

1/1

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JULIET MILLER sitting on a single bed, legs over the side, feet on the floor. Her shoes are off and her cardigan and a jacket are on the back of a chair. The bed has a sheet and no other bed covers. She rubs her eyebrow with her finger. A part of her eyebrow has been worn away.

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JOE MILLER in the closing moments of a jury speech. He is forty years old and right at the top of his game; good looking in a manly Gregory Peck kind of a way. A hero in a wig.

JOE

What kind of a murder is this? What is the character of this killing? Vicious; brutal; frenzied - the victim fought hard to save himself and it took nineteen separate stab wounds to extinguish his life... But none of these things are what make this murder so shocking. For that we have to look at motive.

He looks down at the floor, gathering himself.

JOE (CONT'D)

Why did this man die?
Because of the colour of his skin.

JOE struggling to control his emotions. A long pause.

JOE (CONT'D)

We're not supposed to bring the personal into court. That's why we wear these.

He takes his wig off and stares at it. The Judge, HHJ WANDA BLACKSTONE, wants to intervene here but doesn't.

JOE (CONT'D)

Wigs make all us barristers alike - anonymous and impartial before the law. It's just that sometimes it's really very difficult to be dispassionate.

He puts his wig back on.

(CONTINUED)

JOE (CONT' D)

But. We would all of us be failing in our duty to uphold the values that this horrific crime seeks to undermine, if we allow prejudice and emotion to get in the way of good, clear analysis of the facts. So go back to your jury room, put aside your feelings and examine the evidence. And when you do I know you'll bring back the only possible verdict:

JOE turns from the jury and looks directly at PAUL CULLEN, the defendant in the dock. It's a brilliant gesture which says: I've got your measure, I'm not frightened of you and I know you did this.

JOE (CONT' D)

Guilty as charged.

JOE sits. The JURY are very moved by what he has said.

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JULIET

No. Please.

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JULIET shuts the car door. She looks about her. She looks in the rearview mirror. Furtive. She doesn't want to be seen here. She turns the key in the ignition. Tosca on the stereo big and loud. It makes her jump. She turns the volume down. She drives a little way down the street and then remembers something. She parks the car badly.

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JOE drumming his fingers against the side of his head.

TANNOY

Will all parties in Cullen please
return to court one.

JOE blows out his cheeks and stands up.

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JULIET rings the doorbell. Then, immediately, she rings it again. She glances over her shoulder. The door opens. DOMINIC is there holding the scarf she left behind. He gives her a hug. She wants this and she doesn't want this. She fights back tears. She pulls away from him and looks about her.

1/11

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JOE rolling a pencil between thumb and finger and watching the JURY file in, trying to work out which way it's gone.

COURT CLERK

Will the foreman please stand.

FOREMAN stands. JOE looks down at his hands twiddling the pencil under the bench.

COURT CLERK (CONT'D)

Have you reached a verdict upon
which all of you are agreed?

FOREMAN

Yes.

JOE stops rolling the pencil. He is very still.

(CONTINUED)

COURT CLERK
On count one do you find the
defendant guilty or not guilty of
murder?

FOREMAN
Guilty.

JOE puts the pencil down very carefully on the bench in front of him and breathes out. He tries and fails to disguise how pleased he is. PAUL CULLEN in the dock, a face full of hate, yells at JOE.

CULLEN
I'm coming for you, you bastard.

1/12	_____	1/12
1/13	_____	1/13
1/14	_____	1/14

JOE being congratulated by CPS LAWYERS and POLICE OFFICERS. The MOTHER of the victim, a woman slowed down by grief, approaches. People make space for her. She takes hold of both Joe's hands. She looks into his eyes and keeps a hold of his hands and through her tears we know that she is very grateful.

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JOE pulls off his gown, rolls it up and puts it into his blue velvet bag. The blue bag has a name and chambers address label sewn onto the inside near the top. JOE takes his wig off and shakes some talcum powder into it before putting it into its wig box. He takes a satsuma from an old leather briefcase and peels it. He takes his shoes off. He puts the satsuma peel inside the shoes.

JOE pulls his shirt off and straps a heart monitor across his chest. He takes his trousers off. He is wearing running shorts underneath. He takes a pot of vaseline from his bag and applies a dollop to each nipple and to his groin area. He puts on running shoes and running top and packs his suit and shoes into his old briefcase. He is good at this - the folding, the packing. He goes, carrying bags and his brief.

1/21 _____ 1/21

JOE puts his bags and brief down and dials home again.

1/22 _____ 1/22

The phone by the double bed ringing. The camera moves out of the bedroom and onto the landing outside where there is a door to an enclosed staircase leading up to the loft. The singing again. Every Time We Say Goodbye. And then the sound of two girls voices singing along with Ella Fitzgerald.

1/23 _____ 1/23

JOE on his phone. He is pacing. Anxious now.

1/24 _____ 1/24

JULIET coming up the path. She can hear the phone ringing. She fiddles with her door keys. She badly wants to get the call. Her keys are in a muddle. She finds the right key.

1/25 _____ 1/25

JOE on the phone. The answer machine kicks in. Worried now. The lift arrives.

1/26 _____ 1/26

ANNA
Hey, Joe.

JOE
Anna.

JOE (CONT' D)
What are you here for?

ANNA
Just been convicted of feeling up a
fourteen year old on a bus. It's my
first time, completely out the
blue, I'm forty two years old and
I've lost my family and my job.
What do you think?

JOE
Who's your judge?

ANNA
Felix Crane.

JOE smiles.

ANNA (CONT' D)
What?

JOE shrugs.

ANNA (CONT' D)
What's funny?

JOE
He hates sex.

ANNA
So what do you think?

JOE
Three.

ANNA
Three years!

JOE
On a fight... maybe four.

JOE heads down the stairs.

JOE comes out. JOHN, Joe's junior clerk, waiting for him with a porter's trolley. JOE piles his papers and bags onto the trolley. JOE hands JOHN his mod90. 96 110.16 Tm -0.10TN for him with

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A narrow path alongside the canal. A wall on one side, the canal on the other. JOE looks at his watch and starts a thirty second interval sprint. EDDIE AGAR, a big scary looking hooded man standing with his back to the wall dealing drugs to two runty looking JUNKIES. They block the path. JOE approaching. He can see that he won't get by. He has to slow down. AGAR and the junky runts know they are blocking the path. JOE looks angry. AGAR sees this.

AGAR

Is there a problem?

JOE

Are you dealing?

AGAR

Who are you?

JOE

What is it? Crack?

AGAR takes a step towards JOE.

AGAR

You looking for a slap?

*

JOE

I'm running the London marathon

AGAR stares at him trying to fathom what the hell this man wants. A silence.

JOE (CONT'D)

In seven weeks time.

AGAR stares. Who is this? Why is he saying this?

JOE (CONT'D)

So sponsor me.

A slow smile from AGAR and then the smile broadens and then he's laughing. JOE smiles.

AGAR

Sponsor you?

JOE

It is your money, isn't it? Or are you just a soldier?

The question works. AGAR needs to prove his status.

AGAR
How big are your balls, man?

He hands him a twenty. JOE folds the note very carefully and puts it in the small zip pocket in the back of his shorts. He runs off and up some steps onto road level and past a parked car with two MEN sitting in it. JOE doesn't see that the FIRST MAN is talking to the SECOND MAN who is making notes in a notebook down on his lap.

SAUL
(On phone)
I could give you Joe Miller. No,
his trial finished today

Did he win? What kind of a question is that?

SAUL mouths the question to JOE.

SAUL (CONT'D)
(Mouthed)
Did you win?

JOE nods.

SAUL (CONT'D)
(On phone)
Of course he won.

JOE
What is it?

SAUL puts his hand over the mouthpiece.

SAUL
Nice rape for tomorrow, sir.

SAUL goes back to his call. JOHN has finished his. JOE goes to John's desk to collect his bags.

JOE
When did she call?

JOHN
You'd just started running. Sorry
about that, sir.

JOE nods and goes. All the clerks watch him as he goes.

1/44

1/44

JOE looking in the mirror. SAUL comes in.

SAUL
My son, aged five and a half, goes
to school in the morning one hand
in his mouth the other holding onto
his willy. In the evening he comes
home one hand in his mouth the
other holding onto his willy. What
do I know from this? I know that
all is well in his world.

JOE registers the implication here that all is not well with
his world as Saul sees it.

JOE

What are you trying to say, Saul?

SAUL

I know what's happening at home. I know it's hard.

JOE pulls on a t-shirt.

JOE

You're clerking my life now as well as my practice?

SAUL

Always.

1/52

1/52

SAUL and JOE walking. SAUL in sunglasses. SAUL pulls out a wadge of cash from his trouser pocket and hands it to JOE.

(CONTINUED)

SAUL

Twenty six twenties for twenty six miles.

JOE

Thanks. Don't you want to know who I'm running for?

SAUL

No. I love charity. All of it.

They walk on.

SAUL (CONT'D)

Apart from breast cancer.

JOE

If you do it online you can add gift aid and...

SAUL

Cash is better. Me and the Inland Revenue aren't the best of friends.

He gives JOE another couple of twenties.

SAUL (CONT'D)

There's my gift aid.

JOE takes the Agar twenty out of his pocket and puts it with the Saul wadge of notes before returning it to his pocket.

JOE

What's wrong with the breast cancer charity?

SAUL

There are parts of the body getting squeezed by the breast thing.

JOE amused. He loves it when Saul gets going.

JOE

Like?

SAUL

Bowel, bladder, prostate, colon. All the toilet areas. I'm a little tired of the pink ribbon schtick. What can I say? I'm going to start wearing a toilet seat on my lapel.

They reach the gate at the top of the lane. A flower stall. JOE looks at his watch.

(CONTINUED)

JOE
Listen. Um... I'm going to head home.

SAUL
Okay.

JOE
Okay.

SAUL
Later, Joe.

SAUL walks a few paces and then turns round and looks at JOE buying flowers.

SAUL (CONT'D)
You're a good boy, sir.

JOE waits for SAUL to turn and go. He looks at his watch.

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JULIET comes into the hall from the kitchen stuffing things back into her handbag and then hooking it over the banister

JOE
It's never an issue for me because
I only prosecute.

TAXI DRIVER
How did you know I was asking that?

JOE
You're a taxi driver, right?

JOE walks away. DRIVER calls after him.

DRI VER
Okay then. So what about when you
have to prosecute someone you know
is NOT guilty?

JOE
Doesn't happen. They're all guilty.

JOE walks towards the house.

1/65

1/65

JULIET in an armchair, sitting forward, laptop on knee. She looks up from the screen and checks her watch. Five o'clock. She looks back at the screen. Unseen and unheard by Juliet, JOE comes through the door and stands at the top of the steps. From his vantage point he can see her on the laptop. He watches her for a moment. JULIET senses he is there. She

1/69

1/69

ELLA and KATE piling down the stairs. JOE behind them.

JOE
What's wrong with hairy legs?

ELLA amused and mortified at the same time.

ELLA
Dad...

JOE
I've got hairy legs.

Now she's just mortified.

ELLA
Dad.

They reach the bottom of the stairs. JULIET looks on from the threshold of the kitchen. She feels somehow semi-detached.

ELLA (CONT'D)
Can Kate stay for supper?

JOE's reply is instantaneous.

JOE
Yes.

ELLA
What are we having?

JOE
Big old fashioned English feed up.

ELLA
Yeah. What are we having for supper, Dad?

JOE
Steak and kidney pie, custard,
lemonade. That kind of thing.

JOE into the kitchen to join JULIET.

KATE
Your Dad's great.

JOE calls over his shoulder.

JOE
Spotted dick.

(CONTINUED)

1/69

ELLA
(Meaning yes he is)
No, he isn't.

1/70

JOE unscrewing the cork from a bottle of wine.

1/70

JOE
You look great.

JULIET smiles.

JOE (CONT'D)
What were you doing on the
computer?

JULIET
Just e-mails.

JULIET leaves the kitchen and goes into the downstairs loo.
JOE pulls the cork out.

1/71

JULIET sitting on the toilet, the seat down. She is taking deep breaths and rubbing her eyebrow. She is trying to regain her equilibrium. She leans forward and runs the cold tap. Now she can let go a little and not be heard. She takes deeper, bigger, gulping breaths.

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1/72

The sound of the running water from the loo. JOE looks at the computer. He keys in Juliet's e-mail address and signs in using her password. The top messages are unopened. E-mails from Ella's school and the like, nothing personal.

1/72

1/73

JULIET feels nauseous. She turns round and gags and then is sick into the toilet.

1/73

1/74

JOE counting the pills in the box of pills in the handbag hanging on the banister post. The tap in the loo is turned off. He puts the box back in the handbag.

1/74

1/75

JULIET comes back into the kitchen. JOE still in the hallway.

JOE
Anything interesting?

1/75

JULIET jumps. She hadn't expected him to be behind her.

JULIET
What?

JOE
Your e-mails.

JULIET
No. Not really.

JOE pours and whacks back a glass of wine. JULIET rubs her eyebrow.

JOE
Eye.

JULIET
Sorry.

JOE
You went to the supermarket?

JULIET
Yes.

JOE
Did you get the custard?

He drinks.

JULIET
Custard?

JOE looks at her with real concern.

JULIET (CONT'D)
Did you ask me to get **some?**

*

JOE
We had a conversation about tinned custard and how you like that metal taste you get...

She looks blank. ELLA and KATE come in.

JOE (CONT'D)
...and then you said how much you used to love the powdered stuff. Remember?

She doesn't. He smiles in a caring, gentle, pitying kind of a way. A smile that says: poor Juliet.

JOE (CONT'D)
It was on the list.

(CONTINUED)

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1/75

JULIET's face. Real worry. A long beat.

JULIET
What list?

ELLA and JOE catch each other's eye.

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JOE runs his fingers down the inside of the shower curtain. Wet. He looks at the damp bath mat.

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JOE pulls open the drier and sees the clothes Juliet was wearing earlier. He looks in the laundry basket - lots of dirty clothing. He pulls out the four items from the drier. He folds them carefully. The folding feels like an expression of pain. ELLA and KATE are in the garden.

KATE
Your Dad does the washing?

ELLA
Yeah.

KATE
Amazing.

JOE buries his face in his wife's folded clothing.

1/79

1/79

JOE comes in and affects an unconcerned, matter of fact tone.

JOE
You've changed. From this morning.

JULIET
I wanted to look nice.

JOE
(Smiling)
For the supermarket?

She smiles too by way of answer.

JOE (CONT'D)
And you had a shower.

A beat. JULIET is saved from having to respond by ELLA coming in. She takes a packet of biscuits out a tin.

(CONTINUED)

ELLA
When's supper?

JOE
Half an hour. I'm going for
custard.

JOE is on his way out.

JULIET
Joe? I'm sorry.

JOE turns and looks at her.

JOE
It's fine.

JULIET looks down. JOE and ELLA look at each other.

JOE (CONT'D)
My fault.

He winks at ELLA. ELLA understands it's not his fault. She knows he's protecting Juliet. This is what happens. Ella and Joe share this looking after Mum business. JOE grabs his old bag and takes a plastic bag from the work surface. JULIET rubs her eyebrow as she watches JOE go.

ELLA
Eye.

JULIET stops rubbing her eyebrow.

ELLA (CONT'D)
Hug?

JOE at the front door looking back down the hall into the kitchen. ELLA looking over her mother's shoulder as they hug. Father and daughter exchange a look which speaks of their togetherness in having to deal with the troubled Juliet.

JOE getting into the car. He reaches inside the plastic bag and pulls out a supermarket receipt. He looks at the time on it. 11.30 am. He circles it with the pencil he keeps inside his little green book which he takes from his old bag. He starts the engine and checks the mileage. He turns to another page in his little green book. A long column of mileage numbers. He looks at the last recorded number and looks again at the current mileage. He calculates the difference between the two and writes it down in pencil.

4.2.

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1/80

He sets the clock to measure the mileage on the journey he is about to make.

1/81

1/81

JOE driving. Tosca on the stereo. He glances at the mileage indicator twice. He pulls into the supermarket car park and stops. He looks at the mileage for this journey so far. 1.7. He stays in the car, engine running. Then suddenly he reaches forward and hits the eject button on the stereo.

1/82

1/82

JULIET standing in the middle of the kitchen floor her arms down by her sides, her fingers moving. She just stands there.

1/83

1/83

JOE pulls into the driveway and stops the car. He writes down the real mileage to and from the supermarket. The journey he has just done. 3.4. Then he writes down the gap between this distance and the recorded distance (4.2) of the last journey made in the car - by his wife. 0.8. He puts his face in his hands.

1/84

1/84

JOE, JULIET, ELLA and KATE around the table, food finished. JOE whacks back a half glass of wine. JULIET glances at him. She registers how much he's drinking and how quiet he is.

JOE

"So, Dad. Did you win your incredibly important trial?"

ELLA

Oh God. Sorry.

A beat. No-one asks.

JOE

Yes, I did, actually.

ELLA

What did he get?

JOE

It's a murder, Ella. It's always life.

JULIET

Why is the oven on?

JOE looks at JULIET.

(CONTINUED)

1/84

JOE
The spotted dick?

JULIET
No.

JOE
That's what the custard's for...

JULIET looks bewildered. KATE looks embarrassed. ELLA
embarrassed that Kate is embarrassed.

ELLA
We're going upstairs.

ELLA clears her own plate and goes. KATE does the same.

JOE
I called you.

JULIET
What time?

JOE
I don't know... around three.

JULIET
I was at the supermarket.

JULIET starts clearing the table. JOE pours some more wine.
He runs his finger around the rim of the glass. He gets up
and goes.

1/85

1/85

JOE standing looking at the supermarket receipt. The circled
time on the receipt. 11.30am. He knows he is being lied to.

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1/86

JULIET stares at the oven. She opens the door. She sees a
serving dish with nothing on it. Did she put it there? Why is
there nothing in it? She gets a tea towel and takes the empty
serving dish out of the oven. The dish is not oven proof and
it cracks and breaks when its temperature reduces. JULIET
isn't thinking and she picks up a piece of broken dish and
burns her hand. She's a mess.

JULIET
Joe.

1/87

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JOE holds JULIET by the wrist keeping her hand under the
running cold water tap.

(CONTINUED)

1/87

JULIET
It's really cold.

JOE
Good.

He holds her hand there.

JOE (CONT'D)
Poor old you.

1/88

1/88

JOE sits down on the floor next to a phone. He picks up the phone. This is painful for him. He hits a button and the last number dialled comes up on the screen. 0207 946 0088. JOE doesn't recognize this number.

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1/89

KATE getting ready to go. JULIET sitting on the stairs and not saying anything. KATE conscious of this slightly odd behaviour and the tensions in the house. JOE comes from the kitchen.

JOE
All set?

KATE
I can walk home.

JOE
It's fine.

JULIET
Haven't you had too much to drink?

JOE stares at her. He lets the silence lengthen. She doesn't want him to take Kate home.

JULIET (CONT'D)
I mean, you shouldn't drive... if you're...

JOE
I'll drive her.

1/90

1/90

JOE and KATE in the car.

KATE
Sorry you ended up having me at yours again.

1/90

JOE
Always good to see you, Kate.

JOE (CONT'D)
What do you mean? "Ended up"?

KATE
We were going to my house but Dad
said could we come to yours.

JOE
Right. Right. Why?

KATE
He didn't say.

JOE starts the engine and resets the mileage counter. KATE
sees this.

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JOE and DOMINIC on the doorstep. KATE goes inside.

DOMINIC
Joe.

JOE
Domini c.

JOE lingers a moment on the doorstep.

DOMINIC
So. Not long to go.

JOE
No.

DOMINIC a little uneasy here. It's not obvious why Joe is
lingering.

DOMINIC
I hear you're up to eighty miles a
week.

JOE
Where did you hear that?

DOMINIC
I can't remember. Someone...

JOE
People tell you things. Bedside
manner and all that.

(CONTINUED)

ELLA

Yes.

JOE

Good girl. What was it?

ELLA

To Kill a Mocking-Bird. Are you all right Dad?

JOE

Fine. What was the title?

JOE is holding on to this conversation about homework as a way of trying to keep his equilibrium. ELLA has sensed this.

ELLA

To what extent can Atticus be said to be an "ideal father"?

JOE

(Quoting)

"He turned out the light and went into Jem's room. He would be there all night, and he would be there when Jem waked up in the morning." Did Mum help?

ELLA

She was out.

JOE

When you got home from school?

ELLA

When she goes out it means she's feeling better, doesn't it?

He manages to nod.

JOE

Listen with your headphones tonight. It keeps Mum awake.

ELLA picks up her headphones and plugs them into the CD player. JOE kisses her.

JOE (CONT' D)

Good night, lovely girl.

ELLA getting into bed. JOE stops at the door.

JOE (CONT' D)

You get it from me, you know. The singing gene. I used to sing you to sleep.

1/95

ELLA
I know, Dad.

JOE
Hours and hours of the same songs.

ELLA
Yeah, yeah. I remember. 'Night,
Dad.

1/96

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JOE sits down heavily on the stairs. He looks broken. He starts to sing softly.

JOE
Hush little baby, don't say a word,
Daddy's gonna buy you a mocking
bird. And if that mocking bird
don't sing, Daddy's gonna buy you a
diamond ring...

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JULIET in bed, her back to the door. JOE comes in and closes the door behind him. He's breathing a little heavily. JULIET doesn't move. Her stillness becomes even more still.

1/99

1/99

ELLA listening to Pride and Prejudice. Peaceful.

1/100

1/100

JOE in bed with JULIET. Her back to him. He puts his hand on her shoulder.

JULIET
Joe...

He presses down on her shoulder so that she is made to turn onto her back.

JULIET (CONT'D)
I don't want to...

He smiles and then the smile goes and out of nowhere his fist smacks down on the pillow inches from her head.

JOE
My lovely girl.

JULIET's face. Her fear.

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(CONTINUED)

His hand moves around her neck. Very gentle. In a normal relationship this might be a tender gesture.

JOE (CONT'D)
Are you lying to me?

She shakes her head.

JULIET
No. What about?

JOE

JULIET stands alone in the kitchen in the dark in her

1/109

1/109

ELLA coming downstairs. She sees her parents bedroom door open. She looks in. It's dark. All from Ella's POV. There's a flurried confusion of movement and sound coming from the bed.

JOE gasps. A kind of protracted whimper from JULIET. JOE moans. Then a sort of strangled sound from JOE. What is this? Are her parents having sex? ELLA backs out of the room. She is frightened. She is not sure what she's seen.

1/110

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JULIET standing by the bed, breathing fast. There is blood everywhere. Blood on the back of her nightie. She backs away. She sees the discarded cardigan. She puts it on. She sees the vaseline pot. She puts it in her pocket. She dials 999.

JULIET
(On phone)
It's my husband... 33 Cottlewell
Street. He's... he's hurt. Sorry.

She puts the phone on the chair and backs out of the room.

OPERATOR
Hello? Hello?

JULIET shaking her head and holding her cardigan tight around herself. At the door, she turns and goes.

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JULIET coming out of the bedroom. She sees ELLA on the stairs to the loft room.

ELLA
Mum?

JULIET goes downstairs fast.

1/111A

1/111A

JULIET goes to the coat cupboard and pulls on the only pair of shoes in there - a pair of Converse belonging to Ella. She ties the laces, her hands working fast. She hears Ella calling her from upstairs.

ELLA
(OOV)
Mummy?

JULIET takes a coat. Another coat falls to the ground. She picks it up and puts it back on the hook before heading for the door. She takes her handbag from the banister. She leaves the front door open when she goes.

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1/112

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1/113

ELLA comes in. She approaches the bed.

ELLA

Dad?

Now she sees. He has a knife in his abdomen sticking up and under his rib cage. He manages to turn his head slightly to look at her. It is just about possible to see in his eyes that he is pleading for help.

ELLA (CONT'D)

Mum.

(Shouted)

Mummy!

No response. The phone on the chair. We can hear the emergency service OPERATOR.

OPERATOR

Hello. Hello? Can you hear me?

JOE closes his eyes and opens them again. ELLA grabs the phone.

ELLA

There's a knife in him... He's bleeding.

OPERATOR

Okay. Listen to me.

JOE closes his eyes. ELLA sees this. She shouts.

ELLA

Daddy.

She puts the phone on the ground. She crawls over to JOE. He opens his eyes and looks at her.

OPERATOR

Hello? Hello?

ELLA's hands shaking. She tries to stop her right hand shaking by taking a hold of the wrist with the other hand. Slowly she moves her hand towards the knife, still gripping her own wrist. She pulls the knife out.

OPERATOR (CONT'D)

Please answer me. Are you there?

The bleeding intensifies. ELLA stares at the blood. She is holding the knife.

(CONTINUED)

OPERATOR (CONT'D)
Hello? I can help you. Talk to me.

ELLA crawls over to the phone and picks it up. She is still holding the knife.

OPERATOR (CONT'D)
Are you there?

ELLA breathing hard. OPERATOR can hear this.

OPERATOR (CONT'D)
Whatever you do, don't try and take the knife out. Do you hear me?
Hello?

ELLA
Sorry. Sorry. I took it out.

OPERATOR
Is there a towel or something nearby?

ELLA looks around her. She crawls to the bed and picks up a pillow.

ELLA
A pillow.

OPERATOR
That's fine. I want you to put the pillow over the wound where the bleeding is. And I want you to press down and hold it there.

ELLA presses the pillow down on her father's stomach and holds it there.

OPERATOR (CONT'D)
Are you doing that for me?

She is sobbing now. She puts the phone down.

ELLA
Please. I'm sorry. Please, Dad.

She presses down on the pillow and sobs into it at the same time. The blood seeps into the pillow. ELLA is hysterical now. She is covered in blood. JOE keeps wanting to go to sleep. He's fighting it. He knows what going to sleep means. Blue lights flashing outside. The sound of TWO AMBULANCE MEN coming fast up the stairs. ELLA's face. Who is this in the house? She grabs the knife. She turns around. AMBULANCE MEN at the door. Their POV. She is covered in blood and holding the knife. They stare at her. She is shaking and shivering and incapable of speech or voluntary movement.

(CONTINUED)

1/113 CONTINUED: (2)

1/113

She is in deep shock. FIRST AMBULANCE MAN takes a step into the room. SECOND AMBULANCE MAN puts his arm up to stop his colleague.

1/114

1/114

JULIET walking. Coat wrapped tight around her. She stops at a litter bin. She looks about her. She puts the vaseline in the bin.

1/115

1/115

The TWO AMBULANCE MEN outside. A Police van pulls up. Three POLICE OFFICERS pile out. MICHAEL TRUSSLER and STEPHEN HAWES are very young. MICK BRAWN is about twice the age of his colleagues. BRAWN on the radio.

FIRST AMBULANCE MAN

There's a girl in the bedroom with the victim. Blood all over her. She's got a knife.

A hesitation amongst the two younger police officers.

FIRST AMBULANCE MAN (CONT'D)

I think he's still alive in there.

A car pulls up. DCI BILL FABER gets out and heads straight for the house.

TRUSSLER

Sir? Suspect's in there, sir, with a knife.

FABER doesn't miss a beat or a stride. He heads in.

1/116

1/116

FABER in the bedroom. TRUSSLER behind him. ELLA standing there in deep shock. She can't move. She is still holding the knife. FABER glances at it. He speaks quietly and calmly and holds eye contact at all times.

FABER

My name is Bill Faber. I'm a police officer and I'm going to help you. What's your name?

ELLA stares at him.

FABER (CONT'D)

Give me your name. Can you do that?

She shakes her head. She is shivering.

(CONTINUED)

1/116

CONTINUED:

1/116

FABER (CONT'D)

She's in shock. Get the medics in here.

TRUSSLER unsure.

FABER (CONT'D)

Go.

TRUSSLER goes.

FABER (CONT'D)

It's okay. It's all okay.

FABER moves towards ELLA. AMBULANCE MEN look on. FABER stands very close to ELLA.

ELLA

Ella.

FABER

Hello, Ella.

Without looking at it and keeping eye contact with ELLA, FABER takes the knife very gently from her hand. AMBULANCE MEN rush to JOE. FABER glances at family holiday photograph on the mantelpiece of Juliet, Joe and Ella.

1/117

1/117

FABER coming out. HAWES coming from the neighbouring house. BRAWN on the radio in the background.

FABER

Where's Mum?

HAWES

Name of Juliet Miller, sir.

FABER

Yeah. Where is she?

HAWES doesn't know.

FABER (CONT'D)

Find her. Dad's name?

HAWES

Joe Miller. QC, sir.

FABER

Right. Right.

HAWES

Is that a bad thing, sir?

(CONTINUED)

FABER

No. It's a big thing, Constable.

ELLA being led out by TRUSSLER.

FABER (CONT'D)

(To HAWES)

Put her in the car. Stay with her.

FIRST AMBULANCE MAN hooking up Joe to a machine to give constant reading of pulse, oxygen saturation and blood pressure. TRUSSLER is in the way. The ambulance goes over a road hump and FIRST AMBULANCE MAN has to start again with the hooking up.

FIRST AMBULANCE MAN
Bane of our lives. Sleeping
pol icemen.

Joe is hooked up now.

Land line stops ringing. Mobile phone ringing.

SEXTON (CONT'D)
You know what he said: fifteen
minutes legs up.

Mobile phone stops ringing. The land line rings again.

FLO
They know we're here.

Sexton stretching for the phone whilst holding Flo's legs up.
To reach the phone he has to put Flo's feet on his shoulder.

SEXTON
Sexton.

He listens. He hangs up.

SEXTON (CONT'D)
The Boss wants us both in.
Big shot QC knifed in bed.

FLO
Come on then.

SEXTON
What's more important? This baby or
the job?

FLO
Is he dead?

SEXTON
Not yet.

FLO
Swim faster chaps.

1/124 _____

1/124

1/125 _____

1/125

1/126/ _____

1/129 CONTINUED:

1/129

FIRST AMBULANCE MAN

This is Joe Miller. IV access.
We've given him a litre of saline.
Blood pressure ninety over sixty.

TRUSSLER hurries alongside as JOE is trolleyed towards resus by TRAUMA TEAM.

1/130

1/130

JOE's POV from the trolley as he is wheeled fast into Resus.

1/131

1/131

JULIET sitting on a bench outside a play park. She gets up and walks fast and then faster across playing fields heading for the lights.

1/132

1/132

A long external caged corridor leading to the holding area. ELLA, frightened and shivering being led down the corridor by BRAWN. NORMA struggling to keep up.

1/133

1/133

FABER comes in fast and sees ELLA in the holding cell. FLO comes in with SEXTON.

FABER

(To anyone who is
listening)

What's she doing in there? She's
not under arrest, what's going on?

FRANK CROSS and COLIN BOND the two Custody Sergeants behind the desk look at each other. Both are hefty, solid, been around a bit coppers.

FLO

Hello, sir.

FABER

What kept you?

FLO

I was having sex with my husband.

SEXTON on his way into the police station proper.

FABER

(To CROSS and BOND)

Will one of you please get that
child out of there?

(CONTINUED)

CROSS gets on the intercom to do what he's been asked. FABER and FLO talk making sure that NORMA doesn't hear.

FLO
She hasn't been arrested?

FABER
Talk to her.

FLO
Without a caution?

FABER
We'll take the risk.
(Corrects himself)
I'll take the risk.

FLO
Appropriate adult?

FABER
There's a social worker.

He watches as ELLA is brought out of holding area with NORMA.

FABER (CONT'D)
Take her somewhere... softer.

He gets Trussler on the radio.

FABER (CONT'D)
Constable?

1/134

1/134

ROBERT ARMITAGE, Doctor, ripping Joe's clothing away. TRAUMA team working. TRUSSLER looks on. His radio. He turns away to listen.

TRUSSLER
Right, sir.

ARMITAGE glares at TRUSSLER.

ARMITAGE
Turn that off in here.

TRUSSLER
Can we have some blood?

ARMITAGE
What?

TRUSSLER
Pre-transfusion. We need some of his blood before...

ARMI TAGE

I know why you need it. The answer
is no.

NURSE

We're not breathing well now.

ARMI TAGE

Intubate.

He wants to say something. The NURSE wants to get a tube into
his mouth and into his windpipe. But JOE wants to speak and
TRUSSLER can see this. *

ARMI TAGE (CONT' D)

Intubate now.

JOE

Rose.

The tube is pushed into JOE's mouth and down his throat.

1/135

1/135

FABER coming into A and E. He sees TRUSSLER, back against a

1/138 CONTINUED:

1/138

FABER

Oh God. That's the wife.

FABER runs up behind her and grabs hold of her. She struggles. She fights to get to Joe. TRUSSLER joins in and together he and FABER restrain her.

JULIET

I'm sorry, Joe. I'm sorry.

JOE is wheeled away.

1/139

1/139

1/140

1/140

1/141

1/141

ELLA in a blue paper suit on a sofa. Some plastic flowers in a vase. FLO hands NORMA a blanket. NORMA puts the blanket around ELLA. ELLA is in deep shock. She is shivering. NORMA looks at FLO with hostility.

NORMA

(A warning)

I'm listening to this.

FLO

We need you to help us, Ella. Do you feel able to tell me a little bit about what happened?

ELLA can't do this.

FLO (CONT'D)

It would be terrific if you could tell us what you saw...

ELLA struggling to speak.

ELLA

Is he going to die?

NORMA looks at FLO.

FLO

The hospital is doing everything to help him.

NORMA

Can we talk outside?

1/142

1/142

NORMA angry.

(CONTINUED)

1/142

NORMA

Did you say "terrific" in there?
Did I hear that? I don't think any
of this is appropriate.

FLO

If we can't rule her out by
chatting to her then we'll have to
do the forensics - samples.

NORMA

You can't do that if she hasn't
been arrested.

FLO

Exactly.

NORMA

If I stand up for her, things get
worse for her?

1/143

1/143

*

ELLA holding her hand out. She puts it down on a surface. It
won't stop shaking. PRIDE, the FME is trying to take samples
from under her fingernails. But her hand won't stay still.

ELLA

Sorry. I can't...

NORMA stares at FLO.

FLO

We can come back to this.

1/144

1/144

FABER looking at JULIET as she's brought into the holding
area. A skinny, lippy DRUNK is being booked in by CROSS.

FABER

Let's get her in.

CROSS
Give me a minute, Boss.

CROSS counting out coins belonging to the lippy DRUNK.

CROSS (CONT'D)
One pound twenty three in coins.

DRUNK
I had way more than that. You've
had my money.

FABER looks at him and back at JULIET.

FABER
What is this?

CROSS

1/144 CONTINUED: (2)

1/144

FABER goes over to JULIET.

*

FABER

*

I want a woman officer doing the search. Get Flo down here. Until then, don't touch her and don't let her touch anything. She's a scene.

1/145 _____

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1/146

1/147 _____

1/147

We hold on JULIET who is standing in the middle of the cell.

BRAWN

Where the hell is Flo?

She is starting to look distressed.

BRAWN (CONT'D)

I'm going for a dump. I may be some time.

BRAWN goes. JULIET is getting agitated now. She keeps reaching under her coat and taking a hold of the bottom of her nightie and twisting the nightie so she can see the blood on the back of the nightie. Seeing the blood distresses her.

JULIET

Please. Can I...?

TRUSSLER doesn't know what to say or do.

JULIET (CONT'D)

Please?

TRUSSLER

Just relax.

JULIET

I want to take it off. Please.

TRUSSLER

What?

JULIET

My nightie. Please.

TRUSSLER looks for BRAWN coming back. JULIET more agitated. She starts to take her clothes off.

TRUSSLER

Shit. Shit.

(CONTINUED)

JULIET's hands are shaking. Then she can't take it anymore and she rips at her clothes.

TRUSSLER (CONT'D)
(Shouts)
Sarge.

BOND and CROSS rush in. BRAWN returns. BOND and CROSS take hold of a wrist each and BRAWN goes in low and holds JULIET by the ankles. FLO appears at the door.

FLO
Hello. We ready here?

FLO starts doing the search. BRAWN, BOND and CROSS still holding JULIET's wrists and ankles to prevent her moving or kicking up. JULIET is shaking.

FLO (CONT'D)
Are you going to stay still for me?

JULIET calms down. CROSS is able to retreat.

FLO (CONT'D)
What was all the fuss about?

SEXTON appears and hears what Juliet says next.

JULIET
My nightie.

FLO
What about it?

JULIET
It's... It's the wrong way round.

FLO
Oh dear.

The male officers exchange raised eyebrow glances. SEXTON looks at CROSS, who makes a note. FLO nods at the male officers and they back out of the room. Now FLO is stripping the clothes off Juliet and bagging them. The male officers lurk just outside, backs to the stripping of Juliet in a slightly absurd show of decorum.

FLO comes out of the cell. BRAWN holds up a blue paper suit and TRUSSLER a second much bigger blue paper suit.

BRAWN
This one's about the right size?

1/149

CONTINUED:

1/149

FLO nods and goes to speak to BOND who is behind the desk.

BRAWN (CONT'D)

(Sotto)

So let's give her this one.

BRAWN takes the bigger blue paper suit from TRUSSLER and hands it to FLO as she leaves the desk and heads back to Juliet in the cell.

BRAWN (CONT'D)

Make sure it's the right way round.

1/150

JULIET presented at the desk by FLO.

CROSS

Do you have a solicitor?

JULIET

There was one who... He did our house...

CROSS

Name?

JULIET

I don't know. My husband...

SEXTON intercedes.

SEXTON

He might not be the right kind of solicitor for this.

CROSS trying to gesture to Sexton to tell him not to go down this line.

SEXTON (CONT'D)

Who's the duty?

CROSS shakes his head at SEXTON and BOND pulls a face. JACQUELINE WOOLF, the duty solicitor walks in. Everyone calls her JACK. Sexton doesn't like her.

JACK

Hello, boys.

1/151

JACK opens a bag full of 100 rolls and hands one to JULIET.

JACK

You're cold.

1/151

(CONTINUED)

She takes off her jumper and gives it to Juliet.

JULIET
Am I allowed to...?

JACK
You're cold. Put the jumper on.

JULIET
How is he?

JACK
Not very well.

JULIET
I couldn't do without him.

JACK
I know.

She takes away a nasty loo roll from the loo roll holder and puts a soft, long and strong one in its place. She sits down next to JULIET.

JACK (CONT'D)
My name is Jacqueline. Everybody calls me Jack.

JULIET rubs her eyebrow.

JACK (CONT'D)
You are going to have to talk about what happened. But in your own time. And you'll talk to me first, not them. So no comment to everything they ask. Have you got that?

JACK goes to the door. She looks back at JULIET who is rubbing her eyebrow hard. She isn't taking anything in.

JACK at the desk.

JACK
Where's Faber?

SEXTON comes in and overhears this.

SEXTON
Out.

1/154

1/154

PRI DE comes in. SEXTON there. JACK follows him in.

PRI DE
She' s fi ne.

PRI DE goes to talk to CROSS.

JACK
I want her examined for rape.

SEXTON
Why?

JACK
What my client says to me is
confidential. As you well know.

SEXTON
Then I've got no basis for doing a
rape exam have I? Anyway, what's
rape got to do with it? They're
husband and wife.

JACK
You only do it for me.

SEXTON
What's that?

JACK
The rest of the time you're an
enlightened human being.

SEXTON deadpan.

SEXTON
It's what I think.

JACK
Yeah, right.

SEXTON deadpan. When Jack betrays in her expression, just a little, that she thinks maybe he might actually mean this, he knows he's won and there's a twinkle in his eye.

1/155

1/155

FABER looking through glass at JOE. ARMITAGE, the doctor comes out. They look through the glass at JOE all tubed up.

FABER
Sick people get smaller, don't
they? They sort of wither.

(CONTINUED)

ARMI TAGE

He should make it. If that's what you want to know.

FABER

One question. Angle of entry.

ARMI TAGE

The knife went in under the rib cage heading upwards.

FABER

Her standing; him lying down. That doesn't work, does it?

ARMI TAGE

You're the police officer.

ARMI TAGE goes. FABER dials number on his phone.

FABER

Flo? Bill.

FLO (CONT' D)
Sorry for what, Juliet?

JACK
You did really well. Get some sleep
if you can.

JULIET starts to take the jumper off to return it.

JACK (CONT' D)
No, no. Keep it.

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CONTINUED:

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SEXTON

Whoops.

1/161

1/161

1/161a

1/161a

SEXTON at the cell door, door flap open.

JULIET

You have to let me see her.

SEXTON

That would be against all the rules. One suspect talking to another.

JULIET

Suspect? Ella? Please, let me see her.

SEXTON

We'd really like a second interview, Juliet. Then maybe...

1/162

1/162

FLO walking one way. SEXTON heading towards Juliet's cell. FLO looking at her watch. She looks up and sees SEXTON.

SEXTON

Hello, gorgeous.

SEXTON walks past. FLO hesitates and then walks on

1/163

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1/164

We hear Juliet hammering on cell door. SEXTON passing through. TRUSSLER looking at his notebook.

SEXTON

(A casual aside to CROSS)
I think number three needs to see you.

SEXTON joins TRUSSLER.

SEXTON (CONT'D)

Where have you and I just been?

TRUSSLER

What?

(CONTINUED)

SEXTON
In the canteen writing up our
notes.

SEXTON Looks at TRUSSLER.

TRUSSLER
Oh. Yeah.

SEXTON
Time?

SEXTON Looks at his watch. TRUSSLER Looks at his.

TRUSSLER
Six fifty three.

SEXTON
In the canteen at six fifty three

FLO
You've asked to speak to us again.

JULIET
Yes.

FLO
Do you want your solicitor back?

JULIET
No.

FLO
It's her job. She's very good.
She'd be happy to come back.

JULIET hesitates. FLO's mobile goes off.

FLO (CONT'D)
Sorry.

She turns it off.

FLO (CONT'D)
Sorry.

The moment in which Juliet might have asked for the return of Jack has gone. FLO smiles at JULIET. JULIET is very matter of fact when she starts to speak.

JULIET
I was upstairs in the bedroom with Joe. Then I went downstairs. I took a knife from the kitchen drawer. I came back upstairs with it.

FLO
What did you intend to do with the knife?

JULIET
Use it.

Her whole tone here is disarmingly flat, very matter of fact.

FLO
What did you do when you got back to the bedroom?

FABER standing looking at the bed. He mimics the holding of a knife with the blade pointing downwards. Then a thought. He changes his hand position to mimic the holding of a knife with the blade pointing upwards.

1/177

1/177

SEXTON's POV as FLO and SECOND FEMALE OFFICER come out of the Interview Room. FLO looks at him and nods. They've got what they wanted. JULIET comes out. SEXTON turns away.

1/178

1/

Close up on JOE. Lots of infusions and drains and a catheter