

MITZI'S

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INT. OFFICE OF STORAGE UNIT - NIGHT

Piled high inside a small, make-shift office, stand a mountain of cardboard boxes labelled in Chinese.

A CCTV monitor is placed clumsily on top of a filing cabinet in the corner of the room. The screen is divided into four, each showing a continuous feed from outside.

The feed from the camera above the front door shows a large black van pull up. Out jump two men dressed in dark clothing and masks. One by one the images on the monitor disappear until the last remaining feed shows one of the men wielding a baseball bat towards the camera.

SMASH! The screen is left blank as the feeds to the monitors are totally dead. The office is dark and silent until the front door crashes open and two men come rushing in flashing torches.

MAN 1 (O.S.)
(muffled by mask)
Just take what you can!

Both MEN rip open the boxes until MAN 1 finds what he wants: pre-packaged toy-sized 'Maneki Neko' sculptures. He grabs the large box and heads for the door.

MAN 1 (O.S.) (CONT'D)
Quick, quick. Before those poxy
dogs start.

The commotion ends as quickly as it began, as the van speeds off.

INT. MITZI'S, OFFICE - DAY

At a small over-crowded desk sits VINCENT CHAN, a Chinese businessman raging with anger.

He shouts loudly at MICHAEL CHAN, his eldest son, pointing wildly at a TV monitor that shows the footage of the robbery of his own storage unit. Three other Chinese men all sit quietly on a settee in the corner of the room.

VINCENT
(pointing at TV)
There, look. Did you see that? That
black van, that *fucking* black van!

The footage shows a split-seconds worth of a black van in the corner of the screen before it disappears.

VINCENT (CONT'D)
You find out who did this.

MICHAEL
What about Kai?

VINCENT
No leave him out of this, he's way
too busy with the opening.

MICHAEL resents how KAI KALLI is held in such reverence by his father.

VINCENT continues to shout.

VINCENT (O.S.) (CONT'D)
I've been here forty years and not
once has this happened to me!

VINCENT bangs his fists on the table and storms out of the office.

INT. MITZI'S, MAIN FLOOR - NIGHT

Sitting at the bar tapping numbers into his calculator is club manager GARY DOCHERTY. A gentle, affable Glaswegian whose kind nature hides the fact that he is a seriously tough and well connected man.

He is joined by VINCENT who pulls up a stool, huffing and puffing for attention.

GARY
What's wrong Vincent?

VINCENT
It's the break-in! I don't need
this right now.

GARY
(humouring VINCENT)
Aye, none of us do. You need to get
yourself together Vincent, you've
got a club opening in a few hours.

VINCENT
Yeah, you're right.

Feeling reassured, VINCENT gets up and notices MIA, (the club's house mother and in charge of the girls) sitting in one of the tall leather booths, sipping a glass of Kir Royal. She is a sensational looking woman and knows it.

MIA doesn't notice VINCENT as he leans against her booth.

VINCENT (CONT'D)
Hello Mia.

MIA looks up at VINCENT.

MIA
Vincent, how are you?

VINCENT
Great!
(looking around the club)
So what do you think?

MIA
Yes, it's wonderful.

A beat as they struggle for conversation.

MIA (CONT'D)
So are you going to do a dance for
me on that pole Vincent?

MIA smiles, hoping that VINCENT will enjoy her joke too, but he fails to see its humour.

VINCENT
I don't think so Mia.

MIA is taken slightly aback by VINCENT's response.

VINCENT (CONT'D)
I think I'll leave that for you and
your girls to do.

MIA
Right, well...okay Vincent, is
there anything else I can help you
with while you're here?

VINCENT wrongly believes he's being propositioned.

VINCENT
No Mia, I'm a married man.

MIA
Of course Vincent.

VINCENT walks off. MIA is left bewildered at VINCENT'S slightly absurd behaviour.

MIA stares blankly ahead as she takes one final gulp of her drink before reclining into the leather seat.

EXT. MITZI'S, ENTRANCE - NIGHT

Above the club's front door a neon sign sparks to life with it's pink and blue light. It reads: MITZI'S.

The camera frames the neon sign. A caption appears underneath: THE BIG DAY...AND NIGHT.

FADE OUT

EXT. CITY OF LONDON - DAY

MONTAGE OF VARIOUS LANDMARKS IN THE CITY OF LONDON: LLOYDS OF LONDON; OFFICE WORKERS WALKING ALONG BISHOPSGATE AND CANNON STREET; THE GHERKIN; MONUMENT; LONDON BRIDGE.

EXT. LARGE OFFICE BUILDING - DAY

City trader LEE GOLDING and his assistant MARK SARGEANT (aka BALDRICK) have finished work for the day. They stride purposefully out of their plush city office.

LEE

...no fuck that, you're coming with me.

MARK

No, I've promised him.

LEE

Promised him? What are you, his wife?

MARK

No, I said I'm doing it tonight, so I'm doing it tonight.

LEE

Bloody hell Baldrick, what are you the patron saint of lost causes? If it ain't your bleedin' Granddad you're running after, it's some other tosspot.

MARK

Oh leave off will you.

LEE

Look, come with me now, because there's somewhere I want to take you later on.

LEE grabs MARK's arm and pulls him along the street until MARK concedes, resigning himself to a night out with his boss.

INT. MCFAHEY RESIDENCE, FRONT PORCH - DAY

STEPHEN is off to work with his DJ case in hand. He stands on the doorstep facing his wife DENISE, an intelligent but somewhat explosive bottle blonde.

STEPHEN

(almost pleading)

Come on babe, why not just come down with me tonight? You know, first night and everything. All the booze will be free!

DENISE

(sarcastically)

You make it sound like a West End premier Stephen. I'm not sure it'll be that much fun for me to be honest. I mean why would I want to waste an evening watching a load of old slappers take their clothes off?

STEPHEN

Denise I've told you, it's far classier than that nowadays!

DENISE

Maybe, but that's all they'll be doing.

STEPHEN

I suppose so. But lots of women go too, it's like the cool thing to do now.

DENISE

Says who? There's nothing cool about stripping Stephen?

STEPHEN

Oh Denise don't start all this again!

DENISE

Start what? Oh sorry that I'm just a teeny weeny bit pissed off that my husband is going to work in a strip club! Forgive me!

(MORE)

DENISE (CONT'D)

Maybe you might understand now why I'm giving tonight a miss, thanks all the same.

STEPHEN

Understand one thing Denise, I'm doing this for us.

DENISE

(sarcastically)
Oh my hero! Thank you, you're oh so very kind. Now go, I'm getting cold.

STEPHEN shrugs and walks to his car as the door slams behind him.

STEPHEN

(to himself quietly)
Miserable cow.

INT. COUNCIL FLAT, KITCHEN - DAY

AEISHA FARROW is hurriedly preparing dinner for her son JOSHUA. She shoves a less than appealing plate of chicken nuggets and chips in front of him. Although she is a single parent working day and night to survive, her effortless mixed race beauty shines through.

AEISHA

There you go Josh, finish that then you can watch cartoon network 'til nanny comes home.

JOSHUA tucks into his dinner ravenously.

EXT. MITZI'S CLUB, ENTRANCE - NIGHT

KAI KALLI, head of security, walks out of the club to talk to SHANE and LIAM, his two assistants, who take invitations from guests in the lengthy queue.

KALLI

How's it going you two?

LIAM

Yeah, everything's fine.

LEE and MARK join the back of the queue.`

MARK

What is this place?

LEE
(impatiently)
You'll find out, if we ever fucking
get in.

Rushing past LEE and MARK is AEISHA, making her way briskly
to a side door.

LEE (CONT'D)
See that Baldrick? Fucking hell!

MARK
Yeah, imagine that on your arm.

LEE
I can imagine it on my knob.

MARK shakes his head disapprovingly.

INT. MITZI'S, CHANGING ROOM - NIGHT

Wall-to-wall mirrors line a large room that is populated by
the dancers. They are preparing themselves for the club's
first night. They flutter about between the clothes racks as
make-up and hair spray is strewn across the room.

MIA is checking if everyone is looking their best.

MIA
(to DANCER 1)
That really suits you.

Across the room, AEISHA hurriedly enters in a tatty track-
suit with her head down, knowing full well she is late.

MIA (CONT'D)
(glancing at her watch)
Erm, Aeisha. What time do you call
this?

AEISHA
I'm so sorry Mia, you know how it
is with me at the moment.

MIA
I'm meant to fine you for being
late. Now hurry up and get ready.

AEISHA
Oh thank you Mia. Thank you.

AEISHA rushes over to where experienced dancers, SUGAR and
EDEN, sit and start to get ready.

SUGAR

Oh, you're a lucky girl.

EDEN

Yeah, teacher's pet.

Suddenly, there is a loud knock on the door. The changing room falls silent as the girls watch MIA open the door to find VINCENT.

MIA

(shocked)

Can I help you Vincent?

VINCENT

Sorry to interrupt Mia darling, but I'd like to have a word with the girls please. If I can?

MIA

They've not finished getting ready yet Vincent. Can't it wait?

VINCENT

It won't take long sweetheart.

MIA reluctantly agrees, then demands quiet from the girls.

MIA

Okay, okay. Quiet please girls! Vincent here would like a few words.

VINCENT

Good evening ladies. For those that don't know me I'm Vincent Chan, owner of the club. I just wanted to wish you every happiness working here and that it's profitable for everyone concerned. Thank you.

An uncomfortable silence begins to fill the room.

MIA

Thank you very much Vincent. Ladies?

A slow chorus of "thank you" emits from the dancers.

INT. MITZI'S, MAIN FLOOR - NIGHT

The club's opening night is in full swing. The guests and customers mingle. Most of whom are enjoying the main attraction, the girls.

CHELSEA, an elegant brunette, stands close to the entrance, greeting customers with glasses of champagne as they enter.

CHELSEA
Champagne sir?

CUSTOMER 1
Oh yes please. My goodness, has anyone ever told you how beautiful you are?

CHELSEA
Oh come on that's not for me to say is it?

CUSTOMER 1
It's true. You really are.

CHELSEA
Well thank you.

CUSTOMER 1
No problem. Catch you later.

CHELSEA forces a smiles, before pretending to stick her fingers down her throat as the customer turns away.

INT. MITZI'S, BAR - NIGHT

LEE is at the bar waiting, demanding service in an unruly, obnoxious manner.

LEE
(frustrated)
Excuse Me!!

A beat.

LEE (CONT'D)
Oi! Over here geezer when you're finished.

BARMEN 1
I'll be with you in a minute sir.

LEE
Hurry up! I'm fucking dying of
thirst here.

Standing next to LEE is MARK, busy chatting to dancers EDEN
and AEISHA.

MARK
So what are your names then?

EDEN
I'm Eden.

AEISHA
I'm Aeisha.

MARK
(dubiously)
You dancers use different names
though? What are your real names?

AEISHA.
I'm Aeisha and this is Eden. So
sorry to disappoint you but *they*
are our real names.

EDEN
Anyway! What difference does it
make to you?

MARK
I don't know, none really. So where
are those names from?

EDEN
A book.

AEISHA
Have you got a thing about names or
something?

The girls laugh.

EDEN
So what's your name then?

LEE hands MARK his drink, being a waiter doesn't suit him.

LEE
Fuck me Baldrick what did your last
servant die of? You just stand
there while I wait all night to get
served eh?

EDEN
 (laughing loudly)
 Baldrick! No wonder you got a thing
 about names!

MARK
 It's Mark! Baldrick is just a
 nickname.

LEE likes to humiliate people so takes great pleasure in
 explaining MARK'S nickname.

LEE
 Shall I tell them why you're called
 Baldrick? Baldrick?

MARK is suitably humbled.

MARK
 If you must.

LEE
 You girls remember Blackadder? You
 know...em...what's his name...Rowan
 Atkinson?

EDEN
 No.

AEISHA
 I do. Baldrick was the grubby
 little one, bit of a halfwit?

EDEN finds all of this curious.

LEE
 You got it in one gorgeous.

LEE ruffles MARK'S hair and scoffs.

LEE (CONT'D)
 The grubby little halfwit indeed.
 He's quite lovable though isn't he?

AEISHA
 He did save Blackadder's arse now
 and then as well?

MARK
 Ah...see...yes he did thank you
 very much! That sounds familiar
 too.

LEE
(to AEISHA)
Shut up will you! I wanted you to
dance for me later, might have to
reconsider that now.

AEISHA
(leaning into MARK)
To be honest, I always quite liked
Baldrick.

AEISHA blows MARK a kiss before walking off with EDEN. MARK
feels suitably chuffed as LEE watches on enviously.

INT. MITZI'S, MAIN FLOOR - NIGHT

VINCENT sits drinking at a table with KALLI. It's all very
self-congratulatory.

VINCENT
Look at this place Kai just look at
it. It's going to be a gold mine!

KALLI
I know! It's going to be the nuts.

VINCENT
Beautiful girls, great location,
customers all seem happy. We can't
go wrong! And you know why we
can't?
(a beat)
It's because we have a wonderful
team here. Everybody pulling
together.

VINCENT Grabs KALLI'S arm.

VINCENT (CONT'D)
Who needs the West End?

KALLI
Exactly, the City is the future for
us from now on. We'll have to get
you a bowler hat Vincent.

VINCENT thinks this is the funniest thing he's ever heard.

VINCENT
Bowler Hat!

Across the room MICHAEL stares jealously at the pair in
conversation.

INT. MITZI'S, DJ BOX - NIGHT

STEPHEN is busy cueing the next CD for CHELSEA, who is on stage waiting to dance.

STEPHEN
(into microphone)
Ladies and Gentleman, please
welcome our next dancer on the show
stage tonight here at Mitzi's,
London's newest and finest table
dancing venue. Show your
appreciation for the gorgeous
Chelsea.

CHELSEA dances seductively to the music, while STEPHEN stares in admiration.

INT. MITZI'S, ENTRANCE - NIGHT

LEE is blind drunk as MARK struggles to keep him upright in the doorway. GARY finds it all very amusing, even though it's way past closing time.

GARY
(opening the door)
Good night guys. Thanks a lot.

MARK
Thanks mate.

LEE
Yes, cheers pal.

LEE tries to hug GARY, but collapses on him, pinning him to the wall.

GARY
Careful mate, this is how rumours
start!

MARK
Come on Lee get off the man, he
wont let us in again.

LEE
I'm fine Baldrick. Fuck off and
leave me alone.

GARY
(to MARK)
Hurry up mate before he throws up
all over me.

MARK manages to escort LEE out of the club and into an awaiting taxi.

INT. MITZI'S, ENTRANCE - NIGHT

GARY stands and watches the car speed off. He is soon joined by VINCENT.

VINCENT
What was going on Gary?

GARY
Oh Nothing. Just a guy who was completely steaming.

VINCENT
We don't want that kind of customer here do we?

GARY
I'm not so sure Vincent. Him and his pals must have spent about two grand in here tonight.

VINCENT
Oh perhaps we'll let him off then.

GARY
(nodding patronisingly)
Good idea.

As VINCENT and GARY turn to go back inside the club, a group of dancers, including AEISHA, walk past.

GARY (CONT'D)
Thanks very much girls.

The girls acknowledge GARY before heading off in the opposite direction to AEISHA, who crosses the road to a side street where her car is parked.

INT. COUNCIL FLAT, HALLWAY - NIGHT

AEISHA turns the key to the door of her Mother's flat. She walks in down the hallway, past a large picture of her own graduation from university.

INT. COUNCIL FLAT, BEDROOM - NIGHT

AEISHA walks into the room where JOSHUA is sleeping. She snuggles up next to him, kisses his head, smiles and closes her eyes.

She starts to drift off when she is disturbed by her Mother standing at the door.

AEISHA'S MOTHER
(whispering)
Aeisha?

AEISHA
What's up?

AEISHA'S MOTHER
What's wrong with your own bed?

AEISHA
(looking at JOSHUA)
I missed him tonight. What are you doing up?

AEISHA'S MOTHER
I heard the door go. I'm not used to all this.

AEISHA
I'm sorry.

AEISHA'S MOTHER
How was your night?

AEISHA
Busy.

AEISHA'S MOTHER
Doesn't seem fair to me, having to work at night as well.

AEISHA
I know, but what can you do? It won't be for long hopefully.

AEISHA'S MOTHER
I hope so. Get some sleep darling.

AEISHA'S MOTHER closes the door behind her.

AEISHA
Good night Mum.

INT. MITZI'S, OFFICE - DAY

MICHAEL sits at the desk looking closely at the TV monitor. He repeatedly watches the CCTV footage showing the black van from the robbery.

As VINCENT enters his office, MICHAEL quickly changes the monitor back to the live feed of the club.

VINCENT

What are you doing here? Gary needs help with a delivery.

MICHAEL remains silent and moves out of the chair when VINCENT walks around the desk.

VINCENT (CONT'D)

What were you watching?

MICHAEL

Nothing.

VINCENT

And when you're finished with Gary, I want you to go home. There's still some mess from the robbery that needs clearing.

VINCENT sits down as MICHAEL quickly exits the room.

INT. THE CENTRAL LONDON SCHOOL OF WING-CHUN - DAY

At the end of a long corridor lined with an over-flowing trophy cabinet is KALLI'S office. The sign on the door reads: KAI KALLI. MASTER SENSAI.

INT. KALLI'S OFFICE - DAY

KALLI swings on his chair, flicking a business card between his fingers as he makes a phone call. The card reads:

STUART HARGREAVES, CHIEF EXECUTIVE.
E.C. PROPERTIES.

KALLI notices an old photograph of himself and VINCENT in happier times and turns it over to lay flat on the desk.

KALLI

Hello...hi Stuart, it's Kai.

KAI reaches for a boxed 'Maneki Neko' - the same one from the robbery.

KALLI (CONT'D)

Look, everything went great, we need to meet to discuss the next stage...tonight's no good I'm at the club. How about Monday lunchtime?...great, Whereabouts?...

INT. CONVENIENCE STORE - DAY

AEISHA stands at the till counting the last remaining coppers from her purse, knowing full well she doesn't have enough to pay. She puts on a brave face as she rummages through her handbag for more.

AEISHA

Just a moment.

As the SHOP ASSISTANT waits impassively, MARK arrives at the till with a basket of goods. He starts to unload his shopping when he is surprised to see AEISHA.

AEISHA (CONT'D)

Okay, erm...how much is the milk?

SHOP ASSISTANT

One pound twenty.

AEISHA

(incredulously)

What!? One pound twenty for two pints of milk?

MARK reaches forward and places a £10 note on top of AEISHA'S coins. She looks up to see it's MARK.

AEISHA (CONT'D)

No, thank you. I can't let you do that.

AEISHA attempts to give the money back but MARK puts it back down.

MARK

It's fine, please. It's only a tenner.

AEISHA

(embarrassed)
Thank you.

MARK

My pleasure. See you soon
hopefully?

AEISHA doesn't reply. She hurriedly grabs her shopping and exits the shop.

EXT. LONDON STREET, WINE BAR - DAY

In a narrow side street off of Eastcheap, sits a discreet entrance to Florentyn's Wine Bar.

INT. WINE BAR - DAY

In the corner sit KALLI and STUART HARGREAVES a trim, well-dressed professional. KALLI sips his champagne and pushes across the table a box containing a 'Maneki Neko'.

STUART

What's this?

KALLI

Have a look.

STUART takes out the cheap golden sculpture and surveys it - he doesn't seem impressed.

KALLI (CONT'D)

(gulping champagne)

Twist open the bottom.

STUART attempts to open the bottom but fails after several attempts. KALLI snatches back the sculpture.

With some force KALLI twists open the 'Maneki Neko', unscrewing it's legs half-way. He hands it back to STUART who unscrews it completely.

The legs detach and the hidden contents fall onto the table. It is a collection of cloned credit cards stuffed inside a cellophane bag. STUART picks up the bag to look.

STUART

Credit cards?

A beat.

STUART (CONT'D)

Are these what you took from the robbery?

KALLI

Among other things.

KALLI reaches over and takes the two pieces of the sculpture. He begins to piece them together.

KALLI (CONT'D)

It's usually fake passports or cloned credit cards, whatever Vincent can get grubby little his hands on.

STUART

So then he sells them on?

KALLI

Yeah. There are loads of takers for this stuff.

STUART

I can imagine.

KALLI switches on the 'Maneki Neko' and puts it on the table. The left paw moves backwards and forwards.

STUART (CONT'D)

But I thought the Chans were Chinese. They're Japanese aren't they?

KALLI

It doesn't matter. People are going bananas for them. Along with all the DVDs and fake clobber.

STUART

(incredulously as he picks up the toy)
He sells these plastic pieces of shit?

KALLI

Yes, but it's the cards that are a major slice of income for him nowadays. The bastard's coining it in.

STUART

Don't let him get to you Kai.

KALLI

I can't help it. That last stroke he pulled was the final straw.
(MORE)

KALLI (CONT'D)

I could have gone inside over those snide Belgian passports.

STUART

You'll get your own back, don't worry. Our plan for you know where will take care of that. However the club still opened as scheduled didn't it? That's not ideal?

KALLI

Fair enough, but the robbery has really shaken Vincent up. I reckon, give it a few months we'll have him out and Mitzi's will be all yours...sorry ours!

STUART leans forward, imposing himself.

STUART

And you're sure I can rely on you to do this Kai?

KALLI

(also leaning forward)

I know exactly what I'm doing. I'm like the son Vincent wished he'd had, so he'd never think for a minute that I'd do anything to hurt him. Even after that passport carve up. And some fat, Scottish prick ain't going to stand in my way either.

So give it three months and you'll have yourself a prime piece of property in the heart of the city. Meaning you're quids in and I can disappear off in to the sunset.

INT. MITZI'S, BAR - NIGHT

DANNY the barman hands MARK two beers.

MARK

Cheers mate.

MARK stands quietly waiting for LEE who has returned from the toilet rubbing his fingers into his gums. MARK looks at LEE questionably as he hands him a beer.

LEE

What are you staring at Baldrick?

MARK
(mimicking LEE'S actions)
All this behaviour. We'll get
kicked out if you're not careful.

MARK nods towards one of the security camera that looks over
the bar. LEE turns to see.

LEE
Oh shut up you idiot!

AEISHA brushes past, late for work and stressed.

MARK
(softly)
Aeisha.

LEE
Oh, someone's late.

AEISHA ignores LEE'S gibe and taps MARK'S arm.

AEISHA
Hey. I have that tenner you lent
me. Here.

AEISHA offers MARK a £10 note.

AEISHA (CONT'D)
And I wanted to say sorry for how I
acted as well. Those sorts of
things don't happen to me very
often.

LEE
What, extras?

AEISHA pulls LEE a look of disgust.

MARK pushes the £10 notes into AEISHA'S hands.

MARK
So you should keep the money
then...

MIA comes rushing over, looking stressed.

MIA
(interrupting)
Aeisha. What time do you call this?

AEISHA
I know Mia it's just...

MIA

I've been told to fine the girls if they're late and this isn't the first time is it?

MARK

I'm sorry. This is my fault, I made her late.

MIA looks at them both. She doesn't believe MARK but doesn't have time for a debate.

MIA

Okay, okay. C'mon hurry up.

AEISHA hugs MIA quickly before they both rush off. LEE rejoins MARK at the bar.

LEE

Is there something you want to tell me Baldrick?

MARK ignores LEE as watches AEISHA walk away.

INT. MITZI'S, DJ BOX - NIGHT

As the music plays, STEPHEN flirts outrageously with CHANTELLE, a young, red-headed dancer.

STEPHEN

So how are you repaying me for not having to dance earlier?

CHANTELLE

Can't tell you I'm afraid.

STEPHEN

Go on tell me!

CHANTELLE

(suggestively)

I can't babe. I've got one or two ideas though.

STEPHEN almost begs for the information.

STEPHEN

Please!

Suddenly the music stops abruptly. STEPHEN turns to the CD player.

CHANTELLE
 (laughing)
 What you done?

All eyes turn to the DJ box. STEPHEN, mortified, fumbles for another CD.

STEPHEN
 Fucking talking to you! That's what
 I've done.

CHANTELLE storms off as GARY wanders over to find out why it's gone quiet. We suddenly see a different side to GARY'S nature.

GARY
 What the fuck is going on here
 Stephen?

STEPHEN
 The CD player wouldn't open Gary.

GARY
 Well it was working earlier on.

STEPHEN
 Yes I know!

GARY
 Well perhaps instead of trying to
 get into Chantelle's knickers, you
 should think about what you're
 being paid to do here. Okay?

STEPHEN
 Okay Gary.

GARY
 I'm not fucking about Stephen.

STEPHEN
 Gary, I'm sorry.

STEPHEN scrambles to find another CD and puts it into the player. It's an appalling choice of song and he cuts it. He's starting to look incompetent in front of his boss and very embarrassed.

STEPHEN (CONT'D)
 SHIT!!

GARY
 For Fuck's sake man.

The dancers stop. A more suitable song finally gets played and the girls are off dancing again.

INT. MITZI'S, MAIN FLOOR - NIGHT

It's late in the evening, LEE is drunk and talking to MARK who is more interested in watching AEISHA dance close by.

LEE
She rates herself don't she?

MARK
Who?

LEE
That...you know...what's her name?

MARK
You mean Aeisha don't you?

LEE
Oh, is that her name?

MARK
You know it is. What's up? Pissed off she still hasn't danced for you like she has for me?

LEE
No I couldn't give a toss. She's up her own arse anyway? Fucking hate birds like that.

MARK
She's actually a really nice girl.

LEE
How many times you spoken to her?

MARK
A few times.

LEE
That's bollocks mate. You've spoken to her twice. None of these girls are nice Baldrick. They'd rob their own grannies for a fiver.

MARK
Seemed like a nice girl to me.

AEISHA breezes past, she offers a pleasant smile to both of them, who in turn smile politely back.

MARK (CONT'D)
You two faced...

LEE
(interrupting)
What? Oh they're all nice on the surface aren't they Baldrick? But that's just to get your money. I've told you, they're all bags of rubbish and they are worse than whores. At least you know where you stand with a whore. You pay your dough, you do your beans, job done. None of this...
(puts on a silly girls voice)
Buy me a drink will ya? No you're not allowed to touch me y'know.

AEISHA overhears LEE'S outburst and confronts him.

AEISHA
Sorry to interrupt, I couldn't help overhearing. Of course I wholeheartedly agree with everything you say. You're completely right, I'm only here for the money. Please forgive me for being so mercenary.
(changing tone dramatically)
But do you really think for one second we enjoy entertaining pricks like you? I'd rather walk around London with a six inch nail in my foot than ever dance for you!

LEE is left speechless.

EXT. SIDE-STREET - NIGHT

At the end of the night, STEPHEN walks from the club to his car that's parked in an adjacent side-street. He is followed by CHANTELLE.

CHANTELLE
Oi! Where you off to?

STEPHEN
Home.

STEPHEN slams the door and starts the engine. CHANTELLE bangs on the passenger window.

STEPHEN winds down the window.

STEPHEN (CONT'D)
What do you want?

CHANTELLE
A lift home wouldn't go a miss.

STEPHEN
You've got a nerve haven't you?

CHANTELLE
Why have I? I'll make it worth your
while, I promise.

STEPHEN
You said that earlier and I almost
got the sack.
(a beat)
Where do you live anyway?

CHANTELLE
Acton.

STEPHEN
Acton?! That's the other side of
world for me.

CHANTELLE
Well it's up to you, but hurry up,
because it looks like I'm
soliciting out here.

STEPHEN
That wouldn't be the first time
would it?

CHANTELLE
Don't be so fucking cheeky you.

CHANTELLE takes it upon herself to get in the car.

INT. STEPHEN'S CAR - NIGHT

CHANTELLE
Now come on. Take me home.

STEPHEN takes a long look at CHANTELLE.

CHANTELLE (CONT'D)
Well, what are you waiting for?

The car speeds off into the night.

INT. CHANTELLE'S BEDROOM - NIGHT

STEPHEN AND CHANTELLE have cold, rough sex.

CUT TO:

STEPHEN tip toes out of CHANTELLE'S bedroom while she sleeps.

INT. MCFAHEY RESIDENCE, BEDROOM - DAY

The bedside clock reads 5.45 a.m. STEPHEN slides into bed trying hard not to wake DENISE. He's unsuccessful.

DENISE

(looking at the clock)

What time do you call this Stephen?
You're taking the fucking piss
aren't you?

STEPHEN

I know. I'm sorry babe. One of the
owners was having a birthday bash,
and he invited us to have a quick
drink with him after work.

DENISE

Who's us?

STEPHEN

The staff.

DENISE

Well whoever *the staff* is, she has
lovely taste in perfume. I hope
she's worth it Stephen.

STEPHEN

What?! Don't be ridiculous.

STEPHEN turns over and stares at the ceiling.

INT. MITZI'S, MAIN FLOOR - NIGHT

The club is practically empty, except for two customers - one that sits at the bar, drunk, and another that is being led to a private area by CHANTELLE. The remaining few dancers sit around bored and frustrated.

In the DJ box STEPHEN flicks through a newspaper, whilst the music plays wastefully. KALLI stands with him, looking out over the club.

Suddenly, there is a disturbance from the corner that is occupied by CHANTELLE and her CUSTOMER. SHANE and LIAM drag the CUSTOMER to his feet, as he struggles to do up his belt. He has been caught in a lewd act with CHANTELLE, who gets up from a kneeling position.

LIAM
(to CUSTOMER)
What sort of place do you think
this is mate?

SHANE
It's not a knocking shop right!

LIAM watches as the CUSTOMER is escorted out by SHANE.

LIAM
(to CHANTELLE)
You! Go and get dressed you fucking
scrubber.

CHANTELLE
Don't talk to me like that.

LIAM
I'll talk to you how I want.

Hearing the commotion, KALLI comes over to investigate.

KALLI
What's going on?

LIAM
We caught her giving some bloke a
blowjob.

KALLI
What?! Have you got rid of him?

LIAM
Yeah, Shane's showing him out now.

KALLI
(to CHANTELLE)
As for you, I think you'd better
leave. We can't have that sort of
thing going on. Down the road,
maybe, but not here!

CHANTELLE
Great! I was leaving this place
anyway. It's a dump. You can't make
fuck all!

KALLI

Well that's not my fault. Anything else you'd like to add?

CHANTELLE

No.

KALLI

Good. Now piss off.

CHANTELLE walks off towards the changing rooms furiously, barging past GARY who has just come up from the office.

FADE OUT.

INT. MITZI'S, MAIN FLOOR - DAY

Although the 'day' lights are on, a dark air rests precariously above the club. In the V.I.P. corner of the bar sit GARY, VINCENT, KALLI and MIA around a large table discussing the plight of Mitzi's.

GARY

(tapping his calculator)
...ball park figure, we're losing about four hundred pound a week.

VINCENT

(loudly to himself)
Shit! I still can't believe we had prostitutes in here.

GARY

(smiling)
All the women are prostitutes in here Vincent.

MIA flashes GARY a filthy look. He realizes his bad choice of words.

GARY (CONT'D)

I'm sorry Mia. I didn't mean it like that.

MIA

Yes, Gary. That wasn't a nice thing to say.

A beat as the table falls silent.

KALLI

So what do you suggest we do Gary?

GARY

The way I see it, we got two options. We sell up or we start again from scratch.

GARY pauses and stares at VINCENT accusingly.

GARY (CONT'D)

During a recession.

VINCENT

I'm not selling up.

GARY

Good, that's great. 'Cause I think I know what we need to make this place work.

MIA

What's that?

GARY

Well, we've got to get someone in who knows how this industry works, inside out. As we obviously don't. We need someone with the connections and the clout to get people coming through that door, night after night.

KALLI

Yeah great Gary, but who the fuck do we know like that?

GARY takes a moment before revealing the answer.

GARY

Ritchie Delmont.

VINCENT

No way! No bloody way!

GARY

Why not Vincent? It makes sense.

VINCENT

I don't want him here.

GARY

But the guy's amazing at what he does.

VINCENT

No. He's a gay boy.

GARY

Ah, get lost. He's not gay! It's just how he comes across. And so what if he was anyway?

VINCENT

The way he carries on like a big fucking fairy makes me sick.

GARY

You're unbelievable Vincent. Go and ask your pal Tony Ronchetti about him. His club was like this place, dying on its arse, until the big man turned up and sorted it out.

MIA

Vincent, maybe Gary's right. If the man's available and he can make this place work for us, then surely we've got to get him here?

VINCENT

(shouting)

Don't tell me what to do!

Feeling the pressure of coercion, VINCENT stands up from the table and swings wildly with his arms, deliberately knocking a glass over.

VINCENT (CONT'D)

This is my club.

GARY

Vincent calm down, you're right. But surely if it's your club you should do what's right to make it work again.

VINCENT takes a beat to calm himself.

VINCENT

(begrudgingly)

Okay I'll talk to him.

GARY

Definitely?

VINCENT

Don't push your luck Gary.

VINCENT pushes his chair back and storms off, leaving GARY, KALLI and MIA to sort out the mess.

INT. MITZI'S, OFFICE - DAY

VINCENT sits at his desk with the telephone purposely placed in front of him. He holds a small piece of paper. It reads:

RITCHIE DELMONT 07852 669323.

VINCENT hesitates to pick up the phone. GARY appears at the door.

GARY

I'm off to pay some cheques in Vincent. You are going to phone Ritchie aren't you?

VINCENT

Yeah, but I don't see why I have to speak to him.

GARY

You're phoning him 'cause it's your club. Remember?!

GARY walks off. VINCENT finally picks up the receiver and dials the number.

INT. MITZI'S, CORRIDOR - DAY

GARY, out of sight, listens to VINCENT'S conversation.

VINCENT (O.S.)

Hello, is that Ritchie?...ah, Ritchie it's Vincent Chan. How the devil are you?!

VINCENT speaks to RITCHIE as if they are the best of friends.

VINCENT (O.S.)(CONT'D)

...I'm very good thanks. Now listen, what you up to these days?...

Satisfied that he has got his way, GARY walks off down the corridor.

INT. MITZI'S, MAIN FLOOR - DAY

VINCENT sits drinking wine at the bar when he is tapped on the shoulder by RITCHIE DELMONT, self-proclaimed table dancing guru. His slightly camp demeanour is as floral as his tasteless shirt.

VINCENT and RITCHIE hug like long lost brothers.

VINCENT
Ritchie!

RITCHIE
Vincent! How are you?

VINCENT
Very well thank you.

RITCHIE
You're looking great. You just
don't age do you.

VINCENT
Not bad for sixty eight?

RITCHIE
I don't know how you do it. How is
Kathy?

KATHY is VINCENT'S long suffering wife.

VINCENT
She is very well thank you. How are
things with you?

RITCHIE
They're a bit quiet at the moment
actually Vincent.

VINCENT
Not for much longer Ritchie!

EXT. MITZI'S, ENTRANCE - NIGHT

Above the club's front door a neon sign glows with its pink
and blue light. It reads: MITZI'S.

The camera frames the neon sign. A caption appears
underneath: UNDER NEW MANAGEMENT.

INT. MITZI'S, OFFICE - NIGHT

GARY and MIA sit at the desk in deep conversation regarding
RITCHIE'S arrival at the club.

GARY
...I understand but please don't
feel like your nose is being put
out of joint, Mia.

MIA

Well how am I supposed to feel?
This man has just taken over the
whole thing.

GARY

You've seen what's happening here,
things needed to change. It's no
reflection on your ability as house
mother. We need you to work
together with Ritchie to turn it
around.

MIA

(deep in thought)
Okay. I've got to get back to the
girls.

MIA leaves the office.

INT. MITZI'S, CHANGING ROOM - NIGHT

The room is full of talkative, half-dressed dancers getting
ready for a night's work. RITCHIE is receiving some curious
glances.

RITCHIE

Ladies!

Ignored.

RITCHIE (CONT'D)

Ladies! Ladies, can I have your
attention for one minute please?

The room falls silent as MIA enters. She sees RITCHIE
addressing the girls and stays close to the wall. Noticing
her, RITCHIE signals for her to join the others.

RITCHIE (CONT'D)

Come on hurry up, I'm just about to
speak to the girls.

MIA

(embarrassed)
But I'm Mia.

RITCHIE realizes his mistake.

RITCHIE

Oh, I'm so sorry dear. I did try to
find you earlier to introduce
myself, I'm Ritchie.

RITCHIE offers his hand, MIA shakes his hand courteously.

Getting changed in the corner of the room are EDEN, SUGAR and AEISHA.

EDEN
Who the hell is he?

SUGAR
He must be security.

AEISHA
Not wearing a shirt like that he
wont be.

RITCHIE turns away from MIA and smiles as he finally gets some quiet.

RITCHIE
Hello ladies.

More silence, more smiling.

RITCHIE (CONT'D)
(awaiting a response)
Hello ladies.

THE DANCERS
(staggered)
Hello.

RITCHIE
Hi, I am Ritchie Delmont and I've
got the pleasure of looking after
you lovely ladies from now on.
(turns to MIA)
Mia here will be helping me get to
know you, and I'm very much looking
forward to working with you all.
I'll leave you in peace now but I
want to see you all upstairs
looking beautiful in five minutes.
I've got a surprise for you.

RITCHIE, followed by MIA, walks out to looks of utter amazement from the girls.

EXT. MITZI'S, ENTRANCE - NIGHT

RITCHIE and MIA stop at the entrance of the club.

MIA
 Can you tell me what is going on
 please Ritchie?

RITCHIE points towards an open-topped bus that boldly bears Mitzi's logo emblazoned on either side. Before MIA can say anything the girls arrive in the doorway and RITCHIE quickly escorts them onto the bus.

RITCHIE
 On you go girls. Just use the top
 deck.

DANCER 3
 You are joking?

RITCHIE
 No up you go. We're doing a bit of
 sightseeing.

The girls walk past, staggered at what is going on.

RITCHIE (CONT'D)
 This way ladies, top deck please.
 We want as many people as possible
 to see you gorgeous creatures.

EDEN
 We're going to freeze our tits off
 on there!

RITCHIE
 No you wont, you'll be fine. Come
 on hurry up. I'll see you up there
 in a minute.

EDEN gets on the bus.

RITCHIE (CONT'D)
 (turning to MIA)
 Is that everyone Mia?

MIA
 Yes that's it Ritchie.

RITCHIE
 Come on then, on we go.

MIA
 I'm not comfortable with this
 Ritchie.

RITCHIE

(taken aback)

What? You don't think I'm going on that bus without my most gorgeous girl do you?

MIA

I thought this was a partnership. You didn't okay it with me.

GARY has wandered out to see what's going on.

MIA (CONT'D)

(to GARY)

Gary, tell Ritchie I'm not getting on that bus.

GARY

I'm sorry babe that's not up to me anymore.

MIA storms off inside the club.

RITCHIE

(shouting after MIA)

Well then if that's your attitude we can't work together Mia.

GARY

I'm sorry about her Ritchie.

RITCHIE

I can't have that behaviour Gary.

RITCHIE makes his way to the top deck as GARY waits in the doorway and watches the bus pull away.

EXT. OPEN TOP BUS - NIGHT

Unimpressed and frozen, the girls await instruction from RITCHIE.

RITCHIE

Okay girls brace yourself. We're off to do some advertising.

EXT. OPEN TOP BUS - NIGHT

MONTAGE: The girls are lapping up the attention from the commuters as the bus tours some of the major City of London landmarks: St Paul's Cathedral; The Bank; The Tower of London; Tower Bridge.

The bus comes to a stop at a set of traffic lights at Liverpool Street Station. A group of LADS in their early twenties walk past.

RITCHIE

Okay girls wave to the boys.

Some of the girls wolf whistle. Others wave.

CHELSEA

Cooeee boys!!

The LADS start to shout and leer. One of the group drops his trousers and shows them his bottom.

CHELSEA (CONT'D)

Oh what a charmer.

(to EDEN)

Little prat.

EDEN, always happy to shock, drops her bikini top to startled on-lookers.

EDEN

There you go boys.

There is a large cheers from the LADS as the bus pulls away from the lights.

RITCHIE

(into megaphone)

Get closer to the action at Mitzi's, London's newest and finest table dancing venue. Open Monday to Friday til late!

INT. MITZI'S, OFFICE - DAY

KALLI is relaxing with his feet up at the desk reading "Exchange and Mart". KALLI immediately removes his feet when VINCENT enters.

VINCENT

That's better.

KALLI acknowledges his faux pas.

VINCENT (CONT'D)

What's wrong with the car you've got?

KALLI

Nothing. I'd just like to know how much I could get for it.

VINCENT

Not much I'd imagine, the way things are at the moment.

KALLI

You maybe right.

VINCENT

Nobody buys great big gas guzzlers like yours anymore. You need something small and economical.

KALLI

Can't imagine me in a Mini somehow.

They're interrupted by a knock on the door, it's LIAM.

KALLI (CONT'D)

Come in.

LIAM enters.

KALLI (CONT'D)

What's up?

LIAM

Traffic Warden's looking at your motor.

KALLI

Why? I've got a permit.

LIAM

Yes but she says it's invalid.

KALLI

For Christ's sake! Where is she?

LIAM

Out the front.

KALLI gets up, throws the magazine onto the desk and storms out of the office. The magazine slips on to the floor, still open at the page for an advertisement circled in red pen that reads:

FOR SALE, SPACIOUS, BLACK TRANSIT VAN, 1999, EXCELLENT CONDITION, VERY LOW MILEAGE, MOT AND TAXED UNTIL JUNE. FOR QUICK SALE.

VINCENT, tutting at Kalli's petulance, picks up the magazine and puts it back on the desk.

EXT. LONDON STREET - DAY

AEISHA and CARLY are handing out leaflets in the City for Mitzi's relaunch under the new management of RITCHIE DELMONT.

MARK, on his lunch break, notices AEISHA from across the street and wanders over.

AEISHA
(uninterested)
Come to Mitzi's tonight for its
grand re-opening party, under new
management.

MARK
Hello.

AEISHA perks up when she sees MARK.

AEISHA
Hello.

MARK
What are they?

AEISHA
(handing over a flyer)
The club was going down the toilet
so we're having a big reopening
night tonight.

MARK takes the flyer.

AEISHA (CONT'D)
You should come along.

MARK
Not too sure what my plans are at
the moment.

AEISHA gives out a flyer to a passing gentleman.

AEISHA
What you up to?

MARK
Just popped out to get a sandwich.
You hungry?

AEISHA
 No I'm fine thanks.
 (nodding at the leaflets)
 Still got loads of these to hand
 out.

MARK
 Okay, that's cool.

AEISHA
 Maybe I'll see you tonight?

MARK
 Maybe.

MARK crosses the street. AEISHA watches him enter the coffee shop.

INT. COFFEE SHOP - DAY

MARK waits at the end of a long queue. AEISHA enters the shop and approaches MARK tentatively.

AEISHA
 I was hungry after all.

MARK
 Oh hi. What are you having?

INT. DEALERS ROOM - DAY.

LEE hovers at MARK'S empty desk, while people work busily around him.

LEE
 Has anyone seen Baldrick?

LEE is interrupted by his boss JERRY BARWELL, one of the company's Vice-Presidents and the epitome of sartorial elegance.

JERRY
 Can I have a word in my office
 please Lee when you're finished?

LEE
 Of course Jerry, I'll be with you
 right away.

JERRY walks to his office, eventually followed by LEE who gives up waiting for his sandwich.

INT. JERRY'S OFFICE - DAY

JERRY sits at his desk. LEE stands close to the door, not wanting to make himself at home.

JERRY
(offering a seat)
Sit down Lee, I've got a favour to ask.

LEE sits down.

LEE
What kind of favour?

JERRY
A small one really.

JERRY indicates small by holding out his thumb and index finger.

LEE
Oh yeah? Go on.

JERRY
I'm meant to be out tonight with the head of one of our American subsidiaries from Dallas. Quite a big wig by all accounts.

LEE
And?

JERRY
And I couldn't think of anything worse than having to schmooze with some bloody Texan. Anyway I've told him I'm dying of the flu and that you'll be showing him the sights this evening instead.

LEE
Oh cheers. Thanks a bunch Jerry!
What's his name?

JERRY
Kurt..., I can't remember his surname.

LEE
Kurt?! What sort of name's Kurt?

JERRY

Look by the time you've had dinner and a couple of drinks it'll soon be home time. He'll be in his hotel room no later than ten thirty. I guarantee you. Easy.

LEE

Okay, but I've got to take my youngest to school in the morning, as Kerry is at the hospital with the other one.

JERRY

That's fine. Just clear it with H.R.

LEE goes to walk out.

JERRY (CONT'D)

I appreciate this Lee.

LEE

Yeah, no worries.

INT. COFFEE SHOP - DAY

MARK and AEISHA are the only customers left from the lunchtime rush.

AEISHA

...I was just young and stupid. Bottom line, he left me with nothing but twenty-six grand of debt.

MARK

What a scum bag.

AEISHA

That's putting it mildly.

MARK

(looking at his watch)
Shit! Look at the time? I'd better get back to work.

MARK reaches for his wallet.

AEISHA

Oh sorry, I do go on.

MARK

Don't be silly. Listen I know someone that might be able to help you out. The guy's a genius, I went to uni with him. I'll have a chat with him about your situation.

MARKS puts down the money for the bill. He stands up and smartens his tie.

AEISHA

Thanks for lunch.

MARK

No problem, maybe see you tonight.

AEISHA

Okay. Bye.

MARK leaves.

INT. DEALERS ROOM - DAY

LEE has made himself comfortable at MARK'S desk, eating MARK'S home-made sandwiches.

MARK returns to the office.

MARK

Are you eating my lunch?

LEE

Never mind what I'm eating
Baldrick! Where the fuck have you
been? I sent you out ages ago.

LEE spots the Mitzi's flyer and snatches it angrily.

LEE (CONT'D)

What's this?

Before MARK can answer, LEE reads the flyer out loud.

LEE (CONT'D)

Mitzi's, the city of London's
finest table dancing venue.
Under new management, two dances
for the price of one before 10pm.

MARK

It's reopening tonight.

A beat as LEE considers the attractions of opening night.

LEE

So while I've been here keeping Jerry sweet, you fucked off to Shoreditch to get some flyer?

MARK

No. I saw Aeisha downstairs, she was giving them out. We went for lunch.

LEE

Oh, so that's why you forgot my sandwich. Listen mate, if I've said this once, I've said it a million times, the only thing that Aeisha bird is after you for, is money.

MARK

No, she was telling about her son and her ex-boyfriend and she's...

LEE

Mate, hurry up and fuck her so we can all get on with our lives.

LEE puts the flyer in his pocket when his mobile rings.

LEE (CONT'D)

You can try your luck tonight. We'll all go.

LEE answers his phone.

LEE (CONT'D)

Hello...

MARK

Who's we?

LEE walks away to get some privacy.

LEE

(into his phone)

...Jason. I might need you to sort me out tonight.

INT. LONDON PUB - NIGHT.

LEE stands drinking at the bar with MARK and KURT, a clean-cut and amiable American.

LEE

Come on Kurt, I thought you Yanks could handle your booze. You're in the chair now.

KURT

What?

MARK

You've got to buy the next round!

KURT

Sure, what you guys having?

LEE

Just ask for three pints of lager.

KURT

Where are we going to eat by the way?

MARK

What do you fancy?

KURT

Something traditional. Something British.

LEE puts a friendly arm around KURT.

LEE

We got the very thing for you Kurt my son. Something very traditional.

EXT. INDIAN RESTAURANT - NIGHT

KURT is led into a grotty Curry House in Brick Lane by LEE and MARK.

LEE

Come on in we go.

INT. INDIAN RESTAURANT - NIGHT

An Indian waiter leads LEE, MARK and KURT through the restaurant to their table.

KURT

This is British?

LEE

It's our favourite cuisine in the whole world.

MARK

It's the best thing to follow a few pints. Anyway you can't get more British than curry.

KURT is bewildered as they all sit down.

CUT TO:

LEE and MARK are tucking into their food like animals, while KURT gingerly pokes at his chicken jalfrezi.

LEE

How is it?

KURT

Not bad.

LEE tries KURT'S food.

LEE

Here try some of this Kurt.

KURT eats the tiniest of spoonfuls from LEE'S plate and starts to choke on the fiercely hot sauce.

Both MARK and LEE find this hilarious as KURT reaches for his napkin to cover his mouth.

KURT

My god what is that?

LEE

It's called a Phal. Now eat up because the night doesn't stop here you know.

KURT

I think you'll have to excuse me. Where is the bathroom?

Feeling KURT'S embarrassment, MARK stands up and directs him to the toilet.

MARK

(pointing)

Straight down there mate, first on your left.

KURT
 (coughing)
 Thank you.

Meanwhile, LEE finds an opportune time to spike KURT'S food with a white powder without anyone seeing. MARK sits back down to his dinner.

MARK
 Poor sod.

LEE
 Oh he's fine Baldrick. You're a proper little mother hen aren't you? What he needs is a little night cap to sort him out.

INT. MITZI'S, DJ BOX - NIGHT

The club is jumping. The reopening is a roaring success. RITCHIE stands next to STEPHEN looking out over the club, proud of his efforts.

RITCHIE
 So what do you think?

STEPHEN
 Yes I'm impressed Ritchie.

RITCHIE
 This is just the beginning dear boy!

Interrupted by an angry SUGAR.

SUGAR
 What are you playing at Mr DJ?

STEPHEN
 What do you mean?

SUGAR points to the ceiling but is talking about the music.

SUGAR
 This shit?

RITCHIE
 Are you talking about the music?

SUGAR
 Yes.

RITCHIE
What's wrong with it?

SUGAR
I can't dance to this rubbish! It
must be thirty years old.
(pointing at STEPHEN)
You want to sack him.

RITCHIE
Oh do I? Well for your information
my dear, I tell Stephen what we
play in here from now on okay? And
I happen to think it's far more
appropriate for our clientele!!

STEPHEN
So do I.

SUGAR pulls a face of resignation.

RITCHIE
If you want to make money
sweetheart you'd dance to bloody
God save the Queen if you had to.
Not stand around moaning all night!

SUGAR
Well I'll find another club then.

RITCHIE
Fine.

STEPHEN
See you then.
(over the microphone)
Cab for Sugar please. Cab for
Sugar.

SUGAR gives a two fingered salute.

RITCHIE and STEPHEN laugh. Waiting beside the DJ box is
another dancer, CARLY.

STEPHEN (CONT'D)
Hello gorgeous how are you?

CARLY
Hi honey will I be able to get a
lift with you later on?

STEPHEN
Of course babe.

CARLY

Thanks, you're a star.

STEPHEN raises a guilty eyebrow at RITCHIE as CARLY walks away.

INT. MITZI'S, ENTRANCE - NIGHT

As she wanders through the club, CARLY is immediately met by LEE and MARK. KURT, the gracious American, follows behind looking completely out of place.

LEE

Alright treacle? Round up some birds and meet us in one of those booths. It's your lucky night. Oh and no mingers.

LEE walks off along with MARK and KURT.

INT. MITZI'S, BOOTH - NIGHT

LEE relaxes with SUGAR on his lap. MARK stands talking to AEISHA while KURT sits uncomfortably.

LEE

(staring at SUGAR'S cleavage)
Come on tell me the truth they ain't all yours are they?

SUGAR

You are such a cheeky bastard. Of course they're all mine.

LEE

Come on show me them! I'll weigh them for you as well if you like.

SUGAR

Weigh them?

LEE goes to grab her breasts.

LEE

Yeah look weeeeeeeiggghh!!

LEE and SUGAR frolic until they are interrupted by CARLY who is carrying four bottles of champagne.

LEE (CONT'D)
(pointing to the table)
Pop them down on there.

CARLY
Can I get you anything else?

LEE
No you're alright.

CARLY turns to walk away when she notices KURT struggling and looking unwell.

CARLY
Are you okay? Can I get you a glass
of water?

KURT
Yes please.

LEE notices CARLY'S concern and shoves a glass of champagne in KURT'S face.

LEE
Forget water, get this down your
Gregory.

KURT
No I'm fine thank you. That
curry is starting to go to work on
me I think.

LEE continues to force the champagne glass into KURT'S face.

LEE
Don't be shy.

MARK
Leave it out Lee, I think he's had
enough.

MARK returns to AEISHA. LEE doesn't give up. He grabs KURT by the arm to get his full attention.

LEE
(nodding at SUGAR, while
pouring champagne)
C'mon, have some of this, then,
Sugar wants to dance for you.

LEE continues to persist, while MARK and AEISHA chat.

MARK
Do you want some champagne?

AEISHA

No it gives me a terrible headache.

MARK

More for me then.

MARK tops up his glass.

AEISHA

Easy tiger, you don't want to be taken advantage of.

MARK smiles then looks over to LEE, who is still berating KURT.

LEE

(to KURT)

All she's going to do is stick her tits and arse in your face, and it's all on the company!

(pushing SUGAR aside)

Look, we're showing you a true bit of London life here mate. Not all that Trafalgar Square and Big Ben bullshit. Proper London.

Suddenly, MARK leans in and attempts to kiss AEISHA. She is horrified and pulls away from him.

AEISHA

(confused)

What are you doing Mark?

MARK realizes his terrible mistake.

MARK

Aeisha, I'm so sorry.

LEE notices AEISHA exit the booth and is ready to mock MARK. However, as KURT stands up, LEE is more alarmed by the American's worrying appearance.

KURT

Excuse me guys. I'm not feeling too good.

LEE

(shouting after KURT)

Kurt! What the fuck are you doing? You can't just leave.

KURT

Thanks for a nice evening but I've really got to go.

KURT walks off.

LEE
(shouting after KURT)
I'd reckon she let you fuck her as
well mate.

A beat.

LEE (CONT'D)
She lets everyone else!

LEE laughs and finishes his champagne, SUGAR pulls a pretend look of disgust. MARK looks at LEE with utter contempt.

MARK
You can be a real prick sometimes
Lee.

LEE
Oh leave off Baldrick. Just
because you ruined it with your
bird. And besides he's a forty
seven year old merchant banker, not
an eight year old schoolboy.

MARK
He was as good as gold to us. You
made him buy all the drinks and
then took the piss something
rotten. Now look at him.

LEE
Fuck him! Who cares?
(nodding at the bottle of champagne
he's holding)
Have some of this.

MARK
No thank you.

MARK walks off.

INT. MITZI'S, OFFICE - NIGHT

GARY is as busy as ever counting the night's takings. RITCHIE and VINCENT have formed their own mutual appreciation society.

VINCENT
What a night Ritchie?

RITCHIE
Tremendous wasn't it?

VINCENT
You know how pleased I am you're here. Seriously, we were dying until you came along, isn't that right Gary?

GARY hates being distracted, especially since he's searching for his calculator.

GARY
Yes Vincent. You seen my calculator?

VINCENT
(ignoring GARY)
Just so glad I still had your number. I said to the guys here that you were the man to rescue us.

GARY and MICHAEL, who is sitting quietly in the corner, can't believe what they're hearing.

RITCHIE
Well I did say I could turn it around for you. This is nothing dear boy.

VINCENT laughs loudly, happy at the thought of making more money.

GARY breaks the excitement when he grabs his calculator from underneath a pile of papers that are sent plummeting to the floor.

VINCENT
Gary look what you've done.

MICHAEL, leaps out of his seat to help clear up and picks out the Exchange and Mart from the mess that has been made.

MICHAEL
Who does this belong to?

VINCENT
Kai left it here.

MICHAEL flicks through the magazine. He notices the advert for the black van and rips out the page before leaving the office.

INT. STEPHEN'S CAR - NIGHT

STEPHEN is driving CARLY home but seems to be paying more attention to his passenger's thighs than the road.

He is distracted by the FLASH of a speed camera.

STEPHEN
SHIT! FUCKING THINGS!

He then turns and smiles apologetically to CARLY and rubs her leg.

STEPHEN (CONT'D)
Sorry babe.

CARLY
Temper temper.

EXT. LEE'S HOUSE, DRIVEWAY - NIGHT

LEE is staggering home across his gravel driveway to the front door.

INT. LEE'S HOUSE, TOILET - NIGHT

LEE is being violently sick in front of his unsympathetic wife KERRY, a hard-nosed, fake tanned, suburban housewife.

KERRY
Look at the state of you.

LEE
What about it?

KERRY
Oh nothing. You're disgusting.

LEE
Yes and so are you.

LEE hurls up once again.

KERRY
Keep the noise down you'll wake the kids up.

INT. LEE'S HOUSE, UPSTAIRS LANDING - NIGHT

KERRY slams the door.

LEE (O.S)
Don't worry about me!

KERRY
I wont!

INT. CAR - NIGHT

MICHAEL sits in his car parked beside the club. He holds up the Exchange and Mart advert for the black Transit van and dials the number. It rings briefly before being transferred to voice mail:

KALLI (V.O.)
You have come through to the offices of The Central London school of Wing-Chun. There is no-one here to take your call at the moment so please leave your name, number and message after the tone.

MICHAEL hangs up.

INT. MCFAHEY RESIDENCE, HALLWAY - DAY

The post tumbles through the letter box. DENISE collects the letters and begins to open them.

INT. MCFAHEY RESIDENCE, KITCHEN - DAY

DENISE, reading her mail, joins STEPHEN at the table, who folds his laptop away in order to make tea.

STEPHEN
Any mail for me?

DENISE
No.

He gets up to put the kettle on.

STEPHEN
Do you want tea?

DENISE
Yes please. Can you do me one of my herbal ones?

STEPHEN searches through the cupboards for herbal tea bags.

STEPHEN

Green tea! What's wrong with the good old fashioned brown stuff?

DENISE

Caffeine is so bad for you.

STEPHEN

Let me tell you something. My Great Nan used to drink twenty cups of tea a day, everyday of her life, that were so strong you could stand a spoon upright in the cup. And look how old she was when she died?

DENISE

How old was she?

STEPHEN

Twenty five!

STEPHEN laughs at his own joke as DENISE is now distracted by an unwelcome letter.

DENISE

Stephen!

STEPHEN

She was, honest. No, I think she was ninety four bless her when she snuffed it.

DENISE

What are you talking about?

DENISE holds up the letter.

DENISE (CONT'D)

Look!

STEPHEN

What is it?

DENISE

Got done for speeding again. Forty three in a thirty apparently.

STEPHEN

Well the law's the law, you should know that Denise.

DENISE

It was you that was driving!

STEPHEN

What are you talking about?

DENISE

Well I wasn't in Swiss Cottage at three nineteen last Thursday morning. I was in this house, lying in bed, wondering where the fuck you were.

STEPHEN

Oh yeah, that's because I was...erm...I was...

Interrupted.

DENISE

Where were you going?

STEPHEN

Well, I was giving Danny the barman a lift. Poor sod had his wallet nicked and couldn't get the bus home. So I gave him a lift.

DENISE

Why couldn't somebody else give him a lift? It's hardly on the way.

STEPHEN

Because no one else could be bothered to and I felt sorry for him.

A beat.

STEPHEN (CONT'D)

What's wrong with you Denise?

DENISE

I can smell a huge fucking rat here Stephen.

STEPHEN

Don't know what you're talking about.

DENISE

I think you're up to no good. I can't prove it, but you're up to something.

STEPHEN

You're talking rubbish Denise.

DENISE

Believe me Stephen, if things don't change around here we're finished! Do you hear me? And you can give that job up for a start.

STEPHEN

What? And give up six hundred quid a week just like that?

DENISE

If you want to save your marriage, yes.

EXT. SCHOOL PLAYGROUND - DAY

LEE drags his youngest son JAKE across the playground into his classroom.

JAKE

You're hurting my arm dad.

LEE

Sorry son. I just don't want you being late. Now where have we got to go?

JAKE

(pointing)
Over there.

They frogmarch to the entrance of the building.

INT. SCHOOL CORRIDOR - DAY

LEE and JAKE walk to the classroom and open the door to a lesson that's already started.

INT. SCHOOL CLASSROOM - DAY

LEE shoves JAKE into a classroom full of attentive children listening to their teacher.

TEACHER (O.S.)

So let's do that again, repeat after me...

LEE stops at the door, realising he should apologise for JAKE'S lateness.

LEE
 Sorry he's late Miss.
 (beat as his jaw drops)
 What the f...

LEE recognizes the teacher instantly. It's AEISHA.

LEE (CONT'D)
 (fumbling for words)
 We..er..got. stuck...in.. the...er
 we got stuck in...traffic.

TEACHER/AEISHA
 That's okay. Go and sit down Jake.

LEE
 Give your dad a kiss goodbye son.

JAKE
 I don't want to kiss you.

LEE
 Don't be like that mate. I'll see
 you later yeah?

LEE walks to the door.

TEACHER/AEISHA
 Mr Golding can I have a word
 outside please?

LEE
 (still shocked)
 Sure.

AEISHA guides LEE out to the hallway.

INT. SCHOOL CORRIDOR - DAY

LEE
 This is a turn up for the books.

TEACHER/AEISHA
 You're telling me! I'd appreciate
 it if you didn't let on to anyone
 exactly how we know each other.

LEE
 Yeah sure, but how come you're
 here?

TEACHER/AEISHA

I am a qualified teacher funnily enough. I'm just doing supply work at the moment.

LEE

So why do you...

Interrupted again.

TEACHER/AEISHA

Dance?

LEE nods still in a slight state of shock.

TEACHER/AEISHA (CONT'D)

Because of the power.

LEE

What?

TEACHER/AEISHA

I'm joking. Not that it's any business of yours but I have a seven year old son to support.

LEE

So last night you were up to all sorts of things, and now you're here this morning teaching my boy! It's all a bit unethical don't you think?

TEACHER/AEISHA

I wasn't up to all sorts! And I don't think you of all people can comment on other people's ethics. You act like an idiot every time I see you.

LEE

I'm just pissed that's all.

TEACHER/AEISHA

And I'm there to work. I'm not like the other girls. So if you'll excuse me, I've got a classroom to look after.

LEE

No problem. Maybe as I know you a bit better you might even dance for me now.

TEACHER/AEISHA

Yes of course. In fact, why don't I just strip here for you right now? Good bye Mr Golding.

EXT. SCHOOL GATES - DAY

LEE walks out of the school gates when his mobile phone rings.

LEE

Hello.

It's MARK.

LEE (CONT'D)

What's up mate?...listen, You won't fucking believe this right, but you know that Aeisha bird?...she's only Jake's teacher at school. Fucking unreal isn't it?...what do you want anyway?

A long pause as LEE receives some very bad news.

LEE (CONT'D)

Oh no.

INT. MCFAHEY RESIDENCE, LIVING ROOM - DAY

DENISE is sitting with STEPHEN watching a terrible day time T.V programme called 'Ratcatcher' presented by the highly effeminate SEAN DONOVAN.

SEAN DONOVAN

(on TV)

Welcome to Rat Catcher the programme that helps you to find out if the person closest to you is a Love Rat.

DENISE tries to gauge STEPHEN'S reaction to the programme.

STEPHEN

(shaking his head)

Turn this crap off will you.

DENISE

No I think this could be interesting.

SEAN DONOVAN

Our first couple this afternoon are Simon and Cassie McMahon from Lincoln. It was back in February when Cassie's suspicions were raised after receiving an anonymous letter.

STEPHEN

You'd sit and watch any old crap wouldn't you?

DENISE

What's wrong? Making you feel guilty?

Stephen puts his hand on his chin and pauses mockingly.

STEPHEN

Oh I get it! Because I work in a table dancing club and come home late at night, I'm obviously screwing everything that moves. Right?

DENISE

So if it's not true then, would you go on the show?

STEPHEN

Yes if it kept you quiet.

DENISE

Good, because I've entered us on it!

STEPHEN

You did what?

DENISE

I phoned them last week. They think it'll make an excellent subject. Considering what you do for a living.

STEPHEN

What's the matter with you?

DENISE is starting to get upset.

DENISE

You just don't understand how I feel.

STEPHEN

Don't I?

DENISE

No you don't! I just hope they prove me wrong Stephen because I've had enough.

STEPHEN

And going on some stupid T.V programme made for retards is the answer to all your problems is it?

DENISE

I don't know but I think it'll help.

STEPHEN

Okay that's great. But when they do prove you wrong, you're gonna eat a lot of fucking humble pie believe me!

DENISE starts to sob.

INT. DEALERS ROOM - DAY

MARK sits at his desk studying his computer screen. He is looking on the Mitzi's web site at photographs from the previous evening. He notices LEE in one of the photos in the distant background. LEE'S head seems glued to the table. He is obviously snorting cocaine.

MARK quickly closes the internet page as he sees LEE approaching.

LEE

You're not still on Facebook Baldrick?

(mockingly)

What's your status today then?

"Mark Sargeant is sad at the death of oh, er that American bloke"?

MARK is left embarrassed as LEE marches past on his way to see JERRY.

INT. JERRY'S OFFICE - DAY

LEE enters JERRY'S office.

JERRY

Hello Lee.

LEE

I honestly don't know what to say Jerry.

JERRY

I know dear boy. Sadly these things happen.

LEE

I take it his family all know?

JERRY

Yes they do. His wife is delirious by all accounts. His brother is flying over to sort the body out.

LEE

What killed him?

JERRY

Heart failure. A genetic problem.

LEE

Shit.

JERRY

Lee, I've cleared it with H.R for you to take the next couple of weeks off. Get away somewhere. Try and get it out of your mind.

LEE

(mystified)

I'm alright to work Jerry.

JERRY

I know you are but I've been told by H.R you need to take your fortnight continuous break before the year end. You know F.S.A regulations, that type of thing. Now's the perfect time to keep you out of the firing line for a couple of weeks.

LEE

Honestly Jerry I'm okay. It surely makes things worse if I'm not here all of a sudden doesn't it? Things are going tits up everywhere at the moment. You need me here.

JERRY

I know that, but my hands are tied. Why not just take the family off on holiday somewhere. Next month is notoriously busy as you know and you'll be back here, fresh as a daisy and raring to go.

LEE

Okay fine, I will if you put it like that. Cheers Jerry.

LEE walks out of the office.

INT. MITZI'S, MAIN FLOOR - NIGHT

An incredibly busy night in the club. In the DJ box, STEPHEN introduces ANITA on to the show stage.

STEPHEN

Now, dancing for the first time here at Mitzi's, London's newest and finest table dancing venue - under brand new management. Would you please welcome, the gorgeous...ANITA!

Underneath her barbie-doll exterior, ANITA is nothing more than white, Essex trash. She begins to dance seductively until her eyes fix upon a man in the crowd and her jaw drops in shock. She stops dancing.

RITCHIE

(to STEPHEN)

What is she doing?

(to ANITA)

Dance woman! Dance!

Standing frozen in horror with her back to the audience, she gestures to the man in the crowd.

ANITA

I can't. I can't.

RITCHIE

Why not?!

ANITA

That's my fuckin' boss over there!

RITCHIE
(with his head in his
hands)
Oh my god!

ANITA grabs her clothes and runs off the stage.

INT. MITZI'S, MAIN FLOOR - NIGHT

VINCENT sits alone, watching RITCHIE chat to STEPHEN in the DJ BOX. GARY approaches and begins to clear the many empty glasses from the table.

VINCENT
(to GARY)
What do you think he does up there?
Try and fuck Stephen?

GARY
What are you talking about?

VINCENT
I'm talking about that fucking
queer up there with our DJ.

VINCENT motions towards STEPHEN and RITCHIE who are talking and laughing.

GARY
Who Ritchie?

VINCENT
Yes him.

GARY
What's your problem Vincent? I
thought we'd got over this silly
little pet hate of yours.

VINCENT
He's beginning to annoy me again.

GARY
Why because he's making this place
work?

VINCENT
No...

Interrupted.

GARY

Bullshit! Jealousy is a terrible thing Vincent!

VINCENT

No I've heard him talk to the girls about it being his club.

GARY

Who cares?! He could tell them that the Pope owned it for all I care. He's making us money remember! Let it go Vincent!

GARY walks off.

INT. MITZI'S, DRESSING ROOM - NIGHT

The room is bustling with dancers, most of whom are happy with their nights earnings. They gather around RITCHIE who is trying to collect house fees.

RITCHIE

(taking a fistful of cash from a dancer)

Thank you Honey. See you tomorrow.

AEISHA hands even more money to RITCHIE.

RITCHIE (CONT'D)

(counting the money)

Cor blimey you've had a good night Aeisha. There's almost a six hundred quid here!

AEISHA

I know. Didn't stop once.

RITCHIE

You're a superstar aren't you?

AEISHA

I wouldn't go that far. Good night I suppose.

SUGAR waits patiently for RITCHIE.

RITCHIE

How much you got for me Sugar?

As SUGAR goes to hand the cash over, there is a loud knock on the door.

RITCHIE (CONT'D)
Who goes there?

A beat.

RITCHIE (CONT'D)
If it's the invisible man tell him
I can't see him!

The DANCERS giggle.

LIAM (O.S.)
It's Liam.

RITCHIE
Stop peeping through the keyhole
Liam! You'll go blind. What's up?

LIAM (O.S.)
Vincent wants to see you in his
office.

RITCHIE
Tell him I'll be five minutes.

LIAM (O.S.)
He said it's very urgent.

RITCHIE sighs.

RITCHIE
Sorry girls. Do excuse me. Just
going to have a chat with my
favourite little Chinaman.

INT. MITZI'S, OFFICE - NIGHT

KALLI sits at the desk deep in conversation on the telephone.

KALLI
...trust me Stuart, everything will
be fine, believe me...Ritchie's on
his way out and this place will
soon turn to shit again...yeah,
then you get a prime location and I
get my money. Everyone's a
winner...

KALLI hears the office door opening.

KALLI (CONT'D)
...gotta go.

VINCENT bursts in the office.

VINCENT
I don't believe what's going on!

KALLI
(on edge)
What's up?

VINCENT
That fucking Ritchie Delmont is
getting right up my nose!

Sensing an opportunity to oust RITCHIE, KALLI gets to work.

KALLI
Let's get rid of him then.

VINCENT
How?

KALLI
Well he does spend a lot of time
hanging around the DJ box.

VINCENT
(eyes light up)
Yeah, maybe he's trying to fuck the
DJ. That's a great idea.

They are forced to stop smirking as RITCHIE enters the office. RITCHIE is wary of them both.

RITCHIE
You wanted to see me urgently
Vincent?

VINCENT
Yes I did.

RITCHIE
Another good night don't you think?

VINCENT
Not bad.

RITCHIE
Not bad?! It was rammed! Some of
the girls earned over eight hundred
quid.

KALLI

Maybe so, but we're more worried about the rumours that are circulating in here about you Ritchie.

RITCHIE

Such as?

KALLI

That you're trying to fuck our D.J!

VINCENT

No Kai!

RITCHIE

I beg your pardon.

KALLI

He said you're always touching him up when you're in that DJ booth together.

RITCHIE

Stephen said that about me?

VINCENT

We wouldn't make something up like that would we?

RITCHIE

And you believe him do you?

VINCENT

He's a good lad Ritchie. He wouldn't lie to me.

RITCHIE

Look is there a problem with me being here? If there is, tell me and I'll walk away.

KALLI

Don't be silly Ritchie we just wanted to ask you straight about these rumours. You're doing a fabulous job for us.

VINCENT

He's right.

RITCHIE

Fine. If that's it guys excuse me as I'm rather busy.

RITCHIE walks out of the office. KALLI and VINCENT are left feeling satisfied that things are going to plan.

INT. TV STUDIO - DAY

STEPHEN and DENISE are in the 'Ratcatcher' studios being fitted with microphones, as the crew prepares for filming.

DENISE is looking nervous.

STEPHEN

What's up Denise? This is your big moment. You're not worried are you?

DENISE

Don't patronise me Stephen. Let's just see what happens eh?

As the FLOOR MANAGER signals the countdown for filming, STEPHENS imitates a rat sniffing for food.

EXT. COUNCIL FLAT, HALLWAY - DAY

An athletic looking black man in his early thirties bangs loudly on AEISHA'S MOTHER'S door. Meet JASON, AEISHA'S ex-boyfriend.

I/E. AEISHA'S MOTHER'S FLAT, HALLWAY - DAY

AEISHA'S MOTHER nervously opens the door with the latch kept on. She is deeply shocked to see JASON.

AEISHA'S MOTHER

What do you want?

JASON

I want to see my son. Where is he?

JASON tries to force himself in to the flat.

AEISHA'S MOTHER

What are you doing?!

INT. CLASSROOM - DAY

AEISHA is mid-way through a meeting with financial advisor ROB CRUICKSHANK, recommended by MARK.

ROB
(holding statements)
...and you're sure that these are
all your creditors?

AEISHA
Yes, these are all the debts that
are in my name.

AEISHA notices her mobile phone flashing silently on her
desk.

AEISHA (CONT'D)
(to ROB)
Excuse me, I have to take this.
(answering her phone)
Hello...Mum?...Mum!

A beat as there is no answer. AEISHA looks at her phone, the
screen is blank.

AEISHA (CONT'D)
Shit!

AEISHA tries to call her Mother back but is thwarted by an
automated message.

AUTOMATED VOICE
There are insufficient funds
available in your account to
connect this call.

AEISHA
(embarrassed)
I don't believe this! No credit.

As soon as AEISHA puts the phone down on the desk it flashes
again. AEISHA answers.

AEISHA (CONT'D)
Mum! What's up?

A long pause as AEISHA listens to her Mother. Her eyes rage
with a mixture of anger and fear.

AEISHA (CONT'D)
Mum...Mum...calm down. Has he gone?
..okay. I'm coming over straight
away.

AEISHA gets up from her desk and turns to ROB.

AEISHA (CONT'D)

I'm so sorry Rob, we'll have to leave it here. I've got another crisis to deal with.

ROB

That's no problem. Call me when you've got the time.

AEISHA

Okay, will do. Thanks for coming over. I'm really sorry.

AEISHA runs out of the classroom.

INT. COUNCIL FLAT, HALLWAY - DAY

AEISHA storms through the front door in a state of panic, avoiding the shards of broken glass by the front door.

AEISHA

Mum?

AEISHA'S MOTHER (O.S.)

I'm in the front room.

INT. COUNCIL FLAT, LOUNGE - DAY

AEISHA'S MOTHER sits quietly in an armchair in the corner of the room.

AEISHA

Where's Joshua?

AEISHA'S MOTHER

He's at Connor's house.

AEISHA

Thank god for that! What time did dickhead come round?

AEISHA'S MOTHER

Ten minutes before I phoned you. Did you see the light outside?

AEISHA

Yes. You Okay?

AEISHA'S MOTHER

A bit shaky... He had that look.

AEISHA

Was he drunk?

AEISHA'S MOTHER

I think so. He'd been smoking too.
He looked a mess.

AEISHA

How dare he show his face.

AEISHA picks up the phone and starts to dial.

AEISHA'S MOTHER

Who are you phoning?

AEISHA

The police. He's broken his
restriction order hasn't he?

AEISHA'S MOTHER

I've done it already. They're
sending someone round soon.

AEISHA

Mum I can't wait for them. I'm
meant to start my other job at six.
I get fined if I'm late.

AEISHA'S MOTHER

Why would you get fined?

AEISHA'S MOTHER is still unaware AEISHA works as a table
dancer.

AEISHA

(thinking quickly)

Oh Mum, I work for a real pig
basically. Listen, I'm sorry. I'll
see you later.

AEISHA goes over to her MOTHER and hugs her.

AEISHA'S MOTHER

Go easy Aeisha.

EXT. MITZI'S, ENTRANCE - NIGHT

RITCHIE is organizing the girls to be photographed as
publicity for the club. KALLI, SHANE and LIAM observe
proceedings.

RITCHIE
(to PHOTOGRAPHER)
Come on hurry up mate my girls are
freezing out here.

KALLI
Hark at him! My girls.

RITCHIE
(to PHOTOGRAPHER)
Are we done now?

The PHOTOGRAPHER nods.

RITCHIE (CONT'D)
Thank you. Come on girls get
yourselves indoors.

KALLI barges over as the girls walk inside.

KALLI
Excuse me Ritchie did you clear it
with Vincent for those pictures to
be taken?

RITCHIE
Yes I did. Why?

KALLI
Just making sure. It seems like you
just do as you please. And why are
you in the pictures?

RITCHIE
I'm not discussing this with you
now Kai.

KALLI
Why is that?

RITCHIE looks at a couple of on looking girls.

RITCHIE
In you go girls.

KALLI
Tell me?

RITCHIE
Okay, because in this industry I'm
well known and that's why it's my
face that needs to be associated
with this club for it to succeed.
(MORE)

RITCHIE (CONT'D)

Why do you think this place has gone through the roof in a matter of weeks?

KALLI gets menacingly close to RITCHIE

KALLI

I don't know, luck?

RITCHIE

Luck's got nothing to do with it.

RITCHIE storms into the club.

INT. LEE'S HOUSE, LIVING ROOM - DAY

LEE is slumped in his armchair. One eye on the T.V and the other watching KERRY fixing herself in the mirror.

KERRY

Can't believe you were given a fortnight off and didn't want to take your family on holiday you tight bastard.

LEE

What?

KERRY

You'd rather sit on your fat arse and watch countdown. Just about sums you up.

LEE

There's nowhere I fancied going. Been to most places.

KERRY

Aren't you lucky! Your sons haven't!

LEE

They're five and seven for fucks sake!

(A beat)

Where are you going anyway?

KERRY

Out to meet my lover.

LEE

What?

KERRY

Why the sudden interest Lee? You don't give a shit what I'm up to when you're out on the piss most nights of the week. If you must know, I'm picking the boys up and then taking them for a haircut. Not unless you want to do it. You can meet Jake's new teacher. She's right up your alley.

LEE

(momentarily startled)
What? Oh her, I've met her already. She's alright.

KERRY

So do you want to pick them up?

LEE

No you go.

KERRY

I'm off then. Finish that ham up in the fridge if you want,
(trying to suppress a smirk)
I think it's off.

LEE

Oh Thanks. Bye.

LEE sees her drive off and goes straight to the telephone to phone MARK.

LEE (CONT'D)

Baldrick?...you out tonight?

INT. MITZI'S, MAIN FLOOR - NIGHT

It's early and the bar is quiet. GARY is in a gloriously good mood as he serves SUGAR.

GARY

What can I get you?

SUGAR

Diet Coke please babe.

A beat as GARY pours the drink.

SUGAR (CONT'D)

Quiet tonight isn't it?

GARY
It's only early.

SUGAR
True.

GARY
Would you like to see something
really funny?

SUGAR
What?

GARY
(holding a DVD)
Our favourite D.J on the Ratcatcher
programme.

SUGAR
No way!
(a beat)
How come you've got a copy of it?

GARY
He lent it to me last night. He'd
just recorded it. You've got to see
it, it's hilarious.

SUGAR
Will he mind you showing it to us?

GARY places the DVD into the player.

GARY
Probably. He's not in tonight so
what he don't know wont hurt him.

SUGAR
Well stick it on then!

SUGAR excitedly rushes over to her colleagues at the table.

SUGAR (CONT'D)
Watch this. Look! Look!

AEISHA
Watch what?

SUGAR
The TV sets.

AEISHA
Why?

SUGAR

Look.

STEPHEN'S face appears on the many Television screens dotted around the bar.

EDEN

Oh my god. What is it?..
Crimewatch?

The girls laugh.

AEISHA

No tosser of the year show!

More laughter.

EDEN

He's all right really.

AEISHA

Do you think so?

SEAN DONOVAN'S face appears next on screen.

CHELSEA (O.S.)

Oh it's that guy off Ratcatcher.

AEISHA (O.S.)

(to EDEN)

Hmmm, let me guess who the rat is?

SUGAR (O.S.)

Shut up I want to watch this.

SEAN DONOVAN

...Denise when did you first become suspicious of Stephen?

CHELSEA (O.S.)

I'd say the day I met him!

SUGAR (O.S.)

Be quiet!

DENISE

About three months ago, when he came home one night really late from work.

SEAN DONOVAN

And he doesn't exactly do what you'd call a nine to five job does he? What does he do?

DENISE
He's a DJ in a strip club.

SEAN DONOVAN
So he has plenty of opportunities
to stray then?

DENISE
It would appear so.

STEPHEN looks very uncomfortable.

CHELSEA (O.S)
Look at him squirm.

INT. MITZI'S, ENTRANCE - NIGHT

STEPHEN walks through the entrance to the club.

SHANE
Thought you had the night off?

STEPHEN
I was meant to be off but I've had
to come and speak to Gary. Is he
in?

SHANE
He's in there somewhere.

INT. MITZI'S, MAIN FLOOR - NIGHT

STEPHEN walks over to the bar to find everyone glued to the
television sets. He is mortified when he sees himself on the
screens.

STEPHEN
Danny! Where's Gary?

Pause as DANNY takes his time to answer as he's transfixed by
the television.

DANNY
In the office mate. Funny seeing
you on the telly.

STEPHEN
(sarcastically)
Hilarious.

As STEPHEN walks to the office he is bombarded with whistles
and jeers by the girls.

SUGAR
Hope she divorces you.

CHELSEA
Yes! Rat!

STEPHEN
Don't want to ruin the end for you
girls but I actually got away with
it. Okay!

STEPHEN walks off. The girls are crestfallen.

AEISHA
What a knob.

INT. MITZI'S, OFFICE - NIGHT

GARY sits at the desk writing, as he hears a knock at the
door.

GARY
Come in.

STEPHEN enters.

GARY (CONT'D)
What you doing here?

STEPHEN
Well a couple of things really
Gary. Firstly, why are you showing
that rubbish on the T.V up there?

GARY
I thought you'd enjoy the
attention.

STEPHEN
(unsure)
Yes...well...
Oh and Ritchie has cleared off down
to Spain.

GARY
What?

STEPHEN
He told me Vincent and Kalli had
been getting at him, so he's gone
down to run his brother's club in
Malaga.

GARY

Shit! We're fucked without him.

STEPHEN

Why would they start on him?

GARY

One word. Jealousy! Gets to everyone in this game. Vincent can't control himself. He's also got that lunatic Kai Kalli in his ear.

STEPHEN

What happens now?

GARY

I'll tell you what happens now.

STEPHEN

What?

GARY

I'm going for a drink.

GARY gets up, leaving STEPHEN sitting at the desk deep in thought.

INT. MITZI'S, MAIN FLOOR - NIGHT

GARY gets to the bar to find KALLI serving himself drinks. He's not impressed.

GARY

What are you doing Kai?

KALLI

Just getting myself a drink.

GARY

(nods to DANNY)

Danny could have done that for you.
That's what he gets paid for.

DANNY the barmen stands nervously watching KALLI.

KALLI walks through the hatch.

KALLI

Well I've just saved him the bother.

GARY
You know you're not allowed behind
there don't you?
(to DANNY)
Has he paid for those drinks?

DANNY
(timidly)
No.

GARY
Do you mind paying for them then
Kai.

KALLI
What's your problem Gary?

GARY
I don't have one. I just couldn't
see the sign on the bar saying,
free drink... help yourself!

KALLI reacts angrily by smashing his drink on the bar and
grabbing GARY by the throat.

KALLI
Why don't you shut up you big fat
Scottish cunt.

GARY
Or what?

KALLI
You'll see. One day.

GARY
Oh I'm shitting myself.

KALLI
You better be.

VINCENT rushes over panicking.

VINCENT
What's going on boys?
(to KALLI)
You get out.

VINCENT shoves him out of the bar.

KALLI walks away without remorse in front of startled on-
lookers.

INT. MITZI'S, BAR - NIGHT

LEE and MARK sit at the bar looking on at what has just occurred.

MARK

...Jesus...

AEISHA brushes past. LEE can't resist annoying her.

LEE

Hello Miss.

AEISHA

What do you want?

LEE

I've brought you an apple Miss.

AEISHA

Can't you leave me alone? Or are you so sad you just can't?

MARK

Ha. You're right.

LEE

Shut up Baldrick will you.

(to AEISHA)

I only said Hello.

AEISHA

It's the way you say it.

LEE

I'm so sorry Miss. Won't do it again Miss.

AEISHA

Listen to you. Jake acts more grown up.

LEE is quickly getting agitated.

LEE

Does he?

AEISHA

Yes he does.

LEE pulls a screwed up face at AEISHA.

AEISHA (CONT'D)

You're a child. Do you know that?

AEISHA walks away. LEE walks after her.

LEE
Come here!

LEE grabs AEISHA'S arm.

AEISHA
What are you doing? Get off me!

LEE
I want to talk to you.

AEISHA
Well I don't want to talk to you.

LEE
Come here!

LEE pulls AEISHA menacingly close to his face. Terrified, she tries to free herself.

AEISHA
(screaming)
Somebody get him off me!

MARK rushes over to help AEISHA, quickly assisted by SHANE and LIAM.

MARK
Pack it in Lee!

SHANE
What's going on?

AEISHA
He attacked me.

LEE
Fucking slag winds me up!

LIAM escorts LEE out of the club.

MARK
(to AEISHA)
I'm so sorry he's really not very well at the moment. Are you Okay?

AEISHA nods, shaking, still in shock.

FADE OUT.

FADE IN:

INT. MITZI'S, OFFICE - DAY.

GARY is clearing his desk, merely visible through a cloud of cigarette smoke, when he is joined by VINCENT.

VINCENT
What you doing?

GARY
I'm leaving.

VINCENT
What do you mean, leaving?

GARY
I'm leaving this place. I've had enough Vincent. Had enough of you and your fucking deranged pal, Kai Kalli.

VINCENT doesn't respond.

GARY (CONT'D)
I've put everything into this place and I can't bare to see you and him screw it up. So...I'm out of here.

GARY begins to pack his things away in a box. VINCENT tries to stop him by emptying the contents and returning them to their original place.

GARY (CONT'D)
What are you doing?

VINCENT
Please, Gary stop this. You know this place can't run without you.

GARY
Well maybe you should of thought about that when you wanted to bully and ridicule a man that was making you, not me, you, a fucking fortune!

VINCENT
It wasn't just him that made this place work.

GARY
Oh I disagree Vincent. He turned this place around over night.

VINCENT
No he didn't.

GARY
You're not listening to me are you?! The pair of you have gone and fucked it for everyone. So I tell you what, you can sort this mess out from now on.

VINCENT looks ashamed.

VINCENT
(pleading)
Where are you going Gary?

GARY
I'm going on holiday with my family, because I can't remember what they actually look like.

VINCENT
Then what?

GARY can't keep the tough guy part up for too long.

GARY
I don't know.

VINCENT
Then will you come back?

VINCENT takes GARY'S silence as a yes and hugs him.

VINCENT (CONT'D)
Good boy. Now you go and have a lovely time and say hi to Tessie for me.

GARY
Get rid of Kalli and I'll think about it.

INT. MITZI'S, OFFICE - NIGHT

VINCENT is sitting at the desk when KALLI wanders into the office with his girlfriend TONI, Mitzi's new house mother.

KALLI
Vincent I'd like you to meet Toni.
Our new House mother.

VINCENT and TONI shake hands.

VINCENT
Pleased to meet you.

TONI
Me too.

VINCENT
I trust Kai's told you all what is
expected from you?

TONI
Yeah he did.

VINCENT is wary of her as well he might be, as she is as
coarse as wire wool with a deep husky voice.

KALLI
Toni, why don't you go and
introduce yourself to the girls.

TONI
Yes okay.

As TONI gets up, KALLI crudely pats her bottom. She walks
out of the office.

VINCENT
Where the hell did you get her
from?

KALLI
What's wrong with her?

VINCENT
What's wrong with her? We're trying
to run a classy establishment here.
She looks like a whore and talks
like a man.

KALLI
That's my girlfriend you're talking
about Vincent. She'll be fine, she
knows exactly how to treat these
girls.

INT. MITZI'S, CHANGING ROOM - NIGHT

TONI paces the dressing room, more like a doorman than a
house mother. She has created a very uneasy atmosphere.

INT. MITZI'S, MAIN FLOOR - NIGHT

KALLI finds TONI staring at MARTINIQUE, a young flirtatious French dancer who TONI has taken an instant dislike to.

KALLI
What's up?

TONI
(pointing at MARTINIQUE)
Nothing I'm just watching what
she's up to.

KALLI
What's she done wrong?

TONI
Nothing, yet.

KALLI
Okay then.

KALLI walks off leaving TONI staring at MARTINIQUE.

INT. MITZI'S, CHANGING ROOM - NIGHT

TONI is collecting fees from the girls at the end of the night.

TONI
Thank you Darling.

DANCER 3
See you tomorrow.

TONI
Yes, see you then.

TONI is then distracted by MARTINIQUE who casually strolls into the dressing room. TONI walks over to her as she starts to get undressed.

TONI (CONT'D)
What time do you call this?

MARTINIQUE
Don't know. I don't have a watch.

TONI
Don't be smart. You know the rules.
All dancers are meant to be off the
floor by two and you're half an
hour late.

MARTINIQUE

Sorry.

MARTINIQUE finishes getting changed. She gets up and walks towards TONI opening her purse.

MARTINIQUE (CONT'D)

How much do I owe you?

TONI

Sixty quid house fee plus forty pound fine, that's one hundred pounds.

MARTINIQUE

Hundred quid. You're taking the piss.

TONI

No darling, I told you, they are the rules.

MARTINIQUE checks her purse for the money which she slams into TONI'S hand.

TONI (CONT'D)

(smiling falsely)

Thank you.

MARTINIQUE goes to walk out of the door.

MARTINIQUE

(under her breath)

Fucking bitch.

TONI

Goodnight. See you tomorrow.

MARTINIQUE

Yes of course.

MARTINIQUE walks quickly out of the door and down the hall.

INT. MITZI'S, CORRIDOR - NIGHT

TONI (O.S.)

Martinique! You've forgotten something!

MARTINIQUE

What is it?

TONI walks into the hall and delivers a fearsome kick to MARTINIQUE'S crotch, a few punches to the face and slams her head twice against the wall.

TONI
Don't you ever call me a bitch
again you hear me?

KALLI and VINCENT hear the commotion outside the office and rush out to see MARTINIQUE slumped out cold on the floor.

KALLI
What happened Toni?

TONI
Tried not paying me, then attacked
me.

VINCENT
Do you think you might have shown a
little more restrain?

KALLI and VINCENT drag MARTINIQUE into the office and try to bring her round.

INT. MITZI'S, OFFICE - NIGHT

VINCENT looks on in disbelief.

TONI
What was I meant to do?

KALLI
Not beat the shit out of her, not
on your first night!

TONI
Oh well.

VINCENT
You know we're never going to hear
the last of this.

INT. MCFAHEY RESIDENCE, BEDROOM - NIGHT

DENISE walks into the bedroom looking disheveled and unwell as STEPHEN tries to sleep.

STEPHEN
(dozing off)
Can you stop making so much noise
Denise?

DENISE
Oh go back to sleep!

STEPHEN
I would if I could! Jesus, you
piss, shit and puke like a bloke.
Who were you out with tonight?

DENISE
A couple of the girls I used to
work in Spain with.

STEPHEN
Were they as hammered as you?

DENISE
I'm not pissed Stephen if that's
what you think.

STEPHEN
Of course you're not sweetheart.

DENISE
I'm not. I had three vodka and
tonics all night. It must have been
the Chinese we had.
(a beat as she feels more
nauseous)
Oh god...

In a panic, DENISE clammers across the bed and rushes to the bathroom.

After being sick DENISE returns to find STEPHEN asleep. As she steadies herself on the door frame, she notices STEPHEN'S mobile phone light up as it receives a text message.

Curious as to who is texting at this time of night, DENISE picks up the phone to see who it's from. It reads: 'GRAVESEND DAVE', a very good friend of STEPHEN'S.

Noticing STEPHEN deep in slumber she reads the message.

: U R A V BAD BOY AND IM GOING TO HAVE TO PUNISH U, I CANT WAIT!! X LISA X

Without reacting DENISE calmly enters the name and number into her own phone.

DENISE (CONT'D)
(looking down at STEPHEN
sleeping)
Gotcha!!

INT. COFFEE SHOP - DAY

A typical high street coffee shop, busy with weekend customers. AEISHA and JOSHUA try to find somewhere to sit. Quick as a flash, AEISHA spots a couple leaving and rushes over to the vacant table.

AEISHA
Quick Josh!

They settle promptly and enjoy their drinks.

AEISHA looks up to see MARK standing at the table.

MARK
Hello.

An awkward silence falls as AEISHA is not in the mood to chat, but doesn't want to appear rude.

AEISHA
(breezily)
Oh hello, how are you?

MARK
Fine.

AEISHA
I didn't know you lived round here.

MARK
I don't.

AEISHA
(curious)
Oh...

MARK
I pop up and see my granddad when I can. He's only round the corner.

AEISHA
That's nice.

MARK
Mind if I join you? I would like to apologise.

AEISHA can't be bothered with the company but will spare him some time.

AEISHA
Okay then.

AEISHA points to a fish tank in the corner of the shop.

AEISHA (CONT'D)
 (excitedly)
 Hey Josh! Look at that fish tank!
 Go over and find out how many
 different types of fish there are
 in there.

JOSHUA doesn't need a second invitation.

AEISHA (CONT'D)
 You were saying?

MARK
 (to AEISHA nervously)
 I'm really sorry about the other
 night...

AEISHA
 (huffily)
 Huh, which one? The one when you
 totally abused my trust or the one
 when your mate attacked me?

MARK is taken aback.

MARK
 Erm, both then I suppose.

AEISHA
 No Mark. Is that an apology from
 you, him, or both?

MARK
 Well me then. It's an apology from
 me, forget Lee.

AEISHA
 I accept your apology. I wont hold
 my breath for that prick to
 apologise.

MARK
 Can we not talk about Lee.

AEISHA
 This is the point, it's all about
 Lee.

MARK
 How do you mean?

AEISHA

Why do you stick to him like glue?
I mean, what's he doing for you and
your life?

MARK

He's my boss, one day I want to do
his job.

AEISHA

You need to see through all his
crap Mark. He will drag you down
with him.

MARK

He's not all bad.

AEISHA

That's where we disagree. And I
know he's the one that put you up
to trying it on with me.

MARK remains quiet and tries to change the subject.

MARK

I heard you saw Rob?

AEISHA

Oh let's change the subject eh?
Yes he's going to help me out. Who
is going to help you out Mark?

MARK

I don't know. But I do know I'm not
going to walk out on this job.

AEISHA

I never said that, but there's more
than one way to skin a cat.

INT. LEE'S HOUSE, LIVING ROOM - DAY

LEE is on the phone to MARK.

LEE

Today?...you're joking aren't
you?...okay then...I've just been
on the phone to Jerry, I'm seeing
him later...One O'Clock, see you
then.

INT. MITZI'S, MAIN FLOOR - DAY

VINCENT sits drinking coffee while SHANE and LIAM clean the bar.

VINCENT
Where's Kai?

SHANE
He told me he was picking up Toni.

VINCENT
They should be here by now.

LIAM
That was the plan.

VINCENT
Good I need words with her.

At that moment KALLI and TONI burst through the door.

KALLI
Can we have a word in the office
Vincent? Toni wants to speak to
you.

VINCENT
(without looking)
Fine, follow me.

VINCENT leads the way to the office when KALLI receives a phone call.

KALLI
(looking at his phone)
I need to take this. I'll be there
in a minute.

INT. MCFAHEY RESIDENCE, LIVING ROOM - DAY

DENISE is scrolling through her mobile phone. She finds her desired number and starts to call.

DENISE
Hello...is that Lisa?...oh hi.

A long pause.

DENISE (CONT'D)
Who's this?...my name is Denise
McFahey. I am Stephen's wife.

FADE OUT

FADE IN

INT. MITZI'S, OFFICE - DAY

VINCENT walks in with TONI to find MICHAEL deep in thought.

VINCENT
What are you doing here?

MICHAEL stands up as he has something important to say.

MICHAEL
I need to talk to you dad.

VINCENT
I haven't got time. I need to speak
to Toni.

MICHAEL
Dad, this is really important.

VINCENT
(snappily)
Michael! Give me ten minutes.

MICHAEL walks out.

INT. MITZI'S, TOILET - DAY

MICHAEL enters and stands at the urinal waiting to pee, still deep in thought. He hears a voice through the open window from the street outside. It's the unmistakable voice of KALLI.

KALLI (O.S)
...it's all under control Stuart.
I'm telling the old man to his face
tonight... this place is history..

MICHAEL concentrates carefully on what KALLI is saying.

INT. CITY OF LONDON PUB - DAY

LEE, smartly turned out, walks into a quiet pub. He finds MARK playing with his mobile phone.

LEE
 (as if talking to a child)
 Have you learnt to text Baldrick?
 You are a clever boy.

MARK looks up briefly.

MARK
 Blimey you look smart. What have
 you been in court today or
 something?

LEE
 That's quite funny for you! What
 you drinking?

MARK
 Soda and lime please.

LEE
 I'm not buying you one of those
 Baldrick. Have a proper drink.

MARK
 (still pre-occupied with
 his phone)
 You know I don't drink at
 lunchtime. This isn't the 80's.

LEE
 Suit yourself.

LEE goes to the bar, gets served and returns to the table
 where MARK is still glued to his mobile.

LEE (CONT'D)
 Can you put that fucking thing
 down?

MARK
 Sorry.

MARK puts the phone down on the table.

LEE
 I wonder why Jerry called me in
 today?

MARK
 I don't know what he said to you do
 I? Probably needs to go over stuff
 before you start back next week.

LEE

And he doesn't know about anything else?

MARK

Not that I'm aware of.

LEE

Where is this Warren geezer?

MARK

Should be here any second.

WARREN, a young brash City trader, enters the pub with a swagger that would put John Wayne's to shame. He spots MARK and LEE and bowls over to them.

WARREN

Hello Mark.

MARK

Hello mate how are you?

WARREN

Good thanks. You?

MARK

Fine mate. Wal ,this is Lee Golding.

(to LEE)

Lee, this is Warren O'Connor.

LEE stands up to shake WARREN'S hand.

MARK gets back to his phone.

LEE

Listen mate,I've got to be quick, what you after exactly?

WARREN

Well, what I'd discussed with Mark really. He said you'd have some on you now.

LEE

Oh did he? Well seeing as it's you...

LEE hands a small bag of white powder to WARREN, who stashes it into his coat pocket.

LEE (CONT'D)

Enjoy!

WARREN

Nice one. How much for that little lot?

LEE

That little lot? Two hundred.

WARREN

(offering cash)
Can I give you one and a half now and the rest next week?

LEE

(taking the money)
Yeah give it to Busby here when you see him next.

MARK stops playing with his phone.

WARREN

Nice one!

WARREN stands up and pats his pocket.

WARREN (CONT'D)

Thanks for that.

LEE

No problem.

WARREN

I'll be off then. See you later.

MARK

Cheers Wal. See you Saturday.

WARREN quickly flees the pub.

MARK (CONT'D)

You're both done then.

LEE

Keep up will you Baldrick. Yes we're done.

MARK

Good. I'm off then.

MARK gets up to leave.

LEE

You ain't going to wait for me?

MARK

No mate, some of us have to be back
on the desk by half one.

LEE

Well I'll be joining you later.
Have a nice cup of tea ready at
four o'clock for me.

MARK gives him a withered nod of the head.

MARK

Yes, see you later.

MARK walks out of the pub leaving LEE to finish his drink.

INT. MCFAHEY RESIDENCE, LIVING ROOM - DAY

STEPHEN walks into the living room as DENISE watches
television.

STEPHEN

I'm making tea, do you want one?

DENISE

Yes, Camomile please.

STEPHEN

How you feeling?

DENISE

Still rough.

STEPHEN

(sarcastically)

And you had three vodkas? Yeah and
I'm the Pope!

DENISE

I'm not lying Stephen. It must have
been the food.

STEPHEN

(sarcastically)

Must have been.

STEPHEN goes off into the kitchen.

STEPHEN O.S)

How do you fancy a nice big fry up?
Egg, bacon, sausage, fried slice.

STEPHEN enters with the drinks.

STEPHEN
... Black pudding!

DENISE
Excuse me!

DENISE gets up quickly and knocks into STEPHEN spilling hot tea everywhere and scalding STEPHEN.

STEPHEN
Jesus! Watch out!

All we hear is the disturbing sound of DENISE being sick.

INT. MITZI'S, OFFICE - DAY

VINCENT and TONI are at each others throats.

VINCENT
...thanks to you we've had the police crawling all over this place. And they won't go away.

TONI
She deserved it, the slag.

VINCENT
You're a menace, do you know that?!

TONI
(sarcastic)
Really?

EXT. CITY OF LONDON STREET - DAY

LEE walks along a busy street, relishing the prospect of going back to work.

INT. OUTSIDE HEAD TEACHER'S DOOR - DAY

AEISHA walks out of the Head Teacher's office with a broad smile her face.

INT. MITZI'S, TOILET - DAY

MICHAEL continues to listen.

KALLI (O.S.)
...okay fine, I'll see you in five but I can't stay long.

The conversation stops. MICHAEL rushes out of the toilet to pursue KALLI.

INT. MITZI'S, OFFICE - DAY

VINCENT and TONI continue to argue.

VINCENT
..you could have seriously
jeopardised the future of this
place. So sweetheart, there's the
door.

TONI
You ain't heard the last of this.
Kai will be livid!

VINCENT
I'm in charge here, not him. Now
go.

TONI storms out followed by VINCENT.

INT. MITZI'S, CORRIDOR - DAY

VINCENT follows after TONI, making sure she leaves the building. MICHAEL rushes into speak with VINCENT.

MICHAEL
Dad! It's Kai.

VINCENT
What about him?

MICHAEL
He's going to bring this place
down.

VINCENT
What?

MICHAEL runs off, leaving VINCENT deeply concerned.

EXT. MITZI'S CLUB - DAY

KALLI pulls out of the side-street and drives off, followed by MICHAEL, who is careful not to be noticed.

INT. DEALING ROOM - DAY

LEE walks to his desk with his usual arrogance, acknowledging his colleagues on his return to work. MARK is trying not to make any eye contact.

LEE
You seen Jerry anywhere Baldrick?

MARK
(looking at his screen)
No mate.

LEE
He said he'd be here by two.

LEE types in his log-in details, which fail to work.

LEE (CONT'D)
That's funny.

MARK
What is?

LEE
Can't log-in.

MARK
You got the right password?

LEE
Yes, of course I'm using the right password. That's not the problem. What's the number for the help desk?

As LEE leans to grab his phone he gets a tap on the shoulder. It's JERRY.

JERRY
Hello Lee Can we have a chat in my office?

LEE
Yes of course Jerry.

LEE follows JERRY into his office. In turn, MARK gets up and follows LEE.

INT. OFFICE - DAY

Next to JERRY stands a female member of the Human Resources Department. LEE acknowledges her.

JERRY
Take a seat Lee.

LEE
Cheers.

There is a tap on the door. It's MARK.

JERRY
Come in.

MARK stands at the door.

MARK
You wanted to see me too Jerry.

JERRY
Yes I did.

LEE
(to MARK)
Can't you wait five minutes
Baldrick? I need to catch up on a
few things with Jerry.

JERRY
No I think it's rather important
that Mark is here.

LEE
Why?
(a beat)
Jerry can you tell me what is going
on here please?
(pointing at H.R WOMAN)
And why is she here?

JERRY
Well, Lee.

A long pause for effect.

JERRY (CONT'D)
Where do I start?
Sadly, it's been brought to our
attention Lee, that you've been
busy dealing Cocaine to all and
sundry.

LEE laughs, more in shock than anything else.

LEE
What?

JERRY
You heard me. Dealing cocaine.

LEE
(smugly)
That's some accusation.

JERRY
Yes it is, and I still can't believe it. You, a man with a family for Christ's sake. And with all the money you earn, you were still greedy enough and above all, arrogant enough, to do it right in front of your employers and think that you can get away with it.

LEE
Okay, so if I'm this big time drug dealer what proof do you have to support these allegations then?

JERRY waves MARK over.

JERRY
Mark hand me your phone.

LEE
What's he got to do with anything?

JERRY and MARK fumble with the phone.

JERRY
Well, just let me show you something to start with.

LEE
(disbelievingly)
Have you set me up Baldrick?

MARK ignores LEE.

JERRY
(to MARK)
Is this it?

MARK
Yes Jerry.

JERRY shows LEE mobile phone video footage of him speaking to Warren and handing over the white cellophane bag.

JERRY

I think that's enough proof to start with do you? We've had our suspicions for a while, we just needed confirmation. It seemed the whole market knew before me.

LEE is dumbfounded.

LEE

(to MARK)

You little cunt.

JERRY

I don't want that language in this office please. Now I'm more than prepared to make a call to The City of London police and let them know about what you've been up to, *or*, you can leave quietly now? The choice is yours.

LEE

What about my money?

JERRY

What about it? You don't get anything. You've been given the chance to walk free isn't that enough?

H.R WOMAN

Your contract has been terminated with immediate effect Lee, under the gross misconduct clause. You will receive everything in writing but now we have to ask you to vacate the premises please.

JERRY

Come on Lee let's go. I've got to escort you out.

LEE

Is that it? After all I've done.

JERRY

Yes I'm afraid so.

LEE gets up from his seat and closes in on MARK who is too frightened to look at him. LEE spits in his face.

JERRY (CONT'D)

You're an animal.

JERRY and the H.R WOMAN get up and walk out of the office with LEE. As they leave the office JERRY stops and turns to MARK.

JERRY (CONT'D)
Why were you so helpful in pinning
Lee?

MARK
He made my life hell for three
years Jerry. I'd finally seen
through all his shit.

A Beat

JERRY
Fair enough.

INT. DEALING ROOM - DAY

JERRY walks out of the office and catches up with LEE and the H.R WOMAN. They continue their slow walk through the dealing room being stared at by his former colleagues.

INT. MCFAHEY RESIDENCE, HALLWAY - NIGHT

STEPHEN picks up his bag and stands by the door, ready to go.

STEPHEN
What time you seeing your sister?

DENISE
I'm not up to it. I still feel
washed out.

STEPHEN
Blimey! You must be ill. Right then
I'm off, I'll see you later.

He gives DENISE a peck on the cheek.

DENISE
See you later.

STEPHEN
Bye.

STEPHEN slams the door shut.

INT. CAR - NIGHT

MICHAEL sits low in the driver's seat avoiding detection, as he watches KALLI and STUART talk in the shadows of a large office building.

STUART appears to become aggressive and shouts towards KALLI. STUART storm back to his office. KALLI follows him and remonstrates with him through the window.

MICHAEL reaches for his phone and starts to send a text message.

INT. MITZI'S, CHANGING ROOM - NIGHT

AEISHA and SUGAR are alone doing their make up. SUGAR detects that AEISHA has some information she wants to share.

SUGAR

What's up with you tonight? You seem to be in a good mood.

AEISHA

I am. I've had some brilliant news today.

SUGAR

What is it? Tell me!

AEISHA

Don't tell any of the others.

SUGAR

I swear I won't.

AEISHA

Well my Head teacher called me into his office today.

AEISHA stops to find more make up from her bag.

SUGAR

(eagerly)
And...

AEISHA

..Offered me a permanent position. The girl I'm covering isn't coming back, so the job's mine!

SUGAR

Oh my god that's fantastic!

They hug.

AEISHA

Now I've got a proper job I can start to pay back everything that bastard left me with. I can spend some time with Josh at night. No more threatening phone calls or hiding behind the settee when there's a knock on the door. And after tonight, free from the biggest indignation of them all, resorting to stripping for complete wankers.

AEISHA quietly sobs.

SUGAR

Come here.

SUGAR hugs AEISHA.

INT. LISA'S HOUSE, LIVING ROOM - NIGHT

STEPHEN is trying to kiss LISA'S neck whilst they sit on the settee. She is far from amorous.

LISA

Stop it Stephen.

STEPHEN

What's wrong?

LISA

Nothing.

STEPHEN

Well why do you want me to stop?

STEPHEN continues to kiss LISA.

LISA

I just do.

STEPHEN

Give us a kiss.

STEPHEN forces himself onto LISA, who succumbs as he fondles her and starts to undress her.

There is a knock on the door. LISA gets up to answer it.

STEPHEN (CONT'D)
Where are you going?

LISA
I'm going to see who it is.

STEPHEN
Ignore it.

LISA
It could be important.

LISA starts to re-arrange herself hurriedly.

STEPHEN
Jesus Lisa! If it's that important
they'll come back.

STEPHEN looks at his watch.

STEPHEN (CONT'D)
Who the hell wants you at ten
thirty on a Wednesday night?

LISA
Yes I wonder.

STEPHEN huffs and puffs like a spoilt child. LISA goes to answer the door.

STEPHEN sits flicking through the TV channels while trying to listen out for who it is.

INT. LISA'S HOUSE, HALLWAY/PORCH - NIGHT

LISA opens the door to find DENISE.

DENISE
Hello, you must be Lisa?

LISA
Yes I am. Let me guess, you're
Denise?

DENISE nods as she looks LISA up and down.

DENISE
That's funny, you don't look like a
stripper.

LISA
I'm not.

DENISE
Oh even better. Is he in there?

DENISE marches up the hallway.

INT. LISA'S HOUSE, LIVING ROOM - NIGHT

STEPHEN sits up and arranges himself as he can hear somebody coming through with LISA.

The door opens and to his horror stands DENISE.

STEPHEN
(stunned)
Denise.

A beat.

DENISE
Hello Stephen.

STEPHEN
What are doing here?

DENISE
Why do you think I'm here?

It slowly dawns on STEPHEN that he has been set up by the pair of them.

STEPHEN
(to LISA)
Did you know she was coming round?

LISA
Yes, I invited her. You see I was quite shocked to find out that you were married. You'd never got round to telling me that.

DENISE
Funny that. So I thought it best to tell Lisa what she was getting herself into.

STEPHEN
How did you find out about her?

DENISE
Wasn't hard Stephen. You got a text from Gravesend Dave at three o'clock the other morning that ended kiss Lisa, kiss.

STEPHEN
Where was I?

DENISE
In bed, while I was chucking my
guts up. Remember?

STEPHEN
I do now.

LISA
(to STEPHEN)
Anyway, after listening to your
poor wife sob her eyes out, I
decided that we should catch you
out. Rat!

DENISE
(to STEPHEN)
You think you are so clever. All I
needed to do was just to see it
with my own eyes and now I have.

DENISE starts to walk out, before doing so she turns to LISA.

DENISE (CONT'D)
He's all yours now you lucky girl.
Watch Out for him when he's had a
drink, gets a bit punchy if you
know what I mean.

DENISE walks out with her head held high. STEPHEN gets up to
comfort LISA, as he does this, she pushes him off.

LISA
(screaming)
Get off me!

STEPHEN
Don't be like that.

LISA
I think it's best you just leave
now.

STEPHEN
Fine. I'm going.

STEPHEN walks out.

EXT. MITZI'S, ENTRANCE - NIGHT

SHANE and LIAM are on the front door collecting money from a group of men.

LIAM
Ten pounds please guys.

They quickly pay. SHANE collects the money.

SHANE
Thanks guys.

GARY waits before stepping out of the shadow to the front of the queue.

GARY
Since when have you had to pay to get in Shane?

SHANE is startled.

SHANE
Gary! How nice to see you.

LIAM
We started charging this week if you must know Gary. You know how it is. Overheads, that kind of thing.

GARY
And you being an expert on those type of things, yes?

A MAN from the group turns around and joins in the conversation.

MAN IN GROUP
More like the last three months we've had to pay to get in here.

GARY
(looking at SHANE)
Really? I wonder if Vincent is aware of any of this?

In front of GARY is LEE, who hands over his money to SHANE and walks in to the club, trying hard not to fall over. They all look concerned at the state he's in.

KALLI walks through the door to find GARY.

KALLI

Oh look it's the fat controller
back from his holiday.

GARY

Seems like you're the fat
controller now by the looks of
things. Excuse me.

GARY enters the club.

KALLI

How we doing for cash?

SHANE

Five hundred quid already and it's
only just gone twelve.

KALLI

Good work. I need to have a chat
with you two later.

KALLI walks off.

EXT. MCFAHEY RESIDENCE, DRIVEWAY - NIGHT

DENISE shuts the boot of her car, harassed by STEPHEN.

STEPHEN

Are you pregnant?

DENISE ignores STEPHEN and make her way to the driver's door.

DENISE

Oh well done Einstein, you worked
it out.

STEPHEN

Yes. I saw a receipt for a
pregnancy test in the bin this
morning.

DENISE

And you didn't think to ask me?

STEPHEN

No. Thought I was imagining things.
Look you can't just leave. We have
to talk about this.

DENISE

Talk about what?!

STEPHEN

Everything!...You're on the pill aren't you? And we haven't had sex, in months?

DENISE

Yes it's funny how a termination can put you off those sort of things. And the pill isn't foolproof you know. But if you're suggesting it's not yours, unlike you, I am faithful. Don't suppose you remember coming home paralytic after your brother's birthday and jumping up and down on me for about three seconds, before rolling off in a drunken stupor.

(a beat)

Mind you it was an improvement on your usual efforts.

STEPHEN

And you going to keep it?

DENISE

Yes of course, you're not forcing me into another abortion Stephen.

STEPHEN

Denise, can't we work this out? Please.

DENISE

(almost laughing)

Stop being so pathetic! It's too late. I've just caught you red handed in another woman's house for Christ's sake! You are never going to change.

DENISE gets in her car and drives off.

STEPHEN slumps to the floor and begins to cry uncontrollably.

INT. MITZI'S, OFFICE - NIGHT

VINCENT receives a text message from MICHAEL. There is a knock at the door.

VINCENT

Who is it?

GARY (O.S.)
It's the police open up!!

VINCENT
(confused)
What! What do they want now?
(to GARY)
I wont be a second.

VINCENT opens the door.

GARY
How you doing old man?

VINCENT
Gary! You scared the shit out of
me!

They hug as GARY gestures to the Chinese men who sit quietly
on the settee.

GARY
Why?

VINCENT
I really thought we had the Police
after us again. We've had a few
problems with this place since
you've been away.

GARY
(sarcastically)
Oh there's a surprise.

VINCENT
I'm sure you can guess who's caused
them.

GARY
One or two people spring to mind.
Come here I've got something to
show you.

GARY and VINCENT leave the office.

INT. MITZI'S, MAIN FLOOR - NIGHT

GARY manoeuvres VINCENT through the club briskly.

VINCENT
Where are we going?

GARY

To the front door. I want you to see something.

VINCENT

I'm not going to like it am I?

GARY

Well it's not that new Jag you wanted if that's what you were hoping for.

A beat as GARY stops VINCENT.

GARY (CONT'D)

Stop here, what you are now going to see has been going on underneath your nose for at least three months now.

INT. MITZI'S, ENTRANCE - NIGHT

GARY and VINCENT watch SHANE charging customers before handing over the cash to KALLI, who pockets it.

VINCENT

The filthy robbing bastard.

GARY

You've just realised?

VINCENT

I'm beginning to find out. Why have you never checked on him before?

GARY

Why? When I worked here I was too busy in there to go checking up on the door. You employed him and his cronies so I assumed you trusted them. You kept telling me you were the man that brought him up and he'd never let you down. Remember?

VINCENT

But didn't you see any of it on CCTV?

GARY

No he's not that stupid, he does it away from the camera's blind spot. Come on let's get inside.

GARY and VINCENT turn back into the club.

INT. MITZI'S, MAIN FLOOR - NIGHT

LEE is sitting on his own after having a girl dance for him.

DANCER 4
(putting on her clothes)
That's forty pounds please.

LEE
Keep dancing.

DANCER 4
Not until you pay me the money for
the last one.

LEE
I haven't got any money.

DANCER 4
You wanker. So you're not going to
pay me?

LEE
No.

DANCER 4
I'm going to get security.

AEISHA wanders over, noticing there is a problem.

AEISHA
What's going on?

DANCER 4
I've done two dances for that twat
and now he says he can't pay.

AEISHA
(to LEE)
Why won't you pay her?

LEE
Hello Miss.

AEISHA ignores his jibe.

AEISHA
Why won't you pay her?

LEE
(drunkenly)
Cos you's are all bitches.

AEISHA
What did you say? I'm trying to stop you from getting into trouble here, so why don't you stop being such an obnoxious prick for once in your life?

LEE
Fuck you.

DANCER 4
I'm going to get security.

DANCER 4 walks off.

AEISHA
I pity you and your family do you know that?

LEE
Why is that?

AEISHA
Because you are repulsive. I've never heard a nice word from your vile mouth. You behave like a pig in here. I don't even know why I'm bothering talking to you.

LEE
Because you fancy me.

AEISHA
What?
You are the only person that fancies you.
In fact I think you don't actually like woman at all. You're a misogynistic thug.

LEE
What's that?

AEISHA
Someone who hates women.

LEE
Maybe.

AEISHA

The only reason you come here is to exert your power on the girls by buying them drinks and making them dance for you. Makes you think you're the Sultan of Brunei. Do you think we'd give you twenty quid to dance naked. I wouldn't give you twenty pence. But hey what the hell do I care anyway, it's my last night.

LEE

Where are you going?

AEISHA

To try and educate children from turning into tossers like you!

As DANCER 4 brings LIAM over to deal with LEE. AEISHA walks off to the changing room.

LIAM

Excuse me sir, this girl tells me you wont pay her.

LEE

That's right.

LIAM

Well if that's the case you're going to have to leave.

LEE

Bollox to you fuckface.

LIAM drags LEE up from his seat and forcefully escorts him to the door.

LIAM

That's it. Say good night to the girls you muppet, you wont be coming back.

EXT. MITZI'S, ENTRANCE - NIGHT

LIAM

Go on fuck off!

LIAM shoves LEE on to the street. LEE stumbles to the ground. He is so drunk he cannot get up and starts to crawl along the street until he passes out.

AEISHA walks out of Mitzi's to find LEE strewn out on the pavement. She looks down at him, shakes her head in disgust and steps over him and continues to walk onwards with her head held high.

INT. MITZI'S, OFFICE - NIGHT

The end of the night and VINCENT sits at the desk as GARY looks through a file next to the filing cabinet.

KALLI, LIAM and SHANE walk through the door.

KALLI

All clear in there Vincent.

VINCENT

Good. All the girls gone?

KALLI

Yes.

VINCENT

And the staff?

KALLI

Yes them too.

VINCENT

Take a seat Kai, there's something I need to clear up with you.

KALLI

What's that then?

VINCENT

The money you've been charging customers on the door behind my back.

KALLI

What are you talking about? I think you are starting to go senile old man.

VINCENT

Oh do you? Well Gary and I saw it with our own eyes this evening.

KALLI

Might have know that cunt would have seen it.

VINCENT

He also tells me it's been going on for months.

VINCENT starts to tap figures into his calculator.

VINCENT (CONT'D)

Last three months was it? What's that? Let me work this out.

A long beat as VINCENT does his sums on a calculator.

VINCENT (CONT'D)

I make that almost eighteen thousand pounds you've stolen from me.

KALLI

Prove it?!

VINCENT

I don't have to. That's not everything is it Kai? You break into my property and steal from me. All from under my nose! And now we hear you've been talking about the end for this place.

GARY

What's going on Kai?

GARY walks over to KALLI. Feeling found-out KALLI punches GARY in the face. As GARY hits the floor, KALLI kicks him in the stomach.

KALLI

(standing over GARY)

I've told you that's been coming for a long time.

(to VINCENT)

I'll tell you what's going on, you're finished. Thanks to your track record, it's my name on the deeds, so I own this place! And now I'm selling it and there's nothing you can do about it.

LIAM and SHANE look on in utter amazement. GARY gets up from the floor.

VINCENT

You silly, silly boy.

KALLI

After you tried to sell me down the river with those passports I thought it was time to get my own back.

VINCENT

You think I tried to get you put away? Ask yourself why the police turned up at your house in the first place?

KALLI

You tipped them off.

VINCENT

No Kai it was nothing like that. You were being watched for ages. You knew that. Nothing happened anyway. It's those drugs ,they've made you paranoid. I'm the man that brought you up for goodness sake.

KALLI

(sarcastically)
Yeah, you did a great job.

KALLI walks out of the office.

INT. MITZI'S, MAIN FLOOR - NIGHT

KALLI strides across the club on his way out. Standing in the shadows he sees the menacing figures of two Chinese men.

Suddenly KALLI is tasered in the small of his back by another man emerging from the shadows. He slumps to the floor.

INT. MITZI'S, CORRIDOR - NIGHT

KALLI, bound and gagged, is dragged out of the club. VINCENT and GARY watch on, unfazed by KALLI'S screaming.

EXT. SIDE-STREET - NIGHT

MICHAEL stands besides his car as KALLI is dragged from the club. He opens the back door and KALLI is thrown inside.

INT. MICHAEL'S CAR - NIGHT

KALLI lands on the back seat. He joins a terrified STUART HARGREAVES, also bound and gagged.

EXT. SIDE-STREET - NIGHT

MICHAEL closes the car door and glances over to his father in the door way. VINCENT acknowledges him proudly.

INT. MITZI'S, CORRIDOR - NIGHT

VINCENT and GARY wander back into the club.

GARY

You okay mate?

VINCENT

I'm fine.

GARY

Let's get out of here, go get a drink eh?

EXT. MITZI'S, ENTRANCE - NIGHT

GARY admires the notice he's put into the window frame of the door at Mitzi's. VINCENT takes a closer look.

It reads: DUE TO ESSENTIAL GAS AND ELECTRICAL REPAIRS TAKING PLACE, MITZI'S WILL BE CLOSED FOR BUSINESS UNTIL FURTHER NOTICE. SINCERE APOLOGIES, THE MANAGEMENT.

VINCENT

(pointing to the poster)

And the customers will believe this will they?

GARY

Yes for a while they will. This buys you a bit of time until you know what you're doing with it. Can we go home now?

VINCENT

(begrudgingly)

Yes.

GARY

Thanks very much.

As they walk off along the road, GARY tries to put an arm around VINCENT who rudely shrugs him off, much to GARY amusement.

FADE OUT.

FADE IN:

EXT. SCHOOL ENTRANCE - DAY

AEISHA gets out of MARK'S car. She turns back to wave.

INT. CLASSROOM - DAY

AEISHA walks from the back of the classroom to the front, extraordinarily happy with life.

AEISHA
Good morning Year2.

CLASSROOM
Good morning Miss Farrow!

AEISHA smiles broadly.

FADE OUT.

THE END