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Richard Woolley

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A film for television

"CONSEQUENCES"

OR

AUTOBIOGRAPHY OF A MAN

LITTLE SEQUENCE:

EXT. A NORTHERN STONE-BUILT FACTORY. EARLY MORNING.

THE MIXED WORKFORCE OF MEN AND WOMEN ARRIVE FOR WORK.

1. INT. A WELL-TO-DO BEDROOM. MORNING.

A MAN AND A WOMAN ARE IN BED SIPPING TEA. THE MAN IS READING A NEWSPAPER. THE WOMAN A WEEKLY MAGAZINE. THE WOMAN TAKES A PILL FROM BESIDE HER BED AND SWALLOWS IT WITH HER TEA. THE MAN LOOKS AT HIS WATCH AND CASTS A SIDEWAYS GLANCE AT HIS WIFE, WHOSE EYES HAVE CLOSED. HE COUGHS. SHE GETS UP, PUTS ON A DRESSING GOWN AND DISAPPEARS OUT OF THE DOOR. THE MAN JUMPS OUT OF BED AND WALKS THROUGH TO A BATHROOM SUITE WHERE HE REMOVES HIS PYJAMA TOP, LOOKS BRIEFLY AT HIMSELF IN A MIRROR, HOLDS HIS STOMACH IN AND PATS IT, AND THEN GETS DOWN ON THE FLOOR AND DOES TEN PRESS-UPS. HE LIES FOR A MOMENT EXHAUSTED FROM HIS EXERCISES AND THEN GETS UP AND STARTS TO SHAVE WITH AN ELECTRIC SHAVER. HE IS ROBERT FRENDEBERGAST, 35, FIGURE STILL IMPACT, SLIGHTLY BALDING.

2. INT. MODERN FILLED KITCHEN. DAY.

A HAND COOKS BACON IN A PAN. THERE IS A LOUD SIZZLING NOISE. A TIMER RINGS. A COFFEE MACHINE BUBBLES. TOAST POPS OUT OF A TOASTER. EVENTUALLY THE CAMERA MOVES UP TO THE FACE OF THE WIFE (JESSA) WHO IS PREPARING THE BREAKFAST. SHE LOOKS TIRED, OLDER THAN HER HUSBAND, BUT HAS NOW PUT HER MAKE-UP ON. WE PAN ROUND WITH HER AS SHE TAKES THE BACON, A BOILED EGG AND A CUP OF COFFEE OVER TO THE TABLE WHERE HER HUSBAND IS SITTING. HE IS DRAINING A GLASS OF ORANGE JUICE. THE PAPER IS PROPPED UP BY HIS PLATE. THE WOMAN FELCHES HERSELF A CUP OF COFFEE AND SITS DOWN. SHE STIRS IT PRECISELY, LOOKING UP OCCASIONALLY AT HER HUSBAND WHO IS INTENT ON THE PAPER. EVENTUALLY SHE STOPS STIRRING AND PUTS THE SPOON DOWN NOISILY IN THE SAUCER. ROBERT HAS POLISHED OFF HIS BACON AND EGGS IN A FEW MOUTHFULS.

JESSA

Robert.

ROBERT

(WITHOUT LOOKING UP) Yes.

A DOOR SLAMS OFF.

Bye darling. See you this evening.

ROBERT

Football.

Mum, can I have two eggs this morning, I've got

CHILD'S VOICE (OFF)

TABLE.

ROBERT REMOVES HIS ARMS, RUFFLES HER HAIR AND LEAVES THE ROOM. THERE IS A SHOUT OF "BYE SALLY, BYE TOM" AND A REPLY OF "BYE DADDY". TESSA CLEARS THE PLATE IN THE FOREGROUND AND THEN STUMPS IN TEARS ON THE

SHE SMILES WEAKLY) Good girl.

We'll go away in the spring, OK? HE HUGS HARDER.

ROBERT

I'm sorry. It's just ...

TESSA

Come on Tess. Not now eh?

ROBERT

BEHIND.

SHE STARES OUT OF THE WINDOW. ROBERT LOOKS UP. HE DRAINS HIS COFFEE, WIPES HIS MOUTH AND GETS UP. HE PUTS HIS ARMS ROUND HIS WIFE FROM

I know.

TESSA

Christmas.

(LOOKING UP) Darling. It's only a fortnight to

ROBERT

I think I need a break.

TESSA

3. EXT. ROBERT'S HOUSE. DAY.
ROBERT BACKS HIS CAR OUT OF HIS GARAGE AND DRIVES OFF.

7. EXT. STREET. DAY.

THE CAR STOPS IN A QUEUE IN FRONT OF A HOARDING WHICH READS
"UNDERNEATH YOU LOVE THEM ALL". IT DEPICTS A WOMAN IN A TRENCH COAT
LOOKING TOUGH AND UNAPPROACHABLE, AND A SECOND PICTURE OF HER WITH
THE COAT OPEN REVEALING HER UNDERCLOTHES. ROBERT LOOKS UP BRIEFLY
AT THE AD AND SMILES. THE CAR MOVES ON.

5. EXT. A STONE-BUILT FACTORY (AS IN TITLE SHOT). DAY.

ROBERT PARKS HIS CAR IN FRONT AND GOES IN THROUGH THE FRONT DOOR,
HAVING FIRST HELD IT OPEN FOR A WOMAN, WITH A BIG "AFTER YOU"
GESTURE.

5a. INT. STAIRCASE (STONE). DAY.

ROBERT FOLLOWS THE WOMAN UP THE STAIRS, OBSERVING HER. SHE TURNS
INTO A DOOR MARKED "LADIES". ROBERT PAUSES LOOKING AFTER HER A
MOMENT AND THEN PUSHES OPEN ANOTHER DOOR.

6. INT. OFFICE RECEPTION AREA. DAY.

ROBERT ACKNOWLEDGES THE SECRETARIES AS HE WALKS THROUGH. THERE IS A
BUBBLE OF "MORNING MR. FREUNDERGAST", "HAVE A GOOD WEEKEND?" ETC.

7. INT. OFFICE. DAY.

THE OFFICE IS A BIT SHABBY WITH ONE DESK CENTRALLY PLACED, A FEW
WILLING POT PLANTS AND A NUMBER OF FILING CABINETS. ROBERT ENTERS,
PUTS DOWN HIS BRIEFCASE AND REMOVES HIS COAT. HE PICKS UP A PHONE
AND TAPS THE ENGAGER.

ROBERT

No sugar in my coffee please, Ellen.

HE PUTS HIS PHONE DOWN AND SITS DOWN AT HIS DESK. HE LOOKS
CURSORILY THROUGH A PILE OF POST, PUTS IT INTO A TRAY, OPENS HIS
BRIEFCASE AND REMOVES A NEWSPAPER WHICH HE STARTS TO READ. AFTER
A MOMENT OR TWO THERE IS A KNOCK ON HIS DOOR.

SHELLIA RETURNS FROM THE DOOR AND NERVOUSLY STRETCHES OVER HERS.

I see. (PAUSE. HE STANDS UP) I'm Robert Pendergast,
Head of Personnel. (HE STRETCHES OVER A HAND)

ROBERT

One. That's why I got married.

SHELLIA

Kids?

ROBERT

(TURNING WITH HER HAND ON THE DOOR KNOB) I was.

SHELLIA

You married?

Oh it's you. (HE SMILES) Yes, she found the workload
a bit much I'm afraid. (SHELLIA CONTINUES TO THE DOOR)

ROBERT

ROBERT LOOKS UP.

Shelia actually. Eileen's left.

WOMAN

(STILL NOT LOOKING UP) Thank you Eileen.

ROBERT

ROBERT DOES NOT LOOK UP. THE DOOR OPENS AND THE WOMAN WHOM HE MET
AT THE ENTRANCE BRINGS IN HIS CUP OF COFFEE. SHE PUTS IT DOWN ON
HIS DESK AND TURNS TO GO. SHE IS A WOMAN OF ABOUT 28 WITH A STRONG
FACE. SHE HAS LONG HAIR AND IS LIGHTLY MADE UP. SHE IS WEARING A
BLOUSE AND TROUSERS. SHE IS A LARGE WOMAN WITH A 'GOOD' FIGURE.

Come.

ROBERT

Those who've heard don't like it, those who haven't
won't like it. (ROBERT NODS AND STEEPLES HIS FINGERS
OVER HIS MOUTH) What'd you expect? A bunch of flowers
with 'thanks for the memory' on the card?

MICHAEL

... and?

MICHAEL NODS, COMES FORWARD AND SITS. ROBERT LOOKS EXPECTANTLY AT HIM.

To the redundancy plans, Michael ... (HE LEANS
FORWARD) you did leak the information ... ?

ROBERT

Give us a chance. I've only just met her.

MICHAEL

Any response yet?
(SMILING AND LOOKING THROUGH HIS POST) She'll do.

ROBERT

Morning Robert. (HE INDICATES WITH HIS HEAD IN THE
DIRECTION THE NEW SECRETARY HAS JUST GONE) Not bad
for a Monday morning eh?

MICHAEL

HE SITS DOWN AGAIN AND SMILES TO HIMSELF AS HE SIPS HIS COFFEE. A
MAN POPS HIS HEAD ROUND THE DOOR. HE IS A LITTLE YOUNGER THAN
ROBERT, THOUGH EQUALLY SMARTLY DRESSED. HE HAS A REFINED YORKSHIRE
ACCENT. HE IS MICHAEL.

(SHOUTING AND EMPHASISING HER NAME) Thanks for the
coffee Sheila.

ROBERT

SHE LETS GO QUICKLY AND LEAVES THE OFFICE.

Sheila Cook.

SHEILA

MICHAEL TURNS TO ROBERT.

(SHE EXITS)

(TO MICHAEL) There you are. Manager wants a word.

SHEILA

MICHAEL HEADS TO THE DOOR. THERE IS A KNOCK AND SHEILA COMES IN.
SHE ALMOST BUMPS INTO MICHAEL.

(STANDING) Alright, I'll get him up.

MICHAEL

(DRILLY) Well I'm not going to get far between her
legs am I? (MICHAEL CHUCKLES) Anyway, she needn't
know about it.

ROBERT

Go over her head? Behind her back? (HE SHAKES HIS
HEAD) She won't like it.

MICHAEL

Yes. Why not? He's senior steward.

ROBERT

Stella's old man?

MICHAEL

Ed first. Ed Mason.

(HE TAPS HIS FINGERS TOGETHER) I think I'll talk to

ROBERT

She's heard alright. The old cow.

MICHAEL

(SMILES BRIEFLY) And Stella?

ROBERT

Yeah, they told me.

SHEILA

there is a rule about wearing skirts here.
(IN A FRIENDLY MANNER) ... and by the way Sheila,

ROBERT

SHEILA SITS AND CROSSES HER LEGS. ROBERT CONTINUES TO OBSERVE HER.

Oh yes.

SHEILA

Take a seat. You can do shorthands?

ROBERT

SHEILA STANDS UNCERTAINLY FOR A MOMENT. ROBERT APPRAISES HER.

(SMILES) I'd like you to take down a letter please.

ROBERT

AFTER A MOMENT SHEILA ENTERS WITH A PAD AND PENCIL.

Send Sheila in here a minute will you please. Oh ...
and tell her to bring a pad ... yes ...

ROBERT

MICHAEL LAUGHS LOUDLY AND LEAVES. ROBERT STROKES HIS CHIN FOR A
MOMENT AND THEN OPENS A DRAWER. HE PULLS OUT A PILE OF PAPERS AND
PICKS UP THE PHONE.

(SMILING SARCASTICALLY) That's not saying much.

ROBERT

I'll tell you this for nowt, she's got a better bum
than Eileen.

MICHAEL

(QUIETLY) Blind terror?

SHELLA

co-operation and ... (HE PAUSES)
foreseeable future, and we count on their understanding,
whatever of further redundancies affecting them in the
the remaining full-time workers that there is no risk
made among the part-time staff. However, we can assure
"... a certain number of redundancies will have to be
Jane'll tell you. It's a standard formula I use.

ROBERT

What do I put there?

SHELLA

etc. etc. (PAUSE)

settlement negotiated by your union, the recession
due to a number of factors, including the recent pay
clarify the situation. It is unfortunately true that
week, and therefore we feel it is important for us to
certain rumours have been circulating over the past
"To all employees. It has come to our attention that

ROBERT

To all ...

SHELLA

office. Now where was I ...
SMILE) Well there's a suggestion box in the front
(LOOKING AT FIRST ANGRY BUT THEN BREAKING INTO A

ROBERT

and they'd like to be able to wear trousers.
And they also told me it's very draughty in office

SHELLA

Good. "To all ...

ROBERT

FRONT OF HER, SHE WITH HER BACK AGAINST A WALL.
SHE SHAKES HER HEAD. HE CLOSES THE DRAWER AND TURNS SO THAT HE IS IN

... sorry, am I squashing you?

HE LEANS ACROSS SO THAT HE IS PRESSING SHEILA AGAINST THE WALL. HE
OPENS A DRAWER AT THE TOP OF THE CABINET AND THEN PULLS BACK.

... excuse me a moment.

SHEILA GOES OVER TO THE CABINET WHERE SHE STARTS WORKING WITH HER
BACK TO ROBERT. HE OBSERVES HER AND THEN, GETTING UP, GOES OVER TO
HER. HE TAKES HOLD OF HER HIPS AND MOVES HER TO ONE SIDE.

... no ... no ... in the cabinet over there.

HE PASSES OVER THE PILE OF LETTERS HE HAD PREVIOUSLY TAKEN OUT OF
THE DRAWER. SHE TAKES THE LETTERS AND HEADS TOWARDS THE DOOR.
And before you go, would you mind filling these for me.

ROBERT

ROBERT HAS STREPPLED HIS HANDS AND IS WATCHING SHEILA CLOSELY. SHE
STANDS UP AND HIS EYES MOVE UP HER LEGS TO HER BOTTOM.

... and loyalty in these difficult times. A list of
those affected will be posted later in the week after
further consultation with your representatives. Signed
on behalf of the management, Robert Pendergast,
Personnel. "Type that up and hold it. Alright?"

ROBERT

(SMILES) Nothing.

SHEILA

I beg your pardon.

ROBERT

You're not going to sneak on me are you?

ROBERT

ROBERT LOOKS MOMENTARILY WORRIED, BUT THEN SMILES.

Just assault me eh?

SHEILA

to hurt you.

Now calm down, you're a grown woman. I wasn't going

ROBERT

I'll do you.

(WHO HAS RETURNED TO FILING) Look, touch me again and

SHEILA

Forget and forget?

you? (HE SPARES AT HER AND THEN PUTS OUT HIS HAND)

I was only being friendly. What's the matter with

(GETTING UP AND BRUSHING HIS SUIT) For Christ's sake,

ROBERT

AWAY AND HE TRIPS OVER THE OPEN BOTTOM DRAWER OF THE FILING CABINET.

HE MOVES HIS FACE TOWARDS HER TO TRY AND KISS HER. SHE PUSHES HIM

... come on. (HE SMILES) Just a quick cuddle ...

ON THE WALL.

SHE TRIES TO GET OUT BUT ROBERT'S HANDS ARE NOW EITHER SIDE OF HER

Door?

... Lenthetic? ... (SHE SHAKES HER HEAD) ... Miss

SHE SHAKES HER HEAD. HE SMILES AND SMILES.

... your first job in an office?

... and so my dear little Robert, the egg was eaten
up by the naughty fox and together they grew and
grew in your mummy's tummy ...

ELDERLY MALE VOICE

A WHITE DOT APPEARS IN THE MIDDLE AND A NOISE SLOWLY BUILDS LIKE THE
WARNING TONE TO TURN THE TV OFF. SUDDENLY A SERIES OF SMALLER WHITE
DOTS HEAD ACROSS THE SCREEN AS IN A VIDEO GAME. AS ONE OR TWO OF
THEM HIT THE DOT IN THE MIDDLE THERE IS A MALE GROAN FOLLOWED SHORTLY
BY A SOUND OF SNORING.

8. A BLACK SCREEN.

SHEILIA LEAVES THE OFFICE. ROBERT STARES AFTER HER. THE CAMERA MOVES
IN ON HIS FACE. HE IS LOOKING PENSIVE.

mine didn't say ow. (HE LAUGHS. SHE TURNS AND
STARES AT HIM) Think about it Mr. Pendergast,
think about it.

SHEILIA

... and Sheila, I'm sorry. Body talk you know.

SHEILIA TURNS TO GO.

... alright, you can leave that for now.

HE RETURNS TO HIS DESK STILL LAUGHING. SHEILIA CONTINUES FILING.

One stolen kiss hardly qualifies.

ROBERT

ROBERT LOOKS MOMENTARILY SHOCKED AND THEN BURSTS OUT LAUGHING.

you mean.

I might do you for sexual harassment, if that's what

SHEILIA

THE WHITE DOT SLOWLY ENLARGES AND BECOMES THE PICTURE OF A TINY BABY
SLOWLY GETTING BIGGER AND BIGGER UNTIL IT GOES OUT OF FOCUS, FILLING
THE SCREEN.

... until you just popped out.

THERE IS A BABY'S SCREAM.

9. INT. WELL APPOINTED STUDY, NIGHT.

CLOSE IN ON AN ELDERLY HAND ON A PYJAMA'D KNEE.

SMALL BOY'S VOICE

But how did the naughty fox get to the egg to eat it?

THE HAND RUBS THE KNEE.

ELDERLY VOICE

Another time my boy, another time.

THE CAMERA MOVES UP TO THE RATHER PERPLEXED LOOKING FACE OF ROBERT
(AS A CHILD) IN HIS DRESSING GOWN. IT PULLS OUT TO REVEAL AN
ELDERLY MAN SITTING BESIDE HIM ON THE SOFA.

... off you go now. Tell Middleton to come in would
you.

10. INT. A DOOR. DAY.

CLOSE UP OF A DOOR HANDLE. THERE IS A KNOCK.

VOICE

Mr. Prendergast.

11. INT. OFFICE OF ROBERT. DAY.

CLOSE UP OF ROBERT WHO IS STARING INTO SPACE. HE JUMPS INTO
CONSCIOUSNESS AND ADJUSTS HIS TIE, CONCENTRATES ON A LETTER LYING
LIMP IN HIS HAND AND LOOKS AT THE DOOR.

ROBERT

Come in.

I wonder why?
(SMILING NERVOUSLY) Did they? (HE LOOKS AT SHEILA)

ROBERT

They seemed quite angry.

SHEILA

Tell them I'm busy and make an appointment (HIS HAND
RUNS DOWN HIS DIARY) two-thirty this afternoon.

ROBERT

Well it's two o' em. (SHE LOOKS AT A BIT OF PAPER)
Mrs. Thwaite and ... and Stella Mason.

SHEILA

(LOOKING PUZZLED) A deputation? Already?

ROBERT

MS WITH SHEILA BACK OF HEAD IN FOREGROUND AND ROBERT AT HIS DESK.

15. INT. AS ABOVE.

There's a deputation from finishing section. They
want to see you.

SHEILA

CLOSE UP OF SHEILA.

14. INT. AS ABOVE.

(BRISKLY BUT NERVOUSLY) Yes? What do you want?

ROBERT

CLOSE UP OF ROBERT, WHO LOOKS UP.

13. INT. AS ABOVE.

CLOSE UP OF DOOR. IT OPENS AND SHEILA POKES HER HEAD ROUND.

12. INT. AS ABOVE.

CLOSE UP AS THE MOTHER LEANS DOWN TO KISS HIM.

ROBERT STARTS TO CRY.

And your father's only just got in from work. Don't
you ever think of anyone but yourself?

WOMAN

But I was cold.

ROBERT

having a drink and relaxing.
ROBERT IN BRISKLY) You always wait till I'm downstairs
yourself? (SHE PICKS UP THE ELDERDOWN AND TUCKS
(ANGRY) Oh for heaven's sake. Can't you pick it up

WOMAN

LIGHT IS TURNED ON.

My elderdown's fallen off.

ROBERT

Now what is it Robert? You'll wake Emily.

WOMAN'S VOICE

IN THE DOORWAY.
CALLING OUT "MUMMY, MUMMY". THE DOOR OPENS AND A SILHOUETTE STANDS
A CRACK OF LIGHT IS VISIBLE THROUGH A DOOR. A CHILD'S VOICE IS
16. INT. A DARKENED ROOM. NIGHT.

SHEILA LEAVES. ROBERT RETURNS TO HIS FIFE.

Please.

... Is there something else? (SHE SHAKES HER HEAD AND
GOES TO THE DOOR) And use the intercom next time.

SHEILA REMAINS STANDING AND STARES BACK AT ROBERT.

... (TO ANOTHER SECRETARY) He'll be in there reading newspaper and drinking his coffee. (THE SECRETARIES SMIRK AT EACH OTHER) It's no joking matter love, it'll be your job next, you wait and see.

SHELLA PICKS UP A PHONE.

WOMAN
Look love, tell him Stella Mason is not hanging around until two bloody thirty this afternoon, alright?

SHELLA IS TALKING TO TWO WOMEN NEAR THE SWITCHBOARD.

18. INT. RECEPTION AREA. DAY.

SHE WALKS WEARILY OFF DOWN THE LANDING. THE CAMERA PANS AND LOOKS THROUGH THE BANISTERS AS SHE GOES DOWNSTAIRS.

MOTHER
(BRIGHTLY) Coming darling.

MALE VOICE (OFF)
Monica, Monica, will supper be long?

THE MOTHER LEANS MOMENTARILY AGAINST ROBERT'S DOOR AND LISTENS.

17. INT. LANDING. NIGHT.

HE PUTS HIS THUMB IN HIS MOUTH.

ROBERT (VOICE OVER)
I hate you, I hate you, I hate you.

TOWARDS THE CAMERA.

CLOSE UP OF ROBERT AS THE LIGHT IS TURNED OFF AND HE TURNS OVER

... I'm sorry. Goodnight darling. God bless. I do love you, but be a good boy please. See you in the morning.

WOMAN

19. INT. ROBERT'S OFFICE. DAY.

THE PHONE IS RINGING ON HIS DESK. ROBERT IS STILL STARRING IN A DAZE.
HE COMES TO AND ANSWERS THE PHONE.

ROBERT

Yes? ... No, absolutely no ... I've got a ... I've
got a board meeting.

20. EXT. WOODLAND. DAY.

THREE ADULTS IN SHORTS AND WHITE AERTEX SHIRTS AND GUMBOOTS APPROACH
THROUGH THE TREES. ONE OF THEM CARRYING A CANE. THE ONE SLIGHTLY
DRAGGING BEHIND BECOMES RECOGNIZABLE AS ROBERT. ONE OF THE BOYS BENDS
OVER A TREE TRUNK. THE OTHER LOOKS OVER AT ROBERT, SMILES AND RAISES
THE CANE. ROBERT WATCHES.

21. EXT. AS ABOVE.

CLOSE UP OF ROBERT WHO WINCES AT THE SOUND OF THE CANE, BUT CONTINUES
TO WATCH.

22. INT. DORMITORY. DAY.

A SMALL BOY IS LYING ON HIS BED READING A BOOK. HIS BACK IS TO THE
CAMERA, BESIDE HIM ARE TWO TEDDY BEARS. TWO OTHER SLIGHTLY OLDER BOYS
CREEP UP ON HIM AND PIN HIM DOWN ON THE BED. HE STARTS TO CRY.

OLDER BOY

"Cry baby bunting ..." (HE PICKS UP A TEDDY AND THROWS
IT AWAY) He even plays with dolls. Sissy.

2ND OLDER BOY

Come on, let's scare him.

THEY START TO PULL AT HIS SHORTS.

LITTLE BOY

Stop them Pendergast. Ow! Pendergast's a prefect,
he'll report you.

Jackson Two sir.

ROBERT

... bit of a knock eh? Who was it?

HEADMASTER KNEELS DOWN BESIDE HIM.

LOOKING DOWN ON ROBERT IN FOOTBALL CLOTHES. HE IS CRYING. THE

25. EXT. AS ABOVE.

... come on Penders, brace up. No bones broken eh?

FROM THE GAME. THE HEADMASTER LOOKS DOWN.

THE SOUND OF CRYING IS AUDIBLE IN THE FOREGROUND, ABOVE THE CRIES

Get in there Jackson. Nail him.

HEADMASTER

MCU OF HEADMASTER CHEERING ON A RUGBY TEAM.

26. EXT. BESIDE A RUGBY PITCH. DAY.

BURIES HIS HEAD IN THE PILLOW.

THERE IS A SCREAM FROM THE LITTLE BOY AND ROBERT BLOCKS HIS EARS AND

they doing ... ?

will I? In fact I'm sort of enjoying it. What are

horrible what they're doing. But I won't stop them,

(TO HIMSELF) Why don't I stop them? It's dirty,

YOUNG ROBERT

CLOSE UP OF ROBERT, WHO IS AGAIN WATCHING.

23. INT. AS ABOVE.

You won't mind, do you Penders?

1ST OLDER BOY

THE OLDER BOYS TURN TOWARDS THE CAMERA.

Well look, get back in there, and next time he goes for you, grab him hard between the legs. That'll make him squeal. Alright? Good chap. Off you go. (ROBERT LEAVES SHOT) Come on colts, hit 'em.

HEADMASTER

26. INT. CORRIDOR. DAY.

ROBERT COMES OUT OF HIS OFFICE AND LOOKS DOWN TOWARDS THE CAMERA. REVERSE ANGLE FROM HIS POV REVEALS SHEILA AND TWO OTHER SECRETARIES AT THE END OF THE CORRIDOR. THEY ARE WHISPERING TOGETHER. THEY TURN AND LOOK AT ROBERT. ROBERT SMILES NERVOUSLY AND WALKS OFF IN THE OTHER DIRECTION.

27. INT. OFFICE. SMALL STAIRWAY AND LIFT. DAY.

ROBERT CLIMBS UP A NARROW STAIRWAY SEEN FROM ABOVE AND THROUGH A DOORWAY FRAMED IN THE FOREGROUND. A DOOR SHUTS IN THE FOREGROUND AND IS BOLTED.

28. INT. CHANGING ROOMS OF A BOARDING SCHOOL.

YOUNG ROBERT IS HAVING A SHOWER. THE CAMERA MOVES THROUGH TO THE CHANGING ROOM WITH HIM. HE STARTS GETTING DRESSED BY HIS TOWEL RING WHERE HIS CLOTHES ARE HANGING. HE STOPS DRESSING SUDDENLY AS SOME GIGGLING BECOMES AUDIBLE. HE POKES HIS HEAD BETWEEN SOME TOWELS.

29. INT. AS ABOVE.

WE SEE HIS FACE FROM THE OTHER SIDE, TWO LITTLE BOYS ARE VISIBLE FROM THE WAIST UP IN THE FOREGROUND, THEIR BACKS TO ROBERT.

1ST BOY

Do you want a feel o' that?

2ND BOY

(GIGGLING) There's so much hair.

ROBERT SNEEZES. THE TWO BOYS TURN AND NOTICE HIM.

32. INT. STAIRWAY. DAY.
THE DOOR TO THE TOILET OPENS AND ROBERT COMES OUT. THERE ARE TWO
SECRETARIES PILING IN THE NARROW CORRIDOR OUTSIDE. THEIR GIGGLING
STOPS AS SOON AS THEY SEE ROBERT AND THEY TURN THEIR BACKS ON HIM.

31. INT. OFFICE TOO AND WASHROOM. DAY.
ROBERT IS WASHING HIS FACE VIGOROUSLY. HE THEN SHAKES HIS HEAD AS
IF TO CLEAR IT, LISTENS TO THE LAUGHTER AND PUTS HIS JACKET ON.

THE GIGGLING MERGES INTO GIGGLING OF SOME WOMEN OUTSIDE THE
ROBERT
(SHOUTING) I can, I can. (THEN TO SELF) Do what?

THE TWO BOYS GIGGLE LOUDLY.
I bet he couldn't even do it.
1ST BOY (OFF)

I doubt it.
2ND BOY (OFF)
Does he know about wanking?
1ST BOY (OFF)

30. INT. AS ABOVE.
ROBERT STRAIGHTENS HIS TIE AND DOES UP HIS PANTS. HE IS ALMOST
CRYING.

ROBERT'S HEAD DISAPPEARS THROUGH THE TOWELS. THE BOYS GIGGLE
TOGETHER.
Yes, let's have a feel of yours.
2ND BOY
yours.
Well don't just watch Fenders, come and show us
1ST BOY

ROBERT SHRUGS HIS SHOULDERS AND WHISTLES AS HE GOES DOWN THE STAIRS.

33. INT. OFFICE CORRIDOR. DAY.

ROBERT APPEARS ROUND THE END OF THE CORRIDOR, BUT THEN RETREATS QUICKLY. IN REVERSE ANGLE WE SEE STELLA MASON APPEAR FROM THE RECEPTION AREA AND HEAD DOWN TO HIS OFFICE, WHERE SHE KNOCKS ON THE DOOR.

34. INT. OFFICE COFFEE MAKING AND PHOTOCOPIING AREA. DAY.

ROBERT COMES INTO THE COFFEE MAKING AREA, QUICKLY CLOSES THE DOOR BEHIND HIM AND SWITCHES ON A KETTLE. A SECRETARY COMES IN TO USE THE PHOTOCOPIER. HE SMILES AT HER. SHE IGNORES HIM. HE STARES AT THE KETTLE.

35. INT. BOOKCASE. DAY.

A SMALL HAND REMOVES A DICTIONARY FROM A BOOKCASE AND PUTS IT ON A DESK. THE BOOK IS OPENED AND IN BIG CLOSE UP WE SEE THE FINGER RUN DOWN TO AN ENTRY MARKED "MASTURBATION", "PRACTICE SELF-ABUSE", "HENCE MASTURBATION" AND THEN TO "FORNICATION", "COMMIT FORNICATION". THE BOOK CLOSES. THE CAMERA MOVES UP TO A PUZZLED LOOKING ROBERT AS A BOY.

36. INT. HEADMASTER'S STUDY AS BEFORE. NIGHT.
WE SEE THE HEADMASTER BEHIND A DESK.

HEADMASTER

An Gastly, I mean Pendergast, come in.

SMALL BOY ROBERT ENTERS. HE STANDS UNTIL THE HEADMASTER GUIDES HIM OVER TO A SOFA. THE HEADMASTER SITS DOWN NEXT TO HIM.

HEADMASTER

Well Robert, you're nearly thirteen now, aren't you.

ROBERT

Yes sir.

ROBERT
Why not sir?

HEADMASTER
(SLIGHTLY NONPLUSSSED) Well don't start now.

ROBERT
No sir.

HEADMASTER
Quite. Now I expect up until now you've fiddled about quite a bit (PAUSE) down there (HE POINTS AT HIS CROUCH). Haven't you old boy?

ROBERT
Maddleton it does.

HEADMASTER
No, not that.

ROBERT
I don't wet the bed any more sir.

HEADMASTER
Now I want to talk to you about some changes you may be experiencing in the waterworks department.

ROBERT
Yes sir.

HEADMASTER
But keeping out of trouble I hope?

ROBERT
Yes sir.

HEADMASTER
Quite a big boy I expect?

your strength like ... (PAUSE) ... the other.
Ah, that's different. It builds you up, doesn't sap

HEADMASTER

That makes me very tired too, sir.

ROBERT

Why on earth?

HEADMASTER

Can I be excused sport then sir?

ROBERT

Get very tired and not pass your exams. Any questions?

But I don't want you to play with yourself or you'll

HEADMASTER

(LOOKING CONFUSED) I see sir.

ROBERT

It's called a wet dream.

(CARRYING ON REGARDLESS) Now that is quite normal.

HEADMASTER

Like what sir?

ROBERT

unclean things.

your pyjamas and that you may have had a dream about

(UNDETERRED) ... and find a dried sticky liquid on

HEADMASTER

I usually do sir.

ROBERT

Well sometimes you'll wake up ...

HEADMASTER

39. EXT. COUNTRY GARDEN. DAY.
ROBERT AND ANOTHER LITTLE BOY RUN INTO SHOT AND HIDE BEHIND A TREE.
SOON AFTER A YOUNGER GIRL AND TWO OTHER SLIGHTLY OLDER GIRLS COME
INTO SHOT AND START FILLING A TOY PLASTIC BATH IN WHICH THEY ARE

SHE TURNS ON THE PHOTOCOPIER, MAKING FURTHER CONVERSATION
IMPRAGICABLE. ROBERT WAITS FOR THE KETTLE AND WATCHES SHEILA.

Good. (HE LOOKS AT THE KETTLE) Slow isn't it?

ROBERT

I gave 'em your message. (POINTEDLY) About board
meeting.

SHEILA

(SMILES) Sort out the deputation alright?

ROBERT

38. INT. OFFICE PHOTOCOPIING ROOM AS BEFORE. DAY.
ROBERT IS STARING OUT OF THE WINDOW. THE SECRETARY AT THE PHOTO-
COPIER IS JOINED BY SHEILA. ROBERT TURNS AT THE SOUND OF THE DOOR.
THE FIRST SECRETARY WHISPERS SOMETHING TO SHEILA AND GOES. SHEILA
LOOKS APPREHENSIVELY OVER AT ROBERT.

ROBERT SHAKES HIS HEAD.

Did he tell you about stuffing it up little girls
to make babies?

THE LITTLE BOY

37. INT. OUTSIDE STUDY. NIGHT.
ROBERT COMES OUT OF THE STUDY AND FINDS TWO LITTLE BOYS WAITING.

Run along now.

HEADMASTER

Oh, I see sir. Thank you sir.

ROBERT

(KNEELING DOWN) Well they shouldn't have been in the garden, should they? (THE SISTER SHAKES HER HEAD AND

DADDY

Daddy, daddy, the village boys have spoilt our game.

SISTER

THE VILLAGE BOYS RUN OFF AS A MAN APPROACHES. THE GIRL RUNS TO HIM.

No. They're bigger than us.

ROBERT

Shall we get them?

2ND BOY

Go away you horrible boys. Go away.

SISTER

SUDDENLY A COUPLE OF ROUGH LOOKING BOYS RUN INTO SHOP, TIP OVER THE BATH AND THE TWO VILLAGE GIRLS RUN OFF CRYING. THE SISTER SHOUTS AT THEM AND STAMPS HER FOOT.

Yes, I suppose they are. (PAUSE) I don't know why my sister plays with these common village girls. Have you heard them talk?

ROBERT

Oh Penders, it'd be awful. They're so wet.

2ND BOY

I wish we had girls at school.

ROBERT

THE GIRLS ARE SEEN FROM BEHIND A TREE.

NO. EXT. AS ABOVE.

GOING TO BATH SOME DOLLS THEY HAVE WITH THEM.

ROBERT RETURNS TO HIS READING. THE CAMERA MOVES IN ON HIS FACE. HIS EYES LOOK OVER THE BOOK.

77. INT. AS ABOVE.

LOOKING THROUGH THE WINDOW AT THE STREET BELOW. TWO GIRLS WALK DOWN THE VILLAGE STREET. ROBERT'S HEAD IS IN THE FOREGROUND. AS THEY PASS THEY LOOK UP AND SMILE. ROBERT'S HEAD DISAPPEARS. THEY WALK ON. THE HEAD RE-APPEARS AND PRESSES AGAINST THE WINDOW, WATCHING THEM AS THEY DISAPPEAR.

73. INT. AS ABOVE.

YOUNG ROBERT IS SITTING IN A WINDOW SEAT READING A BOOK. HE HEARS LAUGHTER FROM OUTSIDE AND GETS UP TO LOOK OUT.

72. INT. BEDROOM IN WELL-TO-DO HOUSE. DAY.

ROBERT, WHO HAS BEEN STARING AT SHEILA, COMES TO, SWITCHES THE KETTLE OFF AND BUSIES HIMSELF MAKING COFFEE.

Kettle's boiling.

SHEILA

STEAM ISSUES FROM THE KETTLE IN THE FOREGROUND. SHEILA LOOKS OVER FROM THE BACKGROUND.

71. INT. PHOTOCOPYING AREA AS ABOVE.

You might have offered your sister a little protection
Robert.

DADDY

SHE BREAKS AWAY FROM HER FATHER AND RUNS TOWARDS THE TREE IN THE FOREGROUND. ROBERT JUMPS OUT AT HER AND GOES "BOO!". THE FATHER LAUGHS IN THE BACKGROUND.

(STAMPING HER FOOT) I won't, I won't.

SISTER

SUKS. HE GIVES HER A HUG) But they're only being boys, you'll have to learn to put up with them.

Nice to get a bit of air.

ROBERT

CAMERA.

GLASS GARDEN DOOR. THEY WALK HAND IN HAND UP THE GARDEN TOWARDS THE
LEADS A YOUNG ROBERT (BUT OLDER THAN THE PREVIOUS FLASHBACK) OUT OF A
WINDOWS. A YOUNG GIRL WITH LONG SIXTIES HAIR AND PRE-MINI-SKIRT DRESS
THERE IS THE SOUND OF MUSIC AND LAUGHTER. LIGHTS SHINE FROM CURTAINED

46. EXT. GARDEN OF LARGE HOUSE. NIGHT-TIME.

ROBERT SUCKING HIS FINGER.
TO PROPER LIFE. THE NOISE GROWS IN INTENSITY AS WE MOVE IN ON
A LAST BIT OF BLACKENED PAPER COMES OUT AND THE MACHINE HUMS BACK

Don't worry. It'll right itself.

SHEILA

HE TAKES A PLATE OFF THE SIDE OF THE MACHINE AND PUTS HIS HAND IN.
HE WINGS SUDDENLY AND WITHDRAWS IT.

Let me ...

ROBERT

PROBLEM.

ROBERT MOVES OVER FROM THE BACKGROUND TO HELP SHEILA WITH THE
TO CORRECT IT. OVEREXPOSED COPIES ARE APPEARING IN THE FOREGROUND.
THE PHOTOCOPIER SEEMS TO BE MALFUNCTIONING. SHEILA IS ATTEMPTING

45. INT. PHOTOCOPIING AREA. DAY.

(TO SELF) Why am I so frightened of them? They're
only girls ... village girls ... but they seem so
powerful ... I'd never dare touch one. (HE LOOKS
DOWN AT THE BOOK) Books don't help much ... about
girls. They're mostly sisters, goddesses or witches.
(HE LOOKS UP AGAIN) I wonder if Muriel's Mum's a
witch? She's very ugly.

ROBERT

GIRL

Yes Robert.

ROBERT

You're not cold though, are you?

GIRL

No Robert.

ROBERT

I can lend you my jacket?

GIRL

Robert.

ROBERT SLEEPLY PUTS HIS ARM ROUND HER SHOULDER. THEY WALK A BIT FURTHER IN SILENCE.

ROBERT

What are you taking?

GIRL

English, maths, religious knowledge and domestic science.

ROBERT

Only four?

THE GIRL TURNS AND FACES ROBERT.

GIRL

Don't you want to kiss me?

ROBERT

(LOOKING DOWN) I do think you're a nice girl
Julia.

(TO SELF) My first kiss ... oh she's got her mouth open ... what am I meant to do? Get inside her bra, I think I'm meant to do that ... (HIS HAND MOVES UP TO HER BREAST) ... but I don't feel much except worry ... I'd better open my mouth I suppose ... what if my breath smells? (PAUSE) Perhaps I'm not doing it right, my body's not tingling, suppose she wants to go on to other things? ... ow, her knees, squashing my willy. Still I'm kissing, that's the main thing. I did want to kiss Rosemary, but if she's not available I have to kiss somebody ... how do I get my hand inside? ... you've got to have kissed somebody by the age of fifteen and let others know you've kissed ... ow, I've pricked my finger on her stupid brooch ... (HIS HAND LEAVES HER BREAST AND WAVES IN THE FOREGROUND. IT RELAXES.) ... Actually it is quite nice when she puts her tongue right in, and strokes my hair ... but my willy isn't getting big, I'm sure it's meant to, in fact it's shrinking ... I wonder if they know I'm kissing ... the people inside ...

ROBERT

JULIA PULLS ROBERT TO HER AND PUTS HER MOUTH ON HIS LIPS. (MUSIC) HE PUTS HIS ARMS ROUND HER IN A RATHER AWKWARD FASHION. CLOSE UP OF THE TWO KISSING. ROBERT'S EYES ARE OPEN, ROVING. HERS ARE CLOSED.

That's only 'cause Rosemary's got off with your brother.

GIRL

No, no, I mean I prefer you to Rosemary.

ROBERT

So you don't want to kiss me.

GIRL

DOOR.
SHEILIA PICKS UP HER PILE OF PHOTOCOPIING. ANOTHER SECRETARY ENTERS
BEFORE ROBERT CAN SAY ANYTHING ELSE. SHEILIA LEAVES, CLOSING THE

I've arranged to see some of the girls from finishing
section for a chat.

SHEILIA

There's a nice pub round the corner. Good food.

ROBERT

No thanks.

SHEILIA,

Look, why don't you come for a drink at lunchtime
and talk it over?

ROBERT

Mr. Pendergast. (SHE REMOVES HIS ARM)

SHEILIA

You won't mention this morning to anyone, will you?

ROBERT

ROBERT IS STILL SUCKING HIS FINGER. SHEILIA FINISHES PHOTOCOPIING
AND TURNS THE MACHINE OFF. AS SHE STRAIGHTENS HER COPIES ROBERT
COMES OVER AND PUTS HIS ARM ROUND HER. SHE FREEZES.

47. INT. OFFICE PHOTOCOPIING ROOM.

JULIA SHAKES HER HEAD AND LEADS HIM BACK DOWN THE GARDEN PATH. HE
IS SUCKING HIS FINGER. AS THEY OPEN THE DOOR THERE IS A CHEER.

You won't tell them it's my first time, will you?

ROBERT

ROBERT BREAKS OFF THE KISS.

THE SECRETARY RAISES HER EYEBROWS AND STARTS PHOTOCOPYING.

THERE IS A KNOCK ON THE DOOR. ROBERT BRACES HIMSELF. THE DOOR OPENS AND A GREYING MAN IN HIS MID-FIFTIES AND WEARING AN OVERALL PEERS

ROUND.

MAN

Mr. Pendergast?

ROBERT

(RECOVERING HIS POISE, PUTS OUT HIS HAND) Ha, hello. Good to see you. You alright?

ED

(TAKES ROBERT'S HAND) Could be worse.

ROBERT

And the wife?

ED

Could be better. (HE SMILES) Reception said you were in a board meeting, but then Sheila told me ...

ROBERT

(SHARPLY) Told you what?

ED

(TAKEN ABACK AT ROBERT'S TONE) That you were in here. (NODDING TOWARDS THE SECRETARY) I ... eh ... didn't disturb you did I?

ROBERT

Heavens no. Come along to my office. Bring a coffee for Mr. Mason would you, Jane.

ROBERT

Shit!

51. EXT. GARDEN.
YOUNG ROBERT EMERGES OUT OF A GARDEN DOOR AND RUNS UP A GARDEN PATH, TAKING HIS BICYCLE FROM A SMALL SUMMER HOUSE AND, GOING THROUGH A WROUGHT IRON GATE, GOES ON TO A LARGE LAWN WHERE HE CYCLES AROUND BY HIMSELF. THE CYCLING GETS FASTER AND FASTER AS THE CAMERA CLOSES IN FOLLOWING THE CYCLIST'S FEET.

50. EXT. SCHOOLYARD.
THE YOUTH WHO WAS KISSING LOOKS UP AT THE WINDOW AND BEGONS TO ROBERT. HE DRAWS A CURTAIN ACROSS THE FRAME.

VOICE OVER
I wonder which one it was. I bet my sister was lying. She says two workmen asked to see her wee wee hole. She says she took down her knickers and showed them and then one of them touched it and showed her his wee wee thing and asked her to touch it. I didn't believe it, not with my sister, he wouldn't dare.

49. INT. BEDROOM. DAY.
THE ANGLE REVERSES SO THAT THE IMAGE OF THE YOUNG ROBERT'S FACE PRESSED AGAINST A WINDOW PANE FILLS THE SCREEN.

VOICE OVER (ROBERT)
The village boys can do it, the rough tough motorbike boys and coarse farhands can do it. They just put their hands up a girl's skirt and her "don't touch me" stare turns to a blush. Why can't I?

48. INT./EXT. BEDROOM WINDOW ON TO SCHOOLYARD. DAY.
A YOUNG ROBERT IS AT THE SAME WINDOW AS BEFORE LOOKING DOWN ON A VILLAGE SCHOOLYARD WHERE TEENAGE KIDS IN LEATHER JACKETS ARE EITHER PARKED ON MOTORBIKES AT THE GATE OR FOOLING AROUND ON BICYCLES. ONE BLOKE IS IN A CLOSE CLINCH WITH A GIRL, HE PUTS HIS HAND UP HER SKIRT.

Alright Stella?

ED

AT THAT MOMENT THERE IS A KNOCK AND SHEILA ENTERS. ED SLAPS HER
BOTTOM PLAYFULLY.

(THEY LAUGH)

But if this goes through I might be sleeping on sofa.

ED

BUT AS ROBERT REACHES FOR THE DOOR HANDLE, ED LEANS ACROSS TO HIM
CONFIDENTIALLY.

Of course not.

ROBERT

I represent all of workforce Mr. Pendergast.
Personal feelings don't come into it.

ED

Must be tricky being married to another shop steward.

ROBERT

ED GETS UP. ROBERT LAUGHS AND COMES OVER TO USHER HIM TO THE DOOR.

(WHILE) I think she might make a hole in the roof.

ED

(LIGHTLY) How do you think Stella will react?

ROBERT

ROBERT NODS IN RESPONSE AND PLAYS WITH HIS EAR. ED IS PUTTING PAD
AND PENCIL INTO HIS TOP POCKET.

committee, that's all I can do.

(FLATLY) I'll put it to the joint shop stewards'

ED

57. INT. CORRIDOR OF A BOARDING SCHOOL HOUSE. EVENING.
ROWS OF DOORS DOWN EITHER SIDE. YOUNG ROBERT APPEARS OUT OF A DOOR
AT THE END OF THE CORRIDOR AND WALKS TOWARDS THE CAMERA, A COUPLE
OF BOYS RUN DOWN THE CORRIDOR PAST HIM.

Michael, Michael. Come here a minute would you.

ROBERT

ROBERT IN MIDDLE DISTANCE.
53. INT. OFFICE CORRIDOR. DAY.

SHE EXITS. ROBERT CLOSES THE DOOR BEHIND HER AND THEN FREEZES IN
HORROR FOR A MOMENT. HE OPENS THE DOOR AGAIN AND LEANS OUT.

Yeah. He's my dad.

SHELLA

(NERVOUSLY BUT BRIGHTLY, STILL AT THE DOOR)
You know Ed Mason?

ROBERT

(WINKS AT A STILL CONFUSED ROBERT) I'll see what I
can do Mr. P. (HE EXITS)

ED

SHE CROSSES OVER TO ROBERT'S DESK AND PUTS A MEMO DOWN.

And don't you forget it.

SHELLA

Get on, you're a big girl now.

ED

ROBERT LOOKS PERPLEXED BY THIS RELATIVELY GENTLE REACTION.

Eh, have less. Cheeky monkey.

SHELLA

THE CAMERA IS SLOWLY ZOOMING IN ON ROBERT'S FACE.

then ...

her gasps you'd have known she didn't mean it - and

down - she's still saying no, but if you'd heard

(ANNOUNCED AT INTERRUPTION) Anyway I get her knickers

1ST BOY

Stick to buttons, 'cause buttons don't stick.

3RD BOY

and ...

and I'm trying to undo my flies all clogged up with

Southport, right? And she's crying "No Dave, no"

Hold on, hold on ... we're on these sand dunes at

1ST BOY

(TO FIRST, IMPASSIONATELY) So did you see her?

2ND BOY

(BOTTLE OF POP)

seat ... have some burdock ... (HE HANDS ROBERT A

It's little Penders. Come in my boy ... take a

1ST BOY

THE BACKGROUND AND ROBERT ENTERS.

A WOODEN BOX. ONE OF THE BOYS YELLS "COME IN". THE DOOR OPENS IN

"PLEASE PLEASE ME" IS ON IN THE BACKGROUND. ANOTHER IS SITTING ON

TWO BOYS ARE LOUNGED BACK IN WICKER CHAIRS IN THE FOREGROUND.

55. INT. A SMALL STUDY BELONGING TO ONE OF THE BOYS. EVENING.

IMMEDIATELY THE OTHER SIDE OF THE DOORS AND KNOCKS.

THROUGH SOME GLASS PANED SWING DOORS. HE STOPS OUTSIDE A DOOR

ROBERT NODS AND CONTINUES PAST THE CAMERA WHICH PANS WITH HIM AND

Have a good hole Pendergast?

BOY

... I'm finally home and dry. Wow did it feel good.

3RD BOY

And wet I should hope.

THEY ALL ROAR WITH LAUGHTER EXCEPT ROBERT, WHO CONTINUES TO SWIG
FROM THE POP BOTTLE.

2ND BOY

That reminds me of the one about the woman who was
buried in the desert.

3RD BOY

Heard it.

1ST BOY

Well I haven't, and Penders hasn't, have you?
(ROBERT SHAKES HIS HEAD)

2ND BOY

There's this woman buried in the sand right? And
she says to this passing tribesman, "Help, help,
dig me out" and he says, "Why, what's in it for me?"
and she says ...

3RD BOY

Sand.

2ND BOY

Thank you Phillips Minor.

THE FIRST BOY LAUGHS. ROBERT LOOKS EMBARRASSED AND DRAINS THE POP
BOTTLE, EVEN THOUGH IT IS EMPTY. THE FIRST BOY TAKES IT FROM HIM,
GOES TO THE DOOR AND YELLS "FAG!"

2ND BOY

You get it in anywhere Penders?

HE RETURNS TO HIS DESK CHAIR AND SLUMPS IN IT. HE FIDDLES NERVOUSLY WITH HIS EAR. HIS EYE TWITCHES SLIGHTLY.

I should have been told.

ROBERT

Come on Bob, being a bit paranoid aren't you?

MICHAEL

anything to anybody.

DRAWER THAT HE FELT OVER EARLIER) SHE COULD TELL sensitive information. (HE KICKS SHUT THE FILE daughter working in my office with access to very (ANGRILY) Look, we can't have a shop steward's

ROBERT

I still say she's got a grand bum.

MICHAEL

MICHAEL IS SEATED ON THE EDGE OF ROBERT'S DESK TAPPING HIS FINGERS AND SWINGING HIS LEG. ROBERT IS PACING UP AND DOWN THE OFFICE.

57. INT. ROBERT'S OFFICE. DAY.

ROBERT BREAKS INTO A RUN AND DISAPPEARS ROUND A CORNER.

Wouldn't mind shagging your sister if you can get her up one weekend?

3RD BOY

THE THIRD BOY LEANS ROUND THE DOOR AS WE SEE ROBERT DISAPPEARING DOWN THE CORRIDOR.

56. INT. CORRIDOR AS ABOVE.

I don't think so - look I must go. See you.

ROBERT

ROBERT HESITATES AND LOOKS AT HIS WATCH.

tasstles. That'll take your mind off Foreman Stella.
MAKES A REVOLVING MOVEMENT WITH HIS CHEST) WITH
time strip at Stag. New bird, fantastic tits, (HE
Come on Robert, it's not that bad. Catch the lunch-

MICHAEL

ROBERT RUBS HIS FACE IN HIS HANDS. MICHAEL JUMPS OFF THE DESK, GOES
ROUND AND CLAPS ROBERT ON THE SHOULDER.

Well make it quick, before Stella gets her foot in
the door.

ROBERT

I'll think of something.

MICHAEL

I think he's bought it. If we stick with the part-
time argument it should go. Trouble is we've got to
be sure. Any ideas?

ROBERT

How did it go with Ed?

MICHAEL

ROBERT NODS WEARILY.

You did. Not that you were to know. Different name,
different address.

MICHAEL

(SHARPLY) Of course not. (PAUSE) Who took her on?

ROBERT

(WITH SOME AWE IN HIS VOICE) Eh, you haven't tried
it on with her have you?

MICHAEL