Extras - Episode One

by

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COLD OPEN

FADE IN:

We are watching a TV biopic of the life of Lord Nelson. It is England, 1805. Lady Hamilton is running across a lawn towards a carriage that is being loaded by manservants.

ROSS KEMP as Horatio Nelson is standing nearby.

LADY HAMILTON

Horatio.

Ross turns to face Lady Hamilton.

ROSS

Emma. What are you doing here?

LADY HAMILTON

I couldn't bear to let you go without saying goodbye.

ROSS

You shouldn't have come, Emma. People will talk.

LADY HAMILTON

Let them talk. I'm tired of hiding our love away. I'm not ashamed of how I feel.

We cut behind the scenes to see ANDY MILLMAN waiting off camera, dressed as a footman. He is watching the action, waiting for his cue.

ROSS

Neither am I. But we both know we shouldn't be together.

LADY HAMILTON

Shouldn't? Who says we shouldn't?

Behind the scenes, Andy is tapped on the shoulder. He walks forward and loads his crate onto the back of the carriage. We see him appear in the background of the film clip.

ROSS

My conscience. My conscience tells me everything I feel for you is wrong. But my heart, my heart says I can't live without you.

Andy stands by the carriage.

LADY HAMILTON

Promise me you'll return.

ROSS

I promise. Because if Napoleon doesn't kill me, then being away from you surely will.
Ross and Lady Hamilton kiss passionately. From behind their heads we see Andy emerge, edging himself into the frame.

DIRECTOR
Cut. Yeah, brilliant, thank you.

EXT. FILM SET - DAY

Andy is pleased with himself. He is standing with MAGGIE.

ANDY
Could you see me?

MAGGIE
Yeah, definitely.

They pass the director, who is explaining to the script supervisor.

DIRECTOR
Excellent, we'll cut before that fat little extra gets his face in? Okay, rest the guys for ten minutes...

Andy removes his wig and walks away.

FADE OUT.

MAIN
TITLES
FADE IN:
INT. STUDIO. COSTUME ROOM - DAY

Maggie, a wardrobe lady and another extra are in the costume room. Maggie is dressed as a maid. The director enters and addresses the wardrobe lady.

DIRECTOR
Okay, who are we using for the girl by the carriage?

WARDROBE
We thought this one.

DIRECTOR
(sizing up Maggie)
Oh, no, no, I said I needed some decent tits and they're rubbish.

MAGGIE
Well, I could maybe pad them up a bit. Or just sort of like push them...

Maggie begins to adjust her cleavage.

ANOTHER WOMAN
(gesturing to her own cleavage, desperate to cut in)
You could use these.

DIRECTOR
Bingo.

MAGGIE
We'll bingo these in half an hour after I've had a wee fiddle with them, I just need to squeeze them.

DIRECTOR
Well, work on them over lunch, yeah?

MAGGIE
Yes.

DIRECTOR
Because at the moment they're just ugh, nothing.

MAGGIE
(wearily)
Okay.

DIRECTOR
Good.
The director leaves.

ANOTHER WOMAN
Would it be easier just to use these?

The woman gestures to her cleavage again.

MAGGIE
Well, no, we made a decision to use mine, so can we just go with these? If I just squeeze them up...

ANOTHER WOMAN
It would be less work.

MAGGIE
You've got padding in the bottom of them.
(to the wardrobe woman)
Can I have some padding?

WARDROBE
We can find some padding.

EXT. CATERING BUS - DAY
Maggie and Andy stand in the queue for lunch. Maggie is moaning.

MAGGIE
And that cow's sticking her tits in his face. And I said, 'He said he wanted to use my tits, can we just go with my tits please?'

ANDY
I think Meryl Streep went through a similar thing.

MAGGIE
Oh, I know it's not important but--

ANDY
It is important, it is important. I remember Laurence Olivier having a rant in Richard III because they wanted to use stunt testicles and he said, 'Listen, these gonads are going to be seen because they went to RADA, you either use the Lord Olivier plums or nothing at all.'

Maggie laughs. They step up to the catering truck. The CHEF stands there, looking extremely miserable.

CHEF
Next.
Andy turns towards the chef.

ANDY
And what do you recommend, my good man?

CHEF
Chicken's the warmest.

ANDY
Is it? I'll have that then.

Chef calls into the van.

CHEF
Chicken.

He slaps some chicken and mashed potato onto Andy's plate. Andy hesitates before picking it up.

ANDY
Your heart's not in this, is it? Although one of your pubes is I see...

The chef scoops out the pube and drops it onto the counter.

ANDY
... Oh, straight in there like that, no messing.

CHEF
(examining the hair)
It's not a pube, it's a dog hair.

Chef knocks the food from his hand onto the counter top.

ANDY
(to the rest of the queue)
It's all right, it's not a pube, it's a dog hair, everyone. I thought it was a pube, it's not, it's just a dog hair. If you do get a hair in there, he just gets it out with his big sausage fingers.

INT. CATERING BUS – DAY

Maggie and Andy are eating and talking.

ANDY
I don't know why I do this.

MAGGIE
What?
ANDY
All this. 'Oh, we'll cut before the fat bloke gets his face in shot.'
it's just absolutely demeaning, I
don't know why I put myself through
it.

MAGGIE
(sympathetic)
Because you're an actor.

ANDY
(shaking his head)
This isn't acting, getting the back
of your head or your arm in a shot.
And bloody Ross Kemp in every
scene, he gets all the lines. Do
you know what I mean? Why is he the
star and not me? There but for the
grace of God go I.

MAGGIE
(snort of contempt)
It's not.

ANDY
It is.

MAGGIE
No, it's not just luck, is it?

ANDY
Why not? We're about the same age--

MAGGIE
(interrupting)
No, he's younger than you.

ANDY
No, he's not. We're about the same
age.

MAGGIE
(surprised)
Is he?

ANDY
Yeah.

MAGGIE
He looks a lot younger than you.

ANDY
(annoyed)
You're having a laugh. He hasn't
got any hair.
MAGGIE
Well, he's meant to look like that, he's shaved it all off. It's cool, it's like Vin Diesel.

ANDY
(in disbelief)
Vin Diesel. Sorry, are we looking at the same bloke? Have another look, right, look at him there, look.

Andy points outside to where Ross is standing with a crew member.

ANDY
He looks more like Zippy from Rainbow. Look.

Maggie laughs.

ANDY
(imitates Zippy's voice)
'Hello Bungle, what are you doing in the Queen Vic, Bungle? Phil, why did you sleep with my wife?' look, look.

Maggie laughs more loudly.

ANDY
Vin Diesel hasn't got the perfectly round little head that opens and shuts like Pac Man, look at it.

Andy smiles and sighs.

MAGGIE
He's got less chins than you as well.

ANDY
One chin! One chin each.

MAGGIE
Yeah, but yours is growing another one.

ANDY
Shut up.

MAGGIE
In five years time he's still going to look pretty rugged and you're going to look like a pelican.

ANDY
A pelican? Good, nice one.
Maggie looks out of the window.

    ANDY
    What are you looking at?

    MAGGIE
    Nothing.

    ANDY
    Well, obviously him.

Andy points to a dashing actor in period costume.

    ANDY
    Husband material?

    MAGGIE
    Could be.

    ANDY
    And what are you basing it on this time?

    MAGGIE
    Don't know, but look at him. He looks all dashing and handsome in his green. Why do men not dress like that nowadays?

    ANDY
    (incredulous)
    Because they'd get beaten up on the tube.

**EXT. STUDIO. TEA AND COFFEE AREA – DAY**

Andy is getting a cup of tea. GREG sidles up, looking smug, holding a film script. Andy clearly doesn't like Greg but is polite through gritted teeth.

    GREG
    All right?

    ANDY
    All right, Greg?

    GREG
    Indeed I am.

    ANDY
    Good.

    GREG
    Actually working across the way, Studio H, the big one. Doing a film with Mr Vinnie Jones. So actually just learning a few lines I've got to do with him later.
ANDY
Lines?

GREG
Yes indeed.

ANDY
Well done.

GREG
So what's your part in this epic then? What are you, fourth seaman from the left?

Greg sniggers.

ANDY
Hardly.

GREG
Or something a bit meatier, bit more substantial.
   (taps Andy with his script)
You got a speaking part?

ANDY
(shaking his head)
No.

GREG
Seriously, how do you survive?

ANDY
(sharply)
Don't worry about it, really.

GREG
Digging into the savings?

ANDY
Not really.

GREG
The pile diminishes, does it?
   (mimes biting his nails)
'Gotta get some work soon. Gotta get some work soon.'

ANDY
(shrugging)
Working all the time, mate. Don't worry about it. Are your parents still sending you money?

GREG
Yeah, either that or I threaten to sign on...
Greg smiles and raises his hands as if to the heavens.

GREG
... And lo the cheque doth cometh in the post. It keeps the wolf from the door.

Greg slaps Andy on the stomach with his script.

ANDY
How is the door of the house your parents bought you? Is that all right?

GREG
Yes, it's fine.

ANDY
Good.

GREG
Look, I've got lines to learn.

ANDY
(drily)
Oh, thanks for coming over and sharing that with me anyway.

GREG
Seriously mate, something will crop up.

ANDY
Don't worry about it mate, really. Don't worry about it, mate. Worry about yourself, mate.

GREG
Stiff upper lip.

ANDY
Yes.

GREG
And other clichés too numerous to mention.

ANDY
Don't mention them then.

GREG
I've got to go.

Greg walks off. A crew member approaches the table.

ANDY
See you later, mate.
(MORE)
ANDY (cont'd)
(mutters to himself)
Tosser.
(to crew member)
Not you.

EXT. STUDIO. BEHIND THE SET - DAY

The dashing actor in green (MARK) is stood in line for the
toilet. Maggie is passing. She notices him. Thinking on her
feet, she joins the queue. There is a WOMAN stood behind
Mark.

MAGGIE
(to woman)
Excuse me, do you mind if I go in
front of you please?

WOMAN
What?

MAGGIE
Can I go before you?

WOMAN
Why?

MAGGIE
(lying, quietly gesturing
to her stomach)
I've got a little bit of a stomach
upset.

WOMAN
Oh, okay.

The woman stands by to let Maggie in front of her. Maggie
swaps places and is now next to Mark.

MAGGIE
Thank you.
(smiles to herself, taps
Mark on the shoulder)
Hello.

MARK
(smiling)
Hi there.

WOMAN
(loudly to Mark, and the
rest of the queue)
I think she wants to go in front of
you, she's got diarrhoea.

Mark stops smiling.
WOMAN
Don't want it exploding everywhere.
Messy.

MAGGIE
(forcing a smile,
crippled with
embarrassment)
Thank you.

Maggie walks off, humiliated.

EXT. STUDIO. LOCATION - DAY

Andy, holding a cup of tea, walks over to some empty seats and sits down. Ross Kemp is sat nearby, wearing sunglasses. Andy looks over at Ross for a brief second and then looks away.

ROSS
(lifting up his
sunglasses)
Saw you looking.

He gets up and sits in the chair next to Andy.

ROSS
Thought I'd better get it out of the way. Yeah, it is me.

ANDY
Hi, I'm Andy.

ROSS
(slapping Andy hard on the back)
How you doing?

ANDY
(nearly spilling his drink)
Oh!

ROSS
Sorry, did that hurt?

ANDY
No, it's...

ROSS
(showing off)
Good, good, because I was worried I might have hurt you. Don't know my own strength sometimes and, well, if I had meant to hurt you, you wouldn't have any ribs left, so you got off lightly.

(he raises an eyebrow)
Let's leave it there.
ANDY
Okay...

A brief moment of awkward silence.

ROSS
You know, I love playing military parts.
(conspiratorially)
Well, as you know, I was in the SAS.

ANDY
No, I didn't. I knew you did that TV show about the SAS.

ROSS
Yeah, but how did I know how to do all that shit in it?

ANDY
I assumed you had consultants and stuff.

ROSS
Well, if that's what you believe, then that's what you believe. All right, I wasn't in the SAS for about six months and they didn't say, 'Hey Ross, why don't you give up this acting lark? We could really do with you in Afghanistan.'

ANDY
Did they?

ROSS
Couldn't say. Couldn't say. All I know is, if I ever do get into a fight I'd better have an escape route because I don't want to go to prison for murder, because that's what it would be.

Andy looks around, bemused and disbelieving.

ROSS
Because my body is a lethal weapon. And me in prison, face like this. Pretty boy.

Andy reacts.

ROSS
I'd be in the shower just lathering up, a couple of guys would come in wanting a bit of Kemp arse.

Andy raises his eyebrows.
ROSS
I'd see them in the mirror and then..
  (mimes a martial arts move)
... What I'm saying is, you'd best not get into a fight with me.

Ross puts his sunglasses back on.

ANDY
Sure.

Ross stands up and leaves.

ANDY
... Or a conversation.

INT. STUDIO - DAY

A group of extras are sitting around, drinking tea and chatting. Andy and Maggie sit next to each other in the middle of the group. They are all dressed in period clothes. Except for Greg.

WOMAN EXTRA
(to Maggie)
What do you do when you're not doing this? What's your day job?

MAGGIE
I work in a pub.

WOMAN EXTRA
(to Andy)
What about you?

ANDY
(smiling)
I do this full time, I'm an actor.

WOMAN EXTRA
You do this full time?

ANDY
Yes, yes. Like most actors, I act full time.

WOMAN EXTRA
Yeah, but this isn't really acting, is it? I mean, this is extra work.

ANDY
(now serious)
Well, no, 'supporting artist work', isn't it? But this is just pocket money. I am actually an actor.
WOMAN EXTRA
Right. I was going to say because you can't really make a living from being an extra.

ANDY
No.

MAGGIE
(interrupting)
No, but he used to have a proper job. He used to, he owns his own house, doesn't have to pay a mortgage.

Andy looks smugly at Greg while Maggie is talking.

MAGGIE
... So he can afford to live on a pittance.

ANDY
(interrupting quickly, annoyed)
But I don't live on a pittance though, do I? People pay me to act so--

GREG
(smiling smugly)
Yeah, you say you're an actor.

ANDY
Yeah, I do.

GREG
But what have you actually acted in?

ANDY
I've appeared in...

GREG
I mean proper acting, not walking in the background. I mean actually speaking?

ANDY
I know.

GREG
Well?

ANDY
(raising his eyebrows)
What, you want me to....?

GREG
Yeah.
ANDY
Okay. My Family, the Robert Lindsay sitcom.

WOMAN EXTRA
Really?

ANDY
Yeah, it was just a thing, a scene on the bus and the bus conductor come along and said, 'Tickets please' and I just went, 'Yeah sure, no problem.'

GREG
Did you?

ANDY
(rolling his eyes)
Yes.

GREG
That was the line?

ANDY
Yeah, he just comes along and he goes 'Tickets please' and I go, 'Yeah, no problem mate. There you go.'

GREG
So if I got that episode and watched it, that's what I'd see you see you say? 'Sure, no problem'.

ANDY
Well, yeah. Well, I didn't...

GREG
What's the line?

ANDY
What's the problem?

GREG
Well, what is the line?

ANDY
The conductor wants the ticket, I'm showing him it.

Andy mimes showing the conductor his ticket but does not say anything.

GREG
And what do you say?

ANDY
He asks for my ticket.
 Again, Andy mimes showing his ticket but says nothing.

GREG
I can't hear what you're saying. No, let's do it, let's do it like it is, actually on the screen. I'll be the bus driver, okay, and you (points to Andy) just be you, all right, 'Tickets please, can I see your tickets, please?'

Andy mimes showing his ticket and opens his mouth but does not speak.

GREG
I can't hear anything, no one can hear anything.

ANDY
(shaking his head)
Oh, it's years ago.

GREG
But you see that's not proper acting. Okay.

ANDY
Oh, what is it then?

GREG
Well, I can tell you what acting is, I can tell you what I've acted in to show you what I mean, if you want?

ANDY
Not interested.

GREG
I've acted in, and I'm talking proper speaking parts, in Emmerdale.

Andy gives a disparaging sigh.

GREG
Silent Witness.

MAGGIE
(impressed)
Silent Witness.
GREG
Silent Witness. I was a nark in The Bill, that was a recurring character, that was three episodes and really good lines of dialogue. You haven't even been in The Bill, have you?

ANDY
(laughing)
I don't want to be in The Bill.

ANOTHER EXTRA
(smirking)
You haven't even been in The Bill?

ANOTHER EXTRA
Listen, I don't want to be in The Bill.

WOMAN EXTRA
Have you ever been in Casualty?

ANDY
Yes, loads of times.

GREG
The TV show Casualty?

ANDY
Oh, well, no but...

Trailing off, Andy looks at Greg and shakes his head. Greg smirks. Andy clears his throat noisily.

INT. AGENT'S OFFICE - DAY

Andy is in a meeting with his AGENT. The agent is slurping loudly from a mug of tea. Andy looks wearily at him.

ANDY
Right, this is the deal. You've been my agent now for, what, five years?

AGENT
Yes.

ANDY
And you're not getting me any real acting work.

AGENT
Nothing's coming in.

ANDY
Nothing's coming in. In five years?
AGENT
That's the problem. I know, I'm as annoyed as you are. But you know, I'm not sure there's a demand for little forty-five-year-old blokes.

ANDY
Forty-three!

AGENT
Whatever. You know, I wonder, are you sure you want to be an actor? You've given it five years, nothing's come in. Maybe it's time to just throw in the towel.

ANDY
(as if addressing an audience)
My agent, ladies and gentlemen, my agent.

AGENT
No, well, look...

SHAUN WILLIAMSON, who played Barry in EastEnders, enters in a tracksuit.

AGENT
Hello mate, all right?

SHAUN
Hiya, sorry to interrupt.

AGENT
That's all right. Do you know Barry?

Shaun smiles and nods at Andy.

ANDY
All right Shaun, how's it going? I'm working with a friend of yours at the moment actually, Ross Kemp.

SHAUN
How is he, all right?

ANDY
Yeah, good.

AGENT
-serious-
I wouldn't mention Ross' name around here.

Shaun looks down at the floor, sighing.
AGENT
... Ross is sort of mud with Barry because it was Ross that persuaded Barry to leave EastEnders. Ross leaves, he goes to ITV, he says, 'It's a million pounds or nothing.' they give him a million-pound contract. So I go to ITV with Barry and say, 'We want a million pounds or nothing.' They chose nothing.

SHAUN
(weakly)
They went with the nothing option that time, didn't they?

AGENT
(to Shaun)
And you were, I mean you were upset, weren't you, you were depressed. Couldn't get out of bed for about two weeks. I was livid and, looking back, what I should have done is, I shouldn't have given them the nothing option. I should have gone in there and I should have said, 'We want a million pounds or we want, you know, five hundred pounds' and that way we would have definitely got something.

ANDY
(raising his eyebrows)
Five hundred pounds?

AGENT
Exactly, this is it. But live and learn, don't you?

SHAUN
(dispondent)
This isn't living though, is it?

AGENT
Come on Barry, don't start that again mate. I've got loads of stuff for you here.

SHAUN
Like what?

AGENT
Well, there's a light flickering in the gents upstairs, have a look at that. Could you have a tinker with that?
SHAUN
Yeah I could, I could do that.
Could I use your computer later?
I've got to get the old CV knocked up.

He gestures to his new hair implants.

AGENT
Yeah, yeah, knock yourself out.

SHAUN
Well, see you.

ANDY
Cheers.

AGENT
All right then, cheers.

Shaun leaves the room.

ANDY
(angrily)
Sorry, the reason I'm here is I want to know what your plan of action is. What's your strategy, what is your business plan?

AGENT
(earnest)
Well, my plan is when you get some work done I can start making some money, because what I'm not good at is, you know, breaking an act.

ANDY
Oh, so when I'm successful you can deduct twelve and a half percent, no problem?

AGENT
Fifteen for adverts. That's what I'm hanging on for really.

ANDY
Yes. You're just waiting for someone to call up and give me an advert?

AGENT
That would be amazing, that would be brilliant.

ANDY
(sarcastic)
Right, okay. Make sure the phone's on the hook then.
AGENT
(chuckling)
You joke about it. It was unplugged for two days, no one noticed.

Andy stares at his agent in disbelief. The agent laughs and takes another swig of tea.

EXT. OUTSIDE THE STUDIO - DAY

Andy and Maggie are walking across the studio lot together.

ANDY
The man does not where to start, okay.

(he unfolds a piece of paper he's carrying)
This is my CV that he's sending out to people. I mean casting agents, producers. He typed it himself, okay.

(he begins to read)
'From 1986 to 1999, Andy Millman worked at the NatWest bank in Wokingham.

(shrugs)
Andy left this comfortable, adequately paid job to try and become an actor despite his age, weight and looks.

Andy and Maggie both laugh.

ANDY
... Andy claims to be a great actor but has not yet had the chance to prove it because so far he's had no offers except extra work, which as you know is pointless and badly paid. Acting is Andy's dream, if you can make that dream come true, please, please call.'

(stops reading, folds up CV)
I mean it's like he's writing to Jim'll Fix It.

MAGGIE
Oh, you have to fire him.

ANDY
I can't fire him, can I? I can't bear to see his stupid little face. He'd be devastated.

MAGGIE
Yes, but it's your career.
ANDY
I know, I know.

MAGGIE
Well, what are you going to do? I mean, you'll have to find all your own work.

ANDY
Yeah, having a dog and barking yourself springs to mind.

MAGGIE
Well, start today, start now.
(taps Andy on the arm)
Go up to the director and ask him for a line. Ross Kemp. You've spoken to Ross Kemp, haven't you?

ANDY
Yes.

MAGGIE
Go up to Ross Kemp and ask him for a line. Just say to him, 'I thought you were brilliant in EastEnders, Ultimate Force, I loved you in Spandau Ballet.'

ANDY
(stopped in his tracks)
What?

MAGGIE
Spandau Ballet.

ANDY
He wasn't in Spandau Ballet. That was Martin Kemp. Martin Kemp was in EastEnders and Spandau Ballet.

MAGGIE
Who's this one?

ANDY
Ross Kemp.

MAGGIE
(confused)
Are they not brothers?

ANDY
No. It was Martin Kemp and Gary Kemp who were the brothers.

MAGGIE
Well, who is this one?
ANDY
(starting to get annoyed)
Ross Kemp.

MAGGIE
Well, who's his brother?

ANDY
I don't know if he's got a brother.

MAGGIE
Yes he does, he's got that little, the little bald one with the pink face that looks like him.

ANDY
Phil Mitchell?

MAGGIE
Mm.

ANDY
(incredulous)
His on-screen brother. Phil and Grant Mitchell, but they're not really brothers.

MAGGIE
(insistent)
Yes they are, they're the Mitchell brothers.

ANDY
What do you mean 'the Mitchell brothers'? You know his name is Ross Kemp.
(stares at Maggie, she looks blank)
What bit's confusing you?

MAGGIE
(quietly)
The brothers.

ANDY
The brothers?

MAGGIE
What?

An extra in a silver futuristic outfit walks by. Andy points at her.

ANDY
Is that confusing you too? Do you think we've landed in the future?
MAGGIE
Shut your face.
(she hits Andy on the arm
as he begins to walk
away)
You see, this is why I can never go
and speak to that guy because I'm
not smart enough for him. He's an
intellectual.

ANDY
How do you know he's intellectual?
You've never spoken to him.

MAGGIE
Well, he reads the big papers.

ANDY
Oh, the big papers, sure.

MAGGIE
See, it's always the same, right,
if a bloke is really smart I just
always worry that I'm not clever
enough for him. He's going to want
to talk about politics or whatever
and I won't know what to say. Like
one time, I went out with this
bloke and we were in the pub and
we were playing the quiz machine
and it was for like a fiver and a
question came up. 'Who discovered
America?' and I just panicked and I
said 'Columbo'.

Andy laughs loudly.

MAGGIE
See you're laughing because I'm...

ANDY
(smiling, but kindly)
No, it's an easy mistake to make,
they sound the same.

MAGGIE
Well, that's what I thought.

ANDY
You should just go and talk to him.

MAGGIE
You think?

ANDY
Yeah, I don't know why you're so
shy. Just go and talk to him.
INT. STUDIO. COSTUME ROOM - DAY

Mark is sat reading a book. Maggie walks towards him, stumbling on some spare props. She sits down nearby and unfolds a copy of the financial times. Mark doesn't look up.

MAGGIE
(sighing)
The FT.

MARK
(looks at Maggie, smiles)
Hi.

MAGGIE
Oh, hi.
(she sighs loudly to get his attention)
NASDAQ, you twat, what are you like?

MARK
You play the markets, do you?

MAGGIE
Oh, yeah.

MARK
How's it going? Any tips?

MAGGIE
(guessing)
Buy high, buy low. Buy low, sell high.
(off Mark's look)
What you reading?

MARK
Oh, it's Frank Kermode's book on Shakespeare.

MAGGIE
Oh.

MARK
It's for my PhD.

MAGGIE
(wittering, trying to sound knowledgeable)

MARK
(interrupting)
Oh, how is your diarrhoea?
MAGGIE
Fine, it's good.

MARK
I'm going to get a coffee, I think.

MAGGIE
I've got to go and call my broker anyway.

MARK
Oh right, I was going to ask if you wanted to get one.

MAGGIE
Definitely. He's not there anyway, he's away on holiday.

Maggie laughs. Mark and Maggie stand up and walk away together.

INT. STUDIO. WAITING AREA - DAY

Andy sidles up to Ross Kemp.

ANDY
Hiya.

ROSS
(loss in thought)
All right.

ANDY
(pointing to sound stage opposite)
They're making a film over there with Vinnie Jones.

ROSS
(scathing)
What's he doing making a film? He's a bloody footballer.

ANDY
(searching for something to say, looks at film lights in other studio)
Look at the size of those lights.

ROSS
You reckon they're big lights? If I wanted big lights I could have big lights. I just don't want big lights. I want small lights if anything.

ANDY
I know an old colleague of yours actually, Shaun Williamson?
ROSS

Shaun?

ANDY

Barry off EastEnders.

ROSS

Oh Barry, yeah, yeah.

ANDY

Yeah, we've got the same agent because I'm a real actor. So if there was a line going in this, just a little bit of dialogue, it would be great for me because I'm, as I say, I'm a proper actor.

Outside the studio opposite, VINNIE JONES appears, talking on his mobile phone.

ROSS

(sidetracked, watching Vinnie)

Yeah, well, I hope you're better than him. I mean, he's a bloody footballer.

ANDY

Oh, he's good at what he does, isn't he? The old hard man thing, I suppose, because he actually is in real life so...

ROSS

(staring at Andy)

You reckon? You think he's a tough guy? I'd like to see him come at me with all that 'I'm a hard bastard' stuff. I'd say 'Put the baseball bat down, it's just you and me, skin on skin. Stripped to the waist, to the death.'

Andy reacts.

ROSS

I'm trained. He starts with me, I will destroy him.

Ross looks back over at the other studio. Andy stares at Ross, a mixture of bewilderment and confusion on his face. After a few moments he looks away.

ANDY

Okay, well, as I say, if you could put a word in, I could just do a line.
ROSS
Yeah, I'll sort that out for you,
no problem. No problem.

ANDY
(surprised)
Really? Cheers. I'll see you later.

Andy gets up slowly and walks off. Ross continues to stare
over at the other studio. Andy shakes his head as he walks
away.

INT. STUDIO - DAY
Maggie and Mark are standing together, talking and laughing.

MAGGIE
I tell you if there's a hag, a
washer woman, toothless wench to be
had, it'll be me.

Mark laughs.

MAGGIE
I'm never the one that gets to wear
the taffeta dress, it's not fair.

MARK
(feeling Maggie's waist)
They've padded you up.

MAGGIE
(joking)
That's actually me.

They both laugh.

MARK
I was going to ask, I hope it
doesn't seem pushy, but would you
like to go for a meal?

MAGGIE
(eagerly)
Yeah, I'm starving.

MARK
Oh, not right now. I thought a bit
later.

MAGGIE
(laughing)
Yeah, no, absolutely yeah, oh, I'd
love to.

MARK
Good.
Andy is watching some sparks lighting the set. As if from nowhere, Greg appears.

GREG
What you doing here? Still scavenging the bins for food, are you?

ANDY
No, no need. Bloody waiting on a scene I've got to do with Ross Kemp, he asked me personally so... Good though.

GREG
(bitter)
Yeah, well done. Shame it's only telly but you know...

ANDY
Not really.

GREG
It's something. I mean keep at it, you know, you might make it into the films.

ANDY
Yeah, but what I wouldn't do is do a film with Vinnie Jones. He's a footballer, but it's all right...

GREG
Well, you say he's a footballer but he's still been in films, hasn't he? With John Travolta and Nicolas Cage.

Andy looks unconvinced.

ANDY
Yeah, what did he get paid for that by the way? I was going to ask, because I was talking to Ross, you know, Ross got a million pounds to go to ITV.

GREG
Yeah, to pretend to be a hard man.

ANDY
Not really.
GREG

ANDY
Yeah.

(lowers his voice)
On a serious note, Ross explained to me – you know Ross was trained by the SAS – and he said if Vinnie Jones tried his antics on with him, he'd rip him apart, so you might want to warn him about that.

GREG
(sceptical)
He said that?

ANDY
Yeah. I'm not stirring shit, I don't want to see him get hurt. I don't care about him but I wouldn't want to see him get hurt. I've said my bit so...

GREG
I've got to go, I'll see you later.

ANDY
See you later, mate.

INT. RESTAURANT – NIGHT

Maggie and Mark are sitting at a small table together, looking at menus.

MAGGIE
You've done so much.

MARK
Not really, I'm probably a bit older than you.

MAGGIE
How old are you?

MARK
Thirty-four.

MAGGIE
Well, I'm actually older than you but thank you very much.

MARK
Oh, well, you don't look it. I thought you were in your twenties.

MAGGIE
(giggling)
You never, did you? I'm not.
MARK
Anything you fancy?

MAGGIE
(flirting)
Possibly.

MARK
I meant on the menu.

MAGGIE
I know.

They both laugh.

INT. STUDIO - NIGHT

Andy is killing time, like extras do. Ross Kemp marches up to him.

ROSS
(angrily)
What have you been saying?!

ANDY
About what?

ROSS
Why am I hearing that Vinnie Jones is looking for me and he wants to batter me?

ANDY
(lying)
I haven't said anything.

ROSS
(nervously)
Well, how does he know I've been slagging him off? Who have you been talking to?

ANDY
No one. You're not scared of him, are you?

ROSS
No. Not with what I could do to him.

ANDY
With your SAS stuff and that.

ROSS
Yeah. I mean, do you know what that stands for?

ANDY
SAS? Special Air Service.
ROSS

What?

ANDY

Special Air Service, isn't it?

ROSS

It doesn't stand for that.

ANDY

Doesn't it?

ROSS

I've talked to actual SAS people, they've told me what it stands for.

ANDY

What does it stand for then?

ROSS

(leans forward, whispers)
Super Army Soldiers.

Andy laughs, but then realises Ross is being serious.

ANDY

Are you sure?

ROSS

Yeah, I mean actual SAS people have told me that. The actual guys themselves, and they should know.

ANDY

They weren't winding you up?

ROSS

They wouldn't do that to one of their own.

ANDY

No, I thought it was Special Air Services.

ROSS

(laughing derisively)
Special Air Services, I mean, that sounds like Fed Ex or something, doesn't it? Registered delivery or whatever.

(shows off his muscle)
Do you think a postman needs arms like these? Did I get these muscles lifting jiffy bags?

Ross kisses his arm muscle.

ANDY

Definitely not.
ROSS
(severe)
If Vinnie Jones comes near me looking for a fight, I will unleash hell.

ANDY
Okay.

INT. MAGGIE'S FLAT - NIGHT
Mark has walked Maggie to her door.

MAGGIE
Well, that was fun.

MARK
Absolutely.

MAGGIE
Do you want to come in for a cup of tea?

MARK
I'd love to.

MAGGIE
Okay. Right, just go through.

Maggie closes the door behind Mark.

MONTAGE BEGINS:
- MARK AND MAGGIE LAUGHING AND JOKING TOGETHER IN THE KITCHEN.
- MARK AND MAGGIE UNDRESSING EACH OTHER IN THE LIVING ROOM.
- MARK AND MAGGIE ON THE COUCH, MAKING LOVE. MAGGIE'S FACE SHOWS CONTENTMENT BUT THE MOMENT IS RUINED SUDDENLY BY:

MARK
Come on love, you're like a dead horse. Put a bit of minge around it.

MAGGIE
(taken aback, but carries on)
Okay.

INT. STUDIO - NIGHT
Ross and Andy are standing behind the scenes, talking. Ross is now wearing his full Lord Nelson uniform, complete with tricorn hat and one hand inside his jacket.

ROSS
I head-butted a horse once.
ANDY
He must have really annoyed you.

Vinnie Jones enters dressed as a 1970s football hooligan. Greg is lurking nearby. Vinnie charges up to Ross.

Vinnie
Kemp!

Ross
All right Vinnie, how's it going?

Vinnie
(angrily)
Never mind the 'All right Vinnie, how's it going?' bollocks. What you been saying?

Ross
What you talking about?

Vinnie
What's all this I've been hearing, some shit about you think you're harder than me?

Ross
(nervously)
Where have you heard this?

Vinnie
Some extra I've been doing a scene with said he heard it over here. You been trying to impress the extras by telling them you're harder than me?

Ross
I haven't said anything.

Vinnie
You think you're well hard, don't you?

Vinnie lunges towards Ross, who flinches and leans back, his hat falling off his head in the process.

Vinnie
Are you hard?!

Ross
(quietly)
No.

Vinnie
No, you're not. And if I hear you slag me off any more I'll come over here and I'll show you what really (MORE)
VINNIE (cont'd)

hard is. Do you know what really hard is?

ROSS

Beating me up and that.

VINNIE

Yeah.

(to Andy)

Do you know what really hard is?

ANDY

(quickly)

Beating up and that. Kick in the bollocks.

ROSS

No need to be specific.

VINNIE

(pointing at Ross, angrily)

All right. This is the final warning.

Vinnie walks away.

VINNIE

(to Greg)

Come on.

Greg smirks at Andy before he and Vinnie walk away. Ross picks up his hat and dusts it off slowly. Andy watches him.

ROSS

(quietly)

What?

ANDY

Nothing.

A moment of awkward silence.

ANDY

Why didn't you use your SAS stuff on him?

ROSS

Because I don't know any.

ANDY

What, you don't know kung fu and all the lethal moves?

ROSS

No.
ANDY
Why did you say you did?

ROSS
Why did I say I can hold my breath under water for three and a half minutes? I can't. I panic in water if anything. I can't get you a line either, if that's why you're still here.

ANDY
Really?

ROSS
(weakly)
I haven't got any power around here.

ANDY
I've told people I've got a line and everything.

ROSS
Sorry.

ANDY
Don't worry about it.

ROSS
Every job I do, I get bullied.

ANDY
Bullied?

ROSS
People calling me names and that. If it doesn't stop soon I think I'm just going to finish it, end it all. Do what I thought I'd never do.

ANDY
(shocked)
Suicide?

ROSS
No, go to Family Affairs. I've had an offer. There's no bullying at Family Affairs, they're really nice people.

ANDY
Sure.

ROSS
All I want to do is act.
ANDY
And you're good.

ROSS
(eagerly)
Am I?

ANDY
(slightly uncomfortable)
Yeah, course you are. Put your hat on.
(puts Ross' hat back on for him)
Look at that, looks brilliant. Hair and everything.

ROSS
Yes.

ANDY
Look at all these.

Andy touches Ross' medals. Ross fights back tears.

ANDY
That one's shiny, isn't it?

Andy and Ross stand awkwardly for a moment, then Andy slowly walks away.

FADE OUT.

END OF EPISODE.