

SCENE 1. INT. ARTHUR'S HOUSE - DAY 1 [18.30]

VINCE IS ATTENDING A SOIREE IN A WEALTHY CREATIVE DIRECTOR'S HOUSE. HE IS CALLED ARTHUR. THEY ARE DRINKING RED WINE. JAZZ IS SOFTLY PLAYING.

ARTHUR:

Here is where I can get all creative, away from all the stresses of expectation.

VINCE:

Yeah I can imagine.

ARTHUR:

See all this here, I call this my listening room. Stick with me and you could be half as rich one day. Hope you recognise this set up.

ARTHUR POINTS VINCE TO HIS SOUND SYSTEM.

VINCE:

It does look familiar.

ARTHUR:

Of course it does. Though Jess could never understand. She even said to me, "What's the difference between a Neat MF5 and an MF7?" I said "About three grand, darling!"

VINCE FORCES A LAUGH.

ARTHUR:

Tell me Vince, do you like any 60s music?

VINCE:

(RELIEVED) Well yeah, like all the obvious ones
really—

ARTHUR:

Oh not you as well. I think The Beatles destroyed
music as it was once known.

VINCE:

What, are you serious?

ARTHUR:

Of course I am. Think of all those musicals, jazz and
blues. It was a cocktail of classics. See all these
vinyls? Nothing after 1959.

VINCE:

Yeah, looks nice.

ARTHUR:

Actually there's this great record that you won't
have heard.

HE RIFLES THROUGH HIS CRATE OF
RECORDS.

ARTHUR:

(TO HIMSELF) What's it called? Aah I'll remember it.
Anyway where's the pain and grief? I thought she'd
be with you.

VINCE:

(PAUSE) Ah right. She really wanted to come, it's just she always has her book group on Wednesday.

ARTHUR:

Oh she's like that already?

VINCE:

No we're fine. Nearly two years now. Although you'll understand Arthur, sometimes our relationship feels like—

ARTHUR:

(SHOWS COVER) A Love Supreme?

VINCE:

No. It's more like this relationship is making me—

ARTHUR:

(SHOWS COVER) Kind of Blue?

VINCE:

Have you been waiting years to do that?

ARTHUR OPENS THE DOOR AND SEES HIS WIFE JESS.

ARTHUR:

Ah dearest, could you top us up please?

HIS WIFE NODS AND LEAVES.

ARTHUR:

Don't let her fool you. I may be a very successful man, but in here, SHE'S the boss.

HIS WIFE COMES BACK TO POUR MORE WINE IN THEIR GLASSES.

ARTHUR:

Thanks darling. And maybe some nibbles for present company.

VINCE:

No really it's OK.

ARTHUR:

No need to be polite. Jess – nibbles! A rising star like you needs to be treated like one.

JESS RELUCTANTLY LEAVES TO GET THEM.

VINCE:

It's only an advert.

ARTHUR:

That's how all the best start, showing all your skills in less than a minute. If you want to break into TV, this is your screw driver.

VINCE:

But won't I need to audition first?

ARTHUR:

Vincent, Vincent, Vincent. Your naïveté is what makes you so precious.
(MORE)

ARTHUR: (CONT'D)

It's like this: our company is known for its fairness and equality, which is why we're holding open auditions. However *you* don't have to attend them.

VINCE:

What do you mean?

ARTHUR:

Look, you've already got the part.

VINCE:

So it's like a phone-in competition.

ARTHUR NODS. JESS RETURNS WITH A PLATE OF DORITOS.

ARTHUR:

Not those nibbles, the other ones! Are you completely useless?

JESS:

Oh for crying out loud. Why don't you get them?

VINCE:

Look I...

ARTHUR:

Well when you start paying for half this house, I will!

VINCE:

Back in a sec.

CUT TO:

**SCENE 2. INT. ARTHUR'S TOILET - MOMENTS
LATER 1 [18.35]**

VINCE RETREATS TO THE UPSTAIRS
TOILET. IN THE BACKGROUND, WE CAN
HEAR THE SHOUTING GETTING LOUDER,
FOLLOWED BY THE SOUND OF SOMETHING
GETTING THROWN.

VINCE:

And people think that I'm lucky.

HE PRESSES THE BUTTON ON THE TOILET
BUT IT STICKS TO HIS WET FINGERS AND
FALLS INTO THE PAN, FLUSHED AWAY. HE
LOOKS AT THE DOOR TO CHECK HE'S NOT
SEEN. HE TAKES A £20 NOTE FROM INSIDE
HIS JACKET AND STICKS IT IN THE HOLE.

VINCE:

Ah V-man there's no reason for staying here now ,
plus a promise is a promise.

HE MOVES THE LATCH SO THAT IT IS
BARELY LOCKED, OPENS THE WINDOW
AND FLEES THE SCENE.

CUT TO:

SCENE 3. INT. CINEMA - DAY 1 [18.40]

MICK IS TALKING TO DAVE. SAM IS
PUTTING UP HER "BLACKBOARD OF GOOD
CAUSES". IT READS:

1. MRS McGINTY NEEDS NEW GLASS EYE
2. VEGAN VEAL
3. HUG A TRAMP DAY TOMORROW

MICK:

Hey Dave, I've gotta tell you about college. I did my
presentation today.

DAVE:

That's great, do you think Sam would like any board
wipes? I could steal some from uni.

MICK:

I think she got one with the board.

HE SEES A TEENAGE CUSTOMER BY THE
TILL AND RUNS BEHIND THE COUNTER.

CUSTOMER:

(SQUEAKILY) Hi, one for Shag Movie please.

MICK:

How old are you?

CUSTOMER:

I'm 18.

MICK:

That's why I asked. Aren't you a bit too old for this?

MICK GIVES HIM HIS TICKET AND
APPROACHES DAVE.

MICK:

You got that ticket 40 minutes ago. Aren't you gonna watch the film?

DAVE:

Well now I've missed most of it, I may as well see it tomorrow instead.

SAM:

Oh it's not on tomorrow, we're having Michael Caine night then.

DAVE:

Brilliant! I mean Zulu's never really on TV. Really like the blackboard by the way.

SAM:

Thanks, it's just a new idea.

DAVE:

Why don't you make leaflets for all these causes?

SAM:

Because all that paper will go to waste. The blackboard is reusable.

DAVE:

You are one smart lady!

MICK GRIMACES.

CUT TO:

SCENE 4. EXT. ARTHUR'S HOUSE - DAY 1 [18.40]

VINCE CLAMBERS OUT OF THE WINDOW
AND TAKES THE FALL TO THE GROUND. A
WORKMAN APPROACHES HIM.

DENNIS:

What's your game?

VINCE:

Oh, hello. Just to let you know , I don't make a habit
of leaving through w indow s. That's my
accomplice's job.

AFTER A PAUSE, DENNIS SMILES.

DENNIS:

Were you at one of Arthur's dinner parties?

VINCE:

Er.. yeah I w as.

DENNIS:

Ah makes sense now . I don't blame you for trying to
escape Mr Culture.

VINCE:

Mm it is a bit pretentious in there. They're the kind
w ho get their children's names from the Dulux
colour charts.

DENNIS LAUGHS.

DENNIS:

Is it Vince? Arthur w as going on about you
yesterday.

VINCE:

Yeah it is (READS HIS BADGE) Dennis. So what's your excuse for being here?

DENNIS:

Just a bit of pocket money to keep my head afloat. Plus I get to drive him round in that limo over there.

HE GESTURES TO A BLACK LIMOUSINE.

VINCE:

Not bad at all.

DENNIS:

Give you a lift back if you like. You don't wanna hang round here do you?

VINCE:

What, you've got the keys on you Den? Aren't you going to get in trouble for doing that?

DENNIS:

Nah I enjoy a good drive. Having races, weaving in and out of people. All that good stuff.

VINCE FOLLOWS DENNIS BUT IS
DISAPPOINTED TO WALK THE OTHER WAY
TO A VAUXHALL ASTRA.

DENNIS:

So what about am I taking you?

VINCE:

Actually could you take us to the cinema in town?
Need to tell a mate about this.

DENNIS:

Not a problem. Hop in.

VINCE GETS IN THE CAR. DENNIS IS
STANDING NEXT TO THE OPEN DRIVER'S
SIDE HAVING A FAG.

VINCE:

So what's it like driving a limo then? Is it hard doing
roundabouts?

DENNIS:

No it's quite smooth once you get the hang of it.
Although I bet the government will probably make us
drive bendy limos now .

VINCE LAUGHS NERVOUSLY .

VINCE:

Just like in London.

DENNIS:

Hey I'll tell you the best part of driving a limo
though... you know that pane of glass? It's not
soundproof at all. We just pretend not to hear!

VINCE:

I knew it!

DENNIS:

I mean some of the stuff I hear when Arthur's on
the phone to his secretary.

THEY BOTH CHUCKLE.

DENNIS:

Compared to my real job, driving a limo is a piece of piss.

VINCE:

Why? What's your real job, Den?

DENNIS:

Dennis. My main job is a haulage driver. Chugging and chiving, you know how it is. Only thanks to these petrol prices, it's more chugging than chiving if you get what I mean.

VINCE UNCERTAINLY TRIES TO AGREE
WITH HIS WAY OF THINKING.

VINCE:

Er.. oh yeah. Politicians eh, they're all the same. Pushing up prices and the like. Rip-off Britain I say. Someone needs to speak up for the silent majority of this country.

DENNIS STUBS THE FAG AND GETS INTO
THE CAR.

DENNIS:

You're a good egg, Vince. I'll remember that. Have a bit of "Radar Love".

DENNIS PUTS ON THE SONG AND STICKS
HIS KEYS IN THE IGNITION.

CUT TO:

SCENE 5. INT. CINEMA - DAY 1 [19.00]

THE CINEMA IS SILENT. SAM IS MAKING A RUBBER BAND BALL. MICK RETURNS FROM THE SCREEN.

MICK:

It's completely empty in there y'know . I realised after 20 minutes that I was spying on nobody.

SAM:

Don't worry, you'll still be paid.

MICK:

Do you fancy going in and watching it? It's not a bad film at all.

SAM:

No I'm doing this sudoku, it's the very extremely difficult one. Come and help me.

MICK:

Ah come on this isn't fair. I could've gone with Vince to this posh industry party he was talking about, but I came to help you.

SAM:

It's your shift!

MICK:

Yeah it's just, you know , I'm tired after making that presentation. I haven't mentioned it have I?

SAM:

Yeah you did when you came in, but never said how it went. How did it go?

MICK:

Oh it was easy, you only have to shake a hand really. What was scary was getting all this new respect from my old teachers.

SAM:

But didn't they ask you what you're up to now?

MICK:

I preferred to talk about the good old days, like when Mr Roberts threw his boot at me. It was one week before Beckham made it cool.

SAM:

They ask about Vince, or Red Tape for that matter?

MICK:

Don't think they did come to think of it. But funny you mention Vince. You know you once asked me how he got into acting? Well see for yourself.

MICK GETS A LOAD OF PROGRAMMES
FROM HIS BAG AND HANDS THEM TO SAM.
SHE FLICKS THROUGH THEM AND STARTS
SMIRKING.

SAM:

Isn't Vince a bit small to play that bloke from the Green Mile?

MICK:

Oh by then he was on a roll. Says a lot about our college really. They literally begged him to play Othello, then it was the King and I. He even had a go at doing Fagin.

SAM FLICKS OVER A PAGE AND POINTS TO A PICTURE.

SAM:

I can't see him in this one.

MICK:

No, look under Pocahontas' wig. His Adam's apple looks the size of a pear. I think he told me he did that one a year after he graduated, so long as he had the acting trophy named after him.

VINCE WALKS INTO THE CINEMA. MICK IS UNAWARE OF HIS ARRIVAL.

SAM:

(EMPHASISED) Yeah but I always thought that Fred Astaire was more entertaining than Gene Kelly.

MICK:

What? No.

SAM:

(MOUTHING) Vince, he's there.

MICK:

Uh?

SAM:

(MOUTHING) Vince.

MICK:

Yeah about Vince?

VINCE:

What about Vince?

MICK MOUTHS "SHIT" BEFORE TURNING
AROUND.

MICK:

Erm.. well I was just talking about the good old days.

VINCE SEES THE PROGRAMMES.

VINCE:

You snake! Just because you go to present the
sports trophy doesn't make you better than me.

SAM:

Ah come on, it was just a bit of a laugh.

VINCE:

Who's laughing?

SAM IS BITING HER LIP TRYING NOT TO
LAUGH. VINCE ADDRESSES MICK.

VINCE:

Face it, you've been jealous of me ever since I got
that break. You still think you could do my job don't
you?

MICK:

I didn't say that at all.

VINCE:

I can read between the lines. Go on, have a big laugh at my expense, but what you do is hardly rocket science. Just.. stop living in the past.

MICK:

You're taking this way too seriously.

VINCE:

Don't patronise me. Why don't you just ask her out Mick? Stop the rest of us getting slagged off.

HE LEAVES, HIS LAST COMMENT INDUCING
A PREGNANT PAUSE.

MICK:

Erm, don't worry 'bout Vince, he's not used to arguments. I'll apologise to him tonight.

MICK PUTS THE PROGRAMMES BACK IN HIS
BAG.

SAM:

Probably for the best. Can you send him my apologies too?

CUT TO:

SCENE 6. INT. DAVE'S FLAT - DAY 2 [11.00]

DAVE BRINGS MICK A CUP OF TEA, WHICH HE PUTS ON THE TABLE, ALONG WITH HIS BOOK. HE IS DRESSED SMARTLY, MICK IS MOPING IN BED / THE SOFA.

DAVE:

It's gone 11, you need to get up. I've made you a tea.

MICK:

Nice one, this should cheer me up. You look smart, got much exciting planned today?

DAVE:

Not if you mean town planning! I'm joking of course. Got a bit of work experience for the course.

MICK:

Work experience?

DAVE:

Yeah some managing director wants to get in a few cool doctoral students to help him.

MICK:

Ah OK. Why *have* you done a PhD in town planning?

DAVE:

Well you know the motto, "Towns don't plan themselves."

MICK TRIES FEEBLY TO REACH FOR THE TEA.

DAVE:

Just get up mate. You've been looking gloomy since yesterday. Why don't you go and apologise to Vince and Sam?

MICK:

I can't. You know Vince, he'll think I've given in.

DAVE:

Look man, I say this as a friend. Just sort it out. Both of you. This book (PICKS IT UP) has been such an inspiration to me. You have to confront people and get things off your chest—

MICK:

I'm not sure Genghis Khan is the best person to follow .

DAVE:

Genghis Khan had Asia and a palace. All I want is a girlfriend and a hard-hat. Anyway I'll see you later.

DAVE STRAIGHTENS HIS TIE AND EXITS
THE ROOM.

MICK:

I guess this can't hurt.

MICK PICKS UP HIS PHONE AND DIALS
VINCE'S NUMBER. AFTER A FEW RINGS HE
DROPS HIS ARM BEFORE HEARING IT PICK
UP.

VINCE:

Sorry Mick, is everything OK?

MICK:

Yeah I'm fine mate, I just wanted to call 'bout what happened last night.

VINCE:

Oh that? Don't worry, it's forgotten.

MICK:

Oh cool, was worried I'd offended you. Fancy going for a drink then?

VINCE:

Can't I'm afraid. I'm busy with work.

MICK:

I thought Thursday was your day off?

VINCE:

Oh didn't I say, friend? I'm at the Megaplex, I got the manager's job. Just turned up this morning. They said I had all the qualities they were looking for.

MICK IS SPEECHLESS.

VINCE:

Hey don't sound so shocked. If you'd have applied, you might have got an interview.

MICK:

Oh come on, this is ridiculous.

VINCE:

I don't know w hat you're talking about. Anyw ay, got
to go. With some changes this w ill be a goldmine.
Hola Hovito.

VINCE HANGS UP THE PHONE.

MICK:

The absolute c...

CUT TO:

SCENE 7. INT. CINEMA - DAY 2 [12.00]

MICK IS COMPLAINING TO SAM.

MICK:

...ompetitive streak in that man. I made a bit of a joke about Vince's acting career. I didn't think he'd go to our bloody rivals.

SAM:

What are you going on about?

MICK:

Vince! Vince has taken the manager's job at the Megaplex. I can't believe he'd do this to us. Apparently he saw the advert this morning and took it like that (CLICKS FINGERS).

SAM:

What?! I thought you apologised last night?

MICK:

Well if I'd thought he'd do this then I honestly would have.

SAM:

You didn't think. That's your problem, Mick. Do you know what this means? For the cinema? For our jobs?

MICK:

We'll be alright. We're in the city centre; Vince is in the middle of now here. Plus we're a community cinema, and people like that.

SAM:

Yes people love that. You're always hearing how some franchise shuts down because (SHOUTING) a ruddy independent moves next to it.

MICK:

No that definitely happened somewhere in the north east.

SAM:

I was being sarcastic.

MICK:

Well if you can't say something funny, then don't—

SAM:

Just shut up Michael, you really get my goat sometimes! You're just being stupidly optimistic as usual. You know how organised and streamlined Vince is. We may as well call it a day now.

MICK:

No really he's just trying to prove himself, he'll get bored soon. I'll make it up, I have the perfect revenge.

CUT TO:

SCENE 8. INT. BOARDROOM - DAY 2 [14.00]

DAVE AND SEVERAL OTHER STUDENTS
ARE SAT ROUND A TABLE, THE MANAGER
HAS THE CENTRAL POSITION.

MANAGER:

Well I think you've all heard about Golland &
Wackeson's recent foreclosure. The question is,
what are we going to do with it?

THERE IS A CHORUS OF "FLATS".

STUDENT:

Ah no.. luxury apartments!

EVERYONE NODS APPRECIATIVELY. THE
MANAGER PUTS HIS HAND ON THE
STUDENT'S SHOULDER.

MANAGER:

Jenkins, you're a genius.

DAVE GETS AN AUDITORY FLASHBACK OF
TELLING MICK WHY IT IS BETTER TO
CONFRONT PEOPLE AND GET THINGS OFF
YOUR CHEST. HE STANDS UP.

DAVE:

Um.. hello. I was just wondering, well if you don't
mind me saying, why is it always luxury flats? I
mean, isn't there anything else we can be doing?

THERE IS A PAUSE, BEFORE ONE OF THE
PEOPLE GETS UP AND STARTS BEATING UP
DAVE.

MANAGER:

So like I was saying. The projectiles for this month...

THE MANAGER KEEPS TALKING IN A
MONOTONOUS VOICE.

DAVE:

Help!! Somebody. Aaagh!

THE MAN IS JUMPING UP AND DOWN ON
DAVE, WHILE EVERYONE IS TRANSCRIBING
NOTES FROM THE MANAGER. DAVE PICKS
UP HIS PHONE TO RING SOMEONE, BUT IT IS
KICKED AWAY.

CUT TO:

SCENE 9. INT. MEGAPLEX - DAY 2 [14.00]

VINCE IS STANDING IN FRONT OF A SMALL
GATHERING OF EMPLOYEES.

VINCE:

Hi everyone. I'm Vince and I've taken on the role of
supervisor of this place.

THE EMPLOYEES GREET HIM.

VINCE:

Now I know the previous manager left in less than
auspicious circumstances, but I promise now I'm
here, the video camera in the ladies toilets will be
removed.

EMPLOYEE #1:

Is that all?

VINCE:

No I'll get on to the main thing now .

HE WALKS OVER TO A CARDBOARD
CUTOUT ADVERT FOR THE FILM SHAG
TAG. THE TAGLINE IS "TICK, YOU'RE FIT".

VINCE:

Shag Tag? Now what the hell are we doing
showing crap like this? Is there any reason at all?

EMPLOYEE #2:

Kyle really likes it.

VINCE:

Kyle, where's Kyle? Was he your old boss?

EMPLOYEE #2:

(PAUSE) Kyle's our 15-21 affluent male who likes music and cars, and is a bit cheeky with the girls.

VINCE:

So we're basically doing this for someone who doesn't exist? I hate Kyle!

VINCE WALKS BACK TO THE CARDBOARD CUTOUT.

VINCE:

In fact, THIS is what I think of Kyle.

HE SNAPS THE CARDBOARD CUTOUT ON HIS KNEE. WHAT HE DOES WITH IT IS INTERCUT WITH DAVE'S BEATING, ILLUSTRATING THE BITS TOO PAINFUL TO SHOW. VINCE'S MOBILE RINGS.

VINCE:

Won't be a minute.

HE LEAVES AND PICKS UP THE PHONE.

VINCE:

Hello. Oh hey, so I'm still on for the advert then?

What do you mean? By who?! You can not be serious.

VINCE THROWS HIS PHONE TO THE FLOOR, SHATTERING IT. HE RETURNS, SEES THE REMAINS OF THE CUTOUT THAT IS NOW RESTING AGAINST THE WALL, AND GIVES IT A FINAL STAMP.

CUT TO:

SCENE 10. INT. CINEMA - DAY 2 [16.00]

SAM IS REMOVING A MICHAEL CAINE POSTER. DENNIS IS IN THE BACKGROUND WRITING SOMETHING ON THE BLACKBOARD. MICK WALKS IN, GIVES HIM A THUMBS UP, AND APPROACHES SAM.

SAM:

Hey. You alright?

MICK:

Of course.

SAM:

You look pleased.

MICK:

I know . We had many in?

SAM:

Well we had a bit of a disaster before. Michael Caine night is cancelled because the supplier sent us all the Jude Law versions.

MICK:

You serious? What's the chances of that?

SAM:

There are no chances, the guy had been to the Megaplex this morning. I'm going to kill him you know .

MICK:

What, Vince? He may be competitive, but there's no way he'd do that.

SAM:

Oh really? You know these actors and their egos.

MICK:

Well speaking of Vince, I've got more good news. I managed to... (SEES DAVE) is that Dave?

DAVE IS ON A RECLINER BEHIND THE COUNTER. HIS FACE IS BRUISED AND HIS LEFT HAND IS ON HIS RIGHT SHOULDER.

SAM:

Yeah he's been here for a few hours now.

Apparently some nutter beat him up. He said he wanted to wait here for you.

MICK:

Why didn't he just go home?

SAM:

His back is stiff, so he constantly needs a massage.

SHE SHOOTS MICK A KNOWING LOOK.

SAM:

Anyway, you want a cup of tea? I may as well do something pleasant.

MICK:

Oh, cheers.

SAM LEAVES. MICK WALKS UP TO DAVE. DESPITE HIS INJURIES, HE HAS GELLED HIS HAIR.

MICK:

Bloody hell mate, what happened?

DAVE:

It was my fault. I dared to question town planning, I got rightly punished.

MICK:

Sorry to hear it.

DAVE:

I can still hear bells ringing in my head. Although there is one silver lining...

A SMILE SLOWLY SPREADS ACROSS
DAVE'S FACE.

MICK:

You sly old dog!

DAVE:

She's not stopped touching me since I came in.

MICK:

Are you sure?

DAVE:

Yeah of course. Either that or she loves Dave, the political pioneer.

MICK:

Well nice one, it's just I've got—

DAVE:

I know you're jealous, that's fine. It's just I need more time. These bruises are yesterday's news.

MICK:

I know w hat you're thinking, and no.

DAVE:

If you w ere a true friend, you'd do me in.

MICK:

I am not going to do you in.

DAVE:

Grazy w ould.

MICK:

I'm happy to say I'm not Grazy.

DAVE:

Please. I'll change. I promise to never use your toothbrush again.

MICK:

Honestly mate, this is daft.

DAVE:

Fine, but I really think I'm in there. There's a fire in her kitchen, and Dave is the man to put it out! Look she's coming over.

SAM RETURNS WITH THREE MUGS, ONE OF WHICH IS EMBLAZONED WITH "DAVE", IN THE LOGO OF THE EQUALLY NAMED TV CHANNEL.

SAM:

Here you go. Won't put any sugars in them.

SHE HANDS THE CUPS TO MICK AND DAVE.
DAVE SWAPS THE MUGS TO GIVE HIMSELF
THE ONE WITH "DAVE" ON IT.

DAVE:

Thanks Sam... is that short for Samantha?

SAM:

Er, it is.

SHE SMILES POLITELY AND TURNS TO
MICK.

SAM:

So are you going to tell us why you've not stopped
grinning since you came in?

MICK:

Well I managed to—

SAM:

Oh is this the perfect revenge you were talking
about?

MICK:

Yes! I managed to steal Vince's role in this advert he
was promised. I've even got my own personal
assistant.

DAVE:

If he was promised it, how did you steal it?

MICK:

Glad you asked Dave. Well apparently he did a
runner from that party with the producer's shitter
button on his toilet.

SAM:

(LAUGHS) He's nuts... but you're not even an actor.

MICK:

Yeah but I'm a good liar, said I went to the Acton and Accrington Acting school. I was just really worked up and focused, I wanted to beat Vince at something.

SAM:

So you've been successful just to spite your best friend?

MICK:

It's the best motivator. Anyway I might try and sort this out with him at some point. What d'you reckon Dave?

DAVE GETS A BRIEF FLASHBACK OF
GETTING JUMPED ON.

DAVE:

It's best to not get involved.

CUT TO:

SCENE 11. EXT./INT. MEGAPLEX - DAY 3 [11.00]

MICK IS OUTSIDE PACING. VINCE AND KEV
ARE IN THE FOYER.

VINCE:

Need to have a quiet word with you if that's OK.

HE SEES MICK AND TURNS TO KEV.

VINCE:

Look who's come to grovel.

KEV LOOKS ROUND, MICK IS GONE.

KEV:

I don't think I can see anyone.

VINCE SEES NO ONE IS THERE.

VINCE:

I need another tea'n'Red Bull. Right, this way Kev.

THEY WALK TO HIS OFFICE AND SIT DOWN.

VINCE:

Now I've called you in here to...

VINCE NODS OFF.

KEV:

Vince!

HE JERKS AWAKE.

VINCE:

...to tell you, I've promoted you to Litter Manager.

KEV:

Me? Wow , thanks.

VINCE:

The perks are more to do with prestige than money,
but I know you're not the materialistic type.

KEV:

Oh no sir.

VINCE:

That is why, out of all the people in here, I chose
you to keep this place as clean as possible.

KEV:

I've never had a promotion before. The last place
kicked me out just 'cause the manager preferred
some other guy. But you make me feel valued
Vince. I'll make you proud of me.

VINCE:

That's the spirit. You can say this is the first time
we've had a Rubbish Manager since your old boss!

KEV LAUGHS.

VINCE:

So what have you been up to last night?

KEV:

Oh nothing. I couldn't ever go out when I'm in here
the next day.

VINCE:

Come on. I'm your boss, but I'm also your peer.

KEV:

Well actually then, I spent the night playing World of Warcraft while listening to Norwegian black metal music.

VINCE TRIES TO NOT LOOK DISAPPOINTED.

KEV:

What about you?

VINCE:

Just been busy y'know, what with the play and this job. I've even had to rehearse during lunch breaks.

KEV:

Oh yeah, I've been meaning to see Robin Hood and his Merry Men. Been getting rave reviews. It is cool to tell people that the lead actor is your boss.

VINCE:

Heh not so cool for me. I get up at sunrise, come back in the early hours of the morning. But as they say, you have to pay the cost to be the boss.

VINCE FALLS ASLEEP.

KEV:

You certainly do. You're my hero.

CUT TO:

SCENE 12. EXT. MEGAPLEX - DAY 3 [11.00]

MICK IS PACING UP AND DOWN, AND LOOKS THROUGH THE DOORS JUST AS VINCE LEAVES. HE IS ABOUT TO GO IN, WHEN HIS MOBILE RINGS.

MICK:

Hello.

JANE:

Hey is that you Mick?

MICK:

Oh hi Jane, is everything OK?

JANE:

What do you think? I see little enough of Vince as it is, but since that new job, I haven't seen him for nearly two days now. Have you seen him recently?

MICK:

No he's not talking to me. We had a bit of a... well it was about college.

JANE:

He can be a bit daft sometimes can't he?

MICK LAUGHS POLITELY.

JANE:

I know how he gets when someone dents his pride. You're a good friend for putting up with all that.

MICK:

Well I try. Anyw ay if Vince's cinema job is stressing you, you should just tell him to quit. He respects you more than you'd think.

JANE:

But it's really his choice w hat job he takes.

MICK:

No I can feel the damage his absence is doing to you, and I don't w ant to see you hurt. It's very well being a doting w ife, but you need to think of yourself sometimes.

JANE:

You know , I think you're right. I'll go call him now .

MICK:

Right now ?

JANE:

Yeah. May as well take the bull by the horns.
Thanks for giving me the strength to do this Michael.
And it w as lovely talking to you again.

MICK:

You too.

HE HANGS UP THE PHONE AND LAUGHS
EVILLY.

CUT TO:

SCENE 13. INT. ADVERT LOCATION - DAY 3
[15.00]

MICK IS PACING UP AND DOWN.

MICK:

Just get it together man. This could be your big day.
Breathe.

AS HE BREATHES IN, SOMEONE SMACKS
ON THE BACK CAUSING HIM TO SPUTTER.

GAY AL:

Michael, the comeback kid! You're that tall friend of
Vince.

MICK:

Er.. yeah that's me. Al is it?

GAY AL:

That's me. Don't wear me out.

MICK:

Oh you're an actor as well as a barber?

GAY AL:

Not an actor Michael, that is such a dirty word. Do
you think I'm a cog in a fat cat's machinery? I'm
smarter than that. This industry will grind you down,
ride you hard, and leave a bitter taste in your mouth.

MICK:

Are you sure you're not thinking of the porn
industry?

GAY AL:

Oh no, we extras could never be that vain.

MICK:

But isn't being an extra the same as acting?

GAY AL:

A lot of novices make that mistake. No, the extra industry is one of the oldest and most arcane professions. The mystery of an alchemist, the excitement of a Sunday supplement. Did you know it predates acting?

MICK:

Are you sure you're not thinking of prostitution?

JESS ENTERS.

JESS:

Five minutes.

GAY AL:

You know Brandon C. Wigglesworth?

MICK SHAKES HIS HEAD.

GAY AL:

The mainstream hold pictures of Marlon Brando and Des Lynam on their walls. But the underground have Brandon. The greatest extra on celluloid. You know the final scene in Gone with the Wind? Or when the train departs in Brief Encounter? He's there in the distance, minding his own business.

MICK NODS WEARILY.

GAY AL:

Well you must remember Big Ron in the EastEnders?

MICK:

Mm.

GAY AL:

He's also in the Extras Hall of Fame.

MICK:

Oh right, I didn't know that.

JESS:

One minute.

MICK:

I need to leave soon Al. You're clearly an old hand at this. Do you have any advice for me?

GAY AL:

Well it would feel wrong to give you advice owing to what you did to Vince. But I'm not going to take sides.

MICK:

Oh you know about that?

GAY AL:

I know everything my dear boy.

CUT TO:

**SCENE 14. INT. ADVERT LOCATION - MOMENTS
LATER 3 [15.05 – 18.30]**

MICK IS ADVERTISING A BINGO COMPANY
WHERE HE PLAYS A MODERN-DAY GENE
KELLY.

THE EXTRAS ARE GAY AL, CARL AND
BECKY.

JESS:

Hi Mick, I'm Jess. I'll be going over the rehearsals
with you. Do you remember your lines and moves?

MICK:

Yep, being going over all of them like mad.

JESS:

OK that's great, we'll do it to music now .

MICK:

Are we not doing it on the set? (LOOKS AT THE
BLANK WALLS) Is this gonna be one of those 3D
things?

JESS:

No it's just Arthur's been doing a lot of cost-cutting
lately. It's what happens when you spend ten grand
on "counter spiralling" speaker cable. Anyway, let's
have a go now . You ready?

MICK NODS AND TAKES POSITION. HE PUTS
ON A HAT AND TAKES HIS UMBRELLA.
JESS GIVES A FUNNY LOOK TO INDICATE
MICK SHOULD BEGIN.

MICK:

It's bingo in the rain,
Just bingo in the rain.
It's the final time ever I'll be feeling this way.

Instead I'll be alone
Just sitting in my house,
With a monitor, a keyboard and my mouse.

Yeah!

HE DOES A TWIRLING SOLO. HE PAUSES
FOR A REACTION BUT GETS NONE SO HE
DOES MORE DANCING. HE THROWS HIS
UMBRELLA TO GAY AL WHO REMOVES HIS
HANDS.

JESS:

You're a natural at this. They must have taught you
loads at Acton.

MICK:

Yeah they did.

JESS:

I'm gonna go to the set and see if they can get you
on soon.

MICK:

OK.

JESS LEAVES THE ROOM AND SHUTS THE
DOOR BEHIND HER.

GAY AL:

I'm sorry about before, but you know I can't give up my principles. A good extra should be neither seen nor heard.

MICK:

No harm done. Is it me or does this advert not really make sense? It's like they came up with the pun first, and tried to somehow link it to online bingo.

GAY AL:

It's an easy mistake to make.

MICK:

When are we gonna get home?

GAY AL:

Anytime now I hope, but not until it's been done. Did you bring a book?

GAY AL LIFTS UP HIS COPY OF *WAR AND PEACE: THE EXTENDED EDITION*.

MICK:

Damn, I forgot. You can't even get a signal in here.

Well we should be home before nine like you said.

THE CLOCK ON THE WALL AND GAY AL'S BOOK ARE CUT TO SHOW THE HOURS ELAPSING. MICK IS BITING HIS KNUCKLES.

MICK:

We've been waiting hours now! What a waste.

GAY AL:

I've found it to be rather educational.

HE PUTS HIS BOOK DOWN. ARTHUR
ENTERS CARRYING HIS CRATE OF VINYLs.

MICK:

Oh you must be the personal assistant. Actually,
can you take my coat to the reception?

HE PLACES HIS COAT OVER THE RECORDS.
THE EXTRAS ARE SMIRKING.

MICK:

Oh sorry mate, do you w anna have this Tw ix? It's
not fair is it, having to slave for this rubbish?

GAY AL:

Michael, I think you should—

MICK:

No Al, I don't think it's fair on the bloke. We've been
made to w ait, poor Jess has had to sort stuff on her
ow n. This King Arthur's a massive tosspot!

GAY AL:

So (EMPHASISED) Arthur, are you looking forw ard
to Shakespeare denial on Thursday? I'm even taking
the grandkids.

ARTHUR:

Of course, de Vere deserves justice.

HE TURNS TO MICK.

ARTHUR:

Where do I get these numbskulls from? The previous guy ran off with my number two button.

MICK:

I know about that actually.

ARTHUR:

Now I've heard of people stealing hubcaps, but this is a new low. He tried to compensate me with £20, but not even a thousand pounds can reverse the damage he's caused me. That's the most important part; the other button does nothing. Nothing!

MICK IS TRYING NOT TO LAUGH.

ARTHUR:

I pride myself on being a gentleman. But even when I've had a bath, I just can't get that smell out. I felt so dirty I had to call the plumber in, and he recommended me this.

HE TAKES OUT *BACK TO THE SHIT* BY MILLIE JACKSON FROM HIS CRATE. MICK COLLAPSES INTO HYSTERICS.

ARTHUR:

And just when I think my self-esteem can't drop any lower, I bump into you.

HE STEPS TOWARD MICK, BUT STANDS ON A CREAKY FLOORBOARD THAT EMITS A SOUND COMPARABLE TO FLATULENCE. AL SHAKES HIS HEAD.

CUT TO:

SCENE 15. INT. VINCE'S OFFICE - NIGHT 3 [21.00]

VINCE IS ASLEEP WITH A PEN STILL IN HIS HAND. THERE IS A ROW OF SIX FULL TEACUPS ON HIS DESK. KEV ENTERS.

KEV:

Mr Das, er sir you w ith us at all?

VINCE WAKES UP.

VINCE:

Eh.. oh w hat.. w hat time is it? What's gone w rong?
Is everything w orking?

KEV:

Erm have you put your shoes in the bin? Shall I get them out for you?

HE GETS THEM OUT AND PUTS THEM NEAR VINCE.

VINCE:

Oh thanks. Sorry I w as so tired I... put my feet on these Russell How ard DVDs.

KEV:

Well I've been coming in every hour making you tea like you asked. You've been like this for about six hours.

VINCE:

Oh nice one. So the staff still happy w ith the changes?

KEV:

Oh yeah. They're great. Walking on hot coals has definitely helped our team spirit. There's just been a slight snag.

VINCE:

Shag Tag hasn't come back?

KEV:

No it's not that. It's just the fact that we haven't had any customers since, I'd say six.

VINCE:

What?! But it's Friday night (CHECKS HIS WALL CALENDAR). Yeah it's Friday night. Are the screen lights not on?

KEV:

I think you'd better come see this.

A FLUSTERED VINCE PUTS HIS SHOES ON, LOOKS AT THE DVDS AND THEN THROWS THEM IN THE BIN. HE WALKS THROUGH THE FOYER SEEING STAFF SITTING ON THE FLOOR.

VINCE:

Alright?

EMPLOYEES #1 & #2:

Yes boss.

VINCE:

(TO KEV) What was all that about?

KEV:

They've been there for two hours now .

THEY WALK OUT OF THE MAIN DOORS,
SLOWLY FOLLOWED BY THE REST OF
STAFF. A PICKETING CROWD HAS
GATHERED BY A PETROL STATION
OPPOSITE. AMONG THEM ARE DENNIS AND
SAM.

DENNIS:

Vince? Yes it is, Vince!

VINCE:

(TO HIMSELF) Oh no.

DENNIS:

Hey everyone, I've got something I need to say.

VINCE TRIES TO MOTION HIM TO STOP.

DENNIS:

I may have started this petrol strike, but I didn't come
up with it single-handedly. Vince here told me that if
you're not happy, you should do something about it.
THIS is the man you should be cheering.

VINCE:

No really it isn't. I...

SAM:

You're a legend Vince! You've done your bit for the
common man.

VINCE:

(PANICKED) Sam!

SAM:

Behind that corporate suit lies a Sean Penn figure.

THE GROUP START POINTING THEIR HANDS
CONTINUALLY CHANTING "VINCE". HE
TURNS BACK TO THE MEGAPLEX
WORKERS.

KEV:

Is this true?

EMPLOYEE #1:

All this is your fault?

ALL THE WORKERS LOOK AT HIM STERNLY
EXCEPT FOR KEV. VINCE REMOVES HIS
JACKET. IT REVEALS A COSTUME FOR
ROBIN HOOD.

VINCE:

Kev, I want you to have this as a token of, you
know, all those teas you made.

KEV:

Oh thanks but what does it—

VINCE:

Look just take it! I'm sorry guys and girls, but it's best
if I just go now.

THE PICKET GROUP CONTINUE TO CHANT
VINCE'S NAME AS HE LEAVES THE SCENE
AND CHEER AS HE BRIEFLY WAVES HIS
HAND TO THEM.

CUT TO:

SCENE 16. INT. ADVERT LOCATION - NIGHT 3
[21.00]

MICK, GAY AL, AND THE TWO EXTRAS ARE
IN THE WAITING ROOM, HAVING FINISHED
THE SHOOT.

MICK:

I'm just relieved that's over now .

GAY AL:

You must feel lucky you got to keep the part after
blowing a raspberry at Arthur. I mean that was
braver than MPs going looking for badgers at night.

MICK:

Yeah but he's taken 90 per cent from my final pay.

GAY AL:

How did he do that?

MICK:

Service charge probably. Although he still took that
Twix. Anyway, do you think I did OK after all that?

GAY AL:

Oh I don't know , I was watching Carl and Becky.

THE TWO EXTRAS MERELY NOD IN
GRATITUDE.

CUT TO:

SCENE 17. EXT. OUTSKIRTS - NIGHT 3 [21.30]

MICK IS WALKING BACK HOME. HE SEES
VINCE WALKING THROUGH THE TREES TO
THE SIDE OF THE ROAD. HE IS SHIVERING.

MICK:

Vince?

VINCE:

Hey you alright Mick?

MICK:

What's with the er...

HE LOOKS AT HIS COSTUME.

VINCE:

Don't ask.

MICK:

You look freezing mate.

VINCE:

Yeah I gave my jacket to a colleague before leaving
the cinema.

MICK:

Why the hell did you do that?

VINCE:

Well it was more an act of symbolism, you had to be
there really. (PAUSE) Though even that wouldn't
have helped.

MICK:

Did you get too much grief there or something?

VINCE:

No it went great. I made a lot of reforms to the business; streamlined it, organised it. I even got the staff on my side. Just got undone by this stupid petrol strike that's on.

MICK:

Yeah that's sort of why I'm here now. God knows who started it!

VINCE:

Well actually... it was me.

MICK:

What? Really?

VINCE NODS WITH A SMILE, MICK STARTS TO LAUGH LOUDLY.

VINCE:

I'll tell you about it when we get back. How did your advert go?

MICK:

Oh it went well. Although that guy Arthur is a real loghead.

VINCE:

Yeah I've heard that said about him.

MICK:

So how are we gonna get back? None of the buses are running now .

VINCE:

We could always hitchhike.

MICK:

No way mate.

VINCE:

I know but it's—

MICK:

The only people who'll be driving now , here at this time, are killers and doggers.

VINCE:

You've been in cinemas too long. It'll be fine, we just need to give this hand signal.

VINCE SHOWS MICK THE SIGNAL THEY SHOULD USE. IT IS A DIAGONAL THUMBS UP. THEY STOP IN A LAY-BY. THE ROAD IS STILL EMPTY.

MICK:

Can I ask you a serious question?

VINCE:

Sure mate.

MICK:

Are you wearing tights under those trousers?

VINCE IS ABOUT TO ANSWER, WHEN THEY BOTH SEE THE HEADLIGHTS OF A CAR SLOWING DOWN.

VINCE:

(EXCITEDLY) Come on.

THE FAMILY IN THE CAR GIVE AN ENTHUSIASTIC THUMBS UP TO MICK AND VINCE AND THEN SPEED OFF.

VINCE:

Maybe we should put our thumbs more sideways.

You never get taught this stuff at school.

THEY SEE A CAR IN THE DISTANCE.

MICK:

Shall we try this one coming up, and if not, just walk to mine?

VINCE:

Hey it's actually stopping.

VINCE:

Looks like our run of bad luck is finally over.

THE CAR STOPS AND THE WINDOW ROLLS DOWN. THE DRIVER CANNOT BE SEEN.

MICK:

Hi mate, you going anywhere near Croftfield?

DRIVER:

That's exactly where I'm going. Get in.

THEY GET IN THE BACK.

VINCE:

Cheers. So how 'd you manage to get petrol?

DRIVER:

Emergency services and councillors are allowed through.

MICK:

Wow , do you know a town planner called Dave?

THE DRIVER TURNS ROUND TO ANSWER THEM, AND THE AUDIENCE CAN SEE IT IS THE SAME PERSON WHO BEAT UP DAVE.

DRIVER:

No mate, doesn't ring any bells.

THE END CREDITS ROLL.

MICK: (O.O.V.)

Are you sure it isn't left here?

DRIVER: (O.O.V.)

No, right is the definite shortcut.

END OF EPISODE