

THE SIXTH COMMANDMENT

EPISODE 4

Writer
SARAH PHELPS

Producer
FRANCES DU PILLE

Director
SAUL DIBB

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<p>OPEN TO BLACK SCREEN:</p> <p><u>EXT. COURT CAR PARK - DAY</u></p> <p>IAN gets out of his car.</p> <p>CUT TO:</p> <p><u>EXT. / INT. BLAKE CAR / COURT CAR PARK - DAY</u></p> <p>IAN and SUE, smartly dressed, peer at the instructions on the pay and display. They are both taut and pale with the weight of the day, the weight of it all.</p> <p>Behind them, we see the BLAKE car drive in and ANN-MARIE in the passenger seat, white-faced looking out at them.</p> <p>JUMP CUT TO:</p> <p>ANN-MARIE steps out of the car and glances over at IAN and SUE. SIMON exits the car tension ringing from him.</p> <p>CUT TO:</p>	<p>THIS IS A TRUE STORY.</p> <p>WHAT FOLLOWS IS BASED ON EXTENSIVE RESEARCH, INTERVIEWS AND PUBLISHED ACCOUNTS, WITH SOME SCENES CREATED FOR DRAMATIC PURPOSES.</p> <p>THE SIXTH COMMANDMENT</p> <p>TIMOTHY SPALL</p> <p>ÉANNA HARDWICKE</p> <p>ANNABEL SCHOLEY</p>	<p>Caption & Music In: 10:00:00</p> <p> </p> <p>Caption In: 10:00:04</p> <p> </p> <p>Titles In: 10:00:20</p> <p> </p> <p>Scene: 10:00:17</p> <p> </p> <p>Credit In: 10:00:18</p> <p> </p> <p>Scene: 10:00:21</p> <p> </p> <p>Credit In: 10:00:26</p> <p> </p> <p>Credit In: 10:00:32</p>
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CUT TO:

PETER SULLIVAN
RICK WARDEN
MICHAEL SHAEFFER

Scene &
Credits In:
10:01:03

<p><u>INT. OXFORD CROWN COURT. SERVICE ENTRANCE - DAY</u></p> <p>The cage trolleys are wheeled into the court. NATALIE talks on her mobile while she waits with some of the cages.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR - DAY</u></p> <p>BEN is led down a corridor by PRISON OFFICERS.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CELLS - DAY</u></p> <p>MARK waits in the corridor, arms folded. PRISON OFFICERS, dangling with keys, lead MARTYN and BEN into their cells.</p> <p>MARTYN has his handcuffs removed watched by TIM MOLONEY QC, MARTYN's silk. Late 40s, early 50s, quiet, fair, thoughtful. The responsibility for MARTYN weighs heavy on him.</p> <p>BEN looks back at MARK as they remove his handcuffs.</p>	<p>WITH SHEILA HANCOCK</p> <p>AND ANNE REID</p> <p>EXECUTIVE PRODUCERS DEREK WAX BRIAN WOODS</p> <p>EXECUTIVE PRODUCERS SARAH PHELPS SAUL DIBB</p>	<p> Scene: 10:01:07 Credit In: 10:01:08 ----- Scene: 10:01:12 ----- Scene: 10:01:14 Credit In: 10:01:15 Credits In: 10:01:22 ----- Credits In: 10:01:28 -----</p>
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<p>DAVID JEREMY QC, tall, dark, a magnetism. Follows BEN into his cell</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Suited SOLICITORS and LEGAL TEAMS unpacking boxes of files for Crown and defence. RICHARD is sorting through piled boxes of evidence, bringing out the jury bundles, lever arch files.</p> <p>RICHARD, looking unslept, is absorbed and busy but he and OLIVER nod at each other, a sign of “today’s the day, here we go”. They are friends, they trust each other. OLIVER leaves his wheelie suitcase, with a COURT OFFICIAL.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. ROBIN ROOM - DAY</u></p> <p>OLIVER enters a small room. Chairs, cupboards waiting for gowns. He hangs the suit carrier up, looks out the window.</p> <p>The door opens and DAVID enters into that startling square of sunlight, followed by TIM.</p>	<p>BEN That’s much better, thank you.</p> <p>PRISON OFFICER You’re welcome.</p> <p>CREATED & WRITTEN BY SARAH PHELPS</p> <p>PRODUCED BY FRANCES DU PILLE</p> <p>DIRECTED BY SAUL DIBB</p>	<p>Scene: 10:01:33</p> <p>Credit In: 10:01:34</p> <p>Credit In: 10:01:44</p> <p>Scene: 10:01:48</p> <p>Credit In: 10:01:50</p>
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<p>TIM immediately goes quietly to his own chair but DAVID's mouth is moving, in full flight of speech. OLIVER takes an earbud out of his ear.</p> <p>OLIVER puts his Air pods away.</p> <p>On OLIVER.</p> <p>From OLIVER.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. FAMILY ROOM</u> <u>- DAY</u></p> <p>A plain, unadorned room. NATALIE sits with the FARQUHARS and the BLAKES. IAN is standing, shoulders hunched. SIMON on the edge of his chair, elbows on his knees. SUE perches. ANN-MARIE sits very still. Their stomachs churn, Their blood is thready.</p>	<p>OLIVER I do beg your pardon, David, I missed that.</p> <p>DAVID He's had his trousers stolen. They've pulled out a pair of joggers for him, look like they've been chewed by dogs. I mean who steals half a suit?</p> <p>OLIVER You could say to your client that as he's already, in the face of overwhelming evidence, decided to plead guilty to drugging and will fraud, he might as well cop to the murders too. Spare his sartorial blushes.</p> <p>DAVID (O.O.V) Pleading guilty to the lesser charges...</p> <p>DAVID (CONT'D) ...does not make him guilty of murder and attempted murder.</p>	<p>Music Out: 10:02:21</p> <p>Scene: 10:02:42</p>
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<p>NATALIE quiet, that presence. Some moments pass. The silence is thick. Eventually...</p> <p>From IAN.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CELLS / CORRIDORS - DAY</u></p> <p>A PRISON OFFICER opens BEN's cell.</p> <p>BEN steps out his cell.</p> <p>BEN walks down the corridor, MARTYN is in front of him. On MARTYN.</p>	<p>SUE Seems like we've been waiting forever for this day.</p> <p>SIMON It's um, it's good that we're starting with him saying he's guilty for some of it. That's, that's what I'm told. It's, it's good.</p> <p>IAN He doesn't think he's guilty. He's trying to make himself look better. Get done for the fraud and the drugging, get off for the murders. It's a game to him. This isn't a trial as far as he's concerned. It's the <i>Ben</i> show. He'll be loving every moment.</p> <p>PRISON OFFICER 1 Out you come.</p> <p>BEN (O.O.V) Right.</p> <p>BEN (O.O.V) This way?</p> <p>PRISON OFFICER 1 Straight through.</p> <p>PRISON OFFICER 2 (O.O.V) In you come.</p> <p>BEN Thank you.</p>	<p>Music In: 10:03:22</p> <p> </p> <p>Scene: 10:03:23</p> <p> </p>
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<p>On BEN.</p> <p>MARTYN and BEN wait.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. FAMILY ROOM</u></p> <p><u>- DAY</u></p> <p>The door opens and MARK enters, they all look up.</p> <p>On SIMON and ANN-MARIE.</p> <p>A moment, IAN does know that but still, it doesn't help. To SUE.</p> <p>IAN heads out. SUE follows, a little look to NATALIE.</p> <p>To SIMON.</p> <p>SIMON nods.</p> <p>On ANN-MARIE.</p>	<p>PRISON OFFICER 2 (O.O.V) Could you stop there. That's it.</p> <p>MARK Okay. We're about to start. It could be a while before you get called.</p> <p>IAN (O.O.V) Is he gonna get away with this?</p> <p>IAN (CONT'D) I keep thinking that he's gonna get away with it.</p> <p>MARK We've done everything we can in terms of the evidence, but I can't make promises, Ian. You know that.</p> <p>IAN I, I need some fresh air. I'm just gonna, get a walk.</p> <p>NATALIE I'll call, if there's anything.</p> <p>NATALIE (CONT'D) I'll get some coffees, yeah?</p> <p>MARK (O.O.V) How are you doing?</p> <p>ANN-MARIE He still hasn't pleaded guilty to drugging my aunt?</p> <p>MARK No. He hasn't.</p>	<p>Scene: 10:03:50</p>
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<p>From ANN-MARIE.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CELLS - DAY</u></p> <p>Led by OFFICERS, BEN and MARTYN leave the cells and head along the echoing corridors.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD CROWN COURT - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Bright sunlight through the windows. A packed court room. BEN and MARTYN are led in.</p> <p>The JURY are in place. COURT USHERS and OFFICIALS. The public gallery is full of journalists, notebooks and phones poised for notes, friends of PETER and ANN. MARK is there watching.</p> <p>On BEN and MARTYN in place.</p> <p>EVERYONE rises. The HONOURABLE JUSTICE SWEENEY</p>	<p>ANN-MARIE I'm gonna need a screen, Mark. I can't have him watching me.</p> <p>USHER (O.O.V) Court rise.</p>	<p>Scene: 10:04:45</p> <p>Scene: 10:04:56</p> <p>Scene & Music Out: 10:05:01</p>
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<p>Enters off camera and EVERYONE sits down.</p> <p>On MARTYN.</p> <p>OLIVER rises, turns to the jury. He speaks without recourse to notes. BEN's eyes watch him. MARTYN's head is bowed.</p> <p>A moment.</p> <p>OLIVER turns to BEN and MARTYN. MARTYN doesn't lift his head when his name is mentioned. BEN's curious regard on OLIVER as if he's watching a not particularly good student play. OLIVER turns back to the jury.</p> <p>From OLIVER.</p> <p>CUT TO:</p>	<p>SWEENEY (O.O.V) Mr Saxby.</p> <p>OLIVER Good morning, ladies and gentlemen. Some quick introductions. I'm Oliver Saxby Queens Counsel and I represent the prosecution. My learned friend David Jeremy Queens Counsel represents Ben Field, my learned friend Tim Moloney Queens Counsel represents Martyn Smith and we appear before The Honourable Mr Justice Sweeney.</p> <p>OLIVER (CONT'D) This case concerns the murder of a sixty-nine year old man, Peter Farquhar and the attempted murder of an eight-three year old woman, Ann Moore-Martin. The motive for Ben Field was financial gain but the means were intricate, laced with a profound fascination in controlling and manipulating and humiliating and killing. To carry out his grand design, Ben Field needed help and in Martyn Smith, he found it.</p> <p>OLIVER (CONT'D) Smith got carried away in Field's world of plotting, deceit and death. And you may end up thinking he was in thrall to him. Over the course of this trial, you will hear evidence that comes directly from Ben Field's own journals. You will hear of covert, regular drugging, alcohol poisoning, the numerous ways to make murder look like accident or suicide. You will hear evidence of extreme gaslighting and psychological manipulation. All to frighten, to isolate, to make a person terrified for their sanity.</p>	<p>Music In: 10:05:53</p>
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<p><u>INT. OXFORD CROWN COURT. CORRIDOR / FAMILY ROOM - DAY</u></p> <p>NATALIE follows an USHER to the family room. They knock and enter.</p> <p>IAN and SUE get up and follow the USHER to the court room. We stay with ANN-MARIE and SIMON.</p> <p>From ANN-MARIE.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>IAN is in the witness box. Watching him from the gallery, SUE is tight with tension. IAN is dignified, measured but he looks ragged. He is aware of BEN's gaze, resting lightly on him. OLIVER is questioning. On IAN.</p> <p>CUT TO:</p> <p><u>EXT. / INT. PETER'S HOUSE – DAY - FLASHBACK</u></p> <p>FLASHBACK: IAN open's the boot of his car. A drawn and worried IAN and SUE are loading</p>	<p>USHER Mr Farquhar?</p> <p>IAN Yes?</p> <p>USHER We're ready for you now.</p> <p>ANN-MARIE Poor Sue and Ian. Think about what they're gonna have to listen to. I can't bear it.</p> <p>IAN (V.O) My brother and I made a...</p> <p>IAN (CONT'D) ...promise to each other, that neither of us would ever let drink rule our lives. I found it hard to believe that he would go against his word. Peter just wasn't that kind of man but at the time, we were persuaded that he had a serious problem so, we did what Ben advised.</p> <p>OLIVER (O.O.V) And what was that?</p>	<p> Scene: 10:07:06 Music Out: 10:07:15 </p> <p>Scene: 10:07:33</p> <p>Music In: 10:07:54 Scene: 10:07:59 </p>
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<p>boxes of PETER's wine collection, his whiskey collection into it. BEN carries out the last bottles and heads back into the house. IAN watches him go.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Back with IAN. The grief carved deep into his face.</p> <p>On BEN's unreadable face, just watching IAN as though he's a disinterested bystander.</p> <p>On IAN, then on SUE.</p> <p>And that same field of wheat rustle as the entire court turns to look at MARTYN.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. MARTYN'S CELL - DAY</u></p> <p>MARTYN sits on the bed hand clasped with his lunch next to him.</p>	<p>IAN Peter was so ill. That I wanted to do what was right for my brother.</p> <p>OLIVER (O.O.V) When Peter came out of the care home, was there...</p> <p>OLIVER (CONT'D) ...any alcohol in the house?</p> <p>IAN No.</p> <p>OLIVER (O.O.V) How did a bottle of whiskey come to be in the house?</p> <p>IAN It had been left there by Martyn Smith.</p>	<p>Scene: 10:08:13</p> <p>Scene: 10:08:45</p>
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<p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. BEN'S CELL - DAY</u></p> <p>BEN reads.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. FAMILY ROOM - DAY</u></p> <p>CLOSE on ANN-MARIE.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR - DAY</u></p> <p>An USHER leads ANN-MARIE to the court room. SIMON and NATALIE follow.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY - CONTINUOUS</u></p> <p>ANN-MARIE walks to the witness box. She looks at the defendants' box as she passes. On ANN-MARIE - as she steps into the witness box we see a blue screen has been placed between the witness box and the defendants.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR OUTSIDE BEN'S CELL - DAY</u></p>	<p>SWEENEY (O.O.V) Please bring in the defendants.</p>	<p>Scene: 10:08:48</p> <p>Scene: 10:08:52</p> <p>Scene: 10:08:57</p> <p>Scene: 10:09:11</p> <p>Scene: 10:09:29</p>
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<p>The door to BEN's cell opens.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>ANN-MARIE in the witness box, her face very pale. SIMON has joined IAN, SUE and NATALIE watching. BEN and MARTYN are brought in. TO GUARD.</p> <p>On SIMON, he barely breathes watching ANN-MARIE, she looks tiny. On ANN-MARIE.</p> <p>CLOSE on ANN-MARIE.</p> <p>CLOSE on ANN-MARIE.</p> <p>CLOSE on ANN-MARIE, breathing heavy.</p> <p>On BEN and MARTYN in the witness box.</p>	<p>BEN Thank you very much.</p> <p>BEN (CONT'D) (O.O.V) Do I just stay here?</p> <p>GUARD (O.O.V) Yes, just stay there.</p> <p>BEN (O.O.V) OK. Thank you.</p> <p>GUARD (O.O.V) You're welcome.</p> <p>BEN (O.O.V) Is she there now?</p> <p>GUARD (O.O.V) Yes .</p> <p>OLIVER (O.O.V) What did your aunt...</p> <p>OLIVER (CONT'D) ...tell you about Ben Field, about their relationship?</p> <p>ANN-MARIE She told me that he'd said he was in love with her. And that he'd proposed to her.</p> <p>OLIVER At the time, were you aware that there was...</p>	<p>Scene: 10:09:34</p> <p>Music Out: 10:09:40</p>
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<p>CUT TO:</p> <p><u>INT. ROOM. RESPITE NURSING HOME - DAY / FLASHBACK</u></p> <p>FLASHBACK: ANN is propped up against pillows. She takes ANN-MARIE's hand in hers.</p>	<p>ANN-MARIE</p> <p>They stopped. She picked up.</p>	<div style="text-align: right;">Scene: 10:11:20</div>
<p>CUT TO:</p> <p><u>INT.ANN-MARIE'S CAR. COUNTRY ROAD - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ANN-MARIE sits in a dark car, her eyes filling with tears, she weeps.</p>		<div style="text-align: right;">Scene: 10:11:23</div>
<p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Back with ANN-MARIE.</p> <p>BEN on the other side of the screen, he watches the blank blue material. ANN-MARIE's voice beyond it.</p>	<p>ANN-MARIE (CONT'D)</p> <p>But coming to terms with what had happened. It was agony for her. That she'd been seduced by him. She was tortured by it.</p>	<div style="text-align: right;">Scene: 10:11:26</div>
<p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR - DAY</u></p> <p>BEN and MARTYN are led out the back of the court building.</p>		<div style="text-align: right;">Music In: 10:11:39</div> <div style="text-align: center;"> </div> <div style="text-align: right;">Scene: 10:11:52</div> <div style="text-align: center;"> </div> <div style="text-align: right;">Music Out: 10:11:55</div>



<p>CUT TO:</p> <p><u>EXT. OXFORD CROWN COURT - DAY - CONTINUOUS</u></p> <p>The small yard with the prison van parked up. OFFICERS waiting. MARTYN is walked out and put into the van first. JOURNALISTS are shouting out to BEN, cameras flashing.</p> <p>BEN follows, so calm, so easy as he is put into the van.</p> <p>CUT TO:</p> <p><u>INT. PRISON VAN - DAY- CONTINUOUS</u></p> <p>BEN is shut into his cramped compartment.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD CROWN COURT - DAY</u></p> <p>The prison van is driving, pulling away, turning. PHOTOGRAPHERS and JOURNALISTS follow after.</p> <p>CUT TO:</p> <p><u>INT. PRISON VAN - DAY - CONTINUOUS</u></p> <p>In his cramped compartment with its tiny window, MARTYN hears the shouts and sees the flashes of photographers, ducks down.</p>	<p>MALE REPORTER (O.O.V) Did you enjoy having sex with her, Ben?</p> <p>FEMALE REPORTER 1 (O.S) Ben, did you have sex with Peter as well?</p>	<p>Scene: 10:11:59</p> <p>Scene: 10:12:04</p> <p>Scene: 10:12:06</p> <p>Scene: 10:12:08</p>
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<p>And in his cramped compartment, BEN out at the PHOTOGRAPHERS through the tiny window. The flashes of the cameras. It excites him.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD CROWN COURT - DAY - CONTINUOUS</u></p> <p>The PRISON van drives away.</p> <p>CUT TO:</p> <p><u>EXT. CAR PARK - DAY</u></p> <p>SIMON and ANN-MARIE heading back to the car. ANN-MARIE is furtive, glancing around, edgy.</p> <p>A beat.</p> <p>He puts his hand on her back and ANN-MARIE shakes it off angrily, stalks away. With SIMON, a sudden surge of hurt and anger.</p> <p>On ANN-MARIE.</p>	<p>ANN-MARIE I'm not coming back. People taking photos, cameras everywhere. The kids at school don't need their teacher's face all over the news, our girls certainly don't need it. Where is the bloody car, Simon?</p> <p>SIMON It's just over there.</p> <p>SIMON (CONT'D) You know you were brilliant in there. You were, you, you really held it together-</p> <p>SIMON (CONT'D) You know, I'm not the one to blame for this?</p> <p>ANN-MARIE No? You were the one who said 'he was just helping her out, don't be so suspicious, Ann-Marie, he's just being a decent human being'. If you hadn't said that then maybe-</p> <p>SIMON (O.O.V) Maybe what?</p>	<p>Scene: 10:12:18</p> <p>Scene: 10:12:21</p> <p>Music Out: 10:12:27</p>
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<p>A beat. On SIMON, devastated.</p> <p>ANN-MARIE marches over to the car. Out on SIMON.</p> <p>CUT TO:</p> <p><u>EXT. / INT. CAR PARK / BLAKE CAR - DAY</u></p> <p>ANN-MARIE already in the passenger seat as SIMON gets in. They sit in silence.</p> <p>CUT TO:</p> <p><u>EXT. SKY - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD CROWN COURT - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDORS - DAY</u></p> <p>NATALIE wheels LIZ through to the court room in a wheelchair.</p>	<p>SIMON (CONT'D) Go on, no say it. Maybe what?</p> <p>ANN-MARIE Maybe she'd still be alive.</p> <p>ANN-MARIE (CONT'D) (O.O.V) Or she wouldn't have died the way she did.</p> <p>ANN-MARIE (CONT'D) So ashamed of herself, pulled apart in court, like her life was nothing, just somebody that terrible things were done to!</p> <p>TIM (V.O) When Martyn was living with you...</p>	<p>Scene: 10:13:13</p> <p>Music In: 10:13:21</p> <p>Scene: 10:13:25</p> <p>Scene: 10:13:30</p> <p>Scene: 10:13:35</p>
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<p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>As before. JUDGE SWEENEY. The JURY. TIM and his TEAM. DAVID and his TEAM. OLIVER and his TEAM.</p> <p>On MARTYN, head down. He glances up quickly at her.</p> <p>On LIZ.</p> <p>On MARTYN and BEN.</p> <p>A moment. LIZ frowns.</p>	<p>TIM (CONT'D) ...did you get on?</p> <p>LIZ Yes. I thought we did.</p> <p>TIM (O.O.V) It's the prosecution's case that Martyn conspired to defraud you because a copy of your will was found on his laptop...</p> <p>TIM (CONT'D) ...and he'd printed copies using the University printer.</p> <p>LIZ That's right.</p> <p>TIM (O.O.V) Do you remember asking Martyn...</p> <p>TIM (CONT'D) ...to help you make amendments to your will?</p> <p>LIZ No.</p> <p>TIM (O.O.V) Can I put a few things to you to try and jog your memory?</p> <p>LIZ Oh you can, I don't know that you'll manage it.</p> <p>TIM You had some handwritten notes and you sat with Martyn as he made the amendments. The printer at your home wasn't working and so Martyn printed off three copies at the University for you.</p> <p>LIZ No, I don't remember that.</p>	<p> </p> <p> </p> <p>Scene: 10:13:41</p> <p> </p> <p>Music Out: 10:13:43</p>
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<p>MARTYN breathes out minimally. BEN stares at LIZ.</p> <p>On OLIVER as he hands one of his TEAM a note which reads 'SHIT!' On the NOTE.</p> <p>LIZ looks over at MARTYN with a sad smile. MARTYN glances up at her and what we see is sorrow. Something lost. He liked her too.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR OUTSIDE FAMILY ROOM - DAY</u></p> <p>Through the small window in the door we see NATALIE comforting a sobbing LIZ.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR OUTSIDE MARTYN'S CELL - DAY</u></p> <p>Through the spy hole we see MARTYN on the bed eating his lunch, hunched over.</p> <p>CUT TO:</p>	<p>LIZ (CONT'D) That, that's not to say that it didn't happen, it's just that I don't remember it. My memory is not as good as it was.</p> <p>TIM (O.O.V) Thank you, Mrs Zettl.</p> <p>LIZ (O.O.V) Thank you.</p> <p>LIZ (O.S) Oh God.</p>	<p>Music In: 10:14:38</p> <p>Scene: 10:14:55</p> <p>Scene: 10:15:02</p>
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<p><u>INT. OXFORD CROWN COURT. MARTYN'S CELL - DAY - CONTINUOUS</u></p> <p>MARTYN hears the keys in the lock and wipes his face.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR - DAY - CONTINUOUS</u></p> <p>MARTYN steps out of his cell into the corridor.</p> <p>BEN joins him and whispers to MARTYN.</p> <p>To GUARD.</p> <p>BEN and MARTYN walk along the corridor.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>On MARTYN up to give evidence. He looks unshelled and gnawed with anxiety. TIM examining.</p> <p>On BEN.</p>	<p>GUARD (O.O.V) Wait there.</p> <p>BEN (O.O.V) Thank you.</p> <p>GUARD Can you wait there.</p> <p>BEN Just take some deep breaths Martyn. Keep your head up. You've done nothing wrong. Thank you.</p> <p>TIM (V.O) How many bedrooms were...</p> <p>TIM (CONT'D) (O.O.V) ...there in Mr Farquhar's house?</p> <p>MARTYN Three. There's the main room which was Peter's. I had the box room and there was the study. Ben slept in there on a fold up bed.</p> <p>TIM (O.O.V) Were you aware...</p>	<p>Scene: 10:15:07</p> <p>Scene: 10:15:11</p> <p>Scene: 10:15:33</p> <p>Music Out: 10:15:41</p>
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	<p>TIM (CONT'D) ...of the intimate nature of Ben and Peter's relationship?</p> <p>MARTYN No. Not, not, not at the time. Not till much later.</p>	
<p>On IAN and SUE.</p>	<p>TIM (O.O.V) When you were living at Peter's, did you have any psychological issues?</p>	
<p>On IAN and SUE.</p>	<p>MARTYN (O.O.V) Yes I...</p> <p>MARTYN (CONT'D) ...had counselling for anxiety and depression.</p>	
<p>On NATALIE, MARK and RICHARD.</p>	<p>TIM (O.O.V) Did you know that Ben Field...</p> <p>TIM (CONT'D) ...was defrauding and covertly drugging Peter Farquhar?</p> <p>MARTYN No.</p>	
<p>On THE JURY.</p>	<p>TIM (O.O.V) When Peter was unwell, would you give him...</p> <p>TIM (CONT'D) ...his normal medications?</p> <p>MARTYN Yes. Err... Ben, Ben would tell me what to give him and at what times.</p> <p>TIM Were you surprised when the neurologist Peter consulted gave a diagnosis of alcohol abuse?</p>	
<p>On BEN.</p>	<p>MARTYN (O.O.V) Yes. I, I didn't think that was a problem for him.</p> <p>MARTYN (CONT'D) But I believed it.</p> <p>TIM Who told you the diagnosis?</p>	<p>Music In: 10:16:31</p>



<p>A shift round the court. TIM looks over at the JURY. On BEN and then on MARTYN.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. SPARE BEDROOM - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: MARTYN sends a text to BEN 'I'm here'.</p> <p>MARTYN sits on the tidily made bed as his mobile pings with a message.</p> <p>MARTYN pulls back the bedclothes and finds a fancy bottle of Loch Arkaig single malt. PETER appears in the doorway.</p> <p>PETER turns and leaves. We stay with MARTYN for a moment, feeling shabby. Then he unscrews the bottle and drinks from the neck of it. Then he tucks the bottle away and leaves the room.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Back with MARTYN.</p>	<p>MARTYN Ben did.</p> <p>TIM (O.O.V) When Peter Farquhar came out of the care home, recovered from his symptoms, you stayed at his house the night before he died.</p> <p>MARTYN I, I'd left the bottle hidden in the bed. I texted Ben, in the morning to say I'd left it there and that Peter wasn't happy he'd brought it.</p>	<p>Scene: 10:16:54</p> <p>Scene: 10:17:09</p>
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<p>CUT TO:</p> <p><u>EXT. PUB - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: MARTYN at the bar doing shots with friends.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Back with MARTYN.</p> <p>CUT TO:</p> <p><u>EXT. PUB/ PUB TOILETS - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: MARTYN does more shots.</p> <p>JUMP CUT TO:</p> <p>MARTYN in the toilets throwing up.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Back CLOSE on MARTYN. His wet eyes. His raw skin.</p>	<p>TIM What did you do the rest of that day and the night Peter Farquhar died?</p> <p>MARTYN I just went to the pub with friends.</p> <p>MARTYN (CONT'D) Drank too much-</p> <p>TIM (O.O.V) And when you discovered Peter Farquhar was dead...</p> <p>TIM (CONT'D) ...having found the whiskey and drunk it?</p>	<p>Music In: 10:17:28</p> <p>Scene: 10:17:29</p> <p>Scene & Music Out: 10:17:32</p> <p>Scene & Music In: 10:17:34</p> <p>Music Out: 10:17:36</p> <p>Scene: 10:17:37</p>
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<p>TIM nods at SWEENEY and sits down. OLIVER stands. MARTYN takes a deep breath, braces himself.</p> <p>A beat as MARTYN looks over at BEN.</p> <p>A beat as OLIVER looks over at the JURY.</p> <p>On BEN and then on MARTYN.</p> <p>CLOSE on MARTYN.</p>	<p>MARTYN I was very upset. Very. I um... I felt terrible.</p> <p>OLIVER How could you not know about the nature of the relationship between Peter Farquhar and Ben Field?</p> <p>MARTYN I didn't know.</p> <p>OLIVER They were sleeping in the same bed, <i>next</i> door to your room. It was under your nose.</p> <p>MARTYN I, I was working, I always had my ear phones on.</p> <p>OLIVER Did you know about Ben Field's relationship with Ann Moore-Martin? That <i>it</i> was romantic?</p> <p>MARTYN Yes. I thought that was their business. It's not for me to judge.</p> <p>OLIVER (O.O.V) Did you know he was defrauding Ann Moore-Martin?</p> <p>MARTYN No. No not till much later no.</p> <p>OLIVER (O.O.V) But you knew Ben was writing messages on Ann's mirrors...</p> <p>OLIVER (CONT'D) ...apparently from God and those messages were part of his plot to inherit her house?</p>	<p>Music In: 10:17:53 Music Out: 10:17:57</p>
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<p>OLIVER watches him. A moment ticks by.</p> <p>On MARTYN.</p> <p>MARTYN shakes his head.</p> <p>From MARTYN, struggling with his breathing. Then on BEN. Out on IAN.</p> <p>CUT TO:</p> <p><u>INT. / EXT. BLAKE CAR / BLAKE HOUSE - DAY</u></p> <p>SIMON heading home from work. As he approaches his house, he sees REPORTERS outside.</p> <p>CUT TO:</p>	<p>MARTYN I didn't know about his plan. I didn't know. Ann wanted to hear from angels. I thought it was about er trying to make her happy with something that she wanted.</p> <p>OLIVER Are you going to keep to this line?</p> <p>MARTYN What line?</p> <p>OLIVER (O.O.V) That you didn't <i>know</i> that Ben Field was defrauding...</p> <p>OLIVER (CONT'D) ...Ann Moore-Martin and Peter Farquhar. That Ben Field was drugging Peter Farquhar. That Ben Field was in an intimate relationship with Peter Farquhar.</p> <p>MARTYN I didn't know.</p> <p>OLIVER That's convenient. Because if you did know, that would put you right at the centre of a murder plot, wouldn't it?</p> <p>SIMON Jesus Christ.</p>	<p>Music Out: 10:19:08</p> <p>Scene: 10:19:41</p>
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<p><u>EXT. BLAKE HOUSE – DAY - CONTINUOUS</u></p> <p>The minute the car parks, the REPORTERS descend on him. SIMON gets out, heads to the house, the rattle of the camera as a photographer takes photos and the REPORTERS keep pace.</p> <p>SIMON opens his front door and as he steps in, he turns to the REPORTERS and PHOTOGRAPHERS.</p> <p>On SIMON, as he shuts the door.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE. LIVINGROOM / HALLWAY – DAY - CONTINUOUS</u></p> <p>In the living room, the curtains are drawn, everything dark and shaded. The GIRLS watch TV. ANN-MARIE gets up and heads to SIMON as he enters.</p> <p>To the GIRLS.</p>	<p>WOMAN REPORTER (O.O.V) Mr Blake? Simon? Gabrielle Aide, Daily Mail. Just wanted to ask about your wife's aunt and Ben Field?</p> <p>SIMON My family are in there. Pricks!</p> <p>WOMAN REPORTER I just wanna talk to Ann-Marie, she'll be paid for an exclusive interview. No it'll be good to get her side of the story. It's pretty shocking what her Aunt got up to!</p> <p>SIMON Fuck off.</p> <p>WOMAN REPORTER (O.O.V) Ann-Marie?!</p> <p>WOMAN REPORTER (CONT'D) (O.S) Tell us about your Auntie Ann and Ben Field! Ann-Marie?</p> <p>SIMON How long have they been out there?</p> <p>ANN-MARIE Long enough. Auntie Ann isn't supposed to be the one on trial.</p> <p>SIMON Hey don't worry about them, girls. They'll be gone soon.</p>	<p>Scene: 10:19:48</p> <p>Scene: 10:20:05</p>
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<p>To the GIRLS.</p> <p>Out on SIMON taking off his coat.</p> <p>From SIMON.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>DAVID stands. A rustle around the court as BEN is brought into the witness box. A sense of PEOPLE shifting in their seats. REPORTERS craning forward. JURORS turning to fresh pages in their notebooks. This is him. BEN walks with the knowledge that he is the cynosure of all eyes. Once in the witness box BEN takes his oath. His voice is clear and reasonable.</p> <p>On NATALIE, MARK and RICHARD.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>BEN in the witness box. DAVID examines. BEN is calmly disinterested. His voice is soft but clear.</p>	<p>GIRLS Yeah.</p> <p>ANN-MARIE Let's finish the film okay.</p> <p>ANN-MARIE (CONT'D) (O.O.V) Ready.</p> <p>DAVID (V.O) The defence calls Benjamin Luke Field.</p> <p>BEN I do solemnly sincerely and truly declare and affirm that the testimony I will give shall be the truth, the whole truth and nothing but the truth.</p> <p>DAVID (O.O.V) You admit that you...</p> <p>DAVID (CONT'D) ...defrauded, drugged and gaslighted Mr Farquhar?</p> <p>BEN Yes, I did it vindictively.</p>	<p>Music In: 10:20:28</p> <p>Scene: 10:20:31</p> <p>Scene: 10:21:16</p> <p>Music Out: 10:21:18</p>
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On SUE and IAN.	DAVID (O.O.V) You admit...	
	DAVID (CONT'D) ...to a fraud perpetrated on Ann Moore-Martin that relates to her will?	
On OLIVER sits as still as a stone, he's not tense, far from it. Almost. relaxed. On OLIVER then on SUE and IAN and back on BEN.	BEN (O.O.V) Yes.	
	DAVID (O.O.V) Now in addition to what you've admitted in relation to drugging, defrauding and gaslighting Mr Farquhar, you are also charged with his murder.	
A beat.	DAVID (CONT'D) Did you murder him?	
	BEN I did not.	
On SUE and IAN.	DAVID (O.O.V) When you administered drugs to him and gaslighted him, did you...	
	DAVID (CONT'D) ...intend to kill him?	
	BEN No.	
	DAVID Did you conspire to murder Ann Moore-Martin?	
	BEN I did not.	
	DAVID Did you attempt to murder her?	
	BEN I did not.	
	DAVID Did you give her drugs or try to poison her.	
	BEN Never.	



<p>On NATALIE.</p>	<p>DAVID (O.O.V) How do you think Ann Moore-Martin felt...</p> <p>DAVID (CONT'D) ...as she pieced together the deceit that you had practiced upon her.</p> <p>BEN Incredible hurt and anger at being betrayed by me and sadness at being my victim. It's a miserable thing.</p>	
<p>On THE JURY and then on SWEENEY</p>	<p>DAVID (O.O.V) Are you just mouthing the sort of things that you think you should be saying...</p> <p>DAVID (CONT'D) ...or are you expressing true sentiments?</p> <p>BEN True sentiments.</p>	<p>Music In: 10:22:35</p>
<p>On BEN, his eyes on OLIVER. On OLIVER watching him back.</p>	<p>DAVID (O.O.V) But you have lied. To Mr Farquhar and his family. To Ann...</p> <p>DAVID (CONT'D) ...Moore-Martin and her family, to Martyn Smith, to the Church... to everybody.</p> <p>BEN I lived a very cruel and deceitful life, yes.</p>	
<p>On SUE and IAN.</p>	<p>DAVID (O.O.V) Why did you initially start drugging Mr Farquhar.</p> <p>BEN To get some sleep... I was working long shifts at the care-home. I'd be exhausted and want to sleep but um... Peter had an active fantasy life on the internet, he, he'd stay awake, looking at particular websites um then he'd wake me up, lifting up the duvet to look at me, touching my body, taking photos of me while I was asleep, which would wake me up-</p>	
<p>IAN during this, SUE next to him. IAN's rage burning brighter and brighter-</p>		



<p>IAN bursts up from his seat. The turns to stare at him, standing there, shouting-</p> <p>JUMP CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>With IAN. None of it has happened. On IAN as BEN is still being questioned by DAVID-</p> <p>IAN realises that SUE isn't next to him, nor is NATALIE. IAN gets up and leaves.</p> <p>From MARK as he turns to see the door close after IAN, concerned.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR - DAY</u></p> <p>As IAN comes out, SUE is weeping.</p> <p>JUMP CUT TO:</p> <p>NATALIE with her. IAN is white and shaking. SUE turns to IAN. She weeps. IAN holds her, tears running down their faces.</p> <p>NATALIE gathers them up and leads them away, they go like lambs.</p> <p>CUT TO:</p>	<p>IAN LIAR! LIAR! LIAR! DAMN YOU, DAMN YOU, DAMN YOU TO HELL!</p> <p>BEN (O.O.V) That's how it started. Later, it was...</p> <p>BEN (CONT'D) ...motivated by cruelty. I gave him psychoactives to be cruel. I wanted him to be publicly humiliated.</p> <p>SUE (O.S) He's trying to make the jury hate Peter because he was gay. That's what he's trying to do.</p> <p>NATALIE Come on. Let's go, yeah.</p>	<p>Scene: 10:23:31</p> <p>Music Out: 10:23:32</p> <p>Scene: 10:23:54</p>
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<p><u>INT. COURT ROOM - DAY</u></p> <p>Back with BEN giving evidence. CLOSE on BEN's hands.</p> <p>A beat.</p>	<p>DAVID (O.O.V) The Crown's case is that you...</p> <p>DAVID (CONT'D) ...murdered Peter, either by giving him alcohol and benzodiazepines so that he suffered asphyxiation or, in the event of that <i>not</i> being enough, you suffocated him.</p> <p>BEN No. I, I went to see him that night, we drank ginger beer. Watched some television. Then I left to see friends for my birthday and the last I saw of him was waving goodbye at the front door.</p> <p>DAVID You didn't block his airway and cause his death.</p> <p>BEN No. I was never physically violent to Peter um... I wrote violent things, when I was angry and irritated with him, I'd fantasise hitting him with a hammer but I didn't do it. It helped to write it down, it drained the anger. I've always used writing that way. I, I write a thought and then it's done. And I, I'm trying to be more interesting to myself when I write so sometimes, it, it's more extreme. To be interesting.</p> <p>DAVID The Crown's case is that you meticulously planned Mr Farquhar's murder in your journals-</p> <p>BEN In the same books I write how I'm gonna take over Greenland and the Pitcairn Islands. But I'm hardly gonna do that, am I? Invade Greenland? They're just thoughts. Not plans for action. I'm, I'm thinking with a pen in my hand. I've considered the issue of interiority in relation to myself and, and the way I live.</p>	<p>Scene: 10:24:25</p> <p>Music In: 10:24:59</p>
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On OLIVER.	DAVID (O.O.V) Explain interiority?	
	BEN Living inside your own head. Being... kind of a... an ironic spectator on your own life.	
	DAVID The Crown's case is that Martyn Smith was your co-conspirator and aided and abetted you.	
	BEN Martyn knew nothing. I rigged Peter's daily medication so he would be taking them when Martyn was there. I abused his genuine nature. I feel very ashamed of how I manipulated him.	
CLOSE on BEN.	DAVID (O.O.V) How did you feel when Peter died.	
	BEN Very unhappy, I, I treated him badly. I grieved his loss... I miss him.	
A moment. DAVID nods at the JUDGE.		
On DAVID and then on BEN.	SWEENEY (O.O.V) Thank you. Ten o'clock tomorrow morning for your cross examination, Mr Saxby.	
On BEN.	USHER (O.O.V) Court rise.	
All rise, SWEENEY departs. BEN's eyes on OLIVER. OLIVER watches him back.		
CUT TO:		
<u>EXT. BLAKES HOUSE - NIGHT</u>		
Establishing shot.	TV NEWS REPORTER (V.O) Twenty-eight year old Benjamin Field and thirty-two...	
CUT TO:		
		Scene & Music Out: 10:27:03



<p><u>INT. BLAKES HOUSE.</u> <u>KITCHEN / DINING</u> <u>ROOM - NIGHT</u></p> <p>ANN-MARIE looks through the blinds. A TV plays in the background. SIMON is sat at the dining table when his mobile rings. They look at each other. SIMON answers.</p> <p>SIMON disconnects. It rings again immediately. SIMON turns it off. A moment. The landline starts to ring. They both stare at it. SIMON leaps up from his chair, enough now, enough, he rips the lead of the phone out of the wall. They hiss, voices low because of the girls asleep upstairs.</p> <p>Keyed up, driven beyond himself, he punches the wall.</p> <p>From ANN-MARIE.</p> <p><u>CUT TO:</u></p> <p><u>INT. OLIVER'S OFFICE - NIGHT</u></p> <p>OLIVER, RICHARD, MARK.</p>	<p>TV NEWS REPORTER (CONT'D) (O.O.V) ...year old Martyn Smith both deny the charges...</p> <p>SIMON (INTO MOBILE) Hello?</p> <p>WOMAN REPORTER (THROUGH MOBILE) Oh hi, Simon? Err it's Jeni from the Daily-</p> <p>ANN-MARIE What's wrong with you?</p> <p>SIMON Look at what he's done to us... Everything is Ben, everything's fucking Ben!</p> <p>SIMON (CONT'D) (O.O.V) Argh! Argh!</p> <p>ANN-MARIE Oh, well done, yeah, punch a wall, that makes sense.</p> <p>SIMON Shit!</p> <p>OLIVER (O.O.V) Okay one last time. Which...</p>	<p>Scene: 10:27:10</p> <p>Scene: 10:28:21</p>
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<p>All with their jackets and ties off, sleeves rolled up. There are bottles of alcohol free lager. Cans of Coke. OLIVER has red wine. There are takeaway cartons piled up. On RICHARD at his laptop. All his notes and files an intricately ordered data base. MARK heads to a wall covered with post it notes and photos. A version of the police wall of evidence in the incident rooms. On RICHARD as MARK works across the wall.</p> <p>On OLIVER.</p> <p>Silence. MARK and RICHARD have no answer. OLIVER gets up, goes to the evidence. On MARK.</p> <p>On RICHARD.</p> <p>MARK moves away.</p>	<p>OLIVER (CONT'D) ...exhibit proves murder?</p> <p>MARK (O.O.V) Same drugs as found in...</p> <p>MARK (CONT'D) ...Peter's hair. Field and Smith's fingerprints on the sachets. Field's journals. He writes about endgames for Ann and Peter.</p> <p>RICHARD (O.O.V) Filming Peter when he's hallucinating.</p> <p>RICHARD (CONT'D) Taking photos of Ann to blackmail her-</p> <p>MARK (O.O.V) He calculates the ratio of alcohol to sedative, for what point would it be fatal, the possible use of force feeding-</p> <p>OLIVER Possible not proven... Which exhibit will prove murder?</p> <p>OLIVER (CONT'D) (O.O.V) What's Field's defence? That he...</p> <p>OLIVER (CONT'D) ...wasn't there. Plain and simple. I wasn't there, m'lud. Prove that I was. So. which exhibit, which piece of evidence, proves without a shadow of doubt that he was there.</p> <p>MARK (O.O.V) There isn't a single one. It's all of them.</p> <p>MARK (CONT'D) All of the coincidences.</p>	
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<p>A heavy silence. OLIVER stares at the wall.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE.</u> <u>KITCHEN - NIGHT</u></p> <p>ANN-MARIE wraps a bag of frozen vegetables in a tea towel and hands it to SIMON. He places it on his swollen hand.</p> <p>A moment.</p> <p>ANN-MARIE doesn't answer, can't answer. She can't even imagine what might happen. Silence.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CELLS /</u> <u>CORRIDORS - DAY</u></p>	<p>SIMON I loved her too you know. I mean, I really loved her.</p> <p>ANN-MARIE I know you did... I know.</p> <p>ANN-MARIE (CONT'D) It's just... while this is going on. When he's convicted, when he's in prison, and there's justice for Auntie Ann, and not what he's admitted to, what he's lying about, when he's found guilty of that, it'll be over. I promise.</p> <p>SIMON OK and what if he doesn't get convicted for her?</p> <p>ANN-MARIE That's not gonna happen-</p> <p>SIMON It does happen. Guilty people get away with it. It happens all the time.</p>	<p>Scene: 10:29:46</p> <p>Music In: 10:30:44</p> <p>Scene: 10:30:49</p>
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<p>BEN walks down the corridor with a GUARD.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. ROBINING ROOM - DAY</u></p> <p>OLIVER robes and wigs up.</p> <p>CUT TO:</p> <p><u>OXFORD CROWN COURT. CORRIDORS / ROBINING ROOM - DAY</u></p> <p>BEN walks like a star, shoulders back, eyes alight. He walks as if on his hero's journey. Headed towards his combatant.</p> <p>JUMP CUT TO:</p> <p>OLIVER dressed and ready checks his watch. Closing his cupboard, he leaves the room.</p> <p>JUMP CUT TO:</p> <p>As BEN walks tall with a slight smile playing on his lips.</p> <p>CUT TO:</p> <p><u>INT. STAIRCASE / COURT ROOM - DAY</u></p> <p>BEN heads up the stairs that bring him up into court. BEN pauses as he enters the court room bathed in sunlight.</p>		<p>Scene: 10:31:02</p> <p>Scene: 10:31:09</p> <p>Scene: 10:31:31</p>
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<p>A slow walk to the witness box.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>The normal, taut sobriety of the court room. Crowded with REPORTERS, the public. BEN in the witness box. MARK, RICHARD and NATALIE watching. IAN and SUE watching.</p> <p>On IAN and SUE.</p>	<p>OLIVER Do you feel responsible for Peter Farquhar's death?</p> <p>BEN That he drank the whiskey was something he did, by himself. It killed him. I had no involvement.</p> <p>OLIVER You like words, don't you? Words, the written word is a reprieve from feelings. You said as much to my learned friend.</p> <p>BEN If I said as much then yes.</p> <p>OLIVER You had thoughts of killing him.</p> <p>BEN Yes... Thoughts.</p> <p>OLIVER You wrote...</p> <p>OLIVER (READING) (CONT'D) 'I moved in so he could die.'</p> <p>OLIVER (CONT'D) (O.O.V) You did move in. He did die.</p> <p>OLIVER (CONT'D) That speaks for itself.</p>	<p>Scene: 10:32:00</p> <p>Music Out: 10:32:03</p>
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<p>RICHARD walks over to the exhibit table, where he has his laptop plugged into speakers and play a file. BEN's voice comes out of the speakers.</p> <p>CUT TO:</p> <p><u>EXT. WOODED AREA - DAY / FLASHBACK</u></p> <p>FLASHBACK: BEN raps into his Dictaphone.</p> <p>When he is done he switches it off and continues on his run.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Back with BEN as RICHARD returns to his seat. MURMURS from THE JURY.</p>	<p>BEN It depends who's saying it. Peter was frightened of dying alone um... when we first started sharing a bed, he said 'now, I can die happy.'</p> <p>OLIVER I'd like to play the jury a rap that you composed. Thank you, Sergeant Earl.</p> <p>BEN (RAPPING) (THROUGH SPEAKER) Ben means a mountain, you're amounting to nothing. Benjamin's my right hand by which I'll allow you to suffer and Field is the soil of the ground I'll put you under. You'll never get to the level that I'd likened to an Everest, a fitter thinker, guess you'll never be the cleverest. Let's keep him guessing. He's my guest and I'll find that he'll need help. The hospitality I'll give him is a hospital visit and nobody else is gonna come to support because we all know this faggot needs to be thrown overboard. And now it's time for a crimson tide...</p> <p>BEN (RAPPING) (CONT'D) ...and I am the King and I will reside on the throne and you know... that I can kill this guy.</p>	<p>Music In: 10:33:04</p> <p>Scene: 10:33:55</p> <p>Scene: 10:34:13</p>
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<p>On BEN and then on the JURY.</p> <p>A beat.</p> <p>CLOSE on BEN.</p> <p>On BEN.</p> <p>CUT TO:</p> <p><u>EXT. PETER'S HOUSE - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. SPARE ROOM - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: PETER enters, MARTYN has left the lamps on.</p>	<p>OLIVER (O.O.V) You had in the past dosed him with eight times the normal amount of the sleeping tablet he'd been prescribed.</p> <p>OLIVER (CONT'D) Eight times the amount. You have in the past, dosed him with all manner of substance. But not that night?</p> <p>BEN No.</p> <p>OLIVER (O.O.V) You'd adulterated his...</p> <p>OLIVER (CONT'D) ...drink before. Port in red wine, vodka in whiskey, poteen, a notoriously strong Irish whiskey in his usual nightcap, he had no idea what he was really drinking, did he? But not that night.</p> <p>BEN No.</p> <p>OLIVER (O.O.V) Just ginger beer and then you left. Okay, let's consider your version. Let's...</p> <p>OLIVER (CONT'D) ...imagine what that looks like.</p>	<p>Scene: 10:36:09</p> <p>Scene: 10:36:13</p>
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<p>PETER switches the light off.</p> <p>He goes over to straighten the bed sheets and finds the whiskey bottle is tucked under the duvet.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: The television is on. PETER looks at the whiskey bottle on the table next to him. PETER draws the curtains to the street. The lights are off but there is a slight glow from the TV. PETER opens the bottle. He gulps down a large measure. And then another. He turns off the TV. Sudden silence. In the dark, PETER pours another glass.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Back with BEN on the witness stand.</p>	<p>PETER Oh lights Martyn... Oh...</p> <p>OLIVER Did he often drink in the dark?</p> <p>BEN Not that I'm aware. I can't tell you what his reasons were for turning off the lights.</p> <p>OLIVER You were there when he died, weren't you?</p> <p>BEN No.</p>	<p>Scene: 10:36:29</p> <p>Scene: 10:37:04</p>
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<p>A beat.</p> <p>On BEN.</p> <p>On BEN and then on SUE and IAN.</p> <p>On SUE and IAN.</p> <p>On BEN and then on SUE and IAN.</p>	<p>OLIVER (READING) “As we remark on Peter Farquhar, be reminded Peter died. Repeated disorder. Hoist his petard. Went unpardoned and petrified.”</p> <p>OLIVER (CONT'D) Petrified. Was he?</p> <p>BEN I don't know. I wasn't there.</p> <p>OLIVER (O.O.V) Why use that word?</p> <p>BEN In the sense that he's frozen in time.</p> <p>OLIVER (O.O.V) Petrified means terrified.</p> <p>BEN (O.O.V) Well, you do know words can...</p> <p>BEN (CONT'D) ...have more than one meaning, let's not be silly.</p> <p>OLIVER You said Mr Farquhar was frightened of dying alone. Well, he didn't, did he.</p> <p>BEN He did because I wasn't there.</p> <p>OLIVER Petrified, was he?</p> <p>BEN I don't know, I wasn't there.</p> <p>OLIVER (O.O.V) Hammer. Poteen. Strap. The strap is suffocation?</p> <p>OLIVER (CONT'D) Did you suffocate Mr Farquhar?</p> <p>BEN I wasn't there.</p>	
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<p>On BEN.</p> <p>CUT TO:</p> <p><u>EXT. PETER'S HOUSE -</u> <u>NIGHT / FLASHBACK</u></p> <p>FLASHBACK: Manor Park, all dark.</p>	<p>OLIVER How was your fingerprint on the inside of the glass?</p> <p>BEN I don't know, probably from when I'd moved it some other time.</p> <p>OLIVER Why was the glass on the floor?</p> <p>BEN I don't know. I wasn't there.</p> <p>OLIVER (O.O.V) Your defence case is that...</p> <p>OLIVER (CONT'D) ...you did all these things, the drugging, the gaslighting, the defrauding because you're a nasty person. An unhappy person who enjoyed lying, who was cruel and deceitful for the pleasure of it, who was an er, what was it? An ironic spectator of his own life, who wanted to be interesting to himself. All your journals, your plans, the raps, the poems, the plots, just thoughts, just words, thinking with a pen in your hand. Not guilty of murder, just nasty, all of this was nothing to do with killing Peter Farquhar and attempting to kill Ann Moore- Martin.</p> <p>BEN That's a cartoon version of my case.</p> <p>OLIVER Alright, let's consider the Crown's version. With the agreed facts in mind, with your words to guide us. Let us contemplate Peter Farquhar's last night.</p>	<p>Scene: 10:39:26</p>
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<p>Streetlights and windows glowing. PETER's living room window glowing, the curtains undrawn.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE.</u> <u>SPARE ROOM - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: PETER goes into the spare room. He turns off the lamp. The bed hasn't been made. He twitches the bed to order and finds the whiskey bottle tucked under the unmade duvet. PETER is insulted, angry. Both about the unmade bed and the bottle.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE.</u> <u>KITCHEN - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: PETER at the sink glances over at the whiskey bottle, then out the dark window. The microwave pings.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE.</u> <u>LIVING ROOM- NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: PETER is sat watching TV. We hear a key in the door.</p> <p>BEN enters. PETER stiffens, something hard in his eyes.</p>	<p>BEN Hey.</p>	<p>Scene: 10:39:28</p> <p>Music Out: 10:39:35</p> <p>Scene: 10:39:37</p> <p>Scene: 10:39:49</p>
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BEN stands easily in the doorway, noting that PETER doesn't turn.	PETER Wasn't expecting you tonight.	
	BEN Thought I'd pop in, see how you're doing.	
	PETER Did you.	
PETER eyes on the TV.	BEN You sulking?	
	PETER I'm watching the television.	
	BEN You're sulking. I'm making tea. You want one?	
BEN takes the tray and heads into the kitchen.	PETER Mm.	
BEN calls out from the kitchen.	BEN (O.S) What's this bottle doing here?	
	PETER Martyn left it.	
BEN comes back, carrying the whiskey.	BEN Did you drink some?	
	PETER I was pouring it down the sink. But then I thought, no, no that's not fair, it's Martyn's. Ben can take it to him.	
BEN goes to the kitchen.	PETER (CONT'D) What a strange thing to do. Bringing alcohol into the house when you'd arranged to have all my wine and spirits collected by my brother and taken away because I can't control my drinking, when I've been so desperately ill, when I was so scared, when I thought I was dying, when I told you I <i>thought</i> I was dying, you bring whiskey into my house. What a wicked, strange thing.	
BEN walks back into the living room to listen to PETER.		
On PETER.	BEN (O.O.V) Calm down, it was a present.	



<p>BEN leaves to the kitchen, under the next we hear the sounds of mugs. The fridge opening and closing. PETER stares at the telly. A flare of anger, cold, sharp temper. BEN returns, two cups of tea. He puts one down by PETER. PETER mutes the sound as BEN flops onto the sofa. Watches TV. BEN sighs, as if this is just too tedious.</p> <p>PETER's eyes on him.</p> <p>BEN laughs.</p>	<p>BEN (CONT'D) Got left behind by mistake. No need to shit your pants over it.</p> <p>PETER Nothing you ever do is by mistake, Ben.</p> <p>BEN For fucks sake.</p> <p>PETER You see, I've been thinking, now that I can think. Now that my head is clear. I think you liked it when I was in a care home. I think you wanted me to drink that whiskey 'Poor Peter, poor sad old, pathetic Peter, the dipsomaniac, closeted queen, he'd better go back into the care home,' and then you could carry on using my house as your own. I think that was your plan.</p> <p>BEN Hmm... I like to think I'm more ambitious than that.</p> <p>PETER How quickly I forgave you everything. Every lie. Every transgression. Because you were beautiful. Because I was so entirely in love with you. I was the more deceived.</p> <p>BEN Here comes fucking Hamlet.</p> <p>PETER You never had any feelings for me at all... No affection... No respect. No love-</p> <p>BEN Peter-</p>	<p>Music In: 10:42:00</p>
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<p>On BEN.</p> <p>BEN turns to PETER and in a baby voice says:</p> <p>A long beat.</p> <p>BEN laughs.</p> <p>On BEN.</p> <p>BEN stands, takes his tea and leaves. After a beat PETER picks up his cup and sips his tea.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE.</u> <u>KITCHEN / HALLWAY -</u> <u>NIGHT / FLASHBACK</u></p> <p>FLASHBACK: In the kitchen, PETER rinses his cup under the tap. Is about to reach for his plate and a sudden wave hits him, he grips the sink as his legs buckle and the kitchen bulges and swims around him. Oh god. He is gripped with nausea and fear.</p> <p>JUMP CUT TO:</p> <p>BEN watches from the dark hallway. He slowly moves toward the kitchen. PETER sees BEN in his peripheral vision.</p>	<p>PETER (O.O.V) Did you?</p> <p>BEN I weally, weally woved you.</p> <p>PETER You are a cruel young man.</p> <p>PETER (CONT'D) (O.O.V) Eventually eyes of the blind be opened and the ears of the deaf be unstopped.</p> <p>PETER (CONT'D) I see you now.</p> <p>PETER (CONT'D) Help me. Please, please. Agh-</p>	<p>Music Out: 10:43:44</p> <p>Scene: 10:43:55</p> <p>Music In: 10:43:59</p>
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<p>BEN comes in and grabs PETER.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE.</u> <u>LIVING ROOM - NIGHT</u> <u>- CONTINUOUS /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: BEN kindly helps PETER into the living room. PETER staggers, BEN grips him upright and then he gently eases him down onto the sofa. PETER stares at him, blinking, trying to hold on as everything leaches away from him. BEN turns away and draws the curtains to the street. The TV burbles on. He turns back to PETER, watches him with his head on one side. BEN removes PETER glasses.</p> <p>BEN goes away and returns with the bottle of whiskey and a glass, he sloshes whiskey into the glass and stands over PETER.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>As before. You could hear a pin drop.</p>	<p>BEN Sssh, ssh, ssh.</p> <p>PETER Ben!</p> <p>OLIVER (V.O) He didn't die alone...</p> <p>OLIVER (CONT'D) (O.O.V) ... did he.</p> <p>OLIVER (CONT'D) And he was terrified, wasn't he. You know that. Because you were there.</p>	<p>Scene: 10:44:25</p> <p>Scene: 10:45:32</p>
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<p>On BEN he's eyes fixed on OLIVER.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE.</u> <u>LIVING ROOM - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: We don't see his face but from the angle of his legs and feet we are aware of PETER's body, that there is an absence of life in the room. The nearly empty whiskey bottle is on the table. The glass is lying on the sofa with PETER's fingers curled loosely round it. BEN picks it up with the middle finger of his left hand inside the glass. He turns off the TV. At the doorway, he looks back. Switching off the light he leaves.</p> <p>CUT BACK TO:</p> <p><u>INT. COURT ROOM -</u> <u>DAY</u></p> <p>BACK with OLIVER.</p> <p>A moment. BEN seems to half shrug in that abstract professorial way. A last stab at condescension.</p> <p>CUT TO:</p>	<p>BEN I deny that completely.</p> <p>OLIVER (O.O.V) Words. It all depends on who's saying them. Went...</p> <p>OLIVER (CONT'D) ...unpardoned and petrified.</p> <p>OLIVER (CONT'D) (V.O) You were present. You were there.</p> <p>OLIVER (CONT'D) Glorifying in his fear.</p>	<p>Scene: 10:45:50</p> <p>Scene: 10:46:04</p>
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<p><u>INT. OXFORD CROWN COURT. CORRIDOR - DAY</u></p> <p>RICHARD, NATALIE, MARK and OLIVER exit the court room followed by the rest of the court room. OLIVER to MARK as he walks off.</p> <p>MARK, RICHARD and NATALIE take a seat on some chairs in the corridor. They are exhausted. They wait.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. BACK CORRIDOR / JURY ROOM - DAY</u></p> <p>The JURY, loaded with their notes and jury bundles follow court officials down the back corridor. They all file into the jury room. The door is closed. The sign outside JURY ROOM.</p> <p>CUT TO:</p> <p><u>EXT. IAN AND SUE'S ROAD. - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>EXT. IAN AND SUE'S HOUSE. GARDEN - DAY</u></p> <p>Sunlight. IAN and SUE are proud gardeners.</p>	<p>OLIVER (CONT'D) Yeah. Call you later.</p>	<p> Scene & Music Out: 10:46:18</p> <p>Scene: 10:46:35</p> <p>Music In: 10:46:43</p> <p> </p> <p>Scene: 10:46:44</p> <p> </p> <p>Scene: 10:46:48</p> <p> </p>
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<p>The garden full of blooms and a neat lawn. IAN has some secateurs, is deadheading roses. Precise and clipped. His face is taut and withdrawn, It's clear that everything is mechanical. The snick of the secateurs.</p> <p>CUT TO:</p> <p><u>EXT. PETER'S GARDEN</u> <u>- MORNING /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: PETER with his secateurs, cutting away the dead leaves precise in his movements.</p> <p>CUT BACK TO:</p> <p><u>EXT. IAN AND SUE'S</u> <u>HOUSE. GARDEN - DAY</u></p> <p>The ground around IAN's feet is all leaves and petals. IAN starts to cry as he snips away at the roses.</p> <p>CUT TO:</p> <p><u>EXT. PETER'S GARDEN</u> <u>- MORNING /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: PETER stands in his beautifully kept garden. Shrubs and flowerbeds, the bright trumpets of climbers and honeysuckles. He looks up to the sky feeling the sun on his face.</p>		<p>Scene: 10:47:05</p> <p>Scene: 10:47:14</p> <p>Scene: 10:47:29</p>
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<p>CUT TO:</p> <p><u>INT. IAN AND SUE'S HOUSE. KITCHEN - DAY</u></p> <p>SUE comes to the window seeing IAN hunches over the roses she heads out into the garden.</p> <p>CUT TO:</p> <p><u>EXT. IAN AND SUE'S HOUSE. GARDEN - DAY - CONTINUOUS</u></p> <p>SUE puts a gentle hand on IAN's back. He looks at her with surprise, some shock, as if he's coming back to himself. SUE takes hold of his hands with threads of blood from thorns. He stands there, with no idea what to do. The sky is low and strange. Nothing is familiar. SUE gently leads him back to the house.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. CORRIDOR OUTSIDE JURY ROOM - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. OXFORD CROWN COURT. JURY ROOM - DAY</u></p> <p>The JURORS eat lunch.</p>		<p>Scene: 10:47:34</p> <p>Scene: 10:47:47</p> <p>Scene: 10:48:03</p> <p>Scene: 10:48:05</p>
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<p>They have their notebooks. They read back over their notes.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE.</u> <u>BEDROOM - NIGHT</u></p> <p>ANN-MARIE sits in bed. Waiting.</p> <p>CUT TO:</p> <p><u>INT. HMP</u> <u>BULLINGDON. BEN'S CELL - DAY</u></p> <p>BEN in the prison grey of sweatshirt and joggers sits on his bunk staring up at the window.</p> <p>CUT TO:</p> <p><u>INT. HMP</u> <u>BULLINGDON.</u> <u>MARTYN'S CELL - DAY</u></p> <p>MARTYN lying on his bunk with his blanket round him.</p> <p>CUT TO:</p> <p><u>INT. HMP</u> <u>BULLINGDON.</u> <u>CORRIDOR - DAY</u></p> <p>Through the small window in the door we see BEN pacing the room.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD CROWN COURT - DAY</u></p>		<p>Scene: 10:48:10</p> <p>Scene: 10:48:21</p> <p>Scene: 10:48:32</p> <p>Scene: 10:48:35</p> <p>Scene: 10:48:38</p>
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<p>Establishing shot – the BELL CHIMES.</p> <p>CUT TO:</p> <p><u>EXT. IAN'S CAR. CAR PARK - DAY</u></p> <p>IAN and SUE pull up and park in the car park.</p> <p>CUT TO:</p> <p><u>INT. COURT ROOM - DAY</u></p> <p>Crowded. All present, counsel and legal teams, journalists, police, all except the JURY and ANN-MARIE and SIMON. BEN and MARTYN are led into the defendant's box.</p> <p>IAN and SUE, clasping hands tightly. NATALIE sits with them.</p> <p>On BEN and MARTYN in place.</p> <p>All rise, SWEENEY enters and sits.</p> <p>The JURY enter and take their seats.</p> <p>On BEN and MARTYN</p> <p>MARTYN and BEN stand.</p> <p>The FOREWOMAN stands.</p>	<p>USHER (O.O.V) Court rise.</p> <p>SWEENEY Bring the jury in please.</p> <p>USHER (O.O.V) My Lord the Jury have been in deliberation for nineteen days. Would the defendants...</p> <p>USHER (CONT'D) ...please stand. Would the foreman of the jury please stand.</p>	<p>Scene: 10:48:44</p> <p>Scene: 10:48:49</p> <p>Music Out: 10:48:53</p> <p>Music In: 10:49:15</p>
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On FOREWOMAN and then on BEN	USHER (CONT'D) (O.O.V) To my next question please answer yes or no. Have you reached verdicts upon which you are <i>all</i> agreed?		
On MARTYN and BEN.	FOREWOMAN (O.O.V) Yes.		
On MARTYN and BEN then on SUE and IAN.	USHER (O.O.V) On the count of conspiracy to murder, Peter Anthony Scott Farquhar, how do you find the defendant Martyn Smith? Guilty...		
	USHER (CONT'D) ...or not guilty?		
	FOREWOMAN Not guilty.		
MARTYN gasps. On MARTYN he can't stop shaking.	USHER (O.O.V) Not guilty.		
TIM drops his head, breathes. DAVID pats him on the arm. On OLIVER and then on BEN.	USHER (CONT'D) (O.O.V) On the count of attempted murder of Ann Moore-Martin, how do you find the defendant Benjamin Luke Field? Guilty or not guilty?		
On BEN.	FOREWOMAN (O.O.V) Not guilty.		
Some tiny ripple passes over BEN's face. It could be relief but perhaps it looks more like a sour triumph that he was believed. On MARTYN, he looks up at BEN in surprise. MARK looks down.	USHER (O.O.V) Not guilty.		
On OLIVER, then on BEN.	USHER (CONT'D) (O.O.V) On the count of the murder of Peter Anthony Scott Farquhar, how do you find the defendant Benjamin Luke Field. Guilty or not guilty?		
IAN closes his eyes. The FOREWOMAN looks across at BEN.	FOREWOMAN Guilty.		



<p>BEN's face goes slack with disbelief.</p> <p>On IAN he lets out his breath. And embraces SUE.</p> <p>And now it's OLIVER's turn to breathe out. Around the court, RICHARD and MARK allow themselves a reaction. Not a smile, not triumph, just relief.</p> <p>CLOSE on BEN.</p> <p>On MARTYN and then back to BEN.</p> <p>Officers remove BEN. Stony faced, he looks at the court and meets MARK's eyes one last time. The contempt MARK has for him is scorching. BEN is removed. MARTYN sits where he is, he slumps and weeps. He weeps. He weeps for it all. His harsh sobs rend the air. TIM walks up to him.</p> <p>SUE squeezes NATALIE's hand. IAN leans over and grabs her hand too, smiles. But NATALIE is wondering how she's going to break the news to ANN-MARIE.</p> <p>CUT TO:</p>	<p>USHER (O.O.V) Guilty.</p> <p>SWEENEY (O.O.V) I'd like to thank the jury for their hard work and dedication in this matter. Thank you. Martyn Smith, you are free to go. Benjamin Field, you'll return to this court at a future date for sentencing.</p> <p>TIM Just breathe Martyn. It's over now.</p> <p>MARTYN Thank you.</p> <p>SUE Thank you.</p>	<p> Music Out: 10:50:57</p>
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<p><u>EXT. PARK - DAY</u></p> <p>Bright sun. ANN-MARIE sits on a bench watching SIMON and the GIRLS at an ice cream van getting ice creams.</p> <p>ANN-MARIE's mobile rings, she answers it.</p> <p>We don't hear the voice on the other end but we know from ANN-MARIE's face that it's NATALIE with the news. Her face turns to stone.</p> <p>ANN-MARIE hangs up.</p> <p>CUT TO:</p> <p><u>EXT. PARK - DAY / FLASHBACK</u></p> <p>FLASHBACK: ANN and ANN-MARIE sitting on a bench together. ANN-MARIE is very pregnant. It is approximately 10 years ago.</p> <p>They're both laughing. ANN-MARIE gasps suddenly and holds her baby bump.</p>	<p>ANN-MARIE (INTO MOBILE) Hello.</p> <p>ANN-MARIE (INTO MOBILE) OK. Thank you for telling me.</p> <p>ANN (V.O) I used to bring you here when you were little. Just the two of us.</p> <p>ANN (CONT'D) To feed the ducks and then we'd have an ice cream for a treat.</p> <p>ANN-MARIE With raspberry sauce.</p> <p>ANN Yes... and you'd get it everywhere.</p> <p>ANN-MARIE I still do. Ask Simon. Face, hands, behind my ears... Ou!</p> <p>ANN Is it kicking?</p> <p>ANN-MARIE Like a horse! Here-</p>	<p>Scene: 10:52:08</p> <p>Scene: 10:52:48</p>
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<p>She takes ANN's hand, places it on her bump. ANN gasps, delighted.</p> <p>They beam at each other.</p> <p>CUT BACK TO:</p> <p><u>EXT. PARK - DAY</u></p> <p>Back with ANN-MARIE, the rawness of loss. The lack of justice. There's the longest moment as she seems to teeter. Step forward to life or backwards. Does she breathe and live or not. A moment, the world spins around her. And then she takes a deep breath. Life. She breathes again. She gathers every ounce of strength and resilience.</p> <p>CUT TO:</p> <p><u>INT. / EXT. POLICE STATION - DAY</u></p> <p>MARK walks out the sliding doors into the carpark where the PRESS are waiting. MARK stops in front of a cluster of microphones.</p> <p>CUT TO:</p> <p><u>INT. PRISON - DAY</u></p> <p>BEN walks down a long corridor between prison officers. He seems smaller, diminished. Not a hero. Not a warrior. Just a murderer. With other murderers.</p>	<p>ANN It's made me so happy. A new life... Aren't we lucky!</p> <p>MARK Good Afternoon.</p> <p>MARK (CONT'D) (V.O) Today Ben Field has been sentenced to life imprisonment and will serve a minimum of thirty-six years for his crimes. The extent of...</p>	<p>Scene: 10:53:32</p> <p>Music In: 10:53:32</p> <p>Scene: 10:53:54</p> <p>Scene: 10:53:59</p>
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<p>Nothing special. Nothing unique. And this is it now. The walls. The gates. The locks. The razor wire.</p> <p>CUT TO:</p> <p><u>INT. LIZ'S HOUSE - DAY</u></p> <p>LIZ is watching the TV news - MARK is giving a statement. We can see RICHARD and NATALIE in the back of the shot. She has a massive glass of wine.</p> <p>CUT TO:</p> <p><u>EXT. POLICE STATION - DAY</u></p> <p>CLOSE on MARK giving his statement.</p> <p>CUT BACK TO:</p> <p><u>INT. LIZ'S HOUSE - DAY</u></p> <p>Back with LIZ watching the news.</p> <p>CUT TO:</p> <p><u>INT. PRISON. - DAY</u></p> <p>BEN sits in his cell. EXTREME CLOSE on his face for a while.</p> <p>The viewing window in his door is closed.</p>	<p>MARK (CONT'D) (THROUGH TV) ...his planning, deception and cruelty towards his victims is frankly, staggering. And I do not believe he has shown an ounce of remorse or contrition.</p> <p>MARK (CONT'D) (INTO MIC) If he is sorry for anything, it is that he got caught and he is now facing the next thirty-six years in prison. Thank you.</p> <p>LIZ Hm! Good!</p> <p>REPORTER (THROUGH TV) (O.O.V) According to prosecutors they were both lonely and vulnerable. Living three doors away from each other in the picturesque village of Maids Moreton-</p>	<p>Scene: 10:54:17</p> <p>Scene: 10:54:28</p> <p>Scene: 10:54:44</p> <p>Scene: 10:54:54</p>
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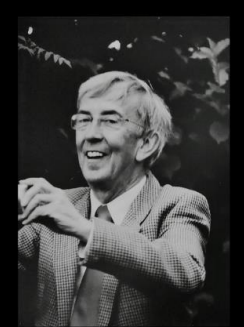



<p>CUT TO BLACK:</p> <p><u>EXT. RESTAURANT - DAY</u></p> <p>Big glass windows. At a table by the window, we see ANN-MARIE and SIMON waiting at a table for 4. They see SUE and IAN arriving and get up.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT - DAY - CONTINUOUS</u></p> <p>ANN-MARIE and SIMON stand up, shaking hands with them. Shy smiles all round.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT - DAY - MOMENTS LATER</u></p> <p>A WAITRESS hands out menus.</p> <p>SUE and IAN start looking at their menus. ANN-MARIE isn't looking at the menu, she's building herself up to speak. SIMON gives her a surreptitious nod.</p> <p>SUE and IAN put their menus down.</p>	<p>SIMON (O.S) They're here.</p> <p>SIMON Thanks.</p> <p>IAN Thank you.</p> <p>SUE Thank you.</p> <p>ANN-MARIE I wanted us to all meet. I've got something I want to say.</p>	<p> Cut to Black: 10:55:11 Scene: 10:55:15 Music Out: 10:55:16</p> <p>Scene & Music In: 10:55:20 Scene: 10:55:20 </p>
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<p>SUE reaches across and takes ANN-MARIE's hand in hers and holds it tight. A long moment, the fierce sincerity and certainty of SUE's gaze. ANN-MARIE's eyes swim with tears. She meets IAN's eyes. He nods at her. You stopped him. SIMON puts an arm around her. She smiles at him. ANN-MARIE places her hand over SUE's.</p> <p>CUT TO:</p> <p><u>EXT. ST MARY'S STOWE - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>EXT. ST MARY'S STOWE. GRAVEYARD - DAY</u></p> <p>On IAN and SUE at PETER's grave, fresh earth and a bunch of flowers. Roses.</p>	<p>ANN-MARIE (CONT'D) I know you've been put through so much pain-</p> <p>IAN Well so have you-</p> <p>ANN-MARIE No but you'd said goodbye to Peter... You'd had two years believing a thing that you could live with, that he'd died. You had your lives. And then I threw a rock and smashed everything... And you had to find out all these... these terrible things that had been done.</p> <p>SUE You stopped him, Ann-Marie... You stopped him.</p> <p>VICAR (V.O) Pale beneath the blaze hung the transparent foliage...</p> <p>VICAR (CONT'D) (O.O.V) ...and I watched some broad and sunny leaf and loved to see the shadow...</p>	<p>Music Out: 10:56:11</p> <p>Music In: 10:56:36</p> <p>Scene: 10:56:56</p> <p>Scene: 10:57:02</p>
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<p>The VICAR reads This Lime Tree Bower, My Prison. NATALIE is the only other person there.</p> <p>IAN looks up. The sun ripples through the trees, it is peaceful. Birdsong and the sound of leaves.</p> <p>CUT TO:</p> <p>HOME FOOTGAGE VIDEO CLIP of the real PETER FARQUHAR punting on the river.</p> <p>FADE TO BLACK:</p>	<p>VICAR (CONT'D) ...of the leaf and stem above, dappling its sunshine. Whilst thou stood gazing or...</p> <p>PETER (V.O) ...when all was still, flew creaking o'er thy head, and had a charm. For thee, my gentle-hearted Charles, to whom.</p> <p>PETER (CONT'D) (V.O) No sound is dissonant, which tells of life.</p> <p>IN MEMORY OF</p> <div data-bbox="794 1084 1043 1471">  <p>PETER FARQUHAR</p> </div> <div data-bbox="786 1545 1051 1910">  <p>ANN MOORE-MARTIN</p> </div>	<p>Home Footage: 10:57:24</p> <p>Fade to Black: 10:57:32</p> <p>Caption In: 10:57:33</p> <p>Photo Fade: 10:57:38</p> <p>Photo In: 10:57:45</p>
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CUT TO END CREDITS:		End Credits In: 10:57:53
	IAN FARQUHAR SUE FARQUHAR ANN-MARIE BLAKE SIMON BLAKE BEN FIELD MARTYN SMITH OLIVER SAXBY	ADRIAN RAWLINS AMANDA ROOT ANNABEL SCHOLEY BEN BAILEY SMITH ÉANNA HARDWICKE CONOR MACNEILL RICK WARDEN
	DS NATALIE GOLDING DCI MARK GLOVER DAVID JEREMY DS RICHARD EARL TIM MOLONEY JUSTICE SWEENEY FOREWOMAN COURT USHER	ANNA CRILLY JONATHAN ARIS PETER SULLIVAN JAMES HARKNESS MICHAEL SHAEFFER MICHAEL FENTON STEVENS ALEX MURDOCH OLIVER HOARE
	ANN MOORE-MARTIN ELIZABETH ZETTL GABRIELLE ADE FREYA BLAKE AMELIE BLAKE PETER FARQUHAR VICAR	ANNE REID SHEILA HANCOCK SOPHIE KHAN LEVY LASHAE SMITH ELISE SMITH TIMOTHY SPALL JON BARD
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	PRODUCTION MANAGER PRODUCTION COORDINATOR	KIZZY DHALIWAL RODERICK KERGOZOU DE LA BOËSSIÈRE ANGHARAD WILLIAMS
	ASSISTANT PRODUCTION COORDINATOR PRODUCTION RUNNER RUSHES RUNNER ASSISTANT ACCOUNTANT ACCOUNTS ASSISTANT	NAJMA ALINOUR NANCY-BELLE HANNAH SUSAN R. WALL JACK WHITBY
	LOCATION MANAGER ASSISTANT LOCATION MANAGER UNIT MANAGER LOCATION ASSISTANTS	JASON KEATLEY JES FLAY DEAN MICHAEL CUMMINGS ZAC GREGORY KRISTIAN VANPÉ SCOTT WEAVERS
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	TRANSPORT CAPTAINS UNIT DRIVERS	



	2ND UNIT DOP / STEADICAM OPERATOR FIRST ASSISTANT CAMERA	NICOLAS SAVARY	
		RICH TURNER MANI BLAXTER PALIWALA DUNCAN FOWLIE	
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	CAMERA TRAINEES	OWEN EDWARDS NABEEL MAHMOOD	
	DIT	CONOR GILMOUR	
	GRIP	BEN MOSELEY	
	B CAM GRIP	AARON WILLIAMS	
	GRIP TRAINEE	GARETH WYN ROBINSON	
	GAFFER	GRANT ARMSTRONG	
	BEST BOY	LEE MASTERS	
	ELECTRICIANS	KEVIN STANWORTH GARETH CREAN GEOFF HOLLOWAY	
	STANDBY RIGGER	NEIL ECKERSLEY	
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	SECOND ASSISTANT SOUND	TASHA ROPER	
	SOUND TRAINEE	AARON KENNEDY	
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	 <p>production for B B C</p> <p>© Wild Mercury M0003</p>	<p>End Card with Logos In: 10:58:20</p> <p>Music Out: 10:58:23</p> <p>Cut to Black: 10:58:28</p>

