

MARSHALL'S LAW

PILOT EPISODE PART TWO

"You Can't Kill a Dead Man"

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1 EXT. NEWGATE JAIL. MORNING 1

It is a misty morning and church bells are tolling as Marshall, Lilly Fortune and Xing Fu approach Newgate.

2 INT. NEWGATE JAIL. DAY 2

The noise and chaos of a morning in jail is complete bedlam as a GUARD shows them to the holding cells.

3 INT. NEWGATE JAIL, HOLDING CELLS - DAY 3

From Sarah Sneddon's POV, we sit in silence. Everything is completely silent. The contrast is stark.

Marshall, Lilly and Xing enter. Lips moves and words are recognised but it is only when Lilly begins to sign that things come alive for Sarah.

LILLY FORTUNE  
(in sign)  
How are you being treated?

Sarah's face lights up. Eureka. She signs back.

SARAH SNEDDON  
(in sign)  
It was less lonely when they beat me up but they don't anymore.

Marshall tries to take part in the conversation.

MARSHALL  
(mouthing slowly)  
I am here to defend you.

Sarah lip-reads and then signs to Lilly.

LILLY FORTUNE  
Sarah says to say she is grateful.

They all smile as Xing signs to Sarah.

XING FU  
(signs)  
May I draw you whilst Marshall asks you some questions about the case?

Sarah nods in the affirmative.

- 4 EXT. RIVER THAMES - WATERMAN'S SKIFF - PRE-DAWN 4
- Father and son watermen, LIONEL(50) and PHILIP STRUTT (26) are navigating along the south bank of the River Thames, looking for eels with a lamp.
- Lionel stands at the front of the boat peering down.
- LIONEL  
I've not seen one bleeding eel yet.  
Get nearer the bank.
- PHILIP  
If I go any closer we'll get stuck.
- LIONEL  
(agitated)  
You do want to eat today?
- 5 INT. DAILY SKETCH - PRINTING PRESS FACILITY - DAWN 5
- Close Up on the "Hoe's six-cylinder rotary press".
- Lilly Fortune is with the head printer, LARRY BUNDOCK (40s). The noise is brutal as machines spin eating rolls of paper. The headline is "HANGING IN THE BALANCE".
- Bundock points to his ears and then towards his office.
- 6 EXT. RIVER THAMES - WATERMAN'S SKIFF - DAWN 6
- As the skiff edges closer to the bank, it gets snagged.
- PHILIP  
I bloody told you.
- Lionel uses a boatman's hook. From beneath the water, the pallid face of a DEAD GIRL surfaces staring with open eyes.
- Lionel jumps back almost capsizing the boat.
- LIONEL  
Get onshore and bring the Coppers.
- 7 INT. OLD BAILEY - COURTROOM NUMBER ONE - DAY 7
- It is standing room only as Marshall watches Lilly and Xing squeezing into the press benches. They smile.

Billy and Sarah Sneddon are placed in the dock.

The Jury enters to be seated in their box. The USHER stands.

USHER

All rise for Mr Justice Peach.

Counsel stand for the Judge's entrance. Then all bow.

JUDGE PEACH

In the Crown against William and Sarah Sneddon. Counsel?

ASHRAF SINGH, QC stands.

ASHRAF SINGH, QC

May it please your Lordship, Singh and Carson for the Crown and my learned friends, Marshall Hall and Gill, for the defendants.

JUDGE PEACH

Outline the charges.

The Usher stands.

USHER

That on the 5th November 1885, William Sneddon did wilfully murder First Officer Freddie Andrews at Wilton's Music Hall.

JUDGE PEACH

How do you plead?

BILLY SNEDDON

Not guilty my Lord.

USHER

And on the same day at the same location, Sarah Sneddon did wilfully murder Second Officer George Brown.

JUDGE PEACH

How do you plead Mrs Sneddon?

Sarah looks down as Marshall stands.

MARSHALL

Sarah Sneddon pleads not guilty.

Carson draws his finger slowly across his throat.

JUDGE PEACH

(to Sarah)

Haven't you got a tongue in your head?

(to Singh)

Let's get on with it, Mr Singh.

Singh stands and addresses the Jury.

ASHRAF SINGH, QC

Gentlemen of the Jury, this is a complex case and you must listen to everything I say.

Singh eyes each Juror. Then we shall begin.

ASHRAF SINGH, QC (CONT'D)

Each of the prisoners is charged with a separate but related murder.

Marshall notes the Jury are engaged and focused.

ASHRAF SINGH, QC (CONT'D)

We say Billy Sneddon alone murdered Officer Andrews.

(pause)

Sarah Sneddon then murdered Brown. But they acted together in concert.

Judge Peach and Ashraf Singh nod to each other.

ASHRAF SINGH, QC (CONT'D)

The law says if you find either guilty of murder they must both receive the same punishment. Execution. Is that clear?

The Jury looks perplexed.

JUDGE PEACH

This is known as "joint enterprise murder". It is called that because it only applies to convictions for homicide which carries a mandatory death sentence. It does not apply to convictions for manslaughter.

The Jurors nod to Singh, then to each other.

ASHRAF SINGH, QC

With regards to Billy Sneddon, we say that he started a vicious, unprovoked knife fight.

So far, so good. The Jury are attentive.

ASHRAF SINGH, QC (CONT'D)  
 Andrews was already a beaten man  
 when the cowardly Billy Sneddon  
 took out his Bowie knife and  
 stabbed him in the throat as he was  
 falling prostrate to the ground.

Singh fixes each juror in the eye one by one.

ASHRAF SINGH, QC (CONT'D)  
 That gallant young officer was  
 struck down with great vengeance  
 and furious anger at Billy's hand.

Charlie Gill jumps to his feet.

CHARLIE GILL  
 What gallantry is he referring to?  
 Andrews died in a music hall brawl  
 he started himself.

JUDGE PEACH  
 Show some respect. Two of Lord  
 Somerset's Officers were killed by  
 the defendants.

Marshall leaps to his feet.

MARSHALL  
 Surely you mean they are alleged to  
 have killed or have you already pre-  
 determined the verdict?

Peach realises his bias has been exposed.

JUDGE PEACH  
 They allegedly killed the Officers.

ASHRAF SINGH, QC  
 Regarding Sarah, we say the facts  
 are much clearer. She dressed in a  
 way that gave the impression she  
 was a working prostitute.

Singh lets that sink in with the jurors.

ASHRAF SINGH, QC (CONT'D)  
 It is possible the sailors  
 inadvertently insulted her. This  
 provoked in Billy and Sarah a need  
 for retribution through violence.

Marshall leaps to his feet.

MARSHALL

This is outrageous. Sarah was waiting for her husband to arrive. Her appearance is not relevant.

JUDGE PEACH

I will allow a little flexibility.

MARSHALL

I want my objection noted.

JUDGE PEACH

(to the jury) )

Noted, now sit down.

Chastised, Marshall sits. For now.

JUDGE PEACH (CONT'D)

Is it unreasonable for a gentleman to conclude a woman, all dolled up, sitting alone in a music hall on Saturday night is a working harlot?

Marshall notes the Jury thinks it is not unreasonable.

ASHRAF SINGH, QC

Sarah callously bided her time until both Officers were injured before making her deadly attack. She plunged a knife into Brown's chest, killing him stone dead.

The Jurors are engrossed by Singh's portrayal of his facts.

MARSHALL

Which medical school did Mr Singh get his degree in surgery?

JUDGE PEACH

I told you to remain seated.

MARSHALL

I will not. There is no evidence Brown died of that wound. Singh must stick to facts he can prove.

Peach is visibly becoming puce with rage.

JUDGE PEACH

I know where my duty lies....

Marshall theatrically points to the packed press box.

MARSHALL

That will doubtless be a great relief to millions of readers of the national newspapers my Lord.

Peach is about to explode before noticing the poised pens of the massed ranks of crime reporters. He thinks better of it.

8 INT. OLD BAILEY - COURTROOM - PRESS BENCHES - NOW 8

Xing Fu sketches Peach in pastel shades of plums. She shows it to Lilly. It is an accurate likeness.

LILLY FORTUNE

It is as close as a photograph.

XING FU

He may explode like a powder flash.

9 INT. OLD BAILEY - COURTROOM. DAY 9

JUDGE PEACH

Mr Singh do try to stick to the facts agreed in evidence.

Singh nods but he is perturbed. One-nil to Marshall.

ASHRAF SINGH, QC

I call my first witness my Lord.

USHER

Call Sergeant Goodman.

10 INT. OLD BAILEY COURTROOM - LATER - DAY 10

Sergeant Goodman is being examined by Singh.

ASHRAF SINGH, QC

Sergeant, please tell the Jury how you came to arrest the prisoners.

SERGEANT GOODMAN

There was a brawl at Wilton's. I found three men on the floor. Billy Sneddon was alive after doing for Andrews and Sarah had killed Brown.

ASHRAF SINGH, QC

How did the Officers die?

Goodman takes a notebook from his pocket.



SERGEANT GOODMAN  
A knife was in Andrews neck.  
Through the chin into his throat.

ASHRAF SINGH, QC  
And Brown?

Goodman looks again at his book.

SERGEANT GOODMAN  
He had a knife in his chest.

ASHRAF SINGH, QC  
Once arrested did either prisoner  
give an account of their actions?

SERGEANT GOODMAN  
As Billy Sneddon was being taken to  
hospital, he spoke to me briefly.

Gill and Marshall look at each other. Gill grabs his brief  
containing Sergeant Goodman's statement.

ASHRAF SINGH, QC  
Do you recall what he said?

SERGEANT GOODMAN  
He said, "I did the murder or  
murders". He was in drink.

Gill jumps to his feet.

CHARLIE GILL  
Every great lie has a bit of truth.  
Who else heard this confession?

SERGEANT GOODMAN  
Just me. He passed out afterwards.

CHARLIE GILL  
My Lord, there is nothing in his  
statement about any conversation  
let alone a confession.

Peach is now impatient at the interruptions.

JUDGE PEACH  
Sergeant, did you forget to include  
this evidence in your statement  
because of the pressure of work?

SERGEANT GOODMAN  
Yes, my Lord. Saturday night gets  
very hectic. I forgot to add it.

Goodman looks smug as Marshall is making notes.

ASHRAF SINGH, QC  
Did Sarah Sneddon give any  
explanation of events?

SERGEANT GOODMAN  
Initially, she was very defiant.  
She sat there in dumb insolence.

ASHRAF SINGH, QC  
Did there come a time when she did  
give an account or an admission?

SERGEANT GOODMAN  
When I told her that Billy had  
confessed. May I my Lord...

Judge Peach nods as Goodman refers again to his notebook.

SERGEANT GOODMAN (CONT'D)  
"We were angry and wanted revenge.  
It went too far and we murdered  
them. I am truly sorry."

Singh sits. Charlie Gill stands.

CHARLIE GILL  
My learned friend will cross  
examine this *witness*. I have  
nothing more to say to him.

Gill sits. Marshall stands. He is annoyed.

MARSHALL  
How very convenient that Sarah  
decided to unburden herself to you.

TWO JURORS smile at the irony and are clearly sceptical.

MARSHALL (CONT'D)  
What would you say If I said no  
confession ever took place and  
therefore you are a liar?

Before Goodman can answer, Peach intervenes.

JUDGE PEACH  
Outrageous. The police do not  
commit perjury. Withdraw Sir.

MARSHALL

NO. We are here to fight injustice  
and a bit of judicial scepticism  
might prevent more of it.

JUDGE PEACH

I have warned you before that I  
shall report you to the Bar Council  
and you will be disbarred.

MARSHALL

As your Lordship pleases.

JUDGE PEACH

The evidence of Police Officers can  
be relied upon without question.

Goodman looks down guiltily as Marshall tees him up.

MARSHALL

Will you swear again on oath that  
Sarah said the words you read out?

SERGEANT GOODMAN

(cocky)

I wrote down every word she said.

Marshall looks at each member of the Jury one by one as he  
theatrically picks up a document from the table.

MARSHALL

Where did you learn sign language?

Goodman smiles as if to say, what an idiotic question.

SERGEANT GOODMAN

I speak the Queen's English, sir.

Marshall again eyes the Jury for signs of engagement.

MARSHALL

Really? You can't communicate with  
the deaf?

The face of Goodman betrays confusion.

SERGEANT GOODMAN

No sir, what is that now?

MARSHALL

"That" is the only language Sarah  
Sneddon speaks. Unless you can also  
use sign to interpret you took no  
confession from her, did you?

Goodman looks petrified as the Jury scrutinises him.

MARSHALL (CONT'D)

The reason it's important is the Judge told the Jury a guilty verdict for either amounts to a joint enterprise and he will hang them both. Do you see?

SERGEANT GOODMAN

Perhaps she lip-reads and nodded when I asked if she murdered Brown.

There is audible laughter until Marshall bangs the bench.

MARSHALL

(shouts)

LIAR! She remained silent and so did Billy who was out cold.

Goodman looks at Judge Peach who is ready to explode.

SERGEANT GOODMAN

Yes, Billy was unconscious.

JUDGE PEACH

Arrest Goodman for perjury.

The BAILIFFS arrest Sergeant Goodman, who is taken away.

JUDGE PEACH (CONT'D)

Tomorrow I want a deaf interpreter in court all day. We will recess.

USHER

All rise.

11 EXT. BLACKFRIARS CORONERS SURGERY - DAY

11

Inspector Abberline and Sergeant Cunningham watch the Two Policemen place the recovered body on the Coroner's cart.

Abberline pulls back the shroud.

SERGEANT CUNNINGHAM

Jesus, look at her stomach.

INSPECTOR ABBERLINE

Can this be the same killer doc?

DOCTOR AUGUSTUS PIPER

The throat is cut the same way.

12 INT. OLD BAILEY - COURTROOM - DAY

12

Maggie Cross is in the witness box. Ashraf Singh speaks.

ASHRAF SINGH, QC  
Mrs Cross, please tell us exactly  
what you saw and heard that night.

MAGGIE CROSS  
Billy had to rebuke the sailors.

ASHRAF SINGH, QC  
Rebuke? For what?

MAGGIE CROSS  
I could not say for certain.

ASHRAF SINGH, QC  
Billy launched a vengeful attack on  
both Officers because they  
propositioned his wife for sex.

Maggie looks down to avoid any eye contact.

ASHRAF SINGH, QC (CONT'D)  
He got help from Sarah who joined  
in the assault. Isn't that right?

Singh looks at the jurors and realises they are sympathetic  
towards the honest and down to earth Maggie Cross.

MAGGIE CROSS  
The sailors insulted me and the  
regulars. God alone knows what  
abuse they gave to Sarah.

ASHRAF SINGH, QC  
God may well know but just like  
everyone else, he isn't saying.

Singh checks if the Jury are still on his side. Not really.

ASHRAF SINGH, QC (CONT'D)  
Whatever they said, we can all  
agree they did not deserve to die.

MAGGIE CROSS  
I am a Christian woman and do not  
wish ill on anyone. But those two  
self-entitled, arrogant bastards  
got what they deserved.

The jurors are nodding at each other and are impressed with  
Maggie. Singh is on a hiding to nothing and sits down.

Gill stands and cross-examines.

CHARLIE GILL

Billy walked away from trouble but he was then attacked by both men?

MAGGIE CROSS

Billy had his back turned when the blonde one, Andrews, hit him with a chair. Brown then kicked him whilst he was on the ground. Cowards.

CHARLIE GILL

He was being beaten to death?

MAGGIE CROSS

Sarah struck Andrews with a fire log and got a punch in the face. Then the knives came out.

CHARLIE GILL

How was Billy's face slashed?

MAGGIE CROSS

Blood everywhere. The pain he must have been in to get the knife away from Andrews. It saved his life.

CHARLIE GILL

Did Billy intend to kill Andrews?

MAGGIE CROSS

Bill got hold of the wet. Andrews ran at Bill and in the melee, the blade went up into his throat.

Gill sits, and Marshall rises and takes over.

MARSHALL

Am I right, Sarah hit Andrews with the log because he was beating the life out of Billy with a chair leg?

MAGGIE CROSS

Yes, and was very brave to do so.

MARSHALL

Members of the Jury, under English law Sarah was entitled to defend herself and her spouse.

Marshall looks at the jurors before sitting.

JUDGE PEACH

We have a long afternoon to come.  
We will break for lunch.

USHER

All rise.

They all bow, and Marshall immediately leaves court.

13

INT. BLACKFRIAR'S MORTUARY - DAY

13

Doctor Piper is performing a post-mortem on the body recovered from the Thames (Veronique Dubois). He has named this corpse THAMES GIRL.

INSPECTOR ABBERLINE

I'm sorry, what are you saying Doc?

Piper points at the THAMES GIRL's body.

DOCTOR AUGUSTUS PIPER

The same killer did for the others.

Cunningham notices a stitched label inside the girl's dress. He lifts it up to the light.

SERGEANT CUNNINGHAM

"Veronique" something. I can't make out the surname.

Piper looks at it with a magnifying glass.

DOCTOR AUGUSTUS PIPER

Dubois. It's French.

Abberline looks at Veronique's face.

INSPECTOR ABBERLINE

Who did this to you and why?

Cunningham examines Veronique's possessions and is drawn to the distinctive blue chip on the gurney.

SERGEANT CUNNINGHAM

She had this in her clothing?

DOCTOR AUGUSTUS PIPER

It's from a casino with a face value of twenty guineas.

Abberline looks at the embossing around the edge.

BIG CLOSE UP:

The letters F.D.L are burnt into the rim.

INSPECTOR ABBERLINE  
F.D.L? Lord Somerset's place.

14 INT. THE OLD BAILEY COURTROOM - DAY

14

Wilton's landlord Jimmy Cross is in the witness box.

JIMMY CROSS  
...the whole truth and nothing but  
the truth so help me God.

EDWARD CARSON  
Didn't you give Billy your Bowie  
knife to finish Andrews off?

JIMMY CROSS  
Brown got the knife from a Navy  
man. Bill nor I carry knives.

EDWARD CARSON  
You and Billy saw action in  
Afghanistan and against the Zulu?

JIMMY CROSS  
At Rorkes Drift and other places.

EDWARD CARSON  
That's where they met, isn't it? In  
that febrile, violent environment.

Jimmy Cross can't maintain eye contact.

JIMMY CROSS  
It was a long time ago.

EDWARD CARSON  
Do brothers in arms have a code to  
help one another no matter what?

JIMMY CROSS  
Billy needed no help. He fought the  
pair of them with his bare hands.

Marshall looks up at Lilly Fortune who is writing.

EDWARD CARSON  
Billy is a boxer, isn't he?

JIMMY CROSS  
He was the middleweight champion of  
the regiment three years running.



Carson takes a few beats.

EDWARD CARSON  
So he had lethal weapons of a  
different kind, didn't he?

JIMMY CROSS  
His fists defend him.

EDWARD CARSON  
(raises his voice)  
Andrews wasn't beaten to death.  
Someone gave Billy a knife and he  
stabbed him in the throat.

Jimmy knows he has already said too much.

JIMMY CROSS  
How many knife fights have you had?

EDWARD CARSON  
I have not yet had that pleasure.

The courtroom goes silent in anticipation.

JIMMY CROSS  
A blade opens flesh like butter.  
Blood escapes from the wound as  
slippery as oil. The knife becomes  
difficult to control.

EDWARD CARSON  
And your point is?

JIMMY CROSS  
If you are stupid enough to start a  
knife fight with a soldier, you had  
better know what the rules are.

EDWARD CARSON  
And what are these rules?

JIMMY CROSS  
The rules are there are no rules.

The Jurors see that Jimmy Cross is truthful. Carson is riled.

EDWARD CARSON  
I have no more questions.

15 INT. OLD BAILEY COURTROOM - PRESS BENCHES. DAY

15

Xing perfectly captures Jimmy's features.

XING FU  
I can get Carson and Singh.  
Individual images or together?

Lilly looks at the image of Jimmy.

LILLY FORTUNE  
Let us have both.

Xing begins immediately and we stay with her until she has mapped out the recognisable features of Carson and Singh.

16 INT. OLD BAILEY COURTROOM - DAY 16

Marshall and Gill whisper to each other. Gill nods and rises.

CHARLIE GILL  
I have no questions, my Lord.

JUDGE PEACH  
Do you have any questions Marshall?

Marshall stands.

MARSHALL  
Just a few my Lord.  
(to Jimmy Cross)  
Billy and Sarah Sneddon are very proud people and it is that pride that put them in the dock today.

JIMMY CROSS  
They are my friends. I will not betray them.

MARSHALL  
You swore an oath of silence to them. An obligation you take more seriously than the oath you took before God in the witness box.

JIMMY CROSS  
God wants the same outcome I do.

MARSHALL  
Will you risk them hanging?

Jimmy looks at Billy in a panic. Billy slowly nods back.

JIMMY CROSS  
They began by being crude but then they revealed private things about Sarah no one should have heard.

Spectators discuss the evidence in the public gallery.

MARSHALL

Where did the knife come from?

JIMMY CROSS

Brown got it from a Royal Navy man.  
Find him and get to the truth.

MARSHALL

Sadly, HMS Polyphemus has sailed  
for India. What happened next?

17 INT. OLD BAILEY - PUBLIC GALLERY - DAY 17

Inspector Abberline and Sergeant Cunningham enter the packed public gallery. They stand as they watch the proceedings.

18 INT. OLD BAILEY - COURTROOM - DAY 18

JIMMY CROSS

Brown stuck the Bowie knife into  
Billy's shoulder. He twisted it and  
slowly pulled it out.

MARSHALL

Did Billy remain conscious?

JIMMY CROSS

Yes but then Brown turned his  
attention towards Sarah. He had  
murder in his eyes.

Lilly Fortune is taking down every word.

MARSHALL

What Billy did next is crucial.

Jimmy Cross is reliving the moment and lacks caution.

JIMMY CROSS

Seeing Sarah was in danger, Billy  
swung around using what little  
strength he had left and landed an  
uppercut onto Brown's jaw.

Carson is taking extensive notes during this exchange and shows them to Singh, who nods. They are up to something.

MARSHALL

What happened to the knife?

JIMMY CROSS

It slid from Brown's hand and stuck  
into the table. Sarah grabbed it  
and plunged it into Brown's chest.

The noise level in the courtroom increases dramatically.

MARSHALL

Did she intend to kill him?

Jimmy looks across at Sarah in the dock.

JIMMY CROSS

Maybe. I know I did.

Marshall sits. The Jurors are looking a bit more sympathetic.

JUDGE PEACH

It is a reasonable time to rise for  
the evening. Ten am tomorrow.

19

INT. THE GEORGE PUBLIC HOUSE - NIGHT

19

Marshall and Lilly are having dinner when Abberline arrives.

MARSHALL

Have you eaten inspector?

Abberline looks haunted.

INSPECTOR ABBERLINE

I will take a beaker of wine.

Lilly exchanges an envelope for a large glass of red.

The envelope has mortuary photographs of Veronique Dubois.

LILLY FORTUNE

You want me to publish these?

INSPECTOR ABBERLINE

If you can say she is Veronique  
Dubois and she arrived on The  
Cormorant on the Guy Fawkes night.

MARSHALL

When you catch this killer, I may  
be the one asked to defend him.

INSPECTOR ABBERLINE

I will take all the help I can get  
especially from Billy Sneddon.

Abberline hands the Coroners' reports to Marshall.

MARSHALL

I will ask. Gill says he has been having wartime flashbacks.

INSPECTOR ABBERLINE

If we can speak before the verdict.

LILLY FORTUNE

You mean if Billy is convicted of murder his evidence is worthless.

20

INT. OLD BAILEY - COURTROOM - DAY

20

Ashraf Singh has called Billy Sneddon to give evidence.

BILLY SNEDDON

To tell the truth, so help me God.

ASHRAF SINGH, QC

Did you witness your wife murder First Officer Brown Mr Sneddon?

Marshall stands.

MARSHALL

Neither spouse can be compelled to give evidence against the other.

ASHRAF SINGH, QC

Let me rephrase. We heard evidence that after you punched Brown something else happened?

Billy sees Sarah rotating her Rosary beads.

BILLY SNEDDON

I didn't see what occurred. I passed out due to blood loss.

ASHRAF SINGH, QC

You are an army man. A hard man. A killer. A man used to a knife fight. I have your military record.

Carson hands Singh a British Army file.

BILLY SNEDDON

I served at a time of need.

ASHRAF SINGH, QC

You worked behind enemy lines.

BILLY SNEDDON  
Frequently.

ASHRAF SINGH, QC  
You were so haunted by killing so many men that the Army discharged you with the condition known as "traumatic hysteria"?

BILLY SNEDDON  
I fought and killed men but the dead fought back. Mostly as voices screaming in my head.

ASHRAF SINGH, QC  
How does a warrior feel when his wife is called a whore?

BILLY SNEDDON  
I was angry.

ASHRAF SINGH, QC  
Angry enough to murder both men?

BILLY SNEDDON  
Yes.

The court goes into stunned silence.

ASHRAF SINGH, QC  
You admit it?

Billy looks at Sarah.

BILLY SNEDDON  
I determined that they should die that night at my hand...

The Jury are enthralled by this evidence.

BILLY SNEDDON (CONT'D)  
My wife said "Thou Shalt Not Kill". She forgave them. She asked me to walk away and do the same. I did.

Sarah is proud Billy can finally tell the truth.

ASHRAF SINGH, QC  
But Officers Andrews and Brown were still brutally killed.

BILLY SNEDDON  
They tried to kill me and my wife.

Sarah weeps and she is not the only one in court doing that.

ASHRAF SINGH, QC  
I have no further questions.

Ashraf Singh sits. Gill gets up.

CHARLIE GILL  
Billy, when you walked away did you  
intend to murder either man?

Billy Sneddon stands to attention, chest out, head up.

BILLY SNEDDON  
No sir, I did not.

CHARLIE GILL  
Thank you. Stand at ease Sergeant.

The Jury look supportive as Marshall stands.

MARSHALL  
There is a bigger picture my Lord.

JUDGE PEACH  
I will give some leeway.

MARSHALL  
(to Billy)  
Since leaving the army you have  
found work as a customs officer for  
the Immigration Department?

Billy notices Inspector Abberline in the public gallery.

BILLY SNEDDON  
Yes, I inspect the documentation  
for ships arriving into London.

MARSHALL  
Is it true that with your help the  
Police raided a sex trafficking  
operation saving lives?

BILLY SNEDDON  
They were bringing teenagers from  
Africa and Europe to a life of  
prostitution in England.

Billy is red-faced that this should come out in open court.

MARSHALL  
Was Inspector Abberline of Scotland  
Yard was leading the investigation?

BILLY SNEDDON

I made him aware that there were young teenagers arriving to work in brothels around the country.

MARSHALL

Did you notice a pattern emerging?

BILLY SNEDDON

I saw one ship over several months where the cargo was always what traffickers call livestock.

Lord Somerset enters the gallery and looks down.

MARSHALL

Livestock are people trafficked as low paid labour or as prostitutes?

The Jury follows Marshall's stare up to Somerset.

BILLY SNEDDON

Yes, I gave dates and times to help Abberline disrupt the traffickers.

Marshall and Somerset are now in a death stare contest.

MARSHALL

Didn't your investigations reveal that the ship owner also ran the brothels that cater to men who prey on young boys and girls?

Somerset is deeply uncomfortable as Peach looks up at him.

BILLY SNEDDON

Parents were cruelly tricked into allowing their teenage children travel to England on false promises of well paid jobs and decent digs.

Somerset tries to leave but no one moves in the packed court.

MARSHALL

No one could foresee that when you helped the police you would end up in the dock charged with murder.

Somerset's look is beseeching Judge Peach to intervene.

BILLY SNEDDON

I tried to help them escape. I failed. The man responsible is...



Judge Peach shouts out his interruption.

JUDGE PEACH  
It is seven o'clock. We are  
adjourned until tomorrow.

Judge Peach leaves court as Reporters run to file copy.

Marshall watches Billy and Sarah being taken to the cells.

21 EXT. EMBANKMENT PIER - CORMORANT BERTH - NIGHT 21

Marshall, Xing and Lilly are surveying the Cormorant as the crew disembark along the gangplank.

XING FU  
She is back. Abberline was right.

MARSHALL  
The crew and cargo manifests are  
usually kept on the bridge.

LILLY FORTUNE  
We had better not get caught.

MARSHALL  
Who wants to keep watch?

22 EXT. CORMORANT, MAIN DECK - NIGHT 22

Captain Dupont leads EIGHT SAILORS over the gangplank.

23 EXT. EMBANKMENT PIER - NIGHT 23

Marshall, Xing and Lilly remain concealed as they watch the Cormorant crew head towards the music coming from Wilton's.

24 EXT. CORMORANT BRIDGE - NIGHT 24

MATHURIN, the Sailor left onboard on guard duty watches as the crew head off across the quay.

FIRST OFFICER GRAHAM shouts back to the ship.

FIRST OFFICER GRAHAM  
(piercing voice)  
Try and stay sober Mathurin and no  
whores. That's for the rest of us.

A big cheer goes up amongst the crew. MATHURIN looks disgruntled but waves nonetheless.

MATHURIN  
(discreetly)  
Yeah go on and fuck the lot of you.

25 INT. CORMORANT BRIDGE - NIGHT 25

Mathurin steps across the bridge. He looks inside a drawer where he finds a bottle of gin. He pulls out the cork with his teeth and takes a long satisfying glug of the contents.

26 EXT. EMBANKMENT PIER - NIGHT - LATER 26

MARSHALL  
Are you ready to go aboard?

LILLY FORTUNE  
As ready as I'll ever be.

XING FU  
Good luck.

27 INT. CORMORANT BRIDGE - NIGHT 27

Mathurin has his feet on the map desk and is snoring loudly.

Marshall and Lilly slowly open the door of the bridge.

They look around the cabin and discreetly open draws containing maps and charts. Nothing helpful.

Marshall points downwards and Lilly understands.

Lilly keeps watch, as Marshall descends to the lower deck.

28 INT. CORMORANT - CAPTAINS CABIN - NIGHT 28

Light from the porthole guides Marshall as he enters the cabin.

He scours around before noticing two ships log's on a shelf.

Marshall takes a box of matches and lights a candle. He takes the logs down and begins to scrutinise them.

In the ships logs, there are passenger lists laid out chronologically for various voyages.

Passenger names, age, place of birth, embarkation and disembarkation points are all listed.

29 INT. CORMORANT BRIDGE - NIGHT 29

Lilly looks out towards Wilton's Music Hall. Various Sailors are up to no good but none of them heading this way.

Suddenly she is grabbed by Mathurin. She suppresses a scream.

MATHURIN

What are you doing here?

Lilly calms Mathurin down with faux affection.

LILLY FORTUNE

I am your present from the crew.

Mathurin's eyes light up.

MATHURIN

(licking his lips)

I knew they wouldn't let me down.

30 INT. CORMORANT - CAPTAINS CABIN - NIGHT 30

Marshall runs his finger along the list for "London disembarkations" on November 5th, 1885.

He then looks at places of birth and ages. There are nine names where birthplace and embarkation were Paris.

Marshall finds the name Veronique Dubois, fifteen. Further down is the name Henri Dubois, fourteen.

31 EXT. EMBANKMENT PIER - CORMORANT. NIGHT 31

Xing is keeping a lookout when she spots First Officer Graham staggering back towards Cormorant.

XING FU

Oh shit.

32 INT. CORMORANT BRIDGE - NIGHT 32

Mathurin still has a third of a bottle of gin. He nuzzles Lilly's neck.

MATHURIN

Drink with me. I want you nice and relaxed before we do it.

Lilly takes the bottle, cleans the neck and takes a swig.

33 EXT. EMBANKMENT PIER - CORMORANT. NIGHT 33

Xing believes attack is the best form of defence and walks directly at First Officer Graham. They collide.

FIRST OFFICER GRAHAM

Steady on. Oh, sorry, Miss.

Xing is steadfast.

XING FU

I think you owe me a drink.

The First Officer smiles his most lascivious smile.

FIRST OFFICER GRAHAM

My pleasure.

Xing and the First Officer walk back towards Wilton's.

34 INT. CORMORANT - CAPTAINS CABIN - NIGHT 34

Marshall is turning back the pages to 1877. He slides his finger down the list of passengers. He stops at the name of a fourteen year old from Durban. Her name is Sarah Dlamini.

Marshall puts the log inside his coat and leaves.

35 INT. CORMORANT BRIDGE - NIGHT 35

Lilly is in a non-consensual clinch with Mathurin when the cabin door flies open. Marshall grabs the aggressor and bangs his head up against the wall.

MARSHALL

What are you doing with my girl?

Lilly ducks down and exits the bridge.

MATHURIN

My shipmates paid for a.....

Lilly is gone. Mathurin is confused. Did he dream Lilly?

MARSHALL

You are lucky I don't beat you.

Marshall rushes out of the door and across the gangplank.

Mathurin picks up the gin bottle and scratches his head.

36 EXT. OLD BAILEY. DAY

36

Newspaper boys peddle their wares with the mortuary photograph of Veronique on the front page.

NEWSPAPER BOY

"Police name French murder victim.

Did you see her"

37 INT. OLD BAILEY COURTROOM - DAY

37

Sarah has signed the oath through Lilly who waits patiently to interpret the prosecution questions.

ASHRAF SINGH, QC

Sarah Sneddon, you have remained silent and have not yet denied stabbing Brown but you plead not guilty. Do you have a defence?

LILLY FORTUNE

Sarah Sneddon, you have remained silent and have not yet denied stabbing Brown but you plead not guilty. Do you have a defence?

Marshall stands.

MARSHALL

My learned friend's job is to prove guilt beyond a reasonable doubt not for my client to provide a defence.

ASHRAF SINGH

That may be so but this Jury needs answers not distraction.

MARSHALL

My learned friend intimidates the witness who acted in self-defence.

ASHRAF SINGH, QC

The level of self-defence must be proportionate to any harm done.

Sarah looks at Billy and then at Marshall.

ASHRAF SINGH, QC (CONT'D)

She refuses to answer my questions.

Marshall addresses the Jury.

MARSHALL

Sarah will tell her story in her own way. It begins when she came to England. Be patient and you will see the connection to this case.

Sarah begins to sign as Lilly tells her story.

SARAH SNEDDON  
(signs)  
My birth name is Sarah  
Dlaminis. I was brought up in  
Durban.

LILLY FORTUNE (O/S)  
(interpreting)  
My birth name is Sarah  
Dlaminis. I was brought up in  
Durban.

**Flashback:**

38 EXT. DURBAN DOCKS - DAY

38

**SUPER: Durban 1877**

Ships line the busy port where traders sell goods to sailors.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
My parents were killed in the war.

Sailors are loading supplies onto The Cormorant.

FIRST OFFICER BROWN (24) is looking around the docks for any waifs and strays. He notices Sarah and comes over.

FIRST OFFICER BROWN  
You look hungry. Come with me.

Brown leads Sarah away to Cormorant.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
At fourteen I was stolen from  
Africa and brought to England.

39 EXT. THE CORMORANT - ATLANTIC OCEAN - UPPER DECK - DAY

39

TWENTY TEENAGERS scrub the deck including Sarah.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
The voyage took many weeks.

SECOND OFFICER ANDREWS (22) walks the deck.

SARAH SNEDDON/LILLY FORTUNE (O/S) (CONT'D)  
 Second Officer Andrews kicks us if  
 we are not working hard enough.

SECOND OFFICER ANDREWS  
 (to Sarah)  
 Put your back into it.

CAPTAIN DUPONT (late 30s) stands on the quarter deck. He  
 points to one of the teenage girls. Andrews nods.

Andrews grabs the TEENAGE GIRL (15) and takes her to Dupont.

SECOND OFFICER ANDREWS (CONT'D)  
 The Captain himself chose you so  
 you had better be very nice to him!

40 EXT. THE CORMORANT, NORTH SEA - UPPER DECK - DAY 40

The teenagers are huddled together for warmth.

As the mists lift, the sight of the white cliffs of Dover  
 sends the Cormorant crew into a bout of cheering.

CAPTAIN DUPONT  
 You Englishmen are home.

41 EXT. THE CORMORANT - RIVER THAMES - UPPER DECK - NIGHT 41

Sarah looks scared as the sun goes down over London and the  
 crew starts to prepare them for disembarkation.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
 I was a long way from home and all  
 alone in the world.

Sarah notices several carriages on the quayside.

42 EXT. QUAYSIDE - NIGHT 42

Lord Somerset stands in front of two bright lamps which shine  
 from his carriage.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
 I didn't know it then, but my new  
 owner was looking down on me.

Lord Somerset points down at Sarah.

LORD SOMERSET  
 You will come with me.

Confused, Sarah points to herself and Somerset nods.

43 EXT. THE CORMORANT - GANGPLANK - NIGHT 43

From Sarah's POV, we make it to dry land.

44 EXT. EMBANKMENT PIER, QUAYSIDE - NIGHT 44

LORD SOMERSET  
 Doctor Scythe, get this livestock  
 inspected. I want them on their  
 backs working by tomorrow.

DOCTOR SCYTHER  
 Yes my Lord.

Doctor Giles Scythe takes his medical bag from the carriage.

LORD SOMERSET  
 (points to Sarah)  
 Not that one. I don't want your  
 filthy hands on her.

Doctor Scythe inspects the teenagers in his usual gropey way.

Coachman Judas Fox walks over to the group of disembarked teenagers. He points to the immigration hut. They follow him.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
 We had no genuine papers to  
 identify us, so they forged them  
 and bribed the customs man.

45 EXT. EMBANKMENT PIER - IMMIGRATION HUT - NIGHT 45

A uniformed CUSTOMS OFFICER holds out his hand.

Fox hands him cash.

CUSTOMS OFFICER  
 How many this time?

Fox hands over several envelopes of documents.

JUDAS FOX  
 Twenty four.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
 My new owner picked me to go with  
 him in his carriage and for self  
 preservation I went with a smile.



46 INT/EXT. SOMERSET'S CARRIAGE - NIGHT 46

Somerset admires his new possession as the carriage clatters along Fitzroy Square.

LORD SOMERSET  
You will be my special girl. You  
won't do any work for now.

Somerset reaches out and pats Sarah's leg.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
I didn't know what he meant but it  
didn't take me long to find out.

47 EXT. FLEUR DE LIS, CLEVELAND STREET - NIGHT 47

A DOORMAN opens the carriage door and Lord Somerset jumps down. He holds out his hand for Sarah who follows.

Sarah stands in awe of the beautifully lit, Regency building.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
Fleur de Lis club looked just like  
the Governor's mansion in Durban.

48 INT. FLEUR DE LIS, CLEVELAND STREET - NIGHT 48

We track past finely dressed gentlemen seated on leather settees and playing cards around mahogany tables.

CHARLES HAMMOND (30s) is keen to speak to Somerset as do other SYCOPHANTS vying for his attention.

LORD SOMERSET  
Not now Charles.

Somerset is in a hurry to get Sarah upstairs.

49 INT. FLEUR DE LIS, CLEVELAND STREET - BEDROOM. NIGHT 49

Somerset's room has a roaring fire and lamps lit. He locks the door. He stands in front of Sarah full of lust.

LILLY FORTUNE (O/S)  
I saw in my new owners' eyes an  
urgency I had never seen before.

Somerset rips off Sarah's top exposing her breasts.

**End Flashback:**

50 INT. OLD BAILEY COURTROOM. DAY

50

Sarah looks down.

MARSHALL

You have been very careful not to identify that new owner.

SARAH SNEDDON

(sign)  
I cannot shame my husband any further. I was fourteen and had never been touched in that way.

LILLY FORTUNE (O/S)

I cannot shame my husband any further. I was fourteen and had never been touched in that way.

Tears flow in the Jury box, public gallery and press benches.

MARSHALL

That new master owns the Cormorant and is the proprietor of the brothel you were forced to work at. Will you finally publicly name him?

Billy, head held high as he mouths "I love you" to Sarah.

SARAH SNEDDON

(sign)  
His name is Lord Somerset and he raped me as he took my virginity.

LILLY FORTUNE (O/S)

(interprets)  
His name is Lord Somerset and he raped me as he took my virginity.

Somerset leaps up and forces his way out of the courtroom.

ASHRAF SINGH, QC

That is a disturbing account but how is that connected to these brutal unprovoked murders?

SARAH SNEDDON

(signs)  
Somerset soon tired of me and took another young girl instead. All of these events are connected.

LILLY FORTUNE (O/S)

Somerset soon tired of me and took another young girl instead. All of these events are connected.

ASHRAF SINGH

Then please tell the Jury how.

**Flashback:**

51 INT. FLEUR DE LIS, CLEVELAND STREET - BEDROOM - NIGHT

51

Somerset watches three people engaged in sex.

SARAH SNEDDON/LILLY FORTUNE (O/S)  
 Somerset had me working on my back  
 seven days a week doing things you  
 and your moralistic friends would  
 not speak of in polite company.

Sarah is being used by Brown as Andrews watches and waits.

FIRST OFFICER BROWN  
 Your turn next Freddie.

We can see Sarah has aged and is in despair.

**End Flashback:**

52 INT. OLD BAILEY COURTROOM - PRESS BENCHES. DAY 52

Lilly Fortune mouths "well done" to Sarah whose head is high.

XING FU  
 Try walking a mile in those shoes.

An illustration by Xing captures the tragedy in Sarah's eyes.

LILLY FORTUNE  
 We have to tell this story.

53 INT. OLD BAILEY COURTROOM. DAY 53

Marshall is going through Sarah's evidence.

<p>SARAH SNEDDON          (signs)          Brown and Andrews did          unnatural things to me          against my will. I was raped          repeatedly but no one cared.</p>	<p>LILLY FORTUNE (O/S)          Brown and Andrews did          unnatural things to me          against my will. I was raped          repeatedly but no one cared.</p>
--	---

Carson jumps up.

EDWARD CARSON  
 She could make up any story.

The courtroom erupts into a cacophony of astonishment.

JUDGE PEACH  
 That is quite right Mr Carson.

The Jury are moved by Sarah's testimony. He doubles down.

ASHRAF SINGH, QC  
 How can we know if this is true?  
 Isn't it possible she misremembered  
 this whole tragic story?

Singh is trying to distract in a way that may backfire.

ASHRAF SINGH, QC (CONT'D)  
 God knows she craves sympathy and  
 it looks like the Jury may be  
 fooled into giving it.

Marshall stands quickly.

MARSHALL  
 Not sympathy. We demand justice.

ASHRAF SINGH, QC  
 My learned friend has no evidence  
 she was ever aboard Cormorant let  
 alone the uncorroborated crimes she  
 is now conveniently alleging.

Marshall holds up the Cormorants logbook.

MARSHALL  
 I have here the passenger manifest  
 for The Cormorant. It shows that  
 Sarah Dlamini, aged fourteen was  
 trafficked across the Atlantic.

The press reporters are rapacious in their interest.

MARSHALL (CONT'D)  
 She arrived in London to be taken  
 to Fleur de Lis. Somerset was her  
 first lover and later, when he  
 tired of her, he became her pimp.

The Jury is hanging on Marshall's every word.

EDWARD CARSON  
 Somerset is not on trial because  
 nothing he has done is illegal.

MARSHALL  
 It will be illegal soon enough.

EDWARD CARSON  
 How does any of this excuse the  
 murders being tried today?

MARSHALL

Somerset allowed his naval Officers  
Andrews and Brown to rape and  
sodomise Sarah at his club.

EDWARD CARSON

Whatever they did to her you cannot  
rape a whore or your wife.

Consternation from the public gallery.

ASHRAF SINGH, QC

What he means is there is implied  
consent to sex by married women or  
anyone selling themselves sexually.

MARSHALL

(raises his voice)

Sarah wasn't selling herself. She  
was being bought and sold.

EDWARD CARSON

Semantics my Lord. In English law,  
you cannot rape a prostitute.

MARSHALL

We heard evidence from Jimmy Cross  
that both sailors were bragging  
about what they did to Sarah.

Judge Peach makes a note on his pad.

MARSHALL (CONT'D)

Sarah was forced to re-live the  
brutal attack she suffered.

Sarah is suppressing a howl of pain.

EDWARD CARSON

That might be reprehensible  
behaviour but they broke no laws.

MARSHALL

Much to our national shame.

Billy Sneddon catches Marshall's eye. He points downstairs  
towards the cells and then at Abberline.

54

INT. NEWGATE JAIL - CELLS. NIGHT

54

Marshall and Abberline enter the cell.

Billy holds up the Daily Sketch with Veronique's image.

BILLY SNEDDON

She was aboard The Cormorant.

INSPECTOR ABBERLINE

It was chaotic that night, how can you be sure?

BILLY SNEDDON

It was the image that reminded me. I tried have her and a boy sent back to Paris on the next tide.

Marshall scrolls through the names on Cormorant's manifest.

MARSHALL

Veronique had a brother named Henri. Could it be him?

BILLY SNEDDON

I've been locked up since that night. Did they kill him too?

SERGEANT CUNNINGHAM

A lad his age was murdered.

Abberline turns to Billy as he leaves.

INSPECTOR ABBERLINE

I have written to the Judge telling him about your cooperation. I hope it helps. Good luck.

55 EXT. DAILY SKETCH NEWSPAPER - FLEET STREET - NIGHT 55

The hustle and bustle of Fleet Street, the epicentre of the newspaper world.

56 INT. DAILY SKETCH NEWSROOM - NIGHT 56

Lilly Fortune and Xing are assembling tomorrow's front page.

XING FU

This one is strong.

Lilly points to an image of Billy looking longingly at Sarah.

LILLY FORTUNE

I like that picture too.

Xing indicates a two-shot of the Sneddon's.

XING FU

This would only work if they both  
get a guilty verdict and will hang.

Marshall bounds over to Lilly and Xing who show him what they  
are working on. Two versions of a front page.

LILLY FORTUNE

The underlying story is similar but  
with different headlines and  
artwork. It's about emphasis.

The first announces "Double Hanging of Music Hall Killers"  
and the other, "Wife Acquitted in Naval Murder".

MARSHALL

I am appalled and in awe in equal  
measure. Bad news sells I suppose.

LILLY FORTUNE

We might do some good with the  
revenue from increased sales.

We hear the loud voice of Lord Northcliffe.

LORD NORTHCLIFFE

(shouting)

Is that your voice I hear Marshall?  
Are we shooting Saturday?

Marshall motions to Lilly and Xing to go with him.

MARSHALL

Just follow my lead.

57 INT. DAILY SKETCH - LORD NORTHCLIFFE'S OFFICE - NIGHT 57

Lord Northcliffe has a pile of contracts he is signing.

Marshall, Lilly and Xing enter.

LORD NORTHCLIFFE

Strength in numbers.

Northcliffe points to a box of cigars.

MARSHALL

We have a proposition to put.

LORD NORTHCLIFFE

Wild guess but I am betting this is  
going to cost me money.

58 EXT. UNDER BLACKFRIARS RAILWAY BRIDGE - NIGHT 58

An UNSEEN OBSERVER is watching a young couple having sex against the side of a boat.

The GIRL is bending over. The MAN finishes quickly.

He pays and hurries away leaving the Girl to repose herself. A Gaslamp suddenly flares which brightens the area.

From the Girl's POV, we see a darkened silhouette under the bridge holding something in its hand.

A second gas flare glints off the large knife the Unseen Observer is holding. The Girl screams and begins to run.

The Unseen Observer moves forward at speed. He is about to catch her as the Girl hitches up her skirt.

She runs up the towpath but is hampered by some steep steps. The Unseen Observer is within touching distance.

The girl runs headlong into TWO GASLAMP MEN who are lighting up along the Embankment.

GASLAMP MAN  
Steady on girl....

The Unseen Observer retreats back down onto the South Bank shoreline where the outline of a carriage comes into view.

59 INT. OLD BAILEY - COURTROOM - DAY 59

Doctor Piper has just read the oath in the witness box.

Judge Peach addresses Marshall, Singh, Carson and Gill.

JUDGE PEACH  
(impatient)  
Have Counsel had the chance to  
discuss a plea agreement?

Singh gets to his feet.

ASHRAF SINGH, QC  
We have my Lord, but the defence  
won't plead guilty to manslaughter.

Peach stares at Marshall and Charlie Gill in a way that suggests they have broken some secret code of honour.



JUDGE PEACH

Did you emphasise I might consider leniency for Mr Sneddon?

ASHRAF SINGH, QC

I did but it fell on deaf ears.

Marshall stands.

MARSHALL

My Lord, you may recall in Crown -v- Rosenberg you said that leniency is never a consideration for you when sentencing in manslaughter.

The courtroom becomes a cacophony.

JUDGE PEACH

(to Marshall)

You had better hope your faith in the jury is a gamble that pays off.

Judge Peach indicates with his hand for Carson to begin.

Carson stands to question Doctor Augustus Piper.

EDWARD CARSON

In your report, you say there was a wound from a Bowie knife in Brown's chest. How deep was the wound?

DOCTOR AUGUSTUS PIPER

Almost the entire length of the blade. The force used was great.

EDWARD CARSON

So, the infliction was deliberate?

Piper nods in the affirmative.

DOCTOR AUGUSTUS PIPER

The velocity of the blade into the body was significant.

Carson stares at the Jury as he asks his final question.

EDWARD CARSON

Do you have any doubt that death occurred immediately after the fatal knife wound to the heart...

Carson points to Sarah Sneddon in the dock.

EDWARD CARSON (CONT'D)  
...so barbarically inflicted by this  
foreign prostitute?

Marshall comments loud enough for Singh to hear.

MARSHALL  
That is beneath even you Carson.

DOCTOR AUGUSTUS PIPER  
None whatsoever. Brown died as soon  
as his heart was punctured.

Lilly Fortune looks over at Marshall who winks at her.

MARSHALL  
You are, a very expert, expert  
witness are you not Doctor?

Piper puffs out his chest.

DOCTOR AUGUSTUS PIPER  
(faux modesty)  
Yes, that has been said about me.

MARSHALL  
And I imagine you examined the  
corpse of Brown in minute detail?

Piper smiles weakly and looks around at the Jury.

DOCTOR AUGUSTUS PIPER  
There were no other stab wounds to  
the heart if that's what you mean.

There is audible laughter in the courtroom.

Marshall holds up the autopsy report, and we notice the  
underlining in red ink we saw earlier.

MARSHALL  
"The subject had a bloody wound to  
the rear of the head. The skull  
appears thin."

Piper looks uncomfortable.

MARSHALL (CONT'D)  
Do you recall that observation  
during the autopsy?

Piper goes into defensive mode.

DOCTOR AUGUSTUS PIPER  
On reflection, the head injury  
occurred when Brown hit his head on  
the ground after being stabbed.

MARSHALL  
For there to be an escape of blood  
from the head wound when Brown hit  
the floor the heart must still have  
been beating. Is that right?

Piper shuffles about in the witness box.

MARSHALL (CONT'D)  
You told the prosecution that the  
heart wound was fatal.

DOCTOR AUGUSTUS PIPER  
Is there another explanation?

Marshall looks to the Jury.

MARSHALL  
Yes, I think there is and I don't  
even claim to be an expert.

Marshall holds up an illustration from the autopsy and  
photographs of Wilton's blood-stained low ceiling beam.

He hands it to the Usher, who gives it to Piper.

MARSHALL (CONT'D)  
You did bother to visit the crime  
scene at Wilton's Music Hall?

DOCTOR AUGUSTUS PIPER  
The Police didn't ask me to.

MARSHALL  
It's alright, the prosecution  
didn't go either and I know why.

Piper holds up the photographs to the light.

MARSHALL (CONT'D)  
Those are images of what some  
witnesses have called the low-  
hanging beam. Do you see it has  
been stained with red ink to  
illustrate the size and shape?

DOCTOR AUGUSTUS PIPER  
Yes, I see that now.

Marshall holds up Brown's autopsy photographs.

MARSHALL

Do you agree the impression on the  
low ceiling beam is remarkably  
similar to Brown's skull wound?

Piper is squinting. Marshall offers him something.

MARSHALL (CONT'D)

Here, use my magnifying glass.

Piper examines the autopsy illustrations and the photograph  
in detail. The courtroom is silent as he does so.

The silence is broken a gas lamp illuminating the public  
gallery begins to hiss violently as the wick burns out.

MARSHALL (CONT'D)

Doctor Piper, could Brown have got  
his head wound from the low beam?

Piper looks up and slowly re-examines the images.

DOCTOR AUGUSTUS PIPER

It's not impossible but you are  
overlooking the wound to the heart.

Marshall looks again at each member of the Jury.

MARSHALL

Doctor, please explain to the jury  
the medical term "egg-shell" skull.

DOCTOR AUGUSTUS PIPER

It is a condition whereby any  
sudden pressure or impact applied  
to the cranium can cause death.

MARSHALL

I say Brown died when his eggshell  
skull hit the low ceiling beam.

DOCTOR AUGUSTUS PIPER

Now, wait a minute.

MARSHALL

The collision caused an irreparable  
brain injury. That immediately  
stopped Brown's heart pumping.

DOCTOR AUGUSTUS PIPER  
To explain why there was so little  
blood at the site of either the  
head or the chest wound you mean?

Marshall pauses so the Jury can appreciate what comes next.

MARSHALL  
Correct. You did not fully examine  
his head wound did you, Doctor?

Piper is outmanoeuvred.

DOCTOR AUGUSTUS PIPER  
This man had a knife sticking out  
of his chest. That was the most  
obvious cause of death.

Marshall explodes with anger.

MARSHALL  
(shouts)  
Most obvious? Sarah is a mother on  
trial for her life.  
(moderates his tone)  
You have given damning evidence  
against her without a proper  
examination of the person she is  
accused of killing.

Seeing that Piper is stricken, Judge Peach interjects.

JUDGE PEACH  
Marshall, we must have decorum. It  
is discourteous for a professional  
man to be undermined in this way.

Marshall ignores the Judge.

MARSHALL  
You did not do your job Doctor. As  
a result, this woman could die on  
the gallows. What do you say?

Piper has a look of contrition.

DOCTOR AUGUSTUS PIPER  
On any night, a dozen corpses are  
brought for examination. Double at  
the weekends. I am overwhelmed.

On counsel's benches, the trial is watched intently by SIR  
FOREST FULTON QC (50s), who is very impressed with Marshall.

MARSHALL

There was no blood from the knife wound to the heart because the heart was no longer beating.

The courtroom is aghast.

DOCTOR AUGUSTUS PIPER

With more time I would have done a full autopsy to be certain.

MARSHALL

(points to Sarah)

If the heart wasn't beating as the knife went in then do you agree that she could not kill a dead man?

Piper nods and Judge Peach immediately addresses the Jury.

JUDGE PEACH

Gentlemen, if Brown was dead before Sarah Sneddon stabbed him the charge of murder must be in doubt.

Peach lets that sink in with the Jurors.

MARSHALL

The defence of Sarah Sneddon rests.

Carson leaps up and points to Jimmy Cross in the gallery.

EDWARD CARSON

I recall Jimmy Cross to the stand.

JUDGE PEACH

Very well. Mr Cross, I remind you that you are still under oath.

60 INT. OLD BAILEY - PUBLIC GALLERY - DAY

60

Sir Forest Fulton takes a seat next to Arthur Newton.

SIR FOREST FULTON QC

Is Bernie clerking for Marshall?

ARTHUR NEWTON

Ah Forest, you too are impressed.

SIR FOREST FULTON QC

I want Marshall with me for the Orrock Police murder trial.

61 INT. OLD BAILEY COURTROOM - DAY

61

Jimmy Cross stands in the witness box looking haunted.

EDWARD CARSON  
Remind us about that last ditch  
punch Billy delivered on Brown.

JIMMY CROSS  
I do not recall.

EDWARD CARSON  
Let me refresh your memory.

Carson produces his notes and reads back to Jimmy Cross.

EDWARD CARSON (CONT'D)  
It was an uppercut...and Brown hit  
his head off a low beam. That it?

Jimmy looks over at Billy with tears in his eyes. He nods.

EDWARD CARSON (CONT'D)  
If Sarah Sneddon didn't kill Brown,  
then someone else did.

JUDGE PEACH  
Does the prosecution now want to  
charge Billy Sneddon with Brown's  
murder?

EDWARD CARSON  
Billy was the last person to  
assault Brown whilst he was alive.

ASHRAF SINGH, QC  
A biproduct of the law of joint  
enterprise puts Sarah Sneddon back  
on the gallows if her husband is  
found guilty murder.

JUDGE PEACH  
I will allow the Jury to consider  
that as they deliberate.

Marshall notices Sir Forest Fulton watching him intently.

ASHRAF SINGH, QC  
If Billy is found guilty of murder  
you may still hang them both under  
joint enterprise.

Peach turns to the Jury.

JUDGE PEACH

Gentlemen, We do not know who produced the knife that killed Andrews but there is evidence he instigated the fight and this does support the defence theory.

Marshall and Gill look almost hopeful.

JUDGE PEACH (CONT'D)

We heard that Brown obtained a Bowie knife to stab Billy in the shoulder. He then moved to attack Sarah. But there was an intervening act and that was a punch thrown by Billy which caused Brown to hit his head on the infamous low beam.

Lilly catches Marshall smiling at her.

JUDGE PEACH (CONT'D)

We heard expert medical opinion that Brown was probably dead before Sarah stabbed him.

Judge Peach checks his notes.

JUDGE PEACH (CONT'D)

We heard that the Officer bragged about having had sex with Sarah in a brothel. That provocation could be mitigation for Billy but not Sarah if she did not hear it.

JUDGE PEACH (CONT'D)

The prosecution is correct that a prostitute cannot be raped under English law. However, I take Marshall's point that Sarah was not the seller, she was being sold.

Lilly smiles at Marshall.

JUDGE PEACH (CONT'D)

You shall give verdicts for both defendants on both victims. Please take your time as you deliberate.

USHER

All rise.



62 EXT. OLD BAILEY - DAY

62

Marshall smokes a cigar as Lilly, Lawless and Newton arrive.

LILLY FORTUNE

Why was the Judge hedging his bets?

ARTHUR NEWTON

Too many adverse press stories  
about Judges and you are finished.

MARSHALL

Peach is unsure of the evidence.

Lawless appears and looks nervous.

BERNIE LAWLESS

The Jury is back in.

ARTHUR NEWTON

Less than an hour. This isn't good.

63 INT. OLD BAILEY COURTROOM - DAY

63

The court is silent as the User addresses the Jury.

USHER

Have you reached verdicts you are  
all agreed upon for each defendant?

JURY FOREMAN

We have.

USHER

Regarding William Sneddon. How do  
you find on the charge of the  
murder of First Officer Andrews?

JURY FOREMAN

We find him not guilty.

USHER

And on the charge of the  
manslaughter of Andrews?

Marshall and Newton exchange worried looks.

JURY FOREMAN

We find him not guilty.

The courtroom volume goes up.

JUDGE PEACH

Be quiet.

USHER

Regarding Sarah Sneddon, how do you find on the charge of the murder of First Officer Brown?

JURY FOREMAN

We find her not guilty.

The Public gallery again boils over.

USHER

Regarding Sarah Sneddon on the charge of the manslaughter of Brown, how do you find?

JURY FOREMAN

We find her not guilty.

The courtroom erupts and not all of it is euphoria.

JUDGE PEACH

Be quiet. Someone tell Sarah Sneddon she is free to go.

Sarah is reluctantly parted from Billy onto the benches.

USHER

Regarding William Sneddon on the murder of Brown, how do you find?

JURY FOREMAN

We find him not guilty.

USHER

How do you find William Sneddon on the manslaughter of Brown?

JURY FOREMAN

We find him guilty.

Bedlam. Reporters run from the court towards Fleet Street.

64

INT. OLD BAILEY COURTROOM - DAY

64

Judge Peach begins sentencing.

JUDGE PEACH

Billy Sneddon, the Jury has found you guilty of manslaughter.

The press pack is again poised to rush back to Fleet street.

JUDGE PEACH (CONT'D)

There is no mandatory death sentence for manslaughter. I have a letter from Inspector Abberline saying you have helped Scotland Yard in a murder investigation for which I give you due credit.

EDWARD CARSON

My Lord, two men lost their lives. There must be a reckoning.

JUDGE PEACH

Be quiet and sit down Mr Carson.

Peach indicates to the Usher at his side.

USHER

The prisoner will stand.

Billy gets to his feet for sentencing.

JUDGE PEACH

Billy Sneddon, it is a long held principle of English law that you take your victim as you find them.

Marshall and Gill are nervous.

JUDGE PEACH (CONT'D)

It is no one's fault that Brown had an egg-shell skull but when you punched him you killed him.

Sarah steps forward to pleas with Peach.

SARAH SNEDDON

(sign)  
Please my Lord, show mercy.

LILLY FORTUNE (O/S)

Please my Lord, show mercy.

Peach does not acknowledge Sarah.

The Usher steps forward and places a Black Cap on his head.

JUDGE PEACH

You will be taken from this place to Newgate Jail. Where you will be hanged by the neck until you are dead. Take him down.

The courtroom erupts. Reporters evacuate the press benches to get back to write their stories. The public gallery empties.

Marshall and Gill go over to the dock where Billy sits alone.

65 INT. OLD BAILEY, DOCK - DAY 65

MARSHALL

(to Billy)

If you would like, I will draw up  
your last will and testament. I  
will come and see you in Newgate.

Billy nods as Sarah is allowed one last hug before they part.

66 EXT. THE GEORGE PUBLIC HOUSE - NIGHT 66

Marshall approaches Charlie Gill in The George.

MARSHALL

I have an apology to make but not  
without a drink in my hand.

Gill fills a glass and hands it to Marshall.

MARSHALL (CONT'D)

To Billy Sneddon.

Lilly Fortune and Northcliffe arrive. Lilly looks gleeful.

LILLY FORTUNE

Good news, Marshall. It's on.

67 INT. NEWGATE JAIL - CELL - NIGHT 67

Billy Sneddon sits in the gloom, alone with his thoughts.  
Marshall and a WIGGED BARRISTER enter.

Marshall gives the guard a shilling to leave them alone.

BILLY SNEDDON

I will be glad when it is over. The  
most important thing is Sarah and  
the children.

Marshall alludes to the other barrister.

MARSHALL

My learned friend will keep notes.

BILLY SNEDDON

There is little to leave. A gold  
watch my Grandfather was given by  
Lord Wellington at Talavera.

LILLY FORTUNE  
You are from a fighting family.

Billy is contemplative.

BILLY SNEDDON.  
Jimmy Cross and I escaped Rorkes  
Drift. Tell him no hard feelings.

MARSHALL  
How did you meet Sarah?

BILLY SNEDDON  
We covered up that it was in Africa  
after the war but it was in London.

LILLY FORTUNE  
Sarah being deaf wasn't a problem?

BILLY SNEDDON  
Artillerymen suffer from hearing  
loss. The Army taught us to sign.

MARSHALL  
That alone will sell newspapers.

Lilly removes the wig.

LILLY FORTUNE  
Lord Northcliffe has agreed to buy  
your life stories.

Lilly hands Billy the notes and he signs them.

MARSHALL  
This will help Sarah a lot.

BILLY SNEDDON  
Don't let Sarah come to the  
execution. She must move on.

LILLY FORTUNE  
Will anyone be there for you?

Billy Shakes his head.

MARSHALL  
Would you allow me the honour of  
being there with you?

LILLY FORTUNE  
Yes, and me too.

BILLY SNEDDON

Miss, please tell Sarah and the children I love them and will be looking over them always.

68 EXT. NEWGATE JAIL - NIGHT

68

Lilly hands back the wig and gown to Marshall.

LILLY FORTUNE

If Billy's last night on earth will be read by anyone, I must get back to Fleet Street.

MARSHALL

Thank you for doing this.

LILLY FORTUNE

Helping each other works.

69 INT. NEWGATE JAIL - HANGING ROOM - DAY

69

Marshall and Lilly enter the hanging room with the warder. They watch as TWO GUARDS bring out Billy Sneddon.

A PRIEST steps forward.

PRIEST

Shall we pray to God?

BILLY SNEDDON

I will be seeing him soon enough.

The noose is placed around his neck and a hood over his face. The rope is tied off. The executioner measures the drop.

But the hangman prematurely opens the trap door, and Billy falls through the scaffold to a barbaric death.

Lilly jumps as the loud crack rings out! Marshall takes Lilly in his arms to comfort her.

70 EXT. BLACKFRIAR'S LANE - LONDON - NIGHT

70

Sickened by the hanging, they walk in silence.

A newspaper boy is selling the Daily Sketch where the headline is, "War Hero is hanged".

## NEWSPAPER BOY

(shouting)

Read all about it. "Sneddon hanged  
in Naval Murders".

The image of Billy and Sarah stares back at them.

71 EXT. BLACKFRIAR'S, BACK STREET PUB - LONDON - NIGHT 71

Marshall and Lilly stagger out of a pub with sorrows drowned.

## LILLY FORTUNE

I live in Chelsea. If you walk me  
home we can have another drink?

Marshall nods. They kiss under the gaslamp.

## MARSHALL

I thought you'd never ask.

72 EXT. HAMLET - ESSEX COUNTRYSIDE - NIGHT 72

SUPER: Three Weeks Later

The sun is setting as a carriage arrives on a hillside  
overlooking a quiet hamlet of twelve dwellings.

Children kick a ball around by a stream.

The carriage is beside the one cottage without chimney smoke.

Marshall, Lilly, Xing, Sarah and her children ANNIE and LUKE  
get down from the carriage. The children are awestruck.

## LILLY FORTUNE

The property needs tender loving  
care. But it is yours to keep.

Sarah realises the implication. She hugs the children.

## SARAH SNEDDON

(signs to Lilly)

How can I ever thank you enough?

Lilly looks around at Marshall.

## LILLY FORTUNE

(mouths for all)

You don't have to thank me.  
Marshall is The Great Defender

73 EXT. WESTMINSTER HALL. EVENING

73

The carriage arrives at the reception and Marshall gets down from the carriage and helps first Xing and then Lilly.

XING FU

Are you sure you won't stay?

LILLY FORTUNE

Two ladies to dance with can't possibly be beyond you surely.

Marshall smiles.

MARSHALL

I have the Orrock murder brief to master and besides, I will see you both in court tomorrow.

Marshall looks Xing in the eyes and kisses her hand.

XING FU

Such a gentleman.

He then takes Lilly's hand and kisses it.

MARSHALL

Have a wonderful evening.

Lilly kisses Marshall once on the lips. The other guests baulk as Marshall walks away smiling.

74 INT. WESTMINSTER HALL - EVENING

74

Guests wait in line inside the hall as Lilly and Xing are waiting to hang their cloaks.

XING FU

You shouldn't have done that.

LILLY FORTUNE

Done what?

XING FU

English men don't like PDA.

Lilly looks confused.

XING FU (CONT'D)

Public displays of affection.

LILLY FORTUNE

Ah. He and I are. Well. Noted.



A GENTLEMAN carrying a Doctors case bumps into Xing.

GENTLEMAN

Forgive me. I need to get my cloak.  
(raises his case) )  
No rest for the wicked.

Xing and Lilly face the Gentleman who seems in a rush.

XING FU

Of course Doctor.

The Gentleman steps forward and goes out of sight.

Edward Carson calls over.

EDWARD CARSON

Lilly, have you met my friends...?

Lilly pulls a face towards Xing who is at the front of the line. She indicates for Lilly to go and mingle.

XING FU

Someone has to talk to him.

Lilly smiles.

LILLY FORTUNE

I will get us a drink.

Xing watches as Lilly walks over to Carson and his friends.

Without warning an explosion rips through the entrance hall.

The cloakroom takes much of the blast with debris scattered.

Xing Fu is thrown across the room.

Xing's cheeks are burned and blood is seeping from her ears.

Xing's POV: Faces are screaming but there is no sound.

Lilly gets up from the floor and staggers over to Xing.

Xing's eyes are open, but she is in shock.

Lilly lifts Xing by her shoulders and hugs her.

LILLY FORTUNE (CONT'D)

Xing. Xing.

For Xing there is silence. She passes out in Lilly's arms.

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.