

THIS MUCH IS TRUE

DRAFT 5
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Written by

Paul Unwin and Sarah Beck

Locked pages

Based on interviews, transcripts and recorded media.

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Tim Corrie
UNITED AGENTS
12 - 26 Lexington Street
London
W1F 0LE
HThornton@unitedagents.co.uk

A traverse stage. Apparently a very simple setting of a table and chairs, it will turn out to be something of a magic box. The walls of the theatre will be used to carry projections both of footage and imagery.

To begin with there are three actors. They wear dark suits, white shirts - it could be legal, it could be funereal, most importantly is that it is professional and asexual. ACTOR ONE - MALE, white early forties. ACTOR TWO - FEMALE, white late thirties. ACTOR THREE - FEMALE, not-Caucasian late twenties. They will be joined by three Brazilians.

1

10.06 AM 22/7/05

1

House lights still up, the three actors walk in front of the audience.

ACTOR ONE (MALE)

At approximately six minutes past ten on the morning of 22nd of July 2005 Jean Charles de Menezes, a twenty-seven year old Brazilian, was shot dead by British Police on an Underground train waiting at Stockwell Tube. This much is true.

During this, the second actor holds a transcript from the INQUEST. She begins reading:

ACTOR TWO (DUNWOODIE)

(reading, without emotion)

It's a really odd thing to try to describe, because my memory is that right in the carriage where we were actually we were all very still, I think because it was so unexpected... my memory is that we all sat quite still and were quiet. Further away where I guess people had more of a chance to react, I could feel that there were people getting out of their seats further along the carriage and again, you know, a sense of panic from the passengers. But I also felt that there was a sense of panic from the men in the doorway...

ACTOR ONE (NARRATOR)

Anna Dunwoodie - one of the seventeen or eighteen witnesses to the shooting. Evidence is from the Coroner's Inquest into the Death of Jean Charles de Menezes.

ACTOR TWO (DUNWOODIE)
(Dunwoodie's testimony: no
longer reading, allowing
emotion through)

I thought - I mean maybe what was
frightening was that I didn't know
what they were about. They - it was
a - it was a particularly strange
day in London, and I guess everyone
was nervous about suicide bombers
and these men didn't seem to be
suicide bombers or what you would
imagine a suicide bomber to be
like, so that confused me for a
moment. They, so then I thought,
maybe, maybe they are a gang, but
that didn't seem very likely
either. I was very - I didn't know
who they were.

(slight pause)

I was looking directly at the - I
think when they all came through I
had a sense of you know, lots of
men, lots of guns, sort of
everything a bit fast, and then I
focused and I saw that there was a
gun pressed to the place where the
neck joins the head of the
passenger who was sitting to my
right. But really I was looking at
the expression on his face and the
gun and the hand...

(slight pause)

I remember that his eyes were
closed and I remember that he had,
you know, it's a hard thing to try
to explain but his eyes were closed
and he looked almost calm, which
again I hesitate to say that...

ACTOR THREE (LIVOCK)
(reading from the Inquest)
...the only thing that made me
realise it wasn't a group of lads
playing around was when the first
shot was fired...

(not reading)

Ralph Livock - a witness sitting
opposite Jean Charles...

(back to Livock)

The leading -- man in the front of
the, the first, armed man fired
into Mr. Menezes's head, and at
that stage it -- well, at that
stage it gets confused in my head
really.

ACTOR THREE (CONT'D)
Rachel Wilson, was travelling with
her then boyfriend Ralph Livock.

ACTOR THREE and ONE acknowledge each other. ACTOR ONE (MALE)
is playing a woman.

ACTOR THREE (INQUEST) (CONT'D)
You got to Stockwell, is this
right, the train was held for a
time?

ACTOR ONE (WILSON)
Unusually so, yes.

ACTOR TWO (INQUEST)
Were you aware of anybody coming
through the doors?

ACTOR ONE (WILSON)
Apart for the men with guns?

ACTOR THREE (INQUEST)
Was anything said at any time
during the incident to give a clue
to who they were?

ACTOR ONE (WILSON)
No, similar to Ralph's statement,
first I thought they were messing
around and then I thought they were
terrorists.

Beat

ACTOR TWO (INQUEST)
Specifically, did you ever hear
anybody shout: "Armed Police."

Background news music - ACTOR ONE perseveres.

ACTOR ONE (WILSON)
If I had heard that I would have
thought they were Police, so no.

2

THE STORY CHANGES

2

A montage - the walls flicker with TV images from the day.
Huge, up first, is Mark Whitby on SKY NEWS

WHITBY ON SKY
Yeah, he's a dead man, he's dead.
(he laughs)
(MORE)

WHITBY ON SKY (CONT'D)

There's no way, seriously, he's dead. I didn't hang around, I obviously didn't hang around to see him laying there...

This news item continues - another starts:

STOCKWELL FRUIT AND VEG ON TV

Well all we saw was the Police running into the station with guns. That's all we saw...

She continues as ACTOR THREE - Mark Whitby's description: this is a close imitation of broadcast Mark Whitby.

ACTOR THREE (WHITBY - SKY NEWS)

I... I... I... don't know. I was sitting there reading my paper peacefully, but I just put two and two together, really. I just felt that maybe he had been asked to stop. And he tried to make a get away from the Police.

ACTOR ONE takes over the Fruit'n'Veg Woman's commentary: another close imitation.

ACTOR ONE (Fruit and VEG)

...but at the end of the day he should have stopped and surrendered.

News items continue on the walls of the theatre Whitby now appears on the BBC news:

WHITBY ON BBC

I saw an Asian guy. He ran onto the train, he was hotly pursued by three plain clothes officers, one of them was wielding a black hand gun... He half tripped as he ran into the carriage and basically unloaded five shots into him...

ACTOR THREE(WHITBY BBC NEWS)

As [the suspect] got onto the train I looked at his face, he looked sort of left and right, but he basically looked like a cornered rabbit, a cornered fox.

Another layer - BBC News Audio of the interview with another eyewitness: Dan Copeland. The audio builds - the following fast and overlapping. Almost a 'dub' of sources, reports and actors.

DAN COPELAND ON BBC NEWS
As I turned out the door onto
the platform... I heard four
dull bangs.

ACTOR TWO (DAN COPELAND)
I heard four dull bangs ... I
didn't actually see the man
being shot... Erm, he wasn't
carrying a bag, he was
wearing a black baseball cap,
a blue fleece and baggies-

ACTOR TWO is overwhelmed by BBC RADIO ANCHOR

BBC RADIO ANCHOR
Some eyewitnesses have described
him as a man of Asian appearance,
can you describe the man that you
saw?

It builds - ACTORS ONE, TWO, and THREE taking different
witnesses, the broadcast hash continues.

ACTOR TWO (ONLOOKER)
He had a baseball cap on and a sort
of thick, padded jacket. A sort of
unusual coat for this, this type of
weather -

ACTOR ONE (CHRIS MARTIN)
I didn't actually see the
gun, but I heard this 'bang,
bang, bang'

ACTOR THREE (CHRIS WELLS)
I saw this guy jump over the
barriers-

ACTOR ONE (CHRIS MARTIN)
Sounded like a silencer gun
going off, there was blind
panic-

ACTOR THREE (CHRIS WELLS)
There were at least 20
officers and they were
carrying big black guns.

As action continues ACTOR TWO puts on a grey tweed jacket.

BBC RADIO ANCHOR
Police confirm that the man shot-

ACTOR ONE (TERI GODLEY)
A tall Asian man with a beard
and a rucksack got on-

ACTOR THREE (ANTHONY LARKIN)
Bomb Belt with wires coming
out-

Footage on the walls, radio cross chatter, music builds...

The cacophony is becoming hard to follow.

ACTOR ONE (UNIDENTIFIABLE)

I was pleased, I pumped the air. I thought they had got one. I was happy - the dread seemed to be lifting.

3

TRAUMA

3

ACTOR TWO speaks with a soft Scottish burr. Professor Alexander is charming but blunt.

ACTOR THREE (PROF' ALEXANDER)

There aren't liars here. They're just traumatized people. And people will get a different perception of things for all sorts of reasons: age, gender, training, expectations.

ACTOR ONE

(introducing the Prof')
Professor Alexander.

ACTOR THREE (PROF' ALEXANDER)

Just call me David, please.

(Sits)

I'm a professor of mental health, here... director of the Aberdeen Centre for Trauma Research. I'm a consultant to the police. I spend a lot of my time training AFOs - that's authorized firearms officers. And on their behalf, I've also appeared as an expert witness in trials of Police officers at ...

(smiles)

Look, I wouldn't take part in anything that vilified the Police, because that's too easy. It's too easy to do that. I could teach a monkey to do that. This is a tragedy all right, the only winner is Al-Qaeda.

(clear)

The minute you release the dogs of war they will act on instruction and the intelligence given to them 'cause that's what they are paid to do - not to question it. It's like a missile, once you've sent it in that direction, you can't call the missile back. And it doesn't matter if it was nine shots or one shot. I think it's completely irrelevant. They are trained to...

(wants to say kill, thinks better of it)

(MORE)

ACTOR THREE (PROF' ALEXANDER) (CONT'D)
... 'stop' - Sorry, but I have to be
a wee bit careful on occasions when
I speak about identifiable
incidents. The responsibility lies
with me but my tongue runs away
with my brain...

Slight pause. Actors ONE and THREE watch actor TWO.

ACTOR THREE (PROF' ALEXANDER) (CONT'D)
In America, snipers call it the no
reflex zone.
(indicates a cone in the
middle of head)
You have to kill a man outright.
And the reason you have to do that
is because if you hit anywhere else
in the body other than a particular
region of the brain people pull the
trigger or release an explosive
just through reflexes.

ACTOR ONE steps forward - Andy Hayman, wiry, energetic
likeable Essex man.

ACTOR ONE (HAYMAN)
... what I think was the situation
down there is those cops believed
they were being faced with a
suicide bomber who two weeks
previous, or the day previous, may
have tried to blow up the
Underground, and two weeks previous
someone had.
(His mobile phone starts
to ring)
So it's kill or be killed.
(Answering)
Angus! Where are you? Pakistan?

He walks away to take the call, ACTOR THREE appears
breathless, takes a cool drink.

ACTOR THREE (PADDICK)
It was a bit crazy, but on the
other hand I tend to sort of chill
when things get really exciting.
Brian Paddick - I was a Deputy
Assistant Commissioner in 2005 and
MPS...

ACTOR TWO (NARRATOR)
Metropolitan Police Service.

ACTOR THREE (PADDICK)
(hates interruptions)
... and Police Service spokesman.

Fitness obsessive and when interviewed had just been jogging.

ACTOR ONE (HAYMAN)
(returning)
Sorry about that.

He holds up his book -

ACTOR ONE (HAYMAN) (CONT'D)
I'm very tempted to give you this.
But I can't. Then who gives a shit.

ACTOR TWO (NARRATOR)
The Terrorist Hunters by Andy
Hayman, with Margaret Gilmore
published 2nd July 2009 by
Transworld, injuncted by the High
Court and still unav-

ACTOR ONE (HAYMAN)
(interrupts, then smiles)
I was Assistant Commissioner of
Specialist Operations at that time
and was responsible for the overall
investigation into 21/7 and the 7/7
bombings and the operation that
sadly ended up with an innocent
life being lost.

ACTOR THREE (PADDICK)
Two aspects to Kratos -

ACTOR TWO (NARRATOR)
The official Met' strategy to deal
with suicide bombers...

ACTOR THREE (PADDICK)
(as above)
Two aspects to Kratos: one is, when
the armed team get to the suspect,
they have absolutely no doubt that
he is a suicide bomber about to
explode his bomb - then they shoot
him in the back of the head without
warning. If they have any doubt as
to whether he is a suicide bomber
or not i.e: an assessment has been
made by the designated senior
officer who says this *is* a suicide
bomber but *when* they actually see a
person face to face, if they have
any doubt about it they're supposed
to shout a warning and then only
shoot the person on the basis of
how that person responds.
(slight pause - gently)
That was the original Kratos
policy.

(MORE)

ACTOR THREE (PADDICK) (CONT'D)
 Which might explain why the armed officers were claiming that they shouted a warning to Jean Charles that nobody else in the carriage heard.

ACTOR THREE steps out of character. She puts on a denim jacket, takes out rolling tobacco.

ACTOR ONE (HAYMAN)
 The thing of it is - had he been a proper one he would have blown himself up.
 (serious)
 If you look at the footage of 21/7 where the guy's standing like that...

Mimes strap hanging on the Tube - thunder of a tube train.

ACTOR ONE (HAYMAN) (CONT'D)
 ... and down there is a black woman with her baby in a pram and he looks down like that, his hand in his pocket and presses the plunger. And then it doesn't go off - he keeps pressing the plunger!

4

THE CAMPAIGN

4

ACTOR THREE is Yasmin ... mid-twenties, good looking, confident, political.

ACTOR THREE (YASMIN)
 Um - I heard about the shooting on the Friday about half ten/eleven. I was in a cafe, a Portuguese cafe on Grays Inn Road just by King's Cross and at that point the radio just announced that an Asian man had been shot...

She is rolling a cigarette.

ACTOR ONE (NARRATOR)
 Yasmin Khan - A founder and Spokesperson of the Justice for Jean Campaign.

ACTOR THREE (YASMIN)
 I was sitting with a friend of mine, kind of similar to what you guys said.

She refers to ACTORS ONE and TWO who have now joined her. The members of JUSTICE4JEAN have a mixture of vigor and wariness.

ACTOR THREE (YASMIN) (CONT'D)

You kind of hear something like that initially you just, you know it was, that time in London was terrible wasn't it? That month, just shocks and then immediately very suspicious as well 'cause you know I, intrinsically, I'm usually suspicious of news reports anyway ... er so there was that and I remember feeling quite sad and scared actually. I had been on the 7th of July at work just off Tavistock Square so the bus had exploded just outside our offices. Do you have a lighter?

ACTOR ONE hands her a lighter. He is holding a shoulder bag.

ACTOR ONE (MIKE)

Uh, I'm Mike Podmore.

Mike is driven and it shows.

ACTOR ONE (MIKE) (CONT'D)

Er, yeah, how do you begin? I guess we all heard about the shooting...

ACTOR TWO is tenser than the other two, less open.

ACTOR TWO (ESTELLE)

I'm Estelle Du Boulay. My memories of... I remember on the day. My friend, a friend of mine, said: "Have you heard they shot someone on the Underground?"

ACTOR THREE (YASMIN)

Estelle works for an MP, so has that kind of history -

ACTOR TWO (ESTELLE)

(overlapping,
conversationally)

An organization called the Newham Monitoring Project. For about thirteen years working on racial stuff, harassment. Issues like that.

ACTOR THREE (YASMIN)

- having a healthy cynicism of media reports... following the State line media.

(MORE)

ACTOR THREE (YASMIN) (CONT'D)

It's weird, but, I mean initially - I remember when I heard that a man had been shot and they were saying an Asian-looking man on Friday morning, just came on the radio, and just, I remember my mind was going: "Fucking hell, they better not have gotten the wrong person."

The others laugh, nod in agreement.

ACTOR ONE (MIKE)

Yeah, I think when we heard it was an innocent man - and sort of feeling like the Police had been lying, a text went round late on a Saturday night from a friend of ours saying: 'oh there's a bunch of people, we should go down to the station on Sunday, and you know show support.

The lighter has been used to light candles. The three ACTORS are holding them - back to the first vigil.

ACTOR THREE (YASMIN)

I just remember turning around and talking to a guy, I said you know isn't it terrible and this guy happened to be - he just turned around and said to me: "Yeah, well, he was one of my very good friends."

Oh fuck what do you say? You know "I'm really sorry for your loss" and then I guess that activist thing just kicked in and I was like listen I don't know a thing about this stuff but you probably need a good lawyer- we could find one. Here's my number...

THREE, ONE out of character. Focus to TWO (ESTELLE).

ACTOR TWO (ESTELLE)

I think it was about two weeks after I met the family when it really sank in. I was reacting to what was going on and trying to do some work on... and I just sat down and really thought about it. And imagined what was going through his head, what he'd experienced. He then became very human to me, and then getting to know the family, he remained human because of that.

A montage - On TV and wall projections. News footage of the build up to the Olympics announcement. Chris Patton and Ken Livingston rubbing shoulders with Sebastian Coe. Paris. London. Naff singing. International gobbledygook - against the video footage, ACTOR TWO takes the AMERICAN WOMAN ANCHOR, ACTOR THREE takes the BRITISH MALE ANCHOR...

AMERICAN WOMAN ANCHOR
We'll either be surrounded by
cheers or tears...

ACTOR TWO
We'll either be surrounded by
cheers or tears...

BRITISH MALE ANCHOR
Whatever happens at this
point on, the Eurostar owners
will be doing some very good
business in 2012 because
people from London will
either be going to Paris...

ACTOR THREE
Whatever happens at this
point on, the Eurostar owners
will be doing some very good
business in 2012 because
people from London will
either be going to Paris...

In the midst, through this kaleidoscope.

ACTOR ONE (HAYMAN)
I was at the Yard watching it on my
TV in the office, it was a really
good feeling.

He pulls out an office TV. Watches it, he speaks to the audience while on TV we hear:

ACTOR ONE (HAYMAN) (CONT'D)
My background is, I've been a
county level athlete since I
was thirteen. Nothing
special, just love running.
Still do a bit of it now. And
my heroes at the time...

*ON TV OLYMPIC COMMITTEE
PRES'.
The International Olympic
Committee, has the honour of
announcing that the ... games
... of the thirtieth Olympics
are awarded to the city...*

ACTOR TWO takes out a picture and holds it up.

ACTOR ONE (HAYMAN) (CONT'D)
I have a picture signed, hung in my
office: Steve Ovett, Cram and Coe.

*ON TV OLYMPIC COMMITTEE PRES'.
... of LONDON!*

Streamers fall from the ceiling - balloons - cheering. News chatter all around the theatre... Focus down to:

ACTOR ONE (HAYMAN)
When we were doing the Olympic bid,
I took the plans from my
predecessor so they were quite...
(MORE)

ACTOR ONE (HAYMAN) (CONT'D)
and then Coe was obviously involved
with that and I used to bump
shoulders with him in meetings and
it was really -
(his smile slips)

He puts the TV away, ACTOR TWO loses the picture, puts on
PROFESSOR ALEXANDER'S grey Jacket.

ACTOR ONE (Hayman) (CONT'D)
I remember going out with the
office that night and we had a few
beers. Nothing silly. Just a nice
little drink as normal.

ACTOR TWO (PROF' ALEXANDER)
London, 6th July? Euphoria. The
Olympics, the expectation of the
summer holiday. I use the metaphor
of the balloon bursting. If I go
into a combat zone, if I'm in Iraq,
I do know that there are nasty
people trying to blow us up.

An alarm starts to whoop. ACTOR THREE STOPS. Looks uneasy.
The Alarm stops.

ACTOR TWO (PROF' ALEXANDER) (CONT'D)
As I said - when you don't expect
things to happen, if it goes on.

The Alarm starts again. Encouraged by the other actors ACTOR
THREE tries to continue.

ACTOR TWO (PROF' ALEXANDER) (CONT'D)
You don't expect these things to
happen. If you're just sitting on
the train you have no anticipation
of something awful happening...

ACTOR TWO moves to the stairs. ACTOR ONE looks up at the box.

ACTOR TWO (PROF' ALEXANDER) (CONT'D)
I think this is probably - we have
to evacuate now.

Moment...then one of the Brazilians steps forward:

Vivian Figueiredo, a cousin, is 24, wears tight trendy clothes. She has a warm smile, but there is tension around her mouth.

VIVIAN

(strong accent)

On 7/7 I was working in Surbiton. A colleague rang me and said, "Find a way to get home - there have been bombs." Patricia and Jean started ringing me to see if I was OK. I was scared but carried on. We talked about it at home, watched the news on TV. Jean was the first one to find out about it. He was always watching TV. Patricia saw it too, and he explained what was happened.

(MORE)

14A.

VIVIAN (CONT'D)

He relayed all the facts to her -
how many people die, that it was a
terrorist attack.

Another of the Brazilians steps forward. He is an energetic
young man, trim, muscular - Alex Pereira.

VIVIAN (CONT'D)

Every Sunday Alex would come to our
house - and we would see each other
then. But often our schedules were
conflicting. Patricia would leave
early, but mainly we caught up on
Friday evenings and do something
like watch a film together.

ALEX

(once started, no
stopping)

People always say they came for a
holiday and wanted to stay - but in
fact they plan for their whole life
is to come here.

(MORE)

ALEX (CONT'D)

The money you can earn here will take you years to earn in Brazil. Everyone wants to go to America - 25% of Gonzaga live in America! I know all about Boston and New York. I hadn't even checked England out on the map before I come here!

VIVIAN

My first impression of London was Brixton. Brixton was overwhelming, crowded, disorganized. We were offered drugs, I was shocked. It was worse than Sao Paulo.

ALEX

(in fast)

To move from London, England to Brazil is very good. London's the bad part.

(laughing)

At first it was very exciting. After a year you just work, work, work. He used to say - in life you have to work hard, but if you are foreign here you have to work twice as hard. He had a Portuguese expression:

(in Portuguese)

Life in England - if you are a foreigner - is like a cow having to taking it up the backside.

Vivian looks uneasy. Alex laughs loudly:

ALEX (CONT'D)

Jean said that!

(he grins and translates)

If I say what he's done best before he died then they'd come and arrest us!

(laughs, changes to a serious tone)

Brazilians are not afraid of working hard and of having two or three jobs. Most of my money now -- goes in every month to a place with less than 5,000 people, a lot of money that helps a lot to change. It's changed because people moved to America, here, Portugal, Spain and Germany and changed the place. Me and Jean used to help - help people to get out of our place and go abroad. I think it's the best thing we did was this--

(smiles - reflective)

Change the lives of good people -

(MORE)

ALEX (CONT'D)

Somewhere a mobile phone starts to ring. ALEX and VIVIAN sit. The phone continues to ring, hopefully infuriating the audience...

7

THE BALLOON BURSTS

7

... finally ACTOR ONE appears and takes the call.

ACTOR ONE (HAYMAN)

Hi Bet, I'm just in a meeting. Can I call you back? Yeah. If I have a break.

(the other end isn't taking 'later' for an answer)

Okay. Cheers mate. Bye.

(still not finished)

Bye mate.

(not finished)

Bye.

(he closes the phone)

Erm do you mind if I keep this on? I'm on the running machine and I know it sounds silly but this was me, I was fifteen, and running because we had won the Olympic vote!

(running - soft memory music: the days of yore)

(MORE)

ACTOR ONE (HAYMAN) (CONT'D)
I was like a little lad on the
under ten's on a Sunday morning and
he actually seen his stars on the
Match of the Day the night
before...

From the other side of the theatre:

ACTOR TWO (DEPUTY)
Andy, might be nothing...

Music stops.

ACTOR ONE (HAYMAN)
My deputy told me there's a fire on
the Underground in the City. Okay.
No problem. Dismissed for two
reasons. Could be routine. It's
just not my area.

(running increases)
So am I worried about it? No I'm
not. In she comes again -

ACTOR TWO (DEPUTY)
Two fires now.

ACTOR ONE (HAYMAN)
Whereabouts? Different locations.
Hmm.

(he stops running)
Doesn't look right, you'd better
start getting people down there to
find out what's going on. I don't
start thinking this is a terrorist
attack, I just start thinking this
doesn't seem right.

ACTOR TWO takes out Hayman's TV again, switches it on.

ACTOR ONE (HAYMAN) (CONT'D)
Your best source of briefing and
information is from Sky news.

ACTOR THREE hands him a towel. Sky news plays throughout. BBC
news joins it on the theatre walls. A chaos of information.

ACTOR ONE (Hayman) (CONT'D)
My internal communication is poor.
Really poor. So much to the point
that when the bombs went off,
there's no mobile signal, Police
radios don't work underground and
it's complete bedlam. It's a fog of
confusion.

(he sits)
As a Senior Cop, you're sitting in
your office completely helpless.

ACTOR THREE picks up a cool drink. He is calm against the growing sound and pictures.

ACTOR THREE (PADDICK)

So you had the 7th of July and I was in a meeting with some people from the Health Service, one of my staff came in and said there'd been an incident. Interesting and she said:

ACTOR TWO (DEPUTY)

No I think it's really serious.

ACTOR THREE (PADDICK)

So I went down to the control room. And initially the London Underground were saying that it was a power surge on the Underground and then the bus blew up and I said to the guy in charge you don't get power surges on buses - this is a terrorist attack.

ACTOR ONE (HAYMAN)

- it's only a mile and a half to Whitehall but I sort of get in this car. ...

Suddenly quiet - the tick of an car's indicator and muffled traffic. ACTOR ONE sits.

ACTOR ONE (HAYMAN) (CONT'D)

Gridlock.

(he shrugs)

And I remember thinking, I thought about running but I thought it was bit unsightly standing up at COBR and being all sweaty.

ACTOR THREE (PADDICK)

I thought: 'I'll do the media'. So I went up to the press office and said, 'I'm doing the media! Get the press set up okay' - we went and saw the Commissioner I said I was doing the press and he said: "No you're not..."

ACTOR ONE (HAYMAN)

I admire the Commissioner for this, we were telling him not to go on the news and do anything and he overrun and said: "No, I'm going to do that."

ACTOR THREE (PADDICK)

So he did the first bit of press -

ACTOR ONE (HAYMAN)

I said: "Look you're going to have to realize we've had some terrorist attacks here. I don't know who's responsible, I don't know what they've done..." Well he said: "If we don't want anyone to come here. I'm going to go on and say London has been closed."

And I say: 'Christ that's a bit of a thing to say' and he said: "Not if that's what we think" And I thought it was mad. What do I think now? I think it was bloody good.

ACTOR TWO indicates to everyone to stop. All around the theatre, and on HAYMAN's TV - THE BOSS:

TONY BLAIR

(pause before speaking)

Whatever they do, it is our determination that they will never succeed in destroying what we hold dear in this country and in other civilised nations through out the world. Thank you.

He goes - the TV's and theatre walls freeze: the blue room Blair has just walked out of becomes the colour backdrop.

8

MANSFIELD

8

ACTOR THREE is a surprisingly friendly, sexy, East End Receptionist.

ACTOR THREE (RECEPTIONIST)

He's running late. Sorry. Can I get you a coffee, tea? He's always on time. What's this about?

ACTOR TWO (FEMALE for the record) comes in fast, confident, pulling a wheely bag. MIKE MANSFIELD QC. Blue coat, over jacket...

ACTOR TWO (MANSFIELD)
S-o-r-r-y. Er hello. Of course.
(to ACTOR TWO)
Natasha, listen, can you phone my
wife and say one o'clock. Thank
you.
(turns to AUDIENCE)
I'm going *back* to the Oval. For
cricket. I don't know anything
about cricket. Women's cricket.

He hangs his coat, then puts his jacket over the back of the
chair: huge confidence, and knowledge. Steely, charm.

ACTOR TWO (MANSFIELD) (CONT'D)
I was actually leaving to a case in
the Hague so I was at Gatwick
airport at the precise time the
bombing happened... I was worried
of course because I've got a lot of
children, well not little children,
they're all adults now but they all
work in London and any of them
could have been on any of the tubes
or the buses. So I was concerned-
not because of the background: I
was born during the Blitz, I had my
car blown up by the Price Sisters,
who I went on to represent...

ACTOR THREE (RECEPTIONIST)
Sorry Dr. Drew is here -

ACTOR TWO (MANSFIELD)
Okay - I'm just going to -

ACTOR THREE (RECEPTIONIST)
Thank you.

Goes.

ACTOR TWO (MANSFIELD)
I'm naturally opposed to the idea
that you blow up a bus in order to
make a political point even though
we are doing the same thing in
Afghanistan, Iraq, anywhere else,
but to do it to us because we're
doing it to them, I think when the
people who are actually getting
blown up are really innocent.
(MORE)

ACTOR TWO (MANSFIELD) (CONT'D)
I mean there's no question about it
in my mind. It's out of order.

ACTOR ONE (HAYMAN) is watching.

ACTOR TWO (MANSFIELD) (CONT'D)
And at the same time I say to
myself - this is where Andy Hayman
comes in - Intelligence. Well we're
discovering fast that they had
intelligence. Where was the Police
Force on this?

ACTOR ONE (HAYMAN)
(calm)
What was very significant, only two
weeks before those attacks, the
threat level had been reduced. So
actually there was a feeling around
the place that there wasn't any
issue here. Now some could argue:
"Cause you fucked up!" No one goes
to work to fuck up.

ACTOR TWO (MANSFIELD)
Crap! He was surprised! What had he
been doing? He's got intelligence
sitting there, they had it, we got
it out at the Inquest. They had
photographs. I'm not saying the
Police were responsible for the
bombings and I'm not forgetting
about the people who did it...
Maybe one hand doesn't know what
the other is doing, well that's
terrible, I mean that's about as
bad as the expenses row!

(he laughs)
That wasn't the argument at the
Inquest when I said you had all
these photographs why didn't you
follow them up? It was an invasion
of privacy argument then! Not: "we
didn't have enough people to do
it!" So it's mad. They had
intelligence on the main guy over
seven years - six or seven years.
They had intelligence, sporadic,
not joined up thinking right
through to the Jean Charles De
Menezes case.

ACTOR ONE (ANDY HAYMAN)
 I know absolutely, although I can't prove it, and they've never said it, I am convinced, they're connected in that they both went to training camps together but the way AQ works is that they keep the existence of themselves away from each other so only a couple of people at command level know who they are. So I think when 21/7 was being planned they didn't know about 7/7. They must have shit themselves when they saw 7/7 happen thinking bloody hell there's another lot out there waiting to do it as well.

ACTOR THREE indicates her watch - time Dr. Drew

ACTOR TWO (MANSFIELD)
 (standing)
 Yes, sorry. My name is Mike Mansfield, I led the counsel for the family during the Inquest that took place last year.
 (he pulls on his jacket)
 The take I have on it is quite different from everybody else's cause no body has really dealt with the magnitude of what went wrong here.

He goes. Leaving ACTOR ONE alone who stands.

9

POLICE LINE

9

ACTOR ONE (ANDY HAYMAN)
 I made a conscious decision not to go to any of the bomb sites, a couple of reasons for that: firstly, actually, that can be misinterpreted by those on the ground, thinking the boss is around, up into their eyes in mess finding evidence and intelligence, the last thing you want is your boss there. Also, I'm not quite sure what I do when I go there really. But I do go to one scene. I go to Tavistock Square because I thought that would be less disruptive. I didn't go for something like a week or so afterwards.

(MORE)

ACTOR ONE (ANDY HAYMAN) (CONT'D)

Yeah I went there, and I had seen scenes of the bus and had heard accounts there, it was really unpleasant there.

Gory. Body parts. There was a head found in a tree. The bodies had been splattered up against the GMC building. Just guts and gore coming down the building. I just thought, I know it's bad in the Underground but that's just really horrible. And I just need to be showing some kind of support there. I remember going through the cordon, sounds a bit dramatic, but as I'm walking, getting closer there's more glass on the floor and it was like something out of a movie where, as your feet go down on the glass its all...

From all around the theatre the sounds of feet crunching glass. Lights tighten to ANDY HAYMAN, and the COUSINS. ACTOR TWO slips on a leather jacket.

ACTOR ONE (ANDY HAYMAN) (CONT'D)

I remember thinking, what am I doing here? I stopped and thought, am I being voyeuristic here - why am I here? And I just stopped there and go I don't know. And I never went back.

10

BRIXTON - GREENWICH - KINGSTON

10

TWO is ASAD a powerful, energetic, little scary, man in his late thirties.

ACTOR TWO (ASAD)

I'm a political activist. I'm a community activist. What motivates me is my politics.

(he smiles)

I grew up in Burnley, shitty little town with a lot of racism and when you're young you know that's what motivates me. Your house is attacked by racists, you ring the Police, the Police don't come. You know what you see happening to you. Your house is daubed with swastikas everyday, your mother is scared to go out ...

(his phone starts to ring)

You can do two things, you either become a um... sorry.

ACTOR ONE (NARRATOR)
(about ACTOR TWO)
Asad Rehman, spokesperson for
Justice4Jean campaign.

ACTOR TWO (ASAD)
(on his phone)
Can I give you a ring back...

As ASAD continues on his call - ACTOR THREE (YASMIN)

ACTOR THREE (YASMIN)
...and then I got this call from
Alex who is one of the cousins and
he said:

ALEX
(with phone, rambling
desperate)
I don't know who you are but
someone gave me your number and I
need a lawyer and I'm in this hotel
in Kingston and all of the
telephone lines have been cut off.

ACTOR THREE (YASMIN)
He was just rambling incoherently.

ASAD has finished his call.

ACTOR THREE (YASMIN) (CONT'D)
And I was like okay I'll try to
sort something out and then I
phoned my friend Asad...

ACTOR TWO (ASAD)
... I was walking down Oxford
Street, it was on a Saturday, and I
got a call saying what should I do
and I said well this is my advice:
you need a lawyer, you need the
best lawyer.

PATRICIA, the third cousin, stands. She speaks in Portuguese
starting very quiet. More earthed than ALEX, tougher than
VIVIAN.

PATRICIA
I came to London at Jean's
suggestion. It took me a few months
to get a job and get sorted out. I
got a job through some people that
Alex was living with - at Primark
in Bromley, and in a bank in
central London cleaning. I was
working 6 - 9pm at the bank.

ACTOR THREE translates, PATRICIA's Portuguese.

PATRICIA (CONT'D)

The night - I went to work in Charing Cross and I arrived late as the traffic was diverted because of Stockwell tube being closed. On my return home, there was a diversion on the bus route. I remember being quite surprised that Stockwell tube was closed all day long. On Friday evening, Vivian asked me if I had heard from Jean and I reminded her that he had swapped his evening off so he would be at the restaurant.

VIVIAN

(in English, accent)

Normally, Jean came back from the restaurant at midnight. I was in bed by then. I woke up late on Saturday and called Patricia. I was supposed to go and buy a bikini that morning, but I asked Patricia to buy one for me. I wanted to go and knock on Jean's door.

(slight pause)

I already had a strange feeling. I made some cauliflower for breakfast. I was feeling a bit strange. I went back to bed. I had a funny feeling.

ALEX

I was living in Tooting Broadway. I had a job cleaning in a school from 6 to 8, but we used to get there at 5 or 5.30 And finish at 7.30 because the kids started to arrive. In the mornings from 9.30-12.30 I had my school. Then in the afternoons I would deliver leaflets - pizzas and carpet cleaning - and in the evening I work as a delivery boy.

PATRICIA

(translated by ACTOR ONE)

Later that day, I was on the phone to a friend. Vivian seemed to be quite nervous and I saw that Jean Charles's bedroom was the same as it had been the day before.

(slight pause)

I realized something bad had happened and then I saw Gesio and Valentine.

ACTOR ONE

Gesio worked with Jean Charles.

PATRICIA

(translated by ACTOR ONE)

Gesio explained that the Police had asked if Jean had anything to do with Al Qaeda. We all thought that was completely crazy and laughable.

The family sit on three chairs - waiting, ONE picks up notes, starts by reading - soon is fluent:

ACTOR ONE

Alessandro Pereira, Alex's brother
and Jean's cousin:

Strong accent -

ACTOR ONE (ALESSANDRO) (CONT'D)

"I told the guy I was working with that I needed to leave urgently, and took all the leaflets back to the Pizzeria and walked the 25 minutes to Jean's house. When I got there I was told that Jean was under arrest and we needed to get him out and do something. Gesio then phoned and told me and Patricia that we should go into the street where there would be a blue Astra waiting to take us to the Police station. The Policeman said:

PATRICIA, VIVIAN and ONE sit in the back of the Astra. ACTOR TWO + ACTOR THREE are Police Liaison officers - in the front.

ACTOR TWO (KEVIN)

You can relax.

(they drive, friendly)

What's the neighbourhood like?
Problems?

VIVIAN

So we went to the Police station,
so the people that went with us was
Kevin and Tracey -

ACTOR ONE (ALLESANDRO)

This was all in English.

(car stops)

At Brixton the Police told us:

ACTOR THREE (TRACEY)

You go inside.

Pace builds...

VIVIAN

And then they took us to a room and
we had to wait.

PATRICIA
(in Portuguese, translated
by ACTOR ONE)
We were all sitting in a small room
with a long table...

ALEX
He came with a copy of his
Brazilian driver's license.

ACTOR TWO (KEVIN)
(kind)
We've got a picture we want to show
you.

ALEX
I don't want to stay in this room.
I stood up and said I couldn't open
the door. 'Open this door- You
better open it or I'll break it!'

TWO (KEVIN) and THREE (TRACEY) sit and talk in an
incomprehensible, HUGELY SYMPATHETIC whisper.

PATRICIA
(in Portuguese, translated
by ACTOR ONE)
When the Police were speaking I
couldn't understand a lot of what
was being said and then I heard a
Police officer say that he was
dead. It had to be explained to me
and they said he had been killed,
he had been confused with a
terrorist. My head started spinning
and my stomach was turning.

PATRICIA slumps forward, ALEX slams angrily against the wall.
VIVIAN is numb - stunned.

PATRICIA (CONT'D)
(in Portuguese translated
by ACTOR THREE)
We had to go and see his body...

VIVIAN
At the ... the how do you say...

ACTOR ONE (ALESSANDRO)
When they opened the curtains up
Patrica shouted:

PATRICIA is silent.

ACTOR ONE (ALESSANDRO) (CONT'D)
"No! Jean! What have they done to
you!"

PATRICIA faints.

ACTOR ONE (ALESSANDRO) (CONT'D)
And she fainted. Vivian had to
leave.

VIVIAN leaves. ACTOR THREE (TRACEY) pours water onto PATRICIA

ACTOR ONE (ALESSANDRO) (CONT'D)
She was swearing and cursing them.
Tracey and I helped to get Patricia
on her feet and put her on a sofa.

The lights tighten to ALEX - he is still.

ACTOR ONE (ALESSANDRO) (CONT'D)
I remember Alex vaulting into the
room where the body was to look at
Jean and his bullet wounds.

A mobile phone rings. Alex's. Brazilian radio pop, chat show.

ACTOR ONE (ALESSANDRO) (CONT'D)
At that moment Globo called from
Brazil - it was Sandrian Animbery -
a very well known newscaster...

ALEX
After they got the news journalists
started to call me. My phone never
stopped. It was on fire. I switched
it off. And every time I turned it
back on I...

ACTOR ONE (ALESSANDRO)
Alessandro: "Then we were taken by
van to Kingston. All the way Alex
was asking questions."

ACTOR TWO (KEVIN) turns to Alex, HUGELY SYMPATHETIC:

ACTOR TWO (KEVIN)
It's for your own security.

ACTOR TWO goes, picks up two full John Lewis bags.

ALEX
That night we stayed at the hotel,
phoning Brazil all night from our
rooms, watching the news.

ACTOR THREE (YASMIN) appears. Sirens somewhere distant.

ALEX (CONT'D)

Are you Yasmin?

ACTOR THREE (YASMIN)

Like I said earlier: I saw some people who looked Brazilian and were totally shell-shocked. I mean the family, really weird feeling.

(to Alex)

Your lawyer is on their way.

11

THE MISSING MEN

11

ACTOR TWO stands with bags from John Lewis.

ACTOR TWO (UNIDENTIFIED, FEMALE)

I was at John Lewis. I didn't know anything had happened. And then he phoned - my husband phoned and told me to go home. He said it had happened again and I started walking...

The walls flicker with images - Osman Hossein, Muktar Said Ibrahim, Yassin Omar and Ramzi Mohamed - mixed with CCTV footage of them on the tubes - running... and Sky + BBC material of the four attempted bombings.

FOX NEWS ANCHOR (TV)

There's been some kind of report of explosions ...

SKY NEWS ANCHOR 2 (TV)

At Warren Street, Oval and Shepard's Bush Underground Stations and on the Number 26 Bus...

ACTOR TWO (UNIDENTIFIED,
FEMALE)

... Lots of people were walking. And then at - outside Downing Street a man was on the ground. Police were pointing guns at him. I got on a bus - the bus was - then he phoned again, my husband, and said don't take the bus. He was more frightened than I was... I!

ACTOR ONE (FOX NEWS ANCHOR 2)
Yeah Brian, I've just spoken to someone on the train. He said there was an extraordinary smell of burning in the air.

The screens flicker and then there is silence. ACTOR ONE sits, sips coffee.

ACTOR ONE (ANDY HAYMAN)

We were kicking informants out of bed at 1.30 In the morning. We had photos quite quickly. You know - who are they? Do you know these people? Pulling people in prison, waking up prisoners you know: just *desperate* to find who these people are. You know what's interesting - All in the press: very little response from the Muslim community in the UK.

ACTOR THREE picks up a SENIOR POLICEMAN'S HAT - PADDICK.

ACTOR THREE (PADDICK)

I went to where the Commissioner's staff officer. And according to my recollection, you have to be so careful these days, Moir Stewart said, "You'll never guess what we've done ... and I said, 'No what?' And he said: "We've shot a Brazilian tourist" and I said, 'You're joking!'"

ACTOR ONE (HAYMAN)

Literally, a pre-meet outside of the press conference. There was Dick Fedorcio, the press aid, Ian Blair himself. Dick would introduce everyone. Ian would sort of be the Commissioner giving the big address and then hand over to me to do detail.

ACTOR THREE (PADDICK)

So I had seen the Commissioner walk passed in full uniform, which is unusual, on his way to the Queen Elizabeth's Conference Centre, where all of the press conferences had been held over 7/7. I thought it could be an interesting press conference.

ACTOR ONE (HAYMAN)

Visuals would be behind me and as I went through each bomber, a picture came up and that was going ...

ACTOR THREE (PADDICK)

So I went back to my office and put the TV on to watch the press conference.

ACTOR TWO puts on a hat with the classic PRESS card in the band.

ACTOR ONE (HAYMAN)

Okay. Anyway so we then walked into the press conference and it was pretty much like an out-of-body experience. I knew there had been a bombing, sorry a shooting, and I absolutely agree at some point that needed to come out. Because people need to talk about it, have an earful.

TV CLIP of BLAIR's speech plays around the theatre. ACTOR ONE looks uneasily at BLAIR sat between him and ACTOR TWO

IAN BLAIR ON TV

The information that I have available is that this shooting is directly linked to the ongoing and expanding terrorist operation. I need to make clear that any death is deeply regrettable but as I understand the situation the man was challenged and refused to obey police instructions.

Burst of flash bulbs. TV, table vanish. Finally...

ACTOR ONE (HAYMAN)

(genuinely troubled)

Fuck knows. It makes me worry about the fact that he did know about it, the whole lot at some point. But that's - we can't prove that and it's all loose talk anyway. But he said what he said which was he's been something like noncompliant and it was an ongoing terrorist investigation. Now I looked at the faces of people in the audience who I knew and knew I had lost it.

ACTOR THREE (UNIDENTIFIABLE, PRESS -
HAT with Press in Hat band)

You know what I think it was - and you've got to know I've been on the inside in every crime story, every story, you know what: I think no-one wanted to tell him. It's that kind of organization, I suppose, no-one wants to tell bad news to the boss.

ACTOR ONE holds four photos of the 21/7 attempted bombers.
ACTOR TWO gives HAYMAN another cup of coffee.

ACTOR ONE (HAYMAN)

Thanks.

(to audience)

So we then had another meeting where I got all the national crime reporters together in a huddle at the Yard. And said, "Look. Please don't let me down. I need these four images out." The irony is - where I got slaughtered in the Independent Police Complaints Commission because I was slowing it. In the wake of the shooting I was slowing it all down saying look, we don't know who this individual is, until we know definitely who it is, this person still remains a possible, one of the four terrorists, or a fifth, or an associate, or an innocent man. There are so many permutations of this, don't jump to conclusions. Yeah so then I was saying, look this guy, his face was shot to pieces you couldn't recognize him. He's got identity papers that don't accord to the four bombers. OK that's not good, but we shouldn't be shocked because people have false identities.

Alex cracks open a Red Bull.

ACTOR ONE (HAYMAN) (CONT'D)

So it's looking increasingly unlikely that he could be one of the four but he could be someone else and he could be an associate. Until we know who it is, until we got that factually right, we've got to have an open mind and we never knew factually until the following morning who he was.

(MORE)

ACTOR ONE (HAYMAN) (CONT'D)

And I was accused in that whole process of saying, different things. My view on that has always been, bollocks. Cause you would have criticized me for a different reason if I had said it was someone else and it had turned out to be a terrorist.

12

ALEX

12

ALEX

(knows how to make his listener laugh)

Jean was stopped by the police several times. He always tried to be polite. He said they were very polite and educated friendly - the best in the world. He was stopped two weeks before the bombings in Brixton and they asked to look in his tool bag. He showed them and they let him move on.

Me? I didn't think the police were so great. I thought they were a bit stupid. My motorbike got nicked three times and they never managed to catch anyone. On one occasion, I saw someone run into a garden who had nicked my bike. The police said that if they found my bike *inside* it would have been stolen, but if it was *outside*, it wasn't. So I said, if I take your car and drive it off, it's not theft as long as I park it on the road?? Then they told me that his car was locked. I laughed. Police in Brazil never lock their cars. They just jump out and chase the criminals.

ACTORS TWO and THREE stand close together.

ALEX (CONT'D)

If you steal a police car in Brazil, they will shoot you. People have respect for the police in Brazil. You never run away from a police officer in Brazil, because they will think you are guilty and shoot you ...

(serious)

That's how we knew that Jean hadn't run away.

As ALEX sits ACTOR ONE takes a big flash shot of Patricia - she looks up startled, and retreats to join the others.

PATRICIA
(in Portuguese)
In the hotel press could only go as far the lobby. We had the police liaison...

ACTOR ONE translates, ACTOR TWO and THREE move in unison and face the family.

ACTOR TWO (KEVIN)
(hand out)
Kev' - family liaison officer.

ACTOR THREE (TRACEY)
Tracey - ditto.

PATRICIA
(in Portuguese)
Did you see the CCTV footage?

ACTOR ONE translates.

PATRICIA (CONT'D)
(in Portuguese)
They looked at each other before answering.

KEV and TRACEY look at each other.

ACTOR TWO (KEVIN)
Yeh - ?

ACTOR THREE (TRACEY)
Yes.

VIVIAN
(assertive)
So what did you see?

KEVIN and TRACEY don't know what to say.

PATRICIA
(to audience, in Portuguese)
Vivian didn't stop.

VIVIAN is loud - and knows the answer to her questions.

34A.

VIVIAN

(passionate)

I was asking - I kept asking - what
was - what had really happened.

(MORE)

VIVIAN (CONT'D)

How they had any proof he was wearing that kind of jacket because I could believe that. Because normally when it was very cold he was wearing jeans.

ALEX paces in the background... ACTOR TWO (KEVIN) whispers incomprehensibly to ACTOR THREE (TRACEY). ACTOR TWO stands and puts on a coat - and picks up a brief-case.

PATRICIA

(Portuguese)

I think Kevin and Tracey probably felt safer with us than when Alex was around, Alex was unpredictable, and they never knew how he would react.

VIVIAN leans in to press her question again. As the interrogation of TRACEY continues ACTOR TWO steps forward - HARRIET WISTRICH.

ACTOR TWO (HARRIET)

Jean Charles was shot on a Friday. The family found out about it on Saturday afternoon. The body was identified. They were then put in this Hotel in Kingston.

VIVIAN

It was very good to have the lawyers.

ACTOR TWO (HARRIET)

I ended up picking up lots of the case 'cause things all started unfolding very quickly. I'm Harriet Wistrich - solicitor for the family. Good evening.

ALEX

It was Sunday, Sunday I think, she came, and later on the lawyers came and straight away - I think it was Marcia and Harriet.

VIVIAN

She was the best -

ALEX sits facing ACTOR TWO (HARRIET), VIVIAN stands slightly edged out. PATRICIA is way back. ACTOR THREE (YASMIN)

ACTOR TWO (HARRIET)

The family were under siege when we arrived, suspicious. I remember going to the hotel and seeing Alex - in his bedroom - a bit off his head - with Erionaldo
(MORE)

ACTOR TWO (HARRIET) (CONT'D)

Then, we found out that the coroner was opening the inquest on Monday, so we thought we'd better get there...

ACTOR THREE (YASMIN)

And then we went because the Brazilian Prime Minister was in town for some reason, so went to the Brazilian Embassy to meet them. And then we went back to the consulate where the family was waiting for the body. When we arrived it's the girls: Vivian and Patricia, and the Brazilian consulate.

VIVIAN, and PATRICIA all talk fast in Portuguese... overlapping, arguing, incomprehensible.

ACTOR THREE (YASMIN) (CONT'D)

They were all speaking in Portuguese - which my partner Gibby and me UNDERSTOOD and they didn't know we understood.

ACTOR ONE carefully places first one small Brazilian flag on the table, then another. Explains:

ACTOR ONE (FEMALE BRAZILIAN OFFICIAL)

I am speaking Brazilian, that's Brazilian Portuguese obviously.
(quiet condolences,
English)

Lets just get the body back to Brazil. We don't need to do a second autopsy. Can you imagine how traumatic that can be for his mother? Cutting up the body. Do you know what an autopsy is? I mean let's not do that. Come on. There's been no human rights violation. The Police have said they're sorry. Let's just forget about this. Let's get the body back to Brazil.

ACTOR THREE (YASMIN)

(in machine gun
Portuguese)

Excuse me, actually a second autopsy is quite crucial.

ACTOR ONE looks perplexed. She translates into English.

ACTOR ONE (FEMALE BRAZILIAN OFFICIAL)

Who are these? Why do you have these foreigners here in this room?
(MORE)

ACTOR ONE (FEMALE BRAZILIAN OFFICIAL)

ALEX steps forward to speak, PATRICIA stops him.

PATRICIA
(in English, heavy accent)
They are the people helping us.
You're not.

Lights dim - Alex lies on the table.

ACTOR THREE (YASMIN)
I got involved in campaigning,
because I've seen what state
violence does to families...In the
late 70s everybody in Iran was
campaigning to get rid of the
imperialist. A lot of my family
were imprisoned and my uncle, was
25 at the time got execut-I
remember seeing my mother reading a
- letters those days letters from
her brother. The safest thing they
could do was move to the
countryside. So now they live up by
the Northern area by the Caspian
Sea. They became agrarian farmers.
The food is fabulous...I've been
quite lucky.

14 She puts a sheet over ALEX.

14

NIGHT

The cousin's nightmares... ALEX is tossing and turning.

ACTOR THREE
Erionaldo - close friend of
Alessandro and Alex...

ACTOR ONE (ERIONALDO)
I said, 'Where are you - ' "I'm in
Kingston." 'Do you know what
happened?'...

PATRICIA appears in flickering light, deeply emotional.

ACTOR ONE (ERIONALDO) (CONT'D)
I did stay with Alex most of the
time... about ten o'clock Alex
asked the kitchen to bring him some
food... He had some hamburger and
some chips but didn't sleep all
night.

PATRICIA is holding a **light** blue denim jacket.

37A.

PATRICIA

(in Portuguese, highly
emotional)

The Police Liason Kev told me what
happened. I knew that was the
jacket he had been wearing, because
that jacket was his favorite.

ACTOR TWO translates. ALEX thrashes in nightmare -

ALEX

Stab him and let him bleed slowly
for a time - let him take weeks to
die because that was the worse
one...

(angry)

They're the kind of people that are
going to kill you and don't care.

ACTOR ONE (ERIONALDO)

And I heard, him talk all night all
night. By himself.

ACTOR ONE (ERIONALDO) (CONT'D)

Then you were shocked because he
said five (shots), then eight... he
was running, heavy jacket, then
eight shots, every new day it
started to change.

VIVIAN sits hurt and angry.

VIVIAN

They could see that it was - had
nothing to do with Osman. Nothing
to do- so I think they could have,
have used another

(rambling)

There is no, point. I can't in my
mind- I can't understand why

ACTOR ONE (ERIONALDO)

15

He was running - he wasn't. He was
illegal - he was legal. It was five
shots, it was eight, eleven...

15

IPCC

ACTOR THREE appears in POLICE COMMISSIONER UNIFORM.

ACTOR THREE (IAN BLAIR)

"By Hand
Sir John Gieve
21st July 2005

(slight pause - ACTOR TWO
doesn't know what to say)

Dear John,

Operation KRATOS: suicide bombers
(MORE)

ACTOR THREE (IAN BLAIR) (CONT'D)

In the meeting we had with the Prime Minister yesterday, I raised the issue of maximizing the legal protection for officers who had to take decisions in reaction to people believed to be suicide bombers.

This is clearly a fast-time decision-making process, in which officers cannot risk the kind of containment and negotiation tactics which would normally be the case

(MORE)

ACTOR THREE(IAN BLAIR) (CONT'D)

Put simply, the only choice an officer may have may be to shoot to kill in order to prevent the detonation of a device."

ACTOR THREE (CONT'D)

I therefore believe that, in a fast-moving, multi-sited terrorist situation, in which suicide bombers are clearly a very strong possibility, a Chief Officer of Police should be able to suspend S 17 of the Police Reform Act 2002

ACTOR THREE (CONT'D)

I have therefore given instructions that the shooting that has just occurred at Stockwell is not to be referred to the IPCC and that they will be given no access to the scene at the present time.

Lights on ACTOR ONE sipping COFFEE and then ACTOR TWO wheeling MIKE MANSFIELD case into position - they watch BLAIR

ACTOR THREE(IAN BLAIR) (CONT'D)

Yours Sincerely (written)
Ian Blair (signature)

ACTOR ONE (HAYMAN)

I'll tell you exactly what happened, I get called into the office and he had made his mind up. The letter had got written and I was under the impression it was going to go. And I regret to this day not being tough on him. Erm, cause I knew in my heart of hearts that was not...

(MORE)

ACTOR ONE (HAYMAN) (CONT'D)
it was not Ian's normal style and he's a guy who does not take risks, he's risk averse. I won't be critical of that. And there he was taking a massive step. There's even a typo, the wrong date is on the letter.

(beat)

What he's asking someone to do is quite phenomenal really. I do regret to this day not saying: "What are you doing? And this is really, really, quite serious! "

ACTOR THREE (BLAIR) goes.

ACTOR TWO (MANSFIELD)
Well I don't accept any of that reasoning.

(stands)

Now I think they - the IPCC - weren't allowed in because there was a a recognition, and I don't know who knew what, but they, all I say in the Inquest and certainly in the book is that this man Jean Charles De Menezes was carrying identification, they actually discovered it, the officers in the tube train...

(ACTOR ONE (HAYMAN) wants to interrupt)

... it was sitting in his seat, they had taken it out of his clothing within half an hour.

The three following speeches overlay each other... ACTOR THREE puts on tweed jacks and specs'. ACTOR THREE puts on vast rubber gloves.

ACTOR ONE (HAYMAN)
To expect anyone within three hours of the shooting to come in say: "I think we've shot a Brazilian that's got nothing to do with terrorism." That's bollocks. We didn't paint him as a terrorist.

(calm)

(MORE)

ACTOR ONE (HAYMAN) (CONT'D)

We said we don't know *who* he was,
until we know who he is and why he
was there, we're having an open
mind.

(slight pause)

That's not confirming of denying
anything.

ACTOR TWO holds HARRIET's coat with her legal brief-case.

ACTOR TWO (HARRIET)

Soon the papers were saying
that Jean was an illegal
immigrant. Just before the
press conference I got a call
from the Home Office. They
said that if we persisted
saying that Jean was not an
illegal immigrant they would
let it be known that he had
stamp on his passport that
was a forgery...

ALEX

The police had so many
opportunities to say things
when I was talking to
journalists. I was having to
defend Jean and saying he
would never have run from the
Police...

SHORROCK

Lights change - stark top light. The table is in the middle
of the stage under the sheet some lumps. The murmur of
fridges, the buzz of an extractor. A microphone is lowered
from the ceiling.

ACTOR THREE

(into mike, about 'body on
table')

"Post Mortem Report.
SC57/2005/KS.rl. 27th July 2005.
Place of examination: Greenwich
Public Mortuary 23rd July 2005
between 0925 and 1305hrs. Cause of
Death: 1a GUNSHOT WOUNDS TO THE
HEAD

(slight pause)

History. This man's death occurred
as part of the emergency relating
to the planting of bombs on public
transport in London. On the morning
of the 22nd of July 2005 he was
pursued by armed Police officers as
result of surveillance. He was
followed into Stockwell Tube
Station where he vaulted over the
ticket barrier. He ran downstairs
and onto a tube train where it
appears that he stumbled. The
officers then immobilised him and a
number of shots were fired.

(MORE)

ACTOR THREE (CONT'D)

At present I am not sure of any further details. Signed Dr Kenneth Shorrock."

ACTOR ONE and TWO pick up TRANSCRIPTS from the Table - Stockwell Inquest - face ACTOR THREE (SHORROCKS) who is like a rabbit caught in their lights, still with gloves on.

ACTOR TWO(HILLIARD)(reading)

" It's Dr Ken Shorrocks;
Is that right?"

ACTOR THREE (SHORROCKS)

"That's correct, yes."

ACTOR TWO (HILLIARD)

"You are a pathologist?"

(ACTOR THREE nods)

"I just want to ask you about the passage in the report
(slight pause)

"Can you help us, because we know that there are two significant errors in that? "

(ACTOR THREE(SHORROCKS)
blinks)

"The *vaulting* over the ticket barrier being one? *Running* downstairs and onto a train and stumbling appears to be another? Can you help us where you would have got this information from?"

ACTOR THREE(SHORROCKS)

"Yes. What happened when I went to Stockwell I was met by some of the officers and as I recall I was also met by the ballistics officer as well.

(steady)

What we did basically was a walk through where I was told what was believed to have happened. We then walked into the tube station...

(slight pause)

All that time was that there were a number of officers present, and we talked through it, and this was what was told to me.

ACTOR ONE sits, holding a glass of wine.

17

ACTOR THREE (SHORROCKS) (CONT'D)
I received this information, and
this information, the information
that I have put on here, is
information that I received before
I saw it on the news, read it in
the newspapers, or anything else.
So if you like, I was in at the
beginning.

17

THE BEANS ARE SPILT

Actor One sits at the table.

ACTOR ONE
It was devastating really - I was
going to COBR. To see the prime
minister...EU

ACTOR THREE
Sorry, Helen's just got this from
the box office

Other ACTORS looked mystified.

ACTOR THREE (CONT'D)
Please cut all of Officer A's
testimony.

ACTOR ONE
What?

ACTOR THREE
We've been asked not to use this
bit. Ladies and Gentlemen. Er, We-
when the play was being written the
writers talked to lots of different
people-including senior police.
Officer A has withdrawn what he
said. It's official.

ACTOR ONE
This is really important stuff.

ACTOR THREE
Well we can't use it.

ACTOR ONE
(angry)
This is ridiculous.

TO THE BOX
Go to CANADA?

18 Lights go crazy and we jump through to Canada. Chaos redeemed
by snow. A phone starts to ring. ACTOR TWO appears hurriedly
putting on a cozy check jacket - the kind Canadians wear, and
fur slippers. ACTOR ONE pulls a sting - snow starts to fall.

CANADA CALLING

ACTOR TWO (LANA)
(Canadian accent - on the
phone)
Right now. Well it's snowing
outside and it's about minus 10.
(listens down the phone)
Erm right now?

(MORE)

ACTOR TWO (LANA) (CONT'D)

Kind of at this moment I'm
downstairs in our living area with
the TV turned down. We've got two
dogs that are sleeping behind me.

(she listens)

Okay. My name is Lana Vandenberghe
Er - When my daughter grew up, I'm
a grandma she had a little girl and
she's seven months old now.

(back)

I moved to the UK to work. I'd
taken a job as a secretary at the
Independent Police Complaints
Commission and had been there for
more than a year when...

A tube trains rumble far off, as the snow still falls.

ACTOR TWO (CONT'D)

When I first read about it, in the
Metro: my first thoughts were, well
you know, the shooting was a bit
extreme but if he was one of the
terrorists maybe he deserved it.
But I knew that we would probably
get this case because someone had
been shot and of course the police
being involved being what the IPCC
were. However, there was a delay. I
think it was about a week? There
was a letter that I had briefly
seen that came from the Met
Commissioner stating if the IPCC
were to get this case that there
would be a lot of disclosure and
various things - basically it said
to me, if the IPCC were to get this
case a lot of stuff has to be
covered up. Non-disclosed.

(MORE)

ACTOR TWO (CONT'D)

ACTOR THREE is on an another phone -

ACTOR THREE

So you interpreted it as - well they might not get to the truth out actually?

ACTOR TWO (LANA)

Oh yes. Oh yes. And none of that had changed up until we went into the investigation room and then we were briefed about what was actually going on. Well our - the gentlemen who was in charge of the investigation, erm he basically told us that erm, we're going to be surprised by what we hear and by what we see.

On the walls of the theatre - the CCTV of Jean Charles walking through the ticket hall of Stockwell Tube. He has his hands besides his back. The train gets louder.

ACTOR TWO (LANA) (CONT'D)

So when we saw the videos of Jean Charles actually entering the tube station and calmly walking over and picking up his paper and then using his oyster card to get through the gate, and calmly, walking down the stairs. And then the second video we saw was the Police, with their - it's a tape that they create of the scene and we could see how they had walked down the stairs to where the train actually sits in the Underground. And then you can see Jean Charles's body lying on the floor of the train... And you don't see a lot of blood around him at the point where he was laying but the camera takes us down the aisle where he was sitting and that's where you can see all of the blood and bits of his brain on the seat.

Projection - step frames of the CCTV of the Police running and jumping the barrier. Going down the escalator.

ACTOR TWO (LANA) (CONT'D)

Yeah, and those, those videos tapes of the ones of him walking, you do actually see the Police running after him and jumping over the gates and barriers and stuff, so it wasn't Jean Charles who did any jumping, it was the Police that actually did the jumping.

(MORE)

ACTOR TWO (LANA) (CONT'D)

The train stops - silence.

ACTOR TWO (LANA) (CONT'D)

When everything was said and done
the room was dead silent.

(beat)

And for me my heart was breaking.
Then the Commissioner there at the
time said well we're going to have
a moment of silence, a prayer for
Jean Charles which everybody did
and I think rightly so.

ACTOR TWO (LANA) is more focused now -

ACTOR TWO (LANA) (CONT'D)

So, then... When I went to work I
came across documents, police
statements and I'd read about it
and I'd shake my head.

(pause)

The police officer, the one who was
initially staking out the row of
flats, he had gone and taken a
leak. This is actually written in
the statement! So he never got a
look at his face or was able to get
a picture of his face. You know to
say yea or nay, or whether he was,
one of the suicide bombers.

LANA is now quite activated, almost back there then -

ACTOR TWO (LANA) (CONT'D)

As the weeks go by I collected bits
of information from all over and I
had photographs of Jean Charles,
how he was shot and lying on the
train. I had access to everything.

(part confession, part
conspiracy)

In the end I passed over the papers
- it was on a Sunday I think. I met
up with a gentleman from ITN at an
outside restaurant and handed over
the documents in a big envelope.

She hands a large envelop to ACTOR ONE. He takes away and
opens it - JCdeM dead, photocopies. Lights fade on him as -

ACTOR TWO (LANA) (CONT'D)

I knew I was opening a can of worms-

THIRTY MINUTES

ACTOR'S ONE and THREE form into a strange bent over huddle, they wear simple rubber half masks. ACTOR TWO takes off her LANA's jacket as she approaches the huddle. She puts on a rubber half mask.

ACTOR TWO
(indicating ACTOR THREE)
Charlie 2, one of the two members
of S019 who shot Jean Charles.
(indicating ACTOR ONE)
Codenamed: Ivor, a surveillance
officer from S012.
(going into the huddle -
about herself)
Charlie 12, the other officer who
shot.

The huddle tightens. The family watch carefully.

ACTOR TWO (CHARLIE 12) (CONT'D)
I remember the gun actually coming
in contact with Ivor's head in
order to get on to Mr de Menezes.

The huddle opens up slightly. We now realize that ACTOR ONE is twisted - his arms around an imaginary Jean Charles. ACTOR TWO pulls her finger (her gun) away past ACTOR ONE'S HEAD...

ACTOR THREE (CHARLIE 2)
I shouted: "Armed Police". This was
just before I fired.

ACTOR THREE's finger moves from leveled - pointing down onto the imaginary JEAN CHARLES to an up position and we begin to understand that the action is unfolding backward.

ACTOR THREE (CHARLIE 2) (CONT'D)
It was at that stage that the
surveillance officer turned and
grabbed the subject and pushed him
back.

ACTOR ONE (IVOR)
Fearing for the safety of the
public on the carriage, the armed
officers and myself, I grabbed Mr.
de Menezes by wrapping both my arms
around his torso, thereby pinning
his arms to his side.

47A.

By the end of this ACTOR THREE is behind ACTOR ONE'S LEFT SHOULDER who has just moved BACKWARDS from grabbing the imaginary JEAN CHARLES. ACTOR TWO removes mask and stands besides MANSFIELD'S BAG, close to the family:

ACTOR TWO (MANSFIELD)
Mike Mansfield, lead council for
the De Menezes family during the
Inquest last year.

ACTORS ONE and THREE are masked still.

ACTOR TWO (MANSFIELD) (CONT'D)
What happens is they got on the
train and when Ivor -
(points at ACTOR ONE)
Said:

ACTOR ONE (IVOR)
(pointing at an empty
seat, where the imaginary
Jean Charles was sat)
That's him!

ACTOR TWO (MANSFIELD)
If somebody pointed at you and said
"That's him" some people freeze,
others get up. He gets up. Ivor
then, quite courageously if you
think about it - if he thought he
was a suicide bomber because of the
armed Police thinks I'll stop all
this and all he does is restrain
him. Okay. Well my concern,
strangely as I put to some of them
at the inquest, I am not
unsympathetic to a situation if you
like, it's a war-time situation:
you're facing a serious threat, you
don't know where it's going to come
from so the officers who have the
guns - I have some sympathy for
their difficulties.

ACTOR ONE (MASKED - IVOR) is now sat glancing over his
shoulder and at the seat that contained JCdeM - he is clearly
tense.

ACTOR TWO (MANSFIELD) (CONT'D)
I asked him: "What were you going
to do?"

ACTOR ONE (IVOR)
I'm just going go on following him
till I was told not to...

ACTOR TWO (MANSFIELD) puts up a hand to stop him.

48A.

ACTOR TWO (MANSFIELD)

Suddenly, suddenly, and this is the turning point he sees armed cops - he doesn't know who they are but he knows that's what they are.

(MORE)

ACTOR TWO (MANSFIELD) (CONT'D)

ACTOR THREE stands as though with large gun by her leg, outside the 'carriage'.

ACTOR TWO (MANSFIELD) (CONT'D)
(pointing at ACTOR ONE)
So he says to himself:

ACTOR ONE (IVOR)
Oh my God he
(the armed Police)
knows something I don't - he
(where JCdeM was)
... *is* the bomber!

ACTOR TWO (MANSFIELD)
So it's self reinforcement. One cop
reinforces the other two and the
other two -

ACTOR TWO (MANSFIELD) shrugs. ACTOR ONE (IVOR) stands differently, no longer on the tube.

ACTOR TWO (MANSFIELD) (CONT'D)
However, my concern is primarily
higher up and that's why I'm saying
in this case: don't concentrate on
the tunnel, it's too late, too
late.

Traffic noise.

ACTOR ONE (IVOR)
I saw the man in the denim jacket,
Mr. De Menezes enter the foyer - I
asked at the foyer should the man
be detained?

The walls of the theatre now flood with photographs of the
concourse at STOCKWELL station: the Metro stand - the Chemist
shop - the barriers...

ACTOR TWO (MANSFIELD)
And CO19 said: "We could have
stopped him in that period." No
order to stop - then Ivor says:

ACTOR ONE (IVOR)
I'll do it...

ACTOR TWO (MANSFIELD)
Now, you look very carefully at the
answers Cressida Dick gave, and
John McDowell for that matter...
(MORE)

ACTOR TWO (MANSFIELD) (CONT'D)

ACTOR THREE (NARRATOR)

(Interrupting)

Commander Dick brought on as DSO - that's designated Senior Officer - by Commander John McDowall because he thought a Kratos event might occur.

ACTOR TWO (MANSFIELD)

I think at that level, there are three times she should have given the order.

(listing them)

Before he entered the tube station!
When he got off the bus at Stockwell... *Before* he...

(slight pause)

They knew Stockwell was important from the day before. The bombers got off, got on from Stockwell the day before. Once he got off the bus they go: "Oh my God Stockwell!" That's what all the officers thought - so then you say: "Right close the gates."?

ACTOR ONE removes mask, sips coffee - his book besides him:
ANDY HAYMAN.

ACTOR TWO (MANSFIELD) (CONT'D)

So I think... that's why I say managerially it was a catastrophe and it could have been avoided. Look if I were a senior officer what would I have done? Even if I had no training, you know, and I get some information at 4 o'clock in the morning that there are two *potential*, that's all it is, two *potential* terrorists at 21 Scotia Road. What do you do? You say first of all: where is it? What is it? They couldn't even discover what it was. I mean for gods sake a boy scout could do this. Where is it?

The walls of the theatre scroll with maps - GOOGLE EARTH on acid. And then it scrolls with houses - and all sorts of things including Igloos - and Al-Qaeda caves... In other words it could have been *anything*....

ACTOR TWO (MANSFIELD) (CONT'D)

Bird song. Mansfield is calmer - more deliberate.

ACTOR TWO (MANSFIELD) (CONT'D)

The key period is Scotia Road. Jean Charles walks out, round the crescent, and along Upper Tulse Hill to the bus stop. It's about between 4 to 6 minutes depending on how fast you walk. In that vicinity two surveillance teams, grey and red, they got there first and a number of the surveillance officers were armed.

ACTOR ONE (HAYMAN)

Scotia Road was a full on bandit address with a bandit in there so we were going to identify, identify what was going around there. Don't move until you've got a feel for what it's all about. Probably sit there for a couple of days, get a feel for it and then decide whether we go in there or not, or see who goes in and out and you might catch all four.

(slight pause)

So you play along.

Bird song stops. ALEX stands - he is frustrated. But in our world he could be Jean Charles. He is wearing a denim jacket.

ACTOR ONE (HAYMAN) (CONT'D)

And then Jean Charles comes out.
And he comes out quickly...

ACTOR TWO (MANSFIELD)

Although this was belittled by all the people representing the Police at the time, it's a window of opportunity...

ACTOR ONE (HAYMAN)

... all our people aren't here yet. So they're all playing catch up and someone's having a wee. People go: "That's outrageous!"

Pause. ALEX explosive. HAYMAN sits.

ALEX

I can't understand how a Judge can say, you cannot decide if they are guilty? It just shows how dishonest. They didn't leave home that day, to leave the police station to arrest someone that day. They left to kill. They left their car straight to kill. They didn't think is he carrying a bomb or not: they just think they're going there to kill them.

PATRICIA steps forward -

ALEX (CONT'D)

If that guy they killed there was Osman, they would have killed the others as well, because who would say they did something wrong, no one -

ACTOR ONE (HAYMAN)

So what else do you want us to do then? You go in, day in day out, around the country, there are fantastic operations going off, that are successful. On 21/7 when we arrested them, on the 27th of July -

ACTOR THREE removes his now empty cup - ALEX sits, still angry.

ACTOR ONE (HAYMAN)

20

Thanks. Everyone was applauding us for having arrested two suicide bombers. All of the images with them coming out with their hands behind their head is a cigarette paper between a fuck up and a success story. There was nothing about this operation that was out of the ordinary, it was a terrorist, potentially, in a block of flats that was going to be potentially difficult to get into. It's our bread and butter why would we - no one came into work that day to do anything wrong.

20

(MORE)

ACTOR ONE (HAYMAN) (CONT'D)

SCOTIA ROAD

PATRICIA

(in English - heavy
accent, not easy)

Jean said that London was full of opportunities. He said he would go and get settled, and maybe I could join him. When I arrived, Jean took me back to his flat - in Scotia Road, Brixton. It was simple but really nice. Soon we settled into a routine. He worked as an electrician in private houses. I didn't know how long I'd stay at first. It took me a few months to get a job and get sorted out. I got a job through some people that Alex was living with - at Primark in Bromley. Jean went back to Brazil for 6 months, 2 other girls moved with me into the flat. I only knew vaguely when he would get back. He arrived with Vivian whom I hardly knew - she had been a young girl when I last saw her. I didn't really know what kind of a person she would be. He treated the two of us very differently. She was young and innocent -

In the last month of his life, he became a lot more analytical, thoughtful. He wanted to go to church, and went to the Mormon church. He asked me to go with him. He was getting quite spiritual. I believe his spirit was preparing him to die. One day when Alex was complaining about life, he said "at least you'll leave behind a child. What about me - I won't leave anything!".

(reflective pause)

We lived at number 17 Scotia Road which was a part of a block of about eight flats, two on each floor. We were on the first floor. I believe 21 Scotia Road was the flat above us. On one occasion I spoke to somebody who lived in that flat when a parcel was left. It was a man but it certainly wasn't either of the bombing suspects we have seen in the photographs.

(MORE)

21

21

53A.

PATRICIA (CONT'D)

I have never seen either of those
two men in the flats.

(MORE)

PATRICIA (CONT'D)

SAMBA

ACTOR ONE takes out an iPod and plugs it in. SAMBA music fills the theatre. The actors - all six mingle, occasionally stepping out of the action to talk to the audience -

ACTOR ONE (MIKE)

Mike Podmore - Justice for Jean.

Shaking hands with another actor.

ACTOR ONE (MIKE) (CONT'D)
(to the Audience)

It's been such a huge part of our lives for the past three and half years and yet we've never met him, you know. And of course we feel we've had the chance to understand a little bit about who he was through his family members...

ACTOR THREE (YASMIN)

I tell you what, we had this brilliant party, absolutely fantastic. We had it Harriet's house.

ACTOR TWO (HARRIET) carries Brazilian food in one hand - wine in the other.

ACTOR TWO (HARRIET)

Well basically just to get every body together. The lawyers, and the campaign, and everybody and we just made lots of food.

VIVIAN

It was the campaign, Yasmin, the lawyers, Mike, Harriet, Mike Mansfield, Harriet... Rice, beans, salad, meats - Brazilian food but-it was very, very good. They bought stuff at a Portuguese shop.

ACTOR ONE (MIKE)

... it is a weird one investing so much time and energy into something and I know that there's a lot of political conviction, a lot of... certainly what drove me was a feeling of injustice...

ACTOR TWO pours wine.

ACTOR TWO (HARRIET) (CONT'D)

You're a seventeen, eighteen year-old thinking about what do I want to do with my life? I thought working in the media is a way you can try to change people's minds, to achieve change in the world.. I struggled on with it until my early thirties. Then - I kind of got involved in a campaign. I came into law through being a campaigner, working with lawyers.

(MORE)

ACTOR TWO (HARRIET) (CONT'D)

ACTOR THREE (YASMIN)

- the last time I saw them, me and my partner at the time, were kind of going to stay with them in Gonzaga and just hanging out in their village. Jean's mom was like, "Oh my god, what's happening with you and Gibby?" You know, giving me all this relationship advice. I said "No, seriously, it's over"

(she drinks)

Jean Charles de Menezes's mother is asking me about my relationship!

She starts to laugh. ACTOR ONE puts on marigolds. The music lifts and everyone but actor one is dancing to the SAMBA - it builds, more of a CARNIVAL. He is washing plates.

ACTOR TWO (HARRIET)

It hasn't been misery and Brazilians, Brazilians are quite good-time people culturally and sort of you know have a laugh, have a drink, whatever.

The music and dancing builds to a crescendo -

VIVIAN

Henrietta's husband was washing up and when everything was washed the plates when bbbbaaaa -

He drops all the plates - they shatter. Music stops - everyone stares, smiling.

ACTOR ONE (HENRIETTA'S HUSBAND)

22

Should really have smashed them before I washed them!

22

AFTERMATH

The set is littered with mess from the party - the feeling is after an incredibly long night (VIVIAN sits, and talks).

VIVIAN

Everywhere we go we meet bad people and we meet good people. And I think we are lucky enough because we have found very, very nice people, including Mary - who looks after the shrine. And Chrysoulla.

ALEX stands - opens another red bull - even though he's got enough energy...

ALEX

...they kind of help a lot, to set-up the shrine there and look after it. People don't realize though that happened there...

PATRICIA

What happened to our family is different - our life is not normal. Cause we have to work and we have to fight the case, and we have to speak to the family in Brazil about the case. Because sometimes...

ALEX

(interrupting)

There's a sad part and a fun part.

(his mood darkens)

Some parts, sometimes are hard. You can't afford to live and sometimes you are weak and there's no way to help you.

ACTOR TWO has a mug of coffee - sits as the other's clean. It's not rude - its the way things are.

ACTOR TWO (HARRIET)

There were various layers of things said at different times. Obviously the first reports suggested that he had jumped over the barriers, and that when the Police stopped him, he didn't react in the right way. So that was a myth that still pervades, a lot of people, even today, after all of the hearings and everything that Jean did something that made them shoot him...

Slight pause, Vivian and Patricia are cleaning up. Hoovering - the image should remind us of domestic/cleaning staff.

ACTOR TWO (HARRIET (CONT'D))

And there were a couple of other things that were suggested at various times by the Police, which were upsetting. One was that when they did a post-mortem they did a blood test and found that he had a small amount of cocaine in his blood and the fact that the Police had try to make a big deal of it at the Health and Safety trial, that the cocaine effected the way he had behaved.

(MORE)

56A.

ACTOR TWO (HARRIET (CONT'D))

I mean that's just highly, highly unlikely and besmirches his character. And then this rape thing that came up- And, erm, that was quite difficult.

The police approached us and asked if they could sort of take a DNA sample, if they could go to his blood supply

(MORE)

ACTOR TWO (HARRIET (CONT'D))
 Again I suppose to suggest he might
 have had a reason to run from the
 Police.

(sips coffee, ALEX paces)

ALEX

(mounting fury)

I was in Brazil. And I said my God
 they have gone too far. That time
 some people believed that it was
 big news. They killed him again
 that day in London. That newspaper!
 That day Jean was flying to Brazil.
 When it happened he would have been
 getting close to Brazil because
 they said around 3.00am, and at
 3.00am a plane would be leaving
 here at half past ten. So halfway
 to Brazil!

23 The stage is now bare. ACTOR TWO (HARRIET) takes her coffee and goes.

INQUEST

ACTOR THREE (NARRATOR)

This much is true. After being kept
 from the inquiry for a week, The
 Independent Police Complaints
 Commission (IPCC) launched two
 investigations into the shooting
 STOCKWELL 1 and STOCKWELL 2.
 STOCKWELL 1's findings were
 initially kept secret but concluded
 that no officer involved in the
 shooting would face trial, but made
 recommendations for changes to
 operational procedures to improve
 public safety in future anti-
 terrorist operations.

ACTOR ONE

STOCKWELL 2 strongly criticised the
 Police command structure -
 Assistant Commissioner Hayman in
 particular - and their
 communications with the public. In
 July 2006, based on the IPCC
 findings, the Director of Public
 Prosecutions (DPP) announced that
 there was insufficient evidence to
 prosecute any of the officers
 involved in the shooting.

(MORE)

ACTOR ONE (CONT'D)

ACTOR TWO

For the family to challenge this was difficult because almost all evidence was being held by the IPCC and the DPP making a judicial review - taking the case to a Judge - almost impossible. However, a corporate criminal prosecution of the Metropolitan Police was brought under the Health and Safety at Work Act 1974. This alleged that the Police had failed in their duty of care to De Menezes. After lodging a not guilty plea, on 1 November 2007 the service was found guilty and fined, although the jury added a rider that Cressida Dick, the operational commander on the day, bore "no personal culpability".

Lights focus on the three members of the family.

ACTOR ONE (HAYMAN)

The IPCC slaughtered me saying how I misled people. That was very difficult to take. I knew that wasn't right. It was recommended that I should get disciplined.

(he smiles, uneasy)

To this day it has never happened. Either they bottled it, or they knew there was no case.

The Brazilians gather, at the other side of the stage. They are dressed for the Inquest and have INQUEST name tag around their necks.

ACTOR TWO (NARRATOR)

On the 22nd of September last year, the Inquest was opened in John Major Room at the Oval Cricket Ground.

(MORE)

ACTOR TWO (NARRATOR) (CONT'D)

ACTOR ONE (MIKE)

I think I speak for all of us in the campaign when I say we're ready to draw a line under it, in a way, because it's taken four year of our lives. But at the same time the campaign is not over yet and we're going to see it through, we made a commitment to the family to support them, and as long as they see a role for the campaign. We'll be there for them.

He puts an Inquest tag around his neck. ACTOR THREE carries cool drink -

ACTOR THREE (PADDICK)

... hopefully Michael Mansfield will bring two things in the Inquest - you had a situation where the surveillance officer will say they never positively identified him as Osman. You will also have nobody saying they have seen a bomb...

ACTOR THREE goes off stage. ACTOR THREE returns with an enormous ruck-sack.

ACTOR THREE (PADDICK) (CONT'D)

Other things: one is 7/7 and 21/7, they were rucksack sized peroxide bombs and unless you build them a particular size they don't go off. Second, they didn't go off and the chances that they'd get it right the following day and were going out to do it again were remote - but anyway Jean Charles didn't even have a bag. And the surveillance officers can also see clearly see that he didn't have a bomb belt which is the only other high explosive that you'd have to have a significant quantity to kill somebody else. What you're looking for is a quantity of explosives that would be visible particularly on someone as slim as Jean Charles wearing a T-shirt, a plain T-shirt and a light weight denim jacket.

ACTOR TWO (MANSFIELD)

Well, it's a difficult situation in which, in order to mount a prosecution - of course it arose at the Coroner's Inquest to prove: if you're going to make an allegation of murder - against the shooters - or manslaughter - against their commanders - it's a criminal allegation. Therefore the Criminal Court's requires beyond reasonable doubt and the Coroner's Court, although not a Criminal Court, the application of the same standard comes into play. That means in order to home in on it and get to the individual, you have to, in advance to be able to disprove self-defence which is defence of yourself **and** anyone else.

(MORE)

ACTOR TWO (MANSFIELD) (CONT'D)

Which is obviously going to be what they were going to say. Now if Police Officer 'A' raises: "I genuinely thought, even though I was wrong, even though I was totally mistaken, if I *genuinely* thought, and *mistakenly* thought that x was a suicide bomber I had no other option but to shoot-to-kill." 'cause they don't shoot to wound, they only shoot to kill -
(back to theme)

So I've got to be able to say to the Director, er the Director of Public Prosecutions - that I've got more than a fifty-percent, fifty-one percent chance of succeeding to persuade a jury beyond reasonable doubt that this officer did *not* genuinely believe that x was a suicide bomber ... and, of course, that's such a high hurdle they only get prosecuted very, very rarely.

ALEX steps forward.

ALEX

The last day I went to Brazil, in November - the day before I leave, two days before Harriet called me to talk about the Inquest. She said we can't talk on the phone.

ACTOR TWO (MANSFIELD)

(beat)

That's why the Coroner withdrew unlawful killing. Lawful killing which I point out in the book is this conundrum and dichotomy, lawful killing demands a lesser standard.

ALEX

So he DIDN'T let the Jury decide.

VIVIAN comes forward.

VIVIAN

Actually it was me, Marcia, Harriet - we went to the Court because we wanted to appeal this: the two options - lawful killing, or an open verdict.

ACTOR TWO has picked up HARRIET'S Brief-case, ACTOR ONE (MIKE PODMORE) pulls out a cigarette paper and tobacco.

VIVIAN (CONT'D)
(a gentle smile)
The judge said no.

A fruit machine chimes. ACTOR ONE (MIKE), VIVIAN, PATRICIA, ALEX, ACTOR THREE (YASMIN) Huddle at the table animated in the pub - they hold drinks. ACTOR TWO (HARRIET) stands a few feet away.

VIVIAN (CONT'D)
So we went to a pub and we started discussing it - what to do -

ACTOR TWO (HARRIET)
(to Audience)
It seems pretty meaningless to most people, I think, you know in term of should the police be held accountable for killing a completely innocent person. Are there any individual officers who should lose their jobs perhaps - be demoted, or, even if they're not prosecuted. And you know the two people in charge of the whole operation have been promoted...

ACTOR ONE (MIKE)
Yeah, we had a decision to make then. With the... the family had a decision to make.

PATRICIA
(in Portugese)
We have to be careful -

ALEX flashes her a look - no love lost here.

VIVIAN
Everyone was suggesting something, Patricia didn't think it was a good thing to do.

What she says is drowned out by ACTOR THREE (YASMIN)

Lights down on Harriet.

ACTOR THREE (YASMIN)

On that day when we had a really intense meeting about verdicts, it was uncomfortable, it was full on, the day Obama got elected and we were like all kind of pissing about: like come on we have to have hope!

ACTOR ONE (MIKE)

The Public Gallery was filled. Basically the Judge said that for... the Campaign were probably going to do something. Or that the people in the gallery were going to do something or disrupt it, so he said the gallery had to be cleared. Of Press...

ACTOR THREE (YASMIN)

Can you imagine? They said if you leave you can come back...

ACTOR ONE (MIKE)

And we, basically everyone in the gallery and the press said: "We're not leaving!" And staged a sit-in and the Judge -

ACTOR TWO joins the others: ESTELLE

ACTOR THREE (YASMIN)

The Times were like: "We do not live in medieval times, we do not live in a Fascist State!" I was like bloody hell, a Times' journalist!

ACTOR TWO (ESTELLE)

The Court's Security -

ACTOR ONE (MIKE)

The Court's Clerk -

ACTOR THREE (YASMIN)

They got security which is about ten members of security coming to escort us after everything, after four years...

ACTOR ONE (MIKE)

We got to know the security over the time. You know the campaign in particular...

ACTOR THREE (YASMIN)

Yeah. The poor security guards they didn't want to...

ACTOR ONE (MIKE)

They were like: "This isn't my job... Look we're not interested in being involved in physically removing you...".

ACTOR THREE (YASMIN)

Then Marcia said "OK, we're all going to leave, because the most important thing is for this process to continue..."

ACTOR TWO (ESTELLE)

Everyone was in tears.

ACTOR THREE (YASMIN)

So they were going to continue, and they started proceedings with the family locked outside.

ACTOR ONE (MIKE)

The Press and obviously the campaign.

ACTOR THREE (YASMIN)

They tricked us.

ACTOR ONE (MIKE)

(grinning)

And as you can imagine, the press, the Times and the BBC, you name it, and the family, the journalists were just, just going crazy!

ACTOR THREE (YASMIN)

"Let us in"!

VIVIAN

Patricia was like:

PATRICIA

(in Portugese)

Should I do that?

VIVIAN

And I was like: "You should - you will!"

64A.

ACTOR THREE (YASMIN)

Let us in..." Can you imagine not
letting us in!" Can you imagine not
letting us into a courtroom that is
discussing - and we were literally
trying to pull the door open.

(MORE)

ACTOR THREE (YASMIN) (CONT'D)

The music stops.

ACTOR THREE (CONT'D)

And Marcia said:

"We're going to be in front of you,
behind you, to your left, to your
right throughout that process when
you stand up, you just think about
Jean Charles" and...

Silence. Slowly, deliberately the Three Brazilians reveal
they are wearing white T-Shirts with the words: UNLAWFUL
KILLING VERDICT - YOUR RIGHT TO DECIDE.

ACTOR ONE (MIKE)

They filed through one by one.

ACTOR THREE (YASMIN)

Unlawful killing.

ACTOR TWO (ESTELLE)

It's your right to decide.

VIVIAN

(quieter than the others)

They thought - like blow - a bomb
or something. Everyone was like:

She opens her mouth and eyes wide.

VIVIAN (CONT'D)

I felt good! Actually! I think it's
like, you find out that you are
stronger than you think.

ACTOR THREE (YASMIN)

(quiet)

They walked out and have never - it
was like people had won the
lottery.... they came out just
going Yeeeeee. It was- it was punch
in the air. "We fucking did it!"
All of the family. I've never seen
them so happy.

The Brazilians sit - quietly, as ACTOR THREE (YASMIN)
continues. ACTOR ONE goes back to HAYMAN (coffee - book)

ACTOR THREE (YASMIN) (CONT'D)

(she starts crying)

Oh God you know what I'm like I
can't get anything out.

(MORE)

65A.

ACTOR THREE (YASMIN) (CONT'D)

It just shows, you can take away
everything from people but you
can't take away their own dignity
and there power...

(wipes away the tears)

(MORE)

ACTOR THREE (YASMIN) (CONT'D)

but you know they walked out and all of the family have said to me that, that was the most amazing day because they just felt.

(softening)

And yeah, how sad is it that it feels like a victory to us that standing up in a courtroom and unveiling a T-shirt.

Beat.

VIVIAN

Now everyone knows he's innocent -

ALEX

Everyone.

24

24

WHERE TO NOW...

We are back to just a few chairs, a table. ACTOR ONE (HAYMAN) sits, sipping coffee.

ACTOR ONE (HAYMAN)

It's very, very easy to start pointing the finger. I accept that. I reckon if we hadn't had the attacks, of 7/7, 21/7 no one would have done anything. And I can tell you now there are operations going on ... I can tell you the stakes are really, really high. Until you - this is going to sound absolutely callous but I tell you I was saying this yesterday in the TV bit. But I mean it and I wrote it in The Times. What you want, and I'll say it as it is and you can give me some feedback?

(sips)

What we want is cops to protect us, and preserve our safety. Therefore, there'll be a cop on either a spontaneous operation on a pre-planned, or what they think is a suicide bomber and you do not want that person to blink. So it's kill-or-be-killed. You don't want them to blink.

(beat)

And they made what turned out to be a dreadful mistake.

66A.

ACTOR TWO (MANSFIELD)

Well what it means to me?
Particularly it raises Police
accountability at the cutting
edge.

(MORE)

ACTOR TWO (MANSFIELD) (CONT'D)

We are going to be facing crises of this kind, they may not be suicide bombers, but there will be people, in an overcrowded society, a pressured society on an intensely occupied small island.

(stands)

The Police should be the first ones you feel to call... demands a total reappraisal of Police accountability and how they're trained. For me it is a question of - this is the true law and order question - that this is where the law bites the order as it were, you've got to have people, right in there who you know are exercising sensible control and it's not running to catch-up, it's not crisis management and in a sense this was crisis management.

Smiles.

ACTOR TWO (MANSFIELD) (CONT'D)

The only thing that I'm conscious of that I said, was obviously, where I used a rather derogatory terms like 'crap' early on, I'm not-very...

ACTOR ONE

Don't worry.

ACTOR TWO (MIKE MANSFIELD)

Most of it's in the book, anyway.

25 Holds his book up - MEMOIRS OF A RADICAL LAWYER, smiles. 25
Wheels his bag away. PATRICIA steps forward.

DONNA MARIA

As Patricia steps forward part of the stage opens and reveals an exact replica of the SHRINE at STOCKWELL UNDERGROUND. The plastic is yellowed, the letters faded, the cellophane flowers dried but still loved.

PATRICIA

(looking at it - English,
heavy accent)

Okay, Okay, It's very hard, cause,
we have difficulty following a life
that is normal. Yes it's very,
very, hard. The people ask
sometimes - it's embarrassing
because we don't want to speak and
I think that's normal.

VIVIAN puts some flowers down, ALEX fights back rage.

ALEX

His parent's bought a phone line a
week ago. Jean died four years ago.
They still live in the same house,
their lives hasn't improved

And the sound of traffic - the hubbub of time, of a big city
moving on grows. Somewhere far off Police sirens... radio
chatter. It builds.

THE END

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