

~~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)
 Tossler.
 (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.

GREG

Yeah.

ANDY

And I go...

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)

Shakespeare, eh? Oh! Bloody genius, him. Midsummer Night's Dream. Bottom.

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

(lost 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.

MAGGIE

Okay then.

INT. STUDIO - NIGHT

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

Unlike Vinnie. Real-life hard man.

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
 (serious)
 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 tricorne 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.