT'D)

That's not what I'm saying about Clive Reader.

JAKE looks at JOHN. JOHN looks back at him, deadpan. We get from this that John is allied to Harriet. Where is Billy? Dead? Sacked? JAKE pulls it down. He folds up Billy's face.

17 INT. ROBINING ROOM. ROYAL COURTS OF JUSTICE. EARLY EVENING 117

MARTHA sits down feeling faint. She removes her wig. She takes the pink ribbon off her brief and secures the bib-bandage better by tying the ribbon round it. She looks in the mirror. Physical and emotional hurt. She holds her hand up and keeps it there.

18 EXT. ROYAL COURTS OF JUSTICE. EARLY EVENING 1. 18

HARRIET positioned to greet guests. Clive's motorbike nearby. The first GUESTS and then ALAN arriving. He's impressed.

ALAN

My silk's party was a crate of beer in the clerks room.

HARRIET

We can't afford not to spend money on this.

(CONTINUED)

ALAN

How much?

HARRIET

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?

HARRIET

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.

HARRIET (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 shoulder:

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.

18

CONTINUED: (2)

18

ALAN

Ken and Barbie are running the
CPS..

CW in from the side.

CW

I had a Barbie but I bit her head
off.

Off she goes. In she sails.

19

INT. ROBINING 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

INT. 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 no-
one's watching, drinks it in one, hands the glass back, takes
another, smiles and moves in. HARRIET, coming in behind her,
clocks this and delegates BETHANY to:

HARRIET

Keep an eye.

21

INT. CORRIDOR. ROYAL COURTS OF JUSTICE. EARLY EVENING 1. 21

MARTHA walking listening to The Clash. Empty corridor. Just
her. Using the music to pick herself up.

22

INT. ROYAL COURTS OF JUSTICE. EARLY EVENING 1. 22

NICOLA and CLIVE coming in together. CLIVE makes NICOLA
laugh. JAKE looks on, then looks over at FREDDIE flirting
with BETHANY. Jealous JAKE. He grabs a moment with CLIVE as
NICOLA is separated from him by MATT needing a word.

JAKE

How do you...

CLIVE

What?

JAKE

You know..

CLIVE

No.

JAKE

Get women.

JAKE is pretending not to look at BETHANY.

(CONTINUED)

CLIVE

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.

CLIVE

You should just tell her, Jake.

Jake's face. What?

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 I've ever done, Harriet. Day in, day out. Sex, sex, sex.

HARRIET

What do you want?

CW

I want some dishonesty in my life.

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

NICOLA

(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.

CLIVE

Great.

NICOLA

Pre trial hearing on Tuesday.

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

CLIVE

Great.

NICOLA smiles. CLIVE smiles. CW looking on. HARRIET bringing MATT back over to CW, leaving 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 I'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:

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.

HARRIET

They're like brother and sister.

NICOLA

(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, Miss Costello.

He goes. BRIDGE and ABRAHAMS follow.

MARTHA

(To CLIVE) What does that mean?

CLIVE

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.

CLIVE

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:

CLIVE

I love you.

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

MARTHA

Say it again.

CLIVE

I love you, Martha Costello.

The music ends. She can't see anything in his face to say he doesn't mean this. JOHN 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 that he had been exposed as a liar and a fraud.

22

CONTINUED: (5)

22

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. FREDDIE whispers something which makes her laugh and blush. JAKE feels outclassed 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

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.

CLIVE

I know. Me too.

MARTHA

Yeah right. Genesis, Kylie.. Ian
Curtis.

CLIVE

I meant what I said.

MARTHA

Did you?

CLIVE

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.

CLIVE

Pete Howard.

MARTHA

What?

CLIVE

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.

(CONTINUED)

23

CONTINUED:

23

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? Oh 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

INT. GP'S SURGERY. EVENING 1.

24

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.

BILLY

How long?

DOCTOR

Your testosterone levels will come down very quickly.

BILLY

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?

(CONTINUED)

24

CONTINUED:

24

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?

BILLY

No.

DOCTOR

You do now.

25

INT. GP'S SURGERY. EVENING 1.

25

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.

26

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.

CLIVE

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 hate 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.

27

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

28

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

28

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

(CONTINUED)

CLIVE

Okay?

MARTHA

You go. Your moment.

CLIVE heads into the throng and the limelight. MARTHA hangs back on the steps giving her a view of everything. She sees BILLY come in and then ALAN spotting CLIVE.

ALAN

Ladies and Gentlemen, Clive-hold-on-to-your-trousers-Reader.. QC.

CLIVE approaches the stage. Clapping and cheering. MARTHA's POV of: BILLY coming in and pushing through the throng.

CLIVE climbing up on stage. ALAN giving him the microphone.

BILLY pushing past HARRIET and JOHN not acknowledging them.

JAKE, drunk, staring at BETHANY and FREDDIE.

CW moves her hand from Matt's bottom to the front - cupped like a codpiece. He has to work very hard to keep looking to the front and hide his (face and cod) arousal.

ALAN handing CLIVE the microphone. BILLY reaching the stage.

CLIVE

Unaccustomed as I am...

Laughter. CW moves MATT away from the party and behind a pillar. JAKE moves in on FREDDIE and BETHANY. BILLY up on the stage beside ALAN. CLIVE hesitates.

ALAN

Billy?

BILLY

It's your son, sir. David's been arrested.

ALAN

What? For what?

CLIVE is aware of what's being said and moves closer to ALAN and BILLY, the microphone still in his hand.

BILLY

Killing a police officer.

ALL hear this - the microphone is on. Simultaneously, JAKE throws a big, drunk punch which connects with FREDDIE's face. His nose EXPLODES. BETHANY screams.

28

CONTINUED: (2)

28

The room goes dead silent just as CW lets out a long moan of anticipatory sexual pleasure from behind the pillar. HARRIET looks on at the mayhem. JOHN beside her.

JOHN

Whose party do you think they'll be talking about tomorrow morning?

29

EXT. FRONT. ROYAL COURTS OF JUSTICE. NIGHT 1.

29

BILLY on the phone just outside the entrance.

BILLY

He's my Godson. I love him and I want you to look after him.

He sees MARTHA approaching, walking and lighting a cigarette at the same time. He ends the call.

MARTHA

How much do we know?

BILLY

Eight hundred demonstrators kettled in a narrow street, way too small for that kind of number.

ALAN comes out fighting to keep it together, JOHN on one side and HARRIET on his other side.

BILLY (CONT'D)

People want out, the police squeeze them tighter.

ALAN arrives. BILLY hesitates - he doesn't want to do this in front of Alan.

ALAN

Go on.

BILLY

A team of six coppers go in.

MARTHA

Why?

BILLY

Don't know.

ALAN

And then..

BILLY

They're saying one demonstrator.. they're saying he goes berserk, sir.

(CONTINUED)

29

CONTINUED:

29

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.

BILLY

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

INT. CELL. POLICE STATION. NIGHT 1.

30

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.

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

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 INT. CELL. POLICE STATION. NIGHT 1. 32

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

33 INT. CUSTODY RECEPTION. POLICE STATION. NIGHT 1. 33

MARTHA and BILLY looking at David in the monitor.

WRIGHT

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

Her sarcasm is 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. 34

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

(CONTINUED)

34

CONTINUED:

34

ALAN

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

DAVID

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.

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.

DAVID

Yes.

MARTHA

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

(CONTINUED)

35

CONTINUED:

35

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.

36

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.

DAVID

Dad. DADDY. DADDY!

37

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

37

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'll tell us.

(CONTINUED)

37

CONTINUED:

37

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?

CLIVE

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

BILLY comes in.

BILLY

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

MARTHA

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

BILLY

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?

BILLY

Hugo Milson.

CLIVE's face. He grabs his jacket.

38

EXT. TEMPLE. MORNING 2.

38

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.

(CONTINUED)

38

CONTINUED:

38

CLIVE

What kind of Peckham?

MARTHA

Peckham Peckham.

CLIVE

So not naturally pro police..

MARTHA

Yeah, thanks Clive.

39

INT. INTERVIEW ROOM. CELLS. MAGISTRATES COURT. DAY 2.

39

MARTHA and CLIVE waiting for David.

MARTHA

You'll get bullied.

CLIVE

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

INT. INTERVIEW ROOM. CELLS. MAGISTRATES 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.

(CONTINUED)

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.

CLIVE

In 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.

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?

CLIVE

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

41

CONTINUED:

41

MARTHA

Are you telling me how to do my
job, Clive?

CLIVE

Why did Johnny Foster lose in the
Court of Appeal?

This hurts - it's Clive being cruel to be kind but MARTHA
feels it and all the more because a small part of her thinks
he might be right.

42

INT. MAGISTRATES COURT. MORNING 2.

42

MARTHA comes in fast to grab a minute with HUGO MILSON QC
who's talking to INSPECTOR WRIGHT. MILSON feels Martha
arrive, he doesn't look at her.

MILSON

Eight straight hours stood there in
the freezing rain - no lavatory, no
food, no choice. Can you imagine? I
suppose, to be fair - it was the
same for the demonstrators.

Now he looks at her.

MARTHA

Very funny.

WRIGHT moves off, smiling. MILSON sees CLIVE coming in.

MILSON

Here to hold your hand?

MARTHA

Are you objecting to bail?

A beat. MARTHA presses her point.

MARTHA (CONT'D)

Eighteen years old, no form..

MILSON

Poor David Cowdrey all alone in a
big scary place with big scary
criminals. Worth remembering that
John Webster's daughter has been
telling her teacher she wants to go
to heaven to be with her Daddy.
She's five years old. I bet you
don't even know her name. I'm
objecting to bail.

USHER

All stand.

43 INT. COURT. MAGISTRATES COURT. DAY 2.

43

MARTHA on her feet making the bail application.

MARTHA

Dogs, horses and the TSG preventing people.. children, actually.. mostly.. from exercising their democratic right to protest..

MAGISTRATE

The Supreme Court says kettling is legal, Miss Costello.

MARTHA

It wasn't a kettle, it was a pressure cooker.

MILSON

Not sure if this is a jury speech or a plea in mitigation but unless we've all been transported to South Africa it certainly doesn't sound like a bail application.

MAGISTRATE

Quite.

MILSON

Interesting though that my learned friend says her client was stressed and angry - all the more likely, one might think, to act in the shockingly violent manner we say brought about the death of this police officer.

MARTHA

That's all based on supposition and speculation..

MILSON

And confession.

This is (bad) news to MARTHA. WRIGHT sitting behind MILSON hands him a copy of the transcript of interview.

MILSON (CONT'D)

"I had to do it. I'm sorry."

"Did you mean to hurt him?"

"Yes."

44 INT. MAGISTRATES COURT. DAY 2.

44

MARTHA and CLIVE walking towards door down to the cells.

(CONTINUED)

44

CONTINUED:

44

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.

CLIVE (CONT'D)

Milson got under your skin and you didn't perform. Do you want to know why else you didn't perform?

He's not waiting for an answer.

CLIVE (CONT'D)

Because David's not talking to you. Why not? Because you're making it easy for him. You're being his mother not his lawyer.

MARTHA

He needs help not bullying.

What Clive says next is really felt. It's not easy because he knows Martha won't like it. He's putting David ahead of his feelings for Martha.

CLIVE

Asking none of the hard questions now means you'll be sending him naked into the witness box. Milson will rip him apart.

She hits the intercom buzzer. CLIVE walks away but stops at the corner. His POV of MARTHA. She thinks she's alone so he gets a look at the pressure she's failing to hide.

45

INT. TOILET. CHAMBERS. EVENING 2.

45

BILLY standing in front of the mirror. He puts one hand under his breast and pushes it up, judging its size.

46

INT. CHAMBERS. EVENING 2.

46

CLIVE walking past Alan's room. His POV of Alan. ALAN breathes in deeply and there's a bit of shudder in the breath out. He might be crying. He doesn't know Clive is there and Clive doesn't want him to know so he moves off.

47

INT. CLERKS ROOM. CHAMBERS. EVENING 2.

47

JAKE looking at BETHANY looking at a picture of a male underpant model in underpants. He (the model) is unshaven.

(CONTINUED)

BETHANY

I love his..

HARRIET

What? His..?

BETHANY

Stubble.

Laughter. CLIVE comes in fast. BETHANY goes.

CLIVE

Get me out of Manchester.

HARRIET

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.

CLIVE

Billy would..

HARRIET

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.

CLIVE

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).

BILLY

(To John) Get me the CPS.

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

HARRIET

Put the phone down, John.

JOHN carries on holding the phone but not dialling.

BILLY

What did you do before this job?

He knows this, he's making a point.

HARRIET
Eight years at Amnesty.

BILLY
And what next? Fighter pilot?
Neurosurgeon?

HARRIET
What?

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..

HARRIET
The Corleone family?

BILLY
This is you making your move..

HARRIET
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 back-
handers from the most corrupt
solicitor of all time.

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

HARRIET
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..

47

CONTINUED: (3)

47

BILLY

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.

48

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 leave him alone.

He keeps a hold of David's wrist.

MARTHA (CONT'D)

Who did that to you?

DAVID very distressed.

(CONTINUED)

48

CONTINUED:

48

DAVID

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.

49

*

49

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

49

HARRIET comes in to see CLIVE.

HARRIET

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 bullshit?

CLIVE

Billy..

HARRIET

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 bottom line? 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.

CLIVE

Billy's right. This is about you.

HARRIET

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

He's very torn.

HARRIET (CONT'D)

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

(CONTINUED)

CLIVE

How?

HARRIET

Nicola thinks you're very talented,
she really, really admires your
advocacy skills..

She looks at him. She's telling him what he already knows -
Nicola fancies him.

HARRIET (CONT'D)

Women can be so disappointing.

CLIVE looks at her.

HARRIET (CONT'D)

How badly do you not want to go to
Manchester?

MARTHA comes in fast.

MARTHA

(To BILLY) When we saw him on the
monitor in the police station -
naked, did he have a burn mark on
his arm?

CLIVE comes in.

MARTHA (CONT'D)

Think.

BILLY

No.

MARTHA

We would have seen it.

BILLY

Yes.

MARTHA

So it happened at the police
station. Before his so called
confession.

CLIVE

So why hasn't he told you about it?

MARTHA

Too much prosecuting, Clive -
you've forgotten what it's like to
be a frightened human being.

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'm in 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?

ALAN

The thing about boarding schools - it's not like Tom Brown's Schooldays anymore but you're still sending your child to a place where nobody loves them. And where the biggest lesson they learn is how to do without parents.

MARTHA

Alan..

ALAN

That's what I did to David when Sally died. His mother died and I paid for him to separate from me.

MARTHA

It's what you thought was best.

CW comes in to collect some papers.

ALAN

Was it? I didn't stop working - not for a month, a week.. he was nine years old. His mother was dead.

CW

Don't you dare start feeling sorry for yourself, Alan Cowdrey. I'm sick to death of victimhood. I'm hurt, love me. I've been damaged, look after me. I blub therefore I am. Get a grip. It's not about you.

MARTHA feeling alone, looking out the window. CLIVE comes in.

MARTHA

Prosecute me. Every night in chambers during the trial, be Hugo Milson.. no holds barred.

CLIVE

I can't do that from Manchester..

She'd forgotten. JOHN at the door.

JOHN

Line one, sir.

51

CONTINUED:

51

CLIVE picks up the phone.

CLIVE

Hello.

CLIVE looks at MARTHA and makes a decision.

CLIVE (CONT'D)

Love to.

52

INT. CLERKS ROOM. CHAMBERS. EVENING 3.

52

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

INT. PUB. EVENING 3.

53

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

MARTHA

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

BILLY

What?

MARTHA

The other one that gets me every time.

BILLY

Olga Korbut, David Wilkie..

MARTHA

I don't go that far back.

BILLY

Nor did 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.

(CONTINUED)

53

CONTINUED:

53

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.

54

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

NICOLA

There has to be a very good reason.

CLIVE

Yes.

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

NICOLA

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.

CLIVE

It's personal.

NICOLA

I think I'm entitled to know.

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

CLIVE

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

Now she gets it.

NICOLA

Martha..

CLIVE

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'D)

Alan.

NICOLA

What?

CLIVE

I can't go because I have to be
here for Alan and his son.

(MORE)

(CONTINUED)

54

CONTINUED:

54

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.

55 *

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.

CLIVE (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..

CLIVE

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.

(CONTINUED)

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.

CLIVE

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

MARTHA

He's a vulnerable child.

CLIVE

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.

CLIVE

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.

CLIVE

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 think Milson won't do this to you?

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

56

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.

CLIVE

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?

(CONTINUED)

56

CONTINUED:

56

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.

CLIVE

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.

57

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, please.

(CONTINUED)

57

CONTINUED:

57

They hug. Good, strong, warm.

CLIVE

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.

58

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 over-preparation..

MARTHA

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

CLIVE

You're saying it's one of the EG's?

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 EG's 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.

59 INT. CORRIDOR. CHAMBERS. NIGHT 4.

59

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.

60

MARTHA and CLIVE in with DAVID.

DAVID

They spotted me in the kettle.

MARTHA

Taking pictures? Who?

DAVID mumbles into his collar. Inaudible.

MARTHA (CONT'D)

David?

He does it again, audible this time.

DAVID

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

MARTHA

What's that? Who said that?

CLIVE

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.

DAVID

They pretend to be us.

CLIVE

They?

(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..

DAVID

No.

MARTHA

David..

DAVID

(Not looking at her) NO.

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)

61 CONTINUED:

61

CW (CONT'D)

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.

LEWIS

We went in. We were in the middle
of the kettle when the man in red
came at us. He went berserk
basically.

MILSON

"Came at us"?

LEWIS

Running. Then a two handed, big
shove in PC Webster's chest. He
fell backwards.. and cracked the
back of his head on a lamp-post.

MILSON

Was he wearing a safety helmet?

MARTHA

That's a leading question.

MILSON

I'm very grateful. So sorry. Quite
wrong.

And he sits.

MARTHA

After six hours of kettling eight
hundred people you decided to press
them. Is that right?

LEWIS

Pressing the space makes people
stand closer to each other which
keeps them safer.

MARTHA

It subdues them.

LEWIS

If you like.

(CONTINUED)

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.

LEWIS

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 racism is general, isn't it?

LEWIS

This is not about race.

MARTHA

Why did you go into the kettle?

LEWIS

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

MARTHA

I haven't seen copies of your notebooks..

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

MARTHA (CONT'D)

Could I just...?

His notebook is passed to her via the USHER.

62

CONTINUED: (2)

62

MARTHA (CONT'D)

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

LEWIS

Exactly.

MARTHA

That record will be somewhere else.

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

63

INT. COURT. CROWN COURT. DAY 5.

63 *

PC JAMES BUTCHER in the box. MILSON 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.

MILSON

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.

64

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.

(CONTINUED)

DAVID

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.

INT. CLERKS ROOM. CHAMBERS. EVENING 5.

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!

65

CONTINUED:

65

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 station cell. CW at the other desk with a bottle of red, lots of complex schedules, spreadsheets and a calculator.

MARTHA

How's fraud?

CW

I failed my Maths 'O' level twice.
And that was thirty years ago, so
I'm rusty.

MARTHA staring at the screen. DAVID, alone in his cell, says three words looking at the door as he speaks.

MARTHA

There.

CW looks over Martha's shoulder. Martha rewinds and replays.

CW

Someone at the cell door?

MARTHA

Who?

CW

Custody record?

MARTHA hands her a copy of the custody record.

CW (CONT'D)

Time?

MARTHA

Twenty three thirty.

CW cross referencing with the custody record.

MARTHA (CONT'D)

Thirty years ago?

CW

I got a D in the summer because I cheated off the genius boy next to me. Ray Kelly - sensationally handsome, very accommodating, went on to be a top urologist and my fifth favourite boyfriend. I got a U in the re-take because everyone was too thick to cheat off.

(CONTINUED)

66

CONTINUED:

66

MARTHA

You were sixteen..

CW

Yep.

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 alone".

CW

What?

MARTHA

Read his lips.

She does. They do.

CW

Bingo. Who's he talking to?

67

EXT. STREET. EVENING 5.

67

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.

68

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?

(CONTINUED)

BILLY

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 shouts:

BILLY

John. JOHN.

JOHN 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
Miss 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.

CLIVE

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

Do the work, Clive..

68

CONTINUED: (2)

68

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?

CLIVE

Mmm?

MARTHA

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

CLIVE

Police Officer?

69

INT. COURT. CROWN COURT. DAY 6.

69

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 halfway 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
night?

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.

(CONTINUED)

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.

MILSON

Who lives at 29, Raveley Street?

MARTHA looks up. BUTCHER reluctant to say.

BUTCHER

Mary.

MILSON

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.
MILSON's small smile.

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, Miss 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.

MARTHA (CONT'D)

Can sardines run, officer? Can tightly packed fish go berserk? Or is PC Lewis mistaken?

BUTCHER

He's not mistaken.

MARTHA

Then he must be lying. And you're agreeing with PC Lewis. Which makes it a conspiracy to lie.

BUTCHER

I saw what I saw. PC Lewis saw what he saw. If it's the same it's because it's true.

MARTHA

You're lying because none of you can live with the idea that PC Webster died as a consequence of your thuggish behaviour.

MILSON on his feet. He looks at BUTCHER but really the question is for Martha.

MILSON

I think we're to take it that my learned friends' characterization of the police as brutal thugs intent on assaulting an eighteen year old boy includes in it John Webster, the deceased..

He looks down at MARTHA - who can't deny it.

BUTCHER

He didn't wear a safety helmet. If he had, he'd be alive today.

MILSON

Why didn't he wear a helmet?

BUTCHER

He always said he wanted the people he was policing to see who he was.

MARTHA comes out. DARREN GOODCHILD and FRIEND sitting outside court looking in the other direction at THREE DEFENDANTS with their SOLICITORS waiting outside the next door court. DARREN and FRIEND are playing match the accused to the crime.

71

CONTINUED:

71

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.

FRIEND/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

INT. COURT. CROWN COURT. DAY 6.

72

DARREN in the witness box.

DARREN

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

MILSON 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.

(CONTINUED)

MARTHA

How do you know that?
Have you been there?

DARREN

To see my brother.

MARTHA

Jason.

DARREN

You know his name..

MARTHA

Why was he there?

DARREN

He's always there. He gets nicked
all the time.

MARTHA

What does DWB mean?

DARREN

Driving whilst black.

MARTHA

How do you know what it means?

DARREN shrugs.

MARTHA (CONT'D)

Does it happen to you?

DARREN

No. I just know about it.

MARTHA

From Jason?

DARREN

Fifteen times he's been stopped in
the last two years. They wreck his
life because he's black and he's
got a good looking car.

MARTHA

Why are you here, Darren? What are
you doing?

DARREN

I got asked to come in after the
demo and what happened to the
copper and everything. They knew me
from my name.

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.

MILSON to his feet.

MILSON

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

DARREN

Yeah.

MILSON

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

DARREN

No.

MILSON

But that's not the big question.

DARREN

I don't understand.

MILSON

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. 73

CLIVE walking fast. MARTHA smoking out the window.

USHER

Miss Costello? Judge is coming in.

CLIVE reaches her.

CLIVE

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.

CLIVE

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. TOILET. CROWN COURT. DAY 6. 74

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?

BILLY

Johnny Foster killed himself last night.

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

MARTHA

Inspector Wright is next up.

CLIVE

Martha. Don't lose it in there.

75 INT. COURT. CROWN COURT. DAY 6. 75

INSPECTOR ARTHUR WRIGHT in the witness box.

WRIGHT

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.

MILSON 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

Undercover police officers don't wear baseball caps, do they?

WRIGHT narrows his eyes.

JUDGE

Where's this going, Miss Costello?

MARTHA

And they really don't like their picture being taken.

WRIGHT keeps looking at her.

MARTHA (CONT'D)

You went in because you thought that if identified your undercover men would be at serious risk.

WRIGHT

I don't know what you're talking about.

MARTHA

David Cowdrey saw a man mumbling into his collar. Was that man talking to you?

WRIGHT

I can't comment on that.

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.

Her hand on the paper copy of his notebook. She glances down at it.

MARTHA

If you're the bronze, maybe you might be the one who knows why the team of six officers were sent in..

WRIGHT

Yes.

MARTHA

Is that record in your notebook?

WRIGHT hands it to the USHER by way of answer, pleased with himself. USHER hands it to MARTHA.

(CONTINUED)

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.

WRIGHT

"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 during this trial once you heard what the defence was. So what I'm saying is you're a corrupt and dishonest policeman. You're bent, officer..

75

CONTINUED: (4)

75

WRIGHT

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

INT. CELL. CROWN COURT. DAY 6.

76

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.

DAVID

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 I'll talk to you later.

77

EXT. SHOE LANE. GLOAMING 6.

77

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

(CONTINUED)

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

He was losing it.

She doesn't want to say more.

MARTHA

What? Panicked? What, Ruby?

ALAN approaching. RUBY sees him and freezes.

RUBY

I've got to go.

She goes fast. ALAN reaches MARTHA.

ALAN

Who was that? Client?

INT. CELL. CROWN COURT. DAY 7.

DAVID in the cell. He's hearing a voice. Like someone is
shouting down a rolled up newspaper into his ear. Incredibly
disturbing in this confined space. MARTHA coming in.

DAVID

Please. NO.

MARTHA

David. DAVID. I'm here.

He stares at her. He's breathing fast.

DAVID

You didn't see that. You didn't
hear him.

MARTHA

No. Who?

DAVID

He tells me what to do. (To the
voice) Go away.

MARTHA

He? Who's he?

DAVID

And I.. And I.. I have to do it.

MARTHA

What will happen if you don't?

DAVID

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)

Mummy.

INT. INTERVIEW ROOM. CROWN COURT. DAY 7.

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

CLIVE

Voices?

MARTHA

One voice.

CW

Schizophrenia.

A beat. MARTHA knows this is right.

MARTHA

I don't know what to do.

CLIVE

It's over. New trial.

CW

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

CLIVE

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.

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..

CLIVE

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.

EXT. OUTSIDE COURT. CROWN COURT. DAY 7.

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

CLIVE

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.

CLIVE

What?

MARTHA

Just now. Down there.

ALAN comes into the corridor. They look at him. CW goes to ~~86~~ with him. MARTHA into court.

81 INT. COURT ROOM. DAY 7.

81

MARTHA sitting alone in court. The buck stops here. CLIVE comes in.

CLIVE

What are you going to do?

She puts her wig on. She's made her decision.

MARTHA

I'm going to make a speech.

CLIVE

Why?

MARTHA

Because an eighteen year old boy needs me to get him out of a system that will make him much, much worse if he stays in it.

CLIVE

It won't be the truth, will it?

MARTHA

Right now I've got one thing I care about - saving David Cowdrey. And that feels pretty honest to me. And I don't care if you or anyone else thinks it's not my job to try.

CLIVE

But..

MARTHA

I can't be only a lawyer, Clive

CLIVE

Marth..

Suddenly it's too much, too many voices in her ear saying too many things and she feels hectored and trapped and she snaps.

MARTHA

LEAVE ME ALONE.

82 INT. COURT ROOM. CROWN COURT. DAY 7.

82

MARTHA's speech to the jury.

MARTHA

Last night a man I represented not very long ago walked out of his cell in prison and jumped from his landing into the safety net that's there to prevent suicides.

(MORE)

(CONTINUED)

82

CONTINUED:

82

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

INT. CELL. CROWN COURT. DAY 7.

83

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

MARTHA

Leave him alone.

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.

84 INT. OUTSIDE 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.

85 INT. CELL. CROWN COURT. DAY 7. 85
MARTHA with DAVID.

MARTHA
Who is it?

DAVID
Dad. "Do what I say or.."

MARTHA
It's your Dad?

DAVID
(Very agitated) NO. No. "Lick the bowl. Burn yourself. Take the cigarette and stab it in your flesh. Or.. Or.. I'll get him. I'll kill him. Your dad will die."

GAOLER opens the door. Here we go.

86 INT. COURT. CROWN COURT. DAY 7. 86
JURY coming in. MARTHA looking at them. DAVID looking around him. ALAN slips in at the back. MARTHA eye contact with ALAN.

COURT CLERK
Will the jury foreman please stand?
Have you reached a verdict upon which all of you are agreed?

FOREMAN
Yes.

COURT CLERK
Do you find the defendant guilty or not guilty of manslaughter?

FOREMAN
Not guilty.

ALAN stands up. DAVID sees him. On MARTHA - the relief is so profound it's almost like shock and she forgets to breathe.

86

CONTINUED:

86

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

87

INT. OUTSIDE 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

INT. COURT. CROWN COURT. DAY 7.

88

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

CLIVE

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)

It'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.

89

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.
He needs you. Go and be a father.

MARTHA walks away leaving father to son and son to father.

END OF EPISODE 1.