

Scene 1. Communal House .

David , Pete , Tricia , Helen , Detective and Constable .

Shot 1.

The blue patterned glasspanel of a door fills the screen . There is the soundtrack of a television somewhere in the background . After a moment the door opens . The camera tracks back and pans to the right until it is looking into the front room . A tele is on and a pair of legs are visible sticking out from a sofa . A figure comes into the foreground and stands leaning off the threshold to the TV room .

David. Another Movie ?

A head peers round the end of the sofa and smiles .

Peter. Hello David . Have a good weekend ?

David. I'm not sure yet . Constructive maybe . (He watches)  
Good to see you anyway . Anyone else in ?

Pete. Yeah . Trish and Helen are upstairs . The police have been again...

David. Oh . Trish isback ?

*Peter Trish isback again*

He turns from the threshold and the camera tracks and pans with him as he goes up the stairs.

Shot 2.

Looking down landing of the same house . There is a loo with the door open at the end . David appears up the stairs to the right . There is the faint sound of music from upstairs . David knocks on one door and pushes it open .

David. Trish...

A figure appears from down some stairs to the right .

Helen. Hello David . She's upstairs . (Have a good weekend?)

David. Well ....difficult...are you two chatting ?  
*the not saying I should think so...*

Helen. Not really . We were just making use of your stereo

The police came this morning . They want to call back and talk to you this afternoon .

David.(Nods) Trish have a good week in London ?

Helen. I should go and ask her !

Helen goes into the loo and shuts the door . David goes off upstairs to right.

Shot 3. Landing on top floor of house looking into a bedroom with Tricia visible sitting in far corner . David again comes into foreground and stands on the threshold . There is music . Tricia is half reading . *(she doesn't look up)*

Tricia. Hello David . I hear you've been at your parents  
Good weekend was it ? Get your affairs sorted out ?

*(B.T.L...)*  
David. Tricia can we ....

A doorbell goes.

Tricia. That'll be the police for you .

David. Shit! ..How was London?

Tricia. Boring and crowded . Go on you'd better go . Be careful with them ~~Helen~~ says they're trying to .....

A shout of 'David' from downstairs.

Shot 4.

Classic looking down central well of staircase . Pete coming up from bottom , David going down from top .

Shot 5.(a)

Looking along landing again . Pete arrives up , and David down . *Mela*

*comes out of loo.*

Pete. Its the cops for you . You can use front room . Film

was getting boring anyway .

David. Right .

*Helen Kate*  
Helen. Good luck .

Pete exits into loo . David and Helen off up and downstairs .

Policeman (off) Mr David Barratt ? Oh yes . I did catch a glimpse of you at your parents place yesterday .

David . Yes.

*shot (56) same as above from end of 'just in time' room'*  
Shot\_6\_

In hallway again . Camera at waist 'hand-shaking' level (No heads visible).

Det. Yes it's a shame there wasn't time totalk to you yesterday , it would have saved us having to...

David. That's alright .

Det. Yes....

They move into front room .

....well we did try here a couple of times last week - early evening - but you were off selling newspapers .

David. Yes .

Det. Community news or something ?

David. Not exactly . Now how can I help?

Policemen take off their coats and amke themselves at home . Constable looks at posters , camera cranes up and tracks forward slightly and by the end of 'settling in' we see David in foreground with his back to the camera with the detective sitting facing him to his left and the constable standing to the right . The det, has a clipboard and file . Pete fills part of foreground =  
*(in shirt, tracksuit top)*

Pete. I'm just off to play football Dave . I'm cooking tonight

David. Right see you later Pete .

*Pete I'll see you later*  
Const. Got you lads working have they ?

David. Who ?

Const. The women...

David. We take it in turns to cook if that's what you mean

Const. Oh...I see...

The detective is holding a picture turned in towards himself . He suddenly turns it towards David . Simultaneously cut to

Shot\_7.

BCU of photograph of murdered woman .

Detective. Now I'd like you to take a look at this . This is the woman who was murdered a week ago . Have you ever seen her around here ?

David. No.

Det. But you know her sister ?

David. In a way <sup>yes</sup>...she works for my brother , ~~whose~~ <sup>Leah's</sup> family

*as you know is* temporarily living with my parents.

Det. Right ... but you've never come across this one ? <sup>John</sup>

David. No .

Detective. C.K.

The photograph is removed , camera pulls focus onto biro writing and then moves up slowly over other objects towards constable's face which is 'casually' looking round the room with his head and eyes only .

Det. Now what I am going to do is ask you a few questions and then the constable here will take a full statement of your movements on the night of the murder . Your full name please ?

David. David. Henry. Barratt.

Det. Age?

David. 32

Det. Occupation ?

David. Social worker .

Det. Still going on strike then ?

David. If we have to .

Detective. And how long have you been living here ?

(k-1) David. In this house a year , in the area three years .

Det. Married ?

David. No.

Det. But a regular girlfriend?

David. I don't think that ~~is~~ *is practical*

Det. Right ,

The camera has reached some books that it is looking at 'with' the constable who now turns .

\* / Const. You interested in all this eastern mysticism ?

David. I used to be into Zen.

Const. I see

Det. (sharply) You weren't a member of any sect were you ?

David. No

Shot 8. (a)

~~MC~~ *MC David 86 CS Det.*

Camera cuts to a MCS of David . Tricia is visible in the background trying to find something in a bag slung round the end of the bannisters .

Det. Now....you don't have anything to do with these old bags round here do you ?

--> David. Old Bags ?

Det. The prostitutes..

David. Why old bags ?

Det. Police code ! (Both p'men laugh) . Now you're quite sure you've never had anything to do with these women ?

David. I said NO. *Positive*

Tricia moves off upstairs. She has been half listening .

Det. Right...I got the message Mr Barratt.

[ Shot 9. (see overleaf)

b

Shot 9.

Camera cuts back to wide shot through doorway . Constable now has a noher book out of the bookcase . Det. is obscured to left of doorframe though his hands writing something in his file are visible . (Camera is further back than in opening shot).

Const. You seem to have quite a few books about S.E.X.  
Mr Barratt.

David. Nothing for the porn squad I'm afraid . They're about male attitudes to women , exploitation and abuse of

Const. Sounds interesting ! (u h<sup>h</sup> h<sup>h</sup>) *knave & ex-ambly*

Det. writes . Silence . Constable still 'nosing'

q

46

David. And would you please not keep removing books they're very carefully ordered .

Det leans forward so that his face comes into shot and smiles .

Det. Just a couple more questions Mr Barratt and then I think the constable can get on with taking your statement

Shot 10. (a) Det 10 b (constable) 10 c David.  
CS of the Detective , 'steepled' fingers on his mouth . He looks up almost straight at camera .

Det. You're a member of a leftwing organisation are you not ?

David. I don't see that that is relevant ....

Det. No ? ..well .. let's put it this way , ont the night of the murder you were talking to a couple of coloured men in the Oaktree ?

David. Yes ? Is that against the law ?

Det. No , no . I was just wondering if you could remember their names ?

David.Sorry .

Det. This is a murder inquiry.

David. Precisely .

*stay - Det to the point*  
The camera once more tracks off to the right and lands on a hammer on top of the tele (there is also a calendar saying 7th of <sup>Nov</sup> ~~Oct.~~) . After a moment the constables hand picks up the hammer . We tilt up with the hammer to his face .

Const. Someone doing some home decorating ?

David. No it's for squashing flies .

Const.No , no...I just meant it's a bit large for...

David. Big flies .

*Det. Very funny no sweat*

Constable dismayed for a minute and then gets the joke and laughs .

*106*

Shot 11. *(reel of shot 6)*

Wide shot looking into room as at start (all three visible) .

*Det. No sweat*

Det. I think we can leave that now constable .

Hammer back on television which comes on . David gets up and bangs it .

Scene 2 . Exteriors . City , pub , sitting on wall .

- Jennifer , 2nd prostitute , two men to fight , hangers around ,  
man to come up and talk to her , car and client .

Shot\_12. Various cityscapes at twilight starting with a panorama and  
moving down to individual streets and buildings , boarded up windows  
overgrown front gardens etc

Shot\_13. Various faces and groups of people of the area . Figures in  
doorways , cars 'cruising' .

Shot 14.

A woman (Jennifer) emerges at the entrance to a pub . She is with a  
man with whom she is talking . She points over to her left , he nods  
and goes off . She starts to walk towards the camera . The camera  
tracks back with her , she keeps looking over her shoulder . Occasion-  
ally she nods at someone , a man comes up to her and walks with her  
but she indicates to him to piss off . After a while she 'passes'  
the camera and the camera pans with her . She sits down on a low wall .

Shot 15.

MCS of Jennifer . She lights a cigarette and looks up and down the  
street . There is a noise of fighting she looks over her shoulder to  
the left . A hand comes in and taps her left shoulder . She starts.

Jennifer. Oh it's you love . Everything alright ?

Shot\_16. K

MCS of 2nd woman looking down smiling

Woman. Aye . Just keeping out the way of that lot .

Shot 17.

MLS of two men fighting , or at least arguing heatedly .

*\* illegal out of pub after Jennifer.*



Shot\_18. NKS of two women on wall . Jennifer offers a cigarette

Voice over. On the night of the first of October a woman was murdered sometime between 11.45 p.m. and 1.30 a.m. It has been established that she visited the area where her body was found, occasionally, to work as a prostitute . The area in question is inhabited predominantly by Indian and West Indian Immigrants and is a well known centre of prostitution . Many of the prostitutes clients come from outside town .

Shot\_19. Track with car as it pulls out of pub car park and stops in front of two women . The 2nd woman gets up , but Jennifer pulls her back and herself gets up goes over and talks in through the window.

Voice over . Her body was found in the garden of an unoccupied house . There were signs of sexual assault and of ~~murder~~<sup>death</sup> by strangulation . Otherwise the body was unmarked .

Silhouette of man moves into foreground at the end of this shot .

Scene 3. Stableyard at Country House . Exterior.

James Barratt , David Barratt , Sarah Barratt , Theresa Bennett , Sam and Sally Barratt (children) , two horses .

Shot 20.

In the stableyard of a large house . The camera is positioned on tracks running down the centre of the yard on a crane arm . At the start of the shot the camera is static and we see an archway leading into the yard . A man in hunting gear and a riding crop appears and is silhouetted as he stoops to adjust one of his boots.

Voice over. James Stephen Barratt , age 36 , major in a tank regiment , married , two children . He returned three months ago from active service in Northern Ireland . He is now stationed in the North of England near where his parents live . He and his family are temporarily staying with his parents whilst their official accommodation is redecorated .

He finishes adjusting his boot and comes through out of the shadow . The camera does not immediately follow him , but at the sound of a horse neighing begins to track back and pan left until it picks up Major Barratt leading a horse out of a stable . It stops for a minute . At the sound of a car starting and a heavy revving noise , it carries on tracking and panning until it reaches a garage where a car is jacked up and a man is standing revving it . After a while he moves back to lying underneath it .

Voice over. David Henry Barratt , age 32 , social worker , university graduate , unmarried . Lives communally with three others and has an intimate relationship with one of the women in the house . Place of residence close to where murdered woman was found . (PAUSE) Member of well known left wing group . Studied in West Germany for <sup>a</sup> year and according to West German authorities attended funerals of Andreas Baader and Ulrike Meinhof.

Camera carries on panning to left and picks up a woman also in riding gear walking in from another entrance to yard . She stops and looks down at where David must be lying .

Woman. Can't you make a little less noise David ?  
She carries on and camera tracks back and round with her until she reaches a stable where she gets her horse out .

James. (off) Come on woman . Let's get a move on or we'll miss the meet .

Woman leads her horse calmly to a mounting block and climbs on

Voice over. Sarah Jane Barratt , nee Tomkinson , wife of James , age 32 , housewife , keen on hunting and socialising .

Sarah is putting her hair net right under her cap .

Sarah. Have you got the money for the cap James.

James. Of course I have . Now if you've quite finished doing your toiletries , perhaps we can move off .

James leads out under the arch followed by Sarah . Simultaneously two children come running into view screaming and shouting.

James. Don't frighten the horses you clots .

Closely behind the children comes a young woman with a dog on a lead . The children disappear behind camera . The woman bends to tuck a trouser leg into her gumboot . She is quite large on the 'screen' and the two horses are visible riding off behind her .

Voice over. Theresa Bennett , aged 22 , single , employed as nursemaid for Major Barratt's children . Lived with

her mother in nearby market town until taking up her  
q present post 3 months ago . Hoping to be a nurse . Sister  
of the murdered woman .

Mrs Barratt. (from distance) Remember to take the children  
for a walk Theresa after they've been to the meet and give  
sam a walloping if he pees in his pants again .

Theresa finishes doing her trouser leg (with difficulty because of the  
dog) . The camera tracks back down with the dog towards the garage.

*Sally* ~~Sam~~ x Child's voice (off) What are you doing Uncle David ?

David (off) Just call me David Sally . I'm mending my  
distributor .

Sally. Daddy says we should call you Uncle .

David. Does he . Do you know what a distributor is Sally .

*Sam* 2nd child Girls don't know about cars .

Camera has stopped with Theresa and moves up over leash pulling  
tightly on her hand to her face .

Theresa. Tell us what a distributor is then Sam ?

The camera pulls out to reveal David Theresa and the children .

Sam. Don't know .

David is looking at Theresa a bit nervously , as if he hadn't noticed  
she was there . He is still lying half under the car .

David. Hello Terry....well it distributes the electrical  
current to make the spark plugs<sup>spark</sup> , igniting the petrol ,  
~~which makes the pistons go up and down~~ which makes the pistons  
go up and down which makes the wheels go round .

Frozen pause . The children tease each other . David gets up .

Theresa Hello.

David. I'm sorry about your sister...I didn't know she was  
it happened just near our house ....is your mother alright

Theresa. As well as can be expected . I've had last five  
days off to be with her , but they couldn't miss their  
hunting so I'm back today .

David. I am sorry ..it ~~was a very~~ must have been awful..

Theresa. Well it's nice of you to come .

David. ~~Yam~~ (laughs) I nearly packed up  
on the way here , thought I'd try and fix it before I came  
up to the house .

Theresa. (peering into bonnet) Looks like your ~~zpxr~~ plugs  
could do with a clean and all .

David. You've had your hair cut .

Theresa. Shows how long it is since you last saw me .

David. I know. I'm sorry.....

He moves across to kiss her . She hardly responds but lets herself be  
kissed .

..... I've been so tied up with meetings and ...well you  
know how much I hate visiting my parents ...we'll have  
a good chat this after..

Theresa. I'm not that worried . It would have been nice to  
*have* heard from you that's all .

Camera moves round to children watching with the dog .

Sally. Come on Nanny I mean Terry or we'll miss the hounds.

Sam. Yes come on or we'll tell Mummy you've been kissing with

Uncle David .

David. Better let them go and look at the upper classes on  
their horses.

The camera moves off with them round to the archway . They run off  
through it . Theresa comes into shot and goes out also . Sound of  
hounds baying .

David. (off) See you later Terry .

Scene 4 . Exterior . Street with wall asin Sc 2 .

Jennifer , 2nd prostitute , two policemen , client , black kids .

Shot\_21 (as 19)

Dogs barking . Jennifer still talking to man in car . Silhouette still blocking part of frame in foreground . Silhouette moves off

Voice over. The dead woman's name is Jennifer Collins .  
She was married and lived in a council flat in a small town about fifteen miles away .

Shot\_22

POV looking out of a car approaching Jennifer , car going quite slowly.

Voice over . None of her relatives or friends knew that she engaged in prostitution . She apparently started when visiting a friend of hers in the area who was already involved . The friend introduced her to one of the pimps and she agreed to come in once a week .

Jennifer looks round at the camera suddenly and moves round to the passenger door of car she is talking into .

Shot\_23. From behind parked car . Police car pulls up in front of it . Jennifer gets into car she is by . Policeman gets out and comes up to car .

Voice over. She told her husband she was doing an evening typing course and that she stayed with a friend overnight.  
*Her mother received the same story.*

Shot\_24. MCS looking in through passenger window of car . Jennifer is looking down in foreground . Client has back of head to camera with policeman looking in .

Policeman. Good evening sir .

Man. (flatly) Good evening officer what can I do for you ?

Policeman. Is this lady with you sir ?

Man. Yes .

Policeman. This is just a routine check sir . Have you your licence on you ?

Man. (annoyed) Somewhere .....here.

Policeman looks at it .

Policeman. From Manchester ?

Man. Yes I'm visiting a subsidiary here , now if you...

Policeman hands licence back.

Policeman. Right sir sorry to bother you ....

Man. Thankyou...

He starts car up. Policeman looks through at Jennifer and smiles . As window is being wound up he says

Policeman, Have a pleasant evening sir.

Jennifer smirks and lights up a cigarette . The man does not smile but turns to her . Unlike her face hisface hisface is only half lit by the streetlamp .

Man. Which way ?

Jennifer merely points out of the windscreen as she has just inhaled the first puff of her cigarette . She turns ~~to~~ the camera and blows it out . The car moves out of shot .

Shot\_25. M15 looking down street as it departs towards camera; it passes camera which pans with it part way but stays settled on some black kids round a lamppost. The police car reverses into shot . The 'other' policemen gets out followed by the one we have just seen . They approach youths and ~~at~~ take up interrogatory

stances .

Shot 26 MCS of policeman in left foreground , kids visible with torch playing on them . Pliceman is one from David's interrogation .

Policemen.What you lot doing hanging about ?

Youth.Nothing.

Policeman.Nothing ? Well perhaps we could find something for you to do (down at the station....) . . . .

*Exp. 1*

*shot 26 (6) cs of policeman*

*shot 26. cs of kid*



Scene 5 . Front room and bathroom of communal house .

Tricia , Helen , David , Pete .

Shot 27.

MCS of TV showing some Open University programme on 'social structures'  
A calendar with the date 1st <sup>Nov</sup> ~~Dec~~ is visible on top of the TV . There  
is the sound of a front door opening and closing .

Tricia. (off) Anyone at home. (11.15)

Dave. I'm in here .

Tricia. (voice now closer) Hi . Anyone else in ?

David. Helen's working in the kitchen and Pete's in but  
I don't know where .

Camera starts to track and pan over to where Trish has sat on the edge  
of the ~~area~~ <sup>chair in foreground (velvet chair)</sup> . She is in BCU when it reaches her and is staring at the  
TV.

straight  
track back  
tele.

Voice Over. Patricia Snow , aged 28 , single , works in  
the local authority planning dept , active in union affairs  
Lives communally with three others , has intimate relation  
ship with one of these David Barratt.

Tricia (Still staring at TV) What is he trying to prove ?

David. I'm not sure really , I've only just switched it  
on . Putting my feet up after slaving over a hot stove .

Tricia. Well this should really help you to relax . When's  
tea ?

David. Nearly done . I'm going to finish it off in a moment

(cut)  
Trish. Give us a kiss . Back from the office etc...

David *Hang on*

David appears in right hand side of frame and pecks Trish . They part  
and the camera pulls out to a two shot . She smiles . He bites a  
fingernail and reverts to looking at the tele .



Trish. You alright ? You look a bit tense .

David. (switching on a smile) Sure . I've a lot on that's all . Have a good day ?

Trish. Quite interesting <sup>actually</sup> .....but I'll tell you <sup>responsibility</sup> ~~all, all about it at tea .~~ <sup>I'll see I go for</sup> <sup>later</sup>

Shot\_28

Shot into room from hallway . David not visible . Trish jumps up .

Trish. I'm going to go and have a wash .

David. Tea won't belong .

Trish. Right .

Trish comes out and goes off behind camera .

(cut to Tele  
for bit)

Shot\_29

Looking along landing . Trish comes into shot from right and goes into the loo . Pete appears from left hand side behind camera with a towel round him and goes into bathroom . There is silence for a moment . Then Helen appears from the right and goes across into another room . She reappears checking through a file and pauses on the landing .

Voice over . Helen Dawson , age 31 , recently separated, teacher at a local comprehensive , member of a woman's organisation calling itself the Socialist Women's Action Group or SWAG for short .

q Tricia appears out of the loo. She gives Helen a kiss .

Tricia. Still working ?

Helen. <sup>with just case</sup> Marking for tomorrow .

Tricia. What are you doing <sup>later</sup> tonight ?

Helen. Well I ought to ...

Tricia. Fancy a drink ?

Helen. Oh why not ...if I finish this lot before tea .

Helen goes off downstairs . Trish goes into the bathroom , <sup>turns on light</sup>

Shot 30

MIS in bathroom . Ticia in foreground getting a towel out of the airing cupboard .

<sup>Tricia</sup> Tricia. Good weekend at your parents ?

Pete. (in bath) Not bad . Except me dad <sup>kept</sup> ~~kept~~ going on at me about 'getting myself a wife and settling down' .

Tricia. Reckons they're a good thing does he ?

Pete. What wives ? Oh yes, he doesn't <sup>leave to</sup> lift a finger .

Trish moves over to the wash basin and starts washing her hands (filling the basin etc) .

Pete. How's the world of planning ?

Trish. <sup>Frustrating</sup> ~~Being~~ asusual .

Pete. Dave said you're thinking of standing for shop steward ?

Trish. Yes . I had a chat with Helen and Dave about it at the weekend .

Pete. It'll mean alot of extra work <sup>you know</sup>

Trish. You don't have to tell me that Pete .

Bete startswashing his hair . Trish goes over to the mirror and starts squeezing blackheads .

Shot 31. (a)

CS of Helen Trish

Tricia. Have you spoken to David much atall recently ?

Pete. Passed the time of day and fitted in the occasional

game of snooker down at the trades club - otherwise not ,  
he's always at meetings or I'm working late ...why do  
you ask ?

Camera begins to travel along toothbrushes , razors , shampoos etc.

Tricia. He's been acting a bit strangely <sup>late!</sup> recently ..

Pete. What do you mean ?

~~He~~Tricia. Well he jokes around and makes his speeches as  
usual , but ....well he just seems <sup>(really)</sup> tense about  
something .

Pete. I hadn't noticed <sup>any of his</sup> ..... <sup>always like that!</sup>

The camera en route to CU of Pete's face in bath reaches the wash  
basin at this point . Trish pulls the plug out .

.....maybe I should try and have a drink with him - if he  
can fit me in !

The camera continues round to Pete until he is BCU washing his hair .

X Voice over (description of Peter Gibson)

Pete. Pass us that mug would you Trish ?

Hand comes in with mug .

316 Tricia. Do you still like it in the house ? I mean with  
us lot ...

Pete. Well I wouldn't stay here if I....

Tricia I know I just meant .....well it must be odd coming  
into a household which has been going for nearly two  
years - especially when you've not lived communally  
before ....

Pete. You don't have to be trained do you ?

Trish. No.. I meant ...

Pete. Look Trish I'm not some strange animal from outer

space . I maybe "of the class" as people round here seem to say , but I'm also... anyway living communally is a damn sight better than having just one poor person to shout at...

Shout of 'fooooood' from downstairs .

....or be shouted at by .

Shot 32 (as 30)

Ericia hangs up a towel , opens the door and shouts 'Coming'.

Pete. Shit I've only just got in the bath .

Trih. See you down there .

Pete. Tell David not to blow his top cause I'm late.

Tricia. ~~Don't let the top blow~~

Tricia leaves . Pete pours mug of water over his head .

Scene 6. Car interior at night .

Client , Jennifer ; police , three black kids .

Shot 33.

CS of Jennifer Collins in car . She is still smoking and is looking despondently out of the window . Her head turns and looks at the client who obviously looks at her . She does a 'false' smile' and turns away again .

Shot 34(a)

CS of the man's gloved hand tapping on the steering wheel. It moves out of shot <sup>34(b)</sup> to change gear .

Shot 35

CS of bottom half of man's face . The mouth smiles tightly

Shot 36.

MCS of right leg of Jennifer . Man's hand pushes her skirt up slightly and squeezes hard . Jennifer's hand removes his quite abruptly .

Shot 37.

BCU of Jennifer almost looking at camera .

Jennifer. (There are) no free extras you know , or do you want me to start charging ?

Shot 38 (as 35)

Man unsmiles .

Jennifer Have I seen you round here before ?

Man's head shakes .

Shot 39 MS from back of car of Jennifer and client . Jennifer looking away from him out of window again .

*Jennifer* He's here as he left.

Voice over. It would be logical to presume that the murderer was or posed as a client of the murdered woman , though this is by no means certain . We do know that on the night of the murder she was seen with more than one client both inside and outside the Oaktree pub .

The car comes to a halt and ~~the police car seen before is visible .~~

~~The black kids are being bundled into the car .~~

*be'cauz'ly back where started*

Client. We've gone round in a circle .

*we've*

Jennifer. They won't bother us now .

~~The police car drives off .~~

Scene 7. Stableyard , sitting room of big house .

James , Sarah , detective and constable , Theresa .

Shot 40.

In the stableyard . The camera is looking out of the archway . Two horses approaching in the distance . As they reach the archway the camera begins to track back with them . James is in front patting his horse .

James. Well done old girl that was quite a chase wasn't it . Still we got the crafty bastard in the end .

Sarah. Colonel Grey's wife came a bit of a cropper jumping into the coppice . Did you see ?

Camera pans and they stop and dismount.

James. Yes . Still I don't suppose she hurt herself (much). Landed straight on her bum , and with one that size I don't suppose you'd feel much .

Sarah. Oh James .

Camera begins to close in and observe the horses bodies which are being rubbed down . It follows the contours of the bodies . Occasionally a hand rubbing or removing a saddle , or a pair of legs are visible .

Sarah. You spent a long time chatting to Mrs Eliot at the meet?

James. Not out of choice I can assure you darling .....

Camera on him undoing girth straps .

.....The stupid woman was going on and on about how her oldest son wanted to join the army but hadn't done as well as expected at school .....



Camera has moved up and along to James face in lefthand of frame and horses in righthand side . He is taking the bridle off .

....(He imitates Mrs Eliot) 'Could you put in a word with the colonel James ?' , 'Perhaps you and your wife would like to come round for drinks on Sunday and meet my son? 'Your horse is looking well James,' whereupon it crapped.

The horse neighs or pulls it head .

.....woah girl, steady .

Camera follows James as he leads his horse past Sarah . It stops on Sarah who is rubbing down .

Sarah. Well can't you help her ?

James. Why the hell should I she's never done much for us

Sarah. But that's how you got in isn't it darling - with a little helping hand ?

Sarah is leaning against her horse looking over it with a taunting look at James .

James. Oh shutup woman and get on with rubbing down that poor nag , she's sweating like a mule .

Sarah looksheavenward and returns to rubbing . The camera pulls out and tracks back down yard to give a full view it also pans round to other exit from yard leading to house . Theresa is standing there she now speaks as if cued .

Theresa. Major Barratt ?

James . What isit Theresa ?

Theresa. The police are here to see you .

James. Offer them a drink and tell them to hang on a minute would you ?

Theresa goes out of shot .

Sarah (off) What's that about darling ?

James. How should I know .....

James appears in shot in the foreground and turns back to Sarah. He speaks almost to himself.

..... unless it's about that sister of Theresa that got herself killed . Finish off the old girl for me would you .

James walks off .

(Possibly a section of the murder sequence here to be decided at editing stage)

Shot 41.

Camera looking through a window , one single window pane and frame are in foreground . James is visible walking towards the house . He goes out of shot . The camera pulls out and round <sup>(P.S. the way)</sup> slowly , picking up details en route . Sound of door opening and shutting .

Theresa (off) Major Barratt ?

James. Yes what is it Theresa ?

Theresa. I'm just going to have a bit of a liedown is that alright ?

James. I don't see why not . Children all resting are they

Theresa. Yes

James. Fine . (Watch out David doesn't corner you on the landing for a political harangue .)

By this time the camera has reached a general view of a well to do sitting room . Two policemen (one plainclothes , one in uniform) are sitting on a sofa and hard backed chair respectively almost as if part of the furniture . As the camera comes to a final halt James

enters from behind the camera and stands in the foreground . The policemen as if brought to life stand up . After a moment he moves across and shakes hands with both of them .

James. How do you do . Major Barratt .

Det. Detective - sergeant Johnson sir .

Policeman. Constable Ellis sir .

James. You're not from the local station are you ?

Det. No sir . Murder squad .

Shot 42

CS of James who looks tense for a moment and then smiles .

James. Ah ha ! Anyway sorry to have kept you waiting didn't you get a drink .

MC

Shot 43

CS of Constable who smiles .

Const, Eh no....

He looks at the detective.

Shot 44

CS of detective . A quick look at the constable and then back to the major.

Det. Not whilst on duty thankyou very much sir .

Shot 45 (as 41)

James sits in foreground with his back to camera . The two policemen sit after him and are visible either side of his head and shoulders. James has a large whisky from which he takes a large swig .

James. Well what can I do to help you two gentlemen ?

Camera begins to track in slowly on the detective .

Det. Well first let me say that I'm sorry we've had to inconvenience you on a Saturday afternoon ...

James. That's alright .

Det. ...but as you may have heard a woman was murdered last monday night in the centre of the city .

James. I could hardly not have heard . Go on .

Det. Well as you undoubtedly also know she was the sister of Theresa Bennett who is employed by you and this is basically a routine investigation of all people who were in the area on the night . Now we have been informed by members of your brothers household that you were...

James. Quite , quite I understand .

Camera almost has Det in a profile close shot now .

Det. Well ..we shall ask you a few questions and then ask you to sign a written statement which the constable here will copy down from you .

James. Right fireaway .

#### Shot\_46

Reverse MCS of James facing camera in foreground . He sips his drink and is firmly in control . Sarah enters in the background with some flowers or autumnal sprigs and disappears .

Det. Your full name please sir .

James. James Stephen Barratt , Major .

Det. Your age please sir ?

James. 36.

Det. And how long have you been in the army ?

James. 16 years

Sarah reappears in background and starts arranging the flowers .

Det. And which regiment ?

James. 15th / 33rd Lancers .

Det. That's a tank regiment in't it ?

James. Well we prefer to use the old title of cavalry .  
The colonel encourages his officers to hunt whenever possible in order to keep the traditional spirit alive...

Det. Quite sir . Now where have you been living or should I say stationed over the last three years . We ask this question purely as a routine of...

James. No need to explain yourself sergeant . I'm here to help . Two out of the last three years were spent on active service in Northern Ireland , there was a nine month spell in Dorset and since the end of June I've been up here 'roughing' it in mother and father's place , while we get our <sup>own</sup> little hovel together .

James smiles takes a drink , leans back to a table and gets a cigarette box which he offers behind camera .

Shot 47

CS of Ellis lookign keen to have one , he turns to the detective ,

Shot 48

CS of Detective.

Det. We don't thankyou sir . Now....how long have you been employing Theresa Bennett ?

Shot 49. (as 46)

James without looking over his shoulder calls out .

James. You there darling .

Sarah. Yes.

James. When did we take on Theresa ?

Sarah only momentarily pauses in her flower arranging .

Sarah. 12 weeks ago tomorrow .

James. 12 weeks ago tomorrow .

Det. And did you ever meet her sister Jennifer Collins .

James. (brisker than before) No , never .

Det. So you presumably had no idea that she was involved in prostitution ?

James. No it came as a great shock to us , I mean we would never have taken on...

Det. Quite sir . Nevertheless would you mind looking at this picture just to doublecheck...

Picture handed from behind camera . James looks at it cursorily , shakes his head and hands it back .

Shot 50.

NCS of picture filling screen between two hands as it is handed back. Camera goes with it over to the detectiveslap , where his biro comes into focus writing . Over the next exchanges the camera moves over various objects until reaching the constable . *(over the table)*

Det. Now on the night of the murder you were according to members of your brothers household in the area where the body was found ?

James. Unfortunately yes.?

Det. I beg your pardon sir ?

James. I said unfortunately . I was calling in at my brot. and was dragged off to some awful pub , where he spent all his time fraternising with some coloured blokes ...

Det. You didn't get their names did you ?

James. No I did not .

Det. But the pub, it was the Oaktree ?

James. Darling , shout up and ask David the name of that

terrible pub he took me to last Monday will you ?

Sarah. David....David....

Det. Your brother's here is he Major Barratt ?

James. Yes plotting the down fall of the bourgeoisie ...

Sarah. Your brother wants to know the name of that  
'terrible' pub you took him to the other week ,...

James. Haven't you given him a grilling yet ...

Sarah. The Oaktree?...thankyou...yes the Oaktree darling .

James. Yes it was indeed the Oaktree . Well you can  
talk to him here if you like ?

Det. Very kind of you to offer sir , but we'd rather do  
it in the home environment .

The camera has now come across the constable's hands having been on  
his face . He is 'fiddling' with / studying a paper knife . The  
camera comes to a halt .

506. James. Yes I understand ...Constable ..

The hands jump.

....do be careful with those things on there they're  
worth a fortune .

He puts it down .

Shot\_51.

CS of constable .

Const. Sorry sir .

Shot\_52.

CS of detective looking somewhat sternly at Constable .

Det. He's new on the squad sir , very keen though . Now  
did you talk to anyone at the pub - apart from your  
brother that is ?

James. I don't think HE talked to me actually . Now let me

see....yes I did . I talked to some chap who used to be in the army . Quite a friendly fellow - he was white - but a little bit embittered ...I didn't get his name . I only stayed ten minutes though , couldn't stand the place.

Shot 52.

Camera looking almost from behind det and constable . James in middle distance , Sarah still arranging in background . Over the next dialogue the camera begins to track very slowly along towards Sarah in the hallway outside . Detective is noting last bit of information .

Det. But Theresa Bennet who we were talking to before you came in said you weren't back till nearly midnight ?

James. Yup. That is correct isn't it darling ?

Sarah.What ?

James.I was back a bit late last Monday ,

Sarah. Yes you woke me up . It was 5 past twelve

Det. So you went somewhere else between the pub and coming home .

James.I wish I had . No I got a puncture about halfway back

Det.Fine I see sir . Now I'm afraid I shall have to ask you whether you have ever had anything to do with the prostitutes in that area .

James (briskly) No sergeant . (He laughs) Not quite my sort of hunting ground if you know what I mean .

Policeman.Absolutely sir I understand .

The camera has 'reached'Sarah , she is smiling .(It goes round her a bit so that we can see back into the hallway). There is the sound of a door opening and footsteps .

Sarah.Theresa ?

Theresa (visible in soft focus behind Mrs Barratt) Yes Mrs Barratt ?

Sarah.You'd better get the children up now . They've got to be over at Captain Johnson's place by 4 for Henry's birthday party...

Pull focus to Theresa. I know.



Scene 8. Street of terraced houses , house with window that can be lit from inside .

Boys and girls going to disco , Jennifer , client , man and woman struggling in silhouette , couple to walk by , man in foreground .

Shot 54.

LS of street of terraced houses . Client's car is parked on left hand side of road in middle distance . A group of kids (goign to club?) walk past the car and a couple of them bang on the roof .

Shot 55.

MCS looking in through the windscreen though only Jennifer's face is visible lit by the street light . She beckons with her head to her client and gets out of the car . He starts to get out but some shouting is heard and he freezes .Pan up tp or cut to

Shot 56 .

MS of lit window with net curtaining . Silhouette of a man and a woman struggling and shouting at each other . Ordinary curtains are suddenly drawn across.

Shot 57.

MIS of car on other side of street with Jennifer standing at door of house . Clent is standing with hisdoor open . A couple appear walking down the street . <sup>car craching along kerb like they're in a puff</sup> He gets back in the car . Jennifer comes back down to the car and goes round to hism window .

Shot 58.

MCS looking in through passenger window . Client at wheel , Jennifer looking in at window .

Jennifer . Come on love I haven't got all night . Have you got cold feet or something ?

Client. No , no ....I'm just checking the car alarm.

Jennifer. I shouldn't bother , if it went off round these parts noone would take much notice .

Shot 52 (as 57)

The man finally gets out of the car . He follows Jennifer up to and into the house . A car drives very slowly by . Is it one of the one's seen in Barratt's stableyard ? The engine switches off when the car is just off screen . Sound of car door opening and shutting and footsteps . A man appears in foreground right (backview only ) and stares at the house .

Scene 9. Kitchen in communal house , hallway .

Tricia , Helen , David , Pete .

Shot 60.

Starts with CS of tap filling bowl of ater . Moves down onto bowl which is emptied .

David. The water's cold agagin

Helen. Pete's having a bath I think .

Camera moves round to the right over cooking utensils , opened cans etc until it reaches stove with big saucepan on and it and David stirring it . Helen is visible working at a table in main part of kitchen in background .

David. Food's ready . Tell the others would you Helen .

Helen does not react for a moment and then gets up and goes to the door .

Helen Pete , Trish , food's up .

She returns to the table and continues writing . David takes paltres and cutlery over to the table .

David (using 'mock' accent) ~~Come on~~ Clear the decks please.

Helen. Hold on two seconds David .

David goes to the door and shouts at the top of his voice .

David.FOOOOOD !

*To hold on get Helen*

Distant sound of 'coming' . Helen starts to clear her papers .

David comes into foreground and does a final stir . Trish appears and comes to look at what's on stove . She dips her finger in.

David. Stop nosing .

Trish. What is it ?

David. Spaghetti bolognese .

Helen. Experimenting again ?! *(it's not a bad)*

Trish. Tastes good .

David. It's the only thing I don't get any complaints about that I can cook quickly .

*Walter  
Pete*

David moves over with two saucepans to the table . Tricia takes a seat with her back to the camera , Helen next to her . David sits down opposite .

David. Where's Pete ? I cook a meal on time for once and he doesn't even bother to come and eat it . FOOOOD!

*Pete*

As he shouts , Pete comes in and stands behind him . (Puts hands over David's eyes ?)

Pete. (doing a mock distant call) Coming !

David. About time too ~~you~~ .

Pete. Sorry I'm late . That bath is just fantastic after a day's driving .

Helen. Get us a glass of water whilst you're up .

Pete. Anyone else ?

Trish. Yes please Pete .

David. There's a bottle of cider on there somewhere ...

*Trish. 3/4/1 Luce in cider*

Pete off behind camera . *4/10. Me to.*

.....don't take all sauce and no spaghetti Trish .

Trish. Bring the pepper would you Pete .

Pete returns with cider , pepper and four glasses . He sits down next to David . They eat .

Shot 61. (10 minutes - 1/200)

Camera looks down kitchen from opposite end. *Handwritten note: David gets used to go for judge.*

Helen. Anyone been to see Superman yet ?

Trish. Why ? Were you ..

David. Diversionsary rubbish . (In mock americanese) 'One super male chauvinist sets himself up to save the world single handed .'

Trish. A bit like you really . ( They laugh ) Were you thinking of going Helen ?

Helen. Well my kids at school keep talking about it ..

Pete. The effects are good I've heard , I would ..

David. As long as you haven't seen that picture of him sticking out of the side of a studio wall on a pole .

Pete. Everyone want cider ?

*David: No I'll have just a drink. He gets it for jidge*

*Craigie looks over shoulder*

Pete pours . *Helen: Back on your health kick.*

Shot 62 (a) (Do for 10. both ends) *opposite (stove)*

Camera cuts to closer in on table from ~~same~~ side . It shows hands eating , food being put onto forks etc . It goes up to faces occasionally .

David. Have a good run today Pete ?

Pete. So-so . I ~~had to go down~~ *had cane back Birmingham* Coventry way . Five blood miles of the M 6 closed and diversion signs that gave up halfway ..still it beats ~~working~~ *beats* parttime in a bookshop .

Helen. (jokingly) It took <sup>Jill's</sup> a lot of stringpulling to get you that job Pete .

Pete. I know it wasn't that bad . *PAUSE*

→ David. You got some reading done there though didn't you Pete ?! (laughs)

Pete. Yeah and I'M still only a tenth of the way through that list you gave me.

Helen getting the Band Beneath reeducation program ~~is~~ you?

(Pete changed the line start prof.)

Phone rings . Four sets of knives and forks go down .

Helen. I'll go .

Shot 63. ( as 61)

Silence . Helen's voice heard answering the phone .

(Tricia to Helen)

Pete. How's your day been Trish ?

Trish. Average .

David. I thought you had some story to tell?

Trish. Oh yes . . .so I did . Well you can guess who it's about ...

Full ~~of~~ Lecture

David. Derek. (What's he been up to today)? Giving you another lecture on why you shouldn't bring politics into the workplace ?

Trish. Not exactly . You want to hear ?

Pete. ~~I'm~~ I'm never bored of hearing stories about Derek.

? Helen here seen Pete to be amazing while you vented the ...

David. You have to do the voice though when he talks ...

"Patricia"....

Trish. I will David .

Shot 64 (as 60)

Helen comes in and passes a note to Tricia who nods.

Tricia. What time on Saturday ?

Helen. Oh I don't know about 11.

Trish. I shan't be back from London until midday .

Helen. Doesn't matter . Either of you two doing childcare next weekend .

L.H. I see it's alright Saturday, full but no Sunday  
Pete. I said I would if I could . No way .

David. I've got to go to my parents .

You seem to be visiting the ...

Tricia. You've been visiting them a lot lately ? You're not getting seduced by their bourgeois comforts are you ?

*(sent a letter)*

*what ne? Never.*

David. (Oh shut up Tricia). Anyway what about your story?  
*(use for?)*

Shot 65.

Closer in from opposite end to shot 62 . Trish and Helen mainly in shot

*(4:40)*  
Tricia. Well you know what's Derek like ( ("Patricia please don't leave your cigarette ends all over my office" ))  
"Patricia please don't use offensive language it doesn't become a lady " .. ~~it~~

Shot 66.

CS of David .

David. The best one was "Patricia please do not come to work in such seductive clothing it distracts me " when she turned up in a ~~pair~~ of my ~~own~~ *Patricia*

Tricia. Alright David... *(I'll tell it)*

Shot 67.

CS of Tricia .

*Derek*  
Tricia .... anyway ~~he~~ is on the surface a model of propriety and decorum - a right little holier-than-thou prig ; Well *Helen* the other day I was looking for some paper clips and decided *Uga* that Derek had been slowly hamstering them away in his desk....

*Helen Pete*  
David. Have you met him *Pete* , you have haven't you *Helen* he really does look like a hamster ..great cheeks ..sorry... *(4:47)*

*Good  
M...  
12"*

Tricia. Well opening the second drawer down in his desk what should I discover but a calendar of nude pin ups care-fully turned to the right month and covered with a file marked confidential . ~~Anyway~~...

She takes a mouthful .

Shot\_68 (as 62)

David and Pete dominantly in shot .

David, Lots of lovely pinups in miners journal.

Helen. Stop provoking David you spent along time arguing against ~~that~~, <sup>at the meeting the other night</sup>

David. Ah but Pete didn't

Pete. Well some ~~of~~ <sup>the</sup> people totally fail to understand <sup>but really goes on</sup> the nature of the cultural situation . Women send in their pictures...

Shot\_69.

CS of David

David. Look it's titilatory tits and bums which ever way you look at it ...

Shot\_70. CS of Pete

Pete. No they're perfectly decent women...

Shot\_71 (as 69)

David, Oh come off it Pete it demeans the women even if they've volunteered themselves you know that ..

Shot\_72 (as 70)

Pete. That's atotally middle-calss intellectual....

Shot\_73 (as 69)

David. (~~Don't pull that one~~) <sup>It's a total denigration</sup> It puts down women as far as <sup>of women chosen by us, and what we</sup> any woman is concerned and what's here....

Shot\_74. (as 65)

CS of Helen

Helen. When you've both finished moralising on our behalf.



Trish might like to finish her story . There's nothing more pathetic than two men arguing the pros and cons of what and what is not degrading for women ...

David. But I was defend... *Pete Give over David*

Trish. Well I found the calendar last monday so I had time to concoct a little plan .....

Shot 75. ( as 67 )

CS of Tricia. (NB. Do some mute CS of Helen to cut in in this bit)

.....I found a head and shoulders picture of Derek in some brochure on planning , blew up a negative of David nude on a beach in Spain, <sup>David Not that one</sup> cut of his head , stuck on Dereks and placed it neatly under ~~September~~ <sup>October</sup>.

David. Great... <sup>My beautiful body all cut up to pieces</sup> I'll even forgive you mutilating my body

beautiful. <sup>Helen Did the child before</sup> <sup>Moreau</sup> Tricia. Today being the 1st of ~~September~~ <sup>October</sup> , Derek ~~gave~~ <sup>went</sup> into his office and closed his door . Through the partition I ~~saw~~ <sup>heard</sup> him sit down in anticipation at the desk . He opened the drawer and ....

David. "Patricia" <sup>love her at my dress</sup>

Telephone rings .

Shot 76. ( as 65 )

Trish and Helen mainly .

Tricia. I'll get it , I'm sure David can finish my story.

Helen lights a cigarette . <sup>David closed</sup> <sup>Pete I'll do it you cooked.</sup>  
shot 76 (6) LS <sup>for door</sup>

Shot 77.

Wide shot from stove end Pete starts collecting plates . Helen is smoking and looking through her papers . David is reading a paper . Pete brings the dishes out past camera , puts a kettle on the stove goes back sits down and also takes a cigarette .

*(Pete to be for left hand)*

Shot 78.

MS of Pete and Dave .

Pete. It'D be nice to go for a drink together sometime soon Dave ? Can you fit me in ?

David. <sup>Yeah, sure</sup> ~~I'll have a look.~~ <sup>like see</sup> (he gets out diary) . How about next Thursday latish .

Pete. O.K.

David. It'll be good to talk to you aboutb your new job.

Pete. Amongst other things .

David. (ribbing) Like miners journals...

Pete. Oh come on Dave all I was saying was ... ~~about~~

Two men turn to look at ~~Mark~~ Trush who has come in . She hesitates then moves to her seat.

Shot 79. <sup>(wide shot)</sup>

MS of Trish and Helen .

Helen. Who was it ?

Tricia. The telephone tree. They've got <sup>up the</sup> ~~trouble~~ at the refuge .

Shot 79(6) → ~~Mark~~ David. Another manic husband on the rampage . Do you want any strongarms to come and lend a hand ?

Tricia. No you carry on your discussion wiyh Pete . You <sup>TRICK</sup> coming Helen ?

Helen. <sup>is</sup> ~~is~~ I'll just take these papers upstairs .

The phone rings again .

Shot 80

Wide shot looking into kitchen from stairs end .

David. Who's turn ?

Tricia. Yours ...

Pete. It's alright I'll go , I want to <sup>in young to</sup> go and watch teke anyway .

He leaves behind camera . Silence .

<sup>puts on his boots</sup> ~~Tricia collects her shoes bag~~

Shot 81

CS of Tricai .

Tricia. (slightly bored tone) By the way ~~a~~<sup>a</sup> woman called Theresa rang you this morning I forgot to write it down on the blackboard .

Shot 82.

CS of David , putting down his newspaper .

David. ~~Is~~ Theresa ? Oh yes .

Shot 83 (as 80)

Wide shot from stairs end . Pete comes back in and fills half of frame in foreground .

Pete. It's for you Dave your brother James .

David. The major , oh christ , what's he want .

*Pete exits, etc.*

David exits behind camera but camera this time begins to track back and pan to the right in mirror movement to start of scene. It tracks and pans until David is visible on the phone - midway in it's movement it follows Helen coming back down the stairs .

David. You're coming in an hour ?...what on earth for ? I mean....I left a pullover ? Well I can get it next....oh alright...yes I'll be here ...no you won't be shot to pieces by the Red Brigade .

Tricia passes in front of camera . She gives David a kiss.

Tricia. It's alright you can cry on my shoulder if he bullies you .

*(win Tricia closing the door)*

David smiles . The camera pans further round to Pete watching tele in the front room .

Scene 10. Bedroom in pimp's house , view onto street with car .

Jennifer , client , man on street.

Shot\_84.

IS looking out of a window at a man in silhouette on the street looking up at the camera . He is not recognisable at the distance . A light comes on and the curtains are drawn in the foreground .

WT.

Jennifer. Put your money over there love .

Shot\_85.

CS of hands taking money out of a wallet . There is the sound of a door slamming somewhere else in the house and the hand freezes on the wallet and then continues to take the money out . (Access card visible in wallet) .

Client I'm a married man you know . My wife's.....

Shot\_86

CS of Jennifer's head . She pulls a sweater off .

Jennifer. Most of you are .

Shot\_87

CS of man's head backview . He is having trouble with his tie knot . He looks down to his right and turns quickly back .

Client. Aren't you taking those off ?

Jennifer. It'll cost you .

Client How much .

Jennifer .A fiver

Client.You must be joking .

Jennifer Well I'm not laughing am I .

Shot 88.

CS of Jennifer staring with a hard look at him

Client. Can't you just..

Jennifer. Look pay up or shutup . You're right mean bastards you businessmen . (Fiver is obviously put on table) Right.

Jennifer bends down out of shot

Shot 89. (as 87)

Tie is off . Camera pans down the mans back to his waist . There is a scream from next door and the man freezes agagin as he pulls his shirt tails out .

Shot 90.

MCS of door handle . There is the sound of footsteps running upstairs

Jennifer's hands come into shot and lock the door .

WT

Jennifer. It's only the neighbours . You don't get the Hilton for this price .

Shot 91.

MCS of man's knees over which his trousers are passing .

Shot 92.

CS of lamp by bed . Jennifer's bare arm turns it on and then the general light level lowers as the headlight goes off .

Shot 93.

MCS Backview of man folding his trousers.

Shot 94.

CS of pillow . Jennifer's face lies back into frame . She closes her eyes and stretches her face muscles and then as if suddenly aware

of being observed she opens her eyes and turns her head on one side.

*stop*  
Jennifer. Oh come on or do you just want to look?  
*gaping*  
haven't got all night.

Shot 95.

*closed Jennifer* CS of the man's feet . He still has his socks on . He trips slightly as he moves out of frame . The camera tilts up to a mirror in a wardrobe . The lamp is visible in the mirror . The man's hand turns it out . There is a rattle at the doorknob . The camera moves over to it . Light is visible through the keyhole .

*get bed*  
Jennifer. Fuck off will you I've got a client .

The camera pans back over to the mirror and then on to a crack in the curtains where a street lamp is visible . A car starts up outside there are bed noises .

Voice over . The murdered woman Jennifer Collins had been married six years . She had one child . Her husband had been unemployed three out of the last four years and according to neighbours often returned home late at night drunk . Once she rang the police from a phone box saying her husband had beat her up , but as usual in these cases the officer on duty could do little more than suggest she went round to her mother's ( Another time a constable heard shouting coming from the house and knocked on the door , but the husband , who opened it , said it was purely a routine domestic dispute and that he was sorry if the neighbours <sup>had</sup> been disturbed . Three months before her death she had moved out for a while and lived with her mother , but space was limited . Apart from the occasional incident however she seems to have lived the normal life of a housewife . )

Scene 11. Bedroom in parents' house

Theresa , David .

Shot\_96.

A wide shot of a single bed with a 'dressing' mirror to the left in which the door into the bedroom is reflected . David is visible at a table to the left which is up against a window . He is writing though more often than not he looks out of the window . A child cries off .

Child. Terry , Terry.

Sound of footsteps and then Theresa's voice .

Theresa. What is it Sam ?

Sam. Where's bear-bear ?

Theresa. He's downstairs in the playroom and I'm not...

Sam. (half-crying) I want my bear-bear.

Theresa. Oh alright but next time remember to bring him with you .

David has been listening to this conversation . He smiles . Footsteps and door opening and slamming . Footsteps return .

Theresa. There you are Sam now go to sleep .

Sam. Who are those men who've come to see Daddy ?

Theresa. Policemen.

Sam. But Daddy hasn't done anything wrong has he ?

Theresa. No of course not . They're probably friends of his or something . Now go to sleep .

Door shuts . David looks round expectantly at the door into his room . After a short pause the door (visible in mirror) opens and Theresa pokes her head round .

Theresa. Can I come in ?

Insert for P.48.

...She was terrified of her husband finding out .

David. Her husband ?

Theresa.....the drunk bastard . I wouldn't be surprised if it was him who.... I don't even think he cares that she's dead ..

David. So she had to keep it a secret ...shit the poor woman ...

Theresa starts crying . David gets up and goes to comfort her.



David. Sure . The boss won't come looking for you will sh

Theresa. No . I've said I'm going for a liedown and the  
major's busy with the police .

She comes in and closes the door but remains standing in front of it  
for a moment .

*oh.*

David. About your ....Jennifer..?

Theresa. Yeah .

David. Oh dear , Funny him being there..

Theresa. Very funny.

He gets up and goes and sits on the bed . He pats the space beside  
him and looks at Theresa . She moves from the doorway but goes and  
sits at the table . She looks out of the window.

Theresa. Have they been to see you yet ? The police I mean

I didn't realise it <sup>was</sup> ~~was~~ so near your house...

David. No...well at least they've tried but I've been  
out ...apparently some of the questions they ask...

Theresa. Well they've got to find the murderer .

David. I know . (PAUSE) Did your sister tell you she was .

Theresa. Whoring ? Yes . She talked about it quite a bit  
with me ...it <sup>was</sup> ~~was~~ the only way she could get money , but  
she <sup>was</sup> ~~was~~ terrified of her husband finding out .

David. So she had to keep it a secret ?

Theresa *Yes*. Though I wouldn't have told him the bastard

I don't think he even cares that she's dead ...

*David: what's that?*  
She starts crying . David gets up and goes to comfort her .

David. I am sorry . Poor old you . Look come over here  
and have a cuddle .

She shakes her head . David returns to the bed .

Shot\_97.

Camera looking out of window . Theresa's profile is just visible in  
lefthand foreground . She is rubbing her eyes .

*i a slight*  
Theresa. I'm over the worst now ...when I first heard thou

She sobs again.

David. It must have been awful .

Theresa turns to look at him .

Theresa. You could have rung me up ...

David. Well I couldn't believe it was your sister . . .

Theresa. Oh don't be daft David they had a picture of me  
and me man in Evening paper the next day .

Shot\_98.

CS of David .

David. Well it would have been tricky ringing up here and  
asking to speak to you . My brother and my parents might  
have cottoned on that we're ...

Theresa. You have to keep it a secret eh ? Like Jennifer.

*Theresa Turns*  
David. ~~W&I~~ (briskly) It's not equatable ...it's not the  
same Terry .

David closes his eyes .

*X*  
Shot\_99 (as 97)

Pause . After a moment Terry holds up a bit of what David is writing  
in shot .

Theresa. What you writing about ?

David. Oh that ? It's for a meeting next week . The campaign against racism and fascism or CARF for short .

Pause. Terry turns over the sheet .

Theresa. Are all the people involved in it like you ?

David. Certainly not ....

Shot\_100\_(as 98)

.....well we are still in a majority I suppose but...  
look come on Terry I don't want to talk politics I  
thought you were coming for a liedown . I've hardly had .  
a chance to say hello properly since I've been here this  
time ....

Shot\_101\_(as 97/99)

Theresa. Why do you bother ?

David. What do you mean why do I bother ? About you ?

Theresa. No...well you've got everything..

The camera starts to pan round to the right picking up details in fair close-up .

.....rich parents , a car , education . Why do you  
bother about all those other people ? I mean I could  
understand someone like ...like myself for instance being  
political , except politics bore me , but ...

The camera passes over David slowly during the next part of the dialog but gives him no more time than any of the other objects .

David. Well you're unconsciously political . You notice the inequalities , the place your mum lives in and this place , and you experience it - your wage , the hours you work , but....

↙

Theresa. Thanks for telling me .

David. ....but for me it's different . I have to make a conscious choice to reject my priveleges , but I also have to use them . It would be silly not to articulate and organise when I've been brought up to do so . I want to help change things and I want others to want to change things as well .

Theresa visible in wardrobe mirror at this point , she is doodling on a piece of paper .

*perhaps*

...~~Maybe~~ it's because I've had the opportunity to see the poverty of richness - my mum's on tranquilizers the same as yours - that I want people to go further than just demanding wage rises .

Theresa. Just because you don't needt the money...

David. No don't get me wrong wage claims are important but there are other fundamental attitudes that have to be changed . Sexism , racism .....

The camera has travelled 360 back to Theresa and by having tracked to the left as well her profile is now on the other side of frame with David on the bed in the background . Focus pulls between them possible

↓

Theresa. It was probably a black that killed my sister .

*(That's what my mother says) ... not ...*

David. Shutup Theresa *that's* a really racist thing to say

You've no idea who killed your sister , but I'm sure it wasn't a...

Theresa.How do you know did you do it ?

Sarah shouts from off screen .

Shot 102.

*f bed.*

Camera shows original wide shot . David surses and gets up . He goes

over to the door (in mirror) and pokes his head out of it .

David. Yes ?

Sarah. Your brother wants to know the name of that terrible  
pub you took him to last monday...

David. It's not terrible and it's the Oaktree.

Sarah. The Oaktree ?

David. The Oaktree .

Sarah. Thankyou .

David closes the door and pauses by it for a moment .

David. I'm sorry I didn't mean to lose my temper .

He goes back over to the bed and sits on end nearest camera .

Shot 103.

David in foreground on bed in profile . Theresa in background left .

Theresa. Does that woman...what's her name ?...the one I  
spoke to on the phone on Monday..?

David. Tricia.

Theresa. Yeah ....does he go to meetings with you ?

David. Sometimes but she has a lot of meetings of her  
own to go to . Look come over....

Theresa. What sort of meetings ?

David. Oh to do with her work , and women's issues..

Theresa. What's she do then ?

David. Works in the council planning department .

Theresa. Oh . She must be clever . Into women's lib too  
is she ?

David. Look Terry I don't really want to talk about her ..

Shot 104. (as at end of 101)

Theresa in foreground left , David in background .

Theresa. Why not ? Do you fancy her ?

*Turns*

David. Well we do actually sleep together ..sometimes .

Theresa. Oh right , I forgot you were always in and out of each other's beds in those communes . Anyway she sounds quite a woman I'd like to meet her .

She looks down at her doodling .

Shot\_105.

CS of David's hands, he is cracking his fingers .

David. Well...I'm not quite sure she could cope with that

Theresa. What do you mean she couldn't 'cope' ?

*Turns*

Camera tilts up to David's face .

David. Well where we live isn't quite like those places you used to read about in the Sundays and before one knows what one's doing one's whole life is tied up in organising an evertightening interlocking network of relationships .

Shot\_106. (NB include dialogue line for Trish from previous shot)

CS of Theresa looking down at paper she is scribbling on .

Theresa. *What a mouthful?* *Is that what Trish thinks is it?*  
That mouthful's what Trish thinks is it ?

David. Yes well... she's a bit upset at the moment , she and I have. you see I'm just in the process (almost to himself) of doing what ?

Theresa. Sounds to me like you're the one who can't cope .

Camera tilts down onto her doodling . After a moment she drops the pen and jumps out of shot .

Shot\_107.

Original wide shot . Theresa gets up and starts talking her shoes off.

Theresa. I feel better now . Shall we do it if that's what we're here for ?

David. We don't have to be quite that clinical do we ?

Theresa. I'm not being clinical David , but I do have to take me clothes off if I'm going to enjoy it .

Shot\_108. ~~(a) [handwritten mark]~~

CUs of Theresa pulling her sweater over her head , and of David staring.

Child (off) Terry , Terry .

Theresa (smiling) Great! Sorry love , back to work .

Repeated CUs as she gets her sweater back on . David with eyes closed rubbing his

Shot\_109.

Original wide shot . Theresa puts on her shoes and goes over and gives David a kiss .

Theresa. We'll have to do the tiptoeing along the landing bit tonight

David smiles and nods rather weakly . She moves towards the door and pauses in the mirror but does not turn . ( Camera possibly starts track in on David )

Theresa. You never met my sister near where you live did you ?

David. No . No I didn't .

Theresa goes out leaving door ajar.

Theresa. Now what is it Sally ?

Sally. Can I get up and get ready for the party now ?

Theresa. I suppose so , I'll go and get your dress from laundry room .

Sally. And Terry ? Can I put some of your make-up on for a treat ?

Theresa. We'll see .

If camera does not track in, at this point David gets up , closes the door , goes back to his working table and stares out of the window .

Scen 12. Room in pimp's house , exterior of house .

Jennifer , client (opening shot only) , man in foreground .

Shot 110.

IS of house where Jennifer has her room . A man is standing in the foreground . As the door to the house opens he moves off . The client (face still not visible) emerges from the door , looks quickly to his left and right , gets into his car and drives off . Light is visible through a chink in a curtain in one window.

Shot 111.

CS of chink and curtains from inside . Camera pans to the right down onto Jennifer's head which is quite still . Is she dead ? Suddenly she turns over , rubs her eyes and jumps out of shot .

Shot 112.

CS of door handle . Door opens .

Voice (male) Hurry up love and get back out will you ? We need the room .

Shot 113.

MCS of Jennifer's head . She is putting a polo neck sweater over her head . She speaks with her head still in it .

Jennifer. Alright . I'm not a fucking machine .

Shot 114. (To match shot 284?)

MS of mirror and 'dressing table' . Jennifer comes into shot and sits down , back of her head in foreground , her face visible in mirror . She makes up hurriedly .

Voice over. Mrs Collins led what might be termed a split life . For most of the time she was an ordinary housewife once a week she was a 'painted lady' walking the streets . Psychologists say this 'urge to prostitution' is quite



common amongst housewives who have much time to fantasise and who feel it might be an easy entrance ticket to a glamorous nightlife or more likely an easy exit pass from the boredom of their everyday lives . Mrs Collins had tried to find parttime work before , but the factory where she was employed for a while closed down eighteen months ago . There is some reason to believe that she might have been short of money though Mr Collins stated that he always gave her enough and that anyway her needs were very modest .

The camera has zoomed in on her lips during this last voice over and she puts the finishing touch of lipstick as the zoom ends . She leaves frame .

Shot 115.

CS of her picking money up . Pan as she picks up her hand bag , puts half the money in and keeps the other half in her hand . Camera tilts up to her face. She looks round the room and then goes out . The camera pans round to the unmade bed .

WT Jennifer (off) What you doing ?

Voice (male) Just checking they're not forgeries .

WT Jennifer. Don't miss atrick do you ?

Voice. See you later love . Take your time on this one .

We'll be full up for the next half hour .

The camera moves down off the bed onto the floor where there is an access card .

Scene 2. Kitchen and hallway in communal house . Disco bar in pub.  
 (part one)  
 (James , David , 4 black men in pub , one middle-aged white man ,  
 various extras black and white ( to include 6 or 7 'prostitutes').)

Shot 116.

In hallway of communal house looking upstairs . Sound of toilet  
 flushing . James comes down the stairs and past the camera .

James. (off) Alright if I make a quick call David ?

David.(off) Sure , put the money in the box .

Camera pans round until James is visible through doorway phoning . It  
 holds on him for a bit . He dials . He is staring at something on  
 the wall . The camera zooms in until what he is looking at is legible:  
 "Women's telephone tree" . He smiles (his profile now filling left  
 of frame ) . His hand taps on the receiver .

James. Hello ? Theresa ? Could you fetch Sarah for a  
 moment please ....well who do you think it is ? . It's  
 Major Barratt....can't you recognise my voice yet ?....  
 thankyou...'you all sound the same' indeed .

The camera stays on him for a moment and then pulls out , pans round  
 and tracks along until it is looking into the kitchen where David is  
 sitting at the table reading a newspaper .

James (off) Hello Sarah , sorry to pull you away from  
 supper . It's just to say that I won't be back until  
 gone midnight ....I've popped in at David's to give him  
 that sweater back he left .....(authoritatively)..yes  
 I know he's coming next weekend ....AND I know it's only  
 8 o'clock now but as I said I may well not be back until  
 gone midnight. Alright? Message received ?...Yes ...sleep  
 well darling .

Sound of receiver going down . James appears in shot and sits down at near end of table . David does not look up from his paper .

David.Put the money in the box ?

James.Oh no I clean forgot .

David.That's why most communal houses are getting phone boxes fitted .

James.What a great big red thing in the hall ?

David.No . A coin box that fits on the wall .

James. I was going to say . (Fiddling in pocket) I don't think I've got...

David.It doesn't matter .

James gets up and goes to the sink and helps himself to a glass of water .

David.There's tea in the pot if you want it . I'll be with you in a moment .

James.No thanks .

James returns to his seat .

James. I thought we might go to a local boozier or something

David.You wouldn't like them round here . They're very local .

James.Nothing like a bit of local colour . Actually I should imagine there's quite a bit of that round here .

Silence .

Shot 117.

Central shot of David reading . James hand tapping on table in foreground .

Shot 118.

Camera looking down kitchen from stove end . James gets up and goes to a notice board on the wall at the far end of the table .

*.. what's that?*

James. What was that list , that 'women's telephone tree' by the phone ? A list of birds to be contacted in case you're stood up ?.....

David does not react.

.....a bird on every branch or something ? (he laughs)

David looks up at him .

David. No . It's a list of WOMEN'S telephone numbers to enable WOMEN to make contact quickly with other women should anyone be in trouble or if a meeting has to be arranged .

James. Oh I see . A sort of telephonic women's institute very ingenious .

James sits down at the opposite end of table to where he was at start.  
*(i.e. nearest camera at end of this shot)*

Shot 119

Central shot of David but James fingers are tapping in foreground from opposite side to shot 117 . David turns page of his paper .

Shot 120.

Closer shot from hall end . David in foreground , James in left background . *(finger tapping)*

James. Quite nice this place really . I had a look round upstairs . Dad lend you the money did he ?

David. Yes.

James. Still I suppose you make a bit on the rent .

David. There is no rent . We just share the bills and repair costs .

James. What lucky tenants.

David. They are not tenants .

~~Sket~~

Shot 121.

Central shot . Fingers tapping out . David hunches over his paper .

James. That copy of 'Penthouse' you've got is a bit out of date isn't it ?

David reacts quickly and looks up .

Shot 122.

Camera closer in from stove end . James (backview ) in foreground  
David in left background .

David. What do you mean ?

James. I saw it <sup>in a drawer</sup> ~~sticking out from under your pillow~~ .

Pretty tame stuff though . I'll show you what I picked up in Germany when you're next over . I didn't know you were .

David. I'm not . I've been investigating attitudes to women as expressed in titillatory men's magazines . (It is important for me to read that stuff in order to understand the nature of male domination in our society.)

Shot 123.

CS of James .

James. I see I've always used them for entertainment .

Shot 124

CS of James hand tapping

Shot 125.

CS of David's hands on newspaper . He folds it up .

Shot 126.

CS of David .

David. Shall we go ?

The camera moves down onto the paper he has been reading , as David moves out of shot .

David Where's the sweater ?

James. In my .....oh damn do you know after all that I think I've forgotten it .

13  
Scene 14. Disco bar in pub.  
(part two)

James , David , 4 blackmen in pub , one middleaged white man , various  
extras black and white (to include 6 or 7 'prostatutes'); the client .

Shot\_127.

In the Oaktree Pub . The pub interior is seen in wide shot . To the  
left there is a bar which is full with people leaning on it . In  
the centre is a dance floor . Only one or two black youths are casual  
dancing . To the right is the disc jockey who is dancing and looking  
through records at the same time . On the other side of the dance  
floor are tables and chairs . Several white women are sitting at  
these tables , with or without male companions . Just visible to the  
right of the disc jockey and towards the foreground is another table  
where three black men are chatting and laughing . This scene is held  
for a while as the record changes and the disc jockey does his spiel .  
Two of the white women get up and go up to the bar , have a word and  
then go out , two blackmen walk in and sit down . After a while James  
and David appear from behind camera right and stand surveying the scene  
in foreground . James puts one finger to his ear . David notices the  
three black men to the right and waves .

James. It is quite colourful isn't it ?

David. Keep your voice down . Look I'm just going to say  
hello to some friends of mine . Will you be alright ?

James. Heavens yes . What are you drinking ?

David. Just a pint - I'll come and join you in a minute .

The camera tracks alongside James to the bar . He taps one of the  
blackmen on the shoulder as there is no actual space at the bar .

James. Excuse me could I just get a drink .

The man turns round and smiles .

Man. Sure . Go ahead .

The woman behind the bar comes level with James at this point and he shouts over the heads of the men in front of him .

James.A pint of bitter and a large brandy and soda please.

The woman is already taking an order from someone else . She imitates his accent .

Woman.A large brandy and soda and a pint of bitter

The blackman laughs .

James Yes that was my order .

Man. A pint of bitter (also imitating)

Woman. Well we don't accept 'orders' in here sir but if you'd like to go and wait at the other end of the bar I'll be with you in a minute . (To s.o. else ) What else was it love ?

Man. (to James) You heard what the lady said . Don't worry you'll get your drink .

*(staring James, slightly friendly)*

James.I should bloody well hope so .

Man. You a stranger round here ?

James.Yes .

Man. You can squeeze in here if you like .

James looks hesitant looks down at the end of the bar where there is an oldish white man .

James. It's alright thankyou...I'll eh ..go down to the other end .

Camera moves down with James as he moves to other end of bar .



Shot 128.

The camera back in its original wide shot position . This time it tracks in on David at a table with three black men .

Winston. Who was that you came in with David ? He looks even more like a fish out of water than you do .

David. That's my brother . He's a major in the army .

Milton. That's your brother ?

David. Can't you see the likeness .

Milton. Well you're both white . (He laughs)

Charlie. I got a cousin in the army . He's not a major though .

They all laugh

David. How you getting on with Sheila, Winston ?

Winston. Sometimes on , sometimes off . These race relations people can be a funny lot though .

Shot 129.

Wide shot which shows a few couples now on the dance floor .

*Taxi driver comes in ' you to bar .*

Shot 130 etc

Various close ups of the scene . -A couple dancing

- Disc jockey looking at records.
- *Taxi driver ordering a drink*
- Women on other side of dance floor
- Feet dancing

One of the women turns round in shot and it turns out to be Jennifer , she is looking over at somebody at the bar .

-James at bar looking over at J.

Shot 131. *(wide-angle? keeping his distance?)*

Handheld looking over at Jennifer from bar . Jennifer turns away and the camera turns back picking up the bar woman coming down the bar . She looks into camera .

Woman. Now what was it ? A brandy and ....?

James. Soda and a pint of bitter .

Woman. Right love . Sorry I took the mick up there but...  
well we don't get many of your sort in here .

Camera follows her back up bar and the black bloke is visible chuckli  
away . She goes up to him as if to tick him off , but they both end  
up laughing and looking down at the camera .

Male voice (off) Bloody women.

The camera swings to the left to reveal the white man seen earlier  
at the bar . He has a strong northern accent .

James. I'm sorry ?

Man. I said 'bloody women' . They're getting a bit too  
cheeky for my liking these days .

Camera moves to looking away from man .

James. Yes quite .

Man. Are you married sir ?

Camera swings back to man.

James. Yes.

Man. And would your wife talk to you like that ?

James. I should very much doubt it .

Man. Exactly . I won't stand it from mine either . The  
stupid old cow . Ran out on me a week ago she did . Not  
that I'm worried . Found her today I did down some Women'  
Lib place for 'battered' wives . Load of screaming queers.  
Left her to 'em in the end I did . I'm not thatbothered  
about her am I ? . Silly bitch . Wouldn't be surprided  
if she wasn't whoring herself around like that lot now .

The camera swings around to women in the background . Jennifer now

turns away . Camera moves back and follows barwoman down as she comes with the drinks .

Shot 132.

Wide shot again . Number of dancers had increased again . David is visible clapping intime to the music . *Brian . Graham over in*

Shot 133.etc

Close ups of various details again including close shot of David clapping , and of client looking over towards Jennifer . *Man*

*Graham over in*

Shot 134.

Very steady handheld from David's POV . It moves round the three faces of the men he is sitting with . Winston turns and looks into the camera .

Winston. What you got there David ?

David. Some leaflets for a CARF benefit and disco . Fancy taking some to hand around ?

Winston. Sure . Here Milton , Charlie take some of these things would you ?

David. We've got a film on and a disco afterwards....

Winston

~~Milton~~ hands some around and then moves onto the dance floor . The camera follows him and watches him dance for a bit .

Shot 135.

Wide shot . More dancers on the floor . The women behind are almost invisible now . Man (recognisable as client) pushes his way through a dancers to women behind : *Wasto and co leave*

Shot 136.

Faster cut close ups of scene . INCLUDING Jennifer putting her coat on Client sitting at her table . *Ken getting drunk, see Brian*

Shot 137. ( as at end of 127)

Two shot of James and white man at bar . James is apparently involved in conversation now .

James. So this is the red light district is it ?

Man. You might call it that . Makes it sound a bit grand though . Whole area's gone right down hill since that lot moved in .

James. The prostitutes?

Man. No the blacks . The coloureds .

James. Wogs is what we used to call them in the army . Not allowed to now of course .

Man. You in the army ? Well shake on it . Regular , 25 years I was , Bedfordshire light .

James. Oh really . I think they're disbanded now . I'm in the 15th/33rd .

Man. One of the posh mob . Might have known . Bet you don't have many of them in your lot .

James. Not many no.

He looks disinterested again and turns away , his eyes following somebody.

Shot 138. (ms r pm?)

A woman pushes through the dancers and leaves the pub . It is one of the women that was sitting with Jennifer .

Shot 139.

David dancing . MS to include Winston and others , Davids rather stiff wild dancing stands out . He looks over at the bar . The camera begins to track back to the bar pulling out as it goes . As it approaches the bar the conversation of James and the white man becomes gradually audible again . The camera pans round to show them again . Both are now leaning with their backs against the bar .

James. Well if you dislike the area so much I'd move out

Man. Can't afford to can I ?

James. I've no idea .

Man. I'd like to ship this lot out though .

Shot 140. (shot exactly as 138)

Jennifer pushes her way through the dancers and out . The client is with her (or close behind her)

Shot 141. (James looking at Jennifer.)

CS of James . He downs his drink and picks up David's pint .

James. Look I must go and give this drink to my brother and then I'll ship myself out of this hole I think,..

Man. Lucky if you can . Keep shooting straight if you know what I mean .

The music takes over . The camera tracks with James in close shot for a bit and then pulls out on reaching the centre of the tracks to show the original wide shot <sup>(Ken. Bina. lens).</sup> . James goes to the edge of the dance floor gets David's attention , points to his watch , waves . David leaves the floor , points to a table , but James looks agitated and keeps looking at the exit . Eventually they part . David is pulled back on to the floor by some white woman and gets back into the dancing .

Scene 14 . Street with overgrown gardens . House where Jennifer has room (ext.)  
Jennifer , old drunk , DOG .

Shot 142.

MCS of top half of door to house where Jennifer works . It opens and Jennifer's face fills the shot . She looks down as if looking for something in her bag . A dog howls and she looks up .

MLS

Shot 143. (?) *looking down drunk is visible in distance*

LS as camera pans or tracks along a row of very overgrown front gardens . Some bushes move and a middle-aged man comes out doing up his flies . He is slightly drunk . He leans behind a tree .

Shot 144 (as 142)

Jennifer is listening and staring . She pulls her coat collar up .

Shot 145 (similar to shot 57)

LS of house from across the road . Jennifer comes down steps , across street and walks off . (The camera pans to looking down the street after her .)

Shot 146

MCS of legs walking . Suddenly they stop .

Shot 147

CS of her face listening . She looks back , and then looks forward sharply as she hears rustling .

Shot 148.

MCS as a dog jumps out from behind a wall and starts barking .

Shot 149. (as 147)

CS of Jennifer Jennifer Go away you stupid animal *thing.*

Shot\_150.(as 146)

MCS of legs walking but slower . Maybe tilting up to handbag ,  
shoulders and face during track . Stopping and starting

Shot\_151.

POV (Jennifer) walking down the street . Suddenly drunk seen earlier  
lurches right into close shot 'halting' the camera .

Man. Business alright tonight love ?

Shot\_152.

BCU of Jennifer's eyes and mouth screaming .

Shot\_153.

MS of Jennifer and man .

Jennifer. Clear off will you ?

Man. Lend us a quid love .

Jennifer. A quid ? Whothe hell do you think I am ?

Shot\_154(a)

CS of man .

Man. Well just twenty pence for a cup of tea .

*Shot 154 b  
CS Jennifer*

Jennifer. Oh alright . Here's 25 . Now clear off .

Shot\_155 (as 153)

MS of both . She gives man the money .

Man. Good hunting love . (He laughs)

Jennifer. Next time , don't hide behind trees like that .

He ambles off . Jennifer walks off up the road in opposite direction  
to before .

Shot\_156. LS of Jennifer walking in distance towards camera . Man

behind tree in left foreground . Dogs start barking in turn .

*Same position as next shot. Hold bag enough time at  
start of sc 16*

Scene 15. Dining room , hallway and staircase of parents house .

David , James , Sarah , Theresa , Mr and Mrs Barratt (Snr) .

Shot 157.

Camera positioned between James and mother looking across at David .  
James head fills left foreground in a matching position to head  
behind tree in previous scene (Shot 156) . Camera pulls back and up  
from this to a general wide shot of table to show the mother at  
one end , David to her right , the father at the other end , and  
Sarah and James at side nearest camera with James next to his mother  
They all have a glass of wine except for David who has beer . At the  
start of the shot they sit as if saying grace absolutely still .

Mother. Do start everybody ,

They all start eating . David looks round the table .

David. Where's Theresa ?

Mother. She prefers not to eat with us darling . I think  
she finds us a bit overpowering when we're all together .

Sarah. She eats earlier with the children . It's easier  
that way .

David. Oh .

Mother Are you still with that nice young girl you  
brought over last Christmas ? *What was her name Tricia?*

David. Tricia . Yes .

Sarah. Oh why don't you bring her with you <sup>*next time*</sup> , we'd love to  
have a look at her .

David. That's why I don't probably .

Silence .

Shot 158.

Camera positioned between mother and David looking at father in BCS .



Father. Have a good day's hunting James ? A bit hard going under foot I should imagine there was quite a ~~hard~~ frost for the time of year this morning .

The camera pans across Sarah to James .

James. Not a bad day in the end . The hounds didn't get a sniff to begin with , but over by Beeston Spinney they must have picked up a strong scent and we were off . Cynthia Grey came a bit of a cropper which was a sight worth seeing wasn't it darling ?

Mother (laughing) Old Cynthia Grey ..

The camera pans back one to Sarah .

Sarah. Yes . Still she wasn't hurt . How was your day Monica ?

Camera pans across James to Mrs Barratt (snr) .

Mother. Oh not bad . We had trouble getting petrol of course , we had to queue for ten minutes , but the shopping spree was quite successful wasn't it darling .

The camera pans back along James and Sarah to the father .

Father. Yes . (He takes a sip of wine) . We picked up a rather nice antique rocking chair . We thought we might give it to Sally when she's older .

General 'oh yes/really' noises.

Shot 159.

MCS of David from straight opposite .

David. How much did it cost ?

James. Not at dinner please..

Father. A tidy little sum shall we say .

Sarah. But they're one of the best forms of investemnet at the moment aren't they ?

Father. Inflation proof certainly .

David. Oh really ? *Of course*

Silence .

Shot 160.

Camera looking from between Father and David . Sarah and James in background . Profile of father in foreground .

Father. Do you think they'll call you lot in on this tankers strike James .

James. To be quite honest I don't know . Apparently some troops have been put on standby ...

Father. But whether your lads will be able to cope with those big tankers ...

James. Heavens yes ! There's nothing <sup>*those chaps*</sup> ~~on for wheels~~ they can't cope with .

Sarah. Well as long as they don't put you at the wheel .

James. Would you mind darling ..

Sarah. What happened in Glasgow then ..

(Camera pulls out and up)

James. (smiling) Oh yes the fireman's strike ...

Shot 161.

CS of Sarah .

Sarah. Oh do tell ~~your~~ ma and pa that story about you and Corporal Barnes

Shot 162 (as end of 160)

Wide shot ( camera still craning and tracking)

James. Yes ...it was quite amusing actually , but I...

Shot 163.

CS of mother.

Mother. Oh go on James , you tell such a good story .

Shot 164.

CS of father .

Father. Yes let's hear it James .

Shot 165 (as 162/160)

Wide shot . Still craning and tracking to central position opposite James behind David .

James. Well in present company....

Shot 166 ( as 163)

CS of mother

Mother. You don't mind do you David ?

Shot 167 (as 161)

CS Sarah.

Sarah. Of course he doesn't .

Shot 168.

CS of David

David. Well I'm outvoted aren't I ?

Shot 169 (as 165 / 162 / 160)

Camera now moving in on James. He leans across the table towards David .

James. It's alright I'll keep politics out of it .

Shot\_170\_

From between James and mother , David in background .

David. It's not a matter of....

Mother. We'll have a chat afterwards , just the two of us

Shot\_171.

From between Sarah and father; David in background.

Father. Oh come on David , go out if you don't want to listen ...

David. It's alright . It's only like having the radio or TV on whilst you're eating .

Shot\_172. (as end of 169)

Camera completes move into close shot of James . 'Chat show' framing

James. Well as you know I had to go up to Glasgow when the firemen were on strike last year . Heaven knows why we had to go all the way up there except I suppose they keep the Scotty troops out of it that way - no crossing the picket lines of kith and kin and so on . Anyway the second night we were there we got this call from a block of flats .

Shot\_173.

Looking in through door at dining table . After a moment camera tracks back and pans round to look at the staircase . It roves around a bit . The sound of Theresa putting the kids to bed is audible . She is reading them a story ('Mrs Tiggywinkle' ?) but James story always dominates .

James. Well this was my first time out and most of the other lads were pretty new at it too . So out we bundled

me , Corporal Barnes (Barnacles we called him) and into the old Green Goddess . Those things must have been built with the ark I tell you , try as he might Barnacles could not get it into first gear . Here let me have a go I said and pushed and heaved until eventually something gave . 'Right let her go ' I shouted and of course the classic happened . Our beautiful tarted up Goddess reversed rather violently into a brick wall . 'Bloody fool' I said 'Let me drive the thing ' , but before I could even get in the driving seat there was Colonel Walker banging on the windscreen . 'What the hell do you think you're doing Barratt he yelled , when suddenly our Green monster lurched forward and was on it's way leaving Colonel Walker flat on his face .

Camera is back looking into the dining room at this point . There is raucous laughter .

#### Shot\_174\_etc

CS of James recounting . Intercut CS of objects on table , faces of 'audience' (smiles , hands in front of mouths , guffaws) so that classic cutaway 'talk show' feel is developed .

James. Well when we got to the fire we discovered it had been a bit of a false alarm . There was a paltry wisp of smoke coming out of a top window and that appeared to be all . Still quick as a flash Barnacles and myself dutifully ran up the stairs ( the lift was broken needless to say) and banged on the door of the flat we thought the smoke had been emanating from . No reply . Whoever was in there was either fast asleep or had been overcome by fumes . 'Right Corporal Frost' I said ' You've seen it at the pictures , get your hatchet out and smash the door down !' . Eventually we got in only to find some

bird cowering in a corner with nothing but a small towel wrapped around her . 'Here I am' said Corporal Frost never at a loss for the 'mot juste' , 'your knight in white armour come to carry you away to safety.' He was about to give her an enthusiastic fireman's lift when I said ~~XXXXXXXXXX~~ - trying to keep a straight face - 'Corporal' it is very apparent to me that we have entered the wrong flat . Please excuse us madam.' At which point the madam in question , who had been rooted to the spot speechless , fainted revealing all . I must say after that episode got out eagerness for action in the fire-fighting units dramatically increased .

Round of CS of people laughing.

Shot 175. (as at end of 157)

Cut to original wide shot . Camera tracks slowly behind James and Sarah

Mother. You didn't leave the poor girl there did you ?

James. Heavens no quick as a flash old Frost was by her side administering brandy .

Father. And the fire ?

James. Oh some careless housewife in the flat next door had left her chip pan on the stove whilst she was putting her children to bed and someone in the block opposite had dialled 999 . It was nothing serious .

Camera has reached father's end of table and cranes down to settle between father and Sarah with door to dining room visible in background along with David . There is a knock on the door and Theresa puts her head round .

Theresa. Excuse me .. Major Barratt ? Sam just woke up and wants to tell you something .

James. Does he . Well tell the dear little boy from me that whatever it is he wishes to tell me can keep for the morning .

Theresa. I think he's quite upset about something ...

James.(taking a drink) No Theresa he really must learn that he can't always get his way .

Mother. Oh go on James , poor little Sam ...

Shot\_176.

CS of Theresa at door .

James.No mother the firm hand must be administered early on .

Theresa. As it happens Major Barratt I think you are wrong in this case and it would be better if you...

Shot\_177.

Looking down at James and Sarah from virtual POV Theresa .

Sarah. Theresa! I'm quite sure you can deal with it .

James. My dear girl you are perfectly at liberty to disagree with me and face the consequences , but as far as my children are concerned what I say goes . Now go back up and tell Sam he can talk to me tomorrow .

Shot 178 (as at end of 175)

Theresa leaves and slams the door .

James.Cheeky little bitch .

Mother.James , language please . A good nanny is very hard to come by these days .

Father. I should imagine they are ..

Mother.What are your views on bringing up children David  
(She smiles at Sarah) What do the 'socialists' say ?

The camera begins to pull out and up and track along to take up a good central position opposite David . (This alternates with CS of

questions as prior to James story in shots 160 - 172).

1784 James. Well paint the nursery red for a start I should  
imagine .

1786 Mother. Come on James give David a chance .

Sarah digs James in the ribs and smiles .

1786c Sarah. Yes come on darling don't be beastly to your  
baby bro .

1786d Father. Well David.

They all look at David expectatnly and the camera moves in on him.

David. "I have noticed" said Herr K. "that many people are  
put off by our teachings exactly because we have an  
answer to everything . Could we not in furtherance  
of our cause compile a list of questions to which as  
yet we have no answer .

Silence then someone claps .

Shot 179.

CS of mother

Mother. Very clever did you make it up ?

Shot 180.

CS of James

James. Well I do have an answer teach them to respect  
authority .

Sarah.

Shot 181.

CS of Sarah.

Sarah. Yes dear .

Shot 182.

CS Father.

Father. Some more wine Sarah ?

Sarah. Thankyou



1914

1914

1914

1914

Scene 16. Street with trees and wall to sit on . Night exterior .

Jennifer , 2nd prostitute , man behind tree , major's car .

Shot 184.

MCS of Jennifer's legs walking . A church clock strikes eleven .  
She stops .

Shot 185.

CS of her watch . She moves the hands .

Shot 186.

*(handheld?) - N.B. 2nd prostitute not visible*  
*(IS as at end of Sc 14)* Jennifer standing still doing watch in  
middle distance . Man behind tree in foreground . She carries on  
walking towards tree . Man and camera move round tree as she gets clo  
ser . When she is out of sight behind the tree her footsteps stop .  
The camera starts to creep round the tree until her back comes into  
view .

Shot 187.

CS of Jennifer from slightly behind to the left .

*"implied" shot  
falling to see 2nd  
tree.*

→ Jennifer. Hello love . Having a 'good' night ?  
Woman's voice Not bad I suppose .

Shot 188.

MS Shows another woman (older probably same as one we saw in sc 2)  
sitting on a low front garden wall . Jennifer sits down beside her .

Jennifer. What you had ?

Woman. A couple of ~~stroke~~ gents and a stroke for the law

Jennifer. You what ? A stroke ..?

Woman. Yeah you know a stroke , for free , keeping a local  
copper sweet . What about you ?

Jennifer. Just a salesman who couldn't keep his interest  
up .

Shot\_189. (as end of 186)

Camera POV man hovering behind tree .

Shot\_190.

CS of 2nd prostitute . She leans over to virtually whisper to Jennifer.

Woman. There's a bloke behind that tree and he thinks I  
don't know he's there . Watch this .

She shouts 'eh you' very loudly .

Shot\_191.

MLS looking up road at tree and women on wall . The 2nd prostitute  
is creeping round the tree . A figure runs away and jumps in a car  
which roars down towards the camera . It is the major's

Shot\_192.

CS of Jennifer looking after car .

Jennifer. Could have been a punter .

Shot\_193.

CS of woman leaning against tree .

Woman. Not faffing around like that he weren't . More  
likely a flasher who mistook us for a couple of nice young  
ladies .

She laughs .

Oh look he's nearly skidded into lamppost . Must have had  
one over the eight .

Shot\_194 (as 192)

CS of Jennifer.

Jennifer. I've seen that car before tonight somewhere .

Woman. Look he's getting out.

Jennifer. He's looking at the wheel ....he's got a puncture .

Shot\_195.(as 193)

CS of woman.

Woman.Serves the little creep right .

Shot\_196.

MS of two women . Jennifer on wall the other by tree . She offers Jennifer a cigarette . They sit for a while looking up and down the road .

Jennifer. Well I better go and phone me mam.

Woman. Your mam ?

Jennifer. Yes she's <sup>looking after</sup> got the kids . Ye-L she's got the b

Woman. <sup>Take care of</sup> Look after yourself love . See you next week or so.

*shot 196(6) ts of prostitute puncture*

Shot\_197.

Looking at tree and two women from other side of road . The two women walk off in opposite directions . The camera pans round 180 to a house with a lighted top floor window , uncurtained .

*Shot 188 } together (possibly close up)*  
*Shot 196 }  
CS Jennifer at tree  
CS Mary at tree  
Reverse of car rowing round.*

Scene 17. Bedroom at communal house .

David , Tricia , Helen (?) .

Shot 198.

Pan round and crane up slightly from uncurtained window to symetrical shot of David reading in bed . There is a skylight above him . Sound of talking off after entrance door had opened and closed downstairs .

Tricia It was nice seeing Jill again.

Helen. Yes . I must say I still find her a bit overpowering

Tricia. I know what you mean . God I'm tired .

Helen. So am I . I'm going straight to bed I think .

Trish. Me too . See you in the morning . I enjoyed the drink .

After a moment <sup>r</sup>Tricia enters and throws herself on the bed . David leans over and gives her a kiss .

(i.e., 198) Trish. (stretching) Reading , boring ....

David. What happened ?

Tricia. He'd run off before we got there . The combined opposition of all the women in the house was obviously too much for him . He was in a really violent state apparently.

David. What you do then ?

Tricia. Went for a drink with Jill . (PAUSE) I hope he doesn't go and take it out on some other poor woman .

Pause . David reads , whilst stroking her hair .

Tricia. How was the major ?

David. We went to the Oaktree - on his insistence, - I had a good chat with Winston, and James just disappeared after about 10 minutes .

Tricia. Didn't you talk to him ?

*Probably*  
David. Didn't get much of a chance . ~~Thought he had~~  
~~his eye on one of the prostitutes~~  
Pause . David reads . *He said he had to work up some kope*  
Trish reads - not too much .

q

Tricia. Perhaps I will have a cup of tea .

David. ~~Seems to be unsociable Trish~~, I just want to finish this chapter . Only one more page .

Tricia. Do you want one ?

David. No thanks .

*Maybe try!*  
Tricia leaves . David reads for a bit , ~~The camera zooms in slowly~~  
~~on his pillow (David stretches his hand under his pillow and dis-~~  
~~covers the copy of Penthouse his brother saw) He gets up and puts~~  
~~it in a drawer . The camera pans / zooms out with this movement and~~  
ends up on a mirror on the door to the right . In it one half of the bed is visible . The door opens temporarily disturbing this image but is returned to the same position and Trish sits down on part of bed visible in mirror . She sips her tea .

David. Well that's that .

He throws book onto her lap . She picks it up .

Tricia. "The family , Capitalism and everyday life " .  
Thinking of starting a family ?

*2.2* *1* *X*  
David. Very clever . It's quite interesting actually you should read it .

Tricia. I have . Not bad I agree .

Shot 199.

CS of Trish . David is humming off .

David. You sleeping in my bed tonight ? *David is Trish's*

*jobily* → Tricia. Don't sound too enthusuatic . ( She smiles ) Yes why not ?

David. Oh by the way you MUST listen to this record I found today .

Tricia. What is it ?

David. Wait and see .

Trish. Not too loud , Helen's gone to bed .

Record goes on , it is very crackly . Sound of telephone ringing . Camera pans to phone . Trish's hand comes in and picks it up . The camera tilts up to her face in profile on lefthand side of screen .

Tricia. Hello?...yes he is . Who's that ? ...Oh right ... You rang earlier didn't you ? .... Dave it's for you ..

David's profile comes into shot on the right of screen .

David. (Whispering) Male or female ?

Tricia. Female . Theresa Bennett .

Tricia leans across and gives David a kiss . Then she moves out of shot .

David. Hello....no ...yes I am sorry ...no I don't think so yeah next weekend probably ....sure ...sure ...O.K..... really ?....actually I'm a bit tired now ....alright ... bye , bye .

Shot 200.

*Headlight out?*  
*M* -Wide shot of bed again . David gets into bed under the duvet . Trish is sitting on the end of the bed tapping to the music .

Tricia. What an awful song .

David. Isn't it ? It's a demo I made with this group I was in ~~in the sixties~~ 1965

Tricia. Into the popstar image then were you ? Got any nailscissors ?

David throws them from beside his bed . Tricia starts cutting her toenails.

*Was that one of your new working class recruits?*  
Tricia. ~~One of the new working class recruits~~ you were telling me about on the phone was it ?

David. ~~Sort of~~ . *What... on the phone... sort of*

Tricia. From the estate ?

David. No. (PAUSE) She works for my brother as a nanny .

Trish. Oh . *↑ nice for people*

Shot 201.

CS of David removing his glasses and cleaning them on the duvet cover . *(... his eyes)*

David. I left a copy of our newspaper with her last time I was at my parents . She seemed quite interested .

David puts glasses to one side and yawns .

*July 1st*  
Tricia. The paper must have improved if the working classes are ringing you up at midnight about it .

*1000*  
David. Don't be so cynical . Anyway what happened to that article you promised...

*(not too by a grade)*  
Tricia. I'm sorry .

Shot 202.

Slightly closer in version of wide shot . Trish in foreground right David in background left .

*Wife*  
Trish. ~~Actually~~ I should imagine working for your brother would make ~~some~~ <sup>any</sup> one political .

David. He doesn't treat her that badly .

Trish lies back on bed with her head at foot of it and feet on pillow



Camera moves in slightly on Tricia's upside down head

*privately*  
Tricia. Still fancies his chances with her does he ?

David. What do you mean ?

Tricia smiles and gets up on her elbows . The camera cranes down slightly to get her in profile .

Tricia. I thought all upper-middle class men slept with their nannies .

Camera moves round to David who opens his eyes .

David. What are you implying ?

Camera moves in slowly on David .

Tricia. Nothing ! Why should I have been ? Is that what you did when you were a little boy ?

*David. ~~That~~ of course not. Don't kidding.*

Tricia has now moved up by David and is stroking his face .

Tricia. Were you seduced by the older woman who taught it all to you ?

*Tricia: to give him a kiss.*

Camera is now very close in on David . He shouts looking straight ahead

David. SHUTUP TRICIA !

Shot 203.

*ms* Two shot of both heads . Tricia is staring incredulously at David .

Tricia. Oh for christ's sake David what's got into you - I was only being affectionate .

David. Look come on Trish get into bed , I've got to get up early in the morning and I'm very tired .

Camera starts to move in slowly on Tricia's face .

Tricia. Let me decide when I want to get into bed . (PAUSE)  
Anyway how come you're so tired all of a sudden ? You weren't just now particularly ?

David. Well I am and I'm ...

Tricia. (Turning to David ) What the fuck's put you in such a bad mood (all of a sudden) ?

The camera begins to pan in close shot over the desk and bookcase to the right . It pauses on a piece of writing in the typewriter .

David. I have slept with Theresa .

Silence . The camera moves on and stops again .

*(on small picture  
cut)*

Tricia. When ?

David. <sup>Five</sup> ~~Six~~ weeks back .

The camera moves again and stops .

*(on mirror on door ?  
Tricia visible.  
David)*

Tricia. Just once ?

David. No...two or three times , you see the first time..

Tricia. Why the hell didn't you tell me ?

David. Well

The camera reaches the record which is going round with the arm on it

*Tricia's an idiot in bed*

Tricia. Yes .

David. ...I thought it would be better ...well you were having a bad time & at work..

Tricia. Yes ..carry on .

Tricia's hand come in and scrapes the needle bak off the record .

Shot 204

CU shots of Trish and David for all the next dialogue .

David. Look it's really not important ....

Tricia. It's important to me .

David. Why? If I'd thought it was anything serious I'd have mentioned it straightaway ...

Tricia. Oh that's big of you ~~(xxxxx)~~ this....

At this point she moves from the record player to the desk chair the camera follows her in close up .

*un-fil*  
.....if YOU'D thought ...as if it didn't have anything to do with me .

David. No...I just felt ...what the eye doesn't see ..oh you know what I mean Trish .

*part*  
Trish. Yes I bloody well do know what you mean . Keep everything in your control, on your terms...

David. It's not ....

(Shot 205.

Series of shots of segments of the room to intercut with 204)

Shot 206.

Wide shot . Trish at desk chair . David just visible in left background

*Tricia (hus)*  
.....you keep the secret , you keep control , you decide for me when I ought to know ...you shit . Christ . And don't fucking smile . *(on chair)*

*very quiet.*  
David. Look why are you so upset , I've said it doesn't mean anything and that I'M sorry . Are you jealous ?

Tricia pulls her chair right up to the bed . The camera gets them in a two shot either side of screen , Tricia slightly dominating on the righthandside of frame .

*Is that what want*

*quiet*

Tricia. ~~That's what~~ you'd ~~like~~ ~~isn't it~~ ? Well of course I am to a certain extent . But that's not what's making me angry ...it's the deception , the arrogance ... *(u...st)*  
....What about her anyway ? I suppose YOU'VE decided it doesn't mean anything for her either ?.

David. No I don't think it does . She seems to have slept around quite a bit and anyway...

Camera cranes round to get a MCS of Trish from slightly below .

*loud*  
*→ Lie*

Tricia. (shouting) How can you say that ? How can you lie there and be so cool ? ...Christ...

David. (Whining slightly) Don't make such a noise Trish .

Tricia. ~~Fixed~~ Frightend of tarnishing your cool image ? I'll make as much noise as I like .

Camera closes in on her slightly as she lights a cigarette . Then cut to David .

Shot 207.

MCS of David .

*... Just*

David. (half mock crying) Oh I don't know .

His eyes dart around the room (use shots from 205 for this) and then close .

*quiet*

Tricia. Don't go to sleep David .

David. I'm not . Anyway it wasn't on my initiative - least-ways she seemed quite willing ...

Tricia. She seduced you ? And therefore it had nothing to

do with you ?....I see....

Camera zooms in slowly on closed eyes of David .

.....like women in tight clothes 'seduce' rapists , who  
then claim they had no responsibility for their actions .  
Oh come on David don't be so naive .

David opens his eyes and sits up properly thus going out of shot .  
The camera stays on his lap where he takes a cigarette out of a packet  
the camera mounts with it to his face . He lights it .

*(cut)*  
*Link*  
David. You know perfectly well my sleeping with someone else  
is not equatable in those terms ....Are you trying to say  
neither of us can sleep with anyone else ? Is that what  
you're getting at ?

Shot 208.

CS of Trish staring at David .

Tricia. No .

David. Do you want some antiquated model of monogamy?

Tricia ...that's not what I'm ..

David. Why try and change society if the old moral constraints  
of marital fidelity still apply ?

Silence . Trish still staring .

Shot 209.

David with his eyes closed .

Shot 210 (as 208)

CS TRICIA

Tricia. Marital fidelity as you so eruditely put it is not what I am talking about . Anyway we might as well be married the way you've been acting . Wifemistress , mother/whore nothing new or progressive there mate .

*David. That's not his idea*  
Shot 211 (as 209)

David opens his eyes .

Tricia. You or I can sleep with who we like / but please not in secret on the side and if we do sleep with someone else we have to be mighty sure ...

David. I don't think sleeping with Terry has harmed her...

The camera begins to pan off to the left over guitars to the uncurtained window .

*(P. 12)*  
Tricia. You can't decide that for anyone . I once had a man say it to me and I hit him . I once said it to a man and he broke down into tears . *That's the whole point*

*Kevin get slowly to bed*  
(After a while Trish become visible in the uncurtained window).

Shot 212.

Reflection in the velux window .

David. Look I'm trying to work out a new code of sexual behaviour or whatever as much as you are *(My attitudes to women have changed...)*

Shot

Shot 213.

Reflection of half of bed in mirror . Trish in view .

Tricia (~~How~~ they)? Sleeping in secret with Theresa is not an attempt to follow some new liberated sexual practice and you know it...

Shot 214.

CS of Tricia.

Tricia.....she's ~~just~~ a good fuck with no strings attached and you haven't told me in case I break up your nest .

Shot 215.

CS of David . Then segments as in 205 .

*Shot 216 a Two shot with Trish in foreground.*

Shot 216. *b*

Two shot with T<sub>r</sub>ish in background . David leans towards her from foreground .

*(p. 111)*

*It's not the*  
*Trish in foreground*  
David. Oh come on T<sub>r</sub>ish . I'll tell you if I'm going to do it again ... *(sigh)*

*(sigh)*

Trish. Thanks a million . And if I say I don't like it you'll say I'M unliberated ? Heads you win , tails I lose . *triumph*

David slumps back into profile and looks slightly towards camera .

*(sigh)*

David. Well you can't have it both ways .

Tricia. Me have it both ways ?

Suddenly David jumps up out of shot .

Tricia Where are you going .

David. Out .

Shot 217.

Wide shot . David picking up his clothes .

Tricia. It's intz the open let's for christ sake talk about it David .

David. I don't want to talk . I'm feeling trapped .

Tricia. Well I do , I'm the one who's just had something sprung on them...

David. Look I've got a lot to do tomorrow ...and so have you . I want to keep my head clear .

Tricia. I should think you need to with all the different bits of your life you have to keep under control..

David. Look shutup Tricia ...

*Tricia Don't tellu to shut up.*

David freezes in indecision .

*(wbc)* ....this is precisely why I didn't tell you . I've said .  
I'm sorry ...

*Tricia shut*

Still frozen . Trish in looking for an ashtray opens the drawer where he's put the magazine . She pulls it out , and throws it at him.

Tricia. Well if you're tongue tied perhaps you'd better get out - and take your stupid magazine with you .

David hovers and goes out . Trish lies back and sighs . Helen comes in and sits on the end of the bed .

*Helen to my mother.*



Scene 18 . Strdet with a phone box (remember 'This phone box could save s.o.'s life sign) .

Jennifer ,David , man in phone box , figure waiting .

Shot 218. *(with chud in background)*

MIS . A phone box in foreground . A man using it . Jennifer is waiting outside . Another man comes out of a house a lot further down the street and begins walking up towards the phone box . Jennifer takes up a slight pose . The man in the phone box finishes phoning and holds open the door for Jennifer . She shrugs her shoulders dropping her pose and goes into the phone box . The man approaching is walking fast , looking at the ground . As he draws near he is recognisable as David . He walks past the phone box .

Shot 219.

MCS of Jennifer. Her eyes following David . Then she picks up the receiver .

Shot 220.

CS of hand dialling .

Voice over . According to Mrs Collins' mother Mrs Bennett her daughter phoned her at 11.15 . She knew that was the time as she had just switched the radio off , which she did everyday at that point, because she didn't like listening to Today in Parliament . Her daughter had said.....

Shot 221.

CS of hand pushing 2p in .

Jennifer. Hello mam . It's Jen here...yes... *hus: He*

*kid...*

Camera pans up to Jennifer's face . She is looking out of the phone box . She wipes the glass and presses her face against it .

Shot 222 (as 218)

MIS outside telephone box . Sound of car drawing up , door being slammed .

Shot 223 (a)

CS of man's footsteps approaching slowly .

Shot 223 (b) (~~as 222~~) (with Rd in b'ground) .

Man comes into shot (head and shoulders only ) in righthand foreground his face is not visible . A cat miaows .

Shot 224 . ( as 221)

CS of Jennifer again . She smiles at the man outside in a slightly false manner and then turns away .

Jennifer. Yes mam....I'm alright ...the class went well..  
~~you get ahead. Did you read the book about photographs?~~  
you picked the photographs up today?.... how do I look ?..  
he would..... *yeul que eu*

Scene 19. Sitting room of parent's house .

David , James , Sarah , Theresa .

Shot 225.

The camera starts on a photograph of the two Barratt brothers as children . It moves over pictures of the parents and ends up with James in close up . It then moves across a mantelpiece and down onto Sarah in close up. She is flicking through a magazine . After a moment she gets up and the camera pulls out with her . The clock strikes ten . We now see The whole sitting room .

James. Where are you going darling ?

Sarah I thought I might watch that programme on Edwardian village life .

Sarah returns the magazine to a magazine rack .

James. I might join you later . Boot old David out if he's watching the other side . He monopolizes that television when he comes to stay .

Sarah starts to head out .

James. By the way do you know where Theresa is ?

Sarah, She's popped over to her mother's but she said she wouldn't be back late . I'm keeping an ear open for the children .

Sarah leaves . The camera moves in slowly on James cleaning his boot .

After a while he looks up .

*David's own Edwardian Heritage*

James. Hello David . Not you cup of tea ?

David. Hardly . I'm not one of those who wished nothing had changed .

James. No. Well I can't say I'd like to go back to the

~~days~~ days of no cars and no central heating , though I daresay  
a nice gallop into work was most salutary .  
David, I imagine that our sort of family had cars even in  
those days .

Pause . The camera is close in on the boot now as James puts the  
finishing spit and polish to it and strokes the leather .

James. There we are . God it really takes it out of you  
cleaning these things . Do you remember having to do  
it at school ? Spit and polishing the senior boys boots  
and so on .

David. No I can't remember .

Shot 226. (u)

MCS od David from side . He is ~~leaving~~ <sup>leafing</sup> through a magazine . The  
camera moves down to the pages . It is 'Country life' . There are  
pictures of large houses for sale . The magazine is closed . Camera  
back up onto David's face .

David. What do you do ~~all day~~ in the army?

James. Well that'd be telling someone like you wouldn't  
it ? Probably be on the front page of the 'Guardian'  
tomorrow .

David. No I mean apart from doing the fireman's job for  
them and 'keeping the peace' in Northern Ireland . What  
do you do all day ?

James. That depends on where I'm stationed and what needs  
to be done .

David. Well ~~this time last year~~ <sup>this time last year</sup> ~~for instance~~ for instance .  
*as a social worker*

James. Not very typical I'm afraid , though you might  
This time last year I was  
approve . ~~I've been acting as~~ acting as  
Nanny to all the soldiers wives in Dorset.

David. What do you mean ?

James. Well they sent the regiment abroad for a stint , some UN thing I think , and I was left at home to look after the base . Most extraordinary problems some of those soldiers wives come up with .

David. Like what ?

*224(b) (s of James for previous dialogue*

Shot 227.

Camera cuts to MS of James . He gets up and camera tracks with him as he gets himself a cigarette and offers one to David who declines . He then moves to the mantelpiece and the camera pulls out to a wide shot from slightly behind David .

James. Well recently a woman came to see me - Trooper Briggs' wife I think it was - and asked whether the army had ever thought of providing nurseries . 'What on earth for?' I said 'You'd be bored out of your mind if you didn't have your family to look after' . 'I want to get a job <sup>(and there's quite a lot of others who'd like to as well)</sup> 'cause me and me husband need the money ' she said .

David. And what did you say ?

James. Well to tell you the truth I'd never thought about it before . So I said in the nicest possible manner , 'My dear Mrs Briggs the army is not here to act as nursemaid ' and I went on to impress upon her the importance of motherhood and added that it was a most necessary and worthwhile job that she was <sup>already</sup> doing , ....

David. And what did she say ?

James. Well it was quite funny actually . She looked me firmly in the eye and said 'But I don't get paid for it do I Major Barratt?' ! Remarkable woman . Still the story went down well in the mess that night .

Shot 228. (a) (6)

CS David. CS of James

David. Sarah has someone to look after the kids for her..

James. Yes but she's around if they want her . She doesn't go gallivanting off to work . Anyway we had a Nanny . Do you remember her , Linda White ?

David. Yes .

James. She was probably quite dishy if one had been at an age to appreciate it.

Shot 229.

At start a wide shot†. James sits down again and David gets up . He begins to walk round the room looking at objects picking them up and examining them . The camera starts a similar examination but only occasionally crosses his path . (i.e. he picks up something it has rested on , or his head crosses the path of the camera etc).

†(NB. Could start shot on photograph of brothers <sup>(a.k.a.)</sup> which D. picks up.)

✓ David. You have a really patronising attitude to women don't you ?

James. I don't know . What do you mean ?

✓ David. Well you take it for granted that they'll fill certain stereotyped roles ..

James. Talk english for heavens sake.

David....well ...take Sarah for example , what do you expect from her ?

James. (With gaps , working it out) . Well ..I don't know all the usual stuff I suppose . Someone to come home to , someone to wake up with , someone to wipe my sweating brow and all that .

✓ David. Emotional crutch.

James. I beg your pardon?

David. Carry on , carry on .

James. Well she does the housekeeping too . Arranges who one's going to eat - though I do cook it sometimes - deals with the children when Theresa's not here....she's very happy I think ...

The camera has now positioned itself so that James is in the foreground in CS to left of screen and David is 'hovering' in the right background .

David. You don't sleep with her then ?

James. I beg your pardon ?

David. Use her to make love to ?

James. What are you...?

David. Come on do you...?

James. Well how else do you think I produced two children ?  
Look I don't know where all this is leading David , but quite frankly I'd rather talk to you about politics , even Northern Ireland . At least we all know where we stand  
that sort of ~~issue~~ <sup>issue</sup> ...

David has moved away from behind James and the camera now tilts up to the mantelpiece where he is now standing and his face fills the screen .

David. This is politics .

*David out of frame*

Shot 230.

*David, t. door*

Wide shot (perhaps from different angle to before ) . There is the sound of someone coming in from outside . The camera tracks off in search of the noise although the dialogue in the sitting room is still audible .

*new window (face position - as start of track onto Sarah ch. 7 How*

James

David. Oh . Well you have a woman don't you ? How do you and she get along ? Is it a sort of permanent committee meeting or something ?

In the hallway Theresa is taking off her coat . She obviously hears the conversation of the two brothers and begins to listen to it .

David. Yes I 'have' a woman as you put it . But I don't

expect her to service me like you seem to . She is in every way my equal . She has a job . We share all the household chores (along with the other two in the house ) and if we have children we will share looking after them as well . You see James when you hear the word political you imagine it refers only to Parliament or demonstrations or strikes , but what it also means is the working out of a practice in our everyday lives which is , yes if you like , 'revolutionary' . Things have got to change at all levels , the old morals , the old established hierarchy of men over women, the using of women as sexual objects , the tyranny of the fam.....

The camera has now returned to its original wide shot position .  
James gets up to get another cigarette.

James. Look hold on old chap ...what do you mean sexual objects ? Do you mean <sup>one</sup> ~~man~~ <sub>XX</sub> can't do what nature intended with a gal .....?

David. It's how you do it .....

James. Oh I see , sexmanuals and all that . No that's all much too complicated....

David. No , no I mean the attitude you have .

Pause . James sits down again and is chuckling at the sexmanuals remark . David is steeping his fingers to his mouth .

Shot 231. (6) . (6)

CS of David , CS James , for next section of dialogue .

*back 4/230*

David. Look do you sleep with prostitutes ?

James. My dear fellow I don't see ..?

David. Do you .

James. Yes occasionally , but I....



David. So you pay for sex like you might pay for a colour  
tele ?

James . Well they get the money and I get the pleasure .  
It seems a fair bargain to me .

David. And Sarah ?

James. Well of course I don't tell her , but I'm sure she  
assumes something of the kind goes on sometimes ....

David. Right so....

James. Look David, I don't live the same sort of life as  
you ...

Shot 232.

Looking into sitting room from outside . Theresa is standing in  
the foreground listening . Initially only James is visible .

....I have to keep up appearances and avoid making a  
scene . I know you're into free love and all that , but  
it would all take up too much time and cause too much  
trouble if I went around sleeping with every female  
Tom , Dick , and Harry that I know . The occasional  
visit to a lady of pleasure as they used to be called  
is much more politic - if I maybe allowed to use that  
word - it's swift , anonymous , and above all confidential .  
A neat little operation , precisely executed .

The camera begins to track in on James past Theresa .

And don't imagine it's just the privilege of the rich as  
you would put it . My soldiers make very similar  
arrangements as well . In fact I should imagine quite  
a lot of men do .

Camera beginning to pan round towards David and zoom in on him.

...of course there's many a young girl I could fancy a quick roll in the hay with - Theresa for example - she's a bit of alright don't you think ? But ~~that's~~ that's for those jet setting playboys , or you free lovers - I must say it's the one part of being a revolutionary that's always attracted me having a quick....

Camera very close in on David now .

David. It's not like that at all .

Hold on David . Eyes follow James moving across room.

Shot 233.

CS of James . Who stands up and moves across to looking down at David . Camera pans with him in CS .

James. No? How disappointing . Well I really must go and join Sarah . They were quite naughty in Edwardian days too you know .

At this point by David.

....Sleep well turn the lights out when you come .

Shot 234.

Outside in Hall . Theresa busies herself hanging up her coat . James pauses by her and smiles . *(or puts an arm on her shoulder.)*

James. Didn't here you come in . Have a good evening ?

Theresa. I came in the back way .

James. Your mother getting over that nasty business with your sister ?

Theresa. Not really . Major Barratt ?

James. Yes ?

Theresa. Did you know my sister looked very like me ?

James. How could I ? (annoyed) Now don't forget to put Sally's riding things out for tomorrow .

Theresa. I've already done so .

James. Goodnight Theresa.

Theresa. Goodnight Mr ..Major Barratt .

Theresa thinks for a moment . There is the sound of David crying .  
Camera heads into sitting room with her as she goes over to pick up the Major's boots . (follows her at leg level passing David in chair in background en route).

Theresa. Upset you did he .

David . It's not him ....it's me .....god he's such a bastard..

David starts sobbing again . Theresa sits down on the arm of the chair  
the camera gets her face in full close up (it has been on the boots which it has tilted up with when she picks them up .)

*Two of a kind you bastards.*

Theresa. At least he's an honest bastard .

David. You heard .....?

Camera moves round onto David . He holds out his hand to Theresa .

Theresa. No David ....

David sobs . David. I've really ballsed it up haven't I ?

Theresa moves back into shot looking down at him beside chair .

David. You don't think I'm really like him do you ?

Theresa .You needn't be .

She allows her hand to be taken but doesn't respond .

David. If I'd talked with you , with Tricia , with...  
and no  
Theresa. Night,night David , ~~don't try~~ tiptoeing  
tonight eh ?

Camera moves so that Theresa is seen leaving the room . If necessary  
it moves in on David with his head in his hands .

Shot 235.

CS of David and Theresa for last sections of dialogue (remembering  
Theresa to move across and camera to look up at her as with James  
in shot 233) . CUs to start from "Upset you did he ?"

Scene 20. Street with boarded up houses , and street with phone box .  
Jennifer , man , taxi-driver and taxi , anonymous face at window.

Shot 236. (as 224)

CS of Jennifer in phone box .

Jennifer. Bye mam....slepp well ...see you on ~~Sunday~~ .. <sup>to come</sup>

Shot 237. ( as 223) *(with hand in b'ground)*

MIS of phone box . Man still waiting in foreground . Jennifer comes out of box and holds the door open for the man . He goes in . She waits outside .

Shot 238.

CS of man's hand . ~~XXXXXXXXXX~~ . ~~XXXXXXXXXXXXXXXXXX~~. He only pretends to dial . He puts the receiver down .

Shot 239.

CS of Jennifer waiting . She lights cigarette .

Shot 240. (as ~~237/223~~) *(with hand in b'ground).*

Man comes out fo phone box (face still not visible) and stands a little way from Jennifer . After a moment he goes up and talks with her (inaudibly) . She laughs and then shakes her head . The man walks quickly off . Jennifer shrugs her shoulders . Sound of car starting up , moving off and then stopping again . Jennifer moves off.

Shot 241.

MCS of Jennifer walking (tracking shot) . Sound of footsteps following she stops , the footsteps stop just after . Repeat .

Shot 242.

POV someone following her . Jennifer is quite far in front . She stops and turns round . The camera dodges behind a bush .

Shot 243.

MIS of taxi coming up road . Camera pans with it to reveal Jennifer in foreground . She waves it down . It stops but the taxi driver shouts out of the window

Taxi-driver. Wait there love I'll just be a couple of minutes dropping this customer off .

Jennifer. I'll wait in that doorway love O.K.?

Shot 244.

CS of Jennifer looking from left to right .

Shot 245. ( as 242)

POV follower as she goes up to door of an empty house and sits down on the doorstep to wait . The camera comes out from behind the bush but does not move forward .

Shot 246.

CS of Jennifer's handbag . She gets out a handmirror . Camera tilts to her face or to mirror . She checks hair . She stops and listens . A cat miaowing plaintively .

Jennifer. Puss , puss... where are you?

Shot 247. (as 245 /242)

POV camera slowly advacing on J. She is looking for the cat . She opens the door to the empty house and calls for the cat . She goes right in . Sound of quicker footsteps and the camera moves behind a wall . A man walks past looking at the ground (is it David ?).

Shot 248.

*(a) Shot in first floor of house. Jennifer up stairs*  
*Jennifer downstairs*  
(b) MCS of Jennifer inside hallway of empty house calling for the cat which is still miaowing . She pushes open the door to a front room.

Shot 249.

CS of front door swinging to and locking .

Shot 250.

Various details of front room either in one camera movement or separate shots (broken window pane , fireplace , mattress with stuffing coming out , an old pick axe etc)

Shot 251.

(P...i...side)

MCS of door into front room . Jennifer pokes her head round it . She wrinkles up her nose at the smell .

Shot 252. (a) (as 247 etc)

POV advancing on house .

Shot 252. (b)

CS of Jennifer inside room looking around for cat . There is sound of footsteps on broken brick or twigs outside . She listens.

Shot 253.

CS of window . A cat miaows.

Shot 254.

CS of cat in corner .

Shot 255. ( as 247 etc)

POV comes up to door and stops .

Shot 256.

MS of Jennifer picking up and stroking cat . There is a knock on the outside door . She hugs the cat and freezes .

Shot 257. (as 249) (P...i...side)

Close shot of door lock being shaken .

Shot 258.

CS of Jennifer's face . Sound of footsteps crunching on brick again.

Shot 259.

MCS Cat jumps out of her arms .

Shot 260 ( as 258)

But closer in on face . She is staring at door .

Shot 261.

Shot of door to inside room .

Shot 262. ( as 242 etc)

Movement of POV from door to looking in at cracked window at J.  
staring at door .

Shot 263.

CS of Jennifer looking away from camera . A knock on the window .  
She suddenly whips round and looks at camera virtually in BCU .

Shot 264.<sup>6</sup>

Silhouette of man at window . His fist breaks the glass .

Shot 264.<sup>6</sup>

Eyes of Jennifer .



Scene 21. Front room at communal house , kitchen and Hallway , television .

David , Pete , Tricia .

Shot 265.

Tele fills the screen . A sixties thriller is on . We watch for a bit then the camera begins to pan round <sup>over</sup> to Pete who is watching there is the sound of a door opening and shutting .

Pete. That you Dave ?

David. E Yes .

Pete. Fancy a cup of tea ?

David. Eh ...no ..but I'll put the kettle on <sup>the kettle</sup> ~~the kettle~~ .

Tele soundtrack continues . Pete gets up; pan with him as he goes to the door .

Pete. You alright ? You look as white as a sheet ?

David. I'm alright .

Pete. Nothing happened has it ?

Dave. No .

Pete returns to his seat <sup>(sitting)</sup> . After a moment David comes and stands in the doorway and stares at the tele .

Pete. ~~Change your mind then?~~

Dave. I might as well have a cup . What you watching ?

Pete. Some thriller from the sixties .

David comes and sits on the sofa <sup>chair (rockers)</sup> next to Pete . Camera looking down ~~sofa~~ <sup>chair</sup> at both of them .

Pete. ~~Not often you get for a walk at this time of night?~~

David. I've a lot on my mind . Newspaper selling early tomorrow , three court reports to do by Wednesday , and a Nalgo action group meeting on Thursday..

*you ought to take it away*

Pete. I'll get up and give you a hand with the papers .

David. You needn't bother .

Pete. Look if I say I'll do it I'll do it .

*Goodness  
is there!*

They watch . Camera starts to zoom in on David .

David. Amazing how this rubbish gets hold of you . What's happened ?

Pete. Some woman been murdered , a bloke on the run .

They watch .

*(Came in (P.L.))  
middle  
cite  
Lamb  
Pete ok*

Pete. Herad you and Trish <sup>going</sup> (banging) on a bit (earlier) ✓

David. It was nothing much .

They watch.

David. God . That sudden face at the window never fails to get me . Wait for it... she'll scream in a minute .

Pete. Sshh!

David. Who's that bloke at the window ?

Shot 266.

Looking at tele with them from behind <sup>chair</sup> ~~screen~~. Pete looks round suddenly .

Pete. You had me scared there for a minute . Must be the killer . *(to the...)*

They watch . Pete yawns *(to the...)*

Pete. You can tele off if you like . I'm only half watching .

*da.../H...* David. I thought you were into it .

Pete. Not really .

David. Something on your mind then Pete ?

Pete. No . I thought you might want a bit of a talk if you've had a bit of an argunebt ....but it doesn'T matter .

David. I quite fancy seeing how this finishes .

*PAUSE*

*266(6)  
(as 265)*

Door opens . Camera tracks and pans slightly to include her in the shot .

Tricia. Pete do ..(she sees David)..oh it's you ...I'm just going to make a cup of tea .

*Well, Trish*  
*(slight pause)* Pete. Dave's just put the kettle on .

Pause they all watch tele . They speak looking at tele.

Tricia. I thought you were tired David .

David. I am . I'm coming up in a minute .

Tricia. Well I'm going to sleep by myself tonight .

*Pete: Right, right Trish*

Tricia exits . After a pause David jumps up and follows her .

Shot 267.

Three CUs of Pete , Dave , and Trish for last section . (Watching tele and lines .)

Shot 268.

Looking through bannisters into kitchen . Teapot on the table .

Tricia emerges from kitchenette at end with kettle . David comes in, and stands on threshold .

David. Look for christ's sake Trish it's not the end of the world .

Tricia. No.

David. Look I know I'm not perfect , but do I put you down ?

Tricia shrugs her shoulders .

*etc.*  
David. I mean have I <sup>ever</sup> tried to stop you doing what you want ?

Tricia. There wouldn't be much point ...

David. Well...why the hell react as if I was ....as if I was some terrible chauvinist pig who's never tried ...

Tricia has finished filling the teapot and comes towards David .

Tricia. Look I'm going to bed . I wanted to talk before and you walked out . I'm tired now .

*(L...)* David. But you're going to London early tomorrow and I feel awful...

*etc.* Tricia. Well you'll have to work things out with yourself until next weekend . Or with your friends , that'd make a change.

David. But there's something I've got to talk to you about...

David half blocks her way .

*etc.*  
Tricia. Let me through David.

Camera pans with Tricia to reveal Pete in the Hall . She gives him a cup of tea , and goes off upstairs behind camera . Pete pauses at bottom of stairs and takes a sip . David appears . Pete half smiles at him .

Pete. Night , night Dave .

David. Actually .....I wouldn't mind a 'bit of a talk' Pete.

Pete. O.K.

They both go into the front room .

Shot 269.

*(u. L. 16 - camera tracks into living room) or as 1st shot in scene - 1st policeman.*  
Looking from doorway of front room . The tele is of . Pete relights the gasfire and ~~sits~~ *speaks* down on ~~chair~~ *chair* opposite door . David collapses on the sofa.

Pete. What's up then ?

Dave. Trish is upset ...

Pete. You mean you are *(by the look of it)*

David. <sup>Yeah</sup> Yes . Well I've slept with this woman Theresa -  
only ~~two or three~~ <sup>three or four</sup> times and I hadn't told ~~her~~ <sup>Trish</sup> about it

...and she's ...

Pete. <sup>Hang on, long...</sup> Who's Theresa ?

David. She's the nanny to my brother's children .

Pete. How the other half lives .

David. (half-smiling) Yes .

Pause . Pete looks around for some cigarettes , finds one and then can't find any matches . David throws him a box . *He sits down in a chair by bookcase*

*Pete and Dave*

Pete. What's she like ? *(double - meaning old to sound...)*

David. She's a nice girl , woman I mean...but it's not important to me . I'm not about to ditch Trish . I felt like doing it ...Terry felt like doing it and so we did it .. *(Terry at it)*

→ Pete. Why didn't you tell Trish ? *(a (imp...))*

David. I don't know .

? Pete. Were you frightened she'd throw you out ?

→ David. She wouldn't do that .

Pete. What makes you so sure ?

David. She's not like that .

Pete. I wouldn't bank... *(D)*

Shot 270.

*(to close byes)*

David CS . Profile in left hand side of screen , Pete soft in background right.

David. (annoyed) Oh come on Pete don't you interrogate me too ...You know what it's like when you're tied up with meetings , work and so on , it's best to try and keep things simple .

*! Sign Wor  
still in  
control*

Pete. Then why did you sleep with her ?

David . Oh you're no help ...

*Pete is busy*

He slumps back out of shot on the sofa . Zoom in on Pete slowly .

...well I didn't think . I mean haven't you ever done anything like this Pete .

Pete. Yes ...and got into trouble .

He gets up and picks at books in a bookcase behind him . I

....I probably did it all the time as a lad - as 'one of the lads' - in fact in my crowd if you didn't have at least a couple of birds you were a bit soft of hump and dump) .. (he makes ugh movement) ... *and if one started asking about*

~~prostitution like you lot (he smiles) .~~ *the other well... if wasn't like that for me. I didn't sleep*

David. It's never slept with a prostitute. *it's a girl*

Pete. No you probably haven't, but ..well we come from

different backgrounds don't we Dave ? (I come from nearer the bottom .) *I didn't face any letter what makes you think I did?*

David. Yes I know all that . I can't help my past .

Pete.

Pete. It's alright I'm not getting at you . I'm not saying

*All about I'm saying I don't know it*  
I'm all different . I took it out on women too that's what I said . *especially at the*

*Handwritten notes:*  
Pete to Bookcase  
David's question?

*Handwritten note:*  
David's question?

Shot 271. (270 continues over following dialogue)

CS of David intercut with continued CS of Pete from last shot .

David. Don't you still ?

Pete. Yeah I'm sure I do ....but I'm ... well I'm different from me dad , *and I don't*

David. I thought you got on with him ?

Pete. He taught me alot - about some things - like

how you lot put us down ...

David. I don't.. (Pause)

Pete...but the way he treats my mam , like a bloody housemaid on call when he wants her .

*Shot 272 (a) - No different camera pos. - take able to follow Pete*

Camera pans with Pete during the next silence as he goes over to the window and looks out behind the curtains . He starts back as if he's seen something and then turns to David .

Pete. Anyway what about this 'other' woman ?

David. Yes ? What about her ?

Pete. How's she feel about it all ?

Camera pulls out and cranes down a little to get David in foreground .

David. Oh she'll be alright I think ...I hope . She's a tough working class woman you know Pete *hard ... 1 ch...*

*keep looking at Pete*

Pete. No I don't know David . How can you say that ?

Is that what I am for you ? *Just trying to...* The real working-class bloke {the young one actually} packaged , ready for use when the right moment comes ?

David. Oh come off it Pete of course it's not like that . It's just that she's, well *she both know* it's casual .

Pete moves forward until he's kneeling behind the sofa above the slumped David . The camera forms a two shot .

*(as well)* Pete. How the fuck can you say that ?

David. Oh Pete...

*For right...*

Pete. That's just what she's learnt to expect from men ~~like~~ xxxxxxxx like you ..and me . (Pause) Anyway you can't decide for her . *from Pete, the*

David (angry) I know all that ...that's what Trish said .

Dave jumps up and goes to the window so that Pete is now in foreground

*a. please?*

...I'm not trying to run anybody else's life , I have enough problems in my own , surely YOU can see that Pete ?

*never*

*never used himself*

*to live*  
Pete. Yes maybe but ...well you ~~have~~ have a certain way of dealing with things which involves other people doing things on your terms *you do it in the house, you do it with me* - it's not intentional , it's just the way you've been trained ...

David also looks out of window . Pete gets up and returns to his seat out of shot . *(light. c. y. a. the)*

Shot 273.

From behind sofa . David returns into shot and sits on sofa .

David. But I've changed my perspective , ~~my way of seeing~~

Pete. Oh you and your perspectives and your theories .

He comes and joins David on the sofa . *cut*

....you lot can sit and write it all for us *(PAVE! CHANGE SWER)* ..not that I'm knocking you ..I mean it's good that someone's doing it *(and maybe I should do more , but I don't have the confidence , the...)* *from a about it*

*well David is trying to say*

David. ~~But~~ you agree with the theories *Monty, du'hye?*

Pete. ( laughing ) Oh yes I agree ...I'm as politically committed as you are *M. B. dy. I need - he* , probably more .. it comes more out of experience with me , but I'm not used to telling other people how to run their lives *as I said* ... we weren't all brought up like you .

*what?*

DavidTricia was .

Pete. In a man's world though *Heke said H. K. day* ~~Funny that, all that posh upbringing and she can still have a harder time of it than me.~~



shot 274(a) CS of David *right things*  
shot 274(b) CS of Pete *right things*

Shot 274.b

CS of David . Tilt with him as he slides onto the floor and throws his head back on the sofa , ~~SMASHES~~ and then cranes round to get Pete in the background .

*David's  
Pete's*

Pete. I'm confused too Dave , don't get me wrong .

Dave. I know .... maybe it's all hopeless . Maybe *one* can't *really* change , *but I've given up*

Pete. Well you're not like your brother are you ?

Dave. Aren't I ? *(S. 16)*

Pete. Not from what I've heard of him .

David. But sometimes I don't FEEL that I've changed .

Pete. It takes time . I mean it's not inborn is it ;  
You told me that once - well you gave me a book to read about it .

Pause .

*shot 275(a) wide shot as in 269*

Shot 275.b

Reverse of previous shot . Pete in foreground , Dave on floor in background . David turns towards Pete and smiles .

David. I know the theory...

Pete. (I know) it's the practice ,

David stretches and in so doing pats Pete on the leg . Pete puts his hand on David's .

Pete You'll be alright .

David. I really must go to bed . I'd like to talk further though .

Shot 276.

CS of Pete who lies back .

Pete. Yeah . You know I once had a mate who used to say

'Let's go and get drunk Pete' whenever he had what we used to call 'woman-trouble' and after the first the 'fucking bitch' we used to move onto football - (we didn't know enough about politics ) .

The camera pans round catches David going out the room and ends up on the blank tele screen . There is a loud scream .

Scene 22 . Street of boarded up houses , club at end .

Three punk youths , three punk girlfriends , three black blokes from pub earlier .

Shot 277.

The scream is very loud. The camera is tracking along a row of disused houses as if searching for the source . A taxi comes level with the camera, the driver is also looking out to his left . After a moment he shrugs his shoulders and speeds up out of shot . The camera eventually reaches a house still lit , with a club sign at the door . The camera stops . Several drunken people come out of the basement . They are white and shouting 'White punk , white punk' .

Shot 278.

MCs of one of youths chewing . He pulls a woman up close to him and kisses her . She protests , but he carries on .

Voice of youth (off) Where's Colin the bastard ?

Youth (kissing ) I don't know and I don't care . (PAUSE)

Oooh you fucking bitch you've bit me .

Woman. Serve you fucking right .

Shot 279.

CU's of other youths in pairs and singles , including ones describing their clothes .

Shot 280.

CS of second youth .

2nd youth. Watch it they're coming . We'd better go .

Camera pulls back or cuts to

(6)

Shot 281. (as at end of 277)

Wide shot as youths run off . A group of blackmen come out of the basement and start laughing . A police car draws up .

281(6) CS of blackmen

120

Voice over. Some white youths who had been at a club in the area did report seeing <sup>a</sup> coloured man behaving suspiciously in the street where the body was found . There ability to describe the man may be of importance . Meanwhile we are carrying out a detailed investigation of coloured families in the area .

Scene 23. James , Sarah in 2nd bedroom at parents house .

Shot 282.

MCS of Sarah in left of frame foreground 'making-up' for the night. James is visible in the mirror reading . The making up is observed for a while . James turns a page .

Sarah. I always feel so exhilarated after a days hunting . All ready to get up and do something by this time of night . I think there ought to be a party somewhere after every day's hunting .

James. Well I'm whacked myself . Still I have had an added grilling from David .

Sarah. Oh what was he on about ?

James. Oh I don't know . Bringing politics into the home and into the bed now it seems .

Sarah. That sounds fun . I really must have a chat with him sometime .

James. I shouldn't he might subvert you . I don't want an urban guerilla sharing a bed with me . ~~XXXXXXXXXXXXXXXX~~

Sarah. You know when he gets all worked up about his revolution and so on he's almost more attractive than you I can never listen to what he's saying ...

James. Oh shutup .

He smiles and returns to his book . After a moment he looks up again .

James. Do get a move on with all that nonsense .

Sarah. It's not nonsense , it's to make myself more alluring to you .

James. Oh I see . 'La femme fatale' and all that .

He returns to reading . Sarah gets up . The camera zooms out and

pans round with her in a classically smooth movement . She sits on the edge of the bed for a moment filing her nails . A child cries off . It cries for a little while .

Sarah. Theresa's back isn't she?

James. Yes .

Sarah. Well why.....at last .

Theresa (off) What's the matter Sam you'll wake Sally up and your mummy and daddy .

Sam. (off) I had a bad dream .

Theresa.(off) Well I'll sit with you for a while till you go back to sleep .

Sarah takes off adressing gown she has been wearing and gets into bed . The camera makes the necassary movements to form a neat two shot .

Sarah. You don't suppose David's been talking to her do you ? She seemed a little 'fresh' with you earlier at dinner .

James. Yes I've noticed her being a bit uppity today . Still it's more likely her nerves after this affair with her sister . It must have been quite a shock.

SarahYes . Still I think if there was anyone else around I'd consider changing her . She's very good with the children , but she does spoil them so . You know she let Sally wear make-up ?

James.(laughing) Really ? Well if you're worried I should have a word with her ....

James returns to reading after each of the last exchanges , but this tome puts his book down .

.....Still she's an attractive little soul . Light's out darling ?

He turns his bedside light off . Sarah sits for a moment . James reaches over and gives her a peck .

James. Goodnight my darling .....good old Sarah .

Sarah reaches over and puts her light out , but remains sitting in darkness . The camera completes its movement by slowly zooming in on her .

James. (Sleepily) Oh by the way darling , I may be back very late tomorrow night . I've got to go into town on some business . (PAUSE).

Sarah. Again ?

James. My accountant wants to have a drink with me and talk things over .

The camera is close in on Sarah . She closes her eyes but does not lie down .

Theresa. (off) That's it Sam you go to sleep like a good boy .

She sings softly a lullaby .

Scene 24. House with broken window pain and front garden .

Shot 283.

Camera tilts down from a window pane which is broken to a little girl staring looking down as if frozen . After a moment she screams and runs off the camera carries on down onto backview of head of Theresa .

Voice over.A small girl found the body at 6a.m. on the 2nd of October . She was too frightend to tell anyone for an hour .



Scene 25. Stableyard at parents house .

David , Theresa , James , Sarah , two children (Sally and Sam).

Shot 284.

Looking through archway as at start of Sc 3 . There is a silence which is suddenly broken by the loud slam of a door and the voice of Major Barratt (off) .

James. Right . Let's get this show on the road . Come on Sally do as your mother says and do up your anorak .

Sally. Don't want to .

James. Well that's quite simple then , you'll have to stay at home .

Sally. Don't care .

James. Don't care was made to care . Now pull your zip up . There .

Camera begins to track back . Sound of Sally crying . Then James , Sarah , Sally and Sam appear through the archway in that order . Sarah and Sam are both carrying one apple each . They go up to separate stables and offer the apples to the horses . Sarah and James talk off .

James. When is Theresa's mother going to stop ringing up demanding to see her daughter .

Sarah. Well it is still only ~~xxxxxxdays~~ six days since it happened .

James. I know , I know , but the last thing I want is children whining around my feet when I'm trying to talk to the colonel .

Sarah. You know perfectly well you'll push me and the children into the sitting room with his ghastly wife whilst you and the colonel hobnob in the study . I don't really know why we're coming at all,

James. Because my dear you said you wanted to . Now get in the car for heavens sake , a troop of squaddies would easier to deal with than you lot .

The camera pans to the car backing out of the garage . The passenger window comes level with the camera . The back door is opened and the children climb in . Major Barratt leans across his wife , winds down the window nearest the camera and shouts above the engine .

James. I told Theresa you'd be able to drop her round at her mum's on your way back to town . Alright David ?

Before there is time for a reply the window is wound up and the car drives off . The camera carries on panning to the left until David is visible under his car . He is not actually working but staring up at the sky on his back . The camera moves in on his 'upside-down' face and holds it for a moment and then responding to the sound of footsteps tilts up to reveal Theresa walking from the house . She walks up and stands above David .

David. I'm sorry I got in such a state last...

Theresa. Well if it's done you some good . (PAUSE)

David. The major says you want a lift ..?

Theresa. No I'd rather walk .

David. It's no trouble if ..

Theresa. No thanks....

David. I'd like to talk properly ...

Hesitates looking down at him .

Theresa. ....I'll be late I'd better go . See you sometime .

She moves out of shot . Camera pans round to catch her walking out under archway .

Scene 26. Garden with body .

Jennifer , policeman .

Shot 285.

Sheet being laid over body . Camera tilts up the body 'with' the sheet . Zoom out to reveal policeman standing guard . Pan round to a hoarding with some advert on .(Perhaps).

Scene 27. David's bedroom in communal house .

David , Tricia , Helen .

shot 286 (a) David closing front door in Hall.  
shot 286 (b) David puts handbag and into bag.  
shot 286 (c) Sturvell shot. (try / fun out of possibilities room)  
Shot 286. (d)

Starts CU on record player arm playing record . Camera pans round to right

~~left~~ and pulls out to reveal Tricia in background lying on bed and Helen in foreground sitting on floor at foot of bed . Helen is reading something .

Tricia. The police are spending a long time with David aren't they ?

Helen Yes . The way he stormed out the other night I wouldn't be surprised if he didn't do it .

Tricia. (jokingly) ~~Don't~~ <sup>Don't</sup> make me nervous Helen .

Helen. <sup>like</sup> Quite interesting conference by the look of it .  
<sup>Yes, it was...</sup>  
Helen finishes reading gets up and puts the papers on the desk and then she lies down on the bed with her head at the foot . Camera moves in on Tricia.

Tricia. It is funny though how most men see things the same way .

Helen. What do you mean ?

Tricia. Well like never thinking anything's their fault .  
<sup>headline Turkey</sup>  
~~Didn't~~ you see that article in today's paper .

Helen. What the "Woman's dress to blame for murder" one ?

Tricia. Yes and the other night David was going on about how it wasn't on his initiative he'd slept with Theresa .

Helen. <sup>red pen-said...</sup> You'd think they never did anything of their own free will .

Camera pans down bed to Helen ' s face.

Helen. Have youx talked with him about Theresa properly yet ?

Tricia. Haven't had a chance . I've been in London since he 'stormed out of my life' last Monday . Anyway I think

There is a knock at the door . Camera pans / tilts up to it . David's head pokes round in CS .

David. Are you two...?

Helen. Yes but it's only about you .

David. Trish...

David goes across and takes the record off .

Camera pulls out to get a three shot .Helen now at other end of bed.

...can we talk ?

Helen looks round at Tricia .

Helen. He did do it then .

They smile at each other . David slumps in chair in foreground (or at ft of bed.) David. No. You know what about .