

MARSHALL'S LAW

PILOT EPISODE PART ONE

"The Curiosity of Miss Lilly Fortune"

Mark Thomas, LL.M. : LL.B.

MA by Research

The University of York

Theatre, film, television and interactive
media

December 2021

1 INT. EAST END APARTMENT, CHILDS BEDROOM. NIGHT 1

SADIE ROSENBERG (23) strokes the face of her son RUDY (7) who has just fallen asleep. She takes a moment.

Sadie fastens her gown and moves slowly to leave the room.

SUPER:

East End of London, 1884

2 EXT. EAST END APARTMENT. NIGHT 2

From an UNSEEN OBSERVERS POV we are spying into a living room. Sadie enters and quietly closes the bedroom door.

Sadie takes a basin to the sink and turns on the tap.

A key goes into the front door lock and it opens but the running water drowns out the sound.

3 INT. EAST END APARTMENT, LIVING AREA. NIGHT 3

Sadie places the basin on the floor. She takes a towel from the table and then a sponge from the draining board.

She takes off her robe and kneels down. The cold water makes her flinch as she tentatively begins to wash her naked body.

Suddenly, the Unseen Observer grabs her from behind. The set of house keys falls to the floor.

Before Sadie can scream, one of the attacker's hands goes over her mouth and the other encases her crotch.

Sadie struggles but her attacker is strong.

ATTACKER

Shush. Just be calm. Keep quiet and I won't hurt the child.

Sadie reacts but becomes more subdued.

ATTACKER (CONT'D)

That's better. I only want us to be nice to each other.

The attacker is opportunistically pushing his fingers inside Sadie who is frozen to the spot in fear.

ATTACKER (CONT'D)
 I told you before if you let me do
 this your debts will be forgiven.

4 INT. EAST END APARTMENT, BEDROOM. NIGHT 4

The Attacker is grunting whilst raping Sadie in the missionary position on the bed.

From Sadie's POV, His look of pleasure turns to anguish as the expression on Sadie's face changes. We look over the Attackers shoulder to see the looming outline of a tall man.

TITLES AND MUSIC

5 INT. BARRISTERS CHAMBERS, TEMPLE. DAY 5

BERNIE LAWLESS (40) leads the busy Head Clerk's room when Solicitor JEB DANIELS (30s) enters carrying a brief.

BERNIE LAWLESS
 What have you got there Mr Daniels?

Daniels holds the brief out to Lawless.

JEB DANIELS
 A "no hope" murder case with not
 much money or time attached.

Lawless rolls his eyes.

BERNIE LAWLESS
 Circumstances?

JEB DANIELS
 Gideon Rosenberg is charged with
 bludgeoning his landlord to death.
 There were unpaid debts.

BERNIE LAWLESS
 I always do my best for you. How
 much do you have to spend?

Daniels is calculating and clearly in negotiation mode.

JEB DANIELS
 I can offer twenty guineas but I
 shall want Charlie Gill.

Lawless has played these games before.

BERNIE LAWLESS
Mr Gill is thirty guineas. When and
where is the case listed?

JEB DANIELS
Old Bailey, Thursday after lunch.
He'll be hung by supper time.

BERNIE LAWLESS
Even if I could juggle Mr Gill's
diary he must have a Junior to
handle the case this quickly.

Daniels scratches his chin.

JEB DANIELS
Five guineas for your best Junior.

BERNIE LAWLESS
Eight. Plus my ten per cent?

Daniels nods.

JEB DANIELS
You are a rogue Bernie. Who do you
have in mind?

Bernie shouts to the junior CLERKS.

BERNIE LAWLESS
Who knows where Marshall is?

From the shaking of heads, nobody knows.

JEB DANIELS
Why is Marshall suddenly in vogue?

BERNIE LAWLESS
He has the brain of a Fox and the
liver of an Ox and to watch him
work is a revelation.

JUNIOR CLERK
Marshall will be in The George for
a livener if he's hungover.

There are nods of agreement as Lawless grabs the brief and
his jacket and runs down the spiral staircase of chambers.

6 EXT. MIDDLE TEMPLE LANE. DAY 6

Lawless looks up Middle Temple Lane and hails a carriage.

7 EXT/INT. THE GEORGE PUBLIC HOUSE. DAY 7

Lawless enters to find there are several barristers with their solicitors having an early refreshment.

BERNIE LAWLESS
Has anyone seen Marshall today?

The Pub Landlord SAM LANDIS (50s) looks around.

SAM LANDIS
Marshall left with a lady about midnight. Have you been to Mr Beak's emporium?

8 INT. MR BEAKS PAWN SHOP EMPORIUM. DAY 8

MR BEAK (60s) looks proudly over his shop which bears a large rack of guns, furniture, clocks, overcoats, pocket watches and trays of jewellery under a glass counter.

MR BEAK
Not seen him since he bought some fine gold cufflinks for a wedding.

Lawless looks confused.

BERNIE LAWLESS
Wedding? First I've heard of it.

MR BEAK
Try the High Holborn auction rooms.

9 INT. AUCTION ROOMS, HIGH HOLBORN. DAY 9

The atmosphere is tense as several punters are bidding on a Regency long clock.

Lawless spots the Manager MR SANGUINE who beckons him over.

LUTHER SANGUINE
Monday. He won a bid on a flawless emerald necklace and earrings.

Lawless is impressed.

BERNIE LAWLESS
What was the winning bid?

LUTHER SANGUINE
Twenty guineas. Tried Asprey's?

10 INT. ASPREY'S JEWELLERS, THE STRAND. DAY 10

This high-class jeweller boasts an immaculate manager.

MR PERKS

Marshall was in not two hours ago.

He proudly shows Lawless an emerald necklace and earrings.

BERNIE LAWLESS

Did you pay much for them?

MR PERKS

As good as stole them for a
solitaire diamond ring and a
hundred guineas cash.

Lawless smiles as the penny drops for Mr Perks.

MR PERKS (CONT'D)

He mentioned a tailors appointment.

11 EXT. EDE AND RAVENSCROFT TAILORS, CHANCERY LANE. DAY 11

The carriage pulls up outside a store. The swinging signage
reads "Ede and Ravenscroft - tailors and legal outfitters".

12 INT. EDE AND RAVENSCROFT TAILORS, CHANCERY LANE. DAY 12

Lawless enters to find a perfect specimen of a man, EDWARD
MARSHALL HALL (23), known simply as "Marshall" in his pants.

MR PARSONS (40s) hovers. He nods at Lawless who winks back.

PARSONS

The third fitting is crucial. Final
checks everyone.

Marshall nods and is immediately set upon by the tailors.

They pull on his morning suit striped trousers.

TAILOR #1 wraps the tape measure around his middle.

TAILOR #1

Waist is now thirty-four.

The tailor marks with white chalk as Parsons takes notes.

PARSONS

Lost half an inch. We shall adjust.

TAILOR #1 takes off the trousers and leaves.

TAILOR #2 pulls on Marshall's courtroom trousers.

TAILOR #2
Outside leg, thirty-seven.

Tailor #3 pushes Marshall's legs apart.

TAILOR #3
Inside leg thirty-five.

TAILOR #2
Oh, and he dresses to the left.

PARSONS
That I can see from here.

Over the broad shoulders goes the crisp white poplin shirt.
The fixing of the collar with silver and jet studs.

Attaching the Jobot. Threading the cuff links. Easing on the
waistcoat. Then a morning suit coat which is marked with
white chalk and removed.

BERNIE LAWLESS
You didn't mention you were going
to a wedding?

Marshall ignores him as Parsons inspects a courtroom Jacket.

PARSONS
The court garments are perfect. I
need two days for the morning suit.

Marshall is meticulously scrutinised as he puts on his gown.

Finally, removing a new wig from an oval tin and placing it
on his head. He sees himself in the mirror and is proud.

PARSONS (CONT'D)
Every inch the Temple barrister.

Lawless holds up the brief.

BERNIE LAWLESS
Now that you are in battle dress,
are you ready to go to war?

Marshall is underneath ETHEL MOON (20) a pale skinned blonde
who is rapidly and noisily approaching orgasm.

ETHEL MOON

That is so good. There. Just there.
That's it. Don't stop.

She collapses onto Marshall and kisses him passionately. They hug in mutual contentment as Ethel contemplates.

ETHEL MOON (CONT'D)

I love our London encounters.

MARSHALL

I don't see you often enough.

ETHEL MOON

Touring with a travelling show is so intense and I want to enjoy new life experiences.

Marshall thinks for a few beats.

MARSHALL

Not too much experimentation.

Ethel is playful at the sub-text.

ETHEL MOON

I didn't hear you complaining.

MARSHALL

You know I am faithful to you.

ETHEL MOON

I am a modern girl. I need the freedom to make my own mistakes.

MARSHALL

Enjoy everything you do but I selfishly want you to myself.

Ethel puts her finger over his lips.

ETHEL MOON

Can I assume I am still welcome at Cavendish Hall for Max's birthday?

MARSHALL

Ada and Henry have invited you but with your parents as chaperones.

ETHEL MOON

Ada the Ice Queen. She thinks I am not good enough for you now she is married into the aristocracy.

MARSHALL

When she sees our commitment to each other she will melt.

There is a loud knocking at the door.

HOUSEKEEPER (O/S)

Guest check out is ten.

Marshall looks at his watch. Ten thirty.

MARSHALL

Please wait, we are dressing.

Ethel laughs as Marshall trip over empty champagne bottles.

ETHEL MOON

You will be late for your new case.

In the chaos, he finds his trousers under the bed.

MARSHALL

(raises his voice)

My new shirt? Shoes? Jacket?

The door becomes ajar as the housekeeper's extended arm drops in two shoes, a sock, shirt, jacket and tie. The door closes.

ETHEL MOON

We were in a hurry last night.

14

EXT. NEWGATE JAIL - DAY

14

The foreboding sight of this granite fortress sends a shiver down the most courageous spine.

Marshall climbs down slowly from a Hansom carriage taxi. He looks dishevelled and his hair is unkempt.

The look on the face of CHARLIE GILL (30s) tells us he has been waiting longer than is courteous.

MARSHALL

Charlie, I am so sorry.

Marshall reaches up to pay the cab driver. Keep the change.

CHARLIE GILL

How can I stay angry at a man with one sock? I hope she was worth it.

Gill hands Marshall a brief tied with pink ribbon.

15 EXT. NEWGATE JAIL - MAIN ENTRANCE -DAY 15

MARSHALL

Who is our client today?

Gill knocks on the main gate entrance.

CHARLIE GILL

A tenant charged with the murder of his landlord. Not much hope.

The prison GUARD opens the gate and Marshall and Gill enter.

MARSHALL

Is there any mitigation to plead it down to manslaughter?

Gill initially shrugs then nods in the affirmative.

16 INT. NEWGATE JAIL - DAY 16

The interior gates are slowly unlocked.

GUARD STANLEY FLETCHER

Morning Mr Gill. Marshall.

Marshall is intently reading the brief.

CHARLIE GILL

Good morning Stanley.

17 INT. NEWGATE JAIL - UNDERGROUND PASSAGEWAYS - DAY 17

Charlie Gill covers his nose with a handkerchief as they follow the lamplight held by the guard.

Keys jangle and prisoners scream and shout in a cacophony forged in purgatory.

18 INT. NEWGATE CELL - DAY 18

GIDEON ROSENBERG (30s), is a Hasidic Jew. He clutches a Tanakh Hebrew Bible.

GIDEON ROSENBERG

We fled a pogrom in Lithuania for a life in England. I work long hours for minimal wages to pay the bills.

CHARLIE GILL

The prosecution will say a
foreigner killed an English
landlord over rent arrears.

GIDEON ROSENBERG

The landlord kept a set of keys. He
spied on my wife when I was out.

MARSHALL

He didn't ask you for rent money?

GIDEON ROSENBERG

He told Sadie he would trade sex
instead of the rent.

CHARLIE GILL

Did you tell anyone about this?

GIDEON ROSENBERG

Yes the Police. Nothing was done.

MARSHALL

This must be notified to the judge.

GIDEON ROSENBERG

If they hang me it will be worse.
He still has friends in the police.
He thought she would consent but
raped her anyway when she didn't.

MARSHALL

Will Sadie say this in court?

GIDEON ROSENBERG

I do not want her subjected to that
humiliation. She won't testify.

MARSHALL

The autopsy shows he struck his
temple on a sharp object.

GIDEON ROSENBERG

We couldn't stop the bleeding.
Sadie went for the Doctor but he
pronounced him dead.

CHARLIE GILL

If we plead not guilty and the Jury
convict you will hang.

GIDEON ROSENBERG

We were preyed upon. Wouldn't an
English Jury have any sympathy?

MARSHALL

English Juries are wealthy, white,
middle-aged, Christians many of
whom will be landlords themselves.

Rosenberg seeks hope in Gill's eyes.

CHARLIE GILL

If Sadie doesn't testify, it's your
word against a dead mans.

MARSHALL

If we plead guilty to manslaughter
there is no trial and no Jury.

CHARLIE GILL

The Judge has discretion on
sentencing. He may show leniency.

GIDEON ROSENBERG

But he could also hang me?

MARSHALL

Either way, we are taking a gamble.

Rosenberg weighs up the odds in Marshall's analysis.

GIDEON ROSENBERG

You say we a lot. We gamble but the
only stake money at risk is my
life.

19 INT. NEWGATE JAIL, UNDERGROUND CORRIDORS - DAY

19

Stanley Fletcher locks Rosenberg's cell.

CHARLIE GILL

We are already late Stan. Can we
take the shortcut.

NEWGATE GUARD FLETCHER

Best be quick, there is an
execution about to begin.

A chink of light peers through a door at the end of the
corridor beyond which is the hanging room scaffold.

20 INT. NEWGATE HANGING ROOM - DAY

20

Marshall stops in his tracks as the harrowed face of the
CONDEMNED WOMAN (early 20s) makes eye contact with him.

MARSHALL

What did she do?

NEWGATE GUARD FLETCHER

She killed her twin sons.

The executioner raises a hood above her head.

Marshall is mesmerised by her bright yellow dress which seems incongruous against the gloom and dark uniforms of the priest, the hangman, and his helper.

CONDEMNED WOMAN

My boys died of starvation.

The hangman slowly places the hood over her face.

Marshall looks quizzically at Gill as the executioner checks the length of the rope.

CHARLIE GILL

(hushed tone)

If the drop is too long it will
remove the head and the executioner
can't sell her clothes.

Marshall looks appalled but is compelled to watch.

PRIEST

Will you join with me in prayer to
ask for God's forgiveness?

CONDEMNED WOMAN

Don't ask me to lie to God.

Several PRISONERS cross themselves.

PRIEST

The Lord have mercy on your soul.

The executioner pulls the lever. She falls to her death with a sickening CRACK of the spinal column echoing off the walls.

Marshall watches her legs kick for twenty seconds. Finally, they stop and like everything else in the room she is still.

The yellow dress slowly turns to orange as blood seeps down from her broken neck and mixes into the fabric.

The woman's body is cut down.

The hangman lifts the bloodstained dress and shakes his head.

HANGMAN

Not worth the trouble.

The prisoners put her clothed body inside the casket.

A lid is placed on top and a guard nails it shut.

Marshall watches the casket being carried to a cart.

Gill looks to Marshall. His eyes are tearful.

CHARLIE GILL

I didn't realise it was your first.

21 EXT. EMBANKMENT PIER - CUSTOMS POST - NIGHT 21

Uniformed customs officer BILLY SNEDDON (mid 30's) is pacing up and down outside the Immigration Office. He finishes one cigarette before quickly lighting another.

SUPER: "London, November 5th 1884".

22 INT. EMBANKMENT PIER - POLICE CARRIAGE - NIGHT 22

INSPECTOR ABBERLINE (40s) and SERGEANT CUNNINGHAM (30s) wait patiently in silence.

Abberline raises a spyglass to his eye. Through it, we pick out Billy Sneddon pacing on the quayside.

INSPECTOR ABBERLINE (O/S)

Try not to fuck this up, Billy.

23 EXT. LONDON EMBANKMENT PIER - CUSTOMS POST - NIGHT 23

Billy checks his pocket watch. Listens. Shakes it. Listens.

24 EXT. RIVER THAMES - BLACKFRIARS BRIDGE - NIGHT 24

Fireworks light up the French-flagged ship "CORMORANT" as she slowly pierces the gloom from under Blackfriars Bridge.

25 EXT. EMBANKMENT PIER - QUAYSIDE - NIGHT 25

The Quayside is busy with human and carriage traffic.

Bright lamps shine from a pair of two-horse carriages as they arrive at the quayside. They bear the crest of Lord Somerset.

26 EXT. FOUR HORSE CARRIAGE, SUSSEX COUNTRYSIDE - NIGHT 26

On top of this impressive vehicle sits the DRIVER and a COACHMAN who navigate the moonlit country lanes at pace.

SUPER: Sussex 5th November 1884

The sky is star filled and the crisp air forms clouds of their breath.

Fireworks burst across the skyline as in the distance, we see a palatial country mansion. It is illuminated by people carrying flaming torchlights and an extravagant bonfire.

27 INT. FOUR HORSE CARRIAGE - NIGHT 27

Inside a spacious coach are Marshall, MONTAGUE DRUIT (26), OSCAR WILDE (28) and Charlie Gill are en route to a shooting weekend at Cavendish Hall.

They are nearing the end of a long drive from London to the Sussex estate of Lord and Lady Labouchere.

CHARLIE GILL
(Gentle Irish accent)
My bladder is fit to burst.

Marshall sticks his head out and we see into the moonlight.

MARSHALL
We are near to Cavendish Hall.

OSCAR WILDE
Thank you, God. I am ready for
dinner and fine burgundy.

28 EXT. CAVENDISH HALL ESTATE - NIGHT 28

The coach clatters along the mile long drive to the vast country estate where Cavendish Hall sits majestically. Its white stucco walls are lit up by the huge bonfire visible as far as the eye can see.

We now see the first of the flashes and bangs of a large fireworks display. The skies are filled with colour.

29 EXT. CAVENDISH HALL - MAIN HOUSE - NIGHT 29

The coach pulls up. Marshall, Druit, Gill and Wilde exit.

Marshall's older sister and mentor LADY ADA LABOUCHERE (38) and mother JULIA MARSHALL HALL (55) are there to greet them.

Julia goes to hug Marshall.

JULIA MARSHALL HALL
(to Marshall)
My darling Edward.

Marshall is excited to be here but not quite in the present.

MARSHALL
I am dying to see Ethel. Has she
arrived yet?

Julia looks slightly disappointed.

JULIA MARSHALL HALL
Change of plan, Ada will explain.

Ada embraces Oscar Wilde.

ADA LABOUCHERE
Oscar...How are you.

Oscar is slightly aloof.

OSCAR WILDE
Dishevelled. I had to hitch a lift
with your handsome brother. He gave
me absolutely no time to pack.

Marshall takes Ada aside.

MARSHALL
I came all this way and you have
cancelled Ethel and her parents?

Ada is taken aback and gives Marshall a "look".

LADY ADA LABOUCHERE
Please not here.

Ada makes a big point of hugging Marshall as her husband LORD LABOUCHERE (40s) approaches.

LORD LABOUCHERE
Marshall. At last.

MARSHALL
We were late leaving London.

Labouchere nods towards Oscar Wilde.

LORD LABOUCHERE
I see you brought Wilde with you.

Lady Ada raises her eyebrows.

LADY ADA LABOUCHERE
I invited Oscar. We need artists
around Max not just businessmen and
lawyers and damn newspapermen.

Lady Ada walks off.

LORD LABOUCHERE
You both know I do not approve
of....sodomites.

Marshall quickly changes the subject.

MARSHALL
I am giving Max a special present.

MAX LABOUCHERE (13) smiles at the fireworks for his birthday.

30 EXT. RIVER THAMES - THE CORMORANT - DECK - NIGHT 30

Siblings VERONIQUE (15) and HENRI DUBOIS (14) are lit up by
Guy Fawkes fireworks which reflect off the Thames.

31 EXT. EMBANKMENT PIER - POLICE CARRIAGE - NIGHT 31

Abberline is standing in the doorway for extra height. He
swings the spyglass around and across the quayside. He picks
out the two horse carriages.

INSPECTOR ABBERLINE
Ah, there you are, Lord Somerset.

SERGEANT CUNNINGHAM
Then Cormorant must be close by.

32 EXT. CORMORANT SAILING SHIP - DECK - NIGHT 32

FIRST OFFICER BROWN (30), is piloting the ship into her
mooring aided by the brightly lit battleship HMS Polyphemus.

CAPTAIN DUPONT (40s) is keeping watch.

CAPTAIN DUPOND
Steady as she goes Mr Brown.
Andrews, get the livestock ready
for unloading.

33 EXT. EMBANKMENT PIER - QUAYSIDE - NIGHT 33

Out of the first carriage steps LORD SOMERSET (32) tall with a military bearing.

A red faced man appears at the window of the second carriage.

LORD SOMERSET
Shouldn't you be inspecting the
livestock Doctor Scythe?

DOCTOR SCYTHE
Yes, my Lord.

34 EXT. CORMORANT, MEZZANINE DECK - NIGHT 34

SECOND OFFICER ANDREWS (28), assembles the TEENAGERS on the deck ready for disembarkation.

SECOND OFFICER ANDREWS
You are going to your new homes
where your employers will feed you
and explain your duties.

The teenagers interpret for each other.

35 INT/EXT. EMBANKMENT PIER - SECOND CARRIAGE - NIGHT 35

Doctor GILES SCYTHE (40s), takes another sip from his hip flask before hauling his rotund frame down from the carriage.

Somerset turns and shouts to THE DRIVER of the second carriage

LORD SOMERSET
Mr Fox, get them disembarked.

Coachman JUDAS FOX (36), a hard menacing looking man, jumps down and strides over to the jetty.

36 EXT. LONDON EMBANKMENT PIER - CUSTOMS POST - NIGHT 36

Raucous ROYAL NAVY SAILORS pass Sneddon at the immigration post heading to the sounds coming from Wilton's Music Hall.

37 EXT. EMBANKMENT PIER, CORMORANT, JETTY - NIGHT 37

Somerset holds a paraffin lamp to get a look at the TWENTY FOUR TEENAGERS crossing the gangplank onto dry land. They are a mix of frightened African and French youths of both sexes.

38 EXT. EMBANKMENT PIER - POLICE CARRIAGE - NIGHT 38

POLICE COACHMAN
Boss, the team is in place.

INSPECTOR ABBERLINE
Let the lads know we are only
lifting the kids tonight.

The Coachman looks confused.

SERGEANT CUNNINGHAM
Without fresh meat, Somerset can't
operate. We will hit him where it
hurts the most. In his wallet.

POLICE COACHMAN
Don't worry boss, we'll get as many
as we can to a place of safety.

39 EXT. EMBANKMENT PIER, JETTY - NIGHT 39

The first teenagers are inspected by Dr Scythe before going
to the immigration phase.

Several carriages arrive and WELL DRESSED BUYERS get down in
anticipation of collecting their new stock.

WELSH BUYER
Fox. Fox!

Judas Fox spins around.

JUDAS FOX
What you got for me, Taff?

The Buyer rubs his fingers and thumb together.

WELSH BUYER
Make sure I get first refusal on
the prettiest ones.

Judas Fox nods.

40 EXT. EMBANKMENT PIER - POLICE CARRIAGE - NIGHT 40

Abberline watches the teenagers being processed.

INSPECTOR ABBERLINE
That is an efficient little system.

He hands the spyglass to Cunningham who shifts focus.

SERGEANT CUNNINGHAM

They move from the Doctor to immigration then selection by the buyers before transportation.

INSPECTOR ABBERLINE

Poor little sods. Most are snatched or conned into thinking London is paved with gold.

SERGEANT CUNNINGHAM

And all promised well paid jobs.

INSPECTOR ABBERLINE

Selling sex is well paid.

SERGEANT CUNNINGHAM

For some it is.

They each smile at the irony.

41 EXT. EMBANKMENT PIER, NIGHT 41

Veronique and Henri are near the front of the medical queue.

VERONIQUE DUBOIS

Stay close to me in the turmoil.

HENRI DUBOIS

(in French)

What if they reject us, Veronique?
Where will we go then?

VERONIQUE DUBOIS

Henri, speak English!

HENRI DUBOIS

I forgot. Sorry, I am so scared.

VERONIQUE DUBOIS

Papa paid fees to get us good jobs.
We can't go home empty handed.

42 EXT. EMBANKMENT PIER, JETTY - NIGHT 42

Dr Scythe inspects the teenagers in turn. He checks for lice and the quality of teeth, then pats them down for signs of Rickets.

Veronique watches as Scythe touches each girl inappropriately.

It is Veronique's turn now and Scythe grabs her breasts. She slaps him hard across the face.

VERONIQUE DUBOIS
You are a disgusting pig!

Scythe recoils as Veronique walks off.

DOCTOR SCYTHE
(shouts after her)
You'll get used to it. They all do.

43

EXT. EMBANKMENT PIER - IMMIGRATION HUT - NIGHT

43

Billy Sneddon checks the papers of Veronique and Henri Dubois. Unfortunately, they are in order.

BILLY SNEDDON
Parlez-vous Anglais. Is that right?

The siblings smile upon hearing their native tongue.

HENRI DUBOIS
Yes, sir, we both do.

Sneddon is filling out a questionnaire.

BILLY SNEDDON
Why did you come to England?

VERONIQUE DUBOIS
The big hotels of course. They all hire staff for Christmas.

Billy is overwhelmed with empathy.

Sneddon notices Judas Fox is impatiently standing by with the next group of teenagers.

BILLY SNEDDON
These documents are forgeries.

JUDAS FOX
That's none of your business.

VERONIQUE DUBOIS
(panic)
No Sir, please, they are genuine.

BILLY SNEDDON

(to Fox)

If you are going to traffic children, at least get the paperwork right.

Fox steps forward wearing a menacing grin.

JUDAS FOX

This livestock belongs to Lord Somerset. They are coming with me.

Fox holds up two five-pound notes.

BILLY SNEDDON

Bribes is it?

JUDAS FOX

Take this and keep shtum.

BILLY SNEDDON

These two leave on the next tide.

Somerset, alerted by the commotion, paces over to the immigration hut. He narrows his eyes at Sneddon.

LORD SOMERSET

Who the fuck are you?

BILLY SNEDDON

Customs Officer Sneddon. I am in charge of arrivals.

LORD SOMERSET

Well, Sneddon, you must be new.

Sneddon stands firm, eye to eye with this arrogant man.

BILLY SNEDDON

I can't save them all but if you send these two back we will say no more about it. Agreed?

VERONIQUE DUBOIS

Please don't send us back.

Veronique Dubois catches Lord Somerset's eye.

LORD SOMERSET

The girl wants them to stay.

BILLY SNEDDON

That's because she doesn't know what will happen to them next.

LORD SOMERSET
They will come to Fleur de Lis with
me. Fox put them in my coach.

Somerset puts a twenty-pound note into Billy Sneddon's hands.

LORD SOMERSET (CONT'D)
Buy your wife something nice.

Billy smiles as Somerset walks to his carriage.

Billy holds up his arm with the cash visible.

44 EXT. EMBANKMENT QUAYSIDE - NIGHT

44

Abberline is watching through the spyglass.

INSPECTOR ABBERLINE
That's the signal. The bride has
been paid. Attack lads...

Suddenly TWENTY POLICEMEN make their presence known with
Abberline and Cunningham leading the raid.

SERGEANT CUNNINGHAM
(shouting)
Cormorant passengers, you come with
us. We will not harm you.

The Welsh Buyer tries to grab his fourteen year old purchase

INSPECTOR ABBERLINE
Hinder me and I will lock you up.

The Welsh Buyer releases the girl who joins the other
teenagers who scatter in all directions to evade capture.

45 EXT. EMBANKMENT PIER - CUSTOMS HUT - NIGHT

45

A **GUNSHOT** rings out and the ricochet grazes Billy's temple.

Billy is groggy with a kaleidoscope of senses.

INSPECTOR ABBERLINE
Shots fired!

Everyone takes cover in the chaos.

SERGEANT CUNNINGHAM
Did anyone see where it came from?

Inspector Abberline shouts out to Billy Sneddon.

INSPECTOR ABBERLINE

Billy, you must get away from here.

Somerset realises he has been ambushed but not why. His coach sets off at pace.

Somerset shouts from the open window.

LORD SOMERSET

(screaming)

Fox, kill that traitorous bastard

Fox runs with revolver raised, pointing at Sneddon's face.

Cunningham rugby tackles Fox to the ground.

A second shot from distance - BANG

The bullet strikes a wicker Eel Trap behind Billy.

The sound of gunfire provokes Billy to run for his life.

46 INT. WILTON'S MUSIC HALL - TAP ROOM - NIGHT 46

Behind the bar is Landlady MAGGIE CROSS (30's), a fiery Irish redhead, at home serving the vast number of rowdy customers.

We track with her as she passes through the crowd carrying a drinks tray at shoulder height.

47 EXT. THE CORMORANT - NIGHT 47

Captain Dupont, First Officer Brown and Second Officer Andrews clear the gangplank and onto the shore.

They look around to where a few police officers are smoking.

CAPTAIN DUPONT

That was much ado about nothing.

Let's go to Wilton's and get drunk.

48 INT. WILTON'S MUSIC HALL - FIREPLACE SNUG - NIGHT 48

SARAH SNEDDON (early 20s) is a beautiful, black African woman who sits watching JIMMY CROSS (40s) build a raging fire.

Jimmy stands with the aid of a crutch and an artificial leg.

The tray arrives with Maggie below it with a drink for Sarah.

MAGGIE CROSS
 (mouths)
 A hot toddy for your cold until
 Billy arrives.

Sarah smiles as she looks around. She points to the clock.

JIMMY CROSS
 (mouths)
 Billy will be a bit later. He has a
 little job on the go.

Maggie retreats to the busy bar, joking with drunken sailors.

Sarah gazes into the hypnotic flames of the roaring fire.

49 INT. WILTON'S MUSIC HALL - NIGHT

49

Cormorant ships Officers Andrews and Brown are taunting a group of LOCAL PROSTITUTES with cash they will never spend.

FIRST OFFICER BROWN
 Yes but how much for both of us?

The Girl assesses the two sailors as customers.

PROSTITUTE
 Ten bob each. That pays for me and
 the room. You can do what you like.

Andrews and Brown explode into laughter.

SECOND OFFICER ANDREWS
 We wouldn't touch you with a barge
 pole, you pox-ridden whore.

Maggie walks past and notices the vitriol.

MAGGIE CROSS
 (to Andrews & Brown)
 You should be ashamed.

Brown laughs and mocks Maggie and the other girls.

FIRST OFFICER BROWN
 Fuck off back to the kitchen.

50 EXT. WILTON'S MUSIC HALL, ALLEYWAY - NIGHT

50

Billy is hiding opposite Wilton's watching what is happening. He is showing signs of PTSD and is becoming paranoid.

FLASHBACK: Billy hears screaming, gunshots and an explosion.

51 EXT. AFGHANISTAN, THE ROAD TO KABUL - DAY 51

Super: **Kandahar, Afghanistan 1878**

Billy is fighting in the Second Afghan War.

The insignia on his uniform shows him to be a Staff Sergeant. He has a rifle with a bayonet and a pistol. A knife is attached to his belt.

52 EXT. AFGHANISTAN, THE ROAD TO KABUL, TOWNSHIP - DAY 52

An artillery battery crew are quickly loading up a gun. The bombardiers are being shot at from all sides. The SERGEANT keeps order.

SERGEANT

Remain calm. Are we locked?

A Bombardier rams home the shell into the breech of the gun.

BOMBARDIER

Yes, Sarge.

They cover their ears as the SERGEANT is about to fire.

SERGEANT

Heads down lads!

The Sergeant is shot in the face. He falls dislodging the gun carriage which goes off at a different angle.

53 EXT. AFGHANISTAN, THE ROAD TO KABUL - DAY 53

Billy's men are hit by shrapnel from the shell from the gun.

BILLY SNEDDON

(screaming)

Fall back, lads. On me....Jimmy

Billy and Corporal Jimmy Cross have become isolated from their comrades and are being flanked by a DOZEN FIGHTERS.

Jimmy's right leg is cut from a ten-inch piece of metal

Billy takes out his knife as TWO AFGHANS SOLDIERS attack him.

The bloody fight ends as both Afghans have their throats cut.

Jimmy sees THREE SEASONED AFGHANS about to attack Billy. He raises a revolver and shoots each of them in the head.

Several fighters run but FOUR MORE COMBATANTS attack Jimmy.

Billy shoots one with his rifle and bayonets another.

Jimmy's knife blinds a third fighter.

The fourth grabs Billy's pistol which is put into his face.

Billy is reconciled to his fate. He closes his eyes. CLICK.

End Flashback

54 EXT. WILTON'S MUSIC HALL, ALLEYWAY - NIGHT 54

Billy comes to with a jolt, his face drenched in sweat.

Outside Wilton's front doors, Billy sees Dr Scythe with Somerset's COACHMAN looking through the windows. He moves back into the shadows.

A HENCHMAN rushes up and points to the Embankment. They all leave.

55 INT. WILTON'S MUSIC HALL - TAP ROOM - NIGHT 55

Andrews and Brown approach various PROSTITUTES. Their arrogance is off-putting and their business unwelcome.

FIRST OFFICER BROWN
(to a Chinese girl)
You fuck off as well then. Whore.

They spot Sarah sitting alone by the fireplace. Brown looks at Andrews and they each smile. They are hunting.

56 INT. WILTON'S MUSIC HALL - TAP ROOM - NIGHT 56

A clearly agitated Billy Sneddon hurries in through the entrance door.

Maggie spots Billy and rushes over to him at the counter.

MAGGIE CROSS
Have you seen a ghost, Billy?

BILLY SNEDDON
Is Sarah still here?

Maggie nods towards the main room. Billy's expression changes as he sees two uniformed sailors standing over Sarah.

MAGGIE CROSS
Careful Billy. Those two are
trouble.

Billy forces his way through the music hall crowds.

Maggie runs from the bar and follows Billy.

57

INT. WILTON'S MUSIC HALL - PLACE SNUG - NIGHT

57

Andrews and Brown are badgering Sarah.

FIRST OFFICER BROWN
I thought so Freddie. It is her.
She's called Sally Or Sadie?

Sarah looks downwards out of personal modesty, but Andrews aggressively pulls her chin up to see her full face.

Billy can't get through the crowd or hear what is said.

SECOND OFFICER ANDREWS
This is the dirty whore that
had us both, Georgie.

Jimmy moves forward with a red hot poker to stop Andrews but Brown shoves him backwards and he hits the floor hard.

BILLY SNEDDON'S incoming POV as he moves at speed.

FIRST OFFICER BROWN
And she enjoyed it...

In his distressed state, Billy can't hear everything that Andrews says but one word leaps out.

SECOND OFFICER ANDREWS
She took our money and gave it to
her pimp.....**Somerset**...

Billy comes out of nowhere. He hits Andrews with a powerful double jab and right cross sending him crashing to the floor.

Billy head butts Brown who hits a table on the way down.

Billy puts his hands around Andrew's throat and begins to strangle him whilst hitting his head off the floor.

BILLY SNEDDON
Somerset sent you?

Sarah kneels down next to Billy and whispers something.
Billy slowly comes around. It's over. He loosens his grip.
Billy helps Jimmy to get back up.
Brown is speaking to a Royal Navy man named RILEY.

JIMMY CROSS
I'm fine Bill. Go right now. Go.

Billy takes Sarah's hand, and they begin walking away.
Maggie sees Brown take a Bowie knife from Riley.
Brown picks up a wooden chair and runs at Billy.

MAGGIE CROSS
Billy....

Brown smashes the chair over Billy's back and he falls.
Andrews grabs a broken chair leg, repeatedly striking Billy.
Brown comes around the side and kicks Billy hard in the ribs.

JIMMY CROSS
He has had enough, leave him...

Sarah grabs a log stacked by the fireplace. She smashes it into Andrew's arm as he wields the chair leg.
Andrews squeals in pain. He backhands Sarah who falls to the floor hitting her head. The log flies across the room.
A groggy Billy rises to his feet, then exchanges blows with Brown, sending him tumbling with a right hook to the ribs.
Brown flies backwards into a LOCAL MAN spilling his beer onto A SAILOR who punches the local man square in the jaw.
MORE LOCALS and SAILORS begin brawling.

Andrews produces a knife from his boot and slashes Billy's face. Blood sprays from the wound as Billy stumbles back.
Sarah watches helplessly as Andrews attacks again, but Billy grabs the blade tight in his left hand.
Andrews smiles as he slowly draws the knife backwards slicing into Billy's fingers - blood spills onto the floor.
Billy, enraged, throws a vicious right hook into Andrew's jaw - he loses his grip on the knife and stumbles backwards.

As Billy takes the knife in his bloody right hand.

Andrews, head down, rushes into Billy, but his momentum forces the knife blade deep into his own throat.

Andrews, a knife stuck in his neck, keels over to the floor. Sarah scrambles back to her feet.

A panicked Maggie Cross barges through the crowded room.

MAGGIE CROSS
I'm fetching the Bobbies.

Behind Billy, Brown drives the Bowie knife deep into Billy's left shoulder then slowly and vindictively pulls it out.

Billy screams in agony.

Brown turns his attention to Sarah.

FIRST OFFICER BROWN
Come here you dirty bitch.

SLO-MO - Billy spins around and uppercuts Brown in the jaw. Brown flies backwards hitting his head on a low ceiling beam.

Sarah's POV, Brown's eyes are murderous as he flies towards her. She takes one step backwards.

Suddenly he drops the knife which impales into the top of a wooden table next to Sarah.

Brown, eyes glazed over, staggers menacingly towards her.

Sarah instinctively rips the knife from the table and then plunges it into Brown's chest with force.

Brown's eyes roll back as he crashes to the floor dead. We hear the persistent sound of police whistles getting closer.

58 EXT. WILTON'S MUSIC HALL - NIGHT 58

SIX POLICE OFFICERS barge their way into the busy main entrance. They stop anyone who may be a witness.

59 INT. WILTON'S MUSIC HALL - FIREPLACE SNUG -LATER - NIGHT 59

Sarah is being held by an OFFICER. Her tears have stopped.

In front of the fireplace, the bodies of Brown, Andrews and Billy Sneddon are laid out on the floor.

Sarah is still in shock. She cannot speak.

SERGEANT GOODMAN (30s), kneels over the bodies. He places his fingers on the neck of Andrews, checking for a pulse. Then does the same to Brown. He then moves to Billy.

SERGEANT GOODMAN
He is still alive. Fetch a doctor.

60 EXT. SHOOTING PARTY, CAVENDISH HALL - DAY 60

We are on this vast country estate with stately home, woodlands and numerous outbuildings.

Marshall is with Max Labouchere and hands him a box.

MAX LABOUCHERE
What is it, Marshall?

Max begins to tug at the waxed string holding the box shut.

MARSHALL
Open it up and see.

Max's mouth is open as the box reveals a revolver pistol.

MAX LABOUCHERE
It's the one my father gave me on
my thirteenth birthday.

Max hugs Marshall.

61 EXT. CAVENDISH HALL, WOODS. DAY 61

Into shot flies a large flock of geese heading south.

They are met with a barrage of fire from the shooting party on the ground. Several begin a free fall back to earth.

Marshall and Lady Ada take aim and fire at will as the birds fly over.

LADY ADA LABOUCHERE
We want you to stop seeing Ethel.

Marshall lowers his shotgun.

MARSHALL
Why would you want me to do that?

Marshall opens the breech and two cartridges fly out.

Lady Ada fires twice and hits her target both times. She lowers the gun.

LADY ADA LABOUCHERE
Mother and I are hearing things.

Marshall is confused just as Lord Labouchere approaches.

MARSHALL
What sort of things have you heard?

Lady Ada considers being diplomatic for a brief moment.

LORD LABOUCHERE
Well to begin with, Ethel is no longer a virgin.

Marshall seems shocked anyone would speak this way.

MARSHALL
How could you possibly know this?

LADY ADA LABOUCHERE
She was examined by a consultant gynaecologist friend of father.

MARSHALL
And what of it?

Lady Ada is slightly confused.

LORD LABOUCHERE
It is shameful. Don't you care?

MARSHALL
She isn't a little child.

LADY ADA LABOUCHERE
If only that were true.

Marshall is annoyed.

MARSHALL
Banning her from the party? You project a persona of arts loving liberals' but really you are just bourgeoisie snobs.

They are both stung for different reasons.

LADY ADA LABOUCHERE
If you want to know, it was Ethel that cancelled, not us.

Marshall is slightly confused.

62 INT. OLD BAILEY - ROBING ROOM - DAY 62

Marshall and Gill are getting into their court attire.

Marshall opens his bag and takes out a legal text.

MARSHALL

Provocation in Murder Charlie?

Marshall and Gill burst out laughing.

63 EXT. THE THAMES EMBANKMENT - DAY 63

It is dusk as a carriage heads past moored ships and sailors.

The carriage pulls over and the door opens. Two men get down.

64 EXT. CARRIAGE - THAMES EMBANKMENT- DAY 64

Solicitor ARTHUR NEWTON (30's), hands Barristers clerk BERNIE LAWLESS (40's), two sets of papers tied up in pink ribbon.

ARTHUR NEWTON

(pointing)

Two Naval Officers were knifed to death across the way in Wilton's.

HMS Polyphemus is still on the quayside near to Wilton's.

BERNIE LAWLESS

Not where sailors expect to die.

ARTHUR NEWTON

Have a look at the defendants.

Lawless looks at the front of both briefs and back again.

BERNIE LAWLESS

Sarah and Billy Sneddon?

ARTHUR NEWTON

Married. The wife is African.
I have managed to suppress that particular detail from the press.

Newton produces a copy of the Daily Sketch newspaper with the headline "Music Hall Double Murder - Man held".

BERNIE LAWLESS

There isn't a Jury in England that will acquit a black woman in the murder of a naval officer.

ARTHUR NEWTON

We need excellent counsel to save the husband. They have children. One parent must survive.

BERNIE LAWLESS

Who are the prosecutors?

ARTHUR NEWTON

Ashraf Singh QC is leading counsel. Edward Carson is his junior.

BERNIE LAWLESS

The big guns. I just had a thought.
(to the Coachman)
Take us to the Old Bailey sharpish.

65

INT. OLD BAILEY - ROBIN ROOM - DAY

65

Marshall and Gill are dressed and reading through the case papers when Newton and Lawless arrive.

CHARLIE GILL

Arthur you vagabond. How are you?

Newton smiles.

ARTHUR NEWTON

I am well Charlie. Bernie has put you up for a brief. A juicy murder.

CHARLIE GILL

Excellent. So, who did what to who?

Lawless bows in mock modesty.

BERNIE LAWLESS

Sarah and Billy Sneddon have been charged with the homicide of two Sailors knifed in a music hall.

CHARLIE GILL

Joint enterprise murder?

ARTHUR NEWTON

Yes but there is a decent self-defence story to tell for Billy.

MARSHALL

And what about a defence for Sarah?

Lawless smells a two for one offer going begging.

BERNIE LAWLESS

Arthur meet Marshall. He is the junior in this Rosenberg murder.

Newton and Marshall size each other up.

ARTHUR NEWTON

Sarah has no defence so should plead guilty to save her husband.

MARSHALL

Let me read the papers. I will tell you if she has a defence or not.

ARTHUR NEWTON

You are full of yourself. A dozen witnesses saw her stab the officer in the heart. She has no chance.

MARSHALL

Then neither of you has anything to lose. Let me read the brief.

ARTHUR NEWTON

At least one of them will hang. Sarah is African. Billy is a war hero. What would a Jury do?

Marshall knows how to land a slippery fish like Newton.

MARSHALL

I know a thing or two about Juries. Wives are not there for sacrifice.

A stand off.

CHARLIE GILL

Don't decide now Arthur. Why not judge him on today's performance?

Newton thinks. He likes the audacity of this young man.

ARTHUR NEWTON

Alright. Show me what you can do.

66 INT. OLD BAILEY - COUNSELS BENCHES - DAY. 66

Marshall and Gill sit amongst other barristers and prepare for the start of Crown -v- Rosenberg.

Rosenberg is already in the dock when the Jury files in.

The Jury are visibly hostile when they see the defendant is Jewish. They make snide comments to each other.

The Usher announces the arrival of the Judge.

COURT USHER
All rise for Mr Justice Peach

Everyone stands as MR JUSTICE PEACH (50s), enters.

CHARLIE GILL
(to Marshall)
Ah Jesus, anyone but Peach.

67 INT. OLD BAILEY - REPORTERS BENCHES. DAY 67

The hollow faces of middle-aged hacks pack the press benches.

XING FU (25) is an Anglo-Chinese illustrator who is sketching on her pad working silently in charcoal.

LILLY FORTUNE (23) is a New Yorker of mixed heritage.

LILLY FORTUNE
(East coast accent)
Can you get an image of the two
defence barristers for me?

Xing turns around her pad where we see an almost photographic image of Marshall.

LILLY FORTUNE (CONT'D)
Perfect.

Marshall smiles over at Lilly who has a sparkle in her eyes.

68 INT. OLD BAILEY - PUBLIC GALLERY. DAY 68

Newton and Lawless enter and sit at the front above the courtroom, then speak in hushed tones.

ARTHUR NEWTON
Marshall is arrogant

BERNIE LAWLESS
He is young, passionate and a
brilliant advocate.

ARTHUR NEWTON
And his knowledge of the law?

BERNIE LAWLESS
He knows nothing of the law.

Newton shrugs with a smile.

ARTHUR NEWTON
Still, passionate is good.

69 INT. OLD BAILEY - COURTROOM. DAY

69

Judge Peach looks down on the assembled barristers.

EDWARD CARSON (27), at counsel's table, bows to the Judge.

EDWARD CARSON
Carson for the Crown my Lord.

Judge Peach nods at Charlie Gill.

CHARLIE GILL
Gill and Marshall for the defence.

JUDGE PEACH
(Sneers at Rosenberg)
How does he plead?

Marshall stands to address the Judge with a sense of pride.

MARSHALL
He pleads not guilty to murder my
Lord but guilty to manslaughter.

Gasps around the courtroom as reporters scribble away.

JUDGE PEACH
Is that right Mr Gill? Have we
convened a Jury for no reason?

CHARLIE GILL
We had no time to consult with
Carson since he was late my Lord.

JUDGE PEACH
Is a guilty plea to manslaughter
acceptable Mr Carson?

EDWARD CARSON
With an appropriate punishment.

Marshall looks at Carson with contempt.

CHARLIE GILL
My client shows contrition and
points to severe provocation.

EDWARD CARSON
A foreigner killed an Englishman
and we demand the death penalty.

CHARLIE GILL
That same Englishman was about to
rape Mrs Rosenberg.

EDWARD CARSON
Then put that to the Jury instead
of begging for Judicial mercy.

Peach is in no mood for what he sees as tactical manoeuvres.

JUDGE PEACH
Does he expect me to show leniency
through my discretionary powers?

Marshall jumps to his feet.

MARSHALL
Yes. What is the point in giving
Judges discretionary powers if you
are incapable of exercising them?

Peach is now puce red and has to sip water before replying.

JUDGE PEACH
I will have you disbarred.

Rosenberg exchanges a distressed glance with his WIFE and
young SON.

Gill jumps to his feet to calm things down.

CHARLIE GILL
My Lord, I beseech you to season
justice with mercy.

JUDGE PEACH
Mercy? An Englishman is dead.

Breaths are held in the public gallery. Reporters scribble.

JUDGE PEACH (CONT'D)
Rosenberg. Isn't that Jewish?

70 INT. OLD BAILEY - REPORTERS BENCHES - DAY 70

Lilly looks at Xing Fu's sketch of a haunted Rosenberg.

XING FU
So sad. His soul has left him.

They look down as Judge Peach sums up.

JUDGE PEACH
You pleaded guilty to manslaughter
to avoid being tried for murder.

Peach looks patronisingly down at Marshall.

JUDGE PEACH (CONT'D)
The outcome will be the same.

The court usher places the black cap on Judge Peach's head.

71 INT. OLD BAILEY COURTROOM - DAY 71

JUDGE PEACH
You will be taken to Newgate jail
where you will be hanged by the
neck until you are dead. Next case.

Mrs Rosenberg weeps as she hugs her son.

Gill's head drops. Marshall is not surprised at the verdict.

Newton looks resigned and Lawless shrugs.

We see Marshall rise to his feet as Rosenberg is led away.

MARSHALL
This sentence is outrageous. The
brutal attack on my client's wife
deserved to be taken into account.

JUDGE PEACH
I have given my verdict to which
there is no right of appeal.

MARSHALL
Yes, yet another legal injustice. I
hope the press has taken note.

Marshall storms out of court. Lilly taps Xing to follow.

72 INT. OLD BAILEY - PUBLIC GALLERY. DAY 72

Newton appears impressed despite the outcome.

ARTHUR NEWTON

To business. What is the fee for Charlie to represent Billy Sneddon?

BERNIE LAWLESS

Gill is experienced. You should mark the brief at forty guineas.

73 INT. OLD BAILEY - ROBIN ROOM - DAY 73

Newton and Lawless enter the room as Marshall places his robes and wig into his bag.

ARTHUR NEWTON

Peach was always a hanging Judge.

MARSHALL

We gambled on guilty and lost.

ARTHUR NEWTON

A hanging Judge gets his name for the sentencing choices made when murder is reduced to manslaughter.

Marshall take a few seconds to absorb this logic.

MARSHALL

The Judge can release or hang a prisoner for manslaughter.

ARTHUR NEWTON

And any sentence in between. It is an active choice to execute.

A moment for respect between them. Lawless breaks the spell.

BERNIE LAWLESS

Charlie will represent Billy Sneddon. He has a slim chance.

MARSHALL

What about Sarah? Are you now willing to give her a chance?

ARTHUR NEWTON

No but I am willing to give you a chance. This is your first solo murder. Try not to fuck it up.

Marshall isn't sure until he sees Lawless smile.

BERNIE LAWLESS

Let's go to The George. I'm buying.

ARTHUR NEWTON

My God, that is also a first.

MARSHALL

(to Newton)

My terms. If I lose my services are free. A win costs fifty guineas.

ARTHUR NEWTON

So no win, no fee? I accept.

74

INT. THE GEORGE PUBLIC HOUSE - NIGHT

74

Marshall, Newton, Lawless, and Gill enter the smoke-filled haven of barristers, solicitors, criminals, prostitutes, reporters, Aristocrats and Judges.

Lilly and Xing are speaking with LORD NORTHCLIFFE (34).

MARSHALL

Arthur, who is that beautiful girl from court? I have seen her before.

Newton hands Marshall the Daily Sketch. The headline reads "NAVY KILLERS MUST HANG".

ARTHUR NEWTON

Lilly something. She is Northcliffe's top crime reporter. An American of all things.

Marshall marches over holding the Daily Sketch.

MARSHALL

Did you write this?

Lilly looks up slightly taken aback.

LILLY FORTUNE

Nice to meet you....?

Lord Northcliffe intervenes.

LORD NORTHCLIFFE

This is Marshall. Marshall, Lilly Fortune. My protégé.

LILLY FORTUNE
Which? Him or me?

LORD NORTHCLIFFE
Both of you. Now behave....

Marshall shakes the newspaper again.

MARSHALL
Have you ever heard of the
presumption of innocence?

LILLY FORTUNE
Xing and I have a law degrees from
Columbia so yes, we are aware of
that concept. My "job" however is
to sell newspapers.

MARSHALL
You are a reporter, not judge, jury
and executioner. This is fake news.

LILLY FORTUNE
Public opinion is very...malleable.

Marshall cannot prevent a smile.

MARSHALL
Will you join me for dinner?

LILLY FORTUNE
I might. If you have anything
interesting to say.

BERNIE LAWLESS
Not tonight you won't. He has the
Royal dinner at Middle Temple Hall.

Lilly notices Marshall's look of disappointment.

LILLY FORTUNE
Another time.

Edward Carson comes over to gloat.

EDWARD CARSON
What a gamble on Rosenberg. That
guilty plea robbed me of victory.

Gill looks annoyed by this insensitivity. He steps forward.

LILLY FORTUNE
You have a callous streak, Carson.

EDWARD CARSON
You just want to sell newspapers.

MARSHALL
I want you to fuck off Carson.

Lawless politely interrupts as they square up.

BERNIE LAWLESS
Get into mess dress before dinner.

75 INT. MIDDLE TEMPLE HALL - NIGHT 75

Gowned Barristers enter the candlelit Great Hall which is laid out for dinner in one hundred "messes" of four.

Marshall sits with Gill, Druit and ASHRAF SINGH, QC (50's).

A fanfare sounds. Everyone stands for PRINCE "BERTY" EDWARD (44) and his son PRINCE ALBERT VICTOR (21), known as "EDDY".

A MONTAGE shows the full royal dinner service.

Guests are served seven courses with wine. Port. Brandy. Cigars. Then comes the loyal toast.

EVERYONE PRESENT STANDS
THE QUEEN!

76 INT. MIDDLE TEMPLE, ANTE ROOM - NIGHT 76

Marshall retires to a large oak-panelled room where Carson plays poker and behaves arrogantly to staff.

Carson notices Marshall looking over.

EDWARD CARSON
Want to gamble with the big boys?

MARSHALL
Is that poker? I'm not really any good at cards. Could you teach me?

Carson and his friends all smirk. Another sucker.

EDWARD CARSON
More than happy. Take a seat.

MARSHALL
I'll give it a go if you like.

Charlie Gill winks at Marshall.

The avaricious look on the faces of Carson and his friends attracts Prince "Eddy" who also steps forward.

PRINCE "EDDY"
I'll play. What are the stakes?

Everyone stands and bows their heads.

EDWARD CARSON
The minimum stake is twenty guineas. It's cash only.

PRINCE "EDDY"
Sub my stake money Carson? I would ask Daddy but he is with the PM.

Everyone laughs except Marshall. He is now laser-focused.

Carson hands over chips to the value of fifty guineas.

EDWARD CARSON
Fifty do you?

PRINCE "EDDY"
To begin with. Who is dealing?

Cards are dealt and picked up by players.

Marshall, Prince "Eddy", Carson, Singh, Gill and Monty Druit have their cash in front of them. They scrutinise each other.

Prince "Eddy" is sloppy and drops an ace of hearts.

ASHRAF SINGH, QC
Aces are high, right?

PRINCE "EDDY"
Oh, bugger. Yes, Ash aces are high.

Marshall lifts his cards and cautiously views a royal flush.

Gill, Druit and "Eddy" view their cards and fold.

Marshall, Singh and Carson decide to play on.

Carson lifts a card and his face lights up. Singh folds.

MONTAGUE DRUIT
It's just Marshall and Carson.

EDWARD CARSON
I raise the stake by a hundred guineas. Are you in?

Marshall looks again at his cards, then puts his hundred in. Carson looks nervous. Who is bluffing?

MARSHALL

I raise you another two hundred.

Marshall throws the money in. Carson takes another look at his cards. He counts his cash. He has only a hundred and ten.

EDWARD CARSON

I have come up a bit short.

PRINCE "EDDY"

Yes, we heard that about you.

Everyone sniggers but Carson who is now filled with bravado.

Carson goes into his pocket and brings out a fine gold cigarette case. It is encrusted with diamonds.

EDWARD CARSON

I have this as collateral.

Marshall holds out his hand and Carson gives it to him.

Marshall examines it with a jewellers loupe.

MARSHALL

I accept. Call.

Carson puts down his cards for all to see. It's a straight flush of diamonds.

PRINCE "EDDY"

Marshall can't beat that. Side bet.
Twenty guineas?

Everyone but Monty Druit declines.

MONTAGUE DRUIT

I will take that wager but you
would have to give me two to one.

Carson is sweating and wishes he hadn't been rude earlier.

PRINCE "EDDY"

Oh, all right. Two to one.

MONTAGUE DRUIT

Done.

The room falls silent. Everyone gathers around the table. Marshall flips over his cards.

PRINCE "EDDY"
What? A Royal fucking flush!

Marshall has won everything and there are cheers.

MARSHALL
Beginners luck.

Druit holds out his hand to get his money from "Eddy" who openly takes it from Marshall's winnings.

PRINCE "EDDY"
Monty, everyone knows, I don't
carry cash unless I win any.

Carson gets up and struts off.

77 INT. 3 DR JOHNSON BUILDINGS - CLERKS ROOM - MORNING 77

In chambers, Lawless brings Marshall the brief in "Crown -v- Sarah Sneddon" tied up in pink ribbon.

MARSHALL
The pathologist's report?

BERNIE LAWLESS
Next to the autopsy photographs in
the appendices.

MARSHALL
Sarah's statement is blank. Did she
invoke her right to silence? I need
to interview her urgently.

BERNIE LAWLESS
I said you would sir.

MARSHALL
After that, I must visit Wilton's
to establish the layout of the
crime scene. We will need a
photographer.

BERNIE LAWLESS
You are to meet Newton and Gill at
Newgate at ten. The photographer is
booked for two o'clock at Wilton's.

78 INT. 3 DR JOHNSON BUILDINGS - MARSHALL'S ROOM - DAY 78

Marshall is reading the brief, engrossed in the autopsy report. He marks an illustration in red ink.

79 INT. NEWGATE JAIL, HOLDING CELLS - DAY

79

A GUARD shows Marshall, Newton and Gill into the cells.

CHARLIE GILL

Let me go in with you to speak to Sarah. It's your first murder and she will be terrified.

ARTHUR NEWTON

He appreciates your concern.

MARSHALL

I must do things my own way.

80 INT. NEWGATE JAIL - CELL - DAY

80

Marshall and Newton enter. Sarah is crying. Her eye is swollen and her lip is cut.

ARTHUR NEWTON

Mrs Sneddon, this is Marshall. He will defend you in court.

MARSHALL

What happened to your face?

Sarah doesn't look up.

ARTHUR NEWTON

I am here to defend you.

Marshall hands Sarah a clean handkerchief to wipe her tears.

Sarah looks up into Marshall's kind eyes and then his lips.

MARSHALL

You said nothing to the police?

Sarah shakes her head.

ARTHUR NEWTON

Is she traumatised do you think?

MARSHALL

There is something not right here.

Sarah's head goes back down. She is lost.

81 EXT. THE EMBANKMENT PIER - DAY

81

Marshall and Gill walk in awkward silence. They pass HMS Polyphemus in the line of moored vessels.

MARSHALL

What do you think of Arthur Newton?

CHARLIE GILL

Good solicitor. Sails too close to the wind. Plays the system. He pays well and is an arch Royalist.

MARSHALL

Yes, that sounds right. I still can't help liking him.

CHARLIE GILL

He will get us disbarred if we are not careful and himself struck off.

A NEWSPAPER BOY is selling his wares with the billboard headline "MURDERED YOUTH FOUND IN THE THAMES."

Marshall buys a copy and reads the headline story.

MARSHALL

"Abberline of Scotland Yard is convinced this death is connected to foreign people being trafficked in to London and beyond".

Marshall holds up the newspaper.

CHARLIE GILL

Billy is an immigration officer. He had a lot of cash on him. Maybe he was bribed to turn a blind eye?

MARSHALL

What exactly did Billy tell you?

CHARLIE GILL

That he was inspecting immigration papers on Embankment Pier of a vessel called Cormorant. There was a police raid. He was shot at.

MARSHALL

We are being lied to.

CHARLIE GILL

Do you think the murders and trafficking are connected?

MARSHALL

There is a bigger picture here.

82 INT. WILTON'S MUSIC HALL, FIREPLACE SNUG - DAY

82

The fire is burning bright and illuminates a visible bloodstain on the ceiling beam.

MARSHALL

Question is, is that where Brown hit his head?

A camera flash goes off.

CHARLIE GILL

You have to wonder how the blood got right up there.

The PHOTOGRAPHER repositions the camera and tripod.

MARSHALL

Get in really close, please Sam.

Another camera Flash.

Charlie Gill is looking at blood stains on the floorboards.

CHARLIE GILL

This is where Andrews died.

MARSHALL

That is a lot of blood.

CHARLIE GILL

My problem is the autopsy can't determine if the wound was inflicted deliberately or whether it was misadventure.

MARSHALL

I am having lunch with my father tomorrow. Would you like me to ask?

The distant sound of an explosion is followed by a sonic boom which shocks those who hear it.

Marshall and Gill run to the Embankment and look down the River Thames. Smoke appears above the Tower of London.

CHARLIE GILL

The Republican dynamite bombers?

Marshall nods.

MARSHALL

Third time this year. As an
Irishman Charlie, you might want to
keep your head down.

Charlie looks troubled.

83 INT. THE GEORGE PUBLIC HOUSE - DAY

83

Marshall arrives at The George.

Lilly Fortune is interviewing Inspector Abberline for an
article on missing children.

Lilly looks over and indicates to Marshall to join them.

LILLY FORTUNE

We were just finishing up. Fred do
you know Marshall?

Abberline stands and extends his arm.

ABBERLINE

He frequently twists my detectives
around his little finger in the
witness box at The Bailey.

MARSHALL

I am pleased to run into you
Inspector. Is it true you recently
raided a people trafficking
operation on Embankment Pier? The
Cormorant?

Abberline is caught off guard.

ABBERLINE

You are remarkably well informed.

Lilly raises a copy of the Daily Sketch, and we recognise the
front page story of the Body found in the Thames.

LILLY FORTUNE

We were discussing whether that
raid might be connected to the
murder of this boy.

MARSHALL

How long was he in the water?

INSPECTOR ABBERLINE

The coroner thinks a few days.

MARSHALL

Have any youths been reported missing?

INSPECTOR ABBERLINE

We are fielding every report to try and identify him but nothing so far.

LILLY FORTUNE

If he was trafficked here it would take a period of no contact for the families to realise he is missing.

INSPECTOR ABBERLINE

The traffickers often kill and dump the ones who are troublesome. The Thames is a huge graveyard.

LILLY FORTUNE

Is that what you think happened?

INSPECTOR ABBERLINE

I have to keep an open mind.
(to Marshall)
Who told you about the raid?

MARSHALL

My informant was given twenty pounds as a bribe. Does that help?

Abberline sits forward.

INSPECTOR ABBERLINE

Billy Sneddon has been missing since the night of the raid.

Marshall shrugs.

MARSHALL

He inspected all overseas arrivals.

LILLY FORTUNE

He might recognise the dead boy.

ABBERLINE

I suspect the traffickers killed Sneddon and disposed of him.

Marshall is intrigued by Abberline's discretion.

MARSHALL

It's much worse than that.

84 INT. ROYAL COLLEGE OF SURGEONS - OPERATING THEATRE - DAY 84

Marshall arrives as his father is changing into scrubs.
DOCTOR ALFRED MARSHALL HALL (60s), is an eminent physician.

He is about to present a lecture to his final year students seated overlooking the operating theatre.

ALFRED MARSHALL HALL

Are you early or am I late?

MARSHALL

I have an autopsy report I would appreciate your opinion on. Still free for lunch?

ALFRED MARSHALL HALL

Yes, if you can stomach another dissection for my undergraduates?

MARSHALL

I never tire of watching you work.

Marshall observes the cadaver on the slab as its heart is removed. The students all watch as Alfred dissects it.

ALFRED MARSHALL HALL

Damage to the heart interrupts the flow of oxygenated blood. It causes irreparable damage to the brain and vital organs resulting in death.

85 EXT. LINCOLN'S INN - WALLED GARDENS - DAY

85

Marshall and Alfred are having a picnic lunch in the spectacular gardens of Lincoln's Inn.

Alfred is reading the pathologist's report as he juggles game pie, cherry tomatoes and pickled onions on his plate.

MARSHALL

What am I missing?

ALFRED MARSHALL HALL

Head wounds bleed. I gave you fifteen stitches as a child.

MARSHALL

That's my point. Why was this head wound so different?

ALFRED MARSHALL HALL
 For the same reason, the heart
 wound didn't bleed. It's very
 simple. Look, and ye shall find.

Alfred points out one line in the autopsy. Marshall
 underlines it in red ink with his fountain pen.

86 EXT. OLD BAILEY- DAY 86

The streets are full of human and carriage traffic. A huge
 queue has formed outside the court.

87 EXT. OLD BAILEY - ENTRANCE. DAY 87

Lilly Fortune is waiting with Xing Fu as Marshall arrives.

MARSHALL
 People wait for days to get a seat.

LILLY FORTUNE
 We spotted something odd happening
 between the Sneddon's story.

XING FU
 The police moved them here from
 Newgate at dawn. Neither spoke.

Xing holds up several sketches of Sarah and Billy.

LILLY FORTUNE
 They use sign signals to speak.

The images show Sarah seeming to sign to Billy as if deaf.

XING FU
 We couldn't read everything.

LILLY FORTUNE
 Billy told Sarah not to worry and
 she said she was concerned about
 the children.

MARSHALL
 How do you know all of this?

XING FU
 Lilly's sister fell into the East
 River and her eardrum burst.

MARSHALL
 What's the angle for the story?

XING FU
British soldier marries an African
woman but how do they communicate?

The penny drops. Marshall smiles intently at Xing.

MARSHALL
She hasn't said one word to me.

Lilly begins to sign to Xing who responds.

LILLY FORTUNE
My sister is deaf. I taught Xing
sign when we were in college.

Marshall smiles.

MARSHALL
You must come to Newgate to meet
Sarah. You have unpicked this lock.

88 INT. CHAMBERS, MARSHALL'S ROOM - DAY

88

Marshall and Gill are brainstorming a rape case when Bernie Lawless enters, carrying volumes of legal texts.

BERNIE LAWLESS
For the Sneddon trial, I have "The
Law of Provocation in Murder".

He holds up a bound reference book. Gill takes it.

Lawless holds up a thinner volume.

BERNIE LAWLESS (CONT'D)
"The Law of Impossible Attempts".

MARSHALL
This will prove very helpful.

CHARLIE GILL
Monday is a life away. We have a
rape trial in twenty minutes.

89 INT. OLD BAILEY - ROBING ROOM - DAY

89

ASHRAF SINGH, QC and Edward Carson are prepping for a fraud trial. Marshall and Gill enter the room.

Charlie Gill goes to ASHRAF SINGH, QC to discuss the case.

CHARLIE GILL

We still have until Monday Ash?
Shall we say not guilty by way of
self-defence then lunch on me?

ASHRAF SINGH, QC

Afraid not. You know full well at
least one of them must hang.

MARSHALL

Prove your case and they will.

EDWARD CARSON

The gloves are coming off.

Gill indicates to Marshall to calm down.

ASHRAF SINGH, QC

Lord Somerset doesn't like
civilians killing his officers.

EDWARD CARSON

Especially black females.

They all look at Carson with disdain.

ASHRAF SINGH, QC

The truth is Carson is offensive
but he is basically correct.

EDWARD CARSON

Please be realistic. Everyone knows
English Juries despise foreigners.

MARSHALL

This is a clear case of self
defence. At worst manslaughter.

Singh looks at Marshall as if he has lost all reasoning.

ASHRAF SINGH, QC

Sacrifice Sarah and the Crown will
urge the Judge to consider Billy's
war record when sentencing.

CHARLIE GILL

Minimum jail time?

ASHRAF SINGH, QC

Yes but only if she pleads guilty
to Brown's murder.

- 90 EXT. BLACKFRIARS BRIDGE - NIGHT 90
- Through the mist, Veronique Dubois hears the whistle of a train crossing the adjacent railway bridge.
- A curb crawling carriage approaches and Veronique greets it.
- VERONIQUE DUBOIS
Inside the coach or out here Sir?
- 91 INT. CARRIAGE, BLACKFRIARS BRIDGE - NIGHT 91
- From AN UNSEEN OBSERVER POV, a coach lamp illuminates the fresh looking face of Veronique.
- 92 EXT. CARRIAGE, BLACKFRIARS BRIDGE - NIGHT 92
- The Unseen Observer steps down and Veronique takes her well tailored client into the shadows to conduct their business.
- Veronique turns to the parapet and pulls up her skirts.
- Suddenly her head is pulled back and her throat is slit outwards from behind. There are no screams.
- Her prostrate body drops onto the ground.
- The attacker kneels and makes a deep incision to the abdomen. It takes no time to locate and remove her liver.
- The body is thrown over the parapet into the River.
- The killer walks calmly toward the coach and it drives away.
- 93 INT. GRAND HOTEL BRIGHTON, BAR. NIGHT 93
- Marshall is on his fourth gin and tonic when in runs the breathless spectacle of Ethel Moon.
- ETHEL MOON
My parents forbade me to come.
- Marshall isn't sure if she is being serious or not.
- MARSHALL
Why wouldn't they want us to meet?
- ETHEL MOON
I'm not sure. Your mother and sister Ada visited my parents.

Marshall is getting a bit concerned.

MARSHALL

Ada did say something about you.

Ethel is already paranoid and looks uncomfortable.

ETHEL MOON

I am sure there are a hundred things they can say about me that would ruin my reputation but I am who I am.

Marshall reaches out to hold Ethel's hand but she pulls away.

MARSHALL

Let's not fall out. I came here to ask you a very important question.

Marshall takes the Tiffany case and pushes it over to Ethel.

ETHEL MOON

What is it?

Ethel opens the box to reveal a large solitaire diamond ring.

There is a long pause.

MARSHALL

I haven't asked your father yet but I hope that's just a formality.

Ethel slowly closes the lid of the box.

ETHEL MOON

I can't.

MARSHALL

It's what we always wanted. You and I against the world.

Ethel's eyes are full of tears.

ETHEL MOON

Something has happened. I have to go abroad. I will write to explain.

Ethel gets up and before Marshall can react is gone.

FADE OUT.

I declare that this thesis is a presentation of original work, and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.