

REAL MEN

Part One

Post Production Script

Master Tx Spool **BRD 148993**
Duration **89'41"**
Programme Ident No **NGW D481F/72**

Safety Clone BRD 177264 (location : London)
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22 December 2002

REAL MEN - PART ONE - BAD LANGUAGE LIST

SCENE HEADER TIME-CODE

DIALOGUE

10:05:22 NORBURY
Shit!

10:05:34 NORBURY
Oh bastard! Oh fuck!

) 10:07:47 FENTON
Fuck!

10:08:50 RUSSELL
Fuck off

10:12:06 LESTER
fat dogs Bitch!

10:14:33 COLLINS
if you fuckers hadn't

) 10:17:20 COLLINS
Are you fucking nuts?

10:23:38 COLLINS
he was wanking in my

10.25.34 GRIMES
I wouldn't shag 'im.

10:32:50 YVONNE
Fuck off, you!

10:32:52 LESTER
Yvonne's a dirty cow!

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10.32.56

YVONNE
No I'm not - poof!

10.45.42

COLLINS
Bastard ...

10.45.45

COLLINS
You stupid fucker - he's a convicted beast

)

10.46.19

COLLINS
Christ! Meikle's capable of anything

10:47:04

COLLINS
Bloody save the whales

11.00.56

LESTER
I'm not a poof, if that's what you're thinkin'.

11.01.09

LESTER
If they wanna be sick bastards

)

11:05:10

RUSSELL
Shit!

11:08:32

CHRISTINA
fuck's sake Carol

11.10.46

RYAN
Someone's hole stinks of fish

11.12.28

LESTER
Well, food's shit, brussels sprouts, fart
bombs

page 3

11:24:14

FENTON

Oh fuck!

11:27:07

LESTER

What did you say to em? Fuck!

11.27.20

RUSSELL

Fuck off!

)

)

"REAL MEN " - EPISODE 1 - POST PRODUCTION SCRIPT
DECEMBER 2002

START 10:00:00:18

MUSIC IN: 10:00:00:20

FADE IN CCTV FOOTAGE

SHOOTING DOWN ON TO
STREET/HOUSES -
BOY ENTERS SHOT R.
(HIGHLIGHTED) - CAM. FOLLOWS
AS HE WALKS INTO SCHOOL
PLAYGROUND

CUT TO ANOTHER SHOT OF BOY
WALKING AWAY DOWN ROAD
(STILL HIGHLIGHTED) - EXITS
TOP OF FRAME
FADE TO :

TITLE IN: Ben Daniels
in

MUSIC OUT: 10:00:39:04

REAL MEN

INT. FENTON'S HOUSE.
BEDROOM. DAY.
CS. BED THRU RAILS

TITLE IN: by
Frank Deasy

) CS. HAND INTO SHOT PICKS UP
TIE FROM BED

CUT TO CS. FENTON - MOVES TO
WINDOW

EXT. FENTON'S HOUSE. WINDOW.
DAY.
FENTON LOOKS DOWN

TITLE IN: Charles Dale
Ewan Stewart
Zoe Telford
Christine

Tremarco

CUT TO: SIMON FENTON PLAYING

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [2]

WITH BALL IN GARDEN (BACK TO CAM.)

TITLE IN: Caroline Catz
Steve John Shepherd
Stephen Lord
Emil Marwa
Amanda Ryan

CAR PULLS UP AT KERBSIDE -
SIMON WATCHES AS GRIMES
EXITS AND UP PATH

GRIMES SPARS WITH SIMON AS
HE PASSES AND UP TO FRONT
DOOR)
GRIMES
Alright Simon?
SIMON
Yeah.
GRIMES
On your toes, eh? Good.

PHONE RINGS OS.

INT. FENTON'S HOUSE.

KITCHEN. DAY.

CS. TV. SCREEN

TITLE IN: introducing
Harry Eden

PAN L. TO PICK UP CS. FENTON
TALKING ON PHONE - GRIMES
ENTERS L.

FENTON (on phone)
Oh hi Liz - Yep -- Hang on,
Barry's here.
(pause)
Sam? She's with my Mum.
Simon's here. Yeah. (calls)
Simon -
(to Grimes)
You alright?

TITLE IN: produced by
David Snodin

GRIMES
Yeah alright -

TITLE IN: directed by
Sallie Aprahamian

SIMON ENTERS L. AND FENTON

FENTON (to Simon)
It's your Mum. She=s still
at the shop.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [3]

HANDS HIM THE PHONE

SIMON (into phone)
Hello Mum.

FENTON PICKS UP BALL AND
PLACES IT IN BASKET

TITLE IN: Part One

FENTON
Any joy with the car
ringing?

GRIMES
Er, one bloke turned up,
looked like he might be a
regular punter. Norbury's
checking him out.

)

INT. BODY2BODY GYM. DAY.

DC NORBURY APPROACHES
SANDALS WORKING OUT

BACKGROUND MUSIC IN:
10:01:48:50

NORBURY
Mr Sandals?

SANDALS
Not now.

NORBURY
Fiat Uno outside?

SANDALS
Routine.

NORBURY HOLDS OUT HIS ID
CARD TO SANDALS

NORBURY
My name's Detective
Constable Norbury --

SANDALS
Like I said, I've got a
strict routine.

CUT TO MS. - SANDALS STOPS
WORKOUT AND GETS TO HIS FEET

NORBURY
It's not a big deal. It's
just a few questions.

BACKGROUND MUSIC OUT:
10:02:12:00

**INT. FENTON'S HOUSE. LIVING
ROOM. DAY.**

FENTON AND GRIMES SIT

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [4]

WATCHING TV

WOMAN NEWSREADER (on tv)
But first the case of twelve
year old Lawrence Meikle -

CUT TO CS. TV SCREEN

FENTON
Oh here we go!

WOMAN PRESENTER (contd.)
- who's been missing for
three years. The last known
movements of Lawrence were
captured on CCTV. So let's
now cross over to >Look
North=s=Ron Dixon who has
the full story.

PHONE RINGS - FENTON ANSWERS
IT

RON DIXON (vo.)
It is three years today
since Lawrence Meikle
disappeared. Lawrence was
just eleven years old when
he walked out of his school
at Walton Road. He has not
been seen since. Lawrence
was wearing grey trainers, a
blue hooded sweat shirt --
(fade to bg. dial. behind
Fenton's dial.)

FENTON
I'm looking at you. Hanging
around school gates. You
might be a suspect.
(pause)
Well you're not giving out a
number to call. That's why
if you did a formal police
appeal today with --- yeah,
yeah, okay --

GRIMES
Today?

FENTON
Only day for it. But it's a
good time with Marshal
getting out. People are
bound to be jumpy.
(into phone)

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [5]

Yep.

INT. BODY2BODY GYM. DAY.

TERENCE WORKING OUT -
NORBURY STANDS ON R. ARMS
CROSSED

BG. MUSIC IN: 10:03:06:00

NORBURY
Have you got proof of
ownership? Registration
documents, driving licence,
etc?
TERENCE
Maybe later.

TERENCE DROPS WEIGHTS AND
RUSHES OFF L. - NORBURY
FOLLOWS

NORBURY
You had some work done on
your car -

NORBURY
Excellent! Overtime!

BG.MUSIC OUT: 10:02:22:50

)
EXT. STREET. DAY.

TERENCE RUNS UP ROAD -
NORBURY RUNS AFTER HIM
PULLING OUT HIS MOBILE PHONE

NORBURY
Request some back-up --

INT. FENTON'S HOUSE. LIVING
ROOM. DAY.

CS. FENTON SITS TALKING TO
GRIMES

FENTON
You close to yours?

SAM ENTERS R.- GRIMES SEES
HER AND COMMENTS

GRIMES
What me Dad? (Laughs) Huh -
close to his fists!
(pause)
Oh, look out. Here's
Britney.

SAM
SAM OPENS CUPBOARD

FENTON
Oh, school uniform?

SAM
What? Not like last
century?

FENTON
What's your Nan saying?

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [6]

INT. FENTON'S HOUSE. SECOND
SITTING ROOM. DAY.

MS. FENTON STANDS L. TALKING
TO DELORES WHO SITS FLICKING
THROUGH MAGAZINE

SAM
She's still not going.

PAN R. WITH FENTON AS HE MOVES ACROSS AND STOOPS DOWN IN FRONT OF DELORES

FENTON
Mum -

DELORES
I told you to go. Why
should I go?

CUT TO CS. FENTON

CUT TO CS. DOLORES

FENTON
If you need me to tell you
why - even for your own
sake, Mum, to miss your
husband's funeral. You and
Dad spent most of your lives
together.

DELORES
Lives! He was quite happy
to --

FENTON
Simon's lost his Grandad,
he's upset enough as it is.

INT. FENTON'S HOUSE.
KITCHEN. DAY.

SAM IN KITCHEN TALKING TO
GRIMES - SHE HOLDS KETTLE
UNDER THE TAP AND GRIMES
TURNS TAP ON

GRIMES
Of course he cares --

SAM
Seen the suit he's wearing?
Mum left out a black one
but he chose that because he
thinks it looks better on
television.

GRIMES
What, oh Meikle -- well,
sometimes your Dad, he has
to do these appeals. Don't
be too hard on him Sam, I'm
sure he's a lot more upset

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [7]

THEY GLANCE OS. R. - WHIP
PAN TO CS. FENTON IN DOORWAY

than he lets on.

FENTON EXITS KITCHEN TO
HALL/STAIRWAY - MOVES ONTO
STAIRS

FENTON
Come on, we have lift off.
(Calling upstairs)
Simon!

EXT. COLLINS' HOUSE. DAY.
LS. AS NORBURY TURNS CORNER
RUNNING TOWARDS HOUSE

MUSIC IN: 10:04:53:14

)
INT. COLLINS' HOUSE.
LOBBY/STAIRS. DAY.
COLLINS RUNS UP STAIRS

EXT. COLLINS' HOUSE. DAY.
NORBURY RUNS TO GATE -
POLICE CAR DRIVES IN FROM R.
AND STOPS OUTSIDE

NORBURY KNOCKS ON DOOR

NORBURY
Sandals? What sort of a
name is that?

)
INT. COLLINS' HOUSE. LOBBY.
DAY.
CS. FRONT DOOR - NORBURY
SEEN OUTSIDE - HE CALLS OUT

NORBURY
Mr Sandals?

INT. COLLIN'S HOUSE.
LANDING. DAY.
CS. COLLINS PUSHING OPEN
LOFT DOOR

CS. FRONT DOOR - NORBURY
LOOKING THROUGH LETTERBOX
FROM OUTSIDE

HIS POV. THE STAIRS - STEP
LADDER SLIDES DOWN STAIRS

NORBURY (VO.)
Terence -- ? Better go
round the back.
Terence!

NORBURY
Sandals!

NORBURY
Shit!

EXT. COLLINS' HOUSE. FRONT

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [8]

DOOR. DAY.

CS. NORBURY BREAKING IN

INT. COLLINS' HOUSE. HALL.

DAY.

CS. NORBURY BREAKING GLASS
AND OPENING DOOR - HE RUNS
UP STAIRS - ANOTHER POLICE
OFFICER ENTERS HOUSE

NORBURY SEES COLLINS HANGING

ALEX RUNS INTO HOUSE
FOLLOWED BY JOANNA CARRYING
BABY

NORBURY

Oh bastard! Oh fuck!

ALEX

It's my house.

JOANNA

What do you think you're
doing?

ALEX

Terence! No -- please, no
-- Terence! Terence, no -
- no!

NORBURY

Sorry.

ALEX

No!

)

EXT. CREMATORIUM. DAY.

TAXI PARKED - LIZ PAYING
DRIVER - FENTON AND DELORES
DRIVE IN FROM L. AND STOPS

LIZ

Oi! B you missed us.

LIZ LOOKS ACROSS AT THEM
THEN WALKS FORWARD AND LEADS
THE CHILDREN AWAY FOLLOWED
BY FENTON AND DELORES -
GRIMES FOLLOWS

INT. CREMATORIUM. DAY.

CS. FENTON AS PRIEST READS
THE SERVICE

MUSIC OUT: 10:06:23:18

CATHOLIC PRIEST

Jim is survived by his first
wife Delores, his loving son

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [9]

CUT TO VARIOUS SHOTS OF
FENTON, DELORES, JULIE
LISTENING TO PRIEST -
CONGREGATION - MS. PRIEST

Matthew, and daughter-in-law, Liz, and of course his two grandchildren Samantha and Simon. Jim was cared for throughout his illness by his loving partner, Julie.

EXT. CREMATORIUM. DAY.

TRACK L. TO R. WITH LIZ AND
SIMON AS THEY LEAVE
CREMATORIUM - THEY STOP AS
FENTON SPEAKS TO JULIE

FENTON
Julie - we'll be in touch.

)

JULIE
Are you not coming back?

FENTON
Erm - we weren't planning -

-
JULIE
Of course you weren't --
Well bye-bye Simon,
Samantha, you're very kind
to come.

JULIE WATCHES FENTON, LIZ,
DELORES AND THE CHILDREN
MOVE AWAY

LIZ
>Bye Julie.

)

JULIE
Thank you. Thanks for
coming.

FENTON STOPS TO SPEAK TO
GRIMES

LIZ
Alright.

GRIMES
Bit of doggie doo, boss.

INT. POLICE STATION.

FENTON'S OFFICE. DAY.

MCS. NORBURY TALKING TO
FENTON AND GRIMES

FENTON
You walk in, Mister Sandals - he legs it home and kills himself? That's it?

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [10]

NORBURY
Like a greyhound -
incredible - the size of
him.

CUT TO MED. TWO-SHOT GRIMES
AND FENTON

GRIMES
Boo? Did you say boo?

FENTON
You're the last person to
speak to him? And he had
nothing to do with the car
ringing?

) NORBURY
There's even a repair bill
from the workshop.

GRIMES MOVES L. PICKS UP
NOTES

FENTON
Fuck! I've got a television
news crew out there.

GRIMES
Yeah, and his mate's in and
all, kicking off, the
householder.

NORBURY
Television?

) FENTON
GRIMES READS FROM NOTES
Yep, for the Lawrence thing.

Who is this guy?

GRIMES
Er, Alex Collins, age
thirty-two -- armed
robbery, taking and driving
away, and ooh, nice -
assaulting a police officer.

END ON MCS. FENTON

FENTON
Groovy.

EXT. RUSSELL'S HOUSE. DAY.
CS. WINDOW - RUSSELL LOOKS
OUT

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [11]

CUT TO MS. DEBORAH BEING
ESCORTED FROM HOUSE AND INTO
WAITING VAN

RUSSELL COMES OUT OF FRONT
DOOR AND FOLLOWS HIS MOTHER
TO THE VAN

DEBORAH
Mummy's frightened! Stop!
Please, Russell --- Russell
please --

RUSSELL
Mum please -- do something -
-

DEBORAH
I'm frightened, Russell --
please, Russell --

RUSSELL
Mum please --

) DEBORAH IS PULLED INTO THE
VAN DROPPING AN AMULET ON TO
THE ROAD

DEBORAH
Russell, they'll kill me,
Russell -- Oh please don't -
Russell, please. Russell
help me -- Russell please --

RUSSELL
Please --

) DEBORAH
(VO. from inside van)
Russell, Russell, please --

RUSSELL
My fault --

DEBORAH (VO.)
Please don't do this, please
--- please don't, please
Russell --

CHRISTINA
Come on.

LS. CHRISTINA AS SHE WALKS
TOWARDS RUSSELL - RUSSELL IN
CS. L. FG. - RUSSELL PICKS
UP AMULET - RUSSELL LEANS
AGAINST BACK OF VAN AS IT
REVS UP

**INT. RUSSELL'S HOUSE. LIVING
ROOM. DAY.**

CS. RUSSELL TAPPING WINDOW
WITH AMULET - M.S. CHRISTINE
SITTING FG. - RUSSELL

CHRISTINA
Russell -

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [12]

TAPPING WINDOW

RUSSELL

Fuck off, I told you.

CHRISTINA

Russell -- it's not your fault. One of the more cruel things about your mother's illness is it - it tells her not to take the very medication that keeps her well. And when she is well, she'll know how much you've done for her.

(pause)

Now, have you got any relatives up here?

(pause)

Has your Mum got any friends?

RUSSELL STOPS TAPPING ON THE WINDOW

)

RUSSELL SHAKES HIS HEAD

RUSSELL

We've only been here a few months.

CHRISTINA

Right, well we'll find somewhere for you to stay.

RUSSELL

I can stay here, I can look after myself -- I can.

CHRISTINA

Russell, you'll need to be in good shape for when your Mum comes home.

(pause)

If I'm going to I'll have to start now, 'cos we could be here all day.

END ON MS. CHRISTINA WITH HER OPEN DIARY ON HER LAP - CUT TO CS. RUSSELL TURNS TO LOOK AT HER

EXT. POLICE STATION. YARD.

DAY.

MS. FENTON WITH DIXON AND

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [13]

TV. CAMERAMAN - THEY START
THE INTERVIEW

DIXON
All set?

FENTON
Yep.

DIXON
We're ready.

CAMERA OPERATOR
Okay. Camera's turning at
speed.

DIXON
It's three years ago today
since eleven year old
Lawrence Meikle disappeared
from outside Walton Road
School. Detective Inspector
Matthew Fenton has been
leading the enquiry.

FENTON
Lawrence Meikle was last
seen walking away from
Walton Road School, it was
ten o'clock in the morning -
- Lawrence had a history of
truanting. He liked
slamming school.

)
EXT. CHRISTINA'S CAR. DAY.
CS. RUSSELL OUT OF CAR
CARRYING PILE OF VIDEOS -
CHRISTINA GETS OUT ON FAR
SIDE

CHRISTINA
I think you'll like it here.

RUSSELL
Not for long though.

ALISTAIR JACKSON JOINS THEM
AND CHRISTINA INTRODUCES HIM
TO RUSSELL

CHRISTINA
Russell, your Mum's being
well looked after.
(to Jackson)
Hi Alistair.

JACKSON
Hiya.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [14]

CHRISTINA

Erm - Russell, this is
Mister Jackson.

JACKSON

Hey Russell -- alright? Let
me help you with those.

RUSSELL TURNS AWAY, REFUSING
THE OFFER

CHRISTINA

It=s alright.

CUT TO LS. AS THEY ENTER THE
HOUSE

JACKSON

Come on in.

)

INT. MEADOWLANDS. TELEVISION
ROOM. DAY.

CS. VARIOUS KIDS PLAYING
WITH VIDEO CAMERA AND
TALKING

JACKSON LEADS RUSSELL IN,
CHRISTINA FOLLOWS

BG. MUSIC IN: 10:10:55:00

RYAN

It=s crap!

LESTER

Don=t buy it then.

JACKSON

Everybody - ?

RYAN

Who's he?

JACKSON INTRODUCES RUSSELL
TO THE OTHER KIDS

JACKSON

This is Russell.

)

LESTER (to Russell)
You got a mobile?

JACKSON

That's Lester, Karen, Yvonne
- that's Gamer, Mark -
that's Ryan.

GAMER MOVES TOWARDS RUSSELL
POINTING THE VIDEO CAMERA
AND THEN BACK AGAIN

RYAN (interrupts)

I know you! You go to
Special Ed --

JACKSON (interrupts)
Ryan!

DAVE

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [15]

Calm down, come on. Gamer -

JACKSON

This is Mister Hill.

INTERCUT BETWEEN THE VARIOUS
KIDS AS THEY JOSH EACH OTHER

RYAN

His Mum's a nutter.

JACKSON

Ryan, you don't know what
you're talking about.

YVONNE

Least she's not a
prostitute.

RYAN

You're the prostitute!

JACKSON

Oi!

YVONNE

You're so funny, Ryan, how
come nobody likes you?

CUT TO MCS. JACKSON

JACKSON

Is this how you welcome a
new resident, eh? Oh is it,
indeed. Right. Is this how
you felt when you first
arrived? Yeah? Is this how
any of you were welcomed?
You remember how it felt,
yeah?

(pause)

Lester, you're sharing with
Russell. Show him your
room.

YVONNE

Oh look, Lester's getting
all excited. You'll love
that, won't you Lester?

MS. LESTER - DOESN'T LOOK
TOO HAPPY ABOUT THINGS

LESTER

Just because I don't fancy
fat dogs -- bitch!

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [16]

JACKSON
Hey, enough. Come on.
(to Christina)
Okay Christina - can I have
a word?

BG.MUSIC OUT: 10:12:13:07

INT. POLICE STATION.

CORRIDOR. DAY.

LS. FENTON AND GRIMES,
FOLLOWED BY NORBURY,
APPROACH SWING DOORS AND
THROUGH INTO CORRIDOR WHERE
) JOANNA SITS FG. HOLDING
LITTLE GIRL - PAN R. TO L.
WITH THEM AS THEY PASS
JOANNA AND ENTER OFFICE -
CAM. FOLLOWS FENTON INTO
INTERVIEW ROOM

FENTON
What about Sandals?

GRIMES
Nothing.

FENTON
We know about.

FENTON (VO.)
Mister Collins?

COLLINS (VO.)
You the senior officer?

FENTON (VO.)
That's right. I'm very
sorry about --

GRIMES CLOSES THE DOOR

JOANNA (to Norbury)
I mean, what is going on?

NORBURY PAUSES AND SPEAKS TO
JOANNA

NORBURY
Look, that's all I can say
at the moment. He's just
helping us with our
enquiries.

INT. POLICE STATION.

INTERVIEW ROOM. DAY.

MS. COLLINS SEATED AT DESK
FACING FENTON AND GRIMES

CS. COLLINS - PAN R. INTO

FENTON
Terence works, hasn't any
form, as far as anyone can
see he has nothing to fear,
but once a policeman, very
reasonably --

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [17]

MCS. FENTON

COLLINS

Yeah. Yeah, right.

FENTON

- asks for a word with him, Terence runs home and kills himself. What are we meant to make of that?

MS. COLLINS

COLLINS

I dunno. Ask your stooge. What did he want with Terence?

) CS. FENTON

FENTON

The time it took, the quality of the noose, he must have prepared it already --

COLLINS

Terry is what society would call a loner. He liked mucking about in the gym, doing his thing. But he were happy living with us.

CUT TO MED. TWO-SHOT FENTON AND GRIMES - THEN CUT TO CS.

COLLINS

FENTON

A lot of the body-builders are into steroids --

COLLINS (interrupts)

No. Terry knew what he was doing.

FENTON

If he was doing steroids, well that may partly explain --

COLLINS

Anti-depressants, he was taking.

FENTON

Anti-depressants. Why was he -- ?

COLLINS

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [18]

HOLD ON CS. COLLINS THEN
INTER CUT CLOSE SHOTS WITH
FENTON

Because he was in such a
good mood all the time! Why
do you think?

(pause)

I've been wanting - I have
been wanting him to -- for a
- for a long time now -- we
were ex-kids. We were in
care together.

FENTON
Where abouts?

FENTON GLANCES BRIEFLY AT
GRIMES

COLLINS
Bordsley Green mainly. I've
been going to see --

FENTON
I'm sorry, you were both in
Bordsley Green?

CS. FENTON LEANS FORWARDS

COLLINS
It's a care home, it's
closed down now.

FENTON
How long were you there?

COLLINS
Five year.

CS. FENTON GLANCES AT GRIMES
AGAIN

FENTON
This would be - ?

COLLINS
'82 to '87.

FENTON
So - sorry, I just want to
get a picture.

COLLINS
I were trying to tell you
why he might have run, if
you fuckers hadn't have
frightened the life out of
him --

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [19]

FENTON

Just, just take it step by step.

COLLINS

I've been talking to one of your lot, if you can believe that. D.S. Savage. Terence and me rowed over it -

FENTON

Savage?

CS. FENTON LOOKS AT GRIMES -
CUT TO CS. GRIMES

)

GRIMES

Detective Sergeant Paula Savage? Right? Child protection.

FENTON

Okay.

COLLINS

Terence didn't want to have anything to do with it. You see things happened there - Bardsley Green. I've been wanting to make a statement.

He said he had his own way of dealing with it. But I reckon he thought because I've come to you, then B then you were now going to come and see him.

FENTON

For a statement? As - as a witness? A complainant?

(pause)

Child Protection Officer?

Am I right in assuming that this statement would be about abuse of some sort?

Sexual abuse?

(pause)

Bardsley Green, at that time. Did you know another resident, Brian Marshal? His time and your time there

CS. COLLINS - HE DOESN'T SPEAK

CS. COLLINS - HE STILL DOESN'T RESPOND

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [20]

would have coincided.

COLLINS
Some.

FENTON
You keep in touch with
Marshal?

COLLINS
Wait a minute, what has
Marshal got to do with
anything?

FENTON
It would just help us -

)
COLLINS
I'm trying to tell you why
Terence might have killed
himself.

FENTON
If I understand you
correctly, Alex, you're
suggesting that Terence
killed himself because the
officers involved might have
been seeking a statement
about alleged sexual abuse?
In Bordsley Green?

)
COLLINS
I want to see Miss Savage.

CUT TO CS. GRIMES

GRIMES
We're not looking for
Marshal, he's in prison.

COLLINS
I know.

FENTON
When did you last see him?

COLLINS
About three years ago.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [21]

FENTON

Three years? Whereabouts?

COLLINS

At mine. He called up out of the blue, asked could he come round.

FENTON

This is three years ago?

COLLINS

That's what I said. He phoned up, asked could he stay a few nights. We said okay.

FENTON

Alex, I don't want to alarm you and I'm grateful to you for coming in and answering our questions, but I'm now going to ask you for permission to conduct a search of your house.

CS. COLLINS - WHIP PAN R. TO

CS. FENTON

COLLINS

You what?

FENTON

I'm asking you to help us with our enquiries into the disappearance of Lawrence Meikle.

COLLINS

Are you fucking nuts?

END ON CS. COLLINS

GRIMES

Alex, are you refusing?

MUSIC IN: 10:17:26:21

EXT. COLLINS' HOUSE. DAY.

POLICE CONDUCTING SEARCH

OUTSIDE THE HOUSE AND GARDEN

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [22]

INT. COLLINS' HOUSE. DAY.

CS. TV SCREEN - FENTON
TALKING ABOUT THE
DISAPPEARANCE OF LAWRENCE
MEIKLE

CUT TO FENTON WALKING TO
FOOT OF STAIRS - AS HE
CLIMBS STAIRS - WE HEAR HIS
VOICE OVER FROM TV.

)

FENTON

Lawrence Meikle was last
seen walking away from
Walton Road School, it was
ten o'clock in the morning.

Lawrence had a history of
truanting. He liked
slamming school.

PRESENTER (VO.)

- why the renewed appeal.

FENTON (VO.)

Three years later on people
may decide they want to
assist the police enquiry --
- Relationships change ---

INT. COLLINS' HOUSE. DAY.

FENTON AND GRIMES APPROACH
REAR WINDOW OF HOUSE -
SCHOOL BACKS ON TO GARDEN

CUT TO :

INT. COLLINS' HOUSE.

BEDROOM. DAY.

FENTON'S POV. OF POLICE DOG
AND HANDLER SEARCHING GARDEN
- PAN UP TO SEE SCHOOL IN
BG.

)

GRIMES

Bang on to the school.

MUSIC OUT: 10:18:11:21

FENTON

I want forensics on the car,
every inch of the house,
semen, bloodstains, clothing
fragments, I want every
aspect of Sandal's
connection with Marshal
investigated.

SAVAGE

I've been working with Alex,
he's been close to making a
statement about Bardsley
Green. If you wouldn't mind
explaining --

FENTON

FENTON TURNS HIS HEAD AS
SAVAGE ENTERS R. COLLINS
FOLLOWS

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [23]

And you are?

SAVAGE
D.S. Savage. Child protection.

CUT TO CS. COLLINS & SAVAGE

COLLINS
Forget it, I can't handle this.

SAVAGE
Alex, please -

COLLINS
You're great on the telly, aren't you, talking about the public helping. I've been through hell with this.
You couldn't care less, you arrogant bastard.

FENTON
Go on.

COLLINS
Shower of bastards, the lot of you --

SAVAGE
Alex!

COLLINS
Look, I'm trying to report a crime, she has other people wanting to unload a whole load of crimes, and all you do is treat me like a criminal.

CUT TO MCS. FENTON & GRIMES

FENTON
Are you willing to make a statement? About Bordsley Green?

CUT TO CS. SAVAGE - SHE TURNS TO COLLINS AND NODS ENCOURAGEMENT

COLLINS
Well then yeah -- yeah, I am.

FENTON

Then we're prepared to
investigate it.

INT. FENTON'S HOUSE.

BEDROOM. NIGHT.

LIZ GETS INTO BED - FENTON
ENTERS FROM BATHROOM AND
GETS INTO BED

LIZ

It was that look straight to
camera, like you hadn't
practised it - 'We will all
fail this family'. Who do
you think you are, Tony
Blair?

FENTON

Wait till my fan mail
starts.

)

LIZA

No, that'll be hate mail.
Lawrence liked slamming
school. Yeah, cool!

FENTON

What about Mum? That was a
bit of a turn up.

LIZ

I'll say. Good though.
Sam's upset.

FENTON

Tch - Sam.

)

LIZ

What?

FENTON

Sam hardly knew him.

LIZ

Well she's not going to now,
is she?

FENTON

What's that supposed to
mean?

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [25]

FENTON PULLS COVERS OVER AND
TURNS ON HIS SIDE - SWITCHES
OFF LIGHT

LIZ
What I said.

LIZ PUTS HER ARM AROUND
FENTON AND KISSES HIM

FENTON
She's a teenager, teenagers
are fascinated by the
morbid.

LIZ
How would you know? You'd
have had to have been one.

MUSIC IN: 10:20:14:00

INT. MEADOWLANDS. RUSSELL'S
ROOM. NIGHT.

) CS. RUSSELL SITTING UP IN
BED, LESTER ASLEEP IN THE
NEXT BED.

MUSIC OUT: 10:20:32:18

INT. POLICE INTERVIEW ROOM.

COLLINS IS INTERVIEWED BY
D.S. SAVAGE AND FENTON -
CS. VIDEO MONITOR SHOWING
COLLINS AS HE GIVES HIS
STATEMENT

COLLINS
Alexander Collins, 23 Walton
Drive. Nineteenth of the
ninth, seventy-one.

SAVAGE
Could you tell us a bit
about yourself. Where you
were born.

COLLINS
Here.

SAVAGE
Where did you live?

COLLINS
Walton Drive, till I were
four, then I was taken into
care.

COLLINS (contd.)
(On monitor)

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [26]

Eventually I was moved to
Bordsley Green.
(pause - back in shot)
Second night, Mister
Thompson - Wally, we called
him - he wasn't the head
man, if you know what I
mean, but he was the bloke
in charge that night. So,
he told me to sit down, on
his bed.

FENTON
What age are you?

)
COLLINS
Eleven, about a month before
eleven.

CUT BETWEEN COLLINS, SAVAGE
AND FENTON

SAVAGE
This is the staff bedroom?

COLLINS
Mister Thompson began to rub
his hand up and down my leg
- my thigh.

(On monitor)
I didn't say anything, it
was a new home, one I didn't
know.

(Back in shot)
I didn't respond. Then he
began touching my penis B
He didn't say anything, but
I was just a bit frightened
of what he might do if I
resisted. I was only a kid.

I - I never -- Then he
loosened his jeans and stood
up in front of me. His
penis was erect. He didn't
say anything, he just pushed
it in my mouth. He was
moving it backwards and
forwards in my mouth. I
didn't - I wasn't -- he was
wanking in my mouth.

[more ...]

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [27]

COLLINS (contd.)
I didn't like what was
happening but I didn't know
how to resist. Then he, he
came. Ejaculated into me.
I didn't understand that -
he wasn't allowed to do
those things. I mean, as
far as I was concerned he
just sort of owned me. I'm
certain Thompson wasn't the
only one. Folk talked about
weekends away with the boys,
holiday weekends. Boys got
passed around like cider
bottles.

)

SAVAGE HANDS REPORTS TO
FENTON

SAVAGE
Alex requested access to his
social work file, in it
you'll find contemporaneous
written reports on Alex by
Mister Thompson.

FENTON
Alex, I have to ask - erm
why - why you didn't tell
anyone?

)

END ON CS. FENTON

COLLINS
You grow up, don't you. I
mean there's hurt there, but
- you don't talk about it.
I mean who'd you talk to?
You don't think about it,
you just think real men
don't feel these things.

INT. POLICE STATION.

TOILETS. DAY.

CS. FENTON AS HE AND GRIMES
ARE URINATING

FENTON
What do you think?

GRIMES
Well I wouldn't shag him!

FENTON
Think about it.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [28]

THEY MOVE ACROSS TO BASIN
AND WASH HANDS

GRIMES
I'd rather not.
FENTON
We select ex-residents to
interview, a limited
enquiry. We'll get a whole
new resource allocation, new
overtime accounting, a high
profile enquiry. What we're
really getting is a second
bite at the Meikle
investigation. As far as
the public's concerned, far
as the Press, we're not
sorting a mess, we're doing
a good thing.
(pause)

I've already cleared it
upstairs.

) GRIMES TURNS & EXITS R.
FOLLOWED BY FENTON

INT. JACKSON'S OFFICE.

MEADOWLANDS. DAY.

MS. JACKSON AND TWO SOCIAL
WORKERS TALKING TO RUSSELL

JACKSON
We want to get you back home
with your Mum as soon as her
health permits. That's what
you want too, isn't it?

MS. RUSSELL

RUSSELL
Mum hates hospitals.

)
CS. JACKSON

JACKSON EXITS L. - RUSSELL
AND SOCIAL WORKER EXIT R.

JACKSON ADDRESSES DAVE

JACKSON
We want to get you out of
here and back with her as
soon as possible, that=s the
plan. Any problems you have
you talk to Dave here. Dave
is your key worker. Okay?
You'll be fine. I'll talk
to you later.

JACKSON
Dave - Wally Thompson. Can
you remember when he last
worked here?

INT. MEADOWLANDS. CORRIDOR &
BEDROOM. DAY.

RUSSELL COMES UP STAIRS IN
BG. FOLLOWED BY CHRISTINA -
AND INTO BEDROOM

RUSSELL
I wonder how long it'll be?

CHRISTINA SITS ON BED

CHRISTINA

Well once your Mum=s well
enough and we know she's
able to cope. Don't worry,
you'll be fine. Any
problems just give us a
phone, eh?

(pause)

Oh, this is nice, isn't it?

(pause)

Sit down.

(Pause)

Who's is that?

RUSSELL

Not mine.

CUTS BETWEEN CHRISTINA AND
RUSSELL

CHRISTINA

What are the other boys
like?

RUSSELL

Alright.

CHRISTINA

Who else is in here with
you, Lester?

(pause)

I bet you don't get posters
like that at home? Not all
bad, is it?

(pause)

If you're really not happy
here I can try and find you
a foster family.

RUSSELL

I've got my own family.

CHRISTINA

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [30]

I know.

RUSSELL

Mum hates it in hospital,
she feels like a prisoner.

CHRISTINA

Mister Jackson and I will
talk to the hospital, about
a visit.

RUSSELL

Serious?

CHRISTINA

Yeah, when your Mum's up to
it.

RUSSELL

Really?

CHRISTINA

Yeah.

INT. DEPARTMENT OF SOCIAL
SERVICES. DAY.

A COUNCIL WORKER DRAGS A
FILE TROLLEY ALONG CORRIDOR
TOWARDS CAM. FOLLOWED BY
DONALD, JACKSON, D.S. SAVAGE
AND FENTON

JACKSON

Our initial intake came from
Bordsley Green so Thompson
worked for us a lot in the
beginning. Since then he's
been on an agency list.

DONALD

Not any longer obviously.

JACKSON

No. He hasn't worked with
us for eighteen months.

DONALD

I mean, it'll take a couple
of days but we could prepare
a list of children.

SAVAGE

First things first, we'll
start with the ex-Bordsley

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [31]

Green files, see if anyone corroborates Collins.

JACKSON

I could take you out to Bordsley Green if you like. See the layout, while we're waiting for the files.

COUNCIL WORKER

There are six more stacks.

DONALD

Thompson's personnel file. A big wally!

COUNCIL WORKER HANDS FILE TO DONALD

DONALD HANDS FILE TO FENTON

)

INT. BORDSLEY GREEN
CHILDREN'S HOME. DAY.

TOP SHOT LOOKING DOWN AS JACKSON LEADS FENTON AND SAVAGE UP THE STAIRS

PAN ALONG CORRIDOR TO 3-SHOT OF GROUP LOOKING INTO BEDROOMS

CAM. FOLLOWS THEM ALONG CORRIDOR APPROACHING ROOM

)

INT. STAFF BEDROOM. DAY.

JACKSON

You were looking at thirty, forty kids. Nowadays maybe eight, ten in a home? Staff are far better trained and vetted. Well, in theory.

MUSIC IN: 10:28:49:13

FENTON

Dormitory. Staff bedroom, as per Collins's statement.

(Pause)

MUSIC OUT: 10:29:23:12

FENTON (contd.)

If we find the evidence to corroborate what Collins is saying and it turns out he was abused, what is the likelihood of Collins himself -

JACKSON

Being an abuser? The vast majority of victims of sexual abuse don't go on to abuse. But, most adults who abuse children were sexually abused themselves as children, so -

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [32]

FENTON

What makes the difference,
one goes on to -

JACKSON

We don't know, basically,
how life was before the
abuse -

SAVAGE

- the type of abuse -

JACKSON

- if violence was involved,
whether it was systematic -

SAVAGE

Whether a group of abusers
were involved -

JACKSON

All these things make a
difference.

FENTON

Collins alludes to children
going away for the weekend.
There are suggestions of
violence?

JACKSON

Who knows? It's not that
long ago but places like
this, they were another
world. Kids spent their
lives in care, nowadays you
get them out, get them back
into the community wherever
possible. It's not always,
but -- you can see why.

END ON CS. JACKSON THEN ON
TO CS. SAVAGE

MUSIC IN: 10:30:44:16

EXT. JULIE'S HOUSE. NIGHT.

FENTON APPROACHES FRONT DOOR
AND RINGS BELL - JULIE OPENS
DOOR AND FENTON GOES INSIDE

FENTON

Julie -

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [33]

MUSIC OUT:10:31:07:23

INT. JULIE'S HOUSE. NIGHT.

FENTON AND JULIE SIT IN
LOUNGE - FENTON HOLDS FRAMED
PHOTO - OXYGEN BOTTLE IN BG.

FENTON STANDS

)

MS. JULIE REMAINS SEATED

JULIE

It's hard to believe that
was only six months ago.
(pause)

All that's going back to the
hospital. I rang them and
they said they'd send
someone round.

FENTON

I'll take them back.

JULIE

There's no need, Matthew.

FENTON

No, I'll take them back.

JULIE

Matthew, are you alright?

MATTHEW

Of course.

JULIE

It's just - well, you seem -
-

)

MATTHEW

I want my Dad back B and
That's not going to happen
is it?

JULIE

I'm sorry, I --

FENTON

I saw so little of him. I
know, I know it's my own
fault. Give us a few days
and I'll get those things
back for you.

FENTON EXITS R.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [34]

EXT. MEADOWLANDS. NIGHT.

RUSSELL AND LESTER EXIT
DORMOTORY BY FIRE ESCAPE
STAIRS AND ENTER PRIVILEGES
FLAT

LESTER
This is the best place in
here. It's just like a
house.

INT. MEADOWLANDS. PRIVILEGES

FLAT. NIGHT.

YVONNE AND KAREN SIT
RELAXING ON SOFA - LESTER
AND RUSSELL ENTER

)

LESTER
I'll be living here in a few
years.
(to Yvonne)
Yvonne, you like a 99?

YVONNE
Fuck off, you!

LESTER
Yvonne's a dirty cow.

YVONNE
No I'm not.

LESTER
Here Dad used to make her
practice on ice creams. I
read her files. I do
sneakies into the office and
read everyone's.
(to Russell)
So I'm gonna know all about
you.

YVONNE
Karen wants to know if he's
a virgin?

LESTER
She is, stiff.

KAREN
No I'm not, poof!

YVONNE
He definitely is.

RUSSELL

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [35]

No I'm not.

YVONNE
Yes you are.

RUSSELL
No I'm not.

YVONNE
Yeah, you are.

JACKSON
What are you lot up to?

LESTER
Just chilling.

MS. JACKSON

YVONNE
Listening to some tunes.

KAREN
Relaxing - you know.

INT. MEADOWLANDS. JACKSON'S
OFFICE. NIGHT.

JACKSON SITS BEHIND HIS DESK
- RUSSELL SITS FACING HIM

JACKSON
I've spoken to the hospital.
They say your Mum's
improving, they're gonna get
onto Christina to arrange a
visit. It won't be long.

MS. RUSSELL

RUSSELL
Oh, that's brilliant.

CUT BETWEEN MS. JACKSON AND
MS. RUSSELL

JACKSON
From what everyone tells me
your Mother's a lovely
woman. I know she's
depending on you, without
your Dad around. She's a
schoolteacher? We have to
be sure your Mum can cope
with you. And that is going
to depend on how well you
behave while you're here.
The better you behave while

JACKSON STANDS AND MOVES
AROUND DESK AND LEANS ON IT
FACING RUSSELL

CS. RUSSELL

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [36]

you're here, the more likely you are to get back home with your Mum. You understand that, Russell?

INT. POLICE STATION.

INCIDENT ROOM. DAY.

MS. NORBURY LEANING AGAINST DESK READING FILES

SAVAGE

These are ten years files from former residents of Bardsley Green.

MS. AS SAVAGE CARRIES FILES ACROSS ROOM

GRIMES (VO.)

Few familiar faces.

)

CUT TO CS. GRIMES

SAVAGE

We need to select the ten best chance subject from each year - children who were potential victims, say fifteen, sixteen, seventeen years ago. By that I mean children with few outside contacts, children referred to as lonely, or introverted, as having difficulty fitting in, as small for their age. Children with a history of absconding, children who gain convictions for stealing, breaking and entering, violence against smaller children --

CUT TO MS. FENTON

GRIMES

As children or as adults?

)

SAVAGE

Both.

GRIMES

Oh lookee, Mister Brian Marshal.

CUT TO MS. FENTON LOOKING

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [37]

THROUGH FILE AS GRIMES IS
SPEAKING

(reading)
Attitude on admission -
visibly shocked and tearful
but settled in quickly.
Brian is a sensitive, gentle
boy - shy and tentative in
his efforts to make friends
-- However, underneath his
shyness is a sunny, helpful
disposition --
(PAUSE)
Mm-hmm - a bed wetter. He
won't like that.

CUT BETWEEN CS. FENTON AND
MS. SAVAGE

)

FENTON
Look at this -
(reading)
Brian has the best eyes I
have ever seen. Bright and
sparkling. Utterly
beautiful.

CUT TO CS. SAVAGE

SAVAGE
They actually wrote that?

FENTON
Unsigned entry.

INT. POLICE STATION.

INTERVIEW ROOM. DAY.

)
THOMPSON SEEN THROUGH GLASS
PARTITION - 2-SHOT THOMPSON
AND SOLICITOR SITTING AT
DESK

PAN UP TO REVEAL FENTON IN
REFLECTED IN GLASS OF
OBSERVATION WINDOW

THOMPSON
Kids were always breaking
into the staff room, going
through my things.

NORBURY
And this would be duly
recorded?

INT. POLICE STATION.
OBSERVATION ROOM/INTERVIEW
ROOM. DAY.

CUT BETWEEN GRIMES, SAVAGE
AND FENTON

SAVAGE
Everything Thompson's said
confirms Collins' statement.

FENTON

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [38]

What about the house?
Collins's house.

GRIMES
Forensics didn't find
anything.

CUT TO 3-SHOT SAVAGE, FENTON
& GRIMES - THROUGH GLASS
PARTITION WE SEE THOMPSON
BEING INTERVIEWED

FENTON
Marshal's out in two days,
he's bound to have heard
something about Sandals and
us conducting a search.

GRIMES
So?

)

FENTON
I'd like to be the one to
remind him of his little
visit. Given his proximity
to the school he could have
developed a relationship
with Lawrence?

CS. SAVAGE

SAVAGE
A fixation. An obsession,
maybe, but a relationship?
In that context? Not
without attracting a lot of
attention.

)

GRIMES
Yes but that's what these
offenders do?

SAVAGE
Well that sort of grooming,
gradually gaining a boy's
trust, that doesn't happen
over a school wall, that
needs a plausible
relationship, a context.
No-one notices because it's
so visible - not because
anyone's hiding it.
(indicating Thompson)
Well it's like our friend
here, there's already a
relationship.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [39]

GRIMES

What about surveillance once
Marshal gets out?

FENTON

We can't justify twenty four
seven surveillance. We know
he's got to stay in a half-
way house, that's a parole
condition.

GRIMES

Track him? Make sure he
turns up -

)

FENTON

Exactly. I might take a
look at him, before he's
released. Maybe the two of
us, go rattle his cage.

NORBURY

Guv - what do you want to
do?

FENTON

Bail him for the time being.

NORBURY ENTERS R. TO L. -
MS. FENTON, NORBURY, GRIMES
- THOMPSON IN BG.

NORBURY EXITS R. FOLLOWED BY
SAVAGE

INT. PRISON. INTERVIEW ROOM.

DAY.

CS. MARSHALL'S FACE - CUT TO
MS. INTERVIEW ROOM - CAM.
PANS L. ACROSS MARSHALL TO
REVEAL SAVAGE AND FENTON

MARSHAL

Yeah, I want to - rebuild my
life, start - afresh -- all
that. All that stuff.

FENTON

You were interviewed on two
occasions in connection with
the Lawrence Meikle
investigation.

MARSHAL

Twice.

FENTON

In each interview you gave
an account of your

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [40]

CUT BETWEEN MARSHAL, FENTON
AND MS. FENTON & SAVAGE

)

)

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [41]

) CS. FENTON

CS. MARSHAL

) INTERCUT SHOTS OF FENTON,
MARSHAL AND SAVAGE

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [42]

)

)

OVER FENTON'S SHOULDER -
MARSHAL GRINS

EXT. STREET. COLLINS' HOUSE.
DAY.

MUSIC IN: 10:40:02:19

MARSHAL WALKING TOWARDS CAM.
CARRYING BAG - CAM. TRACK L.
TO R. AS HE WALKS - STOPS
OUTSIDE COLLINS' HOUSE -
KNOCKS ON DOOR

INT. COLLINS' HOUSE.

KITCHEN. DAY.

MARSHAL SITS AT TABLE

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [43]

SMOKING - PICKS UP NEWSPAPER
AND READS LAWRENCE REPORT

MUSIC OUT: 10:40:41:22

INT. POLICE STATION.

INTERVIEW ROOM. DAY.

CS. NORBURY DRINKS FROM CUP
AS SAVAGE ADDRESSES MEETING

SAVAGE

Each of you now has a group
of best chance subjects for
interview. Looking at their
child care files you have
some idea of the adult
you're dealing with.

)

VARIOUS CUTS BETWEEN SAVAGE,
FELTON, GRIMES AND NORBURY

GRIMES

Not half.

SAVAGE

At the moment we're less
concerned with witness
credibility than building a
picture of what did or did
not take place. Experience
shows it's best to visit in
pairs, dress casually,
isolate the person before
explaining the reason for
the visit and quickly
emphasise that he or she is
in no way being questioned
as a suspect.

)

CS. GRIMES - SHAKES HIS HEAD

GRIMES

Yeah, I can take a witness
statement.

SAVAGE

They are being invited to
give statements.

NORBURY (on phone)

Okay - thanks.

(to Fenton)

Boss, Marshal's made it to
the half-way house.

FENTON

Good.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [44]

(to Savage)
We've one female prospect,
would you care to?

FENTON EXITS L.

SAVAGE
Sure.

INT. GRETA'S STUDIO. DAY.

FENTON & D.S. SAVAGE
INTERVIEW GRETA

GRETA (VO.)
Police - what do police want
with me?

FENTON
It's nothing to be alarmed
about, Miss Banham.

GRETA
I haven't done anything.

FENTON
No-one is suggesting you
have.

GRETA
Well then, what do you want
with me?

FENTON
A few questions.

)

INT CAR OUTSIDE SHOE EXPRESS
SHOE SHOP. DAY.

GRIMES & NORBURY IN CAR -
CS. GRIMES READS ALOUD FROM
REPORT - WS. THRU WINDSCREEN
OF SHOPPERS - MULGREW STAND
OUTSIDE SHOP SMOKING

GRIMES (reading)
James is a feckless,
insignificant little boy,
thoroughly unappealing in
manner --

NORBURY
About right.

GRIMES (reading)
- he was frequently involved
in petty larceny, usually

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [45]

shoplifting, a habitual liar
--

NORBURY
Lovely.

GRIMES EXITS CAR - HE AND
NORBURY CROSS ROAD TO
MULGREW

GRIMES
James Mulgrew, this is your
useless life.

INT. GRETA'S STUDIO. DAY.

FENTON AND D.S. SAVAGE SIT
AS THEY QUESTION GRETA - CUT
BETWEEN FENTON, SAVAGE AND
GRETA AS SHE PACES AND
ANSWERS QUESTIONS

)
GRETA STANDS SMOKING
CIGARETTE

FENTON
There were very few girls in
Bardsley Green. Were you
happy there?

GRETA
I didn't want to be there.
How could I be happy?

FENTON
Do you remember a staff
member, Wally - big Wally?
Mister Thompson?

GRETA
No.

FENTON
You certain?

)
GRETA
I don't - I don't really
remember anything about
then, I'm not sure that I
want to. I don't have to
talk to you, do I? No?

SAVAGE
No, but --

GRETA
You know everything about

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me, why do you have to talk to me? They've their files.

FENTON
You could help us.

CS. GRETA

GRETA
I'm sorry, I'm finding this oppressive.

SAVAGE
Miss Banham -

GRETA
I don't want you here.
(pause)
I'm not under arrest, am I?
I can ask you to leave,
can't I?

FENTON
Of course, please - I apologise if --

GRETA
Well I am, I'm asking you to leave.

FENTON & SAVAGE GET TO THEIR FEET

FENTON
If you could just have a think about --

SAVAGE
Of course we'll leave, we only called in case you wished to speak with us.

GRETA
If I wished to speak with you - why, why would I want to talk to you?

FENTON & SAVAGE EXIT R. -
GRETA RELIGHTS CIGARETTE

INT. SHOE EXPRESS.
STOREROOM. DAY.

JAMES, NORBURY & GRIMES ARE STANDING BESIDE SHELVES OF

JAMES
It's a bit of a head bender

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SHOE BOXES - ASSISTANT
REPLACES BOX & EXITS R.

-- out of the blue like.

GRIMES
Sure.

VARIOUS CUTS BETWEEN JAMES,
NORBURY AND GRIMES
CHEL PUTS BOXES ON SHELF
THEN EXITS R.

JAMES (to girl)
Alright Chel?
(to Fenton/Grimes)
It's all a bit weird, I'm
married like, with bairns,
and I er - I like putting it
about a bit, you know what I
mean? Don't want any iffy
vibes getting about.

)

NORBURY
Everything at this stage is
confidential if you have
something -

JAMES
Aye. Aye, I reckon I do. I
can help you. This went on
for years, man, not just one
of them, half of them were
at it.

NORBURY
Look, we can talk wherever
you like, a cafe or a pub.

)

JAMES
No, not in public. I can't
do this in public.

NORBURY
Well we'll find somewhere.

GRIMES
Back at the station?
JAMES
Yeah.

GRIMES
And you'll make a statement?

END ON CS. GRIMES

JAMES
I'll come down.

EXT. POLICE STATION. DAY.

FENTON & SAVAGE ENTER
STATION - SAVAGE ANSWERS
PHONE

SAVAGE (into phone)
Hello ?

MUSIC IN: 10:44:42:19

INT. COLLINS' HOUSE. DAY.

INTERCUT WITH

INT. POLICE STATION

CS. COLLINS TALKING INTO
PHONE - OUTSIDE A CROWD OF
DEMONSTRATORS WAVE PLACARDS

COLLINS
I'm on television and all
the mad squad are outside.

) CUT TO JOANNA HOLDING BABY

JOANNA
Tell her to get over here.
She's got to help us.

CUT TO POLICE STATION -
SAVAGE & FENTON WALKING UP
STAIRS
CUT BACK TO COLLINS' HOUSE -
COLLINS ON PHONE -
PROTESTORS SEEN OUTSIDE WITH
PLACARDS

SAVAGE (VO.)
There's an officer present?

COLLINS (VO.)
Oh yeah,
(IN SHOT)
- one lonely wooden top in
case they can't find the
house.

) EXT. POLICE STATION. DAY.

FENTON & SAVAGE WALK UP
STAIRS AS SAVAGE SPEAKS ON
PHONE

SAVAGE
Alex, they're excluding you
as a suspect -

COLLINS (VO.)
Well try telling the mad
squad.

SAVAGE
Alex?

COLLINS (VO.)
Shit!
What's he doing here?

SAVAGE

INT. COLLINS' HOUSE. DAY.
MARSHAL MOVES INTO CS.
OUTSIDE WINDOW - MARSHAL
SHOUTS

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Alex. What is it?

MARSHAL
Beast aye? Likes his
bananas green.

INT. POLICE STATION. DAY.

SAVAGE ON PHONE TO COLLINS

SAVAGE (VO.)
Alex?

EXT. COLLINS' HOUSE. DAY.

MARSHAL SHOUTING AND
INCITING PROTESTERS

MARSHAL
He's a poof. Dirty beast.
Arse fucker.

)

INT. COLLINS' HOUSE. DAY.

COLLINS ON PHONE TO SAVAGE

COLLINS
Marshal's out there stirring
it now. I don't believe it
--

EXT. COLLINS' HOUSE. DAY.

MARSHAL APPROACHES MEIKLE
CUT TO EXTERIOR - MARSHAL
APPROACHES MEIKLE'S FATHER

MARSHAL
Are you the little boy's
dad?

MEIKLE
Aye.

MARSHAL
I'm very sorry mate.

COLLINS
He's only talking to Meikle.

)

CUT BACK TO INTERIOR

INT. POLICE STATION. DAY.

FENTON & SAVAGE ON STAIRS

CUT BETWEEN SAVAGE AND ALEX
TALKING ON PHONE

CUT BACK TO INT. COLLINS'
HOUSE. DAY.

SAVAGE
Marshal's talking to Meikle,
what's he up to? You've got
to take some of the pressure
off Collins, we'll never get
him to court.

JOANNA
Get us out of here, now!

COLLINS

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CUT BACK TO INT. POLICE STATION. DAY.

CS. FENTON

Listen, we need protection, right now. Anything can happen with this mob.

FENTON

Send a car over, get him in here.

INT/EXT. COLLINS' HOUSE.

DAY.

EXTERIOR - MARSHAL SPITS AT WINDOW

MARSHAL
Beast!

) INTERIOR: COLLINS MOVES TOWARDS WINDOW

JOANNA
Alex!

CUT TO EXTERIOR:

COLLINS OPENS WINDOW AND SHOUTS AS MARSHAL EXITS L.

COLLINS
You stupid fuckers, he's a convicted beast.

CS. MEIKLE WATCHING MARSHAL LEAVE

MEIKLE
What?

MUSIC OUT: 10:45:54:01

INT. POLICE STATION.

INTERVIEW ROOM. DAY.

COLLINS IS BEING QUESTIONED BY SAVAGE & FENTON

COLLINS
Call yourself Child Protection? That's a laugh. What about my daughter, eh? Who's protecting her?

SAVAGE
There is an officer on duty.

COLLINS
The boy's father, Meikle, he's all gangstered up.

FENTON
What was Marshal saying to Charley Meikle?

COLLINS
I don't know, do I? He

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loves winding people up.
Listen, I need some
accommodation. I need a
transfer or summat -

FENTON
Why are you so frightened?

COLLINS
Christ, Meikle's capable of
anything, he's lost his son.

FENTON
I'll speak to Charley
Meikle, then we'll see about
protection.

)
SAVAGE
In your statement you
mentioned some of the boys
going on weekend trips. The
only record we can find is
for Brian Marshal, spring
'82.

CUT BETWEEN SHOTS OF
COLLINS, FENTON AND SAVAGE

)
COLLINS
Yeah, I remember. After one
he was scratching on his
face, so bad it was raw, it
was bleeding. I thought
that he'd had a fight or
summat, or he'd fell or
something, but no, he was
doing it to himself. He'd
been to one of them
students.

SAVAGE
Do you remember who the
student was?

COLLINS
You know, care students.
They used to come down for
training.

SAVAGE
Can you remember anything
about this person?

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [52]

COLLINS

Oh, I don't know. You know the type. Bloody save the whales, free Nelson Mandela. Listen, we need to get out of here, we need accommodation. We need to get a transfer.

SAVAGE

That's not down to us, Alex, that's housing.

COLLINS

I know, but you can help, can't you, you can talk to them.

FENTON

Take it easy. Let's see what happens.

INT. HOSPITAL. DAY.

RUSSELL TALKING TO HIS MOTHER

RUSSELL

Do you want your Irish music CD's? To make you feel better? Or your books -- your history books? Mum, please -- I like where I am. You don't have to worry about me. Mum - Mum - please -- Mum - please Mum. Say something, Mum.

MUSIC IN: 10:48:03:02

)
CUT TO : HOSPITAL CORRIDOR - RUSSELL RUNNING TOWARDS EXIT DOORS - CAN'T GET DOOR OPEN

MUSIC OUT: 10:48:23:23

JACKSON

Your Mum won't get better today, or tomorrow, but she will get better. And right now you've got to be the strong one, Russell. Is your Dad ever in touch? Is there any way we could get in touch with him? Would you like that? Would it help? [more ...]

JACKSON (contd)
(pause)

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [53]

RUSSELL BRUSHES AWAY TEARS

in touch with him? Would you like that? Would it help? [more ...]
JACKSON (contd)
(pause)
Oh come on Russell, your Mum's going to get better. Before you know it.

INT. POLICE STATION. RAPE

SUITE. DAY.

NORBURY INTERVIEWING JAMES
MULGREW - GRIMES WATCHING
FROM OBSERVATION ROOM WINDOW

JAMES
Oh I've been in - I don't know man, about a dozen? Between homes and foster families,
(cut to video monitor)
- mainly homes.
(cut back to actual scene)
Yeah, a dozen placements.
Easy. Bordsley Green. I went into just before my birthday.

NORBURY
Which birthday?

JAMES
Ten. Eleven. Yeah. Mr. Thompson. He abused me. Mister Thompson takes me into his room.

GRIMES
Describe it.

CUT TO GRIMES IN ANTE ROOM
WATCHING MULGREW ON MONITOR

NORBURY
This room, what was it like?

JAMES
Well, there's like a door to the landing, and then the corridor, and at the end of the corridor is the staff room. Staff room - I found out afterwards you weren't meant to be in the staff room, boys weren't. That

CUT BACK TO CS. NORBURY IN
RAPTE SUITE

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [54]

kind of made me feel
special, though of course I
wasn't. Well I mean from
then on it just became a
regular event.

NORBURY

With Mister Thompson?

JAMES

Yeah, him and Jackson.

NORBURY

Jackson?

GRIMES

Check it's -

NORBURY

This Jackson -

JAMES

Yeah, he's still in that
game an all, with kids.
Always after new kids. He's
still running homes this
guy, check him out.
Jackson? He raped me every
day for near two years.

CUT TO :

INT. POLICE STATION.

FENTON'S OFFICE. DAY.

NORBURY HANDS REPORT TO

FENTON

FENTON

Jackson?

NORBURY

Just like that - 'he raped
me every day'.

FENTON

This is the guy who pulled
files for us, he was filling
me in on abusers, Bordsley
Green -

CUT TO 2-SHOT GRIMES &

SAVAGE

GRIMES

Mulgrew is a convicted
fraudster.

SAVAGE

All the records confirm that

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [55]

James was resident during the relevant period, we have written entries by Thompson confirming their contacts, and we know Jackson worked there at the time.

CUT TO MS. MULGREW ON MONITOR

JAMES

Oh he's still running homes, this guy. Check him out. Jackson? He raped me every day for near two years.

GRIMES

I don't buy it.

(PAUSE)

There's criminal compensation in the background here, Mulgrew is a scumbag, right. We know he's a scumbag and now he says please sir, someone touched my bum twenty years ago and we're all expected to believe him? Ask a jury to?

FENTON

We've got to lift Jackson.

GRIMES

Look at his record - theft, drugs, deception, fraud.

FENTON

Barry, this is a signed statement, kids are currently in his care.

GRIMES

We're getting further and further away from the Meikle enquiry. This was all supposed to be just another route to Marshal.

FENTON

Must be the job ads.

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GRIMES

What?

FENTON

That's an interview suit if
ever I saw one.

GRIMES

Well you should know. Your
wife helped me pick it.

(PAUSE)

Well I said to her, we can't
all be media stars.

)

FENTON

If it helps you feel better.

SAVAGE

We'll have to talk to Social
Services.

INT. JULIE'S HOUSE. DAY.

LOOKING THROUGH OPEN FRONT
DOOR AT JULIE & FENTON.
FENTON LOADS WHEELCHAIR INTO
BOOT OF CAR

)

JULIE

He was hardly out of it
these last few months,
fussing about with these new
digital channels, he loved
the old black and white
films on in the afternoons.

FENTON

Yeah?

CUT BETWEEN CS. FENTON AND
CS. JULIE

CS. JULIE HOLDING PLASTIC
CARRIER BAG

JULIE

He was happy here.

(pause)

There's something -- the
undertakers got on to me
and, I didn't want them -
your Dad's ashes -

MUSIC IN: 10:52:55:03

I mean, not because - I
mean, he was my life --
It's just -- they're not -
they're - they're not for
me.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [57]

(pause)
And then I thought you might
like them.

FENTON TAKES BAG FROM JULIE

FENTON
Thank you. Thanks Julie.

CUT TO:

EXT. JULIE'S HOUSE. DAY.

CS. FENTON IN CAR - PUTS ON
SEAT BELT

JULIE (VO.)
Jim wasn't a bad man.

)

MS. JULIE STANDING BY CAR

FENTON
I know that.
MUSIC OUT: 10:53:39:12

JULIE
He hung on as long as he
could.

MCS. FENTON SEATED IN CAR

FENTON
When you say he -

JULIE
Well, when your Mum wasn't
well.

FENTON
He hung on? Huh -
(pause)
How long did he hang on?

)

JULIE
Well - we'd been seeing each
other for some time, before
- obviously --

FENTON
How long for?

JULIE
I don't really remember -

FENTON
Look, if you don't want to -

JULIE LEANS CLOSER TO FENTON

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [58]

JULIE
Well maybe six years.
Matthew, your Mum wasn't
well.

FENTON
Sure. I quite understand.
Six years? Thanks Julie.
No, honestly, thanks.

MUSIC IN: 10:54:28:12

INT. FENTON'S HOUSE.

BEDROOM. NIGHT.

FENTON & LIZ LYING IN BED

MUSIC OUT: 10:54:40:17

)
FENTON
It was the first time I felt
-- I really felt something.

LIZ
Good.

FENTON
I suppose. One Saturday he
said, you don't want me
watching you play football
any more, do you son? I
still did, of course I did,
but - there was something
in the way that he said it,
I knew it wasn't what he
wanted. It wasn't the right
answer, so - no, no I don't,
Dad. And that was it, and I
never saw him on a Saturday
again. He was - he was
still there, living there,
in the house, then he was
gone.

LIZ
How old were you?

FENTON
CUT TO CS. LIZ
Er twelve, thirteen --

LIZ
Same age as Sam is now.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [59]

FENTON

What's that supposed to
mean?

LIZ

Just --

EXT. MEADOWLANDS. STAIRS.

NIGHT.

RUSSELL AND LESTER DOWN THE
STAIRS - MARSHAL SITS AT
FOOT OF STAIRS, SMOKING

MARSHAL

Right lads? You out for the
night?

)

LESTER

Only down there.

MARSHAL

You on privileges?

(pause)

I'm an ex-kid.

MUSIC IN: 10:57:03:04

JACKSON

Brian.

MARSHAL

You alright?

JACKSON

Good to see you, you're
looking well.

)

MARSHAL

Good to see you.

JACKSON

Let's go inside.

MARSHAL

My pal's here, we're gonna
go over the flat.

JACKSON

No, this isn't the time.
There's a lot to catch up
on.

MARSHAL FOLLOWS JACKSON INTO
MEADOWLANDS AS BOYS EXIT R.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [60]

MARSHAL (TO BOYS)
See you later.

LESTER
Yeah. Cheers.

MUSIC OUT: 10:57:44:14
RADIO MUSIC IN: 10:57:46:13

INT. MEADOWLANDS. PRIVILEGES

FLAT. NIGHT.

RUSSELL & LESTER SMOKING

LESTER
Were loonies screaming and
all that?

)

MARSHAL ENTERS FOLLOWED BY
JACKSON

RUSSELL
It's not that bad, it
doesn't look that bad.
She's not a loony, it's just
- it's like she's someone
else. I'm someone else.
Weird.

MARSHAL
Alright lads? Cozying up?

JACKSON
Brian, I told you we could
go into town. There's
nothing for you here.

MARSHAL
I wouldn't say that. You
can have a lot of fun in a
gaff like this. A lot of
fun.
(to Russell)
How long have you been here
then?

RUSSELL
Not long.

MARSHAL
Chick, chick, chicken, lay a

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [61]

little egg for me.

JACKSON

I'm not playing, Brian.
Russell, come on, time to
get back.

(to Lester)

JACKSON & RUSSELL EXIT

Lester, you can stay a
little while. Come on
Russell. Come on.

MUSIC OUT: 10:58:55:09

LESTER HANDS SPLIFF TO
MARSHAL AND SITS ON BED

MARSHAL

Where's that spliff? I only
gave it to you for a blow.

(pause) Now - who told you
you could finish it?

MARSHAL MOVES CLOSER TO LESTER

EXT. MEADOWLANDS. PRIVILEGES

FLAT. NIGHT.

RUSSELL LOOKS THROUGH WINDOW
- JACKSON IS BEHIND HIM

JACKSON

Lester's well able to look
after himself. You go back.

RUSSELL

Thanks, Mister Jackson.

MS. RUSSELL GOES INTO HOUSE

JACKSON

No way is Brian Marshal
getting his hands on you.
Go home, son.

MUSIC IN: 10:59:36:18

INT. KAREN'S STUDIOS. NIGHT.

KAREN, OBVIOUSLY DISTURBED,
SWITCHES ON COMPUTER, TV
ETC. STARTS TO TRASH THE
PLACE - SLASHES PICTURE

**INT. MEADOWLANDS. RUSSELL'S
BEDROOM. NIGHT.**

RUSSELL LIES IN BED - LESTER

MUSIC OUT: 11:00:44:14

LESTER

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [62]

ENTERS ROOM, UNDRESSES AND
GETS INTO BED

I'm not a poof, if that's
what you're thinking. I'm
making good money. They
wanna be sick bastards why
not let them be? They're
the sickos, not me.

RUSSELL

Do you want to come round my
place tomorrow?

LESTER

Yeah.

RUSSELL

Yeah -- You alright?

)

LESTER GETS INTO BED WITH
RUSSELL

LESTER

Yeah.

MUSIC IN: 11:01:58:20

INT. SPACE STATION CAFE.

DAY.

MS. SCHOOLGIRL CUSTOMERS SIT
CHATTING

MUSIC OUT: 11:02:31:00

CAFE MUSIC IN: 11:02:31:00

)

ZOOM OUT TO REVEAL BILLY AT
COUNTER - HE SEES MARSHAL
ENTER AND GREETS HIM

BILLY

Hey! Looking good.

MARSHAL

How you doing?

BILLY

Man, the lie down suits you.

MARSHAL

Three hot and a cot.

BILLY

No stress.

MARSHAL

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [63]

No.

BILLY

MARSHAL SITS DOWN

What can I get you?

MARSHAL

What you got?

CAFE MUSIC OUT: 11:02:53:15

EXT. RUSSELL'S HOUSE. DAY.

RUSSELL & LESTER WALKING
ALONG PAVEMENT

LESTER

You pull your own wire, you
don't think about it, so you
let some geezer like last
night do it, what's the
difference? He pays you
twenty quid. He was
alright, been inside.
Prison bent, that's what
they call it, it's not
proper bent, it's just like
a habit that you pick up.
Yeah, it's nice.

THEY STOP OUTSIDE RUSSELL'S
HOUSE AND GO ROUND TO REAR

RUSSELL

I've a key stashed round the
back. Want things ready for
Mum coming home. Come
on.**INT. RUSSELL'S HOUSE.**

DAY.

CS. BACK DOOR AS RUSSELL &
LESTER ENTER KITCHEN -
LESTER OPENS FRIDGE

RUSSELL LOOKS AROUND

LESTER

Cool. I'm starving.

RUSSELL

It's been cleaned.

LESTER

Maybe your Mum's home?

RUSSELL

New people. There's new
people. Where are we going
to live?

MUSIC IN: 11:13:55:28

RUSSELL EXITS KITCHEN INTO
LOUNGE - PICKS UP PHOTO -
STARTS TO TRASH THE
FURNITURE

INT. POLICE STATION. LOBBY.
DAY.

MUSIC OUT: 11:04:12:00

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [64]

FENTON & GRIMES BY THE
COFFEE MACHINE - THEY ARE
JOINED BY SAVAGE

GRIMES
I mean, you've got to ask,
is there anybody that hasn't
been sexually abused?

FENTON
You feeling left out?
Just because you weren't
abused, you're still a good
person.

GRIMES PUTS CIGARETTE IN
MOUTH - SAVAGE WALKS DOWN
THE STAIRS AND JOINS THEM

)

GRIMES
Yeah.

SAVAGE
Because Jackson is an owner
manager, Social Services are
very sensitive about letting
him know or putting him
under suspension - he could
simply shut up shop.

SAVAGE GETS COFFEE FROM
DISPENSER

FENTON
It's their call. Suits us
if he doesn't know, just
yet.

)

SAVAGE
Well they will let us use
their offices to interview
the kids.

FENTON
With social workers present?
(pause) Good. Hey - we're
not hanging about.

INT/EXT. RUSSELL'S HOUSE.
DAY.

RUSSELL & LESTER ARE
TRASHING THE FURNITURE - A
POLICEMAN LOOKS IN THROUGH
WINDOW - RUSSELL AND LESTER
LEG IT

MUSIC IN: 11:04:51:04

MUSIC OUT: 11:05:01:18

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [65]

EXT. RUSSELL'S HOUSE. DAY.

RUSSELL AND LESTER ARE
CHASED BY POLICE AND CAUGHT

RUSSELL
Shit!

MUSIC IN: 11:05:18:14

INT. POLICE STATION. CELL.

DAY.

RUSSELL AND LESTER IN CELL

INT. POLICE STATION. OUTSIDE
CELL. DAY.

JACKSON AND POLICEMAN LOOK
INTO CELL THROUGH HATCH -
THE DOOR OPENS AND RUSSELL
AND LESTER EXIT AND JACKSON
ESCORTS THEM TO DESK

JACKSON, RUSSELL AND LESTER
AT DESK - FENTON EXITS HIS
OFFICE AND SEES THEM

FENTON AND JACKSON SHAKE
HANDS

FENTON WATCHES AS JACKSON
LEADS THE BOYS OUT

JACKSON
Yeah, that's them.

MUSIC OUT: 11:05:55:22

POLICE OFFICER
If you could sign for them.

LESTER
Better be all there.

FENTON
Mister Jackson -

JACKSON
Hello Inspector -

FENTON
Some of yours?

JACKSON
Yeah, a couple of wiseguys.
Come on.

INT. MEADOWLANDS. NIGHT.

OUTSIDE JACKSON'S OFFICE -
RUSSELL SITS ON A BOOK-CASE
- LESTER EXITS OFFICE

JACKSON
Russell -

INT. JACKSON'S OFFICE.
NIGHT.

RUSSELL FOLLOWS JACKSON INTO
OFFICE - RYAN PASSES OUTSIDE
DOOR AND SHOUTS AND GESTURES

RYAN
United!

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [66]

JACKSON

Your Mum hadn't been paying the rent. Not for months, that's why they were so quick once you were out. I'm sorry, you should have been told, but I wasn't, and as far as I know Christina hasn't been.

(pause)

But no matter how angry you are, Russell, no matter how justified you feel, you can't destroy someone else's home - or risk getting back together with your Mum. Because your Mum's doctors, Christina, they're all gonna want to know your behaviour isn't going to make her worse. Now I can stick up for you, Christina can, but not to the point where we're pretending you're not a handful.

RUSSELL

I know. I'm sorry, Mister Jackson.

)

JACKSON MOVES ROUND AND LEANS ON DESK FACING RUSSELL

JACKSON

Christina's here to see you, the police called her. Have a chat with her, then try to relax -- I know you're upset and I know it's been upsetting for you.

RUSSELL

I'm sorry, Mister Jackson.

JACKSON

I know you are. Now go on. Go over to the privileges flat.

JACKSON HANDS KEY TO RUSSELL, OPENS DOOR AND RUSSELL EXITS

INT. MEADOWLANDS. PRIVILEGES

FLAT. NIGHT.

CHRISTINA TAKES OFF HER COAT
AND SITS BESIDE RUSSELL

)

CUT BETWEEN CHRISTINA AND
RUSSELL

CS. RUSSELL NODS

)

CS. CHRISTINA TAKES
RUSSELL'S HAND

DOOR OPENS - JACKSON ENTERS
- SITS BESIDE RUSSELL AND
CHRISTINA

CHRISTINA

This time of night I can't
believe I'm still working.
Not everyone gets this kind
of service you know.

(pause)

So, you thought you were on
Changing Rooms, you didn't
like what they'd done, you
weren't "Oh Carol it's so,
so wonderful, I think I'm
going to cry". You were
more, like "Fuck's sake,
Carol!"

(pause)

That's better. You need to
try and relax Russell, stop
taking things so seriously.

I mean the carpet might not
have been to your taste, but
--- (laughs) - (pause) -
I like it when you smile.

(pause)

Do you like me?

(pause)

Well that's what I hoped.

(pause) [more ...]

MUSIC IN: 11:09:27:11

CHRISTINA (contd.)

You have the most beautiful
eyes.

JACKSON

Hey you two.

(pause)

We've the place to
ourselves.

INT. MEADOWLANDS. BATHROOM.
DAY.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [68]

RUSSELL SUBMERGED IN BATH -
MOVES UP INTO SHOT - THERE'S
A WHISTLE OS. AND A KNOCK AT
THE DOOR

RUSSELL
Alright, alright.

RUSSELL FRANTICALLY SCRUBS
HIMSELF

MUSIC OUT: 11:10:29:13

INT. MEADOWLANDS.

BATHROOM/CORRIDOR. DAY.

RUSSELL ATTACKS RYAN WHILE
GAMER VIDEOS THE FIGHT - A
CROWD OF KIDS GATHER

RYAN
Someone's hole stinks of
fish.

GIRLS
Fight, fight, fight, fight -
-

RUSSELL RUNS DOWN STAIRS -
KAREN & YVONNE FOLLOW -
GAMER IS SITTING ON STAIRS

GAMER
I'm taping over it, I swear.

KAREN
Yvonne, get out the way!

DAVE
Russell, you alright?

RUSSELL
I'm alright.

DAVE
Get some breakfast and get
ready for school. Gamer,
are you okay?

RUSSELL EXITS

DAVE SEES GAMER ON STAIRS -
GAMER GETS UP AND RUNS UP
STAIRS

INT. POLICE STATION.

INCIDENT ROOM. DAY.

SAVAGE IS READING FROM A
REPORT - SHE PASSES PAGES TO
NORBURY

SAVAGE
Lester McDonald, in care
since he was four, query of
sexual abuse in the home,
virtually no family contact,
broken placements, homes,
foster families, minimal
social work supervision.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [69]

Classic lost in care child.
Lester's been in
Meadowlands since it opened,
before that he was in homes,
foster families -

NORBURY
Two homes Thompson worked
in.

FENTON
And Jackson.

NORBURY
And each time Lester's moved
- it's been the same time
Thompson and Jackson have.

SAVAGE
Lester's likely to have
become a career prostitute,
within the care system.
Sir?

FENTON
Er no, I'll take this one.
You talk to Lester.

INT. SOCIAL SERVICES. DAY.

NORBURY IS INTERVIEWING

LESTER

NORBURY
So you've been at
Meadowlands longer than
anyone else?

LESTER
The longest, yeah.

NORBURY
Is there anything that may
have gone on there, in the
time that you've been there,
anything that you've not
been happy with?

LESTER
Well, food's shit, brussels-
sprouts, fart bombs -

CUT BETWEEN NORBURY & LESTER

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [70]

(pause)
You ever ate them?

NORBURY
I was thinking more about
the staff, how the staff
treat you.

LESTER
No, staff are alright.

NORBURY
No complaints?

LESTER
You have murders and that,
don't you? I'd like to
become a copper.

)

INT. SOCIAL SERVICES. DAY.

GRIMES & SAVAGE INTERVIEWING

GAMER

GAMER
If I tell you something, can
I go home?

GRIMES
Well you - you mustn't just
tell me something so you can
go home. Now I don't know
if -

)

PATTERSON
Going home is a very long
term option, Richard, you
know that.

GRIMES
If you want to be moved -

GAMER
I want to go home.

INTERCUT BETWEEN GAMER,
GRIMES, SAVAGE AND PATTERSON

GRIMES
We're here to take care of
you, Richard, so if there's
something --

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [71]

GAMER
I told you -

GRIMES
What we talked about -

GAMER
Mister Jackson never touched
me.

GRIMES
Mister Jackson?

GAMER
No-one.

)

SAVAGE
You get to visit your Gran's
though?

GAMER
Yeah.

SAVAGE
Most of the others don't.
So that's good?

GAMER
Yeah.

)

SAVAGE
Who decides that? That you
can visit?

GAMER
Dunno.

SAVAGE
When you said Mister
Jackson. We hadn't
mentioned Mister Jackson,
had we? I wonder why -?

PATTERSON
You're putting words in his
mouth.

SAVAGE
I'm sorry?

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [72]

PATTERSON
You know you are.

SAVAGE
I'm just pointing out -

GAMERA
Wacko Jacko's the boss man,
whatever he says goes.

END ON CS. GAMER
SAVAGE
Thank you.

) **INT. SOCIAL SERVICES. DAY.**
RUSSELL ENTERS - CHRISTINA
INTRODUCES HIM TO FENTON AND
SAVAGE

CHRISTINA
This is Russell.

FENTON
Hello son.

CHRISTINA
Detective Inspector Fenton.
And Detective Sergeant
Savage.

FENTON
All sounds very serious.

CHRISTINA
Sit down, Russell.

THEY ALL SIT DOWN

FENTON
How do you stand it, eh
Russell? All these United
fans? They're playing
tonight.

RUSSELL
Not gonna win though.

FENTON
How's your Mum getting on?

RUSSELL
Alright.

FENTON
Good. Now the reason you're
here today, Russell, is I

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [73]

Alright.

FENTON

CUT BETWEEN FENTON AND
RUSSELL

Good. Now the reason you're here today, Russell, is I want to ask you a few questions about Meadowlands.

(Pause)

You happy there?

RUSSELL

It's alright.

FENTON

)

You've not been in a home before, have you?

RUSSELL

no.

FENTON

CS. CHRISTINA LOOKS ACROSS
AT RUSSELL

Must be very different for you, hmm? Nothing strange about it? I can't believe that.

(pause)

My Mum was in hospital when I was your age. For the same reason yours is. Three times. I got sent to my aunt's, I hated it there, she had two sons much older than me -

MUSIC IN: 11:15:58:17

- they gave me a right time. Bullying. I can say that now. I couldn't then. I thought if I say anything it'll cause trouble. I was just -- I was being loyal to my Mum, see. People could have - people wanted to help. If there are things happening to you here that are bothering you - people can help. Christina here can, I can -

CUT TO MCS. CHRISTINA
SMILING AT RUSSELL - CUT TO
CS. RUSSELL

RUSSELL

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [74]

No.

MUSIC OUT: 11:16:58:16

FENTON

Nothing you tell us will get
you into trouble.

RUSSELL

I'm fine. I'm alright.

INT. BAR CINI. DAY.

FENTON CARRIES DRINK TO
SAVAGE AND SITS DOWN
OPPOSITE HER - FENTON DRINKS
FROM BOTTLE

BAR MUSIC IN: 11:17:07:20

FENTON

He's being abused, isn't he?

SAVAGE

He's not happy.

FENTON

I want to lift Jackson
tomorrow.

SAVAGE

Why do you think you
identified so much with
Russell?

CUT BETWEEN CS. FENTON AND
CS. SAVAGE

FENTON

What?

SAVAGE

Come on, what you did in
there, the connection you
made, and now you want to
lift Jackson -

FENTON

Well, don't you?

SAVAGE

Of course I do.

FENTON

Well then, what's the
problem? What's so
psychological about that?

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [75]

CS. SAVAGE - SITS BACK AND
SIPS DRINK

SAVAGE
Sorry I spoke.

MUSIC OUT: 11:17:58:02

EXT. FENTON'S HOUSE.

BEDROOM. NIGHT.

FENTON TAKING OUT RUBBISH -
LIZ WATCHES FROM WINDOW AS
HE PUTS ASHES URN INTO BIN
AND WALKS BACK DOWN SIDE OF
HOUSE

) LIZ COMES OUT OF HOUSE AND
TAKES ASHES OUT OF THE BIN -
FENTON WALKS BACK - SAM
APPEARS IN FRONT DOORWAY

LIZ
What do you think you're
doing?

FENTON
What?

LIZ
No way -

FENTON
I just threw them out.

LIZ CALLS OUT TO SAM

)

LIZ
No way. Sam go to bed.

FENTON
They're mine -

LIZ
Matthew, no way are you that
-- I don't believe it. Sam
- (to Fenton)
I don't recognise you.
Sam!

SAM MOVES INSIDE - LIZ RUNS
UP STEPS AND INTO HOUSE

INT. FENTON'S HOUSE. LIVING
ROOM. NIGHT.

CS. FENTON SITTING - HE

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [76]

TAKES LID OFF URN AND TAKES
OUT SOME ASHES - SAM STANDS
BEHIND HIM

FENTON
Don't worry, love, I'm
alright.

FENTON LOOKS AT HIS ASHY
FINGERS - SAM SITS BESIDE
HIM

SAM
That's horrible throwing
Grandad out like that.

FENTON
What? Oops, me mascara run
--

SAM
Dad --

FENTON
I'm just - I'm upset, that's
all.

SAM
But why? Most people I
know, their mum and dads are
split up, it's not a big
deal.

FENTON
Is it not?
(pause)
It wouldn't be -- if your
Mum and me --? You wouldn't
be bothered?
(pause)
Go on, go to bed. I'm
alright.

SAM
You're not, are you Dad?
You and Mum?

SAM STANDS UP

FENTON
No, no of course not. Don't
be daft. Go on, I'm sorry,
pet.

SAM EXITS

(PAUSE)
Sam - thanks, love.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [77]

GRETA IS POISED READY TO CUT
HER WRIST - SHE THROWS KNIFE
AWAY AND LIFTS THE PHONE

INT. FENTON'S HOUSE. SIMON'S
ROOM. DAY.

FENTON SITS ON BED AND WAKES
SIMON

MUSIC OUT: 11:21:44:13

FENTON

Simon -- Simon -- Did you -
don't tell me the score -
did you tape the game last
night?

)

SIMON

Uh-huh.

FENTON

Am I going to be even a
little bit happy?

SIMON

You said don't say anything!

FENTON

Goodbye son.

CAR Hooter sounds OS.

FENTON KISSES SIMON THEN
EXITS

MUSIC IN: 11:22:28:05

)

GRIMES

Let's go and see the happy
family.

INT. JACKSON'S HOUSE. DAY.

PAN L. WITH FENTON TO DOOR -
JACKSON OPENS THE DOOR

JACKSON

Inspector Fenton -

FENTON

Mister Jackson?
(pause)

We need to have a word.

FENTON ENTERS FOLLOWED BY
GRIMES AND NORBURY

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [78]

INT. JACKSON'S HOUSE. DAY.

JACKSON LEADS FENTON INTO
BREAKFAST ROOM WHERE HIS
WIFE AND CHILDREN ARE HAVING
BREAKFAST

JACKSON
Darling, this is Detective
Inspector Fenton, he's in
charge of the case against
Wally. Remember, I was
telling you ---

ANGELA
Yes, of course. Hello.

JACKSON
It seems there's been some
sort of allegation against
me --

)

ANGELA
Against Alistair?

FENTON
That's correct.

END ON CS. FENTON

JACKSON
Inspector Fenton's here to
help sort it out.

INT. GRETA'S STUDIOS. DAY.

SAVAGE IS SEATED AT TABLE -
GRETA STANDS FACING HER

)

CUT BETWEEN CS. GRETA AND
SAVAGE

GRETA
What happened was -- a
Thursday, I know it was
Thursday because 'Top of the
Pops' was on.

MUSIC OUT: 11:23:45:22

In the television room.
When it used to be on
Thursday. and I know it was
February because it was a
few days after Valentine's
Day. Two of the boys had
got cards from girls in the
town, that's when they
decided to run away. The
police brought them back the
next night. There was a lot
of drama and excitement but
I just wanted to watch
telly.

INT. JACKSON'S HOUSE. DAY.

GRIMES & NORBURY ARE
SEARCHING JACKSON'S STUDY -
UNIFORMED POLICE CAN BE SEEN
OUTSIDE AND IN THE HALLWAY

MUSIC IN: 11:24:06:18

TV SPORTS PRESENTER
(on tv set)
Sports news now, and United
lost two nil at home.

FENTON
Oh fuck!

TV SPORTS PRESENTER (contd.)
- A capacity crowd at Ellen
Road -- (voice fades into
bg.)

JACKSON
You didn't miss much. Tea
or coffee?

FENTON
No thanks.

JACKSON
It's a very difficult job
you do, people's memories,
recollections, I mean - even
at the best of times child-
hood is a -- an uncertain
country.

FENTON
We'll be finished shortly.

INT. GRETA'S STUDIO. DAY.

SAVAGE CONTINUES INTERVIEW
WITH GRETA

INTERCUT SHOTS OF SAVAGE AND
GRETA - GRETA IS CRYING

GRETA
I was told to go to a room
upstairs. A man came in, he
was wearing ordinary
clothes. He held me down on
to the bed, he started
pulling at my pyjama
bottoms. I was crying,
asking him to stop. I was
pleading with him.

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [80]

SAVAGE

Do you know who this man
was?

GRETA

Not his name. He was just
the policeman who brought
the boys back.

SAVAGE

The police officer?GRETA
Yeah. He had his penis out,
I was fighting him. I was
confused. He was - he
penetrated me but not -- I
couldn't believe it was
happening, that this man was
- inside me. I'd never --

SAVAGE

Do you know the police
officer's name?

GRETA

All I have is the number on
his shoulder. All these
years it's been like a
tattoo.

SAVAGE

Greta, you said earlier that
he was wearing civilian
clothes.

GRETA

He was, that night, but he
was back a few months later,
about someone else. I saw
his number then.

SAVAGE

The same man?

GRETA

Don't believe me? Check --
9512. Number 9512.

INT. JACKSON'S HOUSE. HALL/

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [81]

STAIRS. DAY.

FENTON=S PHONE RINGS.

NORBURY IS PUTTING EVIDENCE
INTO A BAG - JACKSON
WATCHES. FENTON HANDS
NORBURY A PHOTOGRAPH

FENTON (into phone)

Yep? (Pause)

MR & MRS JACKSON EMBRACE -
JACKSON EXITS R. FENTON'S
PHONE RINGS

Oh lovely, a copper kid
fiddler. That's all we
need. Get the duty logs for
the year, check out the
number she gave you. It's
such a long shot she could
have it right. INT.

MEADOWLANDS. TV LOUNGE. DAY.

THE BOYS WATCH THROUGH
WINDOW AS JACKSON IS
ESCORTED TO POLICE CAR THE
BOYS ARE - THE BOYS ARE
CHANTING

RYAN

Dirty old perv. Lock him
up. Lock him up.
(other boys join in
chanting)

MUSIC OUT: 11:26:58:10

CUT TO EXT. MEADOWLANDS.

HOUSE. DAY.

ON WINDOW - BOYS LOOKING OUT
AND BANGING ON WINDOW AND
CHANTING - JACKSON USHERED
INTO POLICE CAR

LESTER

What did you say? What did
you say to 'em? Fuck!
Taking Mister Jackson away.

CUT BACK TO INT. TV. LOUNGE.
LESTER AND RUSSELL - RUSSELL
PUSHES LESTER INTO A CHAIR

RUSSELL

Get away from me - go on!
Fuck off!

LESTER HITS RUSSELL -
RUSSELL HITS HIM BACK AND
HEADS FOR THE DOOR

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [82]

INT. POLICE STATION.

BASEMENT ROOM. DAY.

SAVAGE SEARCHING LOGS

INT. GRIMES' CAR. DAY.

CS. GRIMES IS DRIVING

FENTON, JACKSON IN THE BACK.

FENTON'S PHONE RINGS

FENTON (into phone)

Well?

SAVAGE (VO. on phone)
There was an officer number
9512 in the station that
February. Police Constable
Barry Grimes -
(pause)
Is he there?

FENTON

Yeah.

MUSIC IN: 11:28:19:01

SAVAGE (VO.)

P.C. Grimes.

FENTON

Thanks a lot.

FREEZE FRAME ON CS. FENTON

)

END CREDITS FOLLOW

CAST IN ORDER OF APPEARANCE

DI Matthew Fenton
Simon Fenton
DS Barry Grimes
DC Norbury
Terence Sandals
Ron Dixon
Sam Fenton
Delores Fenton
Alex Collins
Joanna Collins
Liz Fenton

BEN DANIELS
BEN McGAWLEY
CHARLES DALE
EMIL MARWA
DESMOND BAYLISS
SELVA RASALINGHAM
FAYE COOK
PAULINE JEFFERSON
STEPHEN LORD
SALLY WALSH
CAROLINE CATZ

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [83]

Priest	JOHN ELKINGTON
Julie Ferguson	JILL BAKER
Russell Wade	HARRY EDEN
Deborah Wade	NICOLA COWPER
Christina Leith	ZOE TELFORD
Alistair Jackson	EWAN STEWART
Gamer	LUKE TITTENSOR
Yvonne	GEMMA CLARKE
Karen	LAURA KILGALLON
Lester	REECE NOI
Ryan	SCOTT WHARTON
Dave	DAVID IRELAND
DS Paula Savage	CHRISTINE TREMARCO
Council Worker	NICOLA MAXFIELD
Donald	MARTIN OLDFIELD
Thompson	DAN ARMOUR
Brian Marshal	STEVE JOHN SHEPHERD
Greta Banham	AMANDA RYAN
James Mulgrew	ANTHONY FLANAGAN
Charley Meikle	TOM CHARNOCK
Billy	PAUL SIMPSON
Policewoman	ORLA COTTINGHAM
Social Worker	ALISON BURROWS
Angela Jackson	HELEN KAY
 Casting	 JULIA DUFF
	DAVID SHAW
 1st Assistant Director	 MARTIN COATES
Location Manager	PATRICK SCHWEITZER
2nd Assistant Director	DEBORAH BECK
3rd Assistant Director	EDWARD EVENETT
Floor Runner	TRACEY WARREN
Assistant Location Manager	HARRIET SUTCLIFFE
 Production Co-Ordinator	 KIM SIMON
Production Accountant	DEAN SIPLING
Asst. Production Accountant	JACKIE FLETCHER
Production Secretary	JULIA McGETTIGAN
Production Runner	LEE HARRIS
 Script Editor	 TRISH MALONE
Script Supervisor	MARISSA COWELL
 Focus Puller	 JOE BLACKWELL
Clapper Loader	MARK DEMPSEY
Grip	ROBIN STONE
Camera Assistant	BEN APPLETON
Gaffer	ANDREW HAMILTON

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [84]

Best Boy RICHARD POTTER
Boom Operator GARY DODKIN
Electricians ROBERT RABSON

JOHN WELSH
WAYNE MANSEL

Art Director GEORGIA FULLER
Standby Art Director MADELEINE TURNBULL
Props Buyer JANET WILLMOTT
Property Master TREVOR DANIELS
Standby Props STEVE WATSON
Dressing Props NOEL DEGAN
Standby Carpenter LAURENCE ARCHER
Standby Rigger PETER JOHNSON
Original Artwork DAVID WELLER
HOLLY BROKS

Costume Supervisor ANDREA JAFFE
Make-up Supervisor NICOLA MANSELL
Costume Assistant YOLANDA PEART-SMITH

Stunt Co-ordinators GARETH MILNE
Post-Production Supervisor GARY CONNERY
Assistant Film Editor NICKY MOUSLEY
Dubbing Mixer PETER OLIVER
Dubbing Editors BILLY MAHONEY
RICHARD SKELTON
JAMIE CAPLE
Colourist KEVIN HORSEWOOD

Executive in Charge of Production
CHRISTINE MACLEAN

)
Sound Recordist REG MILLS

Costume Designer LINDA ALDERSON

Hair and Make-up Designer MARELLA SHEARER

Music DANIEL PEMBERTON

Line Producer YVONNE ISIMEME IBAZEBO

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [85]

Production Designer
ANNA HIGGINSON

Film Editor
LUKE DUNKLEY

Director of Photography
TIM PALMER

Executive Producers
FRANK DEASY
VICTORIA EVANS
BARBARA McKISSACK

) REAL MEN

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