

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

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 isa loo with the doocr open at the end . David appears up sthe stairs to the right . There is the faint sound of music from upstairs . David knocks on one doocr 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. Welldifficult...are you two chatting ?
He's 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.F.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 ^{sitting} 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 .

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 ^{yes}...she works for my brother , ~~whose~~ ^{Leah's} family

as you know is temporarily living with my parents.

Det. Right ... but you've never come across this one ? ^{W/m}

David. No .

D. H. 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^h h^h) *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 Detedtive , '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 ^{Nov} ~~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 , huggers 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. X

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 .

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~~^{death} 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 ^a 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^{spark} , 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 houseis 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) Somewherehere.

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 his face 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 pliceman
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 ^{Nov} ~~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~~ ^{chair in foreground (velvet chair)} . 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 .

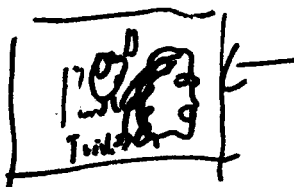
Tricia. Well this should really help you to relax . When's
tea ?

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 ^{actually} ~~actually~~but I'll tell you ^{responsibility} ~~all~~ ^{I'll see I go for} ~~all~~ ^{later} about it ~~at tea~~ .

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 .

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

Tricia. Still working ?

Helen. Marking for tomorrow .

Tricia. What are you doing 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 , ^{turns on light}

Shot 30

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

^{Tricia} Tricia. Good weekend at your parents ?

Pete. (in bath) Not bad . Except me dad ^{kept} ~~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 ^{leave to} 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. ^{Frustrating} ~~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 ^{you know}

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 ^{late!} recently ..

Pete. What do you mean ?

Tricia. Well he jokes around and makes his speeches as
usual , butwell he just seems ^(really) tense about
something .

Pete. I hadn't noticed ^{any of his} ^{always like that!}

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 meantwell 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 da
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 ^{34(b)} 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 nearly 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 .

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 ^{own} 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 (going 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 to 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 . Client is standing with his door open . A couple appear walking down the street . ^{car craching along kerb like they're in a puff} He gets back in the car . Jennifer comes back down to the car and goes round to his 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 , noI'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 paltas 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 bath)*

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. 3/41 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 .