

1/1 **1INT. ROSE HOUSE. BEDROOM - DAY 1 (14.21H)** 1/1

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.

1/2 **INT. CROWN COURT. COURT - DAY 1 (14.22H)** 1/2

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.

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.

**INT. ROSE HOUSE. BEDROOM - DAY 1 (14.24H)**

JULIET sitting on the bed. A door in the house closes. She stands up quickly. She puts her shoes on. She fumbles with her cardigan - the sleeve of her cardigan gets caught on her watch strap and she can't get it unhooked so she takes off the watch and then works it free from the sleeve. She looks at the time. Now she is more panicked. She stuffs her watch into the pocket of her jacket and rushes out of the room.

**INT. CROWN COURT. ROBINING ROOM - DAY 1 (14.25H)**

JOE sitting and turning his wig in his hands. The agonizing wait for a verdict. JOE has his gown still on. Across the room, DEFENCE COUNSEL and two other JUNIOR BARRISTERS are relaxed, chatting and reading newspapers. JOE is too caught up with thinking about the pending verdict to be a part of this. He stands and goes to the window.

**INT. ROSE HOUSE. HALLWAY - DAY 1 (14.26H)**

JULIET comes downstairs and hurries down the hall towards the front door. A door into the sitting room is open. DOMINIC ROSE in a chair. He's been waiting for her to come down. This is his house. He stands up when JULIET pauses at the open door.

DOMINIC

Juliet...

He takes a step towards her. She lowers her head.

1/5

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1/5

JULIET

No. Please.

1/6

**EXT./INT. STREET. CAR - DAY 1 (14.29H)**

1/6

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.

1/7

**INT. CROWN COURT. ROBINING ROOM - DAY 1 (14.30H)**

1/7

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.

1/8

**NO SCENE 8**

1/8

1/9

**NO SCENE 9**

1/9

1/10

**EXT. ROSE HOUSE - DAY 1 (14.31H)**

1/10

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

**INT. CROWN COURT. COURT ROOM - DAY 1 (14.32H)**

1/11

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.

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1/11

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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

**NO SCENE 12**

1/12

1/13

**NO SCENE 13**

1/13

1/14

**INT. CROWN COURT. CORRIDOR OUTSIDE COURT - DAY 1 (14.40H)** 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.

1/15

**INT. CROWN COURT. CORRIDOR - DAY 1 (14.41H)**

1/15

JOE walking with his mobile to his ear. There is no answer to  
the call he is making.

1/16

**INT. MILLER HOUSE. KITCHEN - DAY 1 (14.42H)**

1/16

The phone ringing. From the top of the house, the sound of  
Ella Fitzgerald singing Every Time We Say Goodbye.

1/17

**INT. CROWN COURT. CORRIDOR - DAY 1 (14.43H)**

1/17

JOE slows his walk. He wants this call answered. The answer  
machine kicks in. His own voice. "This is the Miller house.  
Sorry we're not here to..." He ends the call. A flicker of  
worry.

1/18

**INT. MILLER HOUSE. KITCHEN - DAY 1 (14.44H)**

1/18

The empty kitchen. Ella Fitzgerald singing upstairs.

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**NO SCENE 19**

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1/20

**INT. CROWN COURT. ROBINING ROOM - DAY 1 (15.02H)**

1/20

JOE in front of a long bench with a long horizontal mirror  
above it. A busy robing room. BARRISTERS getting changed.

(CONTINUED)

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1/20

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 **INT. CROWN COURT. OUTSIDE LIFTS - DAY 1 (15.04H)** 1/21

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

1/22 **INT. MILLER HOUSE. BEDROOM - DAY 1 (15.05H)** 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 **INT. CROWN COURT. OUTSIDE LIFT - DAY 1 (15.06H)** 1/23

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

1/24 **EXT. MILLER HOUSE - DAY 1 (15.07H)** 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 **INT. CROWN COURT. OUTSIDE LIFT - DAY 1 (15.08H)** 1/25

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

1/26 **INT. MILLER HOUSE. KITCHEN - DAY 1 (15.09H)** 1/26

JULIET rushes in and grabs the phone.

JULIET

Hello?

Gone. She's missed it. She looks almost frightened.

1/27 **INT. CROWN COURT - DAY 1 (15.10H)** 1/27

ANNA KLEIN, in her late thirties, walks along towards the lift, carrying bag. JOE joins her and walks with her.

(CONTINUED)

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 mobile phone.

1/29 **INT. MILLER HOUSE. KITCHEN - DAY 1 (15.17H)** 1/29

JULIET staring at the phone, trying to think. She makes a decision and dials.

1/30 **EXT. BACK OF CROWN COURT - DAY 1 (15.18H)** 1/30

JOE starts the stopwatch on his running watch and runs off. JOHN watches him go. JOE's mobile rings. JOHN answers it.

JOHN

Hello, Mrs M. No, you just missed  
him. Yeah. Bye.

He ends the call and pops the phone into Joe's briefcase.

1/31 **INT. MILLER HOUSE. STAIRS - DAY 1 (15.19H)** 1/31

JULIET rushes upstairs. A scream from the loft. Then a laugh. Two female voices. JULIET pauses for a moment. Then goes on.

1/32 **INT. MILLER HOUSE. UTILITY ROOM - DAY 1 (15.20H)** 1/32

JULIET takes her clothes off and stuffs them into the washing machine. She takes a dressing gown out of the dirty laundry basket and puts it on. The cord is missing. She tries to use a dispenser to put washing powder into the machine but she is too anxious and panicked and she has to tip powder straight from the packet into the drum. Her open dressing gown flaps around her and she can't keep it from flapping and getting in the way and some of the powder spills on the floor. She gets down on her hands and knees to pick up the powder. She picks up every last bit and puts it into the washing machine drum. She turns the washing machine on. She sits down on the floor and brings her knees up to her chin. She watches the washing machine drum spin. She makes small rocking motions back and forward as though somehow this might make the washing cycle speed up. Another scream from the loft.

1/33 **EXT. EMBANKMENT - DAY 1 (15.33H)** 1/33

JOE running. He looks at his watch and ups the speed. This is an interval training session - thirty seconds hard, thirty seconds recovery, repeated.

1/34 **INT. MILLER HOUSE. UTILITY ROOM - DAY 1 (15.40H)** 1/34

JULIET rocking faster now as she watches the drum spin.

1/35 **EXT. EMBANKMENT - DAY 1 (15.41H)** 1/35

JOE running. Another RUNNER goes past him. This is a fortysomething television scriptwriter. JOE doesn't like being overtaken by scriptwriter types and he ups his speed even more and passes the RUNNER.

1/36 **NO SCENE 36**

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1/37 **EXT. CANAL TOWPATH - DAY 1 (15.47H)**

1/37

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.

(CONTINUED)

1/37

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1/37

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.

1/38

**EXT. MIDDLE TEMPLE LANE - DAY 1 (15.57H)**

1/38

JOE sprinting up Middle Temple Lane past Barristers and TEMPLE PORTERS in bowler hats. He reaches the entrance to chambers. He stops his running watch. Up close with his breathing. He leans against the wall to recover.

1/39

**INT. MILLER HOUSE. UTILITY ROOM - DAY 1 (16.03H)**

1/39

JULIET transferring her clothes into the drier. Then she picks up a phone and dials.

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**NO SCENE 40**

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1/41

**INT. CHAMBERS. CLERKS ROOM - DAY 1 (16.04H)**

1/41

Incredibly busy, lots of coming and going. Joe's briefcase is next to JOHN at his desk. JOHN on the phone. He hears the mobile ringing in Joe's bag. He ignores it.

1/42

**INT. MILLER HOUSE. UTILITY ROOM - DAY 1 (16.05H)**

1/42

JULIET on the phone. No answer. She ends the call. She rubs her eyebrow.

1/43

**INT. CHAMBERS. CLERKS ROOM - DAY 1 (16.06H)**

1/43

JOE comes in and goes to the pigeon holes. JOHN, still on the phone, puts his hand over the mouthpiece.

JOHN

Spoke to your wife, sir.

JOE going through his pigeon hole. SAUL, the senior clerk hears what John says and they exchange a look, which tells us that John is entering tricky territory here. JOE doesn't look up from going through his pigeon hole.

JOE

Did she leave a message?

JOHN

No.

JOE glances over at SAUL, who looks away and gets on with his phone call.

(CONTINUED)

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.

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.

1/44

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1/44

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.

1/45

**INT. MILLER HOUSE. BATHROOM - DAY 1 (16.24H)**

1/45

JULIET puts the phone on the toilet seat and gets into the shower. She repeatedly leans back out of the water stream so as to hear if the phone is ringing. She soaps up a flannel and washes. All done in a frantic rush.

1/46

**INT. CHAMBERS. ROOM - DAY 1 (16.26H)**

1/46

JOE removes the Agar twenty from the zip pocket of his running shorts and puts it in his trouser pocket. He takes a green notebook out of his bag, looks at his running watch and records the story of his run in the green notebook. One more entry on a page full of running records.

9.3.09. Court/Canal. 6 miles 6x30 reps 39.22.

SAUL comes in. JOE packing up during the rest of the scene.

SAUL

The rape. He broke in to her ground floor flat, tied her up, did his thing, had a fucking cigarette... and left. She picked him out on an ID parade; prints all over the flat, his DNA all over her.

JOE

The Bailey?

SAUL

Nottingham.

JOE doesn't like this.

JOE

I don't want to be away from home.

SAUL

I've said yes.

(CONTINUED)

1/46

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1/46

JOE  
You didn't tell me it was out of London.

SAUL  
It's a commute. Less than two hours from St Pancras.

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\*  
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SAUL (CONT'D)  
He's got form, Joe. Same thing ten years ago. He'd been out a week.

JOE is swayed by this. He nods. SAUL smiles. JOE dialling his home number.

1/47

INT. MILLER HOUSE. BATHROOM - DAY 1 (16.28H)

1/47

The phone ringing. JULIET hears it and gets out the shower quickly. She is dripping wet. She picks up the phone but then thinks again and turns off the shower before answering so that Joe won't hear the shower.

JULIET  
Hello. No. I was just upstairs.

It sounds like she's lying.

1/48

INT. CHAMBERS. JOE'S ROOM - DAY 1 (16.29H)

1/48

JOE on the phone. SAUL makes a drinking gesture to indicate that he wants to go for a drink with Joe and goes.

JOE  
(On phone)  
No. I'm in chambers.  
Yeah. Okay. I love you.

He looks at his watch.

JOE (CONT'D)  
About half five, probably.

JOE finishes the call. He looks at his watch again, thinking.

1/49

INT. MILLER HOUSE. BATHROOM - DAY 1 (16.31H)

1/49

JULIET dries the phone with a towel and then wraps the towel around herself. She uses the bath mat to dry the bathtub. She stops. Where is her watch? She looks in the pockets of her dressing gown. She rushes out of the bathroom.

1/50

NO SCENE 50

1/50

1/51

NO SCENE 51

1/51

1/52

**EXT. MIDDLE TEMPLE LANE - DAY 1 (16.33H)**

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.

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.

JULIET rifling through her handbag and then pulling all the contents out, including a box of pills. These are anti-depressants. She can't find her watch. Has she left it at Dominic's house? She calls him using the house phone.

JULIET

I can't find my watch. Did I leave it at your house?

She waits. He's gone to look. She empties the pills out on the surface. She takes two and puts them in the rubbish bin. They sit on top of other rubbish and so are visible. She puts her hand into the bin to push the pills down and out of sight. We can hear DOMINIC on the phone.

DOMINIC

No. Sorry.

JULIET

Oh God.

DOMINIC

Juliet? Are you going to tell him?

JULIET

I don't know.

DOMINIC

What time is he due home?

JULIET

Soon. I've got to go.

1/54 **NO SCENE 54** 1/54  
 1/55 **NO SCENE 55** 1/55  
 1/56 **NO SCENE 56** 1/56  
 1/57 **INT. MILLER HOUSE. HALLWAY - DAY 1 (16.54H)** 1/57

JULIET comes into the hall from the kitchen stuffing things back into her handbag and then hooking it over the banister post at the bottom of the stairs. She stands there breathing hard and trying to think. She goes to the coat cupboard and puts her hand into the pocket of her jacket. She pulls out her watch. Her relief. She runs upstairs. \*

1/58 **INT. MILLER HOUSE. UTILITY ROOM - DAY 1 (16.55H)** 1/58

JULIET pulls open the door of the drier. She feels her clothes. They are not dry. She rushes out of the room.

1/59 **SCENE 59 MOVED TO 60A** 1/59

1/60 **NO SCENE 60** 1/60

1/60a **NO SCENE 60A** 1/60a

1/61 **NO SCENE 61** 1/61

1/62 **EXT. MILLER HOUSE - DAY 1 (16.58H)** 1/62

Taxi pulls up, JOE gets out dialling a number on his mobile and goes to the driver's window.

1/63 **INT. MILLER HOUSE. KITCHEN - DAY 1 (16.59H)** 1/63

JULIET looks at her watch. 4.59. She takes a deep breath. She straightens her hair with her hand.

1/64 **EXT. MILLER HOUSE - DAY 1 (17.00H)** 1/64

JOE paying the driver whilst on the phone. The pips on the radio. It's five o'clock.

JOE

John? Bike me the rape will you?  
Yeah. Bye.

TAXI DRIVER

You're a brief, right?

JOE

I don't have to think about it.

TAXI DRIVER

What?

1/64

CONTINUED:

1/64

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.

DRIVER

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

**INT. MILLER HOUSE. KITCHEN - DAY 1 (17.01H)**

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 closes the site, clears the history on the laptop and closes the lid as JOE approaches. She stands up and puts the laptop down.

JOE

Hello, lovely.

She smiles. He smiles. He gives her the flowers.

1/66

**NO SCENE 66**

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1/67

**INT. MILLER HOUSE. STAIRS - DAY 1 (17.03H)**

1/67

JOE bounding upstairs. A scream from the loft.

1/68

**INT. MILLER HOUSE. LOFT - DAY 1 (17.04H)**

1/68

JOE reaches the top of the enclosed stairway into the loft space and bursts in. His POV of his thirteen year old daughter, ELLA and her best friend KATE. KATE is lying on the floor with her bare legs stretched out in front of her. ELLA rips a waxing strip off one of Kate's legs. KATE screams.

ELLA

Daddy.

1/69

INT. MILLER HOUSE. STAIRS - DAY 1 (17.05H)

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

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1/69

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

1/70

**INT. MILLER HOUSE. KITCHEN - DAY 1 (17.15H)**

1/70

JOE unscrewing the cork from a bottle of wine.

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

**INT. MILLER HOUSE. DOWNSTAIRS LOO - DAY 1 (17.16H)**

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.

1/72

**INT. KITCHEN. MILLER HOUSE - DAY 1 (17.17H)**

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.

1/73

**INT. MILLER HOUSE. DOWNSTAIRS LOO - DAY 1 (17.18H)**

1/73

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

1/74

**INT. MILLER HOUSE. HALLWAY - DAY 1 (17.19H)**

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.

1/75

**INT. KITCHEN. MILLER HOUSE - DAY 1 (17.20H)**

1/75

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

JOE  
Anything interesting?

(CONTINUED)

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)

1/75

CONTINUED: (2)

1/75

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

JULIET

What list?

ELLA and JOE catch each other's eye.

1/76

**NO SCENE 76**

1/76

1/77

**INT. MILLER HOUSE. BATHROOM - DAY 1 (17.59H)**

1/77

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

1/78

**INT./EXT. MILLER HOUSE. UTILITY ROOM/GARDEN - DAY 1 (18.01H)**

1/78

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

**INT. MILLER HOUSE. KITCHEN - DAY 1 (18.02H)**

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.

1/80 CONTINUED: 1/80

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

1/81 **INT./EXT. CAR/SUPERMARKET CAR PARK - DAY 1 (18.10H)** 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 **INT. MILLER HOUSE. KITCHEN - DAY 1 (18.14H)** 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 **INT./EXT. CAR/OUTSIDE MILLER HOUSE - DAY 1 (18.17H)** 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 **INT. MILLER HOUSE. KITCHEN - NIGHT 1 (19.06H)** 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.

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

**INT. MILLER HOUSE. BEDROOM - NIGHT 1 (19.08H)**

1/85

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

1/86

**INT. MILLER HOUSE. KITCHEN - NIGHT 1 (19.09H)**

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

**INT. MILLER HOUSE. KITCHEN - NIGHT 1 (19.10H)**

1/87

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

1/87

CONTINUED:

1/87

JULIET  
It's really cold.

JOE  
Good.

He holds her hand there.

JOE (CONT'D)  
Poor old you.

1/88

**INT. MILLER HOUSE. UTILITY ROOM - NIGHT 1 (19.13H)**

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.

1/89

**INT. MILLER HOUSE. HALLWAY - NIGHT 1 (19.15H)**

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

**INT./EXT. CAR/OUTSIDE MILLER HOUSE - NIGHT 1 (19.18H)**

1/90

JOE and KATE in the car.

KATE  
Sorry you ended up having me at yours again.

(CONTINUED)

1/90

CONTINUED:

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.

1/91

NO SCENE 91

1/91

1/92

EXT. ROSE HOUSE - NIGHT 1 (19.22H)

1/92

JOE and DOMINIC on the doorstep. KATE goes inside.

DOMINIC  
Joe.

JOE  
Dominic.

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)

1/92

CONTINUED:

1/92

A beat.

DOMINIC

I ran it five years ago. Did I tell you? I did the last five miles alongside Gordon Ramsay.

JOE

Pretty slow, then.

A beat. Then JOE smiles and this tells DOMINIC that the above is a joke and now JOE drops the cross examining tone he has adopted and is suddenly more friendly. DOMINIC is relieved.

JOE (CONT'D)

We should play squash maybe? I'll... I don't think we've got your new number, have we?

DOMINIC

(A lie)

No.

JOE has his mobile phone out ready.

DOMINIC (CONT'D)

0207 946 00 88

JOE punches in the last two digits just marginally before Dominic has spoken them.

JOE

Great. See you soon.

1/93

**INT./EXT. CAR/OUTSIDE MILLER HOUSE - NIGHT 1 (19.23H)**

1/93

JOE pulls up. He looks at the mileage. 0.8. He takes out his green notebook and looks at the note he made after returning from the supermarket. 0.8. Now he knows where Juliet has been. He sits in the car for a moment. The pain of betrayal.

1/94

**INT. MILLER HOUSE. KITCHEN - NIGHT 1 (19.25H)**

1/94

JULIET looks up as JOE comes in. JOE goes straight upstairs.

1/95

**INT. MILLER HOUSE. LOFT BEDROOM - NIGHT 1 (21.26H)**

1/95

Low light. ELLA sitting on the side of her bed putting a CD of Pride and Prejudice into her CD player. Her back to the door. She becomes aware of JOE's presence in the room.

ELLA

Dad?

JOE

Did you get your English done?

(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.

(CONTINUED)

1/95 CONTINUED: (2)

1/95

ELLA

I know, Dad.

JOE

Hours and hours of the same songs.

ELLA

Yeah, yeah. I remember. 'Night,  
Dad.1/96 **INT. MILLER HOUSE. LOFT STAIRS. NIGHT 1 (21.28H)**

1/96

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...1/97 **NO SCENE 97**

1/97

1/98 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (21.55H)**

1/98

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 **INT. MILLER HOUSE. LOFT BEDROOM - NIGHT 1 (21.56H)**

1/99

ELLA listening to Pride and Prejudice. Peaceful.

1/100 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (21.57H)**

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.

(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  
You tell me.

She shakes her head. His hand caresses her neck.

JOE (CONT'D)  
Juliet..

\*

She reaches down for his cock. It's the only thing she can do to protect herself. We watch the expression on his face shift from jealous interrogation to the start of pleasure.

JOE (CONT'D)  
Juliet...

\*

\*

She nods and keeps nodding. She is desperate to keep him aroused so that she can be safe. He closes his eyes.

\*

1/101 **INT. MILLER HOUSE. LOFT BEDROOM. NIGHT 1 (21.58H)** 1/101

ELLA in bed listening to Pride and Prejudice. She closes her eyes.

1/102 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (21.59H)** 1/102

JOE rolls JULIET over onto her front. She doesn't want this.

JULIET  
Joe...

He climbs on top of her. Her face. Sharp pain and discomfort. His face. He's angry. This is not working. His frustration. She is crying silently. He rolls off her.

JULIET (CONT'D)  
Sorry.

JOE  
It's downstairs.

1/103 **INT. MILLER HOUSE. KITCHEN. NIGHT 1 (22.01H)** 1/103

JULIET stands alone in the kitchen in the dark in her nightdress. She takes the pot of vaseline out of Joe's briefcase. She hesitates. She looks at a drawer. She goes to the drawer. She opens it. She takes a kitchen knife out. Then another knife. Then one more knife. She lines them up. She looks at them. She picks up one of the knives. It's difficult to grip because of the burn on her fingers, so she holds it loosely in her fingers. \*

1/104 **INT. MILLER HOUSE. STAIRS. NIGHT 1 (22.03H)** 1/104

JULIET coming up the stairs holding the knife in one hand and the vaseline in the other. She stops outside the bedroom. She listens. She looks up the stairs to the loft. She listens some more.

1/105 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (22.04H)** 1/105

JOE in bed, his back to the door. He appears to have fallen asleep. JULIET by the door. Her hands behind her back. Is he asleep? She's not sure. She is incredibly still. She never takes her eyes off JOE. His breathing is the only sound.

1/106 **INT. MILLER HOUSE. LOFT BEDROOM. NIGHT 1 (22.05H)** 1/106

ELLA in bed. Asleep now. The story tape still playing.

1/107 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (22.06H)** 1/107

JULIET sits in an armchair, eyes fixed on Joe in bed. He's asleep, isn't he? She's cold. She puts the knife and the vaseline down very carefully. The knife makes a small sound on the wooden floor as she puts it down. She freezes. He stirs. He shifts position in the bed a little and then resettles. She takes a cardigan from the back of the chair and starts very, very slowly and carefully to put it on.

JOE

Are you coming to bed?

JULIET freezes. JOE still has his back to her.

JOE (CONT'D)

Come here.

She discards the cardigan. A pause. She looks at the vaseline and the knife.

1/108 **INT. MILLER HOUSE. LOFT BEDROOM. NIGHT 1 (22.07H)** 1/108

ELLA's story tape finishes. The silence wakes her.

1/109 **INT. MILLER HOUSE. LOFT STAIRS. NIGHT 1 (22.08H)** 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 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (22.09H)** 1/110

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.

1/111 **INT. MILLER HOUSE. LANDING. NIGHT 1 (22.10H)** 1/111

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

ELLA

Mum?

JULIET goes downstairs fast.

1/111A **INT. MILLER HOUSE. HALLWAY. NIGHT 1 (22.11H)** 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.

1/112 **NO SCENE 112** 1/112

1/113 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (22.13H)** 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 **EXT. STREET. NIGHT 1 (22.17H)** 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 **EXT. MILLER HOUSE. NIGHT 1 (22.18H)** 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 **INT. MILLER HOUSE. BEDROOM. NIGHT 1 (22.19H)** 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.

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 **EXT. MILLER HOUSE. NIGHT 1 (22.24H)**

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)

1/117

CONTINUED:

1/117

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.

FABER walking alongside the TWO AMBULANCE MEN as they come out with JOE on a stretcher.

FABER (CONT'D)

His breathing's okay.

FIRST AMBULANCE MAN

So far.

FABER

So you won't need to intubate and no mask.

FIRST AMBULANCE MAN

An oxygen mask is...

FABER

Speculums. No mask. Okay?

FIRST AMBULANCE MAN

Well...

FABER

Okay?

1/118

**INT./EXT. POLICE CAR/OUTSIDE MILLER HOUSE - NIGHT 1**  
**(22.25H)**

1/118

ELLA sees her father being stretchered to the ambulance. She wants to go with him. She fights to get out of the car. HAWES has to hold her down. Now she is hysterical. We are up close inside the car with all this - and it's claustrophobic as hell and very disturbing for us and for HAWES.

1/119

**EXT. MILLER HOUSE. NIGHT 1 (22.26H)**

1/119

FABER walking TRUSSLER to the ambulance.

FABER

He's conscious and he won't have a mask on. He'll speak.

Ambulance doors being closed. TRUSSLER climbing in. FABER grabs his arm. He really cares about this stuff.

FABER (CONT'D)

Don't you miss it when he does.

(CONTINUED)

Ambulance doors shut. FABER looks over at ELLA in the police car. The struggle in the car intensifies - she's really fighting to get out - and then subsides as the ambulance pulls away. NORMA FREDERICKS approaching from her parked Fiat Uno. She is black.

NORMA  
Norma Fredericks.

FABER  
She's in the car.

\*  
\*

NORMA  
Where are you taking her?

FABER  
Police station.

NORMA  
She's a thirteen year old girl.

FABER  
Holding a knife, alone in the house  
with the victim, blood all over  
her...

FABER turns away.

FABER (CONT'D)  
Anything on Mum yet?

BRAWN shakes his head.

1/120 **EXT. REGENTS PARK. NIGHT 1 (22.29H)**

1/120

JULIET walking along a path. Animal noises from the zoo.

1/121 **INT. AMBULANCE - NIGHT 1 (22.30H)**

1/121

JOE's POV looking up from the bed. We're up close with his breathing. TRUSSLER in the ambulance.

1/121

CONTINUED:

1/121

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 policemen.

Joe is hooked up now.

FIRST AMBULANCE MAN (CONT'D)  
BP 90 over 50. Pulse 135.

\*

TRUSSLER  
Is that okay?

They ignore him. JOE's face. His fear.

FIRST AMBULANCE MAN  
(On radio)  
We're four minutes out. Sats at 94.

\*

JOE's face. The fear.

\*

1/122

**EXT. MILLER HOUSE - NIGHT 1 (22.33H)**

1/122

FABER with HAWES. FABER impatient.

FABER  
Where the hell are the SOCOs?  
The social worker got here first,  
for God's sake. Get me Sexton.

HAWES  
Just finished a shift, sir.

FABER glares at HAWES.

HAWES (CONT'D)  
I'll get him for you, sir.

FABER  
And his wife while you're at it.

1/123

**INT. SEXTON HOUSE. BEDROOM - NIGHT 1 (22.35H)**

1/123

FLO and SEXTON just after sex. SEXTON has hold of FLO's ankles, raising her legs up above vertical. The land line ringing.

SEXTON  
That's us. Hold it there.

(CONTINUED)

1/123 CONTINUED:

1/123

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 **NO SCENE 124**

1/124

1/125 **NO SCENE 125**

1/125

1/126 **NO SCENE 126**

1/126

1/127 **NO SCENE 127**

1/127

1/128 **NO SCENE 128**

1/128

1/129 **EXT. HOSPITAL. OUTSIDE RESUS - NIGHT 1 (22.41H)**

1/129

The ambulance doors are pulled open. TRAUMA TEAM waiting.

(CONTINUED)

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 **INT. HOSPITAL. RESUS. NIGHT 1 (22.42H)** 1/130

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

1/131 **EXT. REGENTS PARK. NIGHT 1 (22.43H)** 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 **EXT/INT. POLICE STATION - NIGHT 1 (23.05H)** 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 **INT. POLICE STATION. CUSTODY AREA - NIGHT 1 (23.06H)** 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?

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...

ARMITAGE

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

NURSE

We're not breathing well now.

ARMITAGE

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. \*

ARMITAGE (CONT'D)

Intubate now.

JOE

Rose.

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

1/135 **INT. HOSPITAL. NIGHT 1 (23.17H)**

1/135

FABER coming into A and E. He sees TRUSSLER, back against a  
wall, trying to pull himself together.

FABER

Constable?

TRUSSLER

"Rose." He just said: "Rose."

1/136 **NO SCENE 136**

1/136

1/137 **EXT. HOSPITAL. NIGHT 1 (23.19H)**

1/137

JULIET approaches. CCTV cameras outside entrance.

1/138 **INT. HOSPITAL. RECEPTION - NIGHT 1 (23.20H)**

1/138

JULIET walks down the corridor. She hesitates. A trolley is  
pushed out of resus on to the corridor. It's JOE being taken  
to surgery. ARMITAGE accompanies the trolley. JOE is pushed  
away from her down the corridor.

JULIET

Joe.

She starts after the trolley. The trolley goes past FABER and  
TRUSSLER. JULIET looking unhinged in her nightie and coat.  
FABER half recognizes her. Then suddenly FABER knows who she  
is. Now JULIET rushes to get to JOE.

JULIET (CONT'D)

Joe.

(CONTINUED)

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 **NO SCENE 139**

1/139

1/140 **NO SCENE 140**

1/140

1/141 **INT. POLICE STATION. OFFICE/MEETING ROOM - NIGHT 1 (23.22H)**

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 **INT. POLICE STATION. CORRIDOR - NIGHT 1 (23.23H)**

1/142

NORMA angry.

(CONTINUED)

1/142 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 **INT. POLICE STATION. OFFICE/MEETING ROOM - NIGHT 1 (23.40H)** 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 **INT. POLICE STATION. CUSTODY RECEPTION AREA. NIGHT 1** 1/144  
**(23.45H)**

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.

(CONTINUED)

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

Obstruct Police...

FABER

Get him out of here.

CROSS

Just processing him now, boss.

DRUNK

I want to make a complaint.

FABER speaks quietly but with such intensity and authority that everyone hears. He is not looking at LIPPY DRUNK.

FABER

No you don't. You really, really don't.

FABER stares hard at DRUNK.

CROSS

Would you like to make that complaint, young man?

DRUNK shakes his head and is led away to the cells.

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 NO SCENE 145

1/145

1/146 NO SCENE 146

1/146

1/147 INT. POLICE STATION. CELL - NIGHT 1 (23.49H)

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)

1/147 CONTINUED:

1/147

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.

1/148 **NO SCENE 148**

1/148

1/149 **INT. POLICE STATION. CUSTODY AREA - NIGHT 1 (23.52H)**

1/149

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?

(CONTINUED)

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

**INT. POLICE STATION. CUSTODY AREA - NIGHT 1 (23.57H)**

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

**INT. POLICE STATION. CELL - NIGHT 1 (00.06H)**

1/151

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

JACK

You're cold.

(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.

JACK

I don't want her interviewed. She's so traumatized she can barely speak.

SEXTON

Let's leave the medical stuff to the FME, shall we?

JACK

How long have you been doing this job? Twenty years? Have you ever in all your time seen anyone, however badly screwed up, found unfit for interview?

SEXTON

How do you do it, Jack? How do you stay so angry?

JACK

You keep me there. Believe me, it's not hard.

1/153 **INT. POLICE STATION. CELL - NIGHT 1 (00.12H)**

1/153

JULIET looks up as the cell door opens. CLIVE PRIDE, the FME comes in with JACK. He doesn't once look at JULIET.

PRIDE

Excellent. Your solicitor has explained what's happening. So just a few questions. Have you had anything to drink tonight?

JULIET doesn't answer. She glances at JACK. PRIDE looks at the wall waiting to hear if there's going to be an answer. No response. So he presses on.

PRIDE (CONT'D)

Are you currently taking any medication?

JULIET looks at JACK again and then finds the courage to answer.

JULIET

No comment.

PRIDE laughs and then remembers himself.

PRIDE

Sorry. This is not an interview. I'm a doctor, not a police officer.

1/154 **INT. POLICE STATION. CUSTODY AREA - NIGHT 1 (00.15H)** 1/154

PRIDE comes in. SEXTON there. JACK follows him in.

PRIDE  
She's fine.

PRIDE 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 **INT. HOSPITAL. CRITICAL CARE - NIGHT 1 (00.16H)** 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)

ARMITAGE

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

FABER

One question. Angle of entry.

ARMITAGE

The knife went in under the rib cage heading upwards.

FABER

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

ARMITAGE

You're the police officer.

ARMITAGE goes. FABER dials number on his phone.

FABER

Flo? Bill.

JULIET and JACK waiting. JULIET rubbing her eyebrow. SECOND FEMALE OFFICER across the table. They sit in silence. FLO comes in as she finishes her phone call with Faber.

FLO

It's a rare and wonderful thing.

JACK

What's that?

FLO

Four women in a room in a police station.

FLO smiles at JULIET.

FLO (CONT'D)

I like your jumper.

JACK

Shall we start?

Tape running. We are mid interview.

FLO

What did you mean when you said "I'm sorry, Joe" at the hospital?

JULIET glances at JACK. She needs her support.

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

JACK encourages JULIET with half a nod.

JULIET  
No comment.

FLO  
The same thing you said sorry for  
on the 999 call?

A short silence. JULIET's head down.

FLO (CONT'D)  
Can I just... This is a bit of a  
tangent really... Have you always  
had the same bed? I mean, since you  
were first married?

JULIET looks at her.

FLO (CONT'D)  
What is that? Fifteen years? Ella  
would have been in there with you  
when she was a baby, I suppose?

The mention of Ella is upsetting for Juliet.

FLO (CONT'D)  
I don't know. I was just wondering.  
What would it take? To put a knife  
in the man you've shared the same  
bed with when it has all that...  
what's the phrase I'm looking for?  
Family history, I suppose.

JULIET is close to talking here. FLO has got to her. JACK  
glances at JULIET and steps in.

JACK  
That's not a proper question.

FLO looking at JULIET. JULIET looking back.

FLO  
Juliet?

JULIET just manages to hold it together enough to respond.

JULIET  
No comment.

JACK on her way out.

1/158 CONTINUED:

1/158

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.

JACK goes. Jack's kindness here makes it hard for JULIET.

1/159 **INT. POLICE STATION. CUSTODY AREA. NIGHT 1 (00.52H)** 1/159

JACK leaving the police station. SEXTON watching her go. He runs the two things he says to her together, both of them throw away so the second thing doesn't feel in tone any different from the first.

SEXTON

'Night Jack. Nice tits.

JACK smiles. She knows not to rise to the bait. SEXTON smiles. CROSS is at one end of the reception area, BOND at the other end dealing with a PRISONER. SEXTON has a quiet word with CROSS.

SEXTON (CONT'D)

Let's have another go at getting  
samples from the daughter.

SEXTON moves to other end of reception area as BOND finishes dealing with a PRISONER.

SEXTON (CONT'D)

Might be a good moment to get  
samples from Mum.

1/160 **INT. POLICE STATION. CORRIDOR. NIGHT 1 (00.58H)** 1/160

JULIET being led down a corridor by BRAWN. ELLA coming from the other direction led by SECOND FEMALE OFFICER. JULIET sees ELLA. Then ELLA sees JULIET. ELLA recoils. This is a terrible moment for JULIET. Her daughter is frightened of her.

JULIET

No, no.

ELLA backing away.

JULIET (CONT'D)

Ella. Ella?

From the end of the corridor SEXTON watches Ella backing away from her mother. A small smile.

(CONTINUED)

1/160 CONTINUED:

1/160

SEXTON

Whoops.

1/161 **NO SCENE 161**

1/161

1/161a **INT. POLICE STATION. CELL. DAY 2 (06.50H)**

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 **INT. POLICE STATION. CELL CORRIDOR - DAY 2 (06.51H)**

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 **NO SCENE 163 (MOVED TO 161A)**

1/163

1/164 **INT. POLICE STATION. CUSTODY AREA. DAY 2 (06.53H)**

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)

1/164

CONTINUED:

1/164

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 writing up our notes. Good boy.

1/165 **NO SCENE 165.** 1/165

1/166 **NO SCENE 166.** 1/166

1/167 **NO SCENE 167.** 1/167

1/168 **INT. MILLER HOUSE. KITCHEN - DAY 2 (06.54H)** 1/168

FABER standing very still, taking it all in. An ipod attached to his white paper suit. The knives, the broken serving dish. The items from the rubbish bin laid out on a plastic sheet. The two anti-depressant pills. FABER bends down to look at them. Up close with the ipod music and FABER's breathing.

1/169 **INT. POLICE STATION. INTERVIEW ROOM - DAY 2 (06.59H)** 1/169

JULIET sitting in silence with SECOND FEMALE OFFICER. FLO comes in.

1/170 **INT. MILLER HOUSE. BEDROOM - DAY 2 (07.00H)** 1/170

FABER taking it all in. He looks at the bed and the blood. He alters the position of his feet so that he is side on to the bed. He adjusts his feet a little more and brings his arm up and slices downward towards the bed, miming a stabbing action. Then he changes the position of his upper body so that although he is still standing, the angle of the stabbing action he now makes is closer to the horizontal.

1/171 **INT. POLICE STATION. INTERVIEW ROOM - DAY 2 (07.01H)** 1/171

Tape running. FLO and SECOND FEMALE OFFICER across the table from JULIET who seems very calm and self possessed.

(CONTINUED)

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.

1/173 **INT. POLICE STATION. INTERVIEW ROOM - DAY 2 (07.03H)** 1/173

JULIET almost serene now.

JULIET

He looked like he was asleep. So I  
sat down... for quite a long time.  
Then he woke up. He wanted me to  
come to bed.

1/174 **INT. MILLER HOUSE. BEDROOM - DAY 2 (07.04H)** 1/174

FABER positions the top half of his body so that it is  
horizontal with the bed, the equivalent of being in the bed.  
Then he mimes a stabbing action, only this time the imagined  
knife is driven upwards into the imagined victim.

1/175 **INT. POLICE STATION. INTERVIEW ROOM - DAY 2 (07.05H)** 1/175

JULIET looks at FLO.

FLO

Did you use the knife?  
Juliet?

JULIET nods.

FLO (CONT'D)

I need you to say the words for me.  
We all need to hear you say it.

JULIET

Yes.

1/176 **EXT. MILLER HOUSE - DAY 2 (07.06H)** 1/176

HAWES and BRAWN outside.

BRAWN

Watch.

FABER comes out. He crosses himself.

BRAWN (CONT'D)

See that.

FABER approaching, pulling off his hood and mask.

BRAWN (CONT'D)

Thought you were lapsed, boss?

FABER

Lapsing.

1/177 **INT. POLICE STATION. CORRIDOR - DAY 2 (07.10H)** 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 **INT. POLICE STATION. FABER'S OFFICE. DAY 2 (07.11H)** 1/178

ELLA asleep on the sofa being watched by FLO at the door. FLO tries to wake her gently. She won't wake at first. When she does, she remembers where she is and what has happened and we see all of this in her face.

1/179 **INT. POLICE STATION. CELL - DAY 2 (07.12H)** 1/179

SEXTON outside the cell with the door flap open.

SEXTON

I don't know what you're talking about.

JULIET

You said I could see her.

SEXTON

I've been upstairs in the canteen for the last hour, love. I think you're imagining things. Anyway, your daughter's not here anymore.

JULIET

Where is she? Where have you taken her?

SEXTON

I'm not sure it's a good idea for you to know that.

SEXTON goes. JULIET banging on the cell door.

1/180 **EXT. FOSTER HOUSE - DAY 2 (07.42H)** 1/180

ELLA and NORMA walking towards the house.

NORMA

They're going to look after you for twenty four hours while we sort things out.

ELLA

But you're staying with me...

NORMA's face. She's not staying with her, of course. ELLA's face. A desperate and failing effort to be brave.

1/181 **INT. HOSPITAL. CRITICAL CARE - DAY 2 (07.43H)** 1/181

Close up on JOE. Lots of infusions and drains and a catheter in the bladder. An endotracheal tube in his mouth connected to ventilator. This is a sick man. But his eyes flicker open.

1/182 **INT. POLICE STATION. CELL - DAY 2 (07.44H)** 1/182

JULIET in her cell. She wanders around. She sits. She lies down. She stands up.

1/183 **INT. POLICE STATION. CUSTODY AREA - DAY 2 (07.45H)** 1/183

SEXTON and FLO at the desk with CROSS. FABER comes in.

SEXTON

Nailed her, sir. The ice queen coughed.

FABER

Did she talk about why?

SEXTON

What?

FABER

Did anybody ask her why she did it?

1/184 **INT. POLICE STATION. CELL - DAY 2 (07.46H)** 1/184

JULIET pushes her body tight into the corner. She rubs her eyebrow. Close up on her face.