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## QUIVER

by

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1.

**1. INT. POLICE STATION CELLS NIGHT 1.**

---

Fade up on a RANTING MAN talking to himself in a cell.

RANTING MAN

They're coming. I've seen them!  
Thousands of the bastards. You  
jokers are in dreamland.  
Wouldn't know what planet  
you're on, let alone what  
bloody country...

The next cell contains a WELL-DRESSED MAN. He paces, smoking nervously.

The next cell contains a sleeping DRUNK. He snores loudly and turns over.

The last cell in the corridor contains a striking-looking woman in her late twenties, LILLA. She has beautiful long dark hair.

With great concentration, Lilla plaits her hair until it's like a rope. She tests the strength of the plait between her hands. Her breathing slows as she seems to enter a kind of trance.

**2. INT. POLICE STATION CELLS NIGHT 2.**

---

Later. A COP is bringing coffee to the cells. He knocks on Lilla's door. No response. The cop looks inside.

LILLA is hanging by the neck from the cell bars, motionless, her own hair a noose around her neck.

COP

Jesus!

He hits the emergency button.

**3. INT/EXT. AMBULANCE IN CITY NIGHT 3.**

---

The ambulance rushes LILLA through the streets. Her vital signs are weak.

**4. INT. HOSPITAL NIGHT 4.**

---

LILLA is rushed into intensive care. The DOCTOR and NURSES close the curtains around her bed as they try to save her life.

**5. INT. HOSPITAL WARD NIGHT 5.**

---

Later. LILLA sleeps. She has livid marks and bruises on her neck. A POLICEMAN sits in a chair outside her door.

Suddenly Lilla's eyes open. She tries to move, but finds she's handcuffed to the bed.

A wind from outside gently stirs the curtains at the slightly open window.

Lilla looks around and sees a heavy-looking piece of emergency equipment on a trolley near the bed; some kind of metal box with knobs and dials.

Silently, Lilla slips off the bed. Using her free hand, she grabs the metal box and lifts it, with difficulty. She brings the box down on her own handcuffed hand, crushing the bones in her thumb with a sickening crunch.

At the door, the policeman hears a noise, but it isn't enough to make him stand up and take a look inside.

The pain brings tears to Lilla's eyes, but she doesn't make a sound. In agony, she pulls her crushed hand through the handcuff until she's free. She pauses for a moment, and finds she can move only three of the fingers of her left hand - her thumb and forefinger are useless.

Lilla binds her damaged hand with a cloth from near the bed and slips silently out of the window, wearing her hospital gown.

**6. EXT. HOSPITAL - FOURTH FLOOR NIGHT 6.**

---

LILLA edges around a narrow ledge, ducking under windows.

She reaches a fire escape. Lilla climbs over the guard rail and quickly moves down the steps in her bare feet.

The wind is becoming stronger.

**7. INT. HOSPITAL WARD NIGHT 7.**

---

Inside Lilla's ward, a sudden gust sends the window banging against the wall. The noise alerts the POLICEMAN outside, who comes to investigate.

**8. EXT. HOSPITAL NIGHT 8.**

---

From the fire escape, LILLA sees TWO POLICEMEN parked in a car outside the hospital. They jump out and race into the building.

Sirens approach as she leaves the fire escape and slinks away into the shadows like a cat.

**9. EXT. CITY MONTAGE NIGHT 9.**

---

LILLA walks through the inner suburbs. She looks through windows and sees shadows of families arguing and watching television.

In the city, she passes boarded-up churches and shop windows. She crosses roads, heedless of traffic, and narrowly avoids being killed.

As she walks, Lilla seems to be journeying further into an inner world of her own, unaware of her surroundings or the dangers that face her. Lilla smiles and frowns as she whispers to wraiths that no one else can see.

The wind whips up leaves and old papers around her.

Police cars race through the streets, lights spinning. Lilla seems to evade them almost by accident, stepping into shadows as they fly through cross streets at speed.

Lilla is brought out of her reverie by the smell of something new on the wind. Through the sounds of the city, she can hear the distant crashing sound of the sea. Lilla smiles, and quickens her step.

**10. EXT. BEACH NIGHT 10.**

---

LILLA reaches the sand. Waves crash in the moonlight. She walks towards the waves.

Suddenly three police cars converge from different directions. They pull up and brake in the dunes. A MAN points after Lilla, showing them where she's gone.

Spotlights pick her out of the darkness as POLICE scramble out of the cars.

POLICE  
Stop! Police!

(CONTINUED)

10 CONTINUED:

Lilla ignores them, off in a world of her own. She walks towards the sea as the strong lights from the cars halo around her.

She reaches the edge of the waves. Armed police surround her in a semi-circle, moving closer. Lilla turns defiantly, and runs into the waves.

The police are forced to follow her, dropping their weapons as they dive after her and try to stop her swimming away.

Kicking and screaming in a strange foreign language, Lilla tries to fend them off. Waves crash around them.

Lilla fights fiercely, but she's outnumbered. The police drag her from the waves.

As they frogmarch her up the beach, she cries like someone woken from a lovely dream.

**11. INT. MICHAEL'S OFFICE/LIFTS NIGHT 11.**

MICHAEL PAGE, a tall, intelligent-looking man, puts on his coat to leave. He's about thirty, with intense blue eyes. He has a goatee and moustache.

Michael's desk is covered with papers, disks and legal books. There are no photos. The only object with any personality is a little wooden model of a rowboat.

There's a big view from the window over the harbour and city, but Michael doesn't seem to notice it.

His eye is caught by the model boat. It's old, roughly made. He picks it up, considers it. Suddenly Michael is aware of someone approaching. He puts the boat down.

CHRISTOPHER KNIGHT enters the office without knocking. Knight is the director of the company and Michael's father-in-law, a charming, well-preserved man in his fifties.

KNIGHT

Working late?

MICHAEL

Not tonight. Actually I was just going.

(CONTINUED)

11 CONTINUED:

Knight walks around like it's his office.

KNIGHT  
Enjoying the work?

MICHAEL  
I've still got a lot to learn.

KNIGHT  
Haven't we all?

Michael gathers his papers together.

KNIGHT (CONT)  
Tell me something, how's my  
little girl?

Michael picks up his briefcase.

MICHAEL  
Karen's fine. She said  
something about lunch...?

Knight walks with him out of the office and through the  
empty reception.

KNIGHT  
How does tomorrow sound? Evelyn  
would love to see you both.

MICHAEL  
I'd like that.

Knight presses the down button of the lift.

MICHAEL (CONT)  
Heading home?

KNIGHT  
Not just yet. You know how it  
is. No rest for the wicked.

The lift doors open. Michael steps inside.

MICHAEL  
Good night then.

KNIGHT  
Good night, Michael.

The doors close.

**12. EXT. SYDNEY HARBOUR BRIDGE NIGHT 12.**

MICHAEL drives a luxury 4WD across the bridge, from the high modern office towers of North Sydney to the city.

**13. EXT. EDGE OF CHINATOWN NIGHT 13.**

MICHAEL leaves the expressway and turns off into a rundown district. He parks his car and enters a shabby old building. "Community Legal Centre", says a sign.

**14. INT. COMMUNITY LEGAL CENTRE NIGHT 14.**

MICHAEL picks his way past the clientele of the crowded legal centre. The waiting PEOPLE look poor, and are from various ethnic backgrounds. Some have kids, others seem crazy or are under the influence of drink or drugs. Most smoke. There aren't enough chairs.

Michael reaches the harassed-looking centre coordinator, ANNIE, who is talking on the phone. He waves hello.

Annie shoves a pile of legal documents in front of him. She cups her hand over the handset.

ANNIE

Sorry, Michael. We're frantic tonight. This one's been waiting a while.

She hands him an envelope from the top of the pile.

ANNIE (CONT)

Shoplifting.

Michael opens the envelope. It contains depositions and police mugshots from a shoplifting case; photographs of a middle-aged WOMAN.

MICHAEL

What did she steal?

ANNIE

Food. She's over there.

Michael looks up and sees the shoplifting woman in the waiting room. She's the one with all the kids.

Michael smiles at the woman; a genuine, comforting smile. Surprised, she smiles back.

**15. INT. POLICE CLINIC NIGHT 15.**

Two strong POLICEMEN hold LILLA down as a female NURSE roughly binds a bandage around a new plastic cast on her broken hand.

One of the cops nods to the nurse, who grabs a pair of scissors, and advances on Lilla. She kicks and grunts like an animal, but the police hold her arms and legs as the nurse grabs a handful of Lilla's long hair.

The scissors, held near Lilla's face, seem to mesmerise her, sending her off to another place, another time..

**16. INT. PRISON CAMP DAY 16.**

LILLA is younger. The place is enclosed, old, with beams of light coming through holes in the roof and walls.

She stands in a line of WOMEN, young and old, who are being forced to have their hair cut. They are guarded by heavily-armed young SOLDIERS in rag-tag uniforms.

Lilla is next in line. The scissors approach. She shakes her head, trying to avoid them. Suddenly a bearded man, GRKIC, who appears to be a commanding officer to the others, stops the barber. He's a handsome man, but there's something chilling about him.

Grkic puts his hand on Lilla's cheek and looks into her eyes, smiling. She shrinks back in fear.

GRKIC

(subtitled Serbo-Croatian)

No, I like her better this way.

**17. INT. POLICE CLINIC NIGHT 17.**

LILLA screams. The NURSE and POLICE hold her down as the first of her long hair falls to the ground.

**18. EXT. MICHAEL'S HOUSE NIGHT 18.**

MICHAEL pulls up outside an expensive house in an upmarket suburb. The house is being expanded upward and outward. There is builder's junk everywhere, and a wooden gangplank leading up to the extensions.

The garage opens automatically to reveal another car parked inside, a distinctive red BMW convertible.



**19. INT. MICHAEL'S HOUSE NIGHT 19.**

Inside the house, a TV shows the late night news. No one is watching. A REPORTER speaks to the camera.

REPORTER (ON TV)

... the body of Ahmad Tariq, an immigrant from the Middle East, was found at his home two days ago. Although police admit there's been no major progress, there is speculation tonight that this may have been a race-related attack...

MICHAEL enters the big empty house with his car keys. He sees no one is watching TV and switches it off.

He moves through the house to the bedroom, where a woman, KAREN PAGE, lies on the bed with her back to him. This is Michael's wife, blonde, about thirty. She sits up and stares at him resentfully.

KAREN

Where have you been?

MICHAEL

Working.

KAREN

Most people think work is something you get paid for.

MICHAEL

You know we don't need the money.

KAREN

It's not the money. I never see you.

Michael loosens his tie and gently nuzzles her neck.

MICHAEL

Let's not fight.

She begins to soften. They kiss gently.

KAREN

I'm worried about you. You work too hard. One job is enough...

(CONTINUED)

19 CONTINUED:

MICHAEL

Shhh...

Michael's mobile rings.

KAREN

Don't answer it.

But the mood is broken. Michael picks it up.

MICHAEL

Michael Page... Yes... Yes okay.  
I'll come straight away.

Michael starts tying his shoes back on.

KAREN

What's going on?

MICHAEL

I'm on call this week.  
Remember?

KAREN

I don't believe this.

MICHAEL

I'll only be a couple of hours.

KAREN

It's the middle of the night!

Michael kisses Karen goodbye. She doesn't respond.

MICHAEL

I'll be back as soon as I can.

KAREN

Why do you keep doing this?!

Michael leaves.

**20. INT. POLICE STATION CORRIDOR NIGHT 20.**

MICHAEL follows a tough middle-aged woman officer,  
Detective Senior Sergeant ROBYN MANSFIELD.

MICHAEL

Who is she?

(CONTINUED)

20 CONTINUED:

MANSFIELD

Christ knows. She doesn't talk.

MICHAEL

Fingerprints?

Mansfield shakes her head.

MANSFIELD

No I.D. either. Nothing on her.  
Not even any change.

MICHAEL

So what's the charge?

MANSFIELD

Assault and battery. She half-  
killed a guy in a pub. Name of  
Pirello. Put him in a coma.  
Could be murder before the  
night's out.

MICHAEL

Any witnesses?

MANSFIELD

Forensics will give us a solid  
case.

MICHAEL

You said she hasn't spoken.

MANSFIELD

That's right.

MICHAEL

Why call me then?

MANSFIELD

She asked us to.

Michael looks at her quizzically.

Mansfield hands him a piece of paper as they reach the  
door of the interview room.

He looks at the piece of paper. It's a list of Legal  
Aid and voluntary solicitors. The name "Michael Page"  
is circled.

(CONTINUED)

20 CONTINUED:

Mansfield opens the door of the interview room. Michael looks up to see LILLA inside. She looks straight at him.

Michael is unsettled by her stare.

**21. INT. INTERVIEW ROOM NIGHT 21.**

---

LILLA sits, hands cuffed behind her chair. MICHAEL sits next to her. MANSFIELD is opposite.

With her bruises and roughly cut hair, Lilla has the appearance of a beautiful, captured wild creature.

MANSFIELD

All right, Houdini. Let's try again. What's your name?

Lilla doesn't meet her eyes.

MANSFIELD (CONT)

You must be somebody. Where are you from?

Lilla ignores her.

MANSFIELD (CONT)

Why did you attack Mr Pirello?

Still nothing.

MANSFIELD (CONT)

Why did you go to the beach? Where were you swimming to?

Lilla becomes disturbed as Mansfield stands and walks behind her. She tries to turn in her chair, straining at her cuffs.

Mansfield comes in close behind her.

MANSFIELD (CONT)

Maybe Pirello was your boyfriend. Screwing someone else, was he?

MICHAEL

Sorry, but I'm really going to have to object to this.

(CONTINUED)

21 CONTINUED:

MANSFIELD

This isn't a courtroom, Page.

MICHAEL

And it isn't Nazi Germany either. You should phone the translation service. We don't even know if she can understand English.

MANSFIELD

Oh I think she can understand.

Mansfield comes in close to Lilla's ear.

MANSFIELD (CONT)

Can't you darling?

LILLA

(without an accent)

Fuck you.

Michael is surprised. Mansfield smiles.

MICHAEL

(to Mansfield)

Can I talk to you outside?

Mansfield shrugs and goes to the door. Michael follows.

**22. INT. CORRIDOR NIGHT 22.**

---

MICHAEL and MANSFIELD are alone in the empty corridor.

MICHAEL

I need some time alone with her.

MANSFIELD

What for?

MICHAEL

You're antagonising her. Anyway, it might help. Both of us.

MANSFIELD

I hope you can handle yourself.

(CONTINUED)

22 CONTINUED:

MICHAEL

What can she do?

MANSFIELD

Hey, if you want to be on your own with that you're welcome to her. I'll be back in five minutes.

Mansfield walks away.

**23. INT. INTERVIEW ROOM NIGHT 23.**

---

MICHAEL returns to the room with a cup of coffee. LILLA looks at the coffee cup.

MICHAEL

Want some?

LILLA

You'll have to hold it.

Michael seems unsure about approaching her.

LILLA (CONT)

I won't bite.

Michael holds the coffee to her lips. Lilla sips thirstily.

Michael watches her while she drinks.

LILLA (CONT)

The beard doesn't suit you.

MICHAEL

No?

Lilla shakes her head. Michael keeps watching her as she drains the cup. Something about her fascinates him.

LILLA

Why are you staring?

MICHAEL

Sorry. You reminded... it doesn't matter.

Michael reaches into his pocket for a business card.

(CONTINUED)

23 CONTINUED:

MICHAEL (CONT)

My name and number are on there. I'm just here to represent you tonight for now. Someone else will probably be with you in court.

He holds out the card, and then realises she can't take it. He puts the card in Lilla's breast pocket.

LILLA

Never trust a man with a beard.

MICHAEL

I'd like to help you.

She considers him.

LILLA

That's a good suit. You don't do this all the time, do you?

MICHAEL

I'm a solicitor for a merchant bank - in my other life.

LILLA

Guilty conscience?

MICHAEL

I'm not here to talk about me.

He notices her damaged hand.

MICHAEL (CONT)

Did you do that to yourself?

LILLA

It will heal.

MICHAEL

They said you tried to kill yourself.

LILLA

Lots of people kill themselves.

MICHAEL

Why didn't you just jump off the hospital balcony?

(CONTINUED)

23 CONTINUED:

LILLA

I wanted to see the sea.

MICHAEL

Did you assault the man in the bar...? Mr Pirello?

LILLA

You sound like a policeman.

MICHAEL

If I'm going to defend you I need to know the facts.

LILLA

I can defend myself.

Michael tries another tack.

MICHAEL

What can I call you? At least tell me your first name.

LILLA

It's not important.

MICHAEL

Why did you choose me?

Lilla is silent. She looks away. Michael is frustrated.

MICHAEL (CONT)

Okay. From now on you can waste someone else's time.

He stands and begins gathering his things together.

LILLA

What was her name?

MICHAEL

What are you talking about?

LILLA

You said I reminded you of someone. What was her name?

There is a long moment between them.

(CONTINUED)



23 CONTINUED:

MICHAEL  
We were kids together.

LILLA  
What was her name?

A pause.

MICHAEL  
Liljana. Lilla for short.

LILLA  
That's what you can call me  
then. Liljana. Lilla for short.

Slowly, Michael sits down again.

MICHAEL  
Why that name?

LILLA  
It's as good as any.

A pause. Michael considers her request.

MICHAEL  
All right - Lilla - tell me  
what happened in the bar.

LILLA  
I don't want to talk about it.

MICHAEL  
Did you assault Pirello?

She's silent.

MICHAEL (CONT)  
Lilla?

Lilla spins and slams her chair against the wall.

LILLA  
I said I don't want to talk  
about it!

The noise brings a uniformed COP running.

MANSFIELD follows him into the interview room.

(CONTINUED)

23 CONTINUED:

MANSFIELD

Take her back to the cells.

The cop leads Lilla away. Michael is a bit shaken.

MANSFIELD (CONT)

Who is she, Page?

MICHAEL

She says her name's Lilla.  
That's all I can tell you.

He goes to the door.

MICHAEL (CONT)

I'll be back to see her  
tomorrow.

MANSFIELD

It is tomorrow.

Michael looks at his watch.

MICHAEL

So it is.

Mansfield watches him as he leaves.

**24. INT. HOSPITAL WARD NIGHT 24.**

---

DSS MANSFIELD stands beside the bed of a big, bearded man who's hooked up to a life support machine. He's middle-aged, nondescript. His name is on a board at the foot of his bed. This is PIRELLO.

One of his eyes is very swollen, and there are nasty bruises and cuts on his face and body. A nurse, EVA, is nearby.

EVA

He hasn't had many visitors.

MANSFIELD

His family are overseas.  
They're on their way here.

Eva nods sympathetically.

EVA

I see.

(CONTINUED)

24 CONTINUED:

MANSFIELD

How long will he be like this?

EVA

Hard to say. We could still  
lose him. Or he could recover.  
Have you caught anyone yet?

MANSFIELD

Not exactly.

**25. INT. BATHROOM DAY 25.**

---

Wrapped in a towel, with wet hair, MICHAEL looks at himself in the bathroom mirror. He stares long and hard, as if trying to see into himself.

Michael raises his razor, and touches the blade to the edge of his beard experimentally. Suddenly the razor slips, and he cuts himself slightly.

Michael frowns as blood seeps from the wound.

**26. INT. BEDROOM DAY 26.**

---

Clean-shaven, MICHAEL moves into the bedroom, where his wife KAREN sleeps in a tangle of sheets. He picks up his briefcase, and moves quietly towards the door.

Karen wakes as Michael leaves. She calls after him.

KAREN

Don't forget lunch.

**27. INT. LILLA'S CELL DAY 27.**

---

MICHAEL sits beside LILLA on her bunk, reading from his notes while she stares at him strangely.

MICHAEL

The barman says he saw you  
sitting near Mr Pirello.  
According to his statement, he  
was called away. When he came  
back, he found the victim  
unconscious. The police picked  
you up near the scene - covered  
in Pirello's blood.

(CONTINUED)

27 CONTINUED:

MICHAEL (CONT)

Your prints were found on the bar stool which caused most of his injuries. Your shoes are the same size and type as the attacker's. Have you got an explanation for any of this?

Not listening, Lilla strokes the side of Michael's face gently.

MICHAEL (CONT)

What are you doing?

LILLA

I knew you'd look better without a beard.

She touches him again.

Michael takes her hand and puts it down. There is a magnetism in the way their hands meet, but Michael doesn't acknowledge it.

MICHAEL

Have you been listening to anything I said?

LILLA

Everything.

MICHAEL

And?

LILLA

And what?

MICHAEL

Look, Lilla. If you don't help me you're going to go to prison.

LILLA

I'm not going to prison.

MICHAEL

If I'm going to construct a defence I need to understand your actions - I need to know who you are.

(CONTINUED)

27 CONTINUED:

LILLA  
You want to know who I am?

MICHAEL  
Yes I do.

Lilla stands and walks to the door of the cell.

LILLA  
All right. What do you want to know?

MICHAEL  
Where are you from?

LILLA  
Far away.

MICHAEL  
Where?

LILLA  
Europe.

MICHAEL  
Can you be more specific?

LILLA  
It's not important.

Lilla brushes against him as she walks past. Michael tries to maintain his focus.

MICHAEL  
Are you a refugee?

LILLA  
No.

MICHAEL  
Why are you here then?

She sits down next to him, very close.

LILLA  
I'm a tourist.

MICHAEL  
Do you have a passport?

(CONTINUED)

27 CONTINUED:

LILLA

Not at the moment.

MICHAEL

If you did have a passport,  
what would it say your name  
was?

LILLA

Liljana. Lilla for short.

MICHAEL

This isn't a game.

LILLA

I didn't say it was.

MICHAEL

Why are you so secretive?!

Lilla raises her legs and crosses her arms over them.

MICHAEL (CONT)

All right. Let's concentrate on  
the facts. This man you  
allegedly assaulted. Did you  
know him?

LILLA

I thought I knew him.

MICHAEL

What does that mean?

LILLA

It was his fault.

MICHAEL

Are you admitting the assault?

LILLA

No. He shouldn't have been  
there, that's all.

MICHAEL

Did you attack him or not?

LILLA

It was his fault he got hurt.

(CONTINUED)

27 CONTINUED:

MICHAEL

Why was it his fault?

Suddenly Lilla seems very upset, close to tears.

LILLA

You don't get it, do you? He  
raped me!

---

**28. INT. SUPERMARKET DAY 28.**

DSS MANSFIELD is in the checkout queue of a supermarket. She puts her magazine aside while she speaks to MICHAEL on her mobile.

Intercut with:

---

**29. INT/EXT. CAR IN TRAFFIC DAY 29.**

MICHAEL on the phone to MANSFIELD. KAREN drives.

They pass a newsagent with a billboard: "Tariq's Killer Still At Large".

MICHAEL

She says she was sexually  
assaulted.

MANSFIELD

That's crap. If she wants to  
try that on she's going to have  
to be tested.

MICHAEL

She's refusing to have an  
internal examination.

MANSFIELD

Then you don't have a case.

MICHAEL

How do you think the DPP will  
see it? A young woman, on her  
own. A large, strong, middle-  
aged man. No witnesses. The  
forensic case is irrelevant,  
and you know it.

(CONTINUED)

29 CONTINUED:

MANSFIELD

Your client brutally assaulted  
a defenceless man!

MICHAEL

Tell that to the judge, Senior  
Sergeant.

MANSFIELD

You haven't won yet.

Mansfield hangs up.

KAREN

Is that how you always talk to  
the police?

Happy with his triumph, Michael folds up his phone.

MICHAEL

I was polite, wasn't I?

KAREN

Why do you have to get so  
involved?

MICHAEL

It's my job. It's what I do.

KAREN

So is it finished now?

MICHAEL

If the girl's story checks out,  
it's a closed book. I can hand  
the case on to someone else.

KAREN

You love it, don't you, all  
this crusading stuff?

MICHAEL

It's good when you win.

KAREN

Is that why you work all the  
time? To win?

(CONTINUED)



29 CONTINUED:

MICHAEL

It's not just that. It makes me  
feel alive.

KAREN

And how do I make you feel?

Michael doesn't answer.

**30. EXT. PATIO OF KNIGHT MANSION AFTERNOON 30.**

MICHAEL and KAREN sit at a large table with Michael's boss, CHRISTOPHER KNIGHT, and his society hostess wife EVELYN. These are Karen's parents.

There is a stunning view of the garden and harbour from the patio.

They eat a beautifully presented meal.

KNIGHT

I must confess, Michael, that  
my motives in inviting you and  
Karen here today were not  
entirely honourable.

Michael stops eating.

MICHAEL

Is there a problem with my  
work?

KNIGHT

Not at all. In fact I'd like to  
see more of you.

Michael is confused.

MICHAEL

We see each other every day.

EVELYN

(to Knight)  
Get to the point, Chris.

KAREN

What Daddy's trying to say is  
he's offering you a promotion.

(CONTINUED)

30 CONTINUED:

KNIGHT

The firm's expanding, you need more money for the extensions, more security for the baby-

Michael looks to Karen, astonished.

MICHAEL

What baby?

KAREN

Our baby, silly. The one we're going to have in eighteen months.

MICHAEL

Oh.

KNIGHT

It's not just that you're family. You're sharp, Michael, but we're not using your skills properly. I want to make you my new head of legals. Double your salary. You'll have to give up your charity work, of course...

There is an awkward pause.

EVELYN

More wine, anyone?

MICHAEL

It's not charity work.

KNIGHT

Whatever you call it. The shining armour act. All that nastiness you deal with. Prostitutes and thieves and so on. Time to move on, don't you think?

MICHAEL

I'm in the middle of a case.

KNIGHT

Is it important?

(CONTINUED)

30 CONTINUED:

MICHAEL

Every case is important - to  
the people involved.

KAREN

You said it was a closed book.  
You said you could hand it on  
to someone else.

MICHAEL

I can't do that yet.

EVELYN

Christopher's offer is very  
generous.

KNIGHT

But I can't keep it open  
forever.

KAREN

Please, Michael.

Michael feels their eyes on him. He stands up.

MICHAEL

I'm sorry. I can't decide this  
now. I need to think about it.

KAREN

What is there to think about?

MICHAEL

Excuse me, please...

He leaves the table and walks back into the house.

**31. INT/EXT. KNIGHT MANSION AFTERNOON 31.**

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MICHAEL walks through the maze of rooms.

Trying to find a way out, he becomes increasingly  
frantic. He tries a glass door, but it's locked.

At last Michael finds a side door which opens. He falls  
through the doorway, gulping for air.

Dizzy, he drops to the ground. The mansion looms over  
him. Michael lies on his back on the grass, breathing  
hard.