

REAL MEN Part One

Post Production Script

Master Tx Spool	BRD 148993
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22 December 2002

REAL MEN - PART ONE - BAD LANGUAGE LIST

<u>SCENE HEADER TIME-CODE</u>	<u>DIALOGUE</u>
<u>10:05:22</u>	NORBURY <u>Shit!</u>
<u>10:05:34</u>	NORBURY Oh <u>bastard!</u> Oh <u>fuck!</u>
<u>10:07:47</u>	FENTON <u>Fuck!</u>
<u>10:08:50</u>	RUSSELL <u>Fuck</u> off
<u>10:12:06</u>	LESTER fat dogs <u>Bitch!</u>
<u>10:14:33</u>	COLLINS if you <u>fuckers</u> hadn't
<u>10:17:20</u>	COLLINS Are you <u>fucking</u> nuts?
<u>10:23:38</u>	COLLINS he was <u>wanking</u> in my
<u>10.25.34</u>	GRIMES I wouldn't <u>shag</u> 'im.
<u>10:32:50</u>	YVONNE <u>Fuck</u> off, you!
<u>10:32:52</u>	LESTER Yvonne's a dirty <u>cow!</u>

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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

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

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

SIMON ENTERS L. AND FENTON

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

HANDS HIM THE PHONE

SIMON (into phone)
Hello Mum.

FENTON
Any joy with the car
ringing?

FENTON PICKS UP BALL AND
PLACES IT IN BASKET

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

TITLE IN: Part One

INT. BODY2BODY GYM. DAY.

BACKGROUND MUSIC IN:
10:01:48:50

DC NORBURY APPROACHES
SANDALS WORKING OUT

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

WATCHING TV

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

FENTON
Oh here we go!

CUT TO CS. TV SCREEN

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)

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.

FENTON
Oh, school uniform?

SAM OPENS CUPBOARD

SAM
What? Not like last
century?

FENTON
What's your Nan saying?

FENTON GETS TO HIS FEET

SAM
She's still not going.

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

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

FENTON
Mum -

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

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

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 --

CUT TO CS. FENTON

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

CUT TO CS. DOLORES

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

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

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

HIS POV. THE STAIRS - STEP
LADDER SLIDES DOWN STAIRS

NORBURY
Sandals!

NORBURY
Shit!

EXT. COLLINS' HOUSE. FRONT

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

ALEX RUNS UP STAIRS PUSHING
PAST NORBURY

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

LIZ

Oi! B you missed us.

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

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?

CUT TO MED. TWO-SHOT GRIMES
AND FENTON

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

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?

) GRIMES READS FROM NOTES

FENTON
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

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

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

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 --

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

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

CHRISTINA
Come on.

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

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

CHRISTINA
Russell -

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.

RUSSELL STOPS TAPPING ON THE
WINDOW

(pause)
Now, have you got any
relatives up here?
(pause)
Has your Mum got any
friends?

)
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 TURNS TO FACE
CHRISTINA

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.

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

ALISTAIR JACKSON JOINS THEM
AND CHRISTINA INTRODUCES HIM
TO RUSSELL

JACKSON
Hiya.

RUSSELL TURNS AWAY, REFUSING
THE OFFER

CUT TO LS. AS THEY ENTER THE
HOUSE

**INT. MEADOWLANDS. TELEVISION
ROOM. DAY.**

CS. VARIOUS KIDS PLAYING
WITH VIDEO CAMERA AND
TALKING
JACKSON LEADS RUSSELL IN,
CHRISTINA FOLLOWS

JACKSON INTRODUCES RUSSELL
TO THE OTHER KIDS

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

CHRISTINA
Erm - Russell, this is
Mister Jackson.

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

CHRISTINA
It=s alright.

JACKSON
Come on in.

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

RYAN
It=s crap!

LESTER
Don=t buy it then.

JACKSON
Everybody - ?

RYAN
Who's he?

JACKSON
This is Russell.

LESTER (to Russell)
You got a mobile?

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

RYAN (interrupts)
I know you! You go to
Special Ed --

JACKSON (interrupts)
Ryan!

DAVE

INTERCUT BETWEEN THE VARIOUS
KIDS AS THEY JOSH EACH OTHER

Calm down, come on. Gamer -

JACKSON
This is Mister Hill.

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!

CUT TO MCS. JACKSON

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

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.

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

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

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

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

NORBURY PAUSES AND SPEAKS TO
) JOANNA

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

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 --

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

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
Whereabouts?

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?

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

CS. FENTON LEANS FORWARDS

FENTON
How long were you there?

COLLINS
Five year.

FENTON
This would be - ?

COLLINS
'82 to '87.

CS. FENTON GLANCES AT GRIMES
AGAIN

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 --

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 - Bordsley 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)

Bordsley 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

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.

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

INT. COLLINS' HOUSE. DAY.

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

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.

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

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 Bordsley
Green. If you wouldn't mind
explaining --

FENTON TURNS HIS HEAD AS
SAVAGE ENTERS R. COLLINS
FOLLOWS

FENTON

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?

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

LIZ PUTS HER ARM AROUND
FENTON AND KISSES HIM

LIZ
What I said.

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)

VARIOUS CUTS BETWEEN COLLINS
- SAVAGE AND FENTON AND
MONITOR RECORDING COLLINS

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 didnt
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 ...]

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

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

SAVAGE HANDS REPORTS TO
FENTON

FENTON

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

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.

END ON CS. FENTON

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.

THEY MOVE ACROSS TO BASIN
AND WASH HANDS

) GRIMES TURNS & EXITS R.
FOLLOWED BY FENTON

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.

INT. JACKSON'S OFFICE.
MEADOWLANDS. DAY.

MS. JACKSON AND TWO SOCIAL
WORKERS TALKING TO RUSSELL

MS. 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?

RUSSELL
Mum hates hospitals.

) CS. JACKSON

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 EXITS L. - RUSSELL
AND SOCIAL WORKER EXIT R.

JACKSON ADDRESSES DAVE

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
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?

CHRISTINA SITS ON BED

(pause)
Oh, this is nice, isn't it?
(pause)
Sit down.
(Pause)
Who's is that?

RUSSELL SITS ON BED BESIDE
CHRISTINA - SHE INDICATES
PIN-UP ON WALL

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

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

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 -

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 -

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 EXITS R.

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.

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

VARIOUS CUTS OF CLOSE SHOTS
RUSSELL, LESTER, YVONNE AND
KAREN

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 STANDS AND MOVES
AROUND DESK AND LEANS ON IT
FACING RUSSELL

CS. 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

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

MS. AS SAVAGE CARRIES FILES
ACROSS ROOM

SAVAGE

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

GRIMES (VO.)
Few familiar faces.

CUT TO CS. GRIMES

CUT TO MS. FENTON

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 --

GRIMES
As children or as adults?

SAVAGE
Both.

GRIMES
Oh lookee, Mister Brian
Marshal.

CUT TO MS. FENTON LOOKING

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

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

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

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

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.

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

NORBURY
Guv - what do you want to
do?

NORBURY EXITS R. FOLLOWED BY
SAVAGE

FENTON
Bail him for the time being.

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

CUT BETWEEN MARSHAL, FENTON
AND MS. FENTON & SAVAGE

)

)

) CS. FENTON

CS. MARSHAL

) INTERCUT SHOTS OF FENTON,
MARSHAL AND SAVAGE

)

MUSIC IN: 10:40:02:19

INT. COLLINS' HOUSE.
KITCHEN. DAY.
MARSHAL SITS AT TABLE

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.

GRIMES

Not half.

)
VARIOUS CUTS BETWEEN SAVAGE,
FELTON, GRIMES AND NORBURY

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.

GRIMES

Yeah, I can take a witness
statement.

SAVAGE

They are being invited to
give statements.

CS. GRIMES - SHAKES HIS HEAD

NORBURY (on phone)

Okay - thanks.

(to Fenton)

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

FENTON

Good.

(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

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
Bordsley 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

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.

FENTON & SAVAGE EXIT R. -
GRETA RELIGHTS CIGARETTE

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

INT. SHOE EXPRESS.
STOREROOM. DAY.

JAMES, NORBURY & GRIMES ARE
STANDING BESIDE SHELVES OF

JAMES
It's a bit of a head bender

"REAL MEN" EP.1 - POST PRODUCTION SCRIPT - page [47]

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.

INT. COLLINS' HOUSE. DAY.

MARSHAL MOVES INTO CS.
OUTSIDE WINDOW - MARSHAL
SHOUTS

SAVAGE
Alex?

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

SAVAGE

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?

MARSHAL AND MEIKLE SHAKE
HANDS

MEIKLE
Aye.

MARSHAL
I'm very sorry mate.

CUT BACK TO INTERIOR

COLLINS
He's only talking to Meikle.

INT. POLICE STATION. DAY.
FENTON & SAVAGE ON STAIRS

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.

CUT BETWEEN SAVAGE AND ALEX
TALKING ON PHONE

JOANNA
Get us out of here, now!

CUT BACK TO INT. COLLINS'
HOUSE. DAY.

COLLINS

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

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?

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)

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?

CUT TO GRIMES IN ANTE ROOM
WATCHING MULGREW ON MONITOR

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

GRIMES
Describe it.

CUT BACK TO CS. NORBURY IN
RAPTE SUITE

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

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

CUT TO MS. MULGREW ON
MONITOR

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.

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.

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.

(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

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
Er twelve, thirteen --

LIZ
Same age as Sam is now.

CUT TO CS. FENTON

CUT TO CS. LIZ

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 GIVES LESTER A
CIGARETTE - CUT TO MS.
JACKSON EXITING OFFICE - HE
SEES MARSHAL

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.

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

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

MARSHAL

LESTER HANDS SPLIFF TO
MARSHAL AND SITS ON BED

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.

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 GREETES 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

No.

MARSHAL SITS DOWN

BILLY
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

LESTER
Cool. I'm starving.

RUSSELL
It's been cleaned.

RUSSELL LOOKS AROUND

LESTER
Maybe your Mum's home?

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

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

MUSIC IN: 11:13:55:28

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

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
Yeah, that's them.

MUSIC OUT: 11:05:55:22

POLICE OFFICER
If you could sign for them.

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

LESTER
Better be all there.

FENTON AND JACKSON SHAKE
HANDS

FENTON
Mister Jackson -

JACKSON
Hello Inspector -

FENTON WATCHES AS JACKSON
LEADS THE BOYS OUT

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!

CUT BETWEEN CS. JACKSON AND
CS. RUSSELL

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 HANDS KEY TO
RUSSELL, OPENS DOOR AND
RUSSELL EXITS

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

INT. MEADOWLANDS. PRIVILEGES

FLAT. NIGHT.

CHRISTINA TAKES OFF HER COAT
AND SITS BESIDE RUSSELL

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.

CUT BETWEEN CHRISTINA AND
RUSSELL

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

CS. CHRISTINA TAKES
RUSSELL'S HAND

CHRISTINA (contd.)
You have the most beautiful
eyes.

DOOR OPENS - JACKSON ENTERS
- SITS BESIDE RUSSELL AND
CHRISTINA

JACKSON
Hey you two.
(pause)
We've the place to
ourselves.

INT. MEADOWLANDS. BATHROOM.
DAY.

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 APPEARS ON STAIRS

DAVE
Russell, you alright?

RUSSELL
I'm alright.

RUSSELL EXITS

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

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.

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.

CUT BETWEEN NORBURY & LESTER

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 -

(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 --

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 you -?

PATTERSON
You're putting words in his
mouth.

SAVAGE
I'm sorry?

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

Alright.

CUT BETWEEN FENTON AND
RUSSELL

FENTON
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.

CS. CHRISTINA LOOKS ACROSS
AT RUSSELL

FENTON
Must be very different for
you, hmmm? 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

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.

BAR MUSIC IN: 11:17:07:20

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

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?

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

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

FENTON LOOKS AT HIS ASHY
FINGERS - SAM SITS BESIDE
HIM

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

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

SAM EXITS

FENTON
No, no of course not. Don't
be daft. Go on, I'm sorry,
pet.
(PAUSE)
Sam - thanks, love.

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

EXT. FENTON'S HOUSE. DAY.

FENTON EXITS HOUSE AND GETS
IN CAR - GRIMES STARTS THE
ENGINE

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

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.

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

END ON CS. FENTON

INT. GRETA'S STUDIOS. DAY.

SAVAGE IS SEATED AT TABLE -
GRETA STANDS FACING HER

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.

CUT BETWEEN CS. GRETA AND
SAVAGE

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 ENTERS ROOM HOLDING
TEA TRAY

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.

JACKSON TURNS AND EXITS

FENTON
We'll be finished shortly.

INT. GRETA'S STUDIO. DAY.

SAVAGE CONTINUES INTERVIEW
WITH GRETA

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.

INTERCUT SHOTS OF SAVAGE AND
GRETA - GRETA IS CRYING

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/

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

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

FENTON ENDS CALL AND
EXCHANGES GLANCES WITH
GRIMES

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

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

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
	LAURENCE ARCHER
Standby Carpenter	PETER JOHNSON
Standby Rigger	DAVID WELLER
Original Artwork	HOLLY BROKS
Costume Supervisor	ANDREA JAFFE
Make-up Supervisor	NICOLA MANSELL
Costume Assistant	YOLANDA PEART-SMITH
Stunt Co-ordinators	GARETH MILNE
	GARY CONNERY
Post-Production Supervisor	NICKY MOUSLEY
Assistant Film Editor	PETER OLIVER
Dubbing Mixer	BILLY MAHONEY
Dubbing Editors	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	

Production Designer
ANNA HIGGINSON

Film Editor
LUKE DUNKLEY

Director of Photography
TIM PALMER

Executive Producers
FRANK DEASY
VICTORIA EVANS
BARBARA McKISSACK

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